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Who is Telling This Story? : A Study of an Aesthetic Education Collaboration Between a Classroom Teacher and a Cultural Institution

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by

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Abstract

This study explores the classroom teacher's role in a collaboration between a New York City classroom teacher and Lincoln Center Institute. Aesthetic education, imaginative learning, and collaboration between classroom teachers and teaching artists, the core practices of Lincoln Center Institute's inquiry units, are defined through a review of other established approaches to these concepts. The perspective of a third-grade teacher who participated in an inquiry unit focused on *MythoJazz,* a storytelling performance illustrates the purpose, planning, and action that characterize Lincoln Center Institute's programs. Qualitative analysis of the teacher's work, in addition to her own reflection on the process, reveal the methods that enabled her to optimize the collaboration for the benefit of her students' learning experiences and her own teaching practice.

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Introduction: The Motivation for and Purpose of the Study

The growing number of programs offered to schools by cultural institutions (museums, libraries, and performing arts centers) is a positive and hopeful trend in education in the United States. Educators from cultural institutions go to great lengths to make it convenient and valid for teachers and school administrators to participate in these programs, use their supplementary materials, and plan visits for their students. More and more frequently, cultural institutions identify connections between their collection or repertoire and state curriculum standards; if these links are made clear from the outset, it should be easier and more appealing to teachers to pursue them.

This is all to say that in the last two decades, cultural institutions have invested a great deal of thought, planning, and resources into anticipating what teachers and schools need to have the most worthwhile experiences possible. The following study does not attempt in any way to measure how such investments have paid off for cultural institutions. Rather, it raises and examines a question about the targets of their investment: What do *classroom teachers* do to make their collaborations with cultural institutions the most worthwhile experiences possible? How do they optimize all those resources and opportunities not only for their students, but for themselves—educators who are hopefully continuing to grow and learn just as their students continue to grow and learn?

I must admit that this research question is grounded in an issue of personal importance. My course of study as a graduate student at Bank Street College of Education has been—as it is for all graduate students who pass through the College's programs—a rigorous exercise in self-reflection. Much of my understanding about how I

teach, and how I hope to teach, has come from thinking deeply about my own educational experiences. Another part of that understanding has come from working with and learning from mentor teachers who have been wise and patient models. The rest, of course, has come from the children I have taught; their reactions, questions, and connections constantly reveal how much I can do as a teacher and how much more I need to do. Thinking about what classroom teachers can and need to do to be excellent, for the benefit of their students and for the development of the profession, is certainly at front of my mind.

There is also the fact that in addition to my childhood education studies I am in the Museum Education program. The work I have completed for this portion of my degree has allowed me to approach education from the perspective of one of those cultural institution educators. I have had the experience of designing programs and tours that connect directly to the New York State standards. I have also felt the frustration that arises when a small budget and overburdened staff limit or change what a museum can do to collaborate successfully with teachers and schools.

While there are several articles and books sharing the museum perspective of collaboration, the voice of the elementary classroom teacher has been conspicuously quiet, at least in the printed word, on the subject of collaboration with cultural institutions. I found myself thinking about that absence frequently during the fall and early winter of 2009, when I joined a research team to collect data for a study of Lincoln Center Institute's aesthetic education programs. Aesthetic education, as practiced by Lincoln Center Institute (LCI) is:

> [A] continuous experience with a work of art over time, mediated by a particular form of individual and group inquiry. This inquiry occurs within and around art-

> making and uses multimedia and multidisciplinary resources to explore the social and cultural context of the artwork and any further questions that are sparked in the process (Holzer, 2007, p. 4).

While the focus of the inquiry is a work of art, aesthetic education is different from art education. Greene (2001) explains that the latter focuses upon the exploration of different media; students "give their feelings embodiment in paint, clay, movement, and sound" (p. 6). Additionally, the aesthetic education inquiry process can be applied to other academic areas, a quality that will be discussed in the review of relevant literature.

During the fall and early winter of 2009, I visited one of LCI's partner schools every Thursday for eight weeks to collect data from classes participating in the *MytholoJazz* inquiry unit. While at the school, I observed instruction and student participation in four different grade levels: kindergarten, third, fifth and seventh. It happened that my visits to the third grade classroom coincided with multiple lessons related to the LCI unit, most led by the classroom teacher and one led by an LCI teaching artist. I came away from each visit to that classroom with running records full of evidence of imaginative learning. The majority of the class was engaged during the lessons and eager to offer their contributions to whole and small group discussions. When the teaching artist led a lesson, the classroom teacher took on the role of active supporting instructor, recording students' observations on a piece of chart paper, which was then displayed in the room throughout the unit. The collaboration seemed to be a success.

I do not intend to suggest that such learning and engagement was not occurring in other grades or in other classrooms; it was more a congruence of scheduling that enabled me to build a more consistent body of data for the 3rd grade class. When I looked at the whole picture of the classroom created by that data, I found myself wanting to know

more about what it took for the classroom teacher to consistently meet the goals of the collaboration. How did she picture herself as part of the process? What personal values or philosophies prompted her evident commitment to aesthetic education and imaginative learning? How did she cope with the challenges of incorporating this unit into an already full, demanding curriculum?

In the late 1980s, Howard Gardner reflected upon the experience of meeting 30 arts teachers from all over the country who were being commended for the excellence of the arts programs in their schools. Though they were different individuals in most respects, Gardner recognized a remarkable combination of qualities that joined them together:

> [W]hat joined them was an incredible dedication to their task; a studied indifference to "negative signs" from uncaring colleagues or administrators; the capacity to integrate personally significant messages and themes into their pedagogy and their work; and a desire to provide means of expression and communication, as well as clear-cut skills, to all students, and perhaps especially to those who do not stand out in the traditional academic subjects (1988, p. 161).

I wondered if perhaps the third grade classroom teacher I observed shared some of these qualities. To apply these qualities to my recorded observations seemed far too subjective and could not possibly provide a true picture. I needed to speak with her at a greater length to learn more about the self-perception that informed the quality of her instruction during the *MytholoJazz* inquiry unit.

As part of my work for the research study in the fall, I interviewed the Teacher about the work her students did during the unit and the discernable effect the unit had on the students. I decided, however, that I wanted to speak with her again for the purposes of my Independent Study. Perhaps I would find answers to my overarching questions about

her role in the collaboration. Selections from this second interview, which took place on March 10, 2010, as well as her responses to follow-up questions on April 13, 2010, appear in "A Classroom Teacher Reflects on Collaboration." (Selections have been edited for relevancy to this portion of the paper; the edited transcripts are presented in Appendix B and C.) Each selection is followed by a brief discussion of the teacher's perspective of her role in the collaboration and how her preparation and teaching align with the philosophy of LCI and aesthetic education.

Prior to this reflective section is a qualitative analysis of how and when the teacher uses the language of the "Capacities for Imaginative Learning". These terms, which articulate LCI's aesthetic inquiry process, are consistent links between LCI's philosophy, the teaching artist, and the classroom teacher. By including my analysis of two lessons led by the classroom teacher, I suggest that examining how this language is used illustrates how the classroom teacher contributes to success of the collaboration.

Navigating collaboration in the role of classroom teacher is by no means a task with one approach or one measure of success. Therefore, this profile should serve as one example of a classroom teacher optimizing a collaboration grounded in aesthetic education for herself and her students. I hope it will also encourage others to study (and emulate) the practice of those who model positive, effective participation in collaborations with other cultural institutions.

Review and Discussion of Relevant Literature

In order to move from a subjective identification of the work accomplished by the teacher and LCI as "successful" to an objective understanding of what "successful" means in this particular case, certain terms and concepts must first be defined and explored through a review of relevant literature. The terms and concepts include: aesthetic education, imaginative learning, and collaboration. Together, these components create the theoretical frame for this study.

The idea of aesthetic education is not new; some early illustrations of the concept will be discussed along with the more recent understanding and application developed by Maxine Greene and LCI. It is not only necessary to establish what aesthetic education means, it is necessary to explore how it is cultivated in learning environments, and why it is considered a useful approach to teaching and learning.

Closely tied to the concept of aesthetic education is imaginative learning. Again, we must turn to the work of LCI, which has established a specific language that enables educators to identify how and when imagination and learning join together in their classrooms. The varying perspectives of Maxine Greene, Kieran Egan and others will also help establish what imaginative learning is and its invaluable cross-curricular implications.

Collaboration, the last of the three core components in this study, is at once the simplest and most challenging term. As a word, a concept, "collaboration" is relatively easy to define. Yet, how does one know when a true collaboration is taking place? What are the roles and responsibilities? Moreover, what is it about the qualities of collaboration that make it an ideal vehicle for aesthetic education and imaginative learning? An

exploration of research and reflections on the topic reveals a set of criteria that begin to answer these questions.

The particular role of the classroom teacher will be considered throughout the discussion of these three components. The reason for this is two-fold. It will provide a context for the teacher who is the central figure in the following case study. It will also establish a context for any childhood educator who hopes to cultivate aesthetic education and imaginative learning in the classroom.

Aesthetic Education

It is important, for the purposes of this study, to begin by reviewing relevant literature to identify what aesthetic education is and how it is cultivated in the classroom. At the center of this approach to education is the having of an aesthetic experience. Czikszentmihalyi and Robinson (1990) observe that since the advent of written records, humans have attempted to articulate the powerful feelings provoked by hearing or seeing a thing of beauty. The efforts of Western philosophers in the 17th century to define this particular aspect of consciousness ultimately prompted the development, by 18th century German philosopher Alexander Baumgarten, of the word "aesthetic" from the Greek *aisthesis* or "perception" (p. 6).

Greene (2001) emphasizes the importance of recognizing the philosophical weight of the word. "Aesthetics" marks a field of philosophy focused on exploring the influence of perception, sensation, and imagination upon one's individual degree of knowing, understanding, and feeling about the world (p. 5). The aesthetic moment or experience as defined by Greene (2001) is a transaction between a work of art and human

consciousness in a "vivid present" (p.15). The individual brings a personal history, a deeper level of noticing and awareness, and any accumulated knowledge to viewing a work of art and gains enriched perception and pleasure. Therefore, aesthetic education is:

> [A]n intentional undertaking designed to nurture appreciative, reflective, cultural participatory engagements with the arts by enabling learners to notice what is there to be noticed, and to lend works of art their lives in such a way that they can achieve them as variously meaningful (2001, p. 6).

In his discussion of the identity of aesthetic experience in our current visual culture, Moore (2004) observes that the "beauty" of a work of art that prompts an aesthetic experience is a relative measure. He cites Kant: "[T]he aesthetic experience is not a matter of control. No one can make the object be beautiful; no one can make him or herself feel pleasure from it" (p. 18). In fact, the object in question may be of the mundane, quotidian variety rather than the extraordinary or canonical. Moreover, he argues, in even a technologically saturated culture that allows us to talk and write to each other with immediacy and frequency, the most affective aesthetic experiences are derived from encounters with natural objects and not socialized, meaning it is the individual alone who discovers and senses the encounter.

> When a youngster takes delight in the play of light on the wings of a flock of birds as they break this way and that in the sky, his aesthetic experience is visual, but it is arguably not more socially contoured and constrained than were those of his ancestors. (p. 17)

How, then, if it so individually determined, is an aesthetic experience identified? The work of Beardsley (as summarized by Cziksentmihalyi and Robbins, 1990, p. 7) identifies five themes of an aesthetic experience (it must have the first theme, and any three of the remaining four):

1. Object focus: the person willingly invests attention in a visual stimulus

2. Felt freedom: he or she feels a sense of harmony that preempts everyday concerns and is experienced as freedom

3. Detached affect: the experience is not taken literally, so that the aesthetic presentation of a disaster might move the viewer to reflection but not to panic

4. Active discovery: the person becomes cognitively involved in the challenges presented by the stimulus and derives a sense of exhilaration from the involvement

5. Wholeness: a sense of integration follows from the experience, giving the person a feeling of self-acceptance and self-expansion.

Cziksentmihalyi and Robinson are particularly interested in the likeness of these qualities to that of the "flow experience", a concept developed earlier by Cziksentmilhalyi that characterizes an individual's focused engagement, enjoyment, and activity during an experience due to its intrinsic rewards. These themes reinforce that the aesthetic experience is far from passive. The individual must make conscious choices about his or her manner and level of engagement and exploration while remaining attuned to and reflective about sensations, cognitive connections, and personal growth. The individual is rewarded with a sense of pleasure and sense of self. Greene might add that the aesthetic experience provides the individual with a deeper sense of his or her place in the world and how he or she might contribute or prompt a change in that world. Holzer (2005) explains that, indeed, the work of LCI with both young and adult students is consciously inviting those individuals to participate in social change. Teachers who partner with LCI to learn how to bring aesthetic education to their students find that "works of art can open new possibilities of freedom for their students, ones that foster democratic principles, and might lead, through empathy, to a greater sense of social justice" (Holzer, 2005, p. 135).

Greene would also argue that creating such specific guidelines for an "authentic" aesthetic experience is antithetical: "There can be no adequate summing up of experience in aesthetic education. There can be no packaging of what has been experienced, what has been learned" (Greene, 2001, p. 35). At the same time, Greene and her colleagues at LCI recognize the value of using a specific vocabulary to engage learners in aesthetic experience; their "Capacities for Imaginative Learning" continues to shift and grow as a fluid language for teachers and students participating in aesthetic education.

The questions and concerns about effectively making aesthetic experiences part of the educative experience for children quickly bubble to the surface. How and when should it be implemented? What do teachers need to do and know to provide an appropriate aesthetic education for their students? How can we tell that it is having an impact on other areas of learning? After all, can something so grounded in personal response and reaction be measured? Should it be measured?

Smith (2005), a prolific writer on the subject of aesthetic education, provides a substantial discussion of the through-line from early writers about aesthetic education to the work of his contemporaries. He presents the work of Dewey (e.g. 1934, 1937) alongside that of Schiller (e.g. 1954) and Read (e.g. 1956, 1966) as "generative" thinking on the subject; the connecting thread between these three is their belief in the integral part of aesthetic education in the raising of young children. In the case of Dewey, the psychologist and educational reformer whose theory of the "educative experience" is at the core of progressive education, this integration could take place by bringing art into common (shared and everyday) experience.

A few of the abovementioned questions are also addressed in Smith discussion of other, earlier writers. For Broudy (1972), aesthetic education was a "value education" with the potential to teach virtue; that the "imaginative perception of works of arts builds up a rich store of images that energizes and directs not only the experience of works of art but the perception and interpretation of other phenomena" (Smith, 2005, p. 24). Smith also identifies Greene's conviction that teachers must be attuned to the subjectivity inherent in each individual child's experience (p. 24). He (2005, p. 31) also considers the concept of measuring aesthetic education by comparing the ideas of those who have criticized aesthetic education for being too subjective for quantitative assessment (e.g. Elfand, 1992) with the ideas of those who believe it is possible to assess whether or not an individual has taken an aesthetic point of view about something (e.g. Cziksentmihalyi, 1990, 1997 and Eaton, 1987).

The discussion of what exactly teachers of young students should do to provide and assess aesthetic education has been building since the 1960s. Concerned with the "adultomorphism" of children's creativity, Shapiro (1975) suggests applying the developmental theory of Piaget, emphasizing that children's creative intent and output is inherently different from that of adults. Therefore it is the adult teacher's responsibility to discern the conditions and materials necessary for cultivating that creativity. She writes:

> Our purposes are to try to ascertain what are the necessary conditions, the requisite capacities for making something. Creative processes involve problem-solving, the ability to utilize available strategies, and the mobilization of cognitive abilities (p. 70).

It has become more common in recent years to investigate the effect of aesthetic education when incorporated into curriculum areas other than the visual and performing arts. Wong (2007) examines the difference between (and importance of) "cool" and

sublime experiences in science education. Teaching K-12 geography through poetry is the subject of a study by Kirman (2007). Howarth (2007) returns to the seminal work of Schiller to consider the relationship between literary criticism and creative writing and recent attempts to include creative writing in a college-level cultural studies program. Love (2006) investigated the impact of the LCI aesthetic education program on pre-service teachers and how their experiences might shape the mentoring offered by their instructors in their education programs as well as the LCI teaching artists.

I discovered strong connections between my own study's goals and those of Moroye and Uhrmacher (2009), who studied two elementary school classes led by teachers who were enrolled in the Aesthetic Education Institute of Colorado, an aesthetically-oriented program similar in aim to LCI, Project Zero, and the Kennedy Center (p. 86). The authors also provide an ample review of those who promote aesthetic education as invaluable to K-12 education, some of whom have already been mentioned here. The study itself, however, is grounded in observing aesthetic themes distilled from the work of Dewey (1934, 1937), namely connections, risk-taking, perceptivity, imagination, sensory experience, and active engagement (Mororye and Uhrmacher, 2009, p. 85).

This has proved an especially relevant resource for my own study, which in part considers how the themes of aesthetic education are applied to more standard curricula; Moroye and Uhrmacher investigate how a third grade teacher applied her understanding of aesthetic themes to science curriculum, not only when considering works of art. Moroye and Uhrmacher found that Claire, the teacher, referred to the aesthetic themes during the planning process, intertwined the themes with state standards and curriculum

content in her lesson plans, and finally, used the themes to integrate that content with other subjects taught during the day such as reading, music, and visual art (p. 97). The rewards of this use of the themes included the teacher being able to reach all students in a variety of ways as well as enriching her sense of mastery.

LaFever (2006) and Constantino (2008) also explore the efforts of individual teachers to engage students through aesthetic themes. While accompanying 6th grade students and their teacher on a trip to an art museum, LaFever, influenced by the writing of Greene (e.g. 2001), anticipates "an exchange of divergent viewpoints, the individual meaning-making, that enrich shared aesthetic experiences" (p. 48). When the students do not immediately engage in the way she envisioned, LaFever considers how students should be (and are) prepared for aesthetic experiences. Students cannot be forced to have aesthetic experiences, she acknowledges, but with clear pedagogical goals it is possible to offer (occasionally unexpected) aesthetic entry points for a range of students.

Constantino's observation of an art teacher leading 6th grade school students through a contemporary art exhibit resulted in identifying another role for the teacher who provides aesthetic education: mediator. In addition to thoughtfully prepared pre- and post-lessons, Constantino notices the teacher's use of the dialogic process to stimulate student learning and engagement. The teacher's support of the students' language constituted a "caring and responsive pedagogy" that encouraged meaning-making (2008, p. 46). In addition to examining the importance of a classroom teacher as a mediator in a collaboration, my study will explore the status of language as an overwhelmingly influential element in aesthetic education, particularly as we move through an exploration of imaginative learning.

Imaginative Learning

Imagination and imaginative learning are essential to the meaning-making process of aesthetic education. Imaginative learning is the medium (both in action and in language) through which LCI engages students in their aesthetic education inquiry units. However, the intentional development of the imagination for the purposes of education (in the United States) is a relatively new practice. The writing of Warnock (1976) on the subject of imagination is frequently among the first sources considered in any study of imagination and imaginative learning. Her call for making imagination part of education resonates throughout subsequent literature on the topic:

> [I]t is...in education we have a duty to educate the imagination above all else. For we use our imagination in our ordinary perception of the world. This perception cannot be separated from interpretation. Interpretation can be common to everyone, and in this sense ordinary, or it can be inventive, personal and revolutionary. So imagination is necessary [...] to enable us to recognize things in the world as familiar [...] but it is also necessary [...] if we are to see the objects of perception as symbolizing or suggesting things other than themselves. (Warnock, 1976, p. 10).

The scholarship that has followed Warnock has offered equally urgent and active definitions of imagination. Greene (1988) identified the need for a kind of education that used imagination to acquire knowledge, explaining, "To imagine is to look beyond things as they are, to anticipate what might be seen through a new perspective or through another's eyes" (p. 49). Similarly, McCleary (1993) suggests, "To imagine is to experience the here-and-now as expressing the not-here-and-now" (p. 50). Egan (1988) presents imagination as:

> [T]hat ability to be moved by, to behave as though one perceives and is affected by, what is actually not present or real. We live in a world of nature, but have invented techniques developed over uncounted millennia, for stimulating a vivid mental life that draws members of a society together by strong affective bonds (p. 117).

We sense in these words the social power of imagination, a power that Greene acknowledges throughout her writing. Her observation that "often the sense of lack and deficiency stimulates the imagination" (Green, 1988, p.51) concurs with Freire's theory (as cited by McCleary, 1993) of the pedagogy of the oppressed. Imagination is the key tool to stimulate discussions that push those who are oppressed to confront their current circumstances and form plans and actions to make new choices to free themselves.

How is the imagination harnessed for the purposes of imaginative learning? In the last half-century, the incorporation of imagination in educative experiences for children has manifested in a variety of ways. One early use of imagination in childhood education is the social studies program, *Man: A Course of Study,* which was developed in the late 1960s by psychologist Jerome Bruner and his colleagues from Harvard University. The overarching goal of the program was to guide students to think about and answer three questions: What is human about human beings? How did they get that way? How can they be made more so? McCleary (1993) observes that Bruner wanted children to use their imaginations to make sense of the Netsilik myths and practices presented in the unit. Like Dewey, Bruner aimed to develop a pedagogy that enables children to tap into what they already know, especially if they are unaware of that knowledge; imagination, therefore, is a crucial pathway (McCleary, 1993, pp. 13-17). Bruner (1986) expands on his belief in imagination in education:

> To the extent that the materials of education are chosen for the amenableness to imaginative transformation and are presented in a light to invite negotiation and speculation, to that extent education becomes a part of what I earlier called 'culture making.' The pupil, in effect becomes a party to the negotiatory process by which facts are created and interpreted (p.127).

Egan, through numerous books and his work with the Imaginative Education Research Group, has expressed a departure from Dewey. Egan (2004) suggests that the staple theory of progressive education (that children's learning must grow from what they already know; developed by Herbert Spencer, John Dewey, and others) may be both "inadequate and restrictive" (p.443). Rather than prompt inquiry with the question "What does the student already know?", Egan proposes that inquiry might be better supported with the starting question, "What can the student imagine?" (p. 443). He is not suggesting that prior knowledge be ignored, rather that the child's imagination also be valued as a tool for expanding knowledge. There is no real way for the process of learning to begin, he posits, if everything is based on what is already known. Egan defines imagination as "the ability to think of things as possibly being so." (p. 444) He notes that children take substantial metaphorical leaps to understand the fantastic suggestions of storytellers; so why not do that with other kinds of knowledge?

An imaginative approach to education, by Egan's definition, will guide students to think creatively, flexibly, and energetically about the knowledge they gain about the world. When the imagination is engaged, students use and strengthen cognitive tools: story, metaphor, binary opposites, rhythm/pattern and rhyme, jokes and humor, mental imagery, play, and mystery (2005, pp. 2-6). Egan is emphatic about engaging the imagination across the curriculum. Illuminate the lives of scientists and mathematicians through story. Explore punctuation as a detective would approach a mystery.

Several recent studies have considered the cross-curricular implementation of imaginative learning through lenses such as social studies (Egan and Gillian, 2009) and mathematics (Kotsopoulos and Cordy, 2009). A study of web-based educational texts in

three Swedish museums concluded that the use of narrative (an element explored at length by both Bruner and Egan) stimulated children's imagination and prolonged their engagement with the materials. The capacity of imagination to be culturally inclusive was explored during a five-year research project in British Columbia, which investigated the impact of imaginative engagement on Aboriginal students' academic success and quality of life (Fettes, 2005).

Most important for the purposes of this study is the approach to imaginative learning developed by LCI. Though aesthetic education at LCI involves, in line with Dewey's theory of experience, a "continuous experience with a work of art over time, mediated by a particular form of individual and group inquiry" (Holzer, 2007, p.4), the Institute acknowledges (indeed, encourages) imaginative learning to be applied to other academic subject areas (Lincoln Center Institute, 2009). In 2005, the High School for Arts, Imagination, and Inquiry (HSAII) was founded by LCI in partnership with the New York City Department of Education and New Visions for Public Schools. In their proposal for the school, as a means of explaining to potential students how this high school would offer a unique learning experience, LCI articulated the philosophy and practice of aesthetic education the Institute had offered since its own founding through nine terms. Originally called the "Capacities for Aesthetic Learning", there are now ten terms called "Capacities for Imaginative Learning" (Holzer, 2007, pp. 4-5). The use of the word "capacities", rather than "skills" or "guidelines" is intentional; the word "indicates that what can be learned from works of art or other objects of study is inexhaustible" (Lincoln Center Institute, 2009).

The language of the "Capacities" not only describes the inquiry method at HSAII, it is the framework underlying where the imagination can go and what it can do through aesthetic education as practiced at LCI. Holzer (2007) explains that the "Capacities" are frequently experienced as a (non-linear) scaffold: noticing deeply, embodying, and questioning are the first level; identifying patterns, making connections, and exhibiting empathy typically follow; living with ambiguity, creating meaning, and taking action are in the last group. Reflecting/assessing can occur throughout the aesthetic education process. While it is the individual who experiences the "Capacities", imaginative learning is also a social, collective experience for both students and teachers.

Collaboration

The final core component of this study, collaboration, drives the LCI aesthetic education program. Teaching artists, arts educators, and classroom teachers, as well as administrators who welcome the approach into the school in the first place, facilitate the inquiry. These individuals must work together to ensure they are guiding participants with the same definitions and expectations. While there is literature to be found on the subject of collaborations between museums and schools, between teachers, and between LCI and teacher education programs, studies of an elementary classroom teacher's perspective on participating in an inquiry unit-based aesthetic education collaboration have not, as of this writing, been published. From the literature that does exist, one can conjure a fairly clear picture of what collaboration (specifically with cultural institutions) is and why it is appropriate for aesthetic education and imaginative learning.

The American Association of Colleges for Teacher Education (AACTE) has defined collaboration as, "[H]aving common agendas, sharing power and status, and building consensus; these require commitment and more give than take on the part of all parties" (Schwarz, 1990, p.1). While AACTE developed this definition in the context of collaborations and partnerships between universities and schools, in any context it offers the bare bones of what makes collaboration collaborative.

In a comprehensive review of "true collaborative programs" between schools and museums, Hirzy (1996) presents a brief historical overview that reminds us that collaboration, by AACTE's terms, is a recent development in museum education. The review, conducted by the Institute of Museum Services Museum Leadership Initiatives program, determined 12 conditions for a successful museum/school collaboration:

1. Obtain early commitment from appropriate school and museum administrators
2. Establish early, direct involvement between museum staff and school staff
3. Understand the school's needs in relation to curriculum and state and local education reform standards
4. Create a shared vision for the partnership, and set clear expectations for what both partners hope to achieve
5. Recognize and accommodate the different organizational cultures and structures of museums and schools
6. Set realistic, concrete goals through a careful planning process. Integrate evaluation and ongoing planning into the partnership
7. Allocate enough human and financial resources
8. Define roles and responsibilities clearly
9. Promote dialogue and open communication
10. Provide real benefits that teachers can use

11. Encourage flexibility, creativity, and experimentation

12. Seek parent and community involvement (Hirzy, 1996, p. 50)

Hochtritt, Lane, and Price (2004) also discovered specific factors for successful collaboration when they reflected upon the collaboration they established between the Heritage School and the Metropolitan Museum of Art. (Hochtritt and Lane were affiliated with the school, which serves students in grades 9-12; Price was an exhibition associate at the museum). As was done in the abovementioned "true collaborative programs", they outlined their goals and responsibilities at the outset of the partnership. They concluded that the essential qualities that made their collaboration successful were:

> The project was developed to serve the curriculum of the classes in which it was implemented; we entered this collaboration with open minds; the final form of the project came into being through our discussions; and our commitment included adequate meeting and planning time to give the project depth and integrity" (p. 40).

Moroye and Uhrmacher (2009) also note the value of collaboration for aesthetic education. Though Claire, the teacher at the center of their study, was not working with a cultural institution, and was applying what she had learned from AEIC about aesthetic education to an existing science curriculum unit, collaboration with another teacher enriched her experience. Claire decided to share some of her ideas for the unit with a colleague who had also attended AEIC; the two decided to do some planning together. Claire later reflected on the planning session:

> In all of Rachel's nine years of teaching, she said this is the most exciting planning time she'd ever had...We were both into it...it was like you could get into that other world where it's almost like running and the euphoria you get...that's where we were with planning because it was so much fun and we were so excited about it. (pp. 12-13)

Not only do the partners in a collaboration benefit from shared goals, a shared interest and value in the topic enhances their motivation and sense of accomplishment.

Reflecting on her experience collaborating with an LCI teaching artist to facilitate a two-session aesthetic education workshop for Lehman College students, Zakin (2005) notes how the qualities of their collaboration positively affected her experience and that of her students. She describes the "negotiated instruction" between herself and the teaching artist as possibly the most significant quality. The give-and-take allowed their roles to be fluid. Neither one was solely in control of content or management; Zakin was a "co-instructor, assistant instructor, and student, participating along with the students" (p. 182). Arriving at that level of fluidity required a great deal of planning, time and shared visions and goals for the workshop.

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This review has clarified core concepts that inform this study: aesthetic education, imaginative learning, and collaboration. With the general aims of both aesthetic education and imaginative learning defined, and a collection of conditions for, and qualities of, successful collaboration, it is now possible to objectively examine one example of an aesthetic education collaboration. What follows is not an assessment of the teacher's performance or the program's validity. It is an exploration of how a teacher's understanding of her students and the value and goals of the program impact her, and her students', experience.

Case Study of a Third Grade Teacher's collaboration with Lincoln Center Institute

a. The LCI research project and the *MythoJazz* inquiry unit: Philosophy and Planning

Devoted to incorporating arts into education since it was launched in 1975, LCI has worked with nearly 20 million students and educators worldwide through a variety of art-based programs including the Focus Schools and Teacher Education sites, National Educator Workshops, and consultancies (Lincoln Center Institute, 2006). At the core of these programs are ten Capacities, based on a philosophy of aesthetic education and developed by LCI to cultivate imagination and imaginative learning. The language of the Capacities for Imaginative Learning creates crucial, philosophical links between the curricula created for a range of performance art works. LCI (2005, 2009) defines the Capacities for Imaginative Learning as follows:

> Noticing Deeply: to identify and articulate layers of detail in a work of art or other object of study through continuous interaction with it over time
>
> Embodying: to experience a work of art or other object of study through your senses, as well as emotionally, and also to physically represent that experience
>
> Questioning: To ask questions throughout your explorations that further your own learning; to ask the question, "What if?"
>
> Identifying Patterns: To find relationships among the details that you notice, group them, and recognize patterns
>
> Making Connections: To connect what you notice and the patterns you see to your prior knowledge and experiences, to others' knowledge and experiences, and to text and multimedia resources
>
> Exhibiting Empathy: To respect the diverse perspectives of others in the community; to understand the experiences of others emotionally, as well as intellectually

Living with Ambiguity: To understand that issues have more than one interpretation, that not all problems have immediate or clear cut solutions, and to be patient while a resolution becomes clear

Creating Meaning: To create your own interpretations based on the previous capacities, see these in the light of others in the community, create a synthesis, and express it in your own voice

Taking Action: To try out new ideas, behaviors or situations in ways that are neither too easy, nor too dangerous or difficult, based on the synthesis of what you have learned in your explorations.

Reflecting/Assessing: To look back on your learning, continually assess what you have learned, assess/identify what challenges remain, and assess/identify what further learning needs to happen. This occurs not only at the end of a learning experience, but it part of what happens throughout that experience. It is also not the end of your learning; it is part of beginning to learn something else.

In total, the Capacities drive aesthetic education as it is currently practiced by LCI (see the definition on p. 3). Students develop the Capacities through their exploration of the works of art featured in LCI's repertory, with the ultimate goal being to learn to apply the Capacities to other academic subjects and in other life experiences.

In 2008, Lincoln Center Institute began a multi-year research project to better understand the role of aesthetic education in New York City schools. In particular, the project's aim is to collect data regarding the influence and implementation of the Capacities for Imaginative Learning, on the part of students, during LCI units focused on aesthetic education, and also during more conventional academic units of study. The first year of the study was spent collecting data from four Focus high schools. During the 2009-2010 year, two Focus elementary schools and two Focus middle schools were added to the cohort. The LCI repertory includes a variety of art forms (theatre, dance, music, and visual arts), so the schools in the study, like all of LCI's Focus schools, do not necessarily explore the same piece at the same time.

As it was explained in the Introduction, I visited one of the elementary Focus schools during the fall of 2009 to collect data for the multi-year research project. From this point on, this school will be referred to under the pseudonym New York School (NYS). The work of art at the center of the inquiry unit at NYS was *MytholoJazz*, one of eleven works of art in LCI's 2009-2010 repertory. Performed by David Gonzalez using a combination of storytelling, song and dance, *MytholoJazz* pairs the Greek myth of Orpheus and Eurydice with a folktale (that has versions in many cultures), "Three Whiskers of the Tiger". LCI has an online portal dedicated to providing important background information and supporting material about each work in the repertory for schools who participate in LCI programs. For example, the teachers and administrators at the Focus school exploring *MytholoJazz* have special access to copies of the myth and folk tale, video clips of past performances of the work, audio files of interviews with David Gonzalez and some of LCI's teaching artists who have worked with the piece, and lists of questions to inspire conversation and inquiry among students.

Though the supporting material available through this Website is the same for all participating schools, the inquiry units at the Focus schools have varying manifestations depending upon the goals set by those planning the unit, potential connections to existing curricula, and other factors that contribute to the unique culture of the school. The Arts Committee at NYS, a mix of participating faculty and representatives from LCI, met shortly after the beginning of the school year to plan the scope of their *MytholoJazz* inquiry unit. The third grade teacher who is the subject of this case study (and will be referred to using the pseudonym Jen) is a member of the Arts Committee.

Notes from their planning meetings indicate that the Arts Committee defined the line of inquiry: "How is David Gonzalez a multi-faceted instrument of storytelling?" This line of inquiry would shape all of the lessons; the exploration of what makes a storyteller an "instrument" would occur on multiple levels and in a variety of ways depending on the age of the students and the curriculum connections created by the teacher. NYS has participated in the LCI Focus Schools program for several years so most of the members of the Arts Committee are familiar with the process of preparing an inquiry unit. Even before they began thinking of lesson ideas, the group generated a short list of ideas for all participating faculty to try. Incorporating the school's own storyteller into the unit by having her work with the different grades on the curriculum (and having the teachers watch her in action to get ideas for their own storytelling techniques) was one collaborative suggestion. The group also agreed not to let too much time pass between the lessons. Similarly, they felt it would be appropriate, if necessary, to rewrite the Orpheus myth to make it accessible for the different age levels.

The Arts Committee also discussed different themes and ideas that might come up for the students as their inquiry of the Orpheus and Eurydice myth and "Three Whiskers of the Tiger" went deeper; the themes of doubt, fear, and perspective were identified. Because the group felt the stories themselves might be too dense for students to take in all at once, they thought carefully about how to use the "jigsaw" approach (dividing the stories into shorter parts and assigning those parts to small groups of students to investigate) in one of the lessons. They also wanted to have a lesson that focused on modernizing the tales in some way; the students would eventually see how David Gonzalez incorporated anecdotes and details from his own life into his performance of

the Orpheus myth and "Three Whisker's of the Tiger". Indeed the act of modernizing their sections of the tale would prove to be some of the most meaningful and memorable work completed by Jen's students (from both her perspective and that of the students). There was also a need to plan what the students would do after seeing Gonzalez perform. What part of investigating and modernizing the stories would they expand upon?

Ultimately, the Arts Committee planned a sequence of ten possible lessons and activities for the different classes to complete over the course of about 8 weeks. Those teachers who were part of the study cohort were required to do five of these activities: a pre-unit lesson grounded in one of the Capacities or a larger learning goal, an expanding audience lesson (during which students would experience the difference between telling a story to 1, 2, or 5 other people), an introduction to the Orpheus myth, the "jigsaw" activity, and a final storyboarding activity relating to the genre studied by the class at the end of the semester.

Additionally, a teaching artist from LCI would visit each class twice. Her first lesson had the students observe a variety of storytellers to identify the techniques they used to tell their tales. The observed techniques would be added to the students' "storytelling toolbox". Her second lesson would guide the students to try out some of these techniques in their own retellings of portions of the Orpheus myth.

Of the required teacher-led lessons and lessons led by the teaching artist, I was able to document the pre-unit lesson about imagination, the expanding audience activity, and the first teaching artist-led lesson. I also documented three non-LCI lessons. These lessons were documented for the multi-year LCI study. However, for the purposes of my Independent Study, I have chosen to look at this same data from the perspective of my

own line of inquiry: "What do classroom teachers do to make their collaborations with cultural institutions the most worthwhile experiences possible? How do they optimize all those resources and opportunities not only for their students, but for themselves?"

The following section serves to introduce the imaginative atmosphere of the third grade classroom. The details summarized below come from a running record I took during my first visit to their classroom. In this summary we see the degree of imaginative learning that comes naturally to both students and teacher.

b. A Scene from the Third Grade Classroom

Though NYS is new to the study cohort, the school has been participating in LCI's aesthetic education program for several years. This means the third graders in Jen's class, unless this was their first year at the school, had multiple previous experiences with imaginative learning inquiry units. It also means that Jen, who has been teaching at NYS for five years, has had multiple experiences leading imaginative inquiry.

My first assignment when I began collecting data for the research project was to take the "imaginative temperature" of the classroom. To do so, I documented the speech and activity of the students and the teacher during a non-LCI lesson. The exercise not only helped me become familiar with the room and the school, it introduced me to how these students used their imaginations during typical instruction and how such use was supported and guided by their teacher. The purpose of illustrating this session here is to give a baseline as well as a sense of the impact aesthetic education and imaginative learning can have on learning experiences in traditional subject areas. In this case, the subject was Writer's Workshop. (For the full running record see Appendix A1.)

When I arrived that first Thursday, the students were just returning from drama class. They streamed into the room and went right to the rug in the meeting area where all but one, who was still in the hallway upset about something that had happened in Drama, sat down and chatted quietly. The student teacher stayed with the group on the rug while Jen went out into the hall to check on the missing student. When she and the student returned to the room, Jen immediately launched into the lesson.

Jen reminded them that during Writer's Workshop the day before, they had started trying to use dialogue to begin their stories. She wanted them to revisit the idea and try it again today because several students had been confused. After showing an example of opening dialogue in a mentor text, Jen displayed a short story of her own (about camping and telling stories around the campfire) on the Smartboard and read it aloud. After she finished reading, she asked the students to give her suggestions for dialogue to start her story. First, she asked them to share their ideas with a classmate. When she asked for students to share their ideas with the whole class, hands shot up in the air. As the students offered their ideas, Jen typed them on the screen. Most of the suggestions came from the perspective of the storyteller: "Wow! This is so fun!", "I love this campfire. It's so cool!", "Dad, what's the first story called?", and "Can we make a campfire?" One student switched perspective: "Maybe it's like the Dad says, 'The first scary story is...'."

This approach to teaching writing, consciously or not, asked the students to use their imaginations. Each child put him or herself into the scene, effectively taking on the persona of the writer (in this case, Jen), and imagining what that persona would say in that situation. One student was able to move beyond the main persona to bring in the

voice of another character in the story (Jen's dad). The children in this classroom are comfortable using their ability to, as Egan (2005) has described, think creatively and flexibly about the elements of story. Such creativity and flexibility would serve them well as they explored the work of the storyteller and the concept of perspective in the *MytholoJazz* inquiry unit. Following the instructive part of the lesson, students moved back to their tables to work independently on their drafts. Jen used that time to meet with individual students about their writing.

An undeniably important element in this classroom is the emphasis on hearing and validating the contributions of the students. Even if a student opted not to share an opening dialogue idea with the whole class, his or her idea was shared with a classmate. Those ideas that were shared with the whole class were given equal weight in terms of value; every suggestion was typed up on the screen where the students could *see* what the dialogue looked like when connected with the story.

After I left the class and looked back at my running record (where I wrote down the time every two minutes alongside the documented speech and action), I realized this active engagement, on the part of both students and teacher, took place during just a ten-minute portion of the whole workshop period. A fair amount of creative, flexible thinking had occurred during such a short amount of time. What would the students be able to do when their imaginations were actively engaged for an even longer stretch? What would the teacher be able to do? The following section will continue to investigate the nature of the classroom teacher's role and investment in this particular collaboration by focusing on those aforementioned "philosophical links", the Capacities for Imaginative Learning.

c. A Qualitative Analysis of Collaboration: Language and Intent

The guiding question of the LCI research project focused on the experience of students: How can looking at student work through the lens of the Capacities for Imaginative Learning support and deepen planning so that it promotes greater student understanding? While I kept this question at the front of my mind throughout the data collection, I needed to devise a question of my own in order to present a "picture" of the classroom teacher's role in the collaboration.

As I have previously explained, I did not want my own inquiry to take on the dimension of assessment. So, rather than try to analyze or measure the success of the collaboration, I decided to explore what the collaboration *looked* like. What indicated the classroom teacher's degree of commitment to the goals of the unit and to laying appropriate groundwork for the Teaching Artist's lesson? Within the context of the study and the type of data I collected, the language of the Capacities for Imaginative Learning seemed to be the most tangible aspect of this commitment. Thus, the question I created to drive a qualitative analysis is: How does the classroom teacher use the language of the Capacities for Imaginative Learning to promote the goals of the inquiry unit collaboration?

For the purposes of my study, I decided to look more closely at the three observations I made in the third grade classroom that were directly related to the Inquiry Unit: two were of lessons led by the classroom teacher and one was of the Teaching Artist's first lesson. These lessons occurred on three consecutive Thursdays. As I examined my running records of the classroom teacher-led observations for patterns that might help me answer my new question—"How does the classroom teacher use the

language of the Capacities for Imaginative Learning to promote the goals of the Inquiry Unit collaboration?"—three coding patterns emerged. (The coded records are included in Appendix A.)

- The teacher uses the Capacities to engage herself in the activity (ES)
- The teacher uses the Capacities to prompt and/or respond to a student contribution (SR)
- The teacher's language and actions mirror/support the language and actions of the Teaching Artist (TA)

The teacher uses the Capacities to engage herself in the activity

On several occasions, the Jen placed herself within the action of the lesson's goal by using the language of the Capacities. In fact, it was in this format that the students were introduced to the inquiry unit. Following the activity suggestions from the curriculum developed by the Arts Committee, Jen's first lesson was focused on imagination; the goal of the lesson was for students to imagine the thoughts and feelings of characters in a familiar story, "The Three Billy Goats Gruff".

Jen opened the lesson in this way:

> I was thinking about a cool word today. Imagination. I was thinking about how when we have problems and use our imagination to deal with them, we can make things worse or better (Appendix A2).

She continued, sharing an anecdote from her childhood in which she and a friend had misunderstanding because each girl imagined the other didn't want to be friends. Following the anecdote Jen explained that the students were to imagine the feelings of the characters in the story as she read, using clues from the story to inform their imaginings.

By sharing the anecdote and explicitly linking it to the goal of imagination, Jen was effectively showing the students the capacity of Making Connections.

Later in the same lesson, after she came to the end of the story, Jen reflected aloud:

> So I was thinking as I was reading. I was thinking about the troll and how he might be feeling. What I'm imagining is that I'm the troll and I'm under the bridge. All that noise has given me a terrible headache so I go up there to say, "stop!" (Appendix A2).

Here, Jen demonstrates Embodying by expressing the physical and emotional sensations she was able to access by putting herself into the story.

During the second Inquiry Unit lesson (which focused on storytelling and the effect of telling to an expanding audience, also from the list of suggested lessons in the curriculum), the teacher introduced how to use the term "notice", part of Noticing Deeply. After watching a student re-tell "The Three Billy Goats Gruff" to five classmates, she shared an observation with the whole class:

> Jen: Okay, [Student], I noticed you were on your back.
> Student: Yeah, because the Big Billy Goat was so tired he fell asleep (Appendix A3).

By using this term in her own questioning, Jen prompted the student to say more about his storytelling choice.

The teacher uses the Capacities to prompt and/or respond to a student contribution

The use of the Capacities that occurred most frequently was in the effort to prompt and respond to student contributions during the whole-group discussions. During the first Inquiry Unit lesson, Jen included the word "imagine" into her prompts: "I want you to imagine how the characters are feeling" and "Did anyone imagine something

different?". In the second Inquiry Unit lesson she used the term "noticing": "What do you notice about yourself as you retell the story? What do you notice about your partner as your partner retells the story?" She closed the lesson with a simple statement: "Well, you did some excellent noticing today" (Appendix A2).

Questioning, as defined by LCI, must happen continuously throughout an aesthetic exploration. Perhaps more importantly, Questioning as a Capacity pushes one's thinking and imagining to a new level. Jen's questions about student contributions consistently probed the thinking of either individual students or the whole group. Consider this exchange:

> Student 8: I think the little goat was scared.
> Jen: What makes you say that?
> Student 8: Well, he's small
> Jen: Did anyone imagine something different?
> Student 9: I think he [Little Billy Goat] is crazy.
> Jen: Crazy? Why?
> Student 9: Because the troll came out from under the bridge and it looked like the little billy goat was crazy.
> Jen: What do you mean?
>
> (Appendix A2)

At this point, the student tries to explain his thinking using the word "weird" but ultimately stops trying. Jen turns out the question to the whole group. She proposes to the students that the little goat wants to eat that grass, knows the scary troll is under the bridge so "What is he if he does it [crosses the bridge] anyway?"

> Student 10: Brave?
> Jen: Anything else?
> Student 11: I think he wishes he was tougher
> Student 13: I thought he seemed worried. He knew his brothers [had to face the troll and if they didn't make it he'd be all alone eating the grass.
> Student 1: I have another one for scared. He knew he called the troll something bad in the past but he was really hungry so he told the troll he was too small to eat.
>
> (Appendix A2)

In this case, Questioning enabled the teacher to expand one student's idea (which could have been left undefined when he could go no further with his clarification) into a richer imagining of the little billy goat's motivations and feelings.

During the second Inquiry Unit, as the students experienced the expanding audience for their storytelling attempts, Jen consistently questioned the "why" behind their choices: "What does that mean?", "Why did you do that?", "How did that feel?", "Why is that different?" (Appendix A3). So, as the students practiced noticing, they were continuously reflecting through questions about their choices and observations.

The teacher's language and actions mirror/support the language and actions of the teaching artist

Upon comparison of these teacher-led lessons to the teaching artist-led lesson (see Appendix A4), some similarities emerge which suggest an effort on Jen's part to establish support for the goals of the teaching artist. It should also be noted that the teaching artist observed the expanding audience lesson and in the introduction to her own lesson made reference to storytelling choices she observed. Likewise, Jen took on the active role of recorder during the teaching artist's lesson, documenting the storytelling techniques observed by students as they watched video clips. This mutual investment in understanding and then, mirroring the language and actions of one another is a subtle but powerful characteristic of their collaborative dynamic.

One of the strongest parallels between the language of the classroom teacher and the teaching artist emerged in their questioning technique. The teaching artist pushed the students to clarify their choices: "What do you mean by that?", "What did you notice?",

"What else?", and "What makes you say that?" were some of the common question forms echoed by the classroom teacher.

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Holzer (2007) writes of the potential to create "authentic connections" with the Capacities (p. 6). Authenticity in once sense relates to how the Capacities provide entry into subject matter once seen as absolute or permeable from only one perspective. Authenticity also implies a true, natural experience. The use of language in Jen's lessons is authentic. It is introduced into the discourse in a manner that is phenomenological, rather than didactic. Still, the language is intentional; it supports specific goals regarding the inquiry and the teaching method. Most importantly, the language is developmentally appropriate with respect to the experience of the students.

Earlier, I mentioned that LCI has found that though the Capacities are by no means linear, they seem to be experienced by individuals in a loose, scaffold-like order. Noticing, questioning, embodying, and making connections are among the first Capacities to be typically experienced in aesthetic education as practiced by LCI. So, it must also be noted that the Capacities engaged during these lessons were appropriate for the age of the students and their degree of experience with aesthetic education and imaginative learning

d. The Teacher Reflects on Collaboration

While this analysis of Jen's use of the language of the Capacities illustrates the manner in which she, as the classroom teacher, establishes and maintains the philosophical continuity of the collaboration, it is still an analysis made from an outside perspective. Just as reflection has informed my own learning process as an educator, so

will it inform my understanding of how a classroom teacher makes the most of this particular collaboration with a cultural institution. There were still pieces of the story of the NYS/LCI collaboration that needed to come from the teacher's perspective. How does the teacher perceive her role in the collaboration? What kind of communication occurs between the classroom teacher and the cultural institution education partner? What are the challenges for maintaining the energy and time investment necessary for creating the continuous inquiries? How does the collaboration influence her own practice and growth as an educator? These questions, among others, were posed to Jen. Her responses (edited for relevancy) appear below; connections between her own reflections and the experiences of individuals in collaborations discussed in the literature review will be woven throughout this section.

The first group of reflections relate to Jen's understanding of aesthetic education, imaginative learning, and the purpose and value of the inquiry process. She has taught at NYS for five years and at this point she has participated in ten LCI inquiry units. When she was first hired to work at NYS, Jen participated in a mandatory, 11-day LCI training. During this training, not only learned about the philosophical background of LCI's approach to aesthetic education and imaginative learning, she and other teachers went through a unit of inquiry as students. Going through the inquiry process from the student perspective, as Jen reflections will indicate, made an important impact on her approach to guiding her own students' imaginative learning. Two years ago, Jen joined the school's Arts Committee. This group (which consists of members of the faculty as well as representatives from LCI) plans the scope and sequence of each inquiry unit. They also plan ways to encourage and support teachers to embrace aesthetic education and apply it

to different subject areas. She elaborated on the dichotomy of her role as a classroom teacher—aware of the challenges and pressures involved with teaching the required curriculum as well as the inquiry units—and as an advocate for the aesthetic education collaboration with LCI.

> I seem to be...flexible as far as incorporating the curriculum and LCI into what I'm doing and finding the connections on my own if I don't feel that they are there in the lesson plans. And I really enjoy it. So I've been on the arts committee a year or two, I guess. So, we've done some research and retreats to try and get teachers to invest more in it because teachers feel a real commitment to their [school-mandated] curriculum and doing LCI at times feels extra. And there's a lot of planning that goes along with it and they feel just overwhelmed. That's really the vibe I get from most teachers, that it's just overwhelming. And it can be. I mean, in my first year, the teaching artist would show up and I'd have this look of shock on my face because I did not know they were coming because I had so many other things [going on] (Appendix B).

In this explanation, Jen has self-identified several of the abovementioned qualities cited by Gardner (1988) and in the reflections of Hochtritt, Lane, and Price (2004). She senses in herself a degree of flexibility which enables her to deal with the "overwhelming" commitment of time and resources (material and physical) to the collaboration. She is able to take initiative to make meaningful connections between the work of art and her curriculum if those connections are not immediately presented or do not quite meet the needs of her students. She has also demonstrated a vested interest in the success of the collaboration by joining the Arts Committee; she regularly participates in the planning process for each unit and also contributes to the efforts toward increasing her fellow teachers' interest and participation.

This last point is particularly meaningful. Like Gardner's art teachers of excellence, Jen is not swayed by the perceived hesitation or reluctance displayed by some of her colleagues. Rather, she is highly sensitive to the reasons behind it, having also

experienced those feelings. In my first interview with Jen she also commented that though the philosophy of LCI was absolutely intertwined with the philosophy of the school, it was becoming increasingly difficult to engage newer teachers who, perhaps due to a lack of personal history with the collaboration, did not embrace its purpose.

Jen simply enjoys the work required by the inquiry units. As with her flexibility, this quality is essential to her feeling of engagement and commitment as well as her understanding of how the units benefit her students (both academically and socially):

> It just adds an element that I didn't know existed in education. I, you know, feel like it makes me a better person for studying these works of art. And I feel like it makes my students better, more well-rounded, cooler- for lack of a better word- children. And on top of ... the cultural experience, it really helps them with literacy, with practical skills. Part of the social studies test is looking at a document and pulling out information from it and that is something you do when looking at a work of art. Looking at primary sources, that's a huge part of the curriculum. Why wouldn't you do that with art all the time? So, it definitely helps the curriculum but I don't know that everyone sees the instant result (Appendix B).

Jen's acknowledgement of the validity of applying the skills gained through imaginative learning and continuous inquiry to other areas of the curriculum echoes LCI's definition of what aesthetic education is for and should do in the school experience. Holzer (2007) explains that the LCI model of aesthetic inquiry is designed with intention of "having application to, and resonance with, disciplines other than the arts" (p. 4). However, when asked to share her own definitions of aesthetic education and imaginative learning, Jen's interpretations do not merely paraphrase LCI's definitions:

> Aesthetic education means making sure my students are able to critically look at a variety of art forms, notice deeply, and then draw conclusions. They transfer the skills they acquire in this pursuit to all other academic areas as well as incorporating it into their worldview. Imaginative learning makes me think of children investigating different perspectives on any given topic through questioning. (Appendix C)

Jen's definitions of aesthetic education and imaginative learning, concepts essential to her collaboration, show how she has distilled both concepts down to the elements that resonate most in the experience of her students. Her internalization of the inquiry process is also evident in her description of how she plans her lessons:

> I want the children to be able to investigate a variety of perspectives when looking at new concepts or materials. I want them to be able to entertain an idea without necessarily agreeing with it and be able to figure out why they take one idea in and reject others.
>
> I always consider how to present the information or concept in a way that makes the children question. For example, I believe the first step is to notice and then question and then think about how [that accumulated] knowledge informs conclusions they can make about what they are currently viewing (Appendix C).

Not only does Jen see the process of imaginative learning as applicable to other subject areas, she sees it as "habit of mind". The third grade students did not, for example, finish their own modernizations of the Orpheus myth before viewing David Gonzalez's performance of *MytholoJazz* They continued working on them for a few weeks after the show, performing their scenes multiple times for classmates. Though the culmination was not exactly as planned due to time constraints, Jen helped the children make powerful connection to another on-going learning process:

> [The groups] had altered their section of the Orpheus myth [to make it modern] and they were practicing. So we were doing the drafting and revising process and so ultimately [we] should have videotaped it. We didn't actually videotape it but they did three or four revisions to their piece with the whole class watching. We connected that to the writing process so that they had another way to look at revising. [They discovered that] once you do something it isn't over and it's okay, actually good, to work with it. You come up with different, better ideas the more you play with it (Appendix B).

The way Jen acclimates her students to the process of inquiry is dependent upon how she perceives her own role in the collaboration. The next set of reflections concern

Jen's identification of that role and the level of communication with the teaching artist that makes her feel connected to and invested in the goals of the inquiry process. Already, she has expressed the shared sense of value and interest found by Moroye and Uhrmacher (2009) to promote motivation and a sense of success. In these next responses we detect some of the qualities of "true collaborative programs" described by Hirzy (1996).

Jen identifies her role in the collaboration as having two main components. One component is for planning and curriculum connection, the other component provides active support when the teaching artist is in the classroom. She described the planning component in this way:

> I really look at the work of art and I try to make the strongest connection possible to my curriculum so I can let them [LCI] know how it's connected. Because they may not necessarily know how it's connected. And then, I feel like my role has traditionally been working on the literacy aspect of it or the social studies concepts that are connected to it and [the teaching artists] focus more on the dance part or the music part which I know nothing about (Appendix B).

Jen later expanded her definition to illustrate the different parts of her role during lessons led by the teaching artist:

> I provide the management aspect, which the teaching artist might struggle with and[...]I sometimes clarify something the [teaching artist] is asking and the children aren't understanding. I also work with the [teaching artist] to make any last minute adjustments to the lesson as we go. I allow the [T.A.] to guide the children as much as possible while she is in the room. I don't want to take over and miss out on her expertise (Appendix C).

Far from being a statement of passivity or self-deprecation, Jen's explanation of how her role changes when she is not the lead teacher in the room reflects a number of elements previously identified as evidence of a balanced collaboration. Quite similarly, Zakin (2005) found the fluidity with which she was able to shift from teacher to assistant to student while working with an LCI teaching artist to be highly gratifying. Among the

"true collaborative" qualities described by Hirzy (1996, p. 50) Jen's experience has early, direct involvement from both the cultural institution and the school staff member, defined roles and responsibilities for the partners, ongoing planning, and awareness of curriculum needs.

The ongoing planning does not happen just in the classroom. Jen's ideal situation for communication with the teaching artist, which occurred during the *MythoJazz* inquiry unit, involves:

> [C]onsistent, after every lesson, talking to the teaching artist. Because I find when teaching artists email me right after to talk about how it went and where I think it should go, those units go so much better because it's not so stagnant and you don't feel a disconnect... I feel that helps [the unit] flow better. (Appendix B).

Jen explained that the responsibility for maintaining this constant communication often falls to the teaching artist because of the other demands and priorities at NYS to which Jen must give attention.

The early, direct involvement in planning with the Arts Committee also enabled Jen to think deeply about which of the many ideas they brainstormed for the unit would best serve the learning needs of her students. She had mentioned that the line of inquiry for the Orpheus myth supported the skill of retelling, an area of need for all of her students. I asked her to explain why, of all the possible lessons brainstormed by the Arts Committee, she ultimately chose to do the point of view lesson and the expanded audience lesson. She explained,

> Point of view is extremely important. You need to consider all aspects of a situation before drawing your own conclusions. In studying an art form, point of view is vital. It helps our students become critical thinkers and it can start by looking at art. We consider what the purpose of the art form is, who the audience is, what the artist is trying to show or say and finally, do we agree with this message or not? They can then connect that skill to looking at primary sources, a math problem, a character's motivation in a book or even a personal conflict.

> With respect to the expanded audience lesson, we wanted them to see the importance of storytelling devices first hand, see the usefulness. They noticed something that comes naturally to them (e.g. using singing, inflection, body movement etc. to make a story more interesting) and it informs their future decisions in story telling. It gives them the "why" when we are teaching how to tell stories effectively (Appendix C).

The power and meaning of perspective, as well as the realization of what elements of performance come naturally as one tells a story, have been themes of Jen's personal aesthetic education. In these final reflections, Jen explains how her professional development experiences at LCI and her planning and teaching during inquiry units have impacted her growth as an educator.

> [T]his is a mandated school where everyone who works here has to go to their introductory workshop. So I had to spend 11 days at LCI when I was first hired and I was terrified to get up in front of people and dance around. I was literally almost in tears: "I want to hide under a chair. I hate this." I saw the value in it. I just didn't want to do it myself. [Having to go through that] really helped because you see these kids who are like, "Please don't make me get up!" (Appendix B).

Jen's sensitivity to students who might be reluctant to participate may not have been so keen had the collaboration not required her to experience the inquiry process herself. She also discovered that her own worldview was expanding with each inquiry unit she taught:

> I've always been really interested in perspective. I feel like that early introduction into Lincoln Center really tapped into the [idea] that I can look at anything and have my perspective and teach perspective to children. I never learned as a kid, I never learned until college that everything has an opinion woven through it. I didn't know you could teach that to 8 year olds and you know, that was great that I could implement [with my students] some of the stuff that I didn't learn until I was much older (Appendix B).

Jen has also found herself returning to materials and ideas from past LCI units in order to illuminate topics that come up with her present class. While reading a book about Helen Keller, the students learned that Keller knew Charlie Chaplin. Jen realized that the students were not familiar with Chaplin. She remembered that she had made a video of

clips of famous slapstick comedy routines for an LCI unit few years earlier. She showed the video to the students to put Charlie Chaplin into context:

> I just feel like I'm opening their minds. They ask every day to watch this 13-minute compilation of these different comedians. They're singing the songs. They know all about [this style of comedy] and I would have never been able to share it with this class had I not done that earlier unit...it just opens up so many doors and experiences for them and for me. So that's why I like it (Appendix B).

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This reflection has allowed the classroom teacher's voice to contribute to the conversation about making collaborations work. Jen's situation is unique; nearly her entire teaching career has been informed by aesthetic education and she has gone through the inquiry unit process multiple times. While she may have more history with her collaborative partners, one could argue that the collaboration with LCI is a bit more demanding of classroom teachers than most arts partnerships. The investment of time and energy is significant, a factor which Jen admits can still be overwhelming despite her experience.

Yet, she also expresses some key factors of the collaboration that make it work (and that have prompted her to become an advocate of aesthetic education). Jen has a clear perception and definition of her roles and responsibilities. She welcomes constant communication with the teaching artist. She has found participating in early planning stages for each unit useful in terms of making sure the needs and interests of her students are heard. Jen is motivated to search each new work of art for the connections that will make sense for her curriculum—and feels confident in her ability to do so.

Jen is consistently open to learning what she can from each teaching artist. The activity observed during the *Mytholojazz* unit illustrates the mutual degree of open-ness

on the part of the teaching artist. Jen establishes her classroom as an open environment where both she and the teaching artist lead and support the inquiry process. By returning to materials and ideas from past units when they apply to present curriculum content, Jen extends the value of each unit of inquiry. Instead of starting from zero at the beginning of each unit, Jen builds from what she knows. As she guides her students through aesthetic education and imaginative learning, she is continuously building and strengthening her own capacities for imaginative teaching and learning.

Conclusion: Answers and Questions

The challenge of a study of this nature is that it does not, in its current form, have a definite conclusion. There is no ultimate, satisfying answer at the end. Rather, it procures several answers and more questions. As I indicated earlier, the purpose of this project was to explore what an aesthetic collaboration looked like from a classroom teacher's point of view while also identifying characteristics of the collaboration that any teacher might consider using to make the most of collaborations between their schools and cultural institutions. Though a number of these characteristics have been solidly identified, there remains a tangible, unanswered component to this inquiry.

When viewed through the filter of LCI's aesthetic education philosophy, the wide-ranging scholarship on the subject of imaginative learning, and the qualities of "successful" collaboration (all of which are discussed in the Review of Relevant Literature), Jen's actions as a teacher offer these optimizing characteristics:

- The classroom teacher has invested a relatively significant amount of time in professional development to learn about the philosophy and practice of the cultural institution's program
- The classroom teacher has an active role in the planning process for each inquiry unit
- The classroom teacher takes the initiative to determine connections between the inquiry unit and the grade-level curriculum that may not be immediately evident to, or presented by, the cultural institution

- The classroom teacher views the teaching artist as a co-teacher, one she may learn from and assist while also providing feedback and direction for lessons
- The classroom teacher makes a concerted effort to incorporate the theme, language, and/or, skills related to the inquiry unit into other parts of the school day
- The classroom teacher is responsive to the communicative overtures made by the teaching artist, even if she is not able to initiate that communication herself
- The classroom teacher identifies the inquiry units as sources of enrichment for her own teaching practice and personal wealth of knowledge
- The classroom teacher does not view each inquiry unit as an isolated experience but as one element in a continuous process of inquiry that can return and inform the manifestation subsequent units and the experience of subsequent students.

While Jen has developed these positive characteristics over several years, she does not necessarily see herself as "finished" in terms of figuring out how best to approach and implement the inquiry units. By her own admission, Jen still struggles to maintain her standards for these inquiry units in the face of limited time and varying degrees of interest and commitment and interest on the part of some colleagues. So, while these characteristics were determined based on observations, analysis, and interviews conducted during the *MytholoJazz* inquiry unit, it is not possible (in this study) to assert that they have been or will be present to the same degree in other inquiry units.

The other element that lends to the unanswered quality of this study is the limited understanding of how much Jen's early professional development with LCI continues to

inform and impact her practice. It is possible that the experience was too long ago for her to be more explicit during our interviews. While it is clear that the days she spent engaging the Capacities through her own imaginative learning experience gave her a foundation of confidence in her own approach to inquiry and sympathy for students who might find the process initially uncomfortable, her responses do not reveal as much about how professional development continues to play a part in her collaborative process.

At the same time, one might interpret this lack of explication as demonstrative of how Jen has internalized LCI's philosophy and practice of aesthetic education. Perhaps she has reached that ideal point where her understanding of the process enables her to work successfully with the many different teaching artists who come to the school. The working relationships between teaching artists and elementary classroom teachers deserve further exploration; their intricate and specific dynamics have much to reveal about how to make aesthetic education collaboration more integral to curriculum planning.

The characteristics observed in Jens's approach to collaboration, while specific to the *MythoJazz* inquiry unit, are reasonable guidelines for any teacher beginning or continuing a collaboration with a cultural institution. In order to make the most of what collaborations have to offer, to their students and to their own teaching practice, teachers must work as contributing partners, not just as classroom management support. To move beyond the perception of collaboration as something "extra"—a drop-in experience guided by a visiting educator—the classroom teacher needs to take on added responsibility. The rewards of that effort, however, are long-term and invaluable for both teacher and students.

"One needs a place where imagination and memory can meet in the dark," offers writer Annie Dillard as a solution to the oft-thwarted creative process. It is true that the imagination thrives on the limitless plane of possibility that dwells in the individual soul. Yet, as we have learned from one particular classroom teacher, one also needs a place where imagination and memory are reflected all around, in the movements, faces, and voices of classmates and teachers. True collaboration meets in the light.

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Appendices

Appendix A
Running Records from Classroom

Appendix A1 – 10/29/09 Writing Lesson

Time	Role	Documented Activity, Interaction, and Speech
10:43	G	Return from Drama and sit on rug in front of room. One student remains in the hall crying. Teacher leaves room to check on her, while students remain on rug chatting quietly. A minute later both the Teacher and student return.
	T	So, yesterday, (student teacher) taught you how to use dialogue to start your stories. At the end of the lesson, when you shared your writing, I sensed that some of you were still confused. So, we're going to revisit this idea. First, we're going to use a book that we've already read, The Night of the Fireflies. What is it called when we turn to a certain author or book to learn about a way to write?
	S1	It's a mentor text.
	T	That's right. Because we've already read this story, we're going to be able to use it and understand it for our own writing. *Teacher pulls up word document on Smart Board. It is has opening lines from the story.*
10:45	T	Okay, let's read this part again. I'm going to read it out loud. *Reads the lines once.* So, the author is showing us what is happening with a conversation instead of just describing what the two characters are doing. *Reads the lines again.* We also know that the author is using dialogue because we see quotation marks. Is the author showing or telling us what's happening?
	G	Showing us.
10:47	T	Now, we're going to revisit a story I wrote. *Brings another Word document up on the Smart Board. There is a long paragraph of writing on it; it's a story about camping and telling stories around the campfire. Reads aloud.* Maybe you can help me think of another way I could start this. How could I start with dialogue? Turn and talk to your neighbor about how I could use dialogue to create a conversation between my characters. You know, when I was teaching kindergarten, we used to say something like, knee to knee. Does anyone remember that? For turning and talking to your neighbor?
	S 2	1-2-3 Knee to Knee
	T	That's it. I'm going to start using that again. Okay, tell your neighbor what you're thinking about.
10:49	G	*All talking at once, but in soft tones.* A voice pipes up: "Wow! This is so fun!"
	S3	*Hand shoots up as Teacher walks past him and his partner.* I got one!
	T	Great. What did you think of?
	S3	Well, from her we got (*gestures to partner that she should speak. She does in a low voice. Cannot hear what she says).* Mine is "I love this campfire. It's so cool!"
	T	*Turns out to rest of group.* What are some other examples that you'd like to share?
	G	*5 or 6 hands shoot up in the air.*
	T	Yes? *Gestures to student sitting to her right.*
	S4	I got something but it's for a different part of the story, in the middle.
	T	Okay, but right now we're thinking about the beginning. We're talking about dialogue leads. Who else?
10:51	S5	"Dad, what's the first story called?"

	T	Ah, "Dad, what's the first story called?" *Types this line into the beginning of the paragraph on the Smart Board.* What else?
	S6	"Can we make it and where should it go?" I mean a campfire. Where should we put it?
	T	Okay, so, "Can we make a campfire?" *Hits enter after first addition and types this into paragraph on a new line.* What else?
	S7	"Dad, I love scary stories but sometimes they scare me."
	T	Got it. Okay. *Types.* What else?
	S8	Well, it's maybe like, maybe like the Dad…wait what are we saying?
10:53	T	Dialogue
	S8	Oh, yeah. Maybe it's like the Dad says, "The first scary story is…"
	T	Oh! Okay! *Types. Points with finger to ellipses.* Now, what do those three dots mean?
	S9	Like, there's more to come.
	T	Yes, there's more to be said that isn't being said. Okay, Today I'd like to you get a piece of green line paper from the writing center, because green means go, and pick one of your stories *(walks over to notebook bins and pulls out one writer's notebook, pages through it)* and draft it. So, what kind of lead should you use to begin this draft?
	G	Dialogue.
	T	Good. Questions?
	S10	Can you make up a new story?
	T	No, you'll work with one that's already in your notebook.
	S11	Can you make a new fiction story?
	T	We're not doing fiction, we're doing real stuff, things that happened to you.
10:55	S12	Can you draft a story you've already published?
	T	Hmm…don't you want to tell us a new story? So, no, choose one from your notebook. Okay, your writer's notebooks and folders are on the tables. Get yourself a piece of paper and get started.
	G	*Students move to tables (each of which is named for a continent) and start pulling out their notebooks.*
	T	I want to see a table that's getting started right away.
	G	*Students use folders to set up barriers around their writing paper. At least half of the class is using this technique. Three girls have moved their papers to the rug near the Smart Board. One child finds a spot on the floor and leans against the radiator. At this point, two other women who came in the room, just as the lesson began, go over to two students, the one by the radiator and one at a front and center table. It seems that they are doing one-on-one writing support.*
10:59	S12	Why is nobody at this table?! So, you just switched tables?
	ST	It looks like R. is still getting his supplies and S. is coming over. Don't worry.
	T	I'm going to meet with people about their last writing project. So, listen up for your name. A.? A, we didn't already meet did we?
	S13 (A)	*Shakes head, "no".* Walks to front of room and sits down on floor next to Teacher. They look at a piece of writing that is covered with orange marker and scribble marks.
	T	I'm noticing that you did go back and add more. I bet you can go back and think more about where these new ideas could go.

11:01	S13	But I wrote them, in marker.
	T	Let's look back. *Points up to wall, close to ceiling, where posters about the writing process hang in order.* What's the first writing stage?
	S13	Planning.
		Another teacher enters the room and interrupts the conferences for about a minute.
	T	*Other teacher leaves room. Teacher claps hands.* I'm looking for a table that's showing how we stay focused.
11:03	T	*Turns back to A.* Right, now, do you think you could have edited more?
	S13	Yes.
	T	I think so, too. That's why I gave you a 3. *Points to rubric.* You noticed a few things but could have done more. So, what are the four stages?
	S13	Planning, drafting, revision, editing.
	T	And which two do you think you need to get better at?
	S13	Revision and editing.
	T	*Turns attention away and speaks out to whole claG.* Asia [table] seems really focused.
		Same teacher returns to room and interrupts conference between Teacher and A. Then Student Teacher interrupts with another question.
	T	No, they shouldn't be finishing a story just to draft. They can start drafting an unfinished piece.
11:06	G	*Pencil sharpener blares in the other wise quiet room.*
	ST	*Returns to two students who are still writing in their notebooks and tells them they should move on to drafting even if their story is unfinished.*
11:08	S12	*Shows his paper to neighbor and points to his writing with the eraser of his pencil.* "This is oooonly dialogue!" *He reads the opening lines aloud.*
11:10	T	*To A.* So lets look at your story. Did you tell me what happened? It's about a time with your family. But this is not an actual thing that happened. You're just telling me about your family. So, that's what I want you to go back and work one. Tell me what happened first, what happened next. You also need to look more at spelling and punctuation. Like your title. A title starts with a capital letter.
11:12		So, I tell you what happened?
	T	Yes, what happened first and then what happened next.
End 11:14	S13	*A. walks back to his table. His new story is entitled, "When I was 7". He erases a word in the first sentence and then rewrites it. It reads: "I want to have abilities like I can feel vibrations."*

Appendix A2 – 11/12/09 Imagination Lesson

Time	Role	Observable Activity	Code
10:42	G	The students are transitioning from Drama, during which they were working groups to retell moments from familiar fairy tales. T calls for them to move to their rug spots. Within a minute just about everyone is sitting on the rug. Their bodies continue to shift a bit in their spots as they settle.	
	T	*Sitting on chair by Smart Board at front of room. Facing students on rug. Has a book on her lap.* I was thinking about a cool word today. "Imagination". I was thinking about how when we have problems and use our imagination to deal with them, we can make things worse or better. For example: *T tells a story about how when she was young, a friend stopped playing with her and started paying attention to another person. She imagined that her friend must not like her any more. So when she asked her friend about it, the friend said SHE imagined that T didn't want to be friends anymore.*	ES SR
	G	*As they listen, the students are totally quiet. They all sit cross-legged with their bodies facing T's direction. One boy is playing with his hat and passing it to the boy next to him. Another fiddles with his hands.*	
10:45	T	So, I'm going to read you a story and as I read I want you to imagine how the characters are feeling. *T explains that this is imagining with clues from the story; not imagining something that couldn't really happen (e.g. a unicorn appearing).* The story I'm going to read is The Three Billy Goats Gruff.	SR
	G	*Various murmurs of recognition, ex:* Oh! Yeah, I know that.	
	T	Begins reading.	
	S1	*Mabel is up on her knees, facing T.*	
	T	*Reads the description of the troll having a "nose as long as a poker"*	
	G	*Lots of giggles from different students*	
	S2	*Stretches his hands out in front of them, as if measuring something long.*	
	T	*Says the troll's lines in a scratchy, grouchy voice.*	
	G	*Students giggle softly when they hear the troll's voice.*	
	T	Okay, put your finger on your nose if you're imagining how one of the characters is feeling right now.	SR
10:47	G	*Lots of fingers race to noses.*	
	T	*Continues reading*	
	S3	*When T reads the part about the middle goat going "trip, trap, trip trap" across the bridge, she pats the floor in the same rhythm.*	
	T	*Asks the class,* What is that "trip trap" sound?	
	G	His feet!	
	T	*Pointing to illustration.* Okay, so now who is thinking about a character and how that character is feeling?	SR

	S4	*Raises hand and speaks simultaneously.* I'm thinking about two[characters]	
	S1	*Rising up a bit on her knees,* I'm thinking about one!	
	T	*Continues reading part about the largest goat going over the bridge*	
10:49	S5	*When T describes the creaking sound the bridge makes under the goat's weight, she pats the floor next to her slowly.*	
	T	*Reads the large goat's lines, and then sees that his voice is described as rough and scratchy.* Hmm, I think I should go back and change it. *Reads the lines again in a rough, scratchy voice. Asks class,* Does that sound better?	TA
	S6	He sounds like a cowboy!	
	T	*Continues reading until the end without further interruption. At last illustration which shows the troll being tossed to the side by the big billy goat::*	ES SR
	S7	*Shouts and points:* I'm flying, I'm flying!	
	T	*Closes book and sets it on her lap.* So I was thinking as I was reading, I was thinking about the Troll and how he might be feeling. What I'm imagining is that I'm the troll and I'm under the bridge. All that noise has given me a terrible headache so I go up there to say stop. XXXX *Asks students if the troll was described as the good guy or the bad guy.*	SR
	G	*General murmurs of agreement that Troll is the bad guy of the story.*	
	T	*Suggests that they think about that; is the Troll the only bad guy? What is he feeling.* Turn and talk to your neighbor about what you're thinking.	
	S7	*To S1:* Well, about the troll. He hasn't eaten for ages and that's why he didn't eat the little goat. He doesn't have enough meat on him.	
	T	Who would like to share their thinking with the group?	SR
	S8	(Isaiah) I think the little goat was scared.	
	T	What makes you say that?	
	S8	Well, he's small.	
	T	Did anyone imagine something different? S.?	SR
	S9	(*S.* is sitting toward the front of the group so I can't see his face) I think he [little billly goat] is crazy.	
	T	Crazy? Why?	SR
	S9	Because the troll came out from under the bridge and it looked like the little billy goat was crazy.	
	T	What do you mean?	SR
	S9	*Tries to explain by using the word "weird". T again asks him to explain, be more specific. S. splutters a bit and then doesn't say anything more.*	
10:55	T	*Says that the little goat wanted to eat the grass, knew the troll was under the bridge, but* What is he if he does it [crosses the	

		bridge] anyway?	
	S10	Brave?	
	T	*Nods.* Anything else?	
	S11	I think he wishes he was tougher.	
	S12	Oh! *Flapping hand in air, wildly*	
	T	Cl.?	
	S12	I think that, I have another reason why he'd be scared, so....um...can you come back to me?	
	T	Sure. *Nods and then looks out at other raised hands.* Jl.?	
	S13	I thought he seemed worried. He know his brothers [had to face the troll] and if they didn't make it he'd be all alone eating the grass.	
10:57	S1	I have another one for scared. He knew he called the troll something bad in the past but he was really hungry so he told the troll he was too small to eat.	
	S14	(Z.?) [My thinking is] same as Jl. (S13) but when they [brother goats] came to the field he [little goat] was happy.	
	T	You know, I thinking of a fancy word to describe the little goat. Cunning. He's smart but a little tricky. Why would that word pop into my head?	ES
	S15	(R) Because he tricks the troll. There was a bigger goat coming.	
	T	So, do we agree the troll is the bad guy? Why or why not?	
11:01	S16	(Zk.?) I thin the troll was just angry because he was disturbed.	
	T	Yeah, maybe they're going over there to steal grass and the troll is the security guard!	ES
	G	*Giggled responses and "yeah!"*	
	T	So when you're reading today, I want you to think about the characters' feelings. *Suddenly a student blurts out a question.* It you call out it doesn't help. How would you describe the way little goat was feeling? Anna?	ES
	S17	I think the goat was...	
	T	*Interjects:* But I don't know what story you're reading. *Stands up and turns to Smart Board.* In your reader's notebook, you would write In _____, I imagine the little billy goat feels-_____ because _____. See? You leavea space for the title, what the character is feeling and why you imagine they feel that way. Remember, you're not using random imagination. It's imagination with clues.	SR
	S18	*Raises hand.* Wait, would we do this on someone else's work?	
	T	Why would you do this on someone else's work? This is reader's workshop not writer's workshop. *Notices another hand and calls on student.*	
	S19	What if your book doesn't have characters?	
	T	I suggest you choose a book with characters.	
	S20	*Hand shoots up but speaks before being called on.* But what if	

		you're in the middle of a non-fiction book?	
	T	Well, non-fiction books have characters. They are real people but they're still characters. Okay, go get started. *She explains again to read, choose a character, then write a sentence using the structure on the Smart Board about what they imagine the character feels.*	
	G	The students are up from the rug at once. Many start milling around browsing and choosing new books. A handful are apparently in the middle of books, so they find their books and reader's notebooks and get started.	
		Note: *I ask teacher if there are any specific children I should follow during this portion of the lesson. She says two children, J. and C., have turned in their permission slips. I see that J. has picked out a book and settled down on the rug with his notebook. I walk over and ask if he mind if I sat with him while he read. He nods, an agreeable, close-mouthed smile spreads across his face.*	
11:10	S21	(J.) *Mouth forms an "o" and his eyebrows raise. He pulls a completed reading log from his notebook.* Hold on, I have to return this. *He shuffles over to a bin at the front of the room and returns with a new reading log. He sets it down and carefully fills it out, referring to the cover of his new book:* Title and Author: Henry Johnson and Harlem's Own by Jacqueline Malloy. Level: *writes a ?* Genre: NF Starting page: 5 *Suddenly, J. points his finger in the air and a sheepish smile creeps across his face.* Oh wait, I have to do my book rating. *He walks to the front of the room again and pulls a neon green index card out of a small plastic bin. He quickly slides back to his spot on the rug and settles down on his knees. He begins writing on the index card: A Series of Unfortunate Events. J. pauses and twists his mouth to the side. He lets out a soft sigh and writes the author's name: Lemony Snicket. He continues writing without pause. It looks like a summary of the story. After a few sentences, he stops and goes back to the beginning, reading his writing and point to each word with a pencil. He gives a quick nod, gets to his feet and takes the index card to another bin at the front of the room.*	
11:15	KF	*When J. sits down again, I ask him,* So why did you choose this book?	
	S21	*He looks in my direction but not directly in the eye.* Well, I was just looking for a new book and I didn't really see anything so I just picked. *Shrugs shoulders.*	
	KF	What do you think it's going to be about?	

	S21	*Twists mouth a bit as he looks down at the book in his hands.* Well, a person named Henry Johnson and going to war.	
	KF	What makes you say that?	
	S21	*Points to cover.* Well is says his name and they *(gestures to cover photo)* are wearing war outfits.	
11:17	S21	*Starts reading the introduction. Focuses on a large photo of Henry Johnson and touches it. As he reads, J. tracks the words with his fingers. He sits with his legs criss-crossed and balances the book on one knee.*	
11:20	S21	*J. has continued reading silently. There are still several children milling around, trying to select books. Some students are talking to each other.*	
11:23	KF	*I notice that time is winding down so when J. looks up at me I ask,* So have chosen a character yet that you want to think about?	
	S21	*Cocks head to the right.* Well, I haven't learned about any characters. I'm just learning about countries. *He points to a map and starts explaining the key.* See this color is for Allied countries. This color is for Central powers and this color is for neutral. *As J. explains each color on the key he touches it and then touches the corresponding European countries. He lingers on the central powers.* See, they're close to each other, touching each other. Neutral powers were Sweden and XXXX. They weren't out of the war, they just didn't want to fight.	
11:26	S2	*Laying on his stomach on the rug just two feet from J.. Suddenly shouts:* K. (student teacher)! Why is it so quiet in here?	
	ST	Because you're supposed to be reading.	
	S2	Huh. I like it looooud! *K. walks over to him and quietly speaks to him.*	
	S21	*J. has moved on to a chapter about Henry Johnson.*	
11:30	T	*Has been circulating around room.* Okay, if you haven't yet written in your reader's notebook, now is the time to write.	
	KF	*I see that J. is still reading. I ask:* So, what do you think you'll write about?	
	S21	*Explains that Henry Johnson worked as a baggage porter. He was born in North Carolina but moved to Albany because of segregation.*	
	KF	How do you imagine he felt about that?	
	S21	I think he felt said because he was moving away from his friends. But then he was able to meet new people.	

End time: 11:32 a.m.

Appendix A3 – 11/19/2010 Expanded Audience Lesson

Time	Role	Documented Activity, Interaction, and Speech	Code
10:46	G	*As the students return from Drama, they twirl and chatter as they come back into the room. A message on the Smartboard says:* Sit next to your reading partner! *The students find their spots, except for one boy who is still standing in the middle of the rug, looking around.*	
10:48	T	Zk., it says to sit with your reading partner.	
	S1	Oh! *He plops down next to another student.*	
	T	*Takes a seat in chair next to Smartboard. Looks out at class.* Now, what I want you to do is think about something. If we have three groups of two in the back row, how many students is that? *Several hands pop up.* My?	
	S2	Six	
	T	Right. Now in the next row, we have 4 groups of two. How many students is that?	
	G	*Several students call out.* 8!	
	T	See what I did? We're doing multiplication in math and I'm using it to think about how many students we have in each row.	
	G	*Quiet chattering*	
10:50	T	We've been talking about retelling. You're going to retell this story to yoru partner. We've talked about this story a lot. *Holds up Three Billy Goats Gruff. G. walks in the room late.* When you're storytelling, think about these two questions. *Pulls them up on Smartboard.* What do you notice about yourself as you retell the story? What do you notice about your partner as your partner retells the story? Okay, 1-2-3 knee to knee!	SR TA
	G	*The students quickly turn to eachother and the room bursts with the beginning words "Once there were three billy goats gruff..."*	
		I sit down next to Mb and Z.	
10:53	S3	*(Z.) is retelling the story at a rapid pace. He is sitting cross-legged and rocks back and forth as he talks. Each sentence begins with* And then..	
	S4	*(Mb) When Z. describes the goats coming across the bridge, Mb bounces side to side on her knees, slapping the floor on either side of her.*	
10:55		*Z. finishes and then Mb starts retelling*	
	S4	*Sitting back on heels.* So, once there was a little billy goat and he went across the bridge. The troll grabbed him by the diaper. *Whirls hand up into the air.* The little billy goat said No! I'm too small. Yeah, wait unti the next billy goat gruff comes, he's much *Stops and stares and group next the them...*Um, so the little billy goat...*continues telling rapidly...*trip, trap (*slapping ground),* yeah, yeah, yeah. And the big old troll said I'm going to eat you up. The second billy goat said I'm way too small. Look, I can't keep my pants up! Wait for my brother , he's much bigger. And then, and then. *Twists body.* Bomp, bomp,	

		bomp! The troll came up. I'm going to eat you! *Shifts body weight back on heels.* Well, I'm going to punch you, kick you, and throw you off the bridge. He did. Everybody thinks he's still crying to his mommy.	
10:57	G	*The volume in room is rising, animated with all kinds of hand motions and Giggling*	
	T	30 seconds!	
	G	*3 children sitting to the right side of the rug, including Mb, start counting to 30*	
	T	*Asks for students to share what they noticed about themselves as they retold.* What did you do to help tell the story? W.?	*SR*
	S5	I changed my voice for different characters.	
	T	*Writes this on the Smartboard.* What else? Ad.?	
	S6	I changed what they said. I changed the words	
	T	What does that mean?	SR
	S6	Like, in the story they're hungry. I said they were really, really hungry.	
	T	Why did you do that?	SR
10:59	S6	So that the story could sound more interesting.	
	T	Okay! *Writes on the board.* Now, what did you notice about your partner? Zk.?	SR
	S1	Um, actually this is something I noticed, I noticed about my partner when I was telling the story.	
	T	Wait, Zk., who's looking at you and listening?	
	S1	Um, Jd. and...	
	T	Alright.	
	S1	So, actually, my partner, when he was listening to me, he was looking at me and paying attention.	
	T	And how did that feel?	SR
	S1	It felt really good.	
	T	Jb., did you notice Zk. do something that helped him tell the story?	
	S7	Um, um...I know he did something...	
	T	Okay. G.?	
11:01	S8	I noticed my partner added a lot more details about the story. He even erased a character.	
	T	Okay. S.?	
	S9	My partner was doing movements, like rocking.	
	T	Okay. Ck.?	
	S10	My partner, well, he already said what he did. He changed the story.	
	G	*More hands raise up but T moves on to next step*	
	T	Back row, I want you to get into a group of how many?	

	G	6!	
	T	*Puts other rows in groups of 6.*	
	G	*While they wait, the back row group continues to talk about things they did when they retold the story and things they could do. For example: "I changed the names to Billy, Goat, and Gruff" and "You could finish it without the goat"*	
11:03	T	*Counts to 5 to get whole class's attention.* Here's what's going to happen next. What you're going to do now is have one person in each group retell the story. You're going to be noticing the same things that you were thinking about the first time you retold except now there's just one storyteller. I'm going to come around and help decide who in each group will retell the story.	SR
11:05		*The back row group starts talking all at once about who will be the storyteller. They try using an elimination game (all hands in the center and one person says an elimination rhyme, e.g. "Bubblegum, Bubblegum, 50 cents...etc.) When T comes over she interrupts to ask who wants to go. 4 of the 6 raise their hands. After some further discussion, it's decided that Jb. will go first, then R., then Felix. The children arrange themselves in a small circle and all eyes are on Jb..*	
11:09	S11	*(Jb.) Looking down at first and then out at his classmates.* Once there were three goats. Their names were Billy, Goat, and Gruff. No, their names were Billy Goat, Goat Gruff, and Billy Gruff. Billy Goat wanted to eat more grass. *Mimes the trip-trapping across the bridge as he tells that part and then changes his voice so it's scraggly for the troll.* Who dares cross my bridge? Oh, it's just you. And he let the little billy goat cross. Next went Goat Gruff. *Repeats the deep scraggly troll voice.* Who dares cross my bridge? Me, Goat Gruff. *All the eyes are on Jb., the kids smile.* Oh whatever, I'm going across the bridge. And then, it was Billy Gruff's turn. *Jb. does a slow, intentional pat, pat, pat letting his hand fall hard, as if Billy Gruff is really big and heavy.* Who dares cross my bridge? Me, Billy Gruff. So, the troll got out on the bridge and they both weighed so much the bridge collapsed. The end.	
	S12	*R. really wants to start telling his story and waves and gestures to group that he's going to start.* Once upon a time, there were three billy goats gruff. The first was Billy. The second was Goat and the third was Gruff. When they finished eating all the grass on their side of the river, they decided to look for more. They saw a Petco across the river. We can buy grass there! So they ran towards the bridge. As they started crossing, something farted. *Giggles from group.* The troll came out...	
11:11	T	*Claps hands to stop activity and brings whole group back togther. Asks again for students to share what they noticed.*	SR
	S13	(W.) Well, I sort of added to make it funnier. *His whole group*	

		starts nodding their heads – Yeah, yeah, *they say in agreement*	
	S11	I changed their names.	
	T	Why did you do that?	SR
	S11	Um...*looks down at floor. Throws hands out to the side.* Just to make it interesting.	
	S10	*Starts to talk. T asks her to say who is looking at her and listening.* Well, G. changed the story a lot. Instead of eating grass, they were drinking water.	
	T	Okay. W., I noticed you were on your back.	SR
	S13	Yeah, because the Big Billy Goat was so tired he fell asleep.	
	T	Yes, what were you doing with your body to show he was sleeping?	SR TA
	S13	I lied down on my back.	
11:15	T	Do you think it was the different or the same to listen in small groups compared to just being with a partner?	
	S3	I think it's kind of different. With a partner, you're telling what you know. With a group you're hearing...like you're feeling like someone is really telling the story.	
	T	Can anybody else say something about this?	SR
	S14	(Jl.) I think it felt different because there was a group listening. If you're the story teller, you're getting a lot of listening.	
	T	Why is that different? Does the storyteller act different?	SR TA
	S14	It's like, Oh my god there's a group, so you want to be really, really good.	
	T	What makes a storyteller good?	SR, TA
	G	*Students throw out suggestions:* Changing your voice, making movements	
11:18	S15	(Sg.) You change the story so more people will be interested. When you have just one listener there's not as many people to interest.	
	T	Can we get one person to tell the story to the whole class?	
	G	*Hands shoot up.* Oh! Oh! I will!	
	T	I'm going to pick out of the bin because otherwise, I'm going to make a lot of people unhappy. Okay...H.. Do you want to tell the story?	
	S16	(H.) *Nods.* Yes! Like this story *gestures to book* or my retelling. *He stands up and sits in the chair by the Smartboard.*	
	T	Your retelling.	
	S16	Okay. Three Billy Goats Gruff and H.. *Giggles from class.*Once there was a boy named H....hey! where am I? Erase me from this book! *Lots of laughter from class.* Okay, that's better. Once there were three billy goats gruff and they had to get more grass. But there was a mean nasty troll under the bridge. He couldn't talk very well. He sound like ngamdgaagga. *More laughter*	

		from class. XXXX Anyway, they crossed the bridge without paying the toll (*walks fingers across his hand). XXXX* The troll said, I'm going to let you two go but you're going in my soup! The 3rd billy goat was like, psh, and brushed the troll aside. But the troll got him and threw him in the soup pot. *Starts miming chopping on a cutting board and sings, as if the troll:* Oh, I'm cutting up some vegetables for my soup. The other two billy goats came and kicked the troll and smacked him with guns. Then they decided to cheat and shoot the troll. Hey! yelled the big billy goat, aren't you going to get me out of this soup? Okay, erase me. *He settles back in the chair, finished.*	
	T	Wow! *To class:* So what did you notice? Jb.?	SR
	S17	Well, he didn't change the plot. It has the same meaning but he changed the things that happened.	
	T	I love that you used the word "plot". What else? What did H. do with his body?	
	S18	He tripped along with his fingers.	
	T	Yes. And I'm wondering if that meant you were telling the story and in it too. Tell me if you're thinking that, too. Cl.?	ES SR
	S19	I think yes, because he was acting with stick figures [hand motions?]	
	T	Yes, H. played all the characters himself. He was doing something else, though. Something we practice in morning meeting.	
	S16	Oh, I did like this. *Moves arms as if he's picking up a huge rock.*	
	T	Yes, what does that show about the Big Billy Goat?	
	S19	Showing he's heavy.	
	T	Why is it different when you're telling to a whole class? Only 3 people have their hands up? Turn and talk to your neighbor.	SR
	G	*The class starts talking about what they noticed. I hear a few spurts of comments, like* That was actually a pretty cool story the way he told it *and* he erased the big one!	
11:27	T	So does anyone have something they'd like to share?	
	S1	Well, I was thinking about it's more important for the audience to understand when there's lots of people.	
	S20	Yeah, if you're going to perform for everybody you want to look like a real actor.	
	T	Oh, what did H. do that let us know he was performing?	
	S8	He added details.	
	S20	Like chopping up the stuff for soup?	
	S3	Yeah, he did motions to show details.	
	T	Okay. Jk.?	
	S21	He was singing!	
	T	Yes, he added singing in there. Well, you did some excellent noticing today. *Transitions class to lunch jobs.*	
11:29		End.	

Time	Role	Documented Activity, Interaction, and Speech
		As the class transitions from morning routines, the TA sets up her computer at the front of the room. T tells students to get a small white board and then head to their rug spots. This happens quickly, with a low level of chatter. Once the TA finishes attaching her speakers to the computer and testing the volume, she turns to face the children who are all gathered on the rug, legs criss-crossed, facing her. Each child is wearing a name tag. So is the TA
9:18	TA	*Waves.* My name's J..
	G	Hi, J.! *brightly*
	T	I had the good fortune to visit your class last week and I watched you as you told stories to each other. It was Three Billy Goats Gruff, right? I saw you work in 2s, then in small groups, and then one of you told the story to the whole class. I saw you doing a lot of the same things that other storytellers do when they tell. Who can tell me some of things storytellers do?
	S1	They have to have different sounds for different people.
	TA	*Nodding.* Okay, maybe changing their voices. Yes? *Pointing.*
	S2	(S.) *Softly* They have to have a loud voice.
	TA	Yes, though that was said so quietly! *smiling* Okay, Cl?
	S3	(Cl) There needs to be a plot in the story.
	TA	Okay, great. Yes?
	S4	There's some movements.
	TA	Yes, movements. *As she says this, uses her body to show "movement" waves arms.* Yes?
	S5	Well, kind of the same thing but gestures?
	TA	*Nods and explains the difference between movements and gestures. She makes a big motion, a step forward (movement) and does a small turn of her hand, as if pointing something out (gesture).* Okay, what else?
9:20	S6	(Z.) You have to project.
	TA	*Nods and adds to what he's said.* Yes, project your voice so others can hear. Cl?
	S3	There's a problem that has to be solved.
9:22	TA	Well, we've just heard two really important things. *She says this in the direction of T, who is behind the class, writing down everything they've said on a piece of chart paper. Then turns attention back to class and holds up a sheet of paper.* I have a little noticing sheet here for you. I have three excerpts to show you on my laptop [mentioned to me earlier that her laptop didn't sync with the smartboard, she doesn't have the right software]. As you watch these, think about what these storytellers are doing. First watch, then jot down your noticings. *Passes the sheets out. Tells students to take one and pass on.*
	G	*The students are fairly quiet as they pass, just saying the occasional "Take one and pass it". Meanwhile, TA is bringing up the first excerpt. Suddenly, jubilant whistling bursts from the speakers.*
	S7	(A.) *Cocks head to the right and smiles. He starts bopping his head.*

9:25	TA	*Explains to class that they should focus on the first section of the paper, where it says Excerpt 1.* I'm going to tell you the name of this storyteller. It's Odds Bodkin.
	G	*Erupts.* Huh? Wait, how do you spell that?! *T comes up to front and writes it on a piece of chart paper. The students look up and back at their papers, most of them intently writing down the name.*
	TA	Okay, now listen and look for what this storyteller does.
	G	*The excerpt begins as the name of the tale, "The Little Shepherd" flashes on the screen. The whistling starts again as Odds Bodkin begins his story. Half of the class are closely watching and it seems like the other half keep trying to write what they see as they watch. TA nods head in time with Odds Bodkin's playing*
	S8	*H. turns and smiles at the students behind him when Odds Bodkin suddenly changes his voice to be the little shepherd's mother.*
9:27	S7	*Bobs head up and down with the whistling.*
	TA	*The excerpt ends. TA looks up at group.* Take a moment to write down anything else you noticed.
	G	*Heads down, hunched over boards, the students write furiously. Mb. gets up from rug and moves to table. She puts her head down.*
	S7	*Continues to bob head with the whistling*
	TA	*Stops video.* Okay take a moment to write down anything else you noticed. *Pauses and looks out at students as they write.* What choices did the storyteller make?
	G	*Hands pop up. TA calls on Mb.*
	S9	He changes his voice for the characters.
	TA	*Asks for an example.*
	S9	*Shakes head and looks down.*
9:30	TA	*Asks for other noticings. Calls on W.*
	S10	(W.) He whistles in the beginning.
	TA	Yes. That's a very specific choice. What else?
	S11	(Zk.) I'm thinking it's an old story
	TA	What makes you say that?
	S11	Cause usually kids don't go out without adults.
		Xxx some response from TAxxx moves on to another contribution
	S12	(Jb.) He played the guitar
	TA	Excellent! What else?
	S13	He sang a little bit.
	S14	(Sg.) He showed that the characters were sad or happy.
	TA	*Asks how we know the mood changes*
	S15	(Ck.) He sometimes went faster.
	TA	Okay. This next one I'm going to show you isn't just one storyteller. It's a group. The title is At the Movies. I'm going to show you a little bit and then we'll tell each other what we noticed. *Kids interrupt. They want to hear the full name again so they can write it down. J. repeats it as writes it on the chart paper where she has been writing down the*

		comments made by the students. It was done in Poland.
	G	*The students lean in to see the computer screen. J. adjusts the angle. The sound bursts from the speakers.* Oh!! *a bunch of kids shout. J. turns down the volume a bit. The music playing is the Warner Brother's cartoon theme (Looney Tunes). Two boys have their mouths open wide and are turning to look at others to see who else recognizes the song. As the clip continues, the students scribble furiously on their pages. After a few minutes, J. stops the video.*
9:35	TA	What did you notice?
	G	*A bunch of hands go up.*
	TA	Someone I haven't seen or heard from yet...yes?
	S16	They're doing movement with their bodies?
	TA	Yes, what did you notice them doing?
	S16	They were showing specific actions, like waiting in a line.
	S17	They were dancing!
	S18	They showed emotion.
	S19	(Jl.) They were telling the story by acting it out.
	TA	Did Odds Bodkin do the same thing?
	S20	(G.) No.
	TA	Right. He told the story and we just saw the upper part of his body. What else did you notice?
	S21	(F.) They played Bugs Bunny music!
	S22	Yeah but they had no sound.
	TA	Okay, they had no sound meaning that they weren't talking. So how did you know what they were doing?
	S11	(Zk.) They mime.
	TA	What do you mean by "mime"?
	S11	They use their bodies not words to show things.
	TA	Okay. What else?
	S23	(M.) They sort of told a story in music
9:38	TA	*Xxxmakes a responsive comment.* This next one is more of a singer. As you watch, what do you notice about the way he's communicating? *Again the sound blares as she starts the video.* Maybe I better turn this down.
	G	Noooo! *A. is bobbing his head.*
9:40	TA	*As students watch:* What is he doing? Write that down. How would you describe what he's doing? If you had to tell somebody about this what would you tell them? *After a few minutes turns off video.* What did you notice?
	S12	I noticed he used deep voices...I don't really know how to describe it.
	TA	Okay. *Sees S.'s hand.* Okay, now share in that big voice you were describing earlier.
	S2	*Loud enough for group to hear.* He was tapping on his chest.
	S3	*She's had her hand up but hasn't been called on...sighs as if exasperated.*

	S24	He's singing the story.
	S10	He echoes his own words.
	S	(I.) I just thought of that!
9:44	S	(L.) He makes cool noises.
	TA	Like what?
	S	(L.) Like puh, puh *(taps chest)*
	S	(A.) He's telling the story through rhythm
	S	(H.) It's like the chest was his drum.
	S11	There wasn't a lot of noise in the background
	TA	*Paraphrases Zk.'s comments to make students understand that McFerrin is performing a solo*
	S19	He was pounding his chest and singing all at the same time.
	S3	He sounded like a rapper!
	TA	What makes you say that?
	S3	Cause he does all these crazy types of sounds.
	S21	Can we finish doing number 1?
	TA	Well we have one more thing to do. Perhaps if there's time. So we were gathering ideas, discovering possibilities and things we might try using our imaginations. I understand you're getting to know the story of Orpheus and Eurydice.
	G	*Heads nod.*
	TA	So, with your reading partners you 're going to try out a few things with the story. *Gestures to word doc on Smart Board that has opening paragraphs.*
9:46	T	Keep your papers. You might need them for reference. *Reads off list of reading partners. Counts to 3 and class must be sitting next to reading partners.*
	TA	All right 3rd graders, here is a little piece of Orpheus and Eurydice. Choose a sentence or two and try using one of the things you saw the other storytellers do to tell that little part of the story. What are some things you might do?
	S6	Add a character.
	TA	So you might take this section and add someone. What else?
	S	(R.) Maybe pretend to be playing the guitar?
	TA	Yes, use your voice and movements
	S3	Maybe pretend to have microphone...or a mic and a guitar!
9:49	T	Just remember that when your reading partner is taking a turn, you have be the audience and listen and watch.
	G	*The students turn and start working with their reading partners. I catch snips of conversation and some action as the students read the sentences aloud and try putting action to them: Ck. says to her partner "Aw, I want you to go first". F.'s partner recaps the directions for him. There's some miming of searching, with hand over brow, for Orpheus looking for Eurydice. Hands cross over heart for the "cold heart of Hades". After about 3 minutes, J. calls the group back.*

	TA	First, may I say thank you! I saw so many choices being made. *Asks for a student to volunteer to show their interpretation.*
9:55	S	*R. raises his hand right away and when called on bounds to the front.* "Uhhh nooo!!" *he starts the story right as Eurydice dies. Leans his body back on the phrase "weeping and grieving" He continues paraphrasing and then pops up.* Also, because his lyre lied to him, it was really a guitar. Suddenly he was at the underword. Yahh! Bssshh. And his lyre...or his guitar almost broke. So he started playing to remove the cold heart of Hades.
	G	*Applause and laughter!*
9:57	TA	What did you notice?
	S	He made it different. A little funnier.
	S	The story's more active and stuff.
	T	*Explains that they're out of time but that when she comes back the next time, they'll continue trying out these different storytelling techniques.*

Appendix B – Teacher Interview, March 10, 2010
(edited for relevancy to study)

KF: I think when I left you last [December], the class had seen the performance, *Mytholojazz* but you were continuing to do a little work with them. Can you fill me in on that culminating task?

JEN: We had decided we were going to...they had altered their section of the Orpheus myth [to make it modern] and they were practicing. So we were doing the drafting and revising process and so ultimately they should have videotaped it. We didn't actually videotape it but they did 3 or 4 revisions to their piece and um, you know, with the whole class watching. Each piece went. So we connected that to the writing process so that they had another, which I think is really valuable, another way to look at revising. So, once you do something it isn't over and it's okay, actually good, to work with it and you come up with different, better ideas the more you play with it.

KF: So, how many years have you done these partnerships with LCI?

JEN: Since I've been at this school. So, I have been at this school...um, I taught kindergarten and those children are in 4th grade, so 5 years.

KF: And you've done a collaboration every year?

JEN: Yeah. Twice a year, every year. I seem to be a little more flexible as far as incorporating the curriculum and the LCI into what I'm doing and finding the connections on my own if I don't feel that they are there in the lesson plans. And I really enjoy it. So I've been on the arts committee a year or two, I guess. So, we've done some research and retreats to try and get teachers to invest more in it because teachers feel a real commitment to their curriculum and doing LCI at times feels extra. And there's a lot of planning that goes along with it and they feel just overwhelmed. That's really the vibe I get from most teachers, that it's just overwhelming. And it can be. I mean, in my first year, the teaching artist would show up and I'd have this look of shock on my face because I did not know they were coming because I had so many other things...that's a function of being a new teacher in this school. Um, so I had so many other commitments that the teaching artist would just show up and I'd be like "Oh! You're here. Okaaaay..." So, I understand how it gets overwhelming.

KF: So, what do you think it is that has helped you not have that perspective? How have you become more flexible?

JEN: One of the biggest things is that I see how valuable it is and I also feel like um, I have never been, and this is terrible, I have never been a really good planner. So, I've been doing it so long that now the planning is in my head but I always like went with the kids, like "Oh, you want to learn about this?" It just adds an element that I didn't know existed in education. I, you know, feel like it makes me a better person for studying these works of art. And I feel like it makes my students better, more well-rounded, cooler- for lack of a better word- children AND on top of all

that, like the cultural experience, it really helps them with literacy, with practical skills. Part of the social studies test is looking at a document and pulling out information from it and that is something you do when looking at a work of art. Looking at primary sources, that's a huge part of the curriculum. Why wouldn't you do that with art all the time? So, it definitely helps the curriculum but I don't know that everyone sees the instant result so I feel like, and the pressures of "I'm the second grade teacher. I need to finish this by the end of second grade or else."

KF: So, did LCI present you with ways to connect what you were doing with your curriculum?

JEN: The arts committee has actually talked about that in depth and we try, they tried very hard to make the teachers plan it. But it still comes down to, it feels extra to a lot of teachers. And when you're trying to plow through math and reading, those are the areas...you know, if the kids are week in math you shouldn't be doing math 24 hours a day with them but sometimes I feel like that is just the push. There's just a lot of pressure and not enough time in the day to do everything we're supposed to do.

KF: And who is on the arts committee? Is it just people from the school or also people from LCI?

JEN: There are a few LCI representatives on it and it's changed because of different heads. There's the arts teachers and a few classroom teachers. We haven't met in awhile but we try to meet every few months to try to rally teachers. The biggest thing we discuss is how do we get teachers to buy in to this program? And we've talked about it at length.

KF: So, because you buy into it and you're willing to make that commitment, what kind of planning process or communication do you have with the teaching artist? Once the unit gets under way?

JEN: Well, I feel what's worked best for me is consistent, after every lesson, talking to the teaching artist. Because I find when I don't have that...when teaching artists email me right after to talk about how it went and where I think it should go, those units go so much better because it's not so stagnant and you don't feel a disconnect. Um, it's better I think if the teaching artist does it...

KF: Checks in with you?

JEN: Checks in with me. And then I feel that helps it to flow better. So, constant communication. Not just the planning and the mid-unit. I think it could work both ways.

KF: What do you see, if you could describe your role in this collaboration. When the teaching artist is here when it's your own lesson that you're teaching. What's your role in the collaboration?

JEN: Well, I feel like my role, when I do it I really look at the work of art and I try to make the strongest connection possible to my curriculum so I can let them [LCI] know how it's connected. Because they may not necessarily know how it's connected. And then, I feel like my role has

traditionally been working on the literacy aspect of it or the social studies concepts that are connected to it and they focus more on the dance part or the music part which I know nothing about. I think that I am able to look at a work of art and pull out what I need to pull out in order to get where I need to go. So that's how I feel it works. That's how I've done it.

KF: You said before that you feel like doing that digging into the work of art for yourself has made you a better teacher. Can you say a bit more about that?

JEN: Well, I feel like it's educating me. I have a broad liberal arts degree. A lot of it I don't remember and so I feel like I'm becoming more knowledgeable about the works of art that are available. So, I get to...the more I know, the more I can connect things with them. I can make the connections. Sometimes they make them for me. Usually I'm making them first and then can connect them to any number of things. Like, we're reading a book on Helen Keller and Charlie Chaplin was a person she met. So I pulled out an old video I made for an LCI unit a few years ago when we studied comedy, slapstick comedy. So I've got Charlie Chaplin, Laurel and Hardy, Three Stooges, Lucille Ball, and finally the "Make 'Em Laugh" from Singin' in the Rain. And, so I was able to play that for them as a connection to a book we're reading and I just feel like I'm opening their minds. If I'd never studied that Robert Post comedy I never would have had that and I was thinking, like some of the running records I do [to assess reading], one of the stories has a reference to Charlie Chaplin and "talkies" and I was always like "Oh, I would love to incorporate that in some way to my class" because I think it's important – not to know the history of film exactly – but where it came from. Um, and then this unit came out and now they're obsessed with it. They ask every day to watch this 13 minute compilation of these different comedians. They're singing the songs. They know all about it and I would have never been able to share it with this class had I not done...it just opens up so many doors and experiences for them and for me. So that's why I like it. I'm not going to say that I never think "Oh my god, how am I going to fit all of this in?" I think I was a little more liberal with it in the beginning of the year and now this semester I'm going to have to scrunch it a little bit. But um, I just think it's just great.

KF: So what kind of support do you get from the arts committee? If you do run into times when you're feeling like that, like "I am struggling because I have so many things to get done!" feeling, do you have someone you can turn to for help?

JEN: No, I feel like I just make the call myself. The arts committee is more of a discussion group about how to make the arts more authentic and comprehensive. We definitely have some gaps. We don't have any real music education. I just feel i have to make the call personally. I used the Orpheus to really teach retelling and that is something all my kids were struggling with in reading so it did connect. It's a personal call.

KF: Have you gone through any PD with LCI to prepare for these units of study?

JEN: Well, we all...this is a mandated school where everyone who works here has to go to their introductory work shop. So I had to spend 11 days at LCI when I was first hired and I was terrified to get up in front of people and dance around. I was literally almost in tears. I want to hide under a chair. I hate this. I saw the value in it I just didn't want to do it myself. That really

helped because you see these kids who are like, "Please don't make me get up" And um, so everybody has to do that. After that you're welcome to go to more workshops.

KF: Any other ways that the early professional development impacted how you teach today.

JEN: Well, I've always been really interested in perspective. I feel like that early, like the first kind of introduction into Lincoln Center really tapped into that: I can look at anything and have my perspective and teach perspective to children. I never learned as a kid, I never learned until college that everything has an opinion woven through it, um, that different beliefs and how you show different beliefs through text and all those things where perspective comes out, I didn't know you could teach that to 8 year olds and you know, that was great that I could implement some of the stuff that I didn't learn until I was much older.

Appendix C – Teacher Interview, April 13, 2010
(edited for relevancy to study)

KF: What does "aesthetic education" mean to you?

JEN: Aesthetic Education means making sure my students are able to critically look at a variety of art forms notice deeply and then draw conclusions. They transfer the skills they acquire in this pursuit to all other academic areas as well as incorporating it into their world view.

KF: What does "imaginative learning" mean to you?

JEN: Imaginative learning makes me think of children investigating different perspectives on any given topic through questioning.

KF: What are your goals for your students in terms of imaginative learning?

JEN: I want the children to be able to investigate a variety of perspectives when looking at new concepts or materials. I want them to be able to entertain an idea without necessarily agreeing with it and be able to figure out why they take one idea in and reject others.

KF:Describe how you think about what lessons to teach in order to cultivate imaginative learning/or how to teach those lessons?

JEN: I always consider how to present the information or concept in a way that makes the children question. For example, I believe the first step is to notice and then question and then think about how their previous knowledge informs conclusions they can make about what they are currently viewing.

KF: In particular, out of all the ideas brainstormed for the unit by the Arts Committee, how/why did you decide to do the Point of View and Expanded Audience lessons?

JEN: Point of view is extremely important. You need to consider all aspects of a situation before drawing your own conclusions. In studying an art form, point of view is vital. It helps our students become critical thinkers and it can start by looking at art. We consider what the purpose of the art form is, who the audience is, what the artist is trying to show or say and finally, do we agree with this message or not? They can then connect that skill to looking at primary sources, a math problem, a character's motivation in a book or even a personal conflict.
With respect to the expanded audience lesson, we wanted them to see the importance of storytelling devices first hand- see the usefulness. They noticed something that comes naturally(using singing, inflection, body movement etc. to make a story more interesting) to them and it informs their future decisions in story telling. It gives them the "why" when we are teaching how to tell stories effectively.

KF: When the Teaching Artist is in the room, leading a lesson, in what role do you identify yourself? (e.g. co-teacher, supervisor, support). What makes you say that?

JEN: I provide the management aspect, which the teaching artist might struggle with and I make connections to our current curriculum as we go. I sometimes clarify something the T.A. is asking and the children aren't understanding. I also work with the T.A. to make any last minute adjustments to the lesson as we go. Since I am not an expert in most art forms, I allow the T.A. to guide the children as much as possible while she is in the room. I don't want to take over and miss out on her expertise.

Appendix D – Permission Letter from Lincoln Center Institute

Lincoln Center | institute
for the arts in education

Katherine Fox
69 2nd Place
Brooklyn, NY 11231

April 30, 2010

Dear Katherine,

This letter shall serve as permission from Lincoln Center Institute to refer to Lincoln Center Institute by name in your Integrated Master's Project for Bank Street College of Education. It should be clear that your study is a separate project from the multi-year research project for which you collected data between October 2009 and January 2010. Should you wish to publish this work more broadly, Lincoln Center Institute reserves the right to review your work and decide at that point what degree of reference will be appropriate.

Sincerely,

Madeleine F. Holzer
Director of Educational Development

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