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Boundary Crossing: An Examination of the Cooperative Efforts
Between a School and Museum

By

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Museum Education: Childhood

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Boundary Crossing: An Examination of the Cooperative Efforts

Between a School and Museum

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Abstract

This study examines a school-museum partnership between, a public school in Lower Manhattan, and a historical society located in New York City. Utilizing the theoretical framework of Activity Theory and the concept of Boundary Crossing, this research examines the school-museum partnership between P.S. 1994 and the historical society. The partnership between these two institutions has existed for the past six years, which situates it as an example of a long-term, successful collaboration between two organizations. In pursuit of understanding the establishment and implementation of this school-museum partnership, data was collected, examined and analyzed. This case study seeks to identify specific elements that have sustained this partnership over the years.

Keywords: Activity Theory, Boundary Crossing, school-museum partnership, historical society, public school, education

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Research Questions

This study examines a school-museum partnership between a public school in Lower Manhattan and a historical society located in New York City. In 2012, these two institutions began a partnership that remains in existence. Over the course of these six years, the programs have evolved and changed; however, the essence of the partnership endures. In pursuit of understanding the establishment and implementation of this school-museum partnership, this research examines the second workshop (four total classes) of a series of three programs taught in fourth-grade at P.S. 1994. This case study seeks to identify specific elements that have sustained this partnership over the years, investigating the questions:

How did this school-museum partnership form and what factors contributed to the continuation of this partnership? To help explore this overarching question, sub-questions were developed in several categories.

Museum Objectives:

- What factors influenced the museum's desire to form partnerships with schools?
 - How does this desire contribute to the museum's larger mission?
- What types of programs are developed for partnership with schools?
 - What topics are explored?

School Objectives:

- What factors influenced this school's desire to form a partnership with a museum?
 - How does this desire contribute to the school's larger mission?
- How does the curriculum taught in this school align with the programs offered by the partnership?

School-Museum Partnership:

- What are the components of this school-museum partnership?
 - What are the agreements?
 - How many sessions are comprised within the partnership?
 - How many children are served in a given program?
- What factors led to this partnership?
- What makes this partnership successful?
- What are the museum strategies and pedagogies for helping students learn?
 - How do students respond to these strategies?
- What challenges arise and how are they navigated by school and museum?
- How do the objectives of classroom teacher and those of the museum educator influence each other?

Literature Review

What are school-museum partnerships?

Museums were founded upon the belief that their collection should be used to educate the public. To achieve this mission, museum educators utilize the objects in the museum's collection to help visitors derive meaning artifacts. Alberta P. Seabolt, the Director of Education at Old Sturbridge Village, describes the importance of a museum's mission by asserting, "the primary concern is the *meaning* of each object, the *relationship* between objects, and the experiences that combination creates for human beings" (1981, p. 13). Seabolt argues that a museum is influential when it creates a meaningful experience for its audience. Transcending the museum space and offering programs to schools has developed as a logical approach to furthering the educational mission of museums.

Museums cater to a range of audiences on-site through school-group visits and public programs. However, another avenue to educate students is to integrate the museum's collection into the curriculum at school. One way to achieve this is to develop school-museum partnerships, and design programs "*for schools* rather than *for museums*" (Williams, 1981, p. 18). Developing programs for schools allows museums to focus their attention on addressing the needs of students and teachers. Because "successful educational programs come from a solid knowledge of learning patterns and well-defined plans," (Sebolt, 1981, p. 15) classroom teachers must collaborate with museum educators in order to successfully integrate museum collections into the classroom experience. The shared goal is to "design a collaborative experience that both increases professional relationship building and makes an impact in classroom instruction" (Moisan, 2015, p. 26). Moisan (2015) introduces the concept of "cross-fertilization" to express the combination of multiple perspectives to create a new perspective. Together, school and museum personnel create and implement a program that utilize formal and informal education to promote learning (Bailey, 1998).

A study conducted in 2000-2001 by the Institute of Museum and Library Sciences investigated the educational role of museums. 376 surveys were completed by museums that focused on art, history, children, science and animals. The results indicated that 11,000 museums offered educational programs for students in grades K-12. Museum visits were noted as the most common form of school-museum partnering. Museums indicated the use of school curriculum standards to align museum programs with classroom content. Their study found that fourth-grade students showed the highest participation in museum programs, suggesting the ability to integrate museum programs

into the curriculum. Results were not provided with regards to the number of partnership programs conducted off-site at a school. While the survey provided information about the ways museums and school partner to educate, it did not elaborate on the effectiveness of these programs.

School-Museum Partnerships Landscape

In 1984, the American Alliance of Museums (AAM), published a report of the commission on museums for a new century, *Museums for a New Century (1984)*.

Asserting the importance of education in the future of museums, the alliance declares,

“High priority must be given to basic research about the ways people learn in museums. The educational needs of a growing adult population, and the quantity and quality of collaborative efforts with the schools also require attention. Museums, must examine their internal structures to assure that the educational role is appropriately integrated into all museum functions” (Commission on Museums for a New Century, 1984).

This publication led to the development of a Museum Educator Task Force, which asserted the need for museums to take action and create educational programs for the public. This mission was achieved through partnering with schools. The National Center for Art/Museum Collaborations was created in response to this initiative (Berry, 1998). In collaboration with the National Center for Art/Museum Collaborations the Getty Education Institute focused on quantifying school museum partnerships. Their two-year (1995-1997) research study focused on the school-museum partnership paradigm. (Berry, 1998). As a result of their initiative, a database was created providing accessible information to inform institutional practices. This initiative became the first database of partnership data, which helped to establish new partnerships.

The work of Hicks (1986), Hord (1986), and Wilson (1997) explores the motives of schools and museums and their ability to complement each other. Success is achieved through ongoing communication, commitment to the program, and continuous check-ins (Hord, 1986). Collaboration, not cooperation, is essential to ensure mutual investment from schools and museums (Wilson, 1997). Together schools and museums are able to collectively utilize their strengths to promote learning.

Museum Collaboration with Classroom Teachers. Literature about the relationship between classroom teachers and museum educators addresses each individual's influence on the program. Foreman-Peck and Travers (2013) examined a school's inclination to utilize the resources of museums. This study sought to understand the objective of classroom teachers when partnering with a museum. The alignment of museum programs with classroom curriculum encouraged classroom teachers to bring museum programming into their curriculum. Findings were given to museums, helping to inform their practices. Building on their work, my study explores teachers' objectives and how they influenced partnership programs.

Utilizing teachers as a resource to help museums develop materials for school-museum partnership programs enables museums to create a product that has strong pedagogical components. In 2009, the *Great Chicago Stories*, developed a three-year project, which sought to utilize the collection of the Chicago History Museum to enrich a history curriculum for elementary and high school students. This initiative formed by the National Endowment for the Humanities and funded by grants from Teaching and Learning Resources and Curriculum Development. Examining the relationship between classroom teachers and museum educators, Moisan (2015) concluded that the most

effective program was designed as a collaborative experience that both increased professionalism of the teacher and also made an impact in classroom instruction. Relying on the individual talent and strengths of museum educators and classroom teachers, educators learned to listen to each other's objectives in order to better understand their roles in their respective environments. This type of school-museum partnership illuminates that for a museum program to be successful it must serve the needs of the classroom teachers.

School-Science Museum Partnerships. National efforts to integrate the sciences into classrooms led to the formation of partnerships between science focused museums and schools. Grants from different science driven organizations has led to the development and implementation of these programs. These initiatives work to educate children ranging from preschool to college. The work of Adams, Gupta and DeFelice (2012) found that collaboration between science museums and schools provided students an authentic science-learning experience that enhanced school curriculum. Authentic experiences provide students with the opportunity to apply the knowledge they learn in the classroom.

For the past 20 years, the American Museum of Natural History and the Goddard Riverside Head Start program started an initiative to bring pre-school children into a museum setting to expose them to science. Each week preschoolers traveled to the American Museum of Natural History to engage in hands-on activities that taught students to think and explore like scientists. For a 90-minute session, museum educators teach and guide students as they learned about different topics such as terrains, species, etc. This program provides support to classroom teachers and encourages them to expand

upon content upon the return to the classroom. (American Museum of Natural History, 2010). Initiatives to educate elementary and middle school students continue to develop in institutions across the United States. In 2017-2018, the St. Louis Science Center partnered with the Carnegie Science Center in Pittsburgh to develop STEM based practices to educate teachers from 13 local schools (St. Louis Museum of Art, 2018). This initiative aimed to provide schools and teachers with necessary resources needed to enrich the current science curriculums at their schools. Partnering with classroom teachers to create and implement new lessons and content in schools, museums continue to provide a service for teachers. Collegiate level partnership programs between the Museum of Vertebrate Zoology at the University of California, Berkeley and undergraduate students (Atkins, 2017). Allowing students to take part in biodiversity research at the museum, students gain experience and receive credit for their work. Students in this partnership work through a tiered system that provides them with increased opportunities as they progress. Science museum-school partnerships provide students with the opportunity to learn using scientific tools and apply their knowledge in an authentic way.

Art Museum Partnership. In 2005, a study published by Downey, Delamatre and Jones, revealed the findings of a three-year case study which examined the Guggenheim Museum's artist-in-residence program Learning Through Art. A grant through the U.S. Department of Education in 2003 enabled this study to occur. The Learning Through Art Program is a year-long initiative in which an artist visits a public-school classroom twenty-five times within the school year. Teaching artist and classroom teachers collaborate to develop curriculum-based projects. Each 90-minute session

incorporates a visual inquiry and a process-driven art activity. This study examined program factors that contributed to critical thinking. Data revealed that program management, teaching strategies, and program structure influenced students' ability to think critically (Downey, Delamatre, Jones, 2005). The combination of these three aspects contributed the engagement of students during the Learning Through Art program.

Challenges. Studies on the development and implementation of school-museum partnership programs addressed a disconnect between museum staff and classroom teachers. Walsh-Piper (1989) found that problems arise as a result the expectations held by each individual. Examining school-museum partnerships revealed that museum personnel failed to understand the intricacies of classroom curriculum and school culture, and that school personnel did not understand the intricacies of the museum (Kisiel, 2007). These misunderstandings led to communication challenges causing frustration. To prevent this situation from occurring, Bobick and Hornby (2013) recommend classroom teachers and museum educators meet to plan for each residency by establishing guidelines. To avoid challenges schools and museums must work together to support each other to ensure success throughout the partnership.

Methodology

The qualitative and quantitative data collected for this study provide a comprehensive understanding of the school-museum partnership between an urban public school, P.S. 1994, and a historical society. Examining this case study through the conceptual framework of Activity Theory and boundary crossing, data was gathered to explain the ways in which this partnership functions. Focusing on the ways these two

institutions approach their partnership, the aggregated data sought to define the separate knowledge of each institution and the new shared domain of knowledge that is created through this partnership. Observations of weekly sessions provide a greater understanding of the classroom environment and learning that occurred. One-on-one interviews with the program director and museum educator revealed the museum's mission and goals. Interviews with the principal and classroom teachers at P.S. 1994 divulged the impact the historical society programs have on student-learning and how they enrich curriculum. Student surveys were given to assess the students' understanding of the content and to determine which inquiry-based activities resonated with them. Examining this data from a constructivist perspective, the data revealed the ways those involved made meaning of this partnership. The analysis of the data illustrated the strategies used by P.S. 1994 and the historical society in order to form a partnership.

The Historical Society

Founded in 1804 by eleven men, the historical society is recognized as one of the oldest museums in New York City. Located in Manhattan, the institution prides itself as both a museum and a library. Housed within their collection are numerous objects, artifacts, works of art, and documents that capture elements of New York history. A proponent of the belief that objects tell stories, the historical society strives to preserve works in its collection and seeks to acquire artifacts that are relevant in society today. Over the course of the past 200 years, the institution continues to update its collection and remodel its galleries. Through its remodeling and robust collection catered to all ages, the museum continues to prize its ability to educate visitors.

Acting as a resource and a tool for educators, the historical society's education department offers year-round programming. These programs provoke curiosity and creativity. Participants engage in programs that develop one's understanding through inquiry-based activities. Off-site educational programs allow the historical society to achieve their mission by providing programs to a broader audience. Their programs, Social Studies in the Classroom, the Artstory, and Exploring History Through Broadway, teach history through a series of structured lessons taught by a museum educator.

The program explored in this case study is the Artstory program which incorporates the history of art and the study of history to learn about the past. This program was designed and piloted in 2011-2012. Through the use of objects, artifacts, documents, and works of art, students learn about events in New York History. Art projects engage students' creativity and enhance their ability to learn about historical topics. Focusing on the Artstory and the partnerships it has created and maintained with PS 1994 lends itself to the following research.

Public School 1994

Located in District 1 of Lower Manhattan, Public School 1994 has been serving the community for over 100 years. The school is comprised of 382 students in grades Pre-Kindergarten through Fifth Grade. According to school records from 2016-2017, 18% of the student body identifies as Asian, 10% Black, 42% Hispanic, 28% white, and 6% as English Language Learners. P.S. 1994 seeks to engage students' curiosity, promote creativity, and develop their ability to think critically. As an inclusive learning community, the school has a special education program for those with mild learning disabilities in first through third grade. Other support, such as a reading specialist, aid

students throughout their learning process. P.S. 1994 also has a gifted and talented program for students who are identified as having high intellectual capabilities. Seeking to enrich the curriculum, Principal Jennifer Long believes that partnerships with arts organizations are important for the students at P.S. 1994. Since joining P.S. 1994 in 2009, Principal Long has ensured that funding is set aside for designated arts partnerships.

Data was collected from the two fourth-grade classrooms at P.S. 1994. Taught by two veteran teachers at the school, one classroom is a designated ICT (Integrated Co-Teaching) and the other class is considered a gifted and talented class. The students in the ICT classroom receive instruction from the primary head teacher and classroom aid throughout the day. The gifted and talented class receives instruction from one primary teacher. Each fourth-grade class covers the same annual curricular content focusing on the history of New York. Beginning with a study of Native Americans, students learn about the Haudenosaunee (Iroquois) who lived in the New York before it was settled by the English. Building upon this knowledge the class studies the Age of Exploration, Colonial America, and the American Revolution. The last few months of the school year are focused on a study of 1900s, discussing Immigration and the Suffrage Movement. English Language Arts are integrated within the Social Studies curriculum, providing an in-depth interdisciplinary approach to teaching.

Theoretical Framework

What is Activity Theory?

Activity Theory is a framework used to analyze the relationship between two entities, or institutions, and the outcome that is a result of the interaction between them. Utilized within the context of learning theories, it examines the principles of each institution to understand the structure of each entity and the development of new knowledge that is a

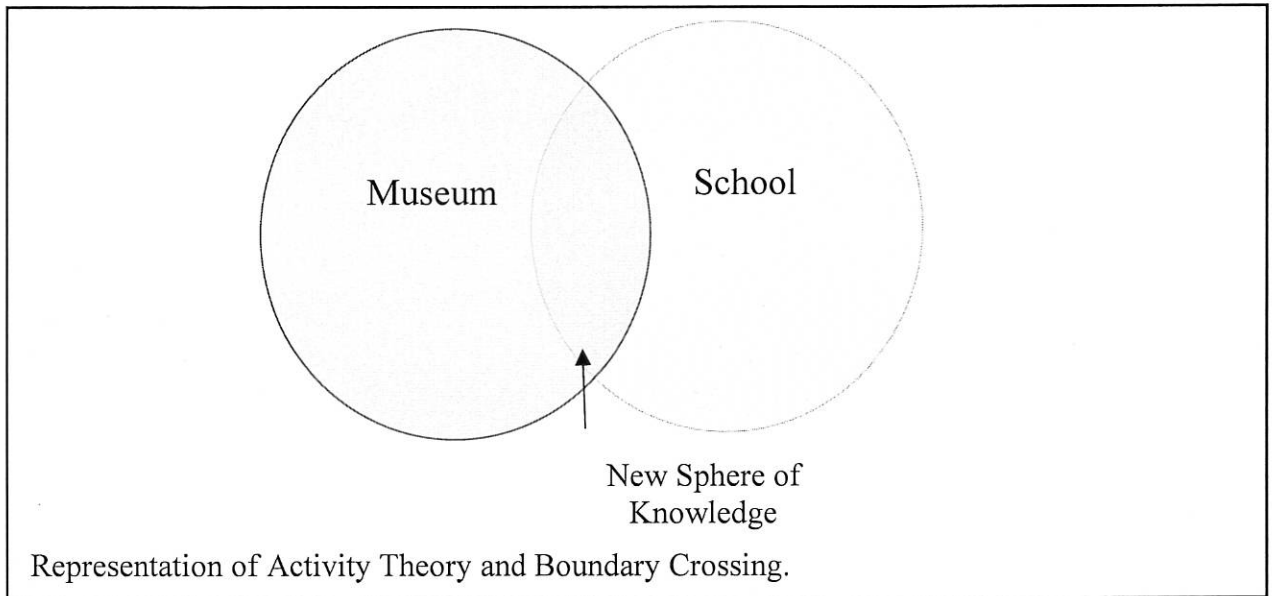
result of the interacting systems. In the 1920s and 1930s, Lev Vygotsky (1978) formulated this theory. Continuing to evolve into different interactions, the principles of Activity Theory were shaped by the work of Leont'ev (1978) and Luria (1976) (Engeström, 2001, p. 134). Through each iteration the focus of the theory shifted and “focus[ed] on complex interrelations between the individual subject and his or her community” (Engeström, 2001, p. 134). Activity Theory considers the new system that is formed through the interaction of two activity systems when they interact. This new sphere of knowledge that is created by the interaction of each institution is at the foundation of this theory.

What is Boundary Crossing?

Developed from the theoretical frame of the Activity Theory, Boundary Crossing is a term that classifies the interaction between two institutions or activity systems. Each institution, driven by their own set of doctrines, shares a set of common principles that guides their performance. Seeking to achieve a prescribed set of goals, different institutions are often unable to shed their principles when working with another institution. However, boundary crossing occurs when the two institutions are able to come together and “face the challenge of negotiating and combining ingredients from different contexts to achieve a hybrid situation” (Akkerman, 2011, p. 134). Boundary crossing relies on each institution making adjustments to the principles in order to ‘cross over’ their defining principles and create a new environment that fulfills the goals of each institution.

How does Activity Theory and Boundary Crossing connect this research?

Utilizing the theoretical framework of Activity Theory and the concept of Boundary Crossing, this research examines the school-museum partnership between P.S. 1994 and the historical society. The partnership between these two institutions has existed for the past six years, which situates it as an example of a long-term, successful collaboration between two organizations, hoping to create a new type of learning experience for students. Constrained by the mission, guiding principles, and funding, institutions are often driven by their needs and those within their community. Extending beyond the walls of their institution, these boundaries help guide an institution. However, when institutions are able to break down organizational boundaries and share knowledge through a partnership, they are able to create a new learning environment that is beneficial to both sides. It is within this new environment that the formation of this partnership takes place. Examining the motives of each institution provides an understanding of the core goals of the institution. It contextualizes the desire to conduct their work outside of their sphere and how it has led to the formation of a new learning environment. Using Activity Theory and the notion of Boundary Crossing as a conceptual framework to analyze the school-museum partnership between the historical society and P.S. 1994, I examined how the school and museum transcended traditional organizational boundaries and created new knowledge, instantiated in their successful partnership to serve students. Through this study, I sought to better understand how each organization approached the partnership, and how they learned to collaborate and sustain a long-term partnership that has been well-received by students.



Findings

Museum

Utilizing the collection. Recognizing the rich and varied number of objects in the collection, programs were developed as a way to utilize museum resources to enrich classroom curriculum (David Richardson, 2018, p.1). Comprised of over 40,000 artifacts the historical society's collection houses items from the colonial era through present day. Works of art include genre painting, narrative painting, cityscapes, works from the Hudson River School, and an extensive collection of 435 watercolors completed by John James Audubon. Using these objects to tell stories, the historical society engages visitors in conversations that convey the history of New York. History is taught from a ground-up model, encouraging each visitor to participate in the unpacking of a historical artifact. Developing museums programs that highlight and educate visitors through the use of the museum's collection furthers the museum's mission to preserve and educate.

Increase access. The data show that....Driven by the desire to expand the audience traditionally served by the historical society, partnership programs allow the institution to reach a broader population. Located on the Upper West Side in New York City, the museum attracts schools from the five boroughs. Traveling to the museum can be a burden for classroom teachers who are adhering to curricular constraints. Ultimately, some teachers choose to stay in the classroom instead of experiencing the programs offered by a museum. Recognizing this obstacle, the historical society developed off-site programs alleviate this challenge. Partnership programs are taught in the school setting, which require the museum educator to commute rather than the classroom teacher and their students. Teaching in the classroom allows students to feel comfortable in a well-known environment and therefore actively participate in the partnership program. By eliminating the need for schools to travel to the museum for programs, the historical society is able to broaden its reach to schools throughout New York City.

Expanding through the development of new programs. Forming partnerships with schools provided the education department of the historical society to develop new off-site programs. The Artstory Program, which is the focus of this study, has thirteen different topics for students in Kindergarten through Eighth Grade. All of these programs examine events throughout New York History, such as *Exploring the American Revolution (Grades 3-7)*, *Slavery in New York (Grades 4-7)*, and *The Industrial Revolution (Grades 3-7)*. This broad range of offerings allows teachers to select programs that correspond to their curriculum. Each residency program is comprised of five sessions. The first session begins with an examination of primary sources to learn about a

topic in history. Students use these documents to develop a foundation of knowledge. Session two, utilizes the themes discussed in the first lesson to analyze a work of art that depicts historical event being studied. The final three sessions allow students to demonstrate their knowledge and continue their learning through hands-on activities that ultimately lead to the creation of a work of art. Demonstrating the use of museum pedagogy through the use of objects and artifacts, these lessons create an engaging learning environment for the students.

Schools

Arts integration. Motivated to integrate arts into the curriculum, P.S. 1994 prides itself on their mission to enhance curriculum through the incorporation of art. This mission is achieved through their partnership with the historical society. Integrating arts into the curriculum adds an interdisciplinary aspect to each subject. In 2009, when Principal Jennifer Long joined P.S. 1994, she “knew that the partnership would be something that added value to the experiences of kids in the classroom” (Jennifer Long, 2018, p. 4). Incorporating art allows students to engage with content in dynamic ways. Partaking in activities that were common during a particular era, or creating visual representations of American Revolution heroes, allows students to think about the content through a new perspective. Teachers at the school believe that utilizing the arts to teach subject matter leads to a well-rounded education (Principal Jennifer Long, 2018, p.1).

Enriches the curriculum through primary source artifacts. Principal Long’s decision to bring the historical society to fourth-grade classrooms has impacted students’ learning. Interviews with fourth-grade teachers revealed the influence of the historical society’s Artstory Program. These programs enhance the curriculum, adding an

experiential dimension to the topic that cannot always be achieved in the classroom. Current curriculum follows New York State Common Core Learning Standards for English and Language Arts, which focus on reading standards for informational texts, writing standards, and speaking and listening standards. New York standards for Social Studies, “is focused on New York State and local communities and their change over time, incorporating the study of geography, history, economics, and government” (The State Education Department, 2017, p. 52). Fourth-grade teacher Mary explains,

“We teach about Native Americans. And specifically, the Haudenosaunee aka the Iroquois. And then we move into Colonial America and then we touch upon explorers a little bit. It just so happens that our EL curriculum, expeditionary learning, ties in with the social studies. And then, we sort of fast forward to early 1900s, where we talk about women’s rights and then the suffrage movement” (Mary Peterson, 2018, p. 1).

Throughout this year-long learning, teachers integrate larger themes into the discussion making connections between history and the present day. When asked to explain how the programs offered by the historical society further the mission of P.S. 1994 Principal Long answered by saying,

“This one in particular is probably the best-case scenario because it is so perfectly aligned with the fourth-grade Social Studies Curriculum, which is so perfectly aligned with the fourth-grade’s, English Language Arts Curriculum. So, I don’t know that it gets much better than this. Almost every unit of study there is a corresponding or aligned unit with the [historical society] and we intentionally, well I mean you have many more than we can take advantage of, but we are intentional in the ones that we do take advantage of...” (Principal Jennifer Long, 2018, p.2).

This “perfect alignment” contributes to P.S. 1994’s continued desire to have the historical society partner with fourth-grade. Driven by the inclination to strength classroom curriculum by integrating the arts, the Artstory Programs helps P.S. 1994 achieve this mission.

Programs help fill curricular gaps. Partnership programs enrich topics addressed by classroom curriculum and supplement content areas that are not addressed through the pre-existing Social Studies units. According to Michael Rothstein, the fourth-grade gifted and talented teacher, “the slavery unit really supports [the] study of colonial America because slavery is such a big part of life in colonial America. [It] adds a different take on it because it's more about slavery in New York, where [most] slavery materials [are] southern colonies based” (Michael Rothstein, 2018, p. 2). Using the Artstory as a tool to support classroom curriculum, teachers give students a broader and more enriched perspective on a topic in history. The programs offered by the historical society explicitly focus on the history of New York. When studying an expansive historical event, such as slavery, resources are used to teach this topic through multiple perspectives. Making use of the historical society’s resources focus the discussion on slavery in New York, allowing students to gain insight into topic in the city where they currently live.

School-Museum Partnership

Coming to agreement. This school-museum partnership developed through a mutual desire to collaborate in order to bring museum programming into the classroom. The historical society advertises its programs on their website, in brochures, and by word-of-mouth. Programs limit themselves at 30 students per class and cost \$600. Schools schedule Artstory programs by contacting the museum and speaking with an education department employee. This is typically completed by the Principal or another administrator at the school. Once a school residency is booked, the program director will pair the school with an educator, transferring the line of communication to the classroom

teacher and the museum educator. David Richardson, discussed the process of matching an educator with a school as an important component of his position as program manager. “When I pair an educator with a school I look at their background, their skill set, their strengths and weaknesses, regarding grade level like teaching different grade levels, working with students of diverse needs and experience with the curriculum” (David Richardson, 2018, p. 4). Considering these factors when connecting schools and museums is imperative, as the museum educator remains a representative of the museum while teaching off-site. Together the classroom teacher and museum educator work together to modify the program in order to serve the needs of the students.

Creating a structure. Each Artstory residency is composed of one pre-planning meeting between the classroom teacher and the museum educator and five 60-minute sessions that incorporate history lessons and art making. During the pre-planning meeting, which is scheduled by the classroom teacher and teaching artist, they have the opportunity to discuss the Artstory curriculum for that unit, address any concerns, and determine the dates and times of each lesson. This is the first opportunity for collaboration between the classroom teacher and the museum educator. During the program, classroom teachers are expected to stay in the classroom and assist with classroom management. At the end of each program, classroom teachers complete a feedback form for the museum educator reflecting on the successes and challenges of the program.

Building a collaborative pedagogy. The partnership between P.S. 1994 and the historical society began in 2012 when Principal Long arrived at the school. An advocate of the programs offered by the historical society, Principal Long ensures the program will

continue each year for fourth-graders by setting money in her budget aside for the historical society. The continual commitment to this partnership program is largely due to the alignment of the principal financially supporting the objectives of the classroom teacher and museum educator. Feedback from the classroom teachers expressed a desire for students to be exposed to multiple touch objects from the historical society's collection. Focusing on, "looking at artifacts, doing the art project, or writing... the classroom teacher commented, "and.... maybe turn and talk on the rug so kids have an opportunity to share..." (Mary Peterson, 2018, p.4). Incorporating different forms of instruction, such as whole class discussions, small group exploration, and individual work exposes students to the content in multiple ways. Seeking to bring museum pedagogy into the classroom, the objectives of the museum educator must be malleable to the school's learning environment. The goal of the museum educator is to provide students with an educational experience that will develop their close-looking skills, enhance critical thinking, and create a sensory driven environment. In order to create a meaningful experience, the educator relies on the teacher to help relate content to a class assignment, remind students of a previous reading, or help rephrase a question if students are having a difficult time understanding (Jessica Lawson, 2018, p. 6). The classroom teacher supports the museum educator throughout the session, reinforcing classroom protocols of raising hands, demonstrating good listening skills, and responding to questions.

In order to achieve the objectives outlined by the Artstory Program, the museum educator seamlessly incorporates museum pedagogy into classroom teaching. Throughout the five-session unit, students engage in critical thought, close looking exercises and creative activities. One technique used by the educator is to ask an open-ended question,

“What do you see in this painting?” Students are taught to make their observations based on the artifact being explored. If students state their opinions, the educator redirects their comment by asking, “What in the work makes you think that?” Forcing students to uncover a work of art from observations, the educator reinforces the idea of making statements about what they can see. Once these observations are made students begin to make interpretations through their identifications. Starting with their own observations, students begin to explore the object’s function and use. As more about the work of art is revealed the class thinks about how these observations and interpretations enable them to make inferences. Understanding first how the work of art illustrates a specific period of time helps students to make connections to society today, which leads to broader understand of a topic. The use of open-ended questions to conduct an object inquiry helps students make sense of a foreign object. Through their observations and the facilitation of the museum educator, objects are used to learn about history.

Student-response shows the strength in this approach. Responses from student surveys showed that students enjoyed activities that incorporated a hands-on component and engaged them in an activity that required them to work together to think critically and creatively. 90% of students in the class ranked making prints as one of their top three activities during the partnership program (Table 1). When asked why they enjoyed this activity many wrote, “It was fun!” while others remarked on their ability to experience what it was like to be a printmaker, “it seemed like we were print masters” (Student Surveys, 2018). One student wrote, “It was a challenging task, but it was still very fun,” and another expressed, “When the print came out it was satisfying” (Student Surveys, 2018). This culminating activity invited students draw upon the knowledge

gained throughout the American Revolution Artstory Unit in order to create a print that utilized symbols representative of this period in history.

Student responses also indicated that handling touch objects, such as the block of tea, and engaging in a visual inquiry of *Pulling Down the Statue of King George*, a painting completed by Johannes Adam Simon Oertel in 1852-185, were two activities enjoyed by 46% of students. The museum educator decided to incorporate the block of tea into the session as a way to engage students in a discussion about taxes. Prompting students to recall the events leading up to the Boston Tea Party and the taxes that eventually led to the colonists' dissatisfaction with Britain, the educator wanted to assess whether this artifact could achieve her objective. Introduced to students while sitting in their meeting area, the artifacts were passed around the circle for student to touch, hold, and smell. Comments from the survey capture their enjoyment of smelling the tea and comparing it to tea people use today. "It smells good and is cool to look at," writes one student, another said, "it allowed us to know what it was like back then" while another wrote, "it was cool because tea doesn't look like that now" (Student Survey, 2018). Student reactions to the object illustrate their ability to rely on their senses (smell and touch), and to think critically about an object.

Examining the painting *Pulling Down the Statue of King George* during the first session of the American Revolution Artstory series provided students with an awareness of the individuals involved in the revolt against the British. Projected on a large screen in front of the class, students were introduced to the work of art while sitting on the rug. As a group the class took part in a visual inquiry activity. Using museum pedagogy, the educator began with a broad open-ended question and guided the conversation as students

raised their hands to express their observations. Through this conversation, a basic understanding of the painting was gained. Seeking to investigate the painting further, students were sent back to their tables and worked in small groups to identify specific individuals depicted in the painting. Each table had a laminated copy of the work of art with a section circled, indicating the individuals to examine. Students were also given a worksheet to help guide their inquiry, asking them to write down observations, make interpretations and then sketch a key detail. The class spent approximately fifteen to twenty minutes working with their groups. For the last five to ten minutes of the class, the entire group came together to piece the different people depicted in the painting back together. Groups had the opportunity to share their thoughts with the class, as the narrative of the painting was revealed. This exercise helped students identify the different people that had a role during the American Revolution. Thinking about these relationships between the historic figures revealed the narratives of the patriots and loyalists. Reflecting on the experience of the exercise, one student wrote, "I liked doing this because our table worked together." While another thought, "It looked cool pulling down a person who was taking away their freedom" (Student Survey, 2018). Student comments expressed a sense of empathy and showed a deeper level of understanding for these historical figures.

Student responses to the activities illustrated a genuine level of enjoyment and interest. The educator reflected on her experience teaching at P.S. 1994 by saying, "I think that they respond pretty well in general. It's generally just positive when I am teaching there" (Jessica Lawson, 2018, p. 5). Fourth-grade teacher Mary, noticed the

impact of a lesson during independent research time one day. “My students were reading books or using books to do research,” she said,

“They had textbooks on their table and a lot of them were like, ‘Oh, Miss. Jessica had that picture that’s up on top with the statue.’ And then one had that little dog on the bottom chopped off, but then there was another one down where you saw the little dog on the bottom. Which she didn’t mention that little dog. They wouldn’t have known that reference or what the symbol of the dog in that photo meant, because she explained it to the students. You know, they made that connection. That was something that I would not have mentioned but it was in the textbook and connected to the sessions with Jessica” (Mary Peterson, 2018, p. 4-5).

This example shows the student’s ability in making connections between classroom content and the lesson taught during the residency series, demonstrating the positive impact of this partnership.

Problem-solving and modifying the program. While the hope of a partnership is to create only successful experiences, the reality of partnership programs is that challenges will arise, and they must be navigated by each institution. Conversations with museum and school administration revealed that adversity provides each institution with the opportunity to reflect on programming and make adjustments as necessary. During the third year of the partnership between P.S. 1994 and the historical society, the museum educator assigned to teach the series did not uphold the same standards as past educators. He was unable to connect with the students, had difficulty with classroom time-management, and did not have a strong grasp on the content. Feedback from P.S. 1994 caused the museum to reflect on their process of pairing educators with schools. In order to prevent this type of scenario from recurring, each classroom teacher was asked to complete evaluations at the end of every session. These forms developed an open forum of communication between the classroom teacher and museum educator encouraged

reflection and allowed educators to make necessary changes. Challenges, such as effective time management and working to support a developmentally diverse group of learners, are unique situations that the museum educator navigates as she develops a relationship with the teacher and the students.

Beyond the programs taught at P.S. 1994, both teachers struggled to find a way to utilize additional resources produced by the historical society. At the end of session one and two, Jessica, the museum educator, left supplemental worksheets for the teachers to distribute to their class during the week. Using these worksheets as an incentive to participate in the next session, Mary gives her students the worksheets as homework. Students who failed to complete them during the week, must work on them during the next Artstory lesson. Michael on the other hand said,

“I don’t give [the worksheets] to the kids for homework. We just have so much to do and the hour each week devoted to the partnership is about as much as I can do. I can’t spend more class time filling out worksheets or whatever. It’s more for the program so I don’t always find that kind of stuff to be very useful” (Michael Rothstein, 2018, p. 6-7).

His comment illustrates the challenge he faces of balancing the demands of the Artstory Program and his own curricular objectives. While the teachers look forward to the year-long partnership programs with the historical society, they often do not have the time to continue with the post planning program content within the classroom because of the simultaneous demands of teaching state mandated curriculum content.

Despite some of the challenges that have occurred in this partnership between P.S. 1994 and the historical society, its continuation for the past six years is a testament to the success that has been achieved. The support from both the school administration and the classroom teachers is crucial. Prior to his promotion to program director, David

Richardson, was an arts educator at the historical society and taught at P.S. 1994. During his time there he was, “able to develop a really strong relationship with the teachers in the administration and kind of create a lot of the foundation with the teachers and the administration” (David Richardson, 2018, p. 4). Continuing to cultivate this relationship has been important for both the museum and the school. Principal Long echoes David’s comments by saying,

“The heart of an arts partnership is the quality of the teaching artist and the relationship between the teaching artist and the classroom teachers. And so, fairly consistently with maybe one exceptional year that has been the strength of the program. I mean the content is awesome but it’s only really as impactful as the relationship between the teaching artist and the school. And that’s, that’s made the difference” (Principal Jennifer Long, 2018, p. 2).

This same sentiment was shared when speaking with both fourth-grade teachers. They both expressed the importance of having a museum educator that is well-versed in the content and able to communicate well with students and the classroom teacher.

Another success that has contributed to this partnership is the content addressed through the Artstory Programs offered by the historical society. The fourth-grade curriculum at P.S. 1994 aligns with a majority of the programs. Over the course of the six years, P.S. 1994 has selected three-four different units year that integrate with the fourth-grade curriculum. The learning process is enhanced through the relevant use of the historical society’s objects, primary sources, and art. The alignment of programs and classroom curriculum, helps sustain this partnership.

Analysis

There are three essential elements that led to the creation of successful school museum partnership of P.S. 1994 and the historical society. These aspects are examples of how “new knowledge” transcended institutional boundaries through this partnership.

Investment

First, representatives from the school and the museum both expressed the importance of investment from each institution in the partnership. Program director, David notes,

“Successful partnerships are where teachers are excited about the programs they are involved the planning and implementation of the programs. And they support the educators from the museum when they enter the building. And you know this could be on an educator level as well as on a principal or administrative level. What really works well is when the principal and the administration are aware of the partnerships and are equally as invested as the teachers and vice-versa” (David Richardson, 2018, p. 3).

Feeling a sense of enthusiasm about the partnership programs is transmitted from teacher to students and ultimately results in a successful program. These programs began as an initiative of Principal Long and evolved into an initiative led by the fourth-grade teachers. Principal Long supports teachers by ensuring the historical society programs come each year and by encouraging teachers as a team to select the programs they want. According to Mary, “[as] a team, a grade four team we sit down and go through the choices.

Sometimes we might want to try a new one, one we have never done over the years or after experiencing it we might say oh we really don’t want to do this one” (Mary Peterson, 2018, p. 3). The ability to select different programs each year keeps the content refreshing for the classroom teachers. Transitioning the authority over the program allows the teachers to work directly with the historical society, taking initiative over the project,

while also ensuring that the school's administration and classroom teachers are onboard with the partnership programs.

On the museum side, building a relationship with a school is at the core of a creating a successful school-museum partnership. Taking the time to learn about the mission of the school and understand the school's philosophy demonstrates the museum's investment. The Manager of Visual Arts and Program Director, David, expressed his close working relationship with Principal Long and how he believes it has contributed to the success of this partnership. During the early years of this partnership and as an arts educator in that school, David was able to build this foundation. Using his personal experiences, he is able to effectively place museum educators at this school that embody the ideals of both the museum and the school, benefitting the program as a whole. As noted by Wilson (1997) and seen through this partnership, part of building a relationship involves a collaboration between each institution to produce a learning experience that is engaging, educational, and fun. This notion is proven by students repeated use of the word "fun" and "cool" on their survey, when asked why a particular activity was their favorite. Their comments reflect the enjoyment they got from partaking in Artstory Programs.

Matching a Museum Educator and a School

Second, pairing museum educators with a school is a challenging and critical responsibility of the program director, for each school has its own learning and social environment. Recognizing the values of a school and understanding the teaching style of classroom teachers is necessary when sending a museum educator to teach off site. All museum educators were "trained together and with the same content. Every educator

brings their own flavor or style to teaching, some are super energetic, some are very poised, some have maybe a quiet demeanor, you know every, everyone has a different way to approach the work that we are doing” (David, 2018, p. 5). Mary and Michael, the two fourth-grade teachers, have been partnering with the historical society through the past few years of the program. Over the course of their tenure they have worked with a new museum educator each year. Aware of the museum content they both commented on the influence of the educator. “Everyone has their own style of teaching and how they interact with kids and their own kind of knowledge of general pedagogies. Um, so I um yeah think it really does depend on the educator a lot, ... quality of the program and the learning that takes places” (Michael Rothstein, 2018, p.4). Mary echoed these same sentiments “I am very agreeable, and I am willing to help somebody as much as possible to have things run smoothly. I don’t mind having the same teacher over and over again, as long as they are a specialist and knowledgeable organized you know works well, takes feedback” (Mary Peterson, 2018, p. 7). Effectively pairing museum educators with the partnering school contributes to the success of a collaborative partnership and may effect its continuation in the future.

Curricular Alignment

Third, ensuring that the content of the program aligns with classroom curriculum is a major component of the partnership between the school and the museum. P.S. 1994 has chosen to have Artstory programs incorporated into the fourth-grade classrooms, as the curricular standards directly correspond to the units offered by historical society. While the content of these programs aligns, adjustments were made to help museum pedagogy seamlessly integrate into classroom discussions. In order for this to be achieved, open

communication between the classroom teacher and the museum educator is imperative. Successful programs rely on adequate preparation. Planning meetings prior to the start of the program allow the classroom teacher and the museum educator time to discuss every aspect of the residency program. Taking these steps support Bobick and Hornby's (2013) claims about establishing guidelines and goals before partnership programs begin. These conversations foster the relationship between P.S. 1994 and the historical society. Throughout the partnership opportunities for feedback should occur. Reflecting on each session provides the classroom teacher and the museum educator with the opportunity to assess what worked well, make suggestions, and adjust teaching practices. Keeping an open form of communication between museum educator and classroom teacher helps ensure that objectives are being met and achieved.

Recommendations

The goal of the partnership between P.S. 1994 and the historical society is to produce an enriched learning experience for the students. In order to augment the curriculum in a meaningful fashion, a collaborative partnership needed to be developed between the two parties. This study was able to examine this interrelationship and highlighted three key elements that were essential to its success.

Content and Programs

In order to develop a partnership with a school, the museum must develop programs that are relevant to school curriculum. Schools must justify the inclusion of informal learning opportunities, such as museum programs, to enrich their curriculum. Creating museum programs that align with classroom curriculum allows museum educators to bring museum pedagogy into the classroom. The programs offered by the historical society

address history in New York, a subject matter that is essential to elementary, middle school and high school courses. Teachers seek out these programs because they offer resources, touch objects, artifacts, works of art, and primary documents that would otherwise not be available. Incorporating physical objects into lessons makes the content come alive and resonate with students, creating an enriched experience that is both educational and engaging.

Building Connections with School Administration and Classroom Teachers

Forming relationships with school administration and classroom teachers is an essential component of school-museum partnerships. From the perspective of the museum, it is important to understand the motives of a school when choosing to partner with an institution. Taking the time to learn about the school's culture and the classroom teacher's desires affords the museum the opportunity to prepare accordingly. Building connections with school administrators and classroom teachers help ensure that individuals on every level from the school are excited about the program coming to their institution. Connections between school administration and classroom teachers remains crucial as they support each other throughout the partnership. Developing a friendly, professional, and supportive work environment for the school and museum ensures everyone involved is supported and that the objectives of the school and museum are being met.

Developing Strong Cohort of Museum Educators

School administrators and classroom teachers agreed that the museum educator was crucial in the successfulness of a partnership program. Tasked with building relationships

with school administrators, teachers, and students, the educator is the one physically going to the school for each session of the residency program. Before the program begins the educator meets with the classroom teacher individually to discuss the unit and to become aware of classroom norms. In order to find a way to effectively integrate museum pedagogy and the lesson into the pre-existing classroom structure the educator must be well versed in museum content and be able to convey this to students. Setting educators up for success when teaching off-site requires museums be well trained in museum pedagogy and to continually offer professional development classes that help educators refine their skills. Feedback from the museum supervisor and classroom teacher in addition to providing the educator with time to reflect on their practice and hone their skills.

Conclusion

The findings from this study show that successful partnerships are those where museums have developed content and programs that are relevant to schools, built relationships with school administrators and classroom teachers, and invested time into developing a strong group of educators. These findings contributed to the development of a collaborative partnership between P.S. 1994 and the historical society. Inserting this study into the larger cannon of school-museum partnership research provides a look into a partnership that is focused on the use of art and history to enrich social studies curriculum. The collaboration between these two institutions led to the implementation of programs that fit the needs of the class. Integrating classroom content with inquiry-based activities and hands-on learning experiences engaged students to participate in their learning process raising the bar on how to teach requires content. The collaboration allowed the use of

multiple modalities to augment the curriculum leaving the students with a well formulated, multifaceted knowledge of the units being studied.

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Appendix A

Interview Questions

Interview Questions for Museum Program Director

PARTNERSHIP:

1. Can you tell me a little bit about your organization and the ways in which it partners with schools? What types of schools do you primarily work with? What ages? Demographics?
2. How would you define a partnership between a school and a museum?
 - a. What are the elements that make a successful partnership?
3. Tell me about the social studies enrichment programs your partnerships offer to schools.
4. Tell me about a time when the partnership worked really well to meet your goals. What happened? Who was involved? What was the outcome?
5. Tell me about a time when things didn't go well, and your goals were not met. What happened? Who was involved? What was the outcome?

P.S. 1994 PARTNERSHIP:

6. Tell me about how the partnership with PS 110M Florence Nightingale was formed.
 - a. Who was involved in the process?
 - i. How did educator _____ (educator's name) come to be paired with P.S. 1994?
 - b. How has the partnership changed over time?
 - c. How do you evaluate the programs?
 - d. Can you describe the elements of the partnership that have enabled it to continue for six years?
 - e. What have you learned about building school-museum partnerships from this experience with P.S. 1994?
7. How would you strengthen improve this program and/or partnership?
8. How do you fund your partnership programs? (Do schools pay for these programs? Are they funded from another source (grant, government, etc.)?)

Interview Questions: Museum Educator

1. When and where did you begin your career as a museum educator? How long have you worked at the historical society? Tell me what other roles you've had at the historical society? social studies site enrichment classes for the historical society?
2. Tell me about your preparation to teach off -site? What, if any, preparation did the historical society provide?
3. How would you define a partnership between a school and a museum?
 - a. Tell me about a school-museum partnership in which you worked that was successful. What elements made that a successful partnership?
4. Can you tell me a bit about your partnership with P.S. 1994?
 - a. What program do you teach?
 - b. How have the students responded to your instruction?
 - i. What has engaged them?
 - ii. What have been the challenges in engaging students?
 - c. How has the teacher supported instruction during the program? In which ways do you wish the teacher was more supportive?
 - d. Tell me about a time when the program went well, and goals were met during this partnership.
 - e. Tell me about a time when the program did not go as expected and goals were not met.
5. How would you strengthen improve this program and/or partnership?

Interview Questions for School Principal

SCHOOL:

1. Can you tell me about your school? (Number of students, population of students/families served, years at the school)
2. Tell me the ways in which this P.S. 1994's partnership with the historical society advances the mission of your school.
3. The partnership has been going on for six years. What factors have sustained this partnership over these years? What have been the challenges in keeping it going?
4. How do the programs offered by the historical society coincide with the curricular goals you have for fourth-grader?
5. Can you tell me about a time when the partnership worked well to meet the goals you have for it?
6. Conversely, can you tell me about a time when things didn't go well, and the intended goals were not met.
7. Are there areas of growth in your students' social studies learning that you attribute to the partnership? If so, tell me about those and why they are connected to the partnership?
8. Are there areas of growth in your teachers' social studies instruction that you attribute to the partnership? If so, tell me about those and why they are connected to the partnership?
9. Tell me about the ways you are involved in supporting your teachers as they participate.
 - a. Visits
 - b. Debriefs
 - c. Materials
10. Do you have any suggestions for ways to improve this program and/or partnership?

Interview Questions for Classroom Teachers

P.S. 1994:

1. When and where did you begin your career in teaching? How many years have you been teaching at P.S. 1994? What grades have you taught?
2. Can you tell me about the social studies themes and topics the fourth-grade curriculum explores?
3. How do you prepare students to participate in these enrichment programs?

PARTNERSHIP:

4. Can you tell me about how the historical enrichment program fits in with the overall social studies curriculum for you class?
 - a. Can you tell me how you are involved in the implementation of the enrichment program?
5. Tell me about a time when the partnership worked well to meet the goals you have for it.
6. Tell me about a time when things didn't go well, and the intended goals were not met.
7. What have you noticed about the influences of the program on your students' learning?
 - a. Understanding of theme/topic
 - b. Critical thinking and research skills
8. How would you strengthen this program and/or partnership?
9. Beyond this partnership with the New-York Historical Society, which other resources or materials they provide to teachers do you use?
10. What would you be most interested in your students seeing at the museum? Will your class have an opportunity to visit the museum?
11. From what I understand you have been part of this partnership from the beginning - how has the museum educator influenced the partnership?

APPENDIX B:
Study Survey

Age: _____ Grade: _____

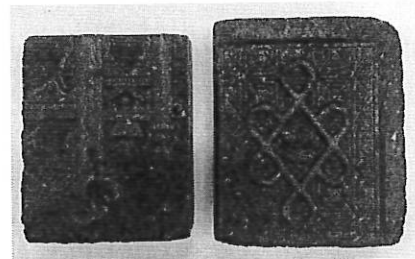
1. Which activity did you like the most? Check three circles and write why you liked it.

- Touching the Hardy Cards



Why?

- Smelling the tea



Why?

- Looking at the painting "Pulling Down the Statue of King George"



Why?

- Looking at the newspaper print



Why?

- Looking at the bandana with George Washington



Why?

- Talking about symbols



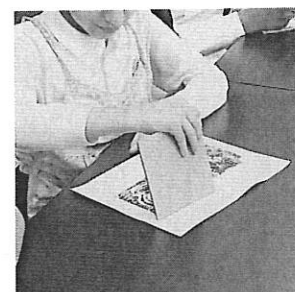
Why?

- Learning about print making



Why?

- Creating your print



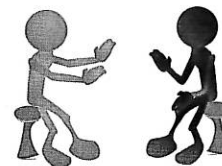
Why?

2. If you could tell a friend what you learned in this New-York Historical Society program, what three things would you say?

1.

2.

3.



3. If you could change one part of the New-York Historical Society program, what would it be and why?

[Empty rectangular box for writing]

Appendix C

Table 1: Results from student survey with regards to favorite activities. Students were allowed to select three.

Activity	Number of Students
Examining Hardy Cards while learning about the Stamp Act	7
Smelling a block of tea produced during the colonial era while learning about taxes the British placed on items, which led to the Boston Tea Party.	22
Visual inquiry of the painting, <i>Pulling Down the Statue of King George</i> . Students identified individuals in the painting and the role they had during the American Revolution. Students examined this painting with the whole class and in small groups at their tables.	22
Students examined different newspaper prints created in the colonies. This activity allowed students to analyze an authentic document and learn about the hardships some faced as a result of the Stamp Act.	10
An object inquiry was done looking at a bandana with a print of George Washington. Students identified symbols used in the work and learned about their significance. This object was used to introduce printing and the idea of a mirror image.	11
Conversation about symbols took place to explain the use of icons to represent ideas of freedom, peace, and regrowth. This discussion provided students with ideas to use in their own prints.	10
Before starting the art activity, students learned about printing making during Colonial Era. Prints were used as a way to make copies of important documents, a form of propaganda or as a way to honor individuals.	16
The culminating art project which took place during the last two sessions allowed students to create their own prints. Students began by creating a sketch, transferring it on Styrofoam, inking the Styrofoam board and printing. Each student had the opportunity to make at least two prints with two choices of ink, red and blue.	43