INFORMATION TO USERS

This manuscript has been reproduced from the microfilm master. UMI films the text directly from the original or copy submitted. Thus, some thesis and dissertation copies are in typewriter face, while others may be from any type of computer printer.

The quality of this reproduction is dependent upon the quality of the copy submitted. Broken or indistinct print, colored or poor quality illustrations and photographs, print bleedthrough, substandard margins, and improper alignment can adversely affect reproduction.

In the unlikely event that the author did not send UMI a complete manuscript and there are missing pages, these will be noted. Also, if unauthorized copyright material had to be removed, a note will indicate the deletion.

Oversize materials (e.g., maps, drawings, charts) are reproduced by sectioning the original, beginning at the upper left-hand corner and continuing from left to right in equal sections with small overlaps. Each original is also photographed in one exposure and is included in reduced form at the back of the book.

Photographs included in the original manuscript have been reproduced xerographically in this copy. Higher quality 6" x 9" black and white photographic prints are available for any photographs or illustrations appearing in this copy for an additional charge. Contact UMI directly to order.

UMI

A Bell & Howell Information Company
300 North Zeeb Road, Ann Arbor MI 48106-1346 USA
313/761-4700 800/521-0600

STUDY OF MENTORING AT A SITE PARTICIPATING IN A STAFF DEVELOPMENT PROGRAM IN THE ARTS, THE CREATIVE ARTS LABORATORY

by

Lorenzo P. Martinez

Dissertation Committee:

Professor Leonore Pogonowski, Sponsor
Professor Nathalie Robinson

Approved by the Committee on the Degree of Doctor of Education

Date MAY 1 1 1998

Submitted in partial fulfillment of the
requirements for the Degree of Doctor of Education in
Teachers College Columbia University

1998

ABSTRACT

STUDY OF MENTORING AT A SITE PARTICIPATING IN A STAFF DEVELOPMENT PROGRAM IN THE ARTS, THE CREATIVE ARTS LABORATORY

by

Lorenzo P. Martinez

Serving as backdrop for this study is the Creative Arts Laboratory (CAL), a staff development program that trains elementary and middle school teachers to integrate the arts into the curriculum. This three-year project used mentoring as part of its program design.

The question guiding the research was: *In a site involved in a standards-based, arts-integrated , arts-correlated staff development program, how is mentoring used to effect program implementation?* The case study took place during Year II of the project and focused on one mentor and five Year II teachers.

Methods for data collection included: a questionnaire sent to all mentors; observations (of all participating teachers) at workshops offered at Teachers College and observations at Columbus Elementary School (in the selected teachers' classrooms); interviews (informal, as well as semi structured) of teachers, students, and mentors assigned to Columbus Elementary School, mentors working at other schools, CAL faculty members, CAL administrators, and staff developers not connected with CAL; and document analysis.

The data suggest that at this site, the mentoring relationship had all the characteristics of a successful alliance. They also suggest that the challenges faced by the mentor and the teachers during the implementation journey were: time and differences in pedagogical approaches. When the research question is analyzed, the following outcomes come forth: (1) mentoring was

the key to implementation (2) the mentor's discipline tended to be incorporated into the curriculum— disciplines outside of the mentor's area of expertise tended to be ignored as a rule, and (3) when the frequency of the mentoring interventions decreased, or the interventions were missing altogether, CAL activities decreased and in some cases disappeared from a teacher's classroom.

The study ends with the following recommendations: In future arts-integrated, arts-correlated staff development programs, mentoring should be part of the program design and mentors should be trained to bring all of the arts to the classroom, not just the mentor's own specialization.

Acknowledgments

To T. W. C., for believing in me and for your enduring patience and understanding.

A project like this is not done alone. Many persons contribute to it in different ways. Special thanks to my family and friends for their support throughout this arduous journey. To Jon McKee, a big thanks for his editorial help with an early draft. Colleagues at Bank Street College unselfishly offered their expertise at various junctures. Listed in alphabetical order, they are: Anthony Bellov, Geoff Glick, Luis Gonzales, Margot Hammond, Carmen Hernández, Hector Hernández, Ken Jewell, Linda Levine, Edna Shapiro, Buffy Smith, and Claire Wurtzel. To all of them, many thanks. I owe them much. To Rita Toppin, a separate thanks for holding my hand throughout the whole process, from proposal to finished product. A very heartfelt thanks to my dear friend Ruth Kolbe for her expert editorial support on the final version of this document. Also, many thanks to CAL and all the program's participants, especially the teachers and administrators at "Columbus Elementary School," and"George," for allowing me to to be his shadow. Without them, this study would have never happened. To my dissertation sponsor, Dr. Lenore Pogownoski, my deepest gratitude for her gentle guidance. Last, many thanks to my doctoral committee for their interest in and support of this project.

L. M.

TABLE OF CONTENTS

TABLES

FIGURES

Chapter I

INTRODUCTION

Overview

> Art, no less than philosophy or science, issues a challenge to the intellect. The great works of music, sculpture, painting, engraving, and all other forms of artistic expression engage the mind, teaching lessons about order, proportion, and genius.
>
> William J. Bennett, U.S. Secretary of Education

> Art is humanity's most essential, most universal language. It is not a frill, but a necessary part of communication. The quality of civilization can be measured through its music, dance, drama, architecture, visual art and literature. We must give our children knowledge and understanding of civilization's most profound works.
>
> Ernest L. Boyer, President, Carnegie Foundation for the Advancement ofTeaching

> This moment of mounting concern about American education is the time to help our dedicated teachers and our schools transmit the significance and common heritage of the arts, so that our young people will not be denied the opportunity to become citizens this Nation deserves.
>
> J. Carter Brown, Director, National Gallery of Art

> When members of a society wish to secure that society's rich heritage they cherish their arts and respect their artists. The esteem with which we regard the multiple cultures offered in our country enhances our possibilities for healthy survival and continued social development
>
> Maya Angelou, Poet

These quotes (*Toward Civilization*, 1988, pp. 2-5) read like verses from an ode to the arts. Their message is clear: the arts belong in our schools. The arts have the ability to record history and if we want to secure the history of our times, we must train our historians in them. Unfortunately, this message has gone largely unheard by the American educational system and the arts have not played a prominent role in our schools for a number of decades. Not only have we ignored the arts as powerful anthropological tools, but we have turned our

backs to their ability to promote learning. Today, among the efforts to bring the arts back into our schools, are programs that integrate the arts into core curricula. The purpose of these programs is to foster understanding of other subject matters through the arts. However, debate within the world of arts education concerning the merits of such integration continues, due in large part to the lack of research studies documenting how these programs deliver their services.

Serving as backdrop for this study is the Creative Arts Laboratory (CAL), a staff development program that trains elementary and middle-school teachers to integrate the arts into the curriculum. Begun in 1995, this three -year project uses mentors as part of its program design. The study examines how mentoring facilitates program implementation at one of the participating sites. The investigation reveals how certain variables affect the mentor's work, and how teachers and students react to the mentoring process. Furthermore, the inquiry addresses the significance of mentoring in the implementation of new ideas in the classroom and as a viable tool for school reform.

The study explores the need of a staff development program to fit into the school's culture and the belief that the arts are integral to the development of our students.

> For all these reasons and a thousand more, the arts have been an inseparable part of the human journey; indeed, we depend on the arts to carry us toward the fullness of our humanity. We value them for themselves, and because we do, we believe knowing and practicing them is fundamental to the healthy development of our children's minds and spirits. That is why, in any civilization—ours included—the arts are inseparable from the very meaning of the term "education." We know from long experience that no one can claim to be truly educated who lacks basic knowledge and skills in the arts. (National Standards for Arts Education, 1994, p. 3)

Problem

In the 1960s, fearful that the Soviet Union was surpassing us in technological and scientific knowledge, this country made a concerted effort to support the study of math and science. In the process, the arts were neglected and all but disappeared from our schools (Fowler, 1977). A decade later, in his introduction to *Can We Rescue the Arts for America's Children?* Fowler (1988) said the arts "suffer all the indignities of the downtrodden—low status, neglect, poverty, and powerlessness" (p. xv).

Responding to the lack of arts programs in our schools, the arts-in-education movement was born. Programs under this umbrella place artists in schools to work in partnership with traditional arts teachers, send students out into the community to experience or view an artist's work, and sometimes do both (Briggs, 1991). Besides arts-in-education programs, other efforts are being made to bring the arts back into the schools. Some schools sell students' artwork to purchase musical instruments, or raise money from private sources to hire staff to teach the arts (Chira, 1993). In other schools, the arts are incorporated into the general curriculum, and regular classroom teachers—some with no previous arts experience— are held accountable for delivering arts services to students (Remer, 1982).

Although in the last decade we have seen a surge in professional development programs that help classroom teachers incorporate the arts into the general curriculum, there has been little documentation of how these programs plan and deliver their services (Eisner, 1979). As a result, we lack the knowledge and expertise required to replicate them. Yet, as Briggs notes, "Only by studying the process which creates successful programs can we...help students appreciate and understand the arts" (p. 4).

The need to document how staff development programs in the arts offer their services suggested this study. Indeed, showing how the Creative Arts Laboratory uses mentoring to facilitate program implementation will provide valuable information to the field.

The evaluation of arts programs is important to teachers who want to know "what to alter or what to maintain in the course of teaching or in the design of the curriculum" (Eisner, 1979, p. 12). Eisner (1981) stated that we did not know enough about "whether experience in arts activities fosters the development of imaginative abilities that transfer to other fields...[and] the extent to which teachers who themselves have limited backgrounds and abilities in the fine arts can teach them effectively" (p. 299). Documenting how CAL helped teachers with little arts experience learn to fuse the arts into the study of other subjects will help other teachers and administrators who are interested in developing similar interdisciplinary approaches.

Purpose of the Study

The purpose of the study is to examine how mentoring is used in a site involved in a standards-based, arts-integrated, arts-correlated staff development program. Specifically, the research explores the effect of mentoring on program implementation, with special attention given to the nature of the mentoring relationship. The study also investigates the impact of mentoring on both adult and student learning. Designed to afford insights that could be useful in advancing delivery of service through staff development, the research attempts to contribute to research on art education by offering recommendations to educators interested in arts-integrated and arts-correlated curriculum.

An *integrated -arts curriculum* uses the arts to illuminate a concept in another discipline. For example, music might be used to teach fractions or

dance to demonstrate the metamorphosis of butterflies from larva to full-fledged insects. The thing to remember is that these types of curricula use one arts discipline at a time to facilitate learning in other subject areas.

A *correlated -arts curriculum,* on the other hand, combines more than one of the arts to help students learn concepts in other areas of the curriculum. Music, dance, visual arts, and theatre could be used in any combination to reinforce reading in a first grade classroom. These students might compose and later perform an opera based on a story they have read, for which they've not only composed the music and created the words but also worked on the sets. The challenge of a correlated-arts curriculum is that it demands a lot of coordination on the part of the teacher. Teachers need help from more than one specialist and, often, specialists in all those disciplines are not available at their schools. If they are, their time is often taken up with other duties.

Scheduling conflicts are not relegated to a correlated curriculum. This problem is shared by an integrated program. The ultimate challenge, however, faced by these types of curricula—or any staff developement program, for that matter—is actually to see the changes they promote taking place. CAL uses mentors to help teachers use the arts in an integrated and a correlated manner to enhance academic learning.

To understand the mentoring design of CAL and to explore the effect of mentoring on implementation, this case study employs an inductive approach to inquiry. Field methods involved participant observation at workshops at Teachers College and in the teachers' classrooms at Columbus Elementary School (these observations resulted in field notes); interviews of teachers, mentor, principal, and another school administrator; and document analysis (lesson plans and students' works). The above were used for the final data analysis. Other data

collected were: interviews of CAL administrators and faculty; interviews with mentors assigned to other sites; and interviews of the second mentor assigned to Columbus Elementary School, as well as observations of activities conducted by this mentor. These data were used only to reinforce the findings of the main data.

The central question guiding the research was: *In a site involved in a standards-based, arts-integrated, arts -correlated staff development program, how is mentoring used to effect program implementation?* Later in the chapter, a description of the case is presented.

Personal Justification

The research question in this study was prompted by the observation that teachers need in-classroom support to change classroom practices, particularly in the arts—an area that historically has been in the hands of specialists without much input from classroom teachers. This practical, in-classroom assistance is provided by CAL to the participating teachers through mentors. This study is of particular interest because a systematic analysis of the role of mentoring in the implementation of a staff development program in the arts has not yet been done. Previous research in general education (Hoskins, 1993; Krajefska, 1982; Harnish & Wild, 1993) and in business (Caldwell, 1993; Jeruchim, 1992) suggest that mentoring is paramount to the implementation of new programs and ideas. Applying this insight to arts education is important for staff developers interested in bringing about educational reform through the arts.

My own ideas about the place of the arts in education, and in particular the strength of arts-integrated programs, helped to shape this study. The basic purpose of education is to nurture individual capacities so that students can make meaning of their world. But without the arts, education shortchanges itself. As previous research suggests, the arts are fundamental in helping to develop

imagination, critical thinking, and self-esteem (Remer, 1982; Pogonowski, 1987). They provide opportunities for children to express their thoughts and ideas about themselves and their world, and contribute to other kinds of learning (Fowler, 1988; Chancellor's Work Group, 1990).

Schools tend to adopt an arts-integrated curriculum for different reasons, For many, it is a way to make the arts part of the day's curriculum, available to all students, and not something added on at the end of the day (e.g., an after-school activity for a chosen few— the artistically gifted). For others, it is a guarantee that the arts will not be extricated from a school's offerings in times of financial crisis (Remer, 1982). While these are valid reasons, I believe that the real power behind an arts-integrated curriculum is the different modalities the arts provide to facilitate learning. An eloquent spokesperson in this area is Howard Gardner. In his book *Art, Mind and Brain: A Cognitive Approach to Creativity* (1982), Gardner states that the arts contribute to the acquisition and expression of knowledge in unique ways. Building on his research, an arts-integrated curriculum can serve as a way of learning and knowing, a means of teaching children in ways that best facilitate learning.

While the arts assuage the cultural, ethnic, and personal isolation that some children feel (Fowler, 1988), they are also an important catalyst for cognitive growth. Therefore, to deprive students of the arts is to deprive them of an opportunity to define their role in society so they can develop into the best citizens they can be. And because they are the most natural tools a child can have to access knowledge (Gardner, 1982), the arts must be to a school what books are to a library— an expected necessity.

> In an ideal city in an ideal world, the arts would be present, audible, and visible in every school. The sounds of clarinets would be heard in some school entranceways; half-open doors would make poetry-readings audible; hand-made masks would line the stairways; posters would

> announce arts events around the neighborhood. No longer on the fringe of things, the solution of visual problems in the making of murals would tap the expertise of math teachers. Leaf-drawings would surround those studying botany; stories of great scientists would stud the science curriculum; students would be given cameras to photograph the houses in the community (and the empty lots, and the river views, and the shanties, and the shacks). There would be an ongoing dialogue among teachers and their students, among students and visiting artists.
>
> (Maxine Greene, *Institutionalizing Arts Education for New York City Public School,* ArtsVision, 1996)

As a teacher of music, I have experienced the joy of opening people up to feelings about themselves and their world. I have also seen how music and the other arts have helped children to make connections across disciplines. My belief that the arts can transform education, and my hope that every school will one day look like Maxine Greene's ideal, motivated this study. Furthermore, I hoped to clarify certain assumptions about the implementation of an arts-integrated curriculum. In particular, I questioned the understanding on the part of teac'.ers and principals about what it takes to bring an arts-integrated program into a school. Planning and adopting such a curriculum tends to interfere with the day-to-day activities of a regular school program. It is important that both principals and teachers acknowledge the demands of adopting an arts-integrated curriculum and make provisions for it. Marginalizing the program will not result in changed practice.

Steps that Led to this Study

In case studies, the researcher is the principal instrument in the collection and interpretation of data (Merriam, 1988). Therefore, the background of the researcher is critical in these types of studies. This section discusses the professional background of the researcher, along with the steps that led to this study.

My first job at Bank Street College of Education in 1985 was as program coordinator for The Teen Father Collaboration, a national, multisite research project sponsored by the Ford Foundation, aimed at helping teen fathers cope with the pressures of fatherhood. Among the services these young fathers received were counseling, tutoring with school work, and day care for their babies. My responsibilities included gathering data from the various sites and working on the final report. The data were collected in the form of interviews of participants and providers, and surveys.

Later, as the founder and director of the Bank Street Center for the Performing Arts, I was faced with the responsibility of writing proposals to ensure the survival of the Center. The Center offered an arts-in-education week-end program to supplement the arts experiences of elementary students from the Bank Street School for Children and of children from outside schools as well.

I looked for studies that demonstrated how the arts could transform the lives of children, hoping for quotes and statistics to use in my proposals. One of the first books I read was *The Power of an Idea* by Jane Remer (1982). From this publication, I learned that when the arts are integrated into the general curriculum, schools are transformed into powerful educational environments.

Because the Bank Street School for Children uses an interdisciplinary approach to arts education—every subject is woven into a core social studies curriculum—and because I had access to the school, I decided to conduct informal interviews with the specialists and some of the school's administrators. I wanted to learn everything I could about the school's arts program. I realized that I was moving away from my initial purpose—finding quotes to support my request for money for the Center—but I embraced the enthusiasm about interdisciplinary approaches to arts education that Remer's writings had awakened in me. In particular, I was thrilled at the possibility of the Center's

becoming a partner with the school, connecting the Center's performances to the school's curriculum.

In my investigation, I discovered that teachers and administrators at the Bank Street School for Children shared a commitment to integrating the arts into the curriculum. Music specialists, however, commented that the amount of time set aside for music kept diminishing, and that collaboration with classroom teachers was not always possible. One specialist said: "Give me more time. I don't care if the time I have is in collaboration with a teacher or just by myself. I need more time to do more!"

While I felt that the issue of time devoted to music deserved further investigation, I was not able to devote myself to such a study at the time. The knowledge, however, that I gained about how the different arts disciplines were treated at the school, and the relationships I developed with specialists and classroom teachers, proved critical. As a result, I was able to choose performances for the Center that blended smoothly with the school's curriculum. For example, during Black History Month, the Center presented a musical called "Freedom Train," a piece that traced the story of Harriet Tubman through dance, dialogue, and music. The following season, the Center produced "Dream Alive: A Celebration of Black History," a multimedia presentation that brought to life the stories of many black Americans from every walk of life and field of endeavor. As attested to by teachers at the school, both productions reinforced curriculum activities and inspired classroom discussions.

In spite of the curriculum tie-ins for most of the performances, the Center's productions were designed to be enjoyed as arts experiences in their own right. This proved particularly helpful for students from the outside community since curriculum links had not been made with their schools. Questionnaires provided to students at the end of each performance showed that 95% of the students, both

from within and outside of the School for Children, rated these performances as outstanding. As an arts presenter, my greatest joy was to see children respond enthusiastically to these performances, and to see the connections these arts experiences allowed them to make. Once, after a performance of *Tom Sawyer*, a musical adaptation of Mark Twain's coming-of-age classic, a little boy said he wanted to "go to the library to get the real book." And, he couldn't wait to go back to school the following week "to tell [his classmates] about *Tom*." This child's mother was quite stunned at her son's reaction. She had never seen him respond "with such interest to a musical before." An adaptation of Mark Twain's story had triggered an interest for "the original work." Crediting the arts for this transformation, both mother and child became regulars at subsequent performances offered by the Center.

As an arts administrator, I was greatly influenced by Remer's work, although her idea that education can be transformed through the arts was not a new concept. Dewey (1958) had already argued that the arts deserved a prominent role in our schools; his argument was recently supported by Gardner's research in 1992. What Remer's work did for me was to open a wide window into the world of arts education, showing possibilities for a Performing Arts Center to influence and be influenced by a school's core curriculum. Through the Center, and my research in the Bank Street School for Children, I had experienced this.

In the Spring of 1993, for a class in Measurements and Evaluations, I developed an instrument (Arts in Education Test) designed to show how a particular sample population felt about teaching the arts in our schools. The 30-item Likert instrument was administered to 20 students enrolled in an arts education course at Bank Street College of Education.

A single administration of the test showed that more than half of the sampled teachers had an erroneous understanding of what is entailed in teaching

the arts. Ninety percent of the respondents, for example, answered Strongly Agree to the following statement: *A period in any of the arts is a good way for students to unwind after strenuous activities in math or any of the sciences.* This indicated that these teachers believed that the arts were "frills," subjects that students did for fun and not with any serious intent. Yet, these teachers recognized the precarious state of arts education in this country. Most of them answered Strongly Agree to the following: *Given the present state of arts education, by the year 2000 the arts will have vanished from most of our American schools.*

Although this instrument showed potential to serve as a barometer of the arts education climate among teachers and administrators, the test was not developed further. Instead, I enrolled in a class in Ethnographic Research to hone my observation skills and to learn more about this research methodology. Since ethnographic research focuses on the behavior of an observed group, and I was interested in the "behavior" of classroom teachers and specialists as they worked together, this seemed a more appropriate line of inquiry to pursue.

Soon thereafter, at a dissertation seminar, my advisor suggested that I consider an aspect of CAL. I jumped at the idea. This project promotes an interdisciplinary approach to arts education and the program design includes mentors working with classroom teachers. CAL would provide the dyad whose behavior I had been interested in exploring. The only difference was that instead of a specialist collaborating with a teacher, the CAL dyad was composed of a mentor and a classroom teacher.

I felt that my professional experience had provided me with an excellent education to conduct such a study. Administering the Arts in Education Test had suggested that teachers needed support to understand the role of the arts in education. Therefore, the training and services that CAL offered to teachers was timely and welcome. I also felt confident that my abilities as a researcher had

been strengthened by the inquiry I conducted in the arts programs at Bank Street's School for Children and my course in ethnographic research.

The Creative Arts Laboratory

The Creative Arts Laboratory (CAL), funded by the U.S. Department of Education, is a three-year professional development program that trains teachers to integrate the arts into the curricula of six elementary and two middle schools in New York City. Offered by Columbia University/Teachers College, in collaboration with Lincoln Center for the Performing Arts and the New York City Board of Education, the program has the following goals:

Content Standards in the Arts Goals

Goal 1. Increase teacher knowledge of the arts across the disciplines of dance, music, theater, and visual art at the elementary school level in accordance with national, state, and New York City content standards in each art form.

Goal 2. Increase teacher capacity to provide instruction across the core subjects that is both arts integrated and arts correlated.

Goal 3. Link teachers, through partnerships with the arts community, with a wide variety of learning resources and provide increased understanding of the arts as both disciplines and potential careers with their students.

Student Goals

Goal 4. Provide students with opportunities for active and experiential learning in an arts-integrated and arts-correlated curriculum.

Schoolwide Goals

Goal 5. Achieve schoolwide adoption of the arts-integrated educational model and the staff development laboratory model.

Goal 6. Improve school climate through strengthened teacher professionalism, increased planning and collaboration among teachers and supervisory staff, ongoing commitment to teacher planning research and development. (CAL proposal, 1994, pp. 1-3)

In pursuit of these goals, the program offers training to participating teachers training byTeachers College faculty members, as well as artists from Lincoln Center Institute. The mentor is another component in the program's design and a valuable tool in the implementation of the program's goals. Also referred to as a teaching artist, the CAL mentor works with teachers in the participating schools. The mentor, a graduate student from one of the arts department at Teachers College, provides in-classroom assistance so that teachers can implement in their classrooms the ideas they learn at the workshops. This mentoring aspect is what differentiates CAL from other staff development programs in the country; CAL is not just about the "quantity of staff development the participating teachers receive," it is about "the quality of connection they (the teachers) are able to make from their work with artist mentors" (Pogonowski, personal communication, 1995).

The mentoring piece of CAL grew out of a series of fifteen, two-hour workshops conducted at Teachers College for New York City classroom teachers. At these workshops, teachers were provided with creative music strategies for use in their classrooms. During those workshops, it became clear to the facilitators that

> teachers required an explicit invitation to implement what was presented in the workshops into their classrooms...[and] needed an opportunity to...brainstorm possible adaptations of the workshops to satisfy the needs of themselves, their school environments, and their students...[also there were] numerous requests to go to their classrooms to share in the planning, implementation, and evaluation of their ideas with their students. (Robinson, 1996)

It was apparent that teachers were looking for and needed a mentor. So for those workshop facilitators who later were involved in the development of CAL, the idea of including mentoring as part of the program's design was a logical one.

The program coordinator (ibid.) defined a CAL mentor as a "trusted guide," a "helpful guest" in someone's classroom whose primary goal is "to create an environment that facilitates teacher empowerment and autonomy in developing and integrating arts-related interdisciplinary strategies" in the classroom. Towards this end, a CAL mentor may at times act as teacher, role model, sponsor, or confidant. No matter what role a mentor plays, research suggests that the mentoring relationship is not unidirectional—where information is passed on exclusively from mentor to mentee—but rather an exchange of ideas (Egan, 1986; Harnish & Wild, 1993). In CAL, this interaction is marked by "mutual respect and deep commitment" (Robinson, 1996).

The CAL mentors are selected from a pool of graduate students in the programs of music, dance, and visual arts in the Department of Arts Education at Teachers College. In order to be selected, mentors must meet the following criteria (Paper, AERA conference, April 1996):

(1) be knowledgeable and have command of subject matter within the subject-grade level they are working

(2) have sensitive, psychological social flexibility

(3) be team players, able to give, take and share

(4) possess a clear understanding of their role, that being to empower participating CAL teachers, and

(5) have obtained outstanding ratings in their completion of 6-9 hours of TC graduate methods courses which pedagogically parallel the CAL workshops (ibid.).

The selection process requires that a CAL mentor be both a practicing artist and a practicing teacher to make the necessary connections between his or her art form and the classroom curriculum. In addition to the meticulous selection process, which is designed to promote the effectiveness of the mentor in

the classroom, CAL mentors receive substantial support after they are chosen. Through regular meetings with the CAL faculty throughout the academic year, mentors discuss current activities in their schools, share arts-related ideas and brainstorm possible solutions to questions or concerns they have. Research suggests that rigorous selection criteria and subsequent training of mentors are important factors in the success of any mentoring program (Busby, 1989; Lenk, 1989). This supports the design of the mentoring component in CAL.

CAL mentors work from five to fifteen hours per week in their assigned school. The number of hours varies to accommodate the needs of both the mentor and the particular school. Although there are opportunities for mentors to work in teams, as was the case with the site selected for this study, most mentors work alone.

Mentors represent only one tier in the "types of participants" associated with the CAL project. As Table 1.1 indicates, the administrative level is represented by a project director and a project administrator. The next level consists of the CAL faculty. Each member represents one artistic discipline. Music, dance, and visual arts are taught by members of the faculty at Teachers College, while theatre is taught by a member of the Lincoln Center Institute. At the next level, the table shows eight CAL mentors. Three of them represent the discipline of music, another three represent dance, and two represent the visual arts. The next level consists of the participating teachers. Each year the project serves approximately forty-three teachers. Over the course of its three years, the project will have served 126 teachers from eight participating schools. The schools represent three different school districts, two from Manhattan and one from Brooklyn. The final tier is represented by the students. The number of students involved in CAL is hard to quantify, since class size varies from teacher to teacher and from year to year. The data available indicate that 89% of the

students served by the participating schools come from minority groups and that 28% show limited proficiency in the English language (CAL proposal, pp. 11-12). These students represent the larger pool from which CAL's students are drawn. Because their parents cannot afford to expose them to the riches of New York City's cultural resources, many of the CAL students have never seen a professional play, attended a concert, or visited an art museum.

The program is designed to empower children as creative problem solvers. Towards that end, students are provided with a selection of music and arts materials in their classrooms that are developmentally appropriate. These include a variety of visual arts materials, percussion and keyboard instruments, videotapes, and the equipment necessary for the children to record and play back these videos.

Table 1.1

CAL PARTICIPANTS

Level	Participants	Description
Administrative	1 project director; 1 project coordinator	in charge of administrative matters
Faculty	from Teachers College and Lincoln Center Institute	1 member per artistic discipline (music, dance, visual arts, and theatre)
Mentors	graduate students from Teachers College	3 in music; 3 in dance; 2 in visual arts
Teachers	43 teachers per year	approximately 5 teachers per year per participating school.
Students	8 schools from 3 districts (2 in Manhattan, 1 in Brooklyn)	class size varies

CAL has an Advisory Council, a group comprised of Board of Education staff, the CAL project director, arts coordinators from the three participating districts, and a site liaison (a teacher or supervisor) from each of the participating schools. The group meets regularly with the administrative and program staff from Teachers College and Lincoln Center Institute to monitor and evaluate program progress.

The Case

Columbus Elementary School was selected as the site and unit of analysis for this study. Within this setting, the system was further bounded to encompass George, the mentor, and five Year II teachers. George had been with the school since the beginning of the program. Towards the last half of Year II, a second mentor, Carla, was assigned to the school. Because she was not there long enough to establish rapport with the teachers (Sipe [1996] suggests that mentors need at least 6 months to establish trust), data from interviews with Carla and observations of her CAL sessions were not included in the final analysis; these data were used only to corroborate the main findings.

The study took place during Year II of the project. To get a more complete sense of the culture of the school, I interviewed the principal and another administrator, but the main data collected at Columbus Elementary School were from interviews with Year II teachers and George, and from participant observations (field notes). To generate these field notes, I was at Columbus Elementary School three days a week, five hours a day, for five months, participating in CAL activities. Most of the interviews were conducted after school hours.

In order to put CAL at Columbus Elementary School within the context of the whole program, I attended workshops offered at Teachers College to all the participating teachers. These sessions generated field notes. In addition, I interviewed CAL administrators, CAL faculty and mentors in other sites to achieve a holistic view of the program. Furthermore, I developed a questionnaire which was sent to all CAL mentors. All of this generated information that was used to support the findings derived from the main data.

The time I spent at Teachers College attending the CAL workshops served to bond me with the teachers I was observing at Columbus Elementary School. At these workshops, I was another student, learning the same lessons. As a result, they did not see me as a threatening force when I was in their classrooms. These workshops also helped me to form a meaningful relationship with George. After the workshops, he and I would often meet to discuss how some of the teachers from Columbus Elementary School had done at these sessions, and what George's plans were for working with these teachers. Because we were both doctoral students at Teachers College, and because he, too, was grappling with the issue of developing a research for his dissertation, George was very open with me. He understood my purpose and made sure that my work at Columbus Elementary School was obstacle free.

This dissertation is the product of my work at Columbus Elementary School. Following is an overview of this document in the form of a summary of the various chapters:

Chapter I

This chapter opens with an overview of the study, followed by the problem and purpose of the research. In the latter section, the question that guided the study is stated: *In a site involved in a standards-based, arts-integrated, arts-correlated staff development program, how is mentoring used to effect program implementation?* After personal justifications, steps that led to this study are presented. In this category are the discovery that classroom teachers need help in integrating the arts into the curriculum, and the tension caused by such integration—particularly the issue of time. A description of the Creative Arts Laboratory provides the setting for the study, which is followed by an explanation of the case. The chapter ends with a summary of the chapters in this document.

Chapter II

This chapter reviews the related literature. First, there is an exploration of publications that deal with the *State of Arts Education* in this country; these documents suggest the need to bring the arts into our schools. Then, there is a review of materials related to *Changes in Arts Education*.These documents present an overview of programs developed to ensure that the arts are part of our children's education. Next, there is a section on documents related to the *Philosophy and Design of CAL*. Last, in *Professional Development/Implementation*, there is a discussion of materials pertaining to the implementation of staff development programs.

Chapter III

This chapter explores the nature of case study as a research design. It explains that a qualitative case study is an inductive, holistic description of a

particular phenomeon, relying on process and interpretation rather than on hypothesis testing. The chapter explains the different types of qualitative case studies: particularistic, descriptive, and heuristic. It also explores the issues of validity and reliability in qualitative studies, followed by the methodology employed for the research: interviews of participant teachers, administrators, and mentors; observations of these teachers while they participated in workshops at Teachers College; school visits (field work); and document analysis. Last, the chapter explains how data were analyzed.

Chapter IV

This chapter presents the case. First, the site is described and a profile of the acting principal is given. Next, profiles of George and Year II teachers are presented. The chapter ends with a description of Carla, a mentor who joined the site towards the end of the year. Although data collected from her were not used in the final analysis, it was important to explain her presence at the site.

Chapter V

This chapter explores CAL's philosophy and goals and explains how these elements were present at Columbus Elementary School. First, the proposal is analyzed, then the workshops at Teachers College. Last, the program's activities at the site are compared to the proposal and the workshops to determine if CAL was indeed making its way into the school.

Chapter VI

In this chapter, the qualities that characterized the mentoring relationship at Columbus Elementary School are explained, as well as the challenges faced by the mentor and the teachers during the implementation

journey: time and differences in pedagogical approaches. Also, in this chapter the research question is answered. The outcomes suggested by the data are: (1) mentoring was the key to implementation; (2) the mentor's discipline tended to be incorporated into the curriculum— disciplines outside of the mentor's area of expertise tended to be ignored as a rule; and (3) when the frequency of the mentoring interventions decreased, or the interventions were missing altogether, CAL activities decreased and in some cases disappeared from a teacher's classroom.

The chapter ends with the following recommendations: In future arts-integrated, arts-correlated staff development programs, mentoring should be part of the program design and mentors should be trained to bring all of the arts to the classroom, not just the mentor's own specialization. In addition, when these programs are based on standards, they should clearly articulate how standards will guide their practices but allow a time of practice and reflection before Standards are presented to teachers.

Chapter II

RELATED LITERATURE

Few schools today have a comprehensive arts program. As a result, classroom teachers must rely on staff development to bring the arts into their classroom. Because we know little about how these programs offer their services, replication is problematic.

This study explores the use of mentoring at a site participating in a staff development program in the arts, the Creative Arts Laboratory (CAL). This chapter presents a review of the related literature. To organize the myriad materials available, the literature is presented under four major headings. First, there is section dealing with the *State of Arts Education* in this country; the documents here suggest the need to bring the arts into our schools. This is followed by a review of materials related to *Changes in Arts Education;* these documents present an overview of programs developed to ensure that the arts are part of our children's education. In this section, the difference between arts-in-education and AGE programs is explained. Next, there is a section titled *Professional Development/Implementation* which reviews materials pertaining to the implementation of staff development programs. This is followed by an exploration of documents related to the *Philosophy and Design of CAL.* Last, a section on *Documentation of Programs: Periodicals and Other Documents* reviews materials dealing with the need to document how arts programs deliver their services.

State of Arts Education

Much has been written about the dire state of arts education in this country. Most of these publications, which reveal a dearth of programs, blame

this on our reluctance to view the arts as a necessary ingredient in education. In this section, documents that stand out for their contributions to the field are reviewed.

The notion that the arts do not deserve a place in our schools was suggested by *A Nation At Risk* (National Commission on Excellence in Education, 1983), although this publication only cemented a trend that was already under way. The report completely ignored the arts. Its message was that schools should focus on the "new basics," which was defined as a course of study encompassing "English, math, science, social studies, and computer science" (p. 23). Reflecting our feeling that we were loosing our supremacy in technological know-how, the report blamed our schools for our weakened position. "The educational foundations of our society are being eroded by a rising tide of mediocrity that threatens our very future as a Nation and a people" (p. 5).

Before *A Nation At Risk* appeared, *Coming to Our Senses* (American Council of Arts, 1977) reported what was happening to arts education in this country. The publication stated that arts programs were disappearing from American schools and took a stand in favor of arts education, citing the ability of the arts to contribute to children's cognitive, affective, and psychomotor development. Although the report was written in the 70s, little has changed since then. In spite of Goals 2000 demanding that the arts be treated with the same rigor as other subjects, the effect *A Nation At Risk* had on our schools is still being felt. Many educators remain unconvinced of the worth of the arts in our schools. Today, an emphasis on science defines most of our curricula, in spite of Fowler's (1988) warnings that

> Science is not the sole conveyance of truth. If humans are to survive, we need all the symbolic forms at our command because they

> permit us not only to preserve and pass along our accumulated wisdom but also to give voice to the invention of new visions. (1988, p. 11)

Toward Civilization: A Report on Arts Education (National Endowment for the Arts, 1988) explained both the absence of the arts from the curriculum and our need to have them: "We have found a gap between commitment and resources for arts education and the actual practice of arts education in classrooms." The report added:

> The arts are [indeed] in triple jeopardy: they are not viewed as serious; knowledge itself is not viewed as a prime educational objective; and those who determine school curricula do not agree on what arts education is. (p. 7)

The most in-depth study commissioned by Congress in 107 years, *Toward Civilization* (1988), also explained what basic arts education is:

> Basic arts education must give students the essence of our civilization, the civilizations which have contributed to ours, and the more distant civilizations which enrich world civilization as a whole. It must also give students tools for recreating, for communicating and understanding others' communications, and for making informed and critical choices. (p. 1)

The study added:

> There are four reasons why arts education is important: to understand civilization, to develop creativity, to learn the tools of communication, and to develop the capacity for making wise choices among the products of the arts. (p. 2)

The report dedicated a section to recommendations for the future. Among those recommendations was the need for more research in arts education, particularly in the areas of "teacher training, curriculum development and instructional methodology" (p. 29). The report noted that most schools do not have arts specialists and that although the responsibility of teaching the arts in those schools falls mostly to classroom teachers, these

teachers "have had little formal training in the arts" (p. 10). Figure 2 shows the percentage of elementary schools served by visual arts and music specialists. While 45% of our schools are served by full-time music specialists, the chart indicates that only 26% percent are served by visual arts specialists. No percentage was given for any of the other arts. The document advocates that "the arts...be taught by teachers knowledgeable in them" (p. 15). Because of the wealth of information found in its pages, this is an important work for the field.

The above documents expose our reluctance to view the arts as important elements in a student's education and the resulting lack of arts programs in our schools. *Coming to Our Senses* and*Toward Civilization* expressed the need to make the arts part of a school's curriculum. The latter stated that classroom teachers who are normally not trained in the arts are being asked more and more to teach them. If the arts are going to make their way back into our schools and classroom teachers are going to be held responsible for teaching the arts, we need to know more about these programs: how they deliver their services and, in particular, the kind of training they provide for teachers.

To put the Creative Arts Laboratory in context and the case study that originated from that project, it is important to look at the different types of programs that bring the arts into our schools.

Changes in Arts Education

Many efforts have been made over the years to change the state of arts education in this country. These initiatives range from arts-in-education programs to the recent development of voluntary national arts standards. Furthermore, a number of school-based programs are being developed to

integrate the arts into core curricula. However, we know little about many of these programs. The reason is simple. Although accountability is expected of our schools, accountability is a relatively new concern in the arts. And because accountability in the arts is so new, few evaluative studies of model arts programs have been conducted (Stake, 1975, p. 41).

Arts-in-Education

Lincoln Center Institute, Young Audiences, and Arts Connection are three New York-based arts-in-education programs. Since all three have served as models for other programs, a review of their design will give us a glimpse of the type of arts-in-education projects spreading nationwide.

Lincoln Center Institute "was started in 1975 to foster development of aesthetic education as an integral part of learning" (Briggs, 1991, p. 29). The program helps teachers to "enrich their abilities to receive, process, and understand artistic information" (Briggs, 1991, p. 31). The program consists of a three-week summer session for teachers to enhance their understanding and appreciation of the arts. During this training, teachers learn ways to bring the creative process back to the classroom. Later in the school year, students attend performances by the same artists who worked with the teachers during the summer part of the institute (Lincoln Center Aesthetic Institute Brochure, 1988). As a partner in CAL, the Institute helps to train participating teachers in the integration of the arts into the curriculum.

While the Institute's work is mostly teacher-centered, Young Audiences' main focus is children. Founded in the 1950s, this program sends artists into the schools to perform for students. As a rule, it does not provide training for teachers on how to bring the arts experiences back to the classroom after a performance. Seeing the need to broaden their offerings,

however, Young Audiences has expanded its mission to include parents in the population it serves. Through a planning grant funded by The Lila Wallace-Reader's Digest/Arts Partners Program, Young Audiences has developed a program (*ParentLink*) in a number of public schools to help parents learn about the performing arts in a way that parallels the experiences of their children (Young Audiences Brochure, 1994).

Arts Connection/Young Talent was founded in 1979 in New York City. Its mission was to improve school performance and self-esteem in students through professional training in dance and circus arts. Over the years, Young Talent has evolved; presently the program excludes circus arts from its offerings. In *Young Talent: The First Decade*, Briggs (1991) offered documentation and a detailed analysis of this arts-in-education program in terms of its administrative, financial, and programmatic make-up. However, she did not provide an empirical evaluation of the project:

> It would be in Arts Connection's best interest to engage some renowned educators to write about the development and accomplishments of Young Talent. It would also be beneficial to retain graduates of the program to formally document their experiences; especially those who have been true "success" stories.
>
> Once the data is collected and edited, it is fair to assume that a number of professional journals—in fields such as education, the arts, and gifted and talented programs—would seize the opportunity to share information about a program such as Young Talent. (p. 81)

Arts-in-education programs are brought into schools by arts or cultural institutions. They either send professional artists to work in the schools or bring students and teachers to outside performances. These types of programs do not always get a chance to be institutionalized in the schools. They tend to be short-lived due in large part to lack of continued funding. Other programs have and still are contributing to the health of arts education in this country.

They create systemic changes and impact positively on a school's culture. AGE programs are examples of those types of efforts.

AGE Programs

In *Changing Schools Through the Arts* , Remer (1982) described one such project. In this book, she wrote about the development of arts-in-general-education (AGE) programs in New York City and the creation of a national arts-in-education (AIE) network known as the League of Cities for Arts Education. Because little else has been written about AGE, few educators know that these programs have served as the foundation for many arts programs operating in the country today. In explaining AGE, Remer said:

> AGE is not a body of knowledge, a discipline or a subject....AGE is a concept, a philosophy, a way of looking at schooling and the arts in order to alter teaching and learning....It is a holistic or comprehensive way of dealing with a school and its community by studying the institution's structure and operational patterns and figuring out how the arts and artists can become more prominent, more pervasive, and more useful in the education of the young....It offers people in the schools a way of re-examining educational tradition, practice, and mandates in order to revamp the status quo. (p. 7)
>
> According to Remer, all AGE programs exhibited the following criteria:
>
> 1) Interdisciplinary teaching and learning in which the arts are related to each other and to all subject areas.
>
> 2) Quality instructional programs in all the arts for every student.
>
> 3) Effective and extensive use of school and community arts and cultural resources.
>
> 4) Special arts opportunities for special populations with particular needs.
>
> 5) Use of the arts to help break down racial, cultural and personal isolation. (p. 69)

These objectives can be recognized in the goals of many arts programs today. They informed the foundation of the Creative Arts Laboratory (CAL) and provided guideposts for data analysis in this study. Remer's message was clear: The arts provide unique ways for human expression and children must be instructed in their language.

Believing that artists are poorly trained for teaching in schools, Remer proposed that we develop

> an AGE academy or institute that addresses a broad audience of current and potential practitioners and is staffed to some degree by current personnel in the field. It would combine on-the-job training with a structured study of the arts and education and offer opportunities for leadership, staff, and curriculum development...If such a pilot venture were to prove successful, it would offer another model process for national replication. (p. 128)

Remer claimed that the expectations of an artist working in a school setting should go beyond the artist's performance, and that artists should form partnerships with classroom teachers and schools to effect change through the arts:

> In AGE programs, artists function as a means to a larger and more comprehensive end: the improvement of the whole school climate and environment and the upgrading of the quality and variety of its instructional offerings for all students. They also function as liaisons to the community and help generate local support for the arts and the schools. (p. 115)

Through her work, Remer made an important contribution to the field of arts education: the use of a qualitative research methodology to evaluate programs. When Remer began her research, a study that was not "scientific" in its design was not considered valuable:

> Let me state the case bluntly: I think I know and so do League Members that under certain conditions, AGE programs work. We have a lot of factual knowledge and general hunches why they do, but we cannot seem to persuade "the field" to rely far less on pre- and post-tests, fancy instruments that cost a fortune to administer and decode,

> and a whole set of "scientific" formulae that treat schools and the people in them as if they were so many dots on a graph or numbers on a computer printout. We want them to rely far more on what is. Look at the schools, interview the people, examine the program and the process, observe classrooms. Record, analyze, and interpret what is actually happening. (p. 129)

Remer was satisfied that her qualitative research provided enough answers to questions about the effectiveness of AGE programs. Her inquiry resulted in enough "goals, objectives, criteria, strategies, processes, and outcomes (actual and anticipated) to provide a framework for a comprehensive evaluation design" in the future (p. 130).

Remer claimed that the quality of teaching and learning improved dramatically for most students when the arts became part of their daily experience. However, she warned that "It takes five to ten years for a new theoretical concept to become an accepted and effective educational practice" (p. 131).

The Getty Center for Education in the Arts is an offspring of Remer's work. In 1985, the Center published a report entitled *Beyond Creating: The Place for Art in America's Schools*. which explained the concept of discipline-based art education, including training in production, historical context, aesthetics, and criticism of art. The report provided documentation and analysis of discipline-based art education in seven schools and community sites across the country. Although the documentation is extensive, it is unclear what "formal means were utilized to assess the effectiveness of programs"(Briggs, 1991, p. 18). What these and AGE programs have in common is that both are school based and interdisciplinary in nature. Neither Remer's study nor the publication by the Getty Center elaborate on how these programs train classroom teachers to work in the arts. Although Remer states that teachers and artists should form partnerships, she does not

elaborate on the qualities that must be present in these collaborations. Also, while she acknowledges that change occurs slowly, she does not express the need to document the partnership that can contribute to that change.

Professional Development

Since this study looks at how mentoring affects the implementation of a staff development program in the arts, it is critical to review the literature on professional development. While the need for professional development in education has long been recognized, researchers, staff developers, and teachers agree that most professional development programs are ineffective. A number of solutions have been proposed to deal with their shortcomings, yet the dichotomies offered by these solutions leave reformers at a loss. Some researchers suggest that efforts to facilitate change must be teacher specific or individualized; others indicate that efforts to promote change must focus on the individual rather than the organization (Gueskey & Huberman, 1995). Some educators emphasize that reforms in professional development must be initiated and carried out by individual teachers; others stress that the most successful programs are guided by a clear vision that goes beyond the walls of individual classrooms and schools (p. 2).

All this suggests that there are various perspectives from which the professional development of educators can be viewed. Each of these perspectives is informed by a whole body of research. In *Professional Development in Education,* edited by Gueskey and Huberman (1995) some of these perspectives are presented with the conceptual ground from which each is derived. The book is a collection of chapters written by researchers and theoreticians renowned for their work in the area of professional and career development.

While the ideas presented in this document are diverse, two unifying themes emerged. The first was that every author believed in the importance of professional development in education. The second was that the authors were optimistic about the future of staff development programs.

The authors claimed that there are, in fact, many successful programs out there and contended that those that have proven effective are the ones that directly affect students' behavior:

> Teachers who implemented innovative methods and experienced positive changes in their students' learning developed more positive changes in attitudes, beliefs and understandings (p. 153).

In this publication, we also learned about different stages that teachers go through during the implementation of any new program. During the first few weeks of using a new method, even expert teachers "face typical first-year-teacher problems such as discipline, resource management, and personal frustration" (p. 156). This was labeled the "survival stage"—a critical point in the implementation journey that can cause such feelings of inadequacy in teachers as to cause them to withdraw from the innovative method.

When teachers survived the entry stage, they moved into a stage of "exploration and bridging." The authors stated that at this point "teachers approached the new method more positively" but were still basically preoccupied with themselves. The questions they asked of themselves then were:

> How can *I* cope with the innovation? How will the implementation of the new method affect *my* sense of adequacy? How will *I* utilize the innovative learning environment? (p. 158)

According to the authors, how the innovation facilitated student learning was not a teacher's concern at this point. Only when they entered the "adaptation" stage, the final step in the implementation course, did teachers

begin to examine the innovation and adapted it to the needs of their students. At this stage, teachers were reflective and could "look at the entire unit and plan instruction by considering children's existing knowledge, developmental stage, and motivational variables as well as the unit objectives" (p. 160).

The progression from survival, through exploration and bridging, to adaptation was a necessary part of the implementation of any innovation. According to this publication, it "[built] a readiness for conceptual change in teachers' pedagogical mental model" (p. 161)

In the second edition of *Staff Development for Education in the '90s,* editors Lieberman and Miller (1991) also talked about stages that teachers go through during a staff development program, except theirs were stages of concerns rather than stages of doing. After arguing that change was a highly personal experience and that staff developers must pay close attention to the people experiencing the change rather than to the innovation itself, they identified those stages of concern:

6 REFOCUSING. Concerns focus on exploration of more universal benefits from the innovation, including the possibility of major changes or replacement with a more powerful alternative. Individual has definite ideas about alternatives to the proposed or existing form of the innovation.

5 COLLABORATION. Concerns focus on coordination and cooperation with others in use of the innovation in order to better meet the needs of students.

4 CONSEQUENCE. Concerns focus on the impact of the innovation on students in their immediate spheres of influence. The focus is on relevance of the innovation for students, evaluation of student outcomes, and changes needed to increase student outcomes.

3 MANAGEMENT. Concerns focus on the processes and tasks of using the innovation and the best use of information and resources.

Issues related to efficiency, organization, management, scheduling, and time are crucial.

2 PERSONAL. The individual is uncertain about the demands of the innovation, his or her inadequacy to meet those demands, and his or her role with the innovation. Concerns focus on his or her role in relation to the reward structure of the organization, decision making, and consideration of potential conflicts with existing structures or personal commitment. Concerns about financial or status implications of the program for self and colleagues may also be relfected.

1 INFORMATIONAL. Concerns focus on developing a general awareness of the innovation and learning more detail about it. The individual is interested in substantive aspects of the innovation such as general characteristics, effects, and requirements for use.

0 AWARENESS. There is little concern about or involvement with the innovation. (Lieberman & Miller, p. 20)

A teacher who showed a great deal of concern at level 0 was feeling very detached to the innovation and had not yet made any provisions to incorporate the innovation into the classroom. As they moved towards the top level, teachers' concerns evolved from worrying about their inadequcy to meet the demands of the proposed change (level 2) to finding creative ways to adapt the innovation to the needs of the individual classroom (level 6).

The authors maintained that developing teachers' profiles of concerns is a valuable tool in staff development. They can be used to "plan interventions, to evaluate progress, and to spot individual problems" (ibid., pp. 25-26). The profiles, they claim, can be generated in one of three ways: (1) through a questionnaire; (2) through a written response to the question: "When you think about [the innovation], what are you concerned about?" or; (3) through a "one legged interview"—so-called because it can be done while "standing on one leg or taking a stroll down the hall" (pp. 23-24).

Besides explaining the various stages of concerns teachers exhibit during an innovation, the authors explained their own concerns about what typical staff development programs provide teachers: "simply putting teachers through a course or an inservice program does not change how they approach instruction" (p. 199). They suggested that equipping teachers to adopt a different approach to instruction requires "time and attention well beyond what courses and workshops are designed to provide" (p. 200). After a staff development program is over, the authors explained, teachers need a support system, a sounding board to continue discussing ideas that came up during the staff development. The underlying message here was that change takes time, and therefore, there is need for follow-up.

In *Teacher Change and the Staff Development Process,* Richardson (1994) described a different perspective. He believed that change was directly related to the involvement of the teachers in planning the innovation.

He described research conducted around the Reading Instructions Study, a process that engaged grade 4, 5, and 6 teachers of reading comprehension as they examined their beliefs with respect to teaching and learning. On the basis of this research, Richardson has developed a descriptive and normative theory of teacher change.

The Reading Instruction Study grew out of a disatisfaction with the traditional modes of staff development, modes designed to transmit specific information to teachers for the purpose of changing their practices. The staff developers for the Reading Instruction Study were not interested in a top-down approach. They wanted a staff develpment that accounted for teachers' beliefs and provided opportunities for teachers to link those beliefs to practice. This approach is based on Aristotle's notion of "practical arguments," a constructivist, collaborative process.

Richardson argued that the relationship between what we believe in and the proposed staff development was critical to the success of the program:

> No attempt to change teachers that I am aware of, short of brainwashing (which of course defeats the very idea of being engaged in education), is likely to succeed if it ignores or tramples on the basic beliefs teachers have about their work and how they may best carry it out. (p. 38)

He said that one of the important aspects of this type of approach was developing "autonomy" in the teachers. In other words, rather than forcing teachers to follow a prescribed plan, they must be encouraged to determine their own course of action closely linked to their internal beliefs. Being autonomous, Richardson said, did not mean ignoring the mandates of others. What was important was how these mandates were adopted. He stated that the assumption that teachers were resistant to change was false and claimed that this sense of recalcitrance, "relates only to change that is externally mandated" (p. 200).

Richardson also argued that the reason many staff development programs are ineffective is that most are based on "one shot workshops" and follow-up evaluation occurs infrequently.

Yet another perspective was presented by McLaughlin, Baker, and Hupert (1990) in *Planning Guide for Arts and Culture Collaboration in Schools*. This guide was the result of the School Partners Project, a three-year project to promote art and cultural education in New York City. The document was designed to help school-based planning teams create effective partnerships by identifying the following: planning strategies that have been successful in the design of arts and culture programs; some obstacles to sucessful planning; and critical components of successful arts programs and methods for assessing and evaluating these programs. It provided

information about large-scale state-level arts education plans and describes successful local- and school-based collaborations and some state/local partnerships. It described the policy and advocacy environment that prevails nationally.

McLaughlin et al. concurred that change was difficult:

> Change in school settings is slow in coming, hard won, and dear. For change to occur, some things have to be altered or eliminated. Those things sometimes represent the investment of a full career for some of your colleagues. (p. 4)

However, they believed that obstacles were overcome through the development of a comprehensive plan by a strong project team. They agreed that this plan must include staff development for those who will be responsible for teaching the arts.

While all the above documents looked at various ways to ensure that change in the classroom would be long-lasting, none explored the use of mentoring to facilitate the implementation of a staff development program in a school.

Philosophy and Design of CAL

> ...No one can be truly educated who lacks basic knowledge and skills in the arts.
>
> National Standards for Arts Education

This section reports on materials that reflect the philosophy and design of CAL. The intention is to give an overview of the program that inspired this study.

Content Standards

A recent and important contribution to the field is a document developed by the Consortium of National Arts Education Associations (1994): *What Every Young American Should Know and Be Able to Do in the Arts: National Standards for Arts Education*. Since CAL's philosophy is based on these standards, it is important to review the work.

The Consortium that developed the standards was comprised of four arts organizations (American Alliance for Theatre and Education, Music Educators National Conference, National Art Education Association, and National Dance Association). Funded in part by the U.S. Department of Education, the Consortium began a study in 1992 to determine what children should know and be able to do in the arts. The document that resulted was the product of an extended process that included review of state-level arts education frameworks, standards from other nations, and comments received at a series of national forums.

The document expressed why the arts are important:

> The arts are deeply embedded in our daily life, often so deeply or subtly that we are unaware of their presence. The office manager who has never studied painting, nor visited an art museum, may nevertheless select a living-room picture with great care. The mother who never performed in a choir still sings her infant to sleep. The teenager who is a stranger to drama is moved by a Saturday night film. A couple who would never think of taking in a ballet are nonetheless avid square dancers. The arts are everywhere in our lives, adding depth and dimension to the environment we live in, shaping our experience daily. The arts are a powerful economic force as well, from fashion, to the creativity and design that go into every manufactured product, to architecture, to the performance and entertainment arts that have grown into multibillion dollar industries. We could not live without the arts—nor would we want to. (Consortium of National Arts Associations, 1992, pp. 2-3)

The largest portion of the document was devoted to presenting a detailed description of what students should know and be able to do by grade levels K through 4 in four separate arts disciplines: Dance, Music, Theatre, and Visual Arts. Provided within each discipline were specific competencies or standards that the arts education community, nationwide, believes are essential for every student.

The standards presented in this document have the potential to change arts education, to impact on public policy at all levels, and to change the way we think of education in general.

> One by-product of adopting these Standards may be as revolutionary as it is exciting. Having the Standards in place may mean that teachers and others will be able to spend less time defending and advocating arts education and more time educating children, turning them toward the enriching power, the intellectual excitement, and the joy of competence in the arts. (p. 10)

Albert Shanker, President of the American Federation of Teachers, wrote in the *New York Times* (March 31, 1996) about a national education summit sponsored by the National Governors' Association. The theme of the gathering was "whether the states should continue with the process of developing standards." According to Shanker, the question was answered with a resounding yes.

At the meeting, the governors agreed to continue developing "world-class standards and assessments designed to measure whether the standards were being met." Furthermore, they decided that a clearinghouse would be established so that each state could find out how its standards fared with those of other states and countries. In spite of the breakthroughs, many questions remained. Shanker (1996) said:

> *State standards or local standards?* Some are pushing for local. but that's what we have now; that's what brought us to this mess. Though localities are good at many things, they do not have the capacity to

> develop standards and assessments. As a result, instead of local standards, we actually have national standards determined by the textbooks we buy. These are low level and unfocused because textbooks were not designed to be standards. Also, local standards imply that the math a student should know would be different depending on which school district the student lived in. Is that what we want?

Shanker stated that standards should be mandatory and specific rather than voluntary and general. He felt that adopting standards would guarantee an environment where the arts could flourish, where students could hone their "multiple intelligences" (Gardner, 1982) and thus become better prepared to face the demands of a complex world.

Yet, as Shere (1995) discovered, adopting national arts standards can be an elusive proposition. In a study of the visual arts program at two elementary schools (one of them a CAL school), she suggested that "national standards for the visual arts are not a viable reform strategy for ensuring equitable or sequential art education" (p. 214). This, Shere claimed, was the result of people at the school level (principals and classroom teachers) not seeing art education reform as a priority. Also, at these two schools, there was a "philosophical disagreement on the benefits of standards reform, no shared rationale for the art program, contentment with the status quo, and limited professional development and accountability mechanisms to support the implementation of arts standards" (p. 216).

Shere failed to elaborate on how the CAL school in her study used mentoring to promote the integration of the arts into the curriculum on National Standards.

Gardner's Theory of Multiple Intelligence

> The arts engage students in learning in a variety of ways that enable them to develop many areas of intelligence and different "habits of mind."
>
> Goals 2000 Arts Education Action Planning Process (p. 21)

This document referred not to the traditional notion of intelligence but to Howard Gardner's (1993) ideal. The term had implied a single ability that defined a person—an ability that could be measured by IQ tests. Gardner defined intelligence as an "ability to solve problems or to fashion a product to make something that is valued in at least one culture" (Moody, 1990, p. 23). He claimed that IQ tests, as well as other paper-and-pencil tests, measured only our talents to use language and to think logically. This, he believed, left untapped many other competencies human beings have which are related to the way knowledge is acquired and expressed. He called these competencies "intelligences" and under his theory of multiple intelligences identified seven separate ones:

1. **Linguistic** (the kind of ability exhibited by writers);
2. **Logical-mathematical** (the type of competence shown by scientists);
3. **Spatial** (the ability to understand and work with space—sailors, engineer, surgeons, painters and sculptors exhibit this particular competence);
4. **Musical** (the ability to perform or create music);
5. **Bodily-kinesthetic** (the ability to solve problems using the body);
6. **Intra-personal** (our capacity to understand others—teachers, therapists, and preachers manifest this type of competence);
7. **Inter-personal** (the ability to understand oneself and to use that knowledge to operate in the world).

Most of Gardner's intelligences relate to artistic disciplines. He made it clear that all are of equal significance. While traditionally a person's intelligence was thought to remain unchanged throughout life, he believed that "intelligences" changed according to a person's training and education. Furthermore, he stated that every individual has a unique "profile of intelligences."

Gardner's research, conducted at Harvard's' Project Zero, involved studying the learning responses in normal and gifted children, and in children and adults who were brain damaged. The research showed significant evidence that different areas of the brain were responsible for different abilities. When a person suffered a stroke, or a physical injury to the brain, for example, Gardner said that only the skills that resided in the damaged areas were affected.

As a developmental psychologist, Gardner expected his work to be of interest mostly to those in his field. However, he said

> Frames did not arouse much interest within the discipline. A few psychologists liked the theory; a somewhat larger number did not like it; most ignored it. (Gardner, 1993, p. xii)

Instead, those who were interested in his ideas came from different fields:

> So varied are the sources of interest in the theory that I have sometimes thought it a kind of Rorschach test, in which every observer projects upon an amorphous inkblot the ideas with which he or she was already burdened with before encountering that ambiguous form. (Gardner, 1993, p. 65)

Gardner's research endorsed the kind of instruction that is individualized rather than mass-produced. CAL is grounded in Gardner's research. It supports individualized instruction to the extent that CAL activities in the classroom were tailored to the individual teachers. Also, through an integrated curriculum, CAL provides opportunities for children

to access their natural "intelligences" while making connections across disciplines.

Besides its impact on CAL, Gardner's research influenced other initiatives, including Arts PROPEL in Pittsburgh (Wienner, 1991). Developed in collaboration with Harvard Project Zero and the Educational Testing Service, Arts PROPEL was guided by the belief that

> individuals are *constructors* of knowledge. Knowledge is not simply transferred from the mouths of teachers to the minds of students. Rather, students interpret information, integrate it with their previous understandings, and construct new understandings of the world. (Wienner, 1991, p. 7)

This view of students as constructors of knowledge is based on research that grew out of the writings of Dewey (1958), Piaget (1972), and Vygotsky (Rieber & Carton, 1987). Arts PROPEL believes that students should be given questions and problems that are open-ended. By engaging in a process of discovery, according to PROPEL, students enjoy more opportunities for cognitive growth. In a PROPEL classroom,

> the student assumes three roles: producer, perceiver and reflector. The name PROPEL is an acronym in which these three roles are embedded: PRO for production, which includes an R for reflection; PE for perception, and L for the learning that results. (p. 9)

Based on observations on how students learn in the arts, PROPEL developed a type of assessment that is multidimensional—a way to assess a variety of skills such as "inventiveness, willingness to pursue a problem in depth, critical ability, and ability to perceive qualities of works" (Wienner, 1991, p. 18). This assessment is done through portfolios. Traditionally, a portfolio is a collection of a student's best works. A PROPEL portfolio, however, contains evidence of the process of learning. In it, one can find drafts at various stages, along with final works. In addition, students may include their own reflections about these works. By using portfolios in these

ways, Arts PROPEL addressed the concern that "assessment should *serve* rather than simply *reflect* learning" (p. 16).

For years, assessment in the arts has been a topic of debate (Brandt, 1988; Camp, 1990; Camp & Levine, 1991). In *Issues Concerning a National Assessment of Arts Education: National Assessment of Educational Progress,* (1996), we learned that the NAEP project is expected to develop an assessment framework and specifications for a proposed national assessment of students' knowledge and ability in four arts areas: dance, music, theatre, and art in grades 4, 8, and 12. The publication proposed alternative means of assessment in the arts similar to the way PROPEL conducts its evaluation of students' learning.

In the spirit of PROPEL, CAL provided opportunities for students, as constructors of knowledge, to experience different roles. These roles were promoted and reinforced by the work of the mentor, and it is this work that this at the core of this study. Although assessment in the arts is important, this author believes that we need to know more about arts programs, particularly how teachers are trained to teach the arts, before we demand assessment of students' learning in this area.

Interdisciplinary

The adoption of interdisciplinary programs grew out of a dissatisfaction with the ever increasing growth of specialization and fragmentation in education. Jacobs (1989) believed that learning about our world is inherently interdisciplinary and defined interdisciplinarity as "a knowledge view and curriculum approach that consciously applies methodology and language from more than one discipline to examine a central theme, issue, problem, topic, or experience" (p. 8).

She stated that an interdisciplinary curriculum provided a less fragmented, more stimulating experience for students, and agreed with Meeth (1978) and Piaget (1972) that interdisciplinarity works best when it is student centered and inquiry based.

Because the arts hold promise for educating students in new ways, they must be placed at the center of learning. Gordon M. Ambach, Executive Director of the Council of Chief State Schools Officers, said at a conference sponsored by the Getty Center for Education in the Arts: "If the place of the arts is to be central to learning, we must ensure that the arts are at the heart of American education reform" (February, 1993).

Ambach believed that the arts should figure prominently in (1) establishing new goals for learning and for creating standards; (2) developing new assessment tools and measuring progress against established goals; (3) promoting higher order learning through interdisciplinary studies and self-discipline; (4) applying the wizardry of technology to learning, using imagery and sound to communicate as never before; and (5) living the motto e pluribus unum, "out of many comes one," celebrating both diversity and unity through the arts.

While Ambach advocated the use of the arts to promote learning of other subjects, he, and others at the conference, acknowledged the debate that these types of programs engender: Should the arts be taught as disciplines in their own right, or should teachers use the arts as vehicles for teaching other, higher order skills? When arts education becomes a vehicle to meet overall goals, is education in the arts per se sacrificed?

The state of Minnesota seems to have made peace with these questions. In fact, the state has made considerable efforts to incorporate interdisciplinary learning into its schools through various pilot programs. The state-funded

Minnesota Center for Arts Education, for example, includes an arts high school for 270 eleventh- and twelfth-grade residential students and a statewide resource program that provides services for teachers and students. The Minnesota Center "discovered that the success of interdisciplinary programs depends on several factors, among them the flexibility of teachers, number of students, amount of planning time for teachers, quality of preservice and inservice education, use of participatory teaching and learning strategies, creation of adequate assessment procedures, and the willingness of teachers to relinquish some control of instruction to students" (*Perspective in Education Reform*, 1993, p. 36). Minnesota also has sponsored a program linking teachers with museums and has helped these teachers to develop interdisciplinary curricula for their schools.

Mentoring

This study looks at mentoring as used in a staff development program in the arts, so it is important to take a look at the origin of the term, as well as examples of mentoring to promote professional growth. Historically, the term "mentor" can be traced back as far as Homer's *Odyssey*. In this work, Mentor was a trusted guide who was given the task of helping Telemachus see the error of his ways—in the process allowing the young protégé to grow in wisdom (Busby, 1989).

During the past decade, mentoring has gained in popularity as a means of improving performance in a number of fields, and today a mentor is regarded not only as a guide but as a teacher, coach, trainer, developer of talent, and sponsor (Busby, 1989; Gaskill, 1993; Schwarz & Switzer, 1988). In education, in particular, mentoring is used in a variety of ways, often as part of a staff development program available to teachers.

Schwarz and Switzer (1988) conducted a study of a mentor teacher/new teacher program in Community School District 3 in Manhattan. The program was based on the concept that there are teachers who, besides their regular classroom duties, take it upon themselves to act as mentors to inexperienced, new-to-the-profession teachers. The program acknowledged both the often unrecognized work of those teacher-mentors and the need for support that beginning teachers crave. Developed by two teachers who helped train and support eight other teachers in the district, the program was conceived on the theory that experienced teachers—rather than principals or assistant principals—were better equipped to serve as mentors. Because of the great demands placed on school administrators on any given day, the program contended that these administrators could not provide consistent support to individual teachers.

The developers of the program also argued that new teachers felt too vulnerable to reveal their weaknesses and discomforts to the boss. "Staff development flourishes in an atmosphere of trust, not where the developer's primary role is evaluation" (p. 2). For new teachers, disassociating themselves from the notion that principals and assistant principals are in the business of evaluation, is a difficult undertaking. Schwarz and Switzer said that the project offered benefits to both mentor and the new teacher. The mentors raised their "sense of self-worth and professionalism as a result of engaging in a helping relationship with the novice" (p. 11). At the same time, the beginning teachers received beneficial "guidance in classroom techniques and management, help with subject matter content, and reduction of stress" (p. 11).

Mentoring is cited often as one of the models used to assist beginning teachers during the first year(s). Arizona State University, for example,

provided the Arizona Department of Education with mentors for 75 teachers in a pilot study. Virginia Tech established an Early Career Support Program to train mentors for first-year teachers. This program offered follow-up support to beginning teachers and provided a toll-free telephone line to help both the mentors and the first-year teachers. Both programs professed that the mentoring relationship was beneficial to both the beginning teacher and the mentor (Holmes Group, 1988).

Talbert and Camp (1992) expressed concerns about a mentoring relationship involving an experienced teacher and a beginning teacher. They claimed that in this kind of relationship, mentoring will fail if the status quo needs changing. They believed that experienced teachers were passing on what they knew, and were not necessarily open to new ideas. Another negative aspect of this kind of mentoring experience, according to Johnson (1988), was the possibility of a protégé being paired with a mentor who is manipulative, stifling, and over-protective.

In a paper presented at the Annual Conference of the National Council of States on Inservice Education, James E. Egan (1986) reported on observations made of fifteen protégé teachers and six of their mentors. He indicated that the availability of the mentor was an important factor in the success of the relationship, and that a clear and ongoing two-way communication was a hallmark of a good mentoring relationship. Schulak (1995) agreed. "Mentoring," she said,

> helps us to focus on our strengths and weaknesses, improve our failings, share our ideas, and increase our professional knowledge. Within the environment of a classroom, with the constant and unending needs and demands of the students, it is difficult to retain the self-consciousness that leads to growth. It is therefore helpful to regularly be observed by our colleagues and to discuss our methods, our teaching language, and our lessons. (p. 44)

While the above studies involved experienced teachers helping beginning ones (adult-to-adult relationships), other studies have been done in which the mentoring process is represented by an adult-to-adolescent relationship. Such was the case with a study done by Public/Private Ventures (P/PV), a nonprofit agency that seeks to improve youth policies and programs. Intrigued by the potential of mentoring on the healthy development of adolescents, P/PV embarked on a research agenda which embraced several studies and took eight years to conduct (1988-1995). The variety of programs P/PV looked at included programs of fifteen Big Brothers/Big Sisters agencies, six of Campus Compact's Campus Partners in Learning programs, four of Temple University's Linking Lifetimes programs, and two pilot programs developed by P/PV in the juvenile justice system. The variety of programs allowed P/PV to look at mentoring in a variety of settings: in schools, on college campuses, and in the juvenile justice system. Some of the programs were without institutional affiliations. According to Sipe (1996) the questions that guided P/PV's research included:

1. Can participating in mentoring programs make important and observable changes in the attitudes and behaviors of at-risk youth?

2. Are there specific practices that characterize effective mentoring relationships?

3. What program structures and supports are needed to maximize "best practices" among mentors? (p. 3)

In *Mentoring: A Synthesis of P/PV's Research*, Sipe (1996) said that P/PV's study of Big Brothers/Big Sisters programs provided evidence that youth benefited in a number of important areas. "They were 46% less likely than controls to initiate drug use and 27% less likely to initiate alcohol use during the study period" (p. 5).

Sipe summarized that P/PV's study suggested that the key to an effective mentoring relationships lay in the development of trust between two strangers of different ages. "Our research also suggests that the initial approach of the mentor largely determines whether a match develops into an effective relationship" (p. 7).

Sipe added that one of the conclusions P/PV reached from its research was that mentors needed support in their efforts to build trust. Mentors and youth "cannot be simply matched and then left to their own devices; programs need to provide some infrastructure that fosters and supports the development of effective relationships" (p. 9).

While the mentoring relationship usually involves an experienced person guiding an inexperienced one, Harnish and Wild (1993) wrote about the value of peer mentoring. Over a period of five years, twelve peer mentor projects were developed as part of a Title III grant in a community college in the state of Virginia. Although Harnish and Wild claimed that initially mentors and mentorees involved in these programs showed hesitancy about participating and some confusion about their roles, many benefits resulted from peer mentoring:

1) Improvement of teaching effectiveness in the classroom or lab for new or inexperienced faculty; veteran, stagnated faculty; and adjunct faculty.

2) Acquisition and dissemination of new/improved teaching methods and materials developed and used by other faculty.

3) Enhanced teaching quality and improved student learning/success.

4) Revised and updated instructional materials used by faculty. (p. 27)

Harnish and Wild concluded:

> Change requires a catalyst, and peer mentoring can be the catalyst to individual and curricular change. Beyond original project objectives,

> peer mentoring can improve the climate and the effectiveness of a college through renewed interest in instruction and increased dialogue among senior faculty, greater collegiality between and among departments and faculty members, and support for newly hired and adjunct faculty. (p. 27)

While mentoring has been an accepted practice in education as a tool to help beginning teachers and in-service support for seasoned practitioners, the literature revealed no formal study using mentoring to bring the arts into a school curriculum. CAL is certainly a pioneer in this area.

Critical Thinking

Traditionally, schools have expected students to solve problems without ever teaching them how to do it. In CAL, students are given activities designed to develop critical thinking skills—skills that will help them analyze problems, make decisions, and make inferences in other similar situations or problems. Because critical thinking is so much at the heart of CAL, reviewing the literature dealing with this topic is important.

While critical thinking has been described by some as a person's ability to "transfer" intellectual skills (Pogonowski, 1987), establishing consensus on what critical thinking is continues to be a subject of debate. Some educators refer to Bloom's Taxonomy (1956) when they talk of instruction that promotes critical thinking, although the taxonomy was designed as a resource for educators to design and evaluate curriculum and not as a way of evaluating a student's thinking skills.

Pogonowski (1987) identified analysis, synthesis, and evaluation in Bloom's Taxonomy as processes that describe and promote critical thinking in music. But higher order thinking processes, she believed, should be encouraged at all levels of instructions. Pogonowski felt that if students of all ages were allowed to be involved in the decision-making process, they would

"begin to see themselves as designers of their own learning rather than viewing musical information as something to be gleaned strictly from a teacher or a textbook" (p. 9).

As Diane F. Halpern (1990) said,

> When we think critically, we are evaluating the outcome of our thought processes—how good a decision is or how well a problem is solved. Critical thinking also involves evaluating the thinking process—the reasoning that went into the conclusion we've arrived at or the kinds of factors considered in making a decision. (p. 5)

There has been some debate about whether it is possible to improve our abilities to think effectively (Cullingford, 1997; Dehrer, 1997; Frazier, 1997). Paul, Binker and Weil (1990) argued that critical thinking can indeed be taught. "In forming new beliefs," they said, "critical thinkers do not passively accept the beliefs of others; rather, they try to figure things out for themselves" (p. 71).

Paul et al. felt that these skills could be taught to children:

> Rather than asking children to place objects or pictures into pre-existing categories, the teacher can allow children to form their own categories. They can then discuss the reasons they had for forming each category. When different children have used different sets of categories to form groups, the teacher can ask such questions as these: "When would it be best to group things this way? When would that way be best? Why would someone else make different groupings?" (p. 71)

Documentation of Programs:
Periodicals and other materials

> Research that is not theory driven, hypothesis testing, or generalization producing may be dismissed as deficient or worse. This narrow conception does an injustice to the variety of contributions that qualitative research can make. (Educational Researcher, Vol. 22, No 2, pp. 24-30

There is an abundance of materials that report how arts education programs can improve the atmosphere of schools and the lives of children. In

an article by Katherine Damkohler and Matthew A. Blumenfeld (1995) in *Chalkboard,* published by the New York Foundation for the Arts, the authors talk about how the arts served as an agent for renewal at the Sacred Heart School in Mount Vernon, New York. This was an institution in crisis, beset by declines in enrollment and low morale among the entire school community. Slowly the arts were integrated into the academic curriculum and used as a vehicle for opening doors to other cultures and ways of thinking. Eight years later, the article reported, the school, which was once on the verge of closing its doors forever, had doubled its enrollment, added an early childhood program for children aged three to four, and developed an arts-focused academic program.

In *Dancing the Way to Renewal,* another article in the same issue of *Chalkboard,* authors David Paciencia and Mary Ellen Shevalier noted how the arts turned around the South Jefferson Central School System. According to them, students in this school system were not likely to form gangs or drop out of school. The article claimed that attendance problems in this county were nonexistent, and that on most days attendance topped 96%.

Chira (1993), in an article published in *The New York Times,* reported on an arts program at Cutler Ridge Middle School in Miami, which sent students' grades soaring and improved the school's morale.

None of these articles indicated the type of methodology used to arrive at their claims. Paul Lehman (1993) in *Why Your School Needs Music*: suggested that most of the gains attributed to arts program are not based on scientific research:

> It is claimed, for example, that music instruction contributes to learning the basic skills of reading, writing, and arithmetic; develops mental discipline that facilitates all cognitive learning and, in fact, teaches how to learn; promotes problem-solving abilities and higher

> order thinking skills; and helps significantly in enhancing children's self-esteem and their social and emotional growth. Although the experimental research is inconclusive, the anecdotal evidence of these benefits is overwhelming (Ibid., p. 31).

To many, research that is not experimental is "ill-conceived" (Eisner, 1979), although in recent years, the use of qualitative assessment in the arts has been gaining in popularity. A number of works deal with this issue, among them *Evaluating the Arts in Education* (Stake, 1975). In this publication, Stake collected a series of essays by educators and well known aestheticians who pondered over the difficulties and importance of assessment in the arts. In the introduction, Stake said:

> Evaluating arts-in-education programs is not the same as evaluating spelling programs...it requires different readiness...data...[and] different sensitivities.

Another important work that deals with assessment of school programs in general is Eisner's (1979)*The Educational Imagination: On the Design and Evaluation of School Programs.* In it, he explained the advantages of qualitative inquiry to evaluate school programs and articulated his thoughts on what he called the "art criticism" or "connoisseurship" approach. This approach, qualitative in nature, is similar to the way an art or a music critic evaluates a work of art or performance. Generally defined, "connoisseurship" is the art of appreciation—a process that is highly individualistic.

Closing Remarks

While by no means exhaustive in its presentation of the related literature, this chapter provides an extensive overview of materials that supported the preparation of this study. The writings range from publications indicating the importance of arts education programs and the need to document them, to materials supporting both the design of the CAL project and the design of this study. When appropriate, subheadings were used to facilitate reference.

Chapter III

METHODOLOGY: CASE STUDY

This research uses a case study design to look at how mentoring was used at a site involved in an arts-integrated, staff development program. While case study is an ideal research design for understanding and interpreting observations of educational phenomena, few educators know what a case study is. Merriam (1988) explained:

> Most teachers, graduate students, and researchers in education and other applied social sciences have encountered case studies in their training or work. But while many have heard of case study research, there is little consensus on what constitutes a case study or how one actually goes about doing this type of research. Some of the confusion stems from the fact that various sources equate case study research with fieldwork, ethnography, participant observation, qualitative research, naturalistic inquiry, grounded theory, exploratory research, phenomenology, and hypothesis generation. The terms case history, case record, and case method, sometimes used in conjunction with case study, further confuse the issue, as do questions related to the case study's purposes, goals, and functions. Procedural confusion arises from questions about the type of data that can be used in a case study, how best to collect the data, and how to interpret them. (p. 5)

Since the nature of this research called for a qualitative case study, this chapter will define a case study design within the context of the qualitative paradigm.

Case Study as a Research Design

A research design is a plan of action, a blueprint or guide for collecting and organizing information (data) which is later analyzed (findings). There are two basic types of research designs: experimental and nonexperimental. In experimental research, the researcher manipulates the variables of interest in order to investigate a cause-and-effect relationship.

LeCompte et al. (1982) said that in these types of studies, "Analyses usually are quantitative. Such studies are 'qualitative' only in the sense that they collect qualitative data."

H. Russell Bernard (1988) added:

> The experimental method is used in laboratory sciences, and is the most powerful data-collection tool we have in all of science, because it allows us to reduce threats to the validity of research. (p. 62)

A nonexperimental design, often called descriptive research, does not provide the researcher with variables to manipulate—either because the variables cannot be identified or cannot be extracted from the context in which they occur.

Moore (1983) stated:

> The only criterion used to determine if a study falls under the category of descriptive research is the type of independent variable used. Specifically, if the researcher has no manipulative control over the independent variable, that is, the variable has already occurred, it is then a measurement type of operational definition, and it falls under the category of descriptive research. (p. 163)

Historical research, survey research, and case studies are all forms of descriptive, nonexperimental research.

Eisner (1979) claimed that

> Interest in qualitative forms of research and evaluation have increased in recent years, but little of the work that has been done has been related to the fine arts. Most of those who have used qualitative approaches have related their work to ethnography. Yet, there is no area of human inquiry that epitomizes the qualitative more than what artists do when they work. Thus it seems to me that if we seek to know what qualitative inquiry consists of, we can do little better than analyze the work of those for whom it is a necessary condition. (p. 178)

This ignores the fact that the selection of a research design is determined not by the field of study but by the questions the research asks and the

end product desired. According to Merriam (1985), the following points must be considered when choosing a research design:

> 1. **The nature of the research questions**: *What* and *how many* are best answered by survey research. *How* and *why* are appropriate for case study, history, and experimental designs.
>
> 2. **The amount of control**: The more control one has, the more "experimental" the design. The least amount of control characterizes historical research, since no treatment is manipulated and no observations are made.
>
> 3. **The desired end product**: This factor is linked to the nature of the questions asked. Will the results be presented as the end product of a cause-and-effect investigation? Will the end product be a holistic, intensive description and interpretation of a contemporary phenomenon? Or quantification of the extent and nature of certain variables with a population? Or a historical analysis? The questions come into play when one attempts to select the most appropriate research design. (p. 9)

Once a research design is selected, the next step for the researcher is identifying the bounded system. Merriam (1988) said:

> The most straightforward examples of bounded systems are those in which the boundaries have a common sense obviousness, e.g., an individual teacher, a single school, or perhaps an innovatory program. (p. 10)

Yin (1993) referred to this bounded system as the unit of analysis and believed in identifying the "boundaries" of a study early on:

> No issue is more important than defining the unit of analysis. "What is my case?" is the question most frequently posed by those doing case studies. Without a tentative answer, you will not know how to limit the boundaries of your study. Because case studies permit you to collect data from many perspectives—and for time periods of undetermined duration—you must clearly define the unit of analysis at the outset of your study. (p. 10)

In this study, my "unit of analysis" or "bounded system "was Columbus Elementary School, one of the sites participating in the Creative Arts Laboratory Program (CAL). Within this setting, the system was further bounded to

encompass George, the mentor, and five Year II teachers. Representing the discipline of music, George had been with the school since the beginning of the program. Towards the last half of Year II, a second mentor, Carla, was assigned to the school. Because she was not there long enough to establish rapport with the teachers, data generated from interviews with Carla and observations of her CAL sessions were not included in the final analysis. Sipe (1996) argues that mentors need at least six months to establish trust with their mentees.

After selecting a case study design, the researcher must determine the type of case study that will be the most appropriate for the research in question. Yin (1993, p. 5) explains that a case study can be (1) *exploratory* if the study is "aimed at defining the questions and hypotheses of a subsequent (not necessarily case) study"; (2) *descriptive* if the study presents a total "description of a phenomenon within its context"; or (3) *explanatory* if it gives "data bearing on cause-effect relationships." According to Yin, defining the study in one of these three categories is necessary before choosing the type of data collection and analysis that would be appropriate to the case.

Unlike experimental designs, case studies do not adhere to a specific form of data collection or analysis. Any and all methods of gathering information are used. Since this study is based on the qualitative paradigm, characteristics of qualitative case studies will be explored below.

Different researchers ascribe different characteristics to qualitative case studies. Merriam (1988, p. 13) argued that qualitative case studies are particularistic, descriptive, heuristic, and inductive:

Particularistic: A study is said to be particularistic when it looks at a particular event or phenomenon while taking a holistic view of the total situation.

Descriptive : A case study is descriptive to the extent that the end result is a rich, "thick" description of the phenomena under observation—data are collected and presented in narrative rather than numerical form. The term "thick description" comes from anthropology and it means a total description of the entity under study. According to Guba and Lincoln (1981) the term means "interpreting the meaning of....demographic and descriptive data in terms of cultural norms and mores, community values, deep-seated attitudes and notions and the like (p. 119).

Heuristic : This means that the study provides insight into the phenomenon under observation and that previously unknown variables may emerge in the process.

Inductive : The term implies that case studies, as a rule, depend on inductive reasoning. In other words, generalizations or hypotheses emerge from the data—the emphasis being on discovery rather than on the verification of a cause-effect relationship.

Qualitative Inquiry

It is important to understand that not every case study is qualitative in nature; some use quantitative data. It is also important to point out that not every qualitative research uses a case-study design. While the prior section described characteristics of qualitative case studies according to Merriam (1988), this section explores the tenets of qualitative research in general— characteristics that may also apply to other types of research designs, not only case studies.

According to Patton (1980), the purpose of qualitative research is

> to understand situations in their uniqueness as part of a particular context and the interactions there. This understanding is an end in itself, so that it is not attempting to predict what may happen in the future necessarily, but to understand the nature of that setting—what it means for participants to be in that setting, what their lives are like, what's going on for them, what their meanings are, what the world looks like in that particular setting—and in the analysis to be able to communicate that faithfully to others who are interested in that setting. (p. 1)

According to Merriam (1988), the qualitative researcher wants to know "how people make sense of their lives, what they experience, how they interpret these experiences, how they structure their social worlds" (p. 19). Indeed, observing action in the setting in which it occurs in order to understand behavior is an important goal of qualitative research. Behavior, as manifested in this natural setting, can provide important revelations about the total phenomenon being studied (LeCompte, Millroy & Preissle, 1992). These researchers explained that attention to the total ecology of a place derives from holism in cultural anthropology.

Scientific or quantitative research is based on the belief that there is a single, objective reality that can be observed and measured. Qualitative research, on the other hand, endorses the concept of "multiple realities." Bogdan and Biklen (1982) said that in qualitative research, the "researcher is the key instrument" (p. 27). Indeed, in these types of studies, the task of discovering those "multiple realities" falls into the hands of the researcher. While there is some danger that a researcher's bias can taint a study's findings, there are ways that a researcher can protect the integrity of the study. In the next section, methods to ensure "reliability" and "validity" for qualitative research (Pelto, 1970) will be discussed. But, before doing so, it

is important to identify instances that call for a qualitative methodology and data collection. Patton (1980) said:

> In new fields of study where little work has been done, few definitive hypotheses exist, and little is known about the nature of phenomenon, qualitative inquiry is a reasonable beginning point for research. In the early part of qualitative fieldwork, the researcher is exploring, gathering data, and beginning to allow patterns to emerge. Over time, the exploratory process gives way to confirmatory fieldwork. This involves testing ideas, confirming ideas, confirming the importance and meaning of possible patterns, and checking out the validity of emergent findings with new data and additional cases. (p. 178)

He added:

> the emphasis in qualitative research is on illumination, understanding, extrapolation, rather than causal, determination, prediction, and generalization. The researcher uses qualitative and naturalistic approaches to inductively and holistically understand human existence in context-specific settings. Qualitative data collection is a painstaking process requiring long hours of careful work, going over notes, organizing the data, looking for patterns, checking emergent patterns against the data, cross-validating data sources and findings, and making linkages across the various parts of the data and the emergent dimensions of the analysis. (p. 379)

Reliability

Establishing the reliability and validity of a study is fundamental to any research design (Campbell & Stanley, 1963). Qualitative studies, however, resolve these issues differently (LeCompte & Goetz, 1982).

Reliability refers to the replicability of a study (LeCompte and Goetz, 1982; Pelto, 1970). In other words, can different researchers produce the same results in similar settings? The problem with applying traditional methods for establishing reliability in a qualitative study is that qualitative studies take place in natural settings, emphasizing what is unique and individual, so that even the most exacting attempts cannot replicate a

study precisely as it occurred. As a result, reliability is never attained but rather approached in qualitative studies (Pelto & Pelto, 1978). Lincoln and Guba (1981) favored sidestepping reliability altogether in favor of internal validity. They believed that "since it is impossible to have internal validity without reliability, a demonstration of internal validity amounts to a simultaneous demonstration of reliability" (p. 120). They encouraged the qualitative researcher to focus on "dependability" or "consistency of results" instead of worrying about "reliability" in the traditional sense (p. 288).

Krueger (1987) identified five steps to prove reliability in qualitative research:

> (1) identification and description of the researcher's role, (2) description and background of the subjects, (3) descriptions of the settings in which observations take place, (4) identification of methods for data collection and analysis, and (5) explanation and outline of the theoretical framework guiding the study. (p. 72)

Krueger's suggestions were valuable and adhered to by this researcher.

Other techniques available to the investigator to make sure that a research is reliable will be discussed next:

1) **Audit trail.** - This means leaving a trail of the research, describing everything from how data were collected to how decisions were made throughout the inquiry. The process helps other researchers in case they want to use the "original report as an operating manual by which to replicate the study" (LeCompte & Goetz, 1984, p. 216). In my study, every decision and process has been documented and described in detail. In addition, hard copies as well as audiotapes of all interviews were kept to ensure accuracy of details.

2) **Triangulation.** - This term applies to the use of different methods for data collection and for confirming findings. This process strengthens reliability as well as internal validity (Lincoln & Guba , 1981).

LeCompte and Preissle (1992) said:

> Structural corroboration is similar to what is often known as triangulation: the use of multiple sources and types of data to support or contradict an interpretation. Acknowledging that qualitative research allows more scope for researchers to see what they choose and, thus, greater chance for the intentional neglect of evidence contrary to one's values or interests, Eisner argues that "it is especially important not only to use multiple types of data, but also to consider disconfirming evidence and contradictory interpretations or appraisals when one presents one's own conclusions." (p. 748)

Throughout my study, I took data collected from participant observations, interviews, and record analysis back to the informants to make sure that they agreed with my interpretations. I also shared findings with colleagues to get their feedback and help in "confirming" my interpretations.

3) The **investigator's stand.**- Explaining any assumptions or biases the investigator has about any of the groups participating in the study is key to ensuring the quality and reliability of any qualitative research (LeCompte & Goetz , 1984). To reduce the possibility of any hidden biases on my part, I explained the basis for selecting my informants and gave a description of them. Also, in my notes, I identified personal feelings about situations and participants, and in Chapter I, gave a description of the training and experience that I brought to this study.

As Levasseur (1994) said:

> In qualitative research, the credibility of the researcher is also dependent on his/her training and experience, and the perspective that he/she brings to the field. The activity of the researcher could affect the study by: (1) changes in the researcher during the

> research; (2) the bias of the researcher; (3) the incompetence of the researcher; and (4) reactions to the presence of the researcher. (p. 40)

Validity

Lincoln and Guba (1981) insisted that before discussing the issue of external validity one must determine that the study is internally valid, because "there is no point in asking whether meaningless information has any general applicability" (p. 115). Merriam (1988) said that "internal validity deals with the question of how one's findings match reality" (p. 166).

According to Lincoln and Guba (1985), in interpretative research reality is "a multiple set of mental constructions...made by humans; their constructions are on their minds, and they are, in the main, accessible to the humans who make them" (p. 295). Determining the validity of this type of research, therefore, depends upon the researcher's demonstrating that "he or she has represented those multiple constructions adequately, that is, that the reconstructions...that have been arrived at via the inquiry are credible to the constructors of the original multiple realities" (p. 296).

Merriam (1988) stated:

> When reality is viewed in this manner, internal validity is a definite strength of qualitative research. In this type of research it is important to understand the perspectives of those involved in the phenomenon of interest, to uncover the complexity of human behavior in a contextual framework, and to present a holistic interpretation of what is happening. (p. 168)

LeCompte and Goetz (1984) examined four factors that give credence to the high internal validity of ethnographic research:

> First, the ethnographer's common practice of living among participants and collecting data for long periods provide opportunities for continual data analysis and comparison to refine constructs and to ensure the match between scientific categories

> and participant reality. Second, informant interviews, a major ethnographic data source, necessarily must be phrased close to the empirical categories of participants and are less abstract than many instruments used in other research designs. Third, participant observation—the ethnographer's second key source of data—is conducted in natural settings that reflect the reality of the life experiences of participants more accurately than do more contrived or laboratory settings. Finally, ethnographic analysis incorporates a process of researcher self-monitoring, termed disciplined subjectivity, that exposes all phases of the research activity to continual questioning and reevaluation. (pp. 168-169)

External validity is concerned with the extent to which the results of one study can be generalized to other situations. For Erickson (1986), generalizing knowledge is an inappropriate goal for interpretive research. He believes that instead of providing "abstract universals" by generalizing from a sample to a larger population, the aim of qualitative research should be to arrive at "concrete universals." He believes that this can be obtained by "studying a specific case in great detail and then comparing it with other cases studied in equally great detail" (p. 130).

Cronbach (1975) proposed "working hypotheses" rather than generalizations in social science research:

> Instead of making generalization the ruling consideration in our research, I suggest that we reverse our priorities. An observer collecting data in one particular situation is in a position to appraise a practice or proposition in that setting, observing effects in context. In trying to describe and account for what happened, he will give attention to whatever variables were controlled, but he will give equally careful attention to uncontrolled conditions, to personal characteristics, and to events that occurred during treatment and measurement. As he goes from situation to situation, his first task is to describe and interpret the effect anew in each locale, perhaps taking into account factors unique to that locale or series of events. Generalization comes late....When we give proper weight to local conditions, any generalization is a working hypothesis, not a conclusion. (pp. 124-125)

Patton (1980) shared this view. Qualitative research, he said,

> provide[s] perspective rather than truth, empirical assessment of local decision makers' theories of action rather than generation and verification of universal theories, and context-bound information rather than generalizations. (p. 283)

Choosing the Research Design

The need for discovery and the nature of my question (*In a site involved in a standards-based, arts-integrated , arts-correlated staff development program, how is mentoring used to effect program implementation?*) pointed to a case study as the appropriate research design (Merriam, 1988, p. 9). A descriptive case study would enable me to focus on the process-oriented nature of the mentoring experience and yet remain open to the possibility that other important issues could emerge. After attending the first session of the Creative Arts Laboratory (CAL) at Teachers College and talking to some of the participating teachers and mentors, I reread the CAL proposal and talked to the project director. Her enthusiasm about the focus and nature of my study assured me that I had chosen a worthwhile topic for analysis and the appropriate research design. Although at this point I was uncertain what my study would reveal, I hoped that my inquiry would reveal important information about the role that mentoring played in the implementation of CAL.

Once I had settled on a research design, I chose principles of the qualitative paradigm for my data collection and analysis. Although these principles were mentioned earlier in this Chapter, this section describes how they relate to this case study design and to my data collection.

Naturalistic Setting

In qualitative research, natural settings (schools, neighborhoods, or families) provide a direct source for data collection and analysis. Regardless of how data are collected, pad and pencil, or videotape equipment and recording devices, it is the setting that provides the context for the observed behavior (Bogdan & Biklen, 1982). In other words, action is best understood when it is related to the locale in which it occurs.

Going to "the field"—to the people, the setting, site, institution—is known as engaging in *fieldwork* or conducting the *field study*. Both terms imply activities such as observation, interviews and, to a lesser degree, document analysis.

One of the most difficult aspects of doing fieldwork is entering the field. Bernard (1988, pp. 161-162) provided five rules to facilitate entry:

> 1. Choose the field site that promises to provide easiest access to data.
>
> 2. Go into the field with plenty of written documentation about yourself and your project. You need to show what you are doing. If necessary get letters of introduction from people who know about your work and the institution where you will be conducting your research.
>
> 3. Use personal contacts to help you make your entry into a field site.
>
> 4. Plan in advance what you would say when people ask you about your research: "What are you doing here? Who sent you? Who's funding you" What good is your research and who will it benefit? Why do you want to learn about people here? How long will you be here?"
>
> 5. Spend time getting to know the physical and social layout of your field site. If you are working in a village, walk around and get to know the locale. If you're working with a group, make a chart of the key players and their relationships. (pp. 161-162)

Bernard's suggestions provided valuable support while I negotiated entry. At the first CAL meeting in Year II, I was introduced to the class by the project director as someone "doing research on CAL for his doctoral dissertation." Afterwards, I had a chance to talk to the CAL instructors, participating teachers, and the mentors to get a sense of how they felt about the project and, particularly, about my doing research at their schools. Later that week, with the help of my dissertation sponsor, I selected Columbus Elementary School as the site for my fieldwork. Following Bernard's suggestion to choose a site that promised an easy entry, I explained to my sponsor that teachers at Columbus Elementary School were open to the idea of being observed. This was not so of teachers from other schools, some of whom had actually said that they did not want me "snooping around."

By attending weekly CAL workshops at Teachers College, I was able to observe what the participating teachers were learning and their reactions to the learning process. In turn, observations at Columbus Elementary School allowed me to determine which concepts made their way down from Teachers College into the classrooms. Both natural settings provided context for observed behavior (LeCompte & Goetz, 1984; Patton, 1980).

Holistic Approach

A holistic approach to research implies that the researcher attempts to understand the situation as a whole. In a qualitative study, assuming that the whole is greater than the sum of its parts (Patton, 1980), the researcher describes a program's social and political context as a way to understand the totality of the program. This research hoped to shed light

on the relationship between the mentor and the classroom teacher. Furthermore, it attempted to demonstrate how this relationship impacted on the total CAL program. Using a holistic approach to data collection (collecting data from various sources and informants) provided me with very rich material for analysis. Dewey (1934) believed that in order to understand the art of a society, we needed to understand the culture that created the art. By looking at and making meaning of the "total" program, I gained knowledge about the "specifics." In other words, I understood CAL as it was implemented during Year II at Columbus Elementary School by learning about the culture that created it (the total program). The knowledge of the total program was obtained through interviews (of other mentors, CAL faculty members), observations of CAL workshops, and analysis of logs provided by all the participating teachers.

Inductive Analysis

Inductive analysis is an "important product of the evaluation of demonstration programs" (Patton, 1987, p. 40). In ethnographic research, inductive analysis implies that the researcher does not start his or her study with a theory or hypothesis which then must be proved or invalidated. Instead, the researcher allows theories to emerge gradually from the gathered data.

A theory that emerges inductively is referred to as "grounded theory" (Glaser & Straus, 1967).

Yin (1993) explained:

> For evaluations, grounded theory has a certain appeal when no particular prior theory appears relevant or is explicable. However, many demonstration projects do not have the luxury of avoiding program theory or implementation theory at the outset of their

> projects. Yet, grounded theory may be highly relevant when the program theory is nevertheless poor and when funds may have been made available to develop such theory....Grounded theory's specific tactics for analyzing qualitative data also are helpful in doing evaluations. Nearly every evaluation has such data, even though the evaluations also may have other types of data. For qualitative data, grounded theory's coding strategies—breaking down, conceptualizing, and reconstructing data—may therefore resolve important problems. (p. 62)

Procedures

The study took place during Year II of the project. To get a sense of the culture of the school, interviews with the principal and another administrator were conducted. However, the main data collected at Columbus Elementary School were from interviews with Year II teachers, with students and with George, and from participant observations (field notes). To generate these field notes, the researcher spent three days a week, five hours a day, for five months, participating in CAL activities at Columbus Elementary School. Most of the interviews were conducted after school hours.

In order to put CAL at Columbus Elementary School within the context of the whole program, the researcher attended workshops offered at Teachers College to all the participating teachers. These sessions generated field notes. In addition, interviews with CAL administrators, faculty, and mentors in other sites added to a holistic view of the program. Furthermore, a questionnaire —sent to all CAL mentors—was developed. All of this generated information that was used to support the findings derived from the main data.

My method for data collection (see Table 3.1) included: questionnaire to mentors; observations (of all participating teachers) at workshops offered at Teachers College and observations at Columbus

Elementary School (in the selected teachers' classrooms); interviews (informal, as well as semi-structured) of teachers, students, and mentors assigned to Columbus Elementary School, mentors working at other schools, CAL faculty members, CAL administrators, and staff developers not connected with CAL; and document analysis (lesson plans, teachers' logs, and students' works). Below is a description of each method:

Questionnaire

Survey questionnaire data may be collected through one or more of the following methods: (1) personal, face-to-face interviews; (2) self-administered questionnaires; and (3) telephone interviews. "There is no evidence that one method of administering questionnaires is better overall than the others" (Bernard, 1988, p. 243).

To gather data from all the CAL teaching artists, I developed a self-administered questionnaire (see Appendix A for cover letter and questionnaire). The strength of this particular method is that "all respondents get the same questions...there is no worry about interviewer bias" (Bernard, 1988, p. 245). Also, this method allows the researcher to reach respondents who would normally be difficult to reach. Since observing every mentor at his or her assigned school was beyond the scope of this research, a self-administered questionnaire, which I mailed to them, allowed me to collect data from a population I would not otherwise have reached Although my "unit of analysis" was Columbus Elementary School, and this study explores how mentoring was used to facilitate implementation at this site, data collected from other mentors were helpful. They added to the richness of the research by providing

Table 3.1

Data Collection

Questionnaires

Eight questionnaires were mailed, 5 were returned

Interviews

Five teachers (1 semi-structured, several informal interviews)

George (2 semi-structured, several informal interviews)

Carla (1 semi-structured, several informal interviews)

Students

Two mentors working in two different CAL schools (1 semi-structured interview each)

CAL Project Director (1 semi-structured)

CAL Project Coordinator (1 semi-structured)

CAL Researcher (1 semi-structured)

Principal, Columbus Elementary School (1 semi-structured)

Observations

Forty-Eight hours of CAL workshops at Teachers College

Two hundred hours of classroom observations at Columbus Elementary School

Documents

Teachers' logs from Year I

Teachers' logs from Year II

CAL proposal

Lesson plans

Videotapes of children's performances

Audiotapes of children's performances

information that could be used to corroborate findings from the main data.

Observations

In ethnographic research, participant observation is the primary mode of data collection Done over a period of time, participant observation helps to reduce the problem of reactivity, that is, people changing behavior because they know that they are being studied (Bernard, 1988). In other words, as the presence of the researcher becomes less and less a curiosity, the participants go back to behaving the way they normally do in that particular setting.

In this study, I expected my role to be that of a "nonparticipant observer", which LeCompte and Preissle (1992) characterized as a "researcher whose only position in a group is to document and record events." Or, as Junker (Merriam, 1988) described it, one "who participates in a social situation but is personally only partially involved so that he can function as a researcher" (p. 93).

Despite my expectations, I discovered during my first day in the field, that I needed to become a participant rather than nonparticipant observer. George needed my help lugging instruments around from classroom to classroom, setting them out before class, and helping with class activities. I embraced the role without hesitation. I believe that by becoming a participant observer, I was more readily accepted by the students, teachers, and the mentor. My notes reveal that the students saw me as "another teacher." The teachers, although they knew of my research, welcomed me as a "helper," and saw me as a "nonthreatening presence" in their classrooms. And the teaching artists were happy to have the "extra

pair of hands." On a day to day basis, because the mentors viewed me as an "assistant" rather than as a researcher, they were quite candid with me. I am certain that they would not have been so open had my role been defined differently.

As a participant observer, I knew I was relegating data collection to a secondary position. And generating data was ultimately the reason for my presence at the school. This is why the role of participant observer is a difficult one. It demands of the researcher both involvement and detachment—involvement in the activities at hand, and detachment to observe and record the behavior of others in the room. Patton (1980) talked about the challenges of being, simultaneously, an insider and an outsider in qualitative research:

> Experiencing the program as an insider is what necessitates the *participant* part of participant observation. At the same time, however, there is clearly an *observer* side to this process. The challenge is to combine participation and observation so as to become capable of understanding the program as an insider while describing the program for outsiders. (p. 128)

I believe that during my observations I was able to remain "detached" enough to be aware of what was going on around me. Although writing down notes or key words to remind myself of what was happening at the time was not always possible, as soon as I got home, I replayed in my mind the activities of the day. I then turned these recollections into field notes. As Bogdan (1972) suggested, one should be more concerned about remembering the substance of a conversation than in producing a "flawless verbatim reproduction" (p. 42).

Besides writing down my field notes immediately after an observation, in order to recall data, I followed Taylor and Bogdan's (1984)

advice. They suggested that recall will be helped if during an observation the researcher follows these guidelines:

> (1) Pays attention.
> (2) Shifts from a "wide angle" to a "narrow angle" lens—that is, focuses "on a specific person, interaction, or activity, while mentally blocking out all the others."
> (3) Looks for key words in people's remarks that will stand out later.
> (4) Concentrates on the first and last remarks in each conversation.
> (5) Mentally plays back remarks and scenes during breaks in the talking or observing. (p. 54)

Appendix B shows field notes from a CAL workshop and from a session at Columbus Elementary School.

Interviews

In qualitative studies, interviewing is a major source of data collection. It provides information that cannot be obtained otherwise, information such as how the participants think, feel, and make sense of the world around them.

Patton (1980) stated:

> We cannot observe how people have organized the world and the meanings they attach to what goes on in the world—we have to ask people questions about those things. The purpose of interviewing, then, is to allow us to enter into the other person's perspective. (p. 196)

The strength of this particular methodology is that it questions the researcher's assumptions by including the knowledge of the participants. In other words, interviews may reveal information that only the participants have.

During my study, I interviewed each of the teachers more than once. One interview was a scheduled, semi-structured probe of the

teachers' experiences. These interviews were recorded. Choosing a semi-structured interview is beneficial to both to the interviewer and the informant.

Bernard (1994) stated that this type of interview

> demonstrates that you are fully in control of what you want from an interview but leaves both you and your informant to follow new leads. It shows that you are prepared and competent but that you are not trying to exercise excessive control over the informant. (pp. 209-210)

Besides semi-structured interviews, I conducted informal interviews with teachers at Columbus Elementary School—normally after classes. I documented these interviews through descriptive jottings of key words, phrases, or important thoughts expressed by the participants, which I later transcribed into field notes.

Bernard (1994) said that "informal interviewing is the method of choice during the first phase of participant observation, when you're just settling in and getting to know the lay of the land" (p. 209).

Merriam (1988) explained the advantages of this type of interview:

> Unstructured interviews are particularly useful when the researcher does not know enough about a phenomenon to ask relevant questions. Thus, there is no predetermined set of questions and the interview is essentially exploratory. One of the goals of the unstructured interview is, in fact, learning enough about a situation to formulate questions for subsequent interviews. (p. 74)

Indeed, through informal, unstructured interviews, I gained information which I used later in subsequent interviews and in determining whom to interview next.

Besides interviewing the participating teachers, I conducted semi-structured, informal interviews with the two mentors assigned to Columbus Elementary School. Appendix C is a partial transcript of this

type of interview with George. I also had weekly, informal interviews with both mentors. These informal conversations generated a considerable amount of data. Normally, I jotted down "key phrases" during these conversations and turned these jottings into field notes as soon as I got home.

I also interviewed CAL administrators, CAL faculty members, and the principal at Columbus Elementary School. At these interviews, a list of questions served to guide me (see Appendix D). These interviews were tape recorded.

During the course of my study, I found it helpful to talk informally with arts specialists, school administrators, and staff developers at Bank Street College of Education. The purpose of these interviews was less to gather information and more to share my findings as a way to corroborate the interpretation of my data.

The purpose of interviewing is to shift the focus from participant behavior learned from observation to participant meaning (LeCompte & Preissle, 1992). By conducting interviews of people who had different associations with the program—teachers, teaching artists, principal, CAL administrators, Bank Street personnel (some of whom were involved in staff development programs in sites all over the country)—a holistic picture of the program emerged. Each person contributed to "the development of insight and understanding of phenomenon" (Merriam, 1988, p. 77).

In summary, the interviews helped to define how CAL mentors understood their roles in the implementation of a staff development program. They provided data about how teachers and teaching artists in

the program interacted and showed areas of concern about the long-term effectiveness of CAL.

Document Analysis

The term *documents* refers to data obtained outside of interviews or observations; it applies not only to written materials, but also to "artifacts" and products made or kept "by or on the participants in a social group" (LeCompte & Goetz, 1984, p. 153). According to Merriam (1988), "documents or artifacts have been underused in qualitative research" (p. 105). There is no reason not to include documents in such studies. Merriam suggests that,

> in judging the value of a data source, one can ask whether it contains information or insights relevant to the research question and whether it can be acquired in a reasonably practical yet systematic manner. If these two questions can be answered in the affirmative, there is no reason not to use a particular source of data. (p. 105)

Documents are indeed a good source of data. They should be used when the investigator believes that they will yield "better data or more data or data at less cost than other tactics" (Merriam, 1988, p. 108). During my study, I looked at and analyzed lesson plans, teachers' logs, students' works, the CAL proposal, and musical instruments made by the students. These documents or "artifacts" were easily accessible and the information derived from them would have taken an enormous amount of time and effort to gather through other means. These products existed independent of my research agenda, therefore "they [were] non-reactive—that is, unaffected by the research process. They are a product of the context in which they were produced and therefore grounded in the real world" (p. 109).

Lincoln and Guba (1982) believed that using documents

> helps to ground an inquiry in the milieu of the writer. This grounding in real-world issues and day-to-day concerns is ultimately what the naturalistic inquiry is working toward. (p. 234)

Besides "grounding an investigator in the context of the problem being investigated," Merriam (1988) argued that using documents to gather data is not different from other types of data collection:

> Tracking down leads, being open to new insights, and being sensitive to the data are the same whether one is interviewing, observing, or analyzing documents. Since the investigator is the primary instrument for gathering data, he or she relies on skills and intuition to find and interpret data from documents. (p. 115)

Timeline for the Project

In the fall of 1995 I entered the "field," starting with observations at Teachers College. Immediately, I began developing a relationship with George, who was initially the only mentor assigned to Columbus Elementary School (my proposed field site), as well as with teachers from that school. The workshops at Teachers College also provided me with the opportunity to get to know mentors and teachers from other participating sites. By the time I visited Columbus Elementary School in January of 1996, George, as well as the participating teachers from that school, felt comfortable enough with me as to accept my presence in their classrooms without hesitation. Table 3.2 presents a timeline of procedures.

General Limitations of the Research

A research design has definite consequences for a study (Merriam, 1988). I wondered, early on, how my choice of a qualitative case design would affect my findings. What limitations would my design impose on

the research? Would the study yield different results if I opted for a formal quantitative design? Would the results be the same if I were to conduct a longitudinal study instead?

Questioning consequences, however, is not the same as questioning the fit of a particular research design. As explained earlier, my study delved into uncharted territory. This, as well as the question the research asked and the end product desired (a descriptive narrative), were well suited to a descriptive qualitative case design. Furthermore, I was confident that my training and experience would serve me well in conducting a study in which the researcher was the key instrument (Levausseur, 1994).

While choice of a research design and the abilities of the researcher were issues that were addressed early on, questions about consequences concerned me for some time. In particular, I wondered how my presence was influencing my data and how my personal biases were tainting what I was seeing, recording, and interpreting. If I were the good researcher I thought I was, could I still have "feelings" about behavior I encountered in the field? Would my emotional reaction to the behavior I encountered compromise my data?

From Merriam (1988) and Patton (1980, 1987, 1990), I learned that affecting and being affected by the setting is a normal by-product encountered by those doing "fieldwork." Although they claim that having "feelings" about "observed behavior" is not unusual, they recommend that researchers learn to keep their emotions in check.

By being vigilant about my feelings, recording and identifying my personal comments in my field notes, and keeping a separate journal about my experience in the field, I was able to differentiate between my

Table 3.2

Timeline for Procedures

Questionnaire

Development of Questionnaire: February - March 1996

Distribution of Questionnaires: April 1996

Analysis of Questionnaires: May - June 1996

Field Notes from Observations

Field Notes: September 1995 - May 1996

Analysis of Field Notes: June - October 1996

Interviews

Development of Interview Questions: November - December 1996

Interviews: January - May 1996

Analysis of Interviews: September - November 1996

Documents

Analysis of Documents: January - May 1996

Table 3.3

Time-Line for Study

September 1995 - May 1996: observations

November - December 1996: development of interview questions

January - May 1996: interviews

January - May 1996: analysis of interviews

April 1996: distribution of CAL questionnaires

May - June 1996: analysis of questionnaires

June - October 1996: analysis of field notes

September - November 1996: analysis of interviews

December 1996 - October 1997: writing the study

own philosophy about teaching and learning and that of others. This technique gave me the freedom to disagree with behavior without compromising interpretation.

While most qualitative researchers agree that the anxiety of being at once participant and observer can be very high, I was convinced that this method was best suited to my aims. As Lincoln and Guba (1981) stated:

> In situations where motives, attitudes, beliefs, and values direct much, if not most of human activity, the most sophisticated instrumentation we possess is still the careful observer—the human being who can watch, see, listen...question, probe, and finally analyze and organize his direct experience. (p. 213)

Once I had resolved the issue of the researcher's bias affecting the collected data, I had to determine what constituted the right amount of time in the "field." I needed to limit my data collection to one year. Could I trust my design to generate sufficient, reliable data in that period of time? LeCompte, Millroy and Preissle (1992) said that "there is no hard and fast rule regarding what constitutes sufficient time on the site" (p. 65). They added:

> Significant discoveries can be made in two weeks or less of ethnographic observation, but the **validity** of ethnographic observation is based on observation that lasts long enough to permit the ethnographer to see things happen not once but repeatedly. Of course, some things such as an earthquake, murder, fire, or mass hysteria are likely to occur only once during one's fieldwork, if at all, in which case we must do the best we can. But most of the things we are interested in happen again and again. We must observe these happenings often enough so that finally we learn nothing significant by their reoccurrence. A researcher knows when that point has been reached. Then one should observe still longer, to be sure that one's sense of that point in time is not premature nor the result of fatigue. (Ibid.)

During my fieldwork, certain incidents and comments repeated themselves often enough to indicate valuable meaning in their content.

After a while (when these incidents had been recorded and analyzed), they made me realize that I would learn "nothing [else] significant by their reoccurrence."

While LeCompte, Millroy and Preissle's writings support the amount of time I chose to spend in the field (enough time to provide strong, reliable data), some critics may argue that my observations did not provide a representative sample of all the teachers involved in the CAL program. However, producing generalizations was never the concern of my study. Rather, I wanted to look at how mentoring played out at one of the participating sites, hoping for insights that would be helpful to future researchers and to educators interested in these types of integrated arts programs.

The Process of Analysis

Analysis started the minute data collection began, for the two processes are symbiotically connected, each affecting the other. Looking over the data as they were collected allowed me to determine where to concentrate my attention, whom to interview next, what to ask. As Merriam (1988) said: "Hunches, working hypotheses, and educated guesses direct the investigator's attention to certain data and then to refining and/or verifying one's hunches" (p. 123).

Nevertheless, when data collection stopped, analysis was far from complete; if anything, it became more intense. At that point, I examined the data, sorting out patterns and finding appropriate connections between them. Table 5.1 shows the typology that guided the final analysis.

I looked for quotes from interviews and observations to support each "pattern" or "regularity" (Yin, 1993). Each quote was written on an index card with an identifying label. Once this was completed, I began writing the case reports

(narratives), illustrating salient themes and relating them to the initial research question: *In a site involved in a standards-based, arts-integrated , arts-correlated staff development program, how is mentoring used to effect program implementation?* In the process, I felt that some themes needed to be consolidated. For example, while under *Teachers* and *Mentors*, Table 5.1 shows *Expectations* and *Comfort with the Program* as two separate ideas, I thought that they belonged under one major heading: *Reactions to the Program.* Once I started this consolidation, I found that most themes could be incorporated under either *Reactions to the Program* or *Reactions to Mentoring*. The result was Table 5.2, which became the final road map as I wrote the case reports.

Research discussed in Chapters I and II served to support the data analysis and to back up the study's outcomes. Of particular use to this researcher were studies that showed (a) why the arts are important to the education of our children (Briggs, 1991; Fowler, 1977); (b) why past programs have failed to give classroom teachers the know-how to infuse their curriculum with arts-related activities (Eisner, 1979; Remer, 1982); and (c) how mentoring is used to enhance a program's outcomes (Egan, 1986; Fagan, 1988; Gardner & McNally, 1995; Gaskill, 1993; Massey et al., 1995; Talbert, 1992).

Summary

This chapter has explored the nature of case study as a research design. A qualitative case study is an inductive, holistic description of a particular phenomenon. It relies on process and interpretation rather than on hypothesis testing. Qualitative case studies are particularistic (they focus on a specific situation), descriptive (their findings are presented in a rich, thick descriptive narrative), and heuristic (they explain a phenomenon and variables may emerge in the course of the study).

Table 3.4

INITIAL PATTERNS

Teachers:
- Expectations
- Comfort with the program
- View of "Standards"
- CAL sessions at Teachers College
- Sessions with mentors
- Time devoted to CAL
- Feelings about mentor

Mentor's Reaction
- Expectations
- Comfort with the program
- View of "Standards"
- CAL training (their own training and sessions attended by teachers)
- Time devoted to CAL

Students' Reactions
- Comfort with the program
- Reaction to CAL activities
- Reaction to mentor
- Working with and without mentor
- Working in groups

Program Goals
- Definition of the program
- Implementation of all facets
- Attempts to achieve consistency of delivery yet allow individual freedom
  - across mentors
  - across disciplines/facets
  - across teachers
- Introduction of "Standards" to participants

Case study does not imply a qualitative inquiry, for some case studies use quantitative data. Qualitative research, whether or not based on the case study design, assumes that there are "multiple realities." In this type of research, the researcher's job is to describe those "realities" or perspectives as expressed by the participants. In a qualitative study, as in any research, validity and reliability are subjects of concerns. The difference is that in qualitative research, these issues are resolved differently. The issue of internal validity—the extent to which one's findings match reality—is resolved by triangulation, staying on-site over a period of time, involving participants in all phases of the research, and stating the researcher's biases and assumptions. Reliability—the extent to which a study can be replicated consistently in similar settings—is strengthened by the researcher's leaving an audit trail, that is describing in detail how the study was conducted and how the findings were derived from the data. Finally, external validity—the extent to which the findings can be generalized to other situations—is still the object of considerable debate. To enhance external validity, some researchers endorse the use of "concrete generalizations" or "working hypotheses"

After reviewing the questions I hoped to answer, the end product desired, and bounding my system, I chose a qualitative case study as the appropriate design for my research. Through interviews of participant teachers, administrators, and teaching artists; observations of these teachers while they participated in workshops at Teachers College; school visits; and document analysis, a rich, thick description was generated, shedding light on the experience these teachers had had with CAL, and the relationship they developed with their teaching artists.

While the choice of a research design impacts on the outcomes of the research, enough care was taken during this study to triangulize the data and to give a meaningful explanation of the participants' behavior and perspectives. The chapter ends with an explanation of how the data were analyzed.

Chapter IV

THE CASE

Introduction

This study is an in-depth exploration of how mentoring was used at a site involved in a staff development program in the arts—the Creative Arts Laboratory (CAL). The study took place during Year II of the program. While the mentor at the site also worked with Year I teachers— and the researcher observed the majority of these sessions—in the interest of manageability, interactions with only Year II teachers were used for data analysis.

To present a "slice of life" (Lincoln & Guba, 1985), this chapter starts with a description of Columbus Elementary School (the site). Profiles of the mentor and the teachers, and descriptions of how both sides participated in the mentoring relationship, follow. The chapter ends with a profile of one of the students who offered a special challenge to this researcher.

While complete anonymity of the site and all the participants has been adhered to in presenting this report, hard copies, disks, and audiotapes have been preserved to guarantee the authenticity of the raw material.

The Site: Columbus Elementary School

Located in a residential neighborhood on the Upper West Side of Manhattan, Columbus Elementary school (K-5) is a three-story brick building, with a spacious playground on one side and Central Park half a block away. According to the *1994-95 Annual Report* (see Appendix E),

744 students attend the school, and the ethnic make-up of the student population is as follows: white 9.1%; black 31.8%; Hispanic 56.3%; Asian and others (Pacific Islanders, Alaskan Natives, and American Indians) 2.8%.

Columbus Elementary School (once known as the Magnet School for Arts and Sciences) has a history of participation in the arts. It has developed partnerships with the Guggenheim Museum (artist-in-residence programs), the Children's Museum of Manhattan (teacher and student workshops), Carnegie Hall Link-Up (music appreciation programs broadcast on TV monitors), and the 92nd Street Y (visual arts and music programs for students). It has also enjoyed affiliations with the Lincoln Center Institute and Young Audiences, New York, both of which have provided artist-in-residence programs for the school.

This array of arts programs is not unusual for a school in a district that believes strongly in the arts. However, although many of the programs developed by these cultural institutions for the district are praised by teachers and principals alike, they often leave

> teachers with too little confidence to mobilize what they have learned in order to infuse the curriculum with the various art forms. And, the occasional art or music teacher, hired at the discretion of the principal, continues to remain, in too many cases, in the isolated music or art room, peripheral to the real work of the school. (Paper delivered by the district arts coordinator to the American Education Research Association, April 11, 1996)

When asked to participate in CAL, Columbus Elementary School jumped at the opportunity to work formally within an interdisciplinary arts curriculum since the arts had always played an important part in the school's culture. During the 1995-96 academic year, for example, a teacher who was not a member of CAL used dance to study the social culture of

different decades, from the 20s to the 70s. Indeed, looking at history through the arts had been typical of the kind of inventive strategies that teachers at the school had used over the years.

Exhibiting such creative behavior is definitely the product of a school that believes in bringing a number of innovative programs to infuse energy and fresh ideas into its staff, although the number of programs at Columbus Elementary School can seem somewhat overwhelming to an outsider. The first time I visited the school, I wrote in my field notes:

> While I waited for George, I looked at the display board on the northeastern wall of the entry way. A huge basket made of brown paper was overflowing with red apples (also made of paper). On each apple was written the name of a different program at the school. CAL was represented by one apple. I was going to count them, but George appeared. I couldn't get it out of my mind, and as we walked upstairs, I wondered if the school viewed CAL as just another apple in the curricular basket. (Field notes, January 1996)

Since, historically, Columbus Elementary School had been the home of many arts programs, CAL walked confidently through the school's door—greeted effusively by principals, teachers, and students. During Year I, four teachers from Columbus Elementary School participated in CAL; during Year II the number went up to five. Year III added five more teachers, making a total of fourteen teachers who would have the CAL experience. This is certainly a "critical mass, a number that could have the ability to affect the culture of Columbus Elementary School]," according to the acting principal (CAL meeting, June 10, 1996).

Mary: The Acting Principal

During the 1995-96 academic year, Year II of the program, Mary served as Acting Principal of Columbus Elementary School. During her

tenure, she had an open-door policy, where teachers could drop in to talk about their problems or concerns, related or unrelated to CAL. Mary was an avid fan of the program, as was the principal before her. She was on its board of advisors and, in spite of her hectic schedule, made time to attend the monthly meetings. That she was such an advocate of arts education is not surprising considering that she was at one point a professional pianist and the executive director of a national chamber music association.

At a meeting between CAL principals and participating teachers, Mary led her staff in a discussion of how to mobilize the existing resources for Year III of the program. Her message was that CAL must remain a vital force at Columbus Elementary School, not only the following year, but even after the program was over. The following notes recorded that meeting:

> Mary listened attentively to Ana, who worried that "she didn't have the skills yet." She nodded when Sue Ellen suggested that "it would be interesting to have a unifying concept in the school." She also wholeheartedly agreed with George, who said, "Planning time, having meetings with the teachers...this is a critical piece and this is a piece that has been missing."
>
> To bring the incumbent principal, who joined the meeting halfway through, up to date, Mary said that "CAL goes very well with the school's philosophy." She suggested that doing more "buddy classes across grades," pairing up CAL with non-CAL teachers would help to disseminate the program's message. When Sue Ellen said that she "didn't understand the full commitment that CAL required," and suggested that "new teachers should be told," Mary agreed that this would be helpful. Ana voiced her desire to remain in the program during Year III. "Two years is not enough," she said. Mary responded: "CAL is a way of approaching curriculum. That is why we all need to come back. It's not a formula."
>
> Mary helped the group develop strategies that would have long-lasting effects: The teachers agreed to form a committee which would meet regularly, "come rain or come shine," and to create a resource center that would display materials and/or ideas being used in CAL projects. The group felt that the financial resources

> were not enough for everything they wanted to do—they mentioned wanting "mentors in other disciplines"— and Mary helped them see that there were ways to "seek out expertise without spending additional dollars." The most important message she left them with was: "The pedagogy is not what CAL is about. The most important skills are thinking skills, what thought processes you bring into the experience." (Field notes, June 10, 1996)

Mary had her fingers on the pulse of CAL at Columbus Elementary School. Once, after attending a CAL session during which she had taken copious notes, she told George and me: "I can't believe what those kids did with the raps. This is so exciting. I've got to make time to come into the classrooms more often. I just loved seeing those kids. They were so engaged" (Field notes, April 1996).

Although I did not see her often in the classrooms, Mary seemed to know what was going on with every one of the participating teachers:

> I have seen a lot of growth in Rita, in most of the CAL teachers for that matter. Did you see what Sue Ellen's students did? George has done such a wonderful job here. I love walking down the halls and hearing the music, seeing the art. (Interview, June 1996)

Mary was definitely a welcoming force for CAL and was committed to its success at Columbus Elementary School.

George: Profile of a CAL Mentor

> I remember the day last year when one teacher was, instead of yelling at the kids, on the carpet, rolling and laughing with the kids....My one teacher who, when I first came here said: "I have these band instruments over there." She wouldn't touch them because she didn't know what to do with them. By the end of the year, it was:, "Where are the instruments? Let's check it out, let's make instruments." Seeing how the kids could make instruments, especially this one kid who had a very rough home situation.... At first he was very disruptive. He had a poor attitude. He discovered music, discovered the keyboard. The change in this child was just like Jekyll and Hyde, it was just incredible. This kid would sit with his hands closed so tightly it would make his skin turn white. He was so into it, raising his hand, waving, waving: "I know how we

> can do this, we can use our imaginations." This from a kid who at first couldn't have cared less. Seeing children so excited....Seeing the kids seeing themselves or hearing themselves is very rewarding. Having them really understand the quality of sounds on the instruments that they created. I guess a lot comes out to this Aha bit! You see a kid make a connection and smile and perk up, that's just great! (Interview, December 1995)

This was George speaking, the music mentor assigned to Columbus Elementary School. His passion for and commitment to the program was also demonstrated by the amount of time he spent doing CAL-related activities (see Appendix F for lesson plans he developed). In fact, during Year I, he gave so much to the program that at one point he felt he had to pull back to save himself from burn-out:

> I've got to find a way to manage time better, not so much in a I'm-wasting-time way, but in taking on only that which is do-able. I keep saying that I can squeeze it in or work more, but in fact the hours are all used up. So I need to cut back and prioritize. That means (1) no more extra projects; (2) make a schedule at school, and that's it; (3) remember that your best doesn't mean driving yourself to death or thereabouts; (4) you can't do everything for everyone. Say no sometimes; (5) remember the long-range goals/priorities. (Log summary covering period between January '95 and June '95)

When asked how he had changed his approach, he said:

> What I'm trying to do differently is really work on developing the teachers' confidence so they can take on more of this and I can do less direct modeling and be more of a sort of advisor. More co-teaching, instead of me teaching them. (Interview, December 1995)

During my field work at Columbus Elementary School (three days a week for six months of Year II of the program), I tagged along behind George—rushing up and down the stairs, in and out of classrooms, to a planning session, to a class, logging instruments here, there, everywhere, helping George model lessons for the teachers, assisting in his work with the students, "debriefing" about the day's activities. No matter how hectic

the pace, George's attitude was consistently upbeat. As a result, teachers and students alike looked forward to working with him.

One teacher said:

> Thank you for providing us with such a fantastic mentor. George is the most wonderful, kind, always prepared person to work with. He has contributed so many positive ideas. My children love him. He is just fantastic with them. He is a great human being. (Reaction paper, 1995)

Another said:

> The children adore George and so do I. He seems to enjoy working with the children and shows an experienced and deft hand in running our class lessons. (Reaction paper, 1995)

Indeed, I noted that the children enjoyed having George around. One of them said: "George is nice. He's not mean like some teachers." Another student remarked: "I like George. When you and George come to our class, we do fun stuff. "

A professional musician and doctoral student at Teachers College, 37-year-old George wore shoulder-length hair pulled back into a pony tail, a full mustache, and a beard. George was soft-spoken, rarely raising his voice in the classroom. When he did, it was only to be heard rather than to discipline. While sometimes I wished for more fireworks from him, his laid-back style seemed to work well with both teachers and students. I noted that "teachers open[ed] up easily to him, and that, delighted by his presence, students [ran] up to him to say 'hello' the minute they [saw] him" (Field notes, 1996). The administration at Columbus Elementary School also expressed its satisfaction with George. The following comment, made by both the assistant principal and the administrative assistant, appeared in my notes a number of times: "George is wonderful. He's contributed so much to CAL already."

I, too, enjoyed working with George. While he knew that my involvement with CAL was motivated by my research, he made me feel valued and let me know that my presence helped him:

> Once again George thanked me before we said goodbye. "O.K., guy," he said, "thanks a bunch. I really appreciate everything you did. It makes it easier to have you there." (Field notes, April 23, 1996)

George also worked well with Carla, a dance mentor who joined the program during Year II and came to Columbus Elementary School towards the latter part of the second semester. Although she was at the school most often on days that George was not, when their schedules coincided, George tried to integrate the two disciplines into a classroom activity. The following vignette shows how he made use of her presence to accommodate a teacher's request:

> The children in Doreen's class were supposed to be working on a documentary and had already done some videotaping, which we were going to watch and discuss today. Instead, when we walked in, Doreen said that the kids wanted to do some dance. Since Carla was with us, we divided into two groups. One group was going to work on music and the other dance. While this was quite different from what George had planned, he didn't resist. George and I stayed in the classroom with one group, and Carla and Doreen went with the other to find a room where they could work undisturbed. (Field notes, April 24 1996)

Flexibility on the part of the mentor is often cited as key to the success of any mentoring relationship (Egan, 1986; Schwarz & Switzer, 1988; Sipe, 1996). George exhibited this quality in his dealings with Carla and in his work as a mentor in general. Writing about a planning session, I said:

> When we work with Doreen, George is very relaxed. While he tries to be accommodating and responsive to all his teachers' suggestions, he seems to be particularly at ease with her. I wonder if this has to do with the kind of teacher Doreen is. She is process-

> oriented and very much in sync with George's ideas. Our planning sessions with her are tension free. This is not to say that she is passive. She asks questions until she understands what George wants to do. If she wants to change a particular lesson plan, however, George accepts it willingly—ultimately, they are going after the same thing. "I don't want to push them, to make them feel that finishing this piece is what's important," she said today. "We're not near where we should be if we're going to do this documentary. Let's just stay with the process and not have any preconceived ideas as to what the end result should be." George answered: "Hey, I'm with you." (Field notes, May 7, 1996)

When a class was not in or otherwise engaged, George found ways to make his time at Columbus Elementary School count, "offering additional support to the teachers that were available" (Field notes, May 6, 1996). He also dealt with unexpected classroom situations with panache. Once, discarding his lesson plan, he turned a teacher's birthday into a CAL opportunity:

> We waited outside Doreen's room for more than ten minutes. The class had gone to Lincoln Center and was late getting back. At last, they arrived. "Do you know it's Ms. Caramella's birthday?" Melissa asked. George felt that, coming back from a trip, the kids would be too restless to concentrate on the lesson he had planned. While the students filed in and headed towards their desks, he asked Doreen what to do. She shrugged her shoulders. Without waiting for everyone to sit down, he went into action, using the student's question as a springboard.
>
> "So, today is Ms. Caramella's birthday. What age do you think makes a person old?" he asked. The answers varied. Some said "twenty," others "forty," others "seventy." "What would be good about getting old?" he asked next. A boy answered: "Wisdom, you gain wisdom when you get older." "And how do you get wisdom," George asked. "Through experience," said another student. Others nodded in agreement. By now, everyone was sitting down, all eyes glued on George. He asked the students to repeat the word "experience" *forte*, then to say it *fortissimo*, then *piano*, and then *mezzo piano*. Next, he asked them to say it *allegro*, *andante* ,and *lento*. When the class wasn't sure what one of these terms meant, he went around the room asking questions until someone came up with the answer. He was careful not to give the definition away, but to have them arrive at it on their own.

> After he had exhausted the exercise with the word "experience," George wrote on the board in big letters HAPPY BIRTHDAY, MISS CARAMELLA. Then, he asked the students to do a *crescendo* as they said "Happy Birthday," followed by another *crescendo* on "Miss Caramella." Next, he drew the musical sign for *crescendo* and for *decrescendo*. (Field notes, 1996)

While this demonstrated George's ability to be spontaneous, he did not take being flexible for granted. As he wrote in his journal:

> I found myself getting uptight that my plans were disrupted...bad attitude. Lesson Learned: stay loose, flexible, go with whatever, it will all amount to something. Remember the many possible routes to your destination. (Journal, 1995)

George knew that his success at the school depended on "a high quality/communication dynamic between teacher and mentor" (Log, 1995). Research supports that this two-way communication is important to the success of any mentoring relationship (Egan, 1986; Harnish & Wild, 1993).

George worked hard at maintaining an open relationship with all his teachers, adapting his role to fit the individual practitioner. He never lost sight of the fact that his job was to "empower the teacher in a way that nurture[ed] her/his use of the creative arts and process-oriented learning in the classroom" (Interview, December 1995).

Even when George disagreed with a teacher's approach, he was there patiently waiting to jump in when needed:

> The students were rehearsing a piece they were planning to present in a few weeks to the whole school. As they repeated different sections over and over, Sue Ellen kept moving about, yelling "louder, I can't hear you," or "a little more emotion. Say it like you mean it." Sometimes, she'd say, "Slower, I can't understand a word you're saying." (The students seemed to be loosing their focus, and interest.) While Sue Ellen waved her arms around in an effort to keep control of the students—"I don't want to have to tell you to keep still one more time"— George sat in the auditorium, silently, a passive observer. I sensed that this

> experience was difficult for him. His face was painfully contorted. At one point he leaned over to me and said, "I hate this." (From previous conversations we'd had, I gathered he meant that he would have preferred more "process" rather than this "product-oriented activity.") Yet, at the end of the rehearsal, when Sue Ellen turned to him and asked for his opinion, he addressed the students: "You have to pay attention to your teacher. Listen to what she's telling you. She wants your commitment, your commitment to the piece. You've worked very hard and you've done a great job. You've got to get out there now and make us believe in what you're doing. You can do it!" (Field notes, May 8, 1996)

George never let Sue Ellen or her students know that this was not an activity he would have chosen.

His lessons were in fact determined or modified by the students' response to his teaching. Here's a typical entry in my field notes: "George gets his cues from the children. If something is not working, he'll change it until he gets the reaction from the students he wants" (Field notes March 26, 1996). Another time, I jotted down: "He's quite adamant that students should be the ultimate barometer in determining what should happen in the classroom" (Field notes, April 23, 1996). This was corroborated during an interview. George said, "Sometimes, you just know that the best thing to do is to leave. You know from the kids that nothing is going to happen that day" (Interview, 1997).

While students' behavior affected how George proceeded in the classroom, giving all the children an opportunity to experience the creative process was at the core of his philosophy of teaching. "Music is for everyone, not just the gifted," he said one day as we hurried from one classroom to another (Field notes, May 8, 1996).

In his journal, George had also written:

> The kids are making the creating here. This is a lot more of the kids, by the kids, for the kids, rather than teaching the kids the tools to appreciate the external work. I know that Lincoln Center starts

> with "here is the work." I start with "here we are." I'm not trying to create little performers. I don't know what other people are doing. But what I think makes us unique, and this is different certainly from any musical experience I ever had as a kid, is to make this about making music and then reflecting on what we made so we can then make better music. (Log, 1995)

To provide these unique experiences for the children, George's activities fell

> along a continuum that roughly ran from modeling by running a particular class to just being present as reassurance and an extra pair of hands. (Questionnaire ,1996)

This is what he had done with Sue Ellen. He was there to reassure, to encourage and applaud her efforts.

Whatever the activity, George's lessons were never planned for the sake of covering specific standards. In his view, standards were just "a list against which to check activities that [they]'ve done in the classroom, not mandates." In his journal, he admitted to being somewhat baffled by the "standards thing" and wondered how they were supposed to influence assessment:

> I've found myself questioning a bit what I'm doing...actually as I think about it, this started when I read the Standards thing. Maybe I'm falling into the *coverage* trap. I'm not piling up a list of content covered in the traditional sense: Show what the children know. Maybe what I'm feeling is that the kids are learning, many of them really are learning, but I'm not certain what. I know what they are thinking. I wonder if it might not be a valuable idea to get an assessment not just of, but from, the kids as well. Ask them what they have learned, liked, disliked. How their ideas or perceptions have changed. (Log, 1995)

George emphatically told me that he was not "about telling a teacher to cover Standard #2 today, and Standard #5 next week." His idea was to give the students and teachers alike an "active experience, to make

them explorers in the creative process. Standards will fall where they may" (Field notes, June 3, 1996).

George was convinced that the Teaching Artist/Mentor was paramount to the success of CAL. Without a mentor, he said,

> very little would happen in the classroom. Some teachers would try something here and there but that's it. This gives the teachers the chance of being the kids. That's important...to give the teachers the perspective of their students. However, the stuff from here would not transfer well into their classroom without our participation. I honestly believe that. If they can never come to TC but if they had us, the project would still go—differently, perhaps not as effectively—but it would still go because I make the teacher participate. I don't let him just sit back and be a passive observer. I tell them: "What do you think, Ms. Smith? What's your sound? What's your idea?" This is not a passive experience for them. (Interview, December 1995)

In spite of the importance George placed on the mentor, his ultimate goal was to move the teachers toward independence. As he said: "When I can withdraw from the process, yet the process goes on....then I'm happy" (Interview, 1997).

George was invited to join CAL in December 1994; he had not applied to it.

> In meeting with [Project Director], she told me that this program was getting off the ground and she asked me if I would be interested in participating. I, of course, jumped on it. It seemed that it would be good for me, because it was what I'd like to do. She, I must say, was very good in couching it in these terms, that this was an opportunity to contribute. (Interview, December 1995)

Research suggests that the training of mentors is important to the success of any mentoring relationship (Busby, 1989). However, George did not receive any specific training to become a CAL mentor. In his view, "this was not negative." He had made a living mostly as a performer, but had always taught—private lessons while he was in college and, from 1982

to 1984, teaching music in an after-school program for children on the Lower East Side in Manhattan.

Because teaching seemed like a natural career for him, George had gone back to school to pursue graduate studies in music education. His experience at TC confirmed that he had made the right decision.

> I came with a certain amount of trepidation. What would this be like? Because I felt in many ways I knew how to teach, because I'd done it for a long time, since I was in college. I was very pleasantly surprised that Lee's approach to teaching—even within this department—is unusual, is very much like my own approach to music-making and my own approach to teaching. I think I've become more sophisticated. I have a broader palette as a result of my experience here. But the things she did were not a big surprise, except in the sense that, "Wow people are doing that in a school." For instance, [a music conservatory] was very unsatisfactory, as far as I was concerned, in that it was rigid: "This is what we do, this how we do it." There was no room for individual take: "Memorize this. Bring this back." Even in the jazz pedagogy. I've always been an improviser. This way of teaching is very similar to my way of playing. If when I'm playing I'm using certain structures, either initiating structures, or signposts, I call them. Teaching in the classroom is much the same and rather than having this composition as a set thing, you have areas to connect in whatever way it seems right at the moment. (Interview, December 1995)

When George joined CAL, he was in his second year at Teachers College. He felt that "things happened very fast" but was ready for the challenge. In particular, he felt that his age was on his side:

> I've been teaching and playing and dealing with people, and dealing with life, and dealing with my own child longer than a lot of the other mentors. Since so much of this, and I really believe this, is about people, I've had a lot more experience dealing with people than someone who is ten or fifteen years younger than I. And so, in that regard, maybe I had an advantage. (Interview, December 1995)

While he did not receive CAL-specific training, he certainly fit the guideposts CAL had established for its mentors. As stated in Chapter I, CAL expected its mentors to:

> (1) be knowledgeable and have command of subject matter within the subject-grade level they are working;
>
> (2) have sensitive, psychological social flexibility;
>
> (3) be team players, able to give, take and share;
>
> (4) possess a clear understanding of their role, that being to empower participating CAL teachers; and
>
> (5) have obtained outstanding ratings in their completion of 6-9 hours of TC graduate methods course which pedagogically parallel the CAL workshops.

Although I was not privy to his ratings in TC graduate courses, I could see that George matched well the other CAL mentors' requirements. In my observations, I noted that he "knew his subject matter" and was "flexible in his teaching approach." I reported that "he was a team player." This was apparent in the way he interacted with teachers, with Carla, and with me. I also wrote: "Above all, he's not interested in CAL for his own glory, but wants to make sure that teachers are empowered to integrate the arts into their curriculum, ultimately with little or no outside help" (Field notes, 1996).

If training and matching mentors to site are critical to the success of a mentoring program, so is ongoing support to mentors (Busby, 1989). George felt that help was there for him when he needed it. During Year I (school year 1994-1995), there was a specific situation that prompted him to seek advice:

> There were things happening in a classroom that I needed to get guidance on—given who I am. If I was their principal I would know exactly what to do. If I was their supervisor, their co-teacher, I'd know what to do. But I'm their guest. How do I deal with this situation? I had my own strategy, but I felt that I needed to alert my own supervisors, so to speak, that this was happening and take advantage of their experience. [Project Director and Project Coordinator] were there for me. (Interview, December 1995)

For additional support, George attended monthly CAL meetings with other mentors. At those meetings, he shared his experiences and heard others elaborate on theirs. This, he said, was "invaluable" (Field notes, 1997).

George certainly saw his CAL experience in a positive light. As a result of CAL, he said,

> I will be a more cogent, articulate, and flexible educator. I've had the opportunity to learn from many devoted and experienced teachers. (Questionnaire, 1996)

This supports previous research, which suggests that a successful mentoring experience is one that is beneficial to both parties (Schwarz, 1988).

Working with George

Normally, our day at Columbus Elementary School started in the main office on the first floor. George and I would meet there, say hello to the principal, if she was around, and check in with the administrative assistant to make sure that nothing unexpected was happening that day. If a class trip or a test had been scheduled for one of our classes, we would check with other teachers to find out if they were available to meet with us. According to my notes, schedule changes happened often: "Sue's class was taking a test today. We were told to hang around just in case they finished early." Another time I wrote: "We only found out today that Doreen's class was at Lincoln Center." The same week I wrote: "Sue Ellen's class is not here. This is the third week in a row that we haven't worked with her students." Sometimes the extra time provided by a class's absence benefited another class. "We had two hours to work with Doreen's students. What an exciting session this was" (Field notes, May 6,

1996). However, often teachers could not accommodate us at the last minute: "Today, we left early because Doreen's students were on a field trip and no one else was free to use that class period" (Field notes, May 21, 1996).

In Rita's Room

As a rule, the first class we saw on Mondays was Rita's. Beforehand, George and I would go to the CAL closet, down the corridor from Rita's room, to get what we needed. Besides carting a couple of boxes filled with musical instruments, we would wheel a TV monitor, a CAM recorder, and a tape recorder into Rita's room. George regularly brought blank audio and videotapes. While we were collecting the instruments, George would fill me in on what he planned to do and would give me specific instructions: "Work with Keith. Let's give him some individual attention to see if that keeps him from acting out" (Field notes, April 22, 1996).

Rita was the nervous type. She often talked about her "lack of knowledge in the arts" and how awkward this made her feel. While I wrote in my field notes that "she need[ed] a lot of hand-holding," her discomfort seemed to stem not so much from the new ideas that CAL proposed, but from her lack of confidence as a teacher. "I don't know what to do with them to keep them quiet," she said. Her frustration in class often resulted in her "raising her voice" (Field notes, 1996). Once, I wrote: "After yelling at the kids and getting nowhere, she seemed so defeated that I thought she might burst into tears (Field notes, May 6, 1996).

George was aware of Rita's insecurities and was gentle in guiding her:

> After class, we sat down with Rita to discuss next week's lesson. "Where do we go from here?" George asked. She seemed unsure. "We could write a story," George said. "I did a video with Alice's class last year about seeds sprouting. Why don't I show you that tape and have you decide if this is something you want to try." She nodded. I sensed that George realized she needed a boost. He told her: "You know, the kids are figuring out what we're doing and you're figuring out what we're doing. Remember at the beginning how scared you were?" "You're right, I'm beginning to feel a little more comfortable trying out these ideas," she said slowly. Then, doubling her speed, she added, "although not totally yet." "Oh, but you are, you are," I added. (Field notes, March 5, 1996)

The students in Rita's bilingual class were 6- and 7- year-olds. While classroom management was an ever-present issue in her room, students' behavior fell within the expected range of expression for children this age. I noted that "the teacher's and mentor's expectations of the students were at times unrealistic":

> Rita still has trouble controlling the children. True, they are fidgety, talkative, even when they've been asked to remain quiet. But I think the problem is with the exercise. The exercise goes on too long and demands too much of the children. Students are not active enough. There is too much time spent listening and asking the children to be reflective. The teacher insists that the children remain perfectly attentive and still throughout. They can't. (Field notes, April 22, 1996)

These students, I noted, "enjoy the process of discovery—e.g., exploring sounds on the instruments, making up pieces, working in small groups." Based on my observations, I concluded that these students were learning. "Construction and assimilation of knowledge," I wrote, "is taking place, even though reflection and self-control are still difficult for them " (Field notes, May 6, 1996). The following vignette is a typical example of how students behaved in this room:

> Keith did not act out today. My asking him to help me lay down the instruments seemed to have done the trick. He was busy and felt important. Also, because he was able to pick his favorite

instrument (a small drum), he didn't get into a fight—as normally happens when he doesn't get the instrument he wants.

After everyone had picked out an instrument, George asked the class to make three different sounds, and to make the sounds "loud, soft, long, short." After that, he said, they were going to make a drawing representing their sounds. Scattered around the room, students explored their sounds. Rita and I handed out blank pieces of paper and color markers. Afterwards, Rita, George and I moved about the room to offer support. "I only have two sounds," Mario told me, waving his maracas at me. After he demonstrated, I said, "What would happen if you tried playing the handles together?" His eyes lit up. "Yeah," he said, as he rubbed them against each other.

It was pretty noisy in the room by now, and everyone except Emma was fully engaged. Students demonstrated their sounds to each other and some borrowed their friends' instruments to try other sounds.

After a while, they worked on the drawings. When they finished, they formed a circle, ready to demonstrate. "No part of your body can touch the instrument," George reminded them. Students were expected to put the instruments down on the floor and not to touch them until asked to play. This was not easy for them, and George had to remind them over and over to keep their "hands off the instruments."

Rita sat in the center of the circle now and asked one student at a time to come to the center, put up his drawing on the blackboard, and play the sounds represented in the drawing. Hands went up constantly. Everyone wanted to demonstrate. But if not called upon, they couldn't sit still to hear the others. When Johnny took a turn, a big blue circle became a loud bang on his claves, a wiggly red line was a scratchy sound produced with one clave rubbing against the other, and black dots were represented by tapping the two claves together softly and quickly.

When Rita realized that she couldn't keep the attention of the students much longer, she said, "We'll continue next time." She looked at George, as if asking for help. Then she said: "Let's choose one of these drawings and move to it. How can we make long and short movements? Let's form five groups of five. Each group will come up with an interpretation of this drawing." Again, she looked at George. He nodded. I interpreted this as his way of saying "go ahead." (Field notes, May 14, 1996)

It became clear that George's reassurance of Rita throughout the semester had had a positive effect on her. She tended not to panic when something did not work and, as the above example demonstrates, found

ways to keep things going. I noted that "her confidence in her ability to initiate and conduct CAL activities improved as the semester progressed" (Field notes, May 20, 1996). As a matter of fact, when classes started the following year, George showed me an e-mail she had sent him: "I think I can do this pretty much on my own now. If I need help, I'll let you know" (E-mail, September 1997).

This showed that Rita had moved towards independence. However, when I visited the school during Year III of the program, I found that she had stopped doing CAL activities altogether. When asked to explain, she said:

> I spent so much time last year doing CAL—sometimes a whole morning—I decided I couldn't do that again this year. It was too much. I'm concentrating on reading, math. I had let all of that go. You know, without George here, I found one day that I had just suddenly stopped. Maybe, it's because I still don't feel I have the knowledge to do these things myself. Next year, we're going to be involved in a program with the Museum of Modern Art, and maybe because of my CAL experience, I'll know better what to do. (Interview, May 1997)

At the same interview, when I asked if meetings of CAL teachers at the school were being held on a regular basis, as had been the plan, her answer was "no." Then, when I suggested that this might have helped her to keep connected to CAL, she seemed unsure. "I'm really glad that I was part of CAL. I learned a lot. But it took too much time. I have to concentrate on other things" (Interview, May, 1997).

It seemed that she had not learned that the purpose of the program was to integrate the arts, rather than to use them in lieu of other disciplines. In other words, CAL did not need to take time away from reading or any other subject. When I asked her about this, she said:

> But I didn't really integrate CAL into my other subjects last year, you know, because it was hard to plan my lessons and make them coincide with the CAL lessons all the time. (Interview, May 1997)

I wondered if having a new principal had something to do with her decision not to continue using CAL in her classroom. Had she lost the kind of input and encouragement she had received from the assistant principal the year before? "Well, [the new principal] has her own agenda. I think she's very interested in theatre, but I don't know how she feels about CAL in general. She hasn't really told me what to do," Rita said (Interview, May 1997).

A critical theme that came through in Rita's case was the importance of the mentor's presence in the classroom. It seemed that once that presence was removed, teachers reverted to their old teaching styles. Another theme that surfaced was time—how teachers reacted to the time demands made of them to integrate a new program into their classroom activities. Both themes will be explored further in Chapter V.

In Sylvia's Room

After working in Rita's room, we normally went to see one of the Year I teachers. Afterwards, we would meet with Rita while her students were at lunch to plan for the following week. Then, after lunch, it would be Sylvia's turn.

Working with Sylvia's students provoked very strong reactions in me:

> I feel sorry for Sylvia. She can't keep her students' attention for more than one minute. She hands out pretzels when they behave and threats when they don't. "You can't handle going to TC so you're not going," she said, yelling. "I'm going to take one or two of you—those who prove they can handle it— and leave the rest of you here. But you won't be able to go to the playground. You'll have to stay in the room all day, until we get back from TC." Her

> voice seemed to be giving out, which was not so unusual, since it was 1:00 p.m. and she had probably been yelling at them since morning.) As students continued to hit each other, her assistant yelled out: "You're animals, you're all animals!"
>
> Sylvia made several attempts to get on with the class. After the students had calmed down, she asked them to name a favorite toy they could never part with. Afterwards, she was going to have them represent those toys through sounds. George and I had the instruments ready. One student said "a sports car" but immediately changed his mind. "No, I'll sell it for a million dollars," he said. "Well, I want you to name something else, something you wouldn't sell. Something you could never part with, even for a million dollars," Sylvia said.
>
> Suddenly, in a corner of the room, a fist fight erupted. "He grabbed my toy," one of the two boys yelled out. Sylvia went over to stop the fight. "You are not supposed to play with a toy now. We're only *talking* about toys," she said, the veins on her face popping out. After she had calmed everybody down, including herself, she tried a different tactic. "Instead of toys," she said, "we're going to talk about experiences at the playground. We are going to choose a playground activity and then represent it through sounds with an instrument." She was breathing slowly now, and seemed to be regaining control.
>
> This exercise, however, created the same mayhem. Some of the kids started hitting each other (again!) while others swung their instruments in the air and threw them on the floor. George took a drum away from Gino, afraid that he would destroy the instrument. (Field notes, May 14, 1996)

Sylvia's was a special education class: MIS II (Modified Instructional Setting II). Her students (10 boys), labeled "emotionally disturbed," had been referred to her by regular classroom teachers. Trained as a special education instructor, she had taught similar students for the past five years. But she hoped for a change. "This kind of work is very draining," she said. "I need a break, something easier."

Coming from a family of actors and she herself having been trained in dance, Sylvia wholeheartedly embraced the idea of bringing the arts into her classroom. However, she voiced concern that the process-oriented nature of CAL was causing problems in her room—although she made it

clear that this was not the fault of the materials but of the type of students she had:

> These kids need to be tapped into creatively, [but] you know it's the hardest to do because once you open up the floor, they all want to express themselves at the same time. And that's kind of hard in any class, but especially in my class, because they all want center stage...and this always leads to chaos! (Interview, June 1996)

Maintaining order in her classroom was indeed a constant challenge. Once I wrote: " Mario wouldn't sit still and he and Sylvia got into a screaming match, which soon escalated and ended up with other students joining the argument" (Field notes, May 14, 1996). On another occasion, I jotted down: "Rick and Gino were having a fist fight when we walked in. Sylvia took Rick out of the room. When Sylvia came back alone, she tried to talk to Gino about the incident, but he was too upset to listen. She spent more than fifteen minutes trying to talk to him. Meanwhile George and I waited to start our lesson" (Field notes, 1996).

Special classes are designed to accommodate children "whose interference with learning is so extensive that normal classroom procedures are largely impossible for them" (Kephart, 1967, p. 128). Kephart added that

> educational aims and objectives with respect to curriculum need to be revised in view of the probably limited attainment of basic skills by this group. (Ibid.)

Following Kephart's suggestions, George modified his activities, keeping them short and varied to maintain the students' interest. "George brought an electric keyboard and asked each of the students to play a melody on it. As long as we kept the exercise moving, it seemed to work well. 'One, two, three, play, go. Next! One, two, three, play, go. Next!'" (Field notes, February 7, 1996). Exercises that were long or required

interaction among the students were less successful. "They seem[ed] to bring out the worst in them" (Field notes, April 24, 1996).

Anker (1978) stated that "an emotionally disturbed child may be physically or verbally aggressive and hostile and considered harmful to himself or herself or to others" (p. 190). This suggests that the kind of behavior exhibited by students in this classroom was not unusual for this population.

While I agree with Graham (1975) that music and the other arts are wonderful outlets for self-expression, and that students with behavioral problems can benefit by learning through the arts, I felt "unprepared to handle Sylvia's students and wasn't sure how I could be helpful to her or to George." My field notes reveal my discomfort: "I find this class so painful." "So much yelling, so much tension." "Once in a while they'll do something wonderful—today, for example, John really got into his dance—but to get there seems so difficult." "Can these students be helped? If so, how?" "How can we deal with the arts when they need so much else?" "George tries so hard. I don't know that I would, or that I could, if I were here alone."

Indeed, George was "extremely patient and accommodating —always willing to try a new lesson, a new approach, hoping to engage the children, to find ways to motivate them" (Field notes, May 20, 1996). An example of this was when we went to see Sylvia to set a date for her class to go to TC. Sylvia was not sure that her students were up to the trip, but George believed that they would benefit from the experience:

> As we approached, we could see Sylvia standing outside, leaning stiffly against the open door. When we got closer, I saw Carla inside collecting her materials as if she were getting ready to leave. Meanwhile, the students were sitting silently at their desks with

> hands folded on the desk tops. "They are punished," Sylvia said, her face flushed. "It was terrible. They were O.K. for a while, but then suddenly, all hell broke loose." (Field notes, May 13, 1996)

In light of what had just happened, someone else might have given up. George did not, and when Sylvia suggested that another class accompany them on the trip, George accepted the idea, in spite of some initial reservations:

> George had never worked with Mr. Hopper's class, and he wasn't sure how these students would react to CAL. (Sylvia's class is challenging enough by itself, so I could understand why he would be afraid to throw an unknown element into the pot. But he'll do anything to make things work, so we went down to Mr. Hopper's room.) He invited us in and asked us to work with his class right then and there. Since we had a free period—Sue Ellen's class was taking a test—George agreed. "Tell me," George said to the students, "What do you think the first instruments were?" Some said "the wooden flute." Others responded "the voice," and others said "drums." George told them that "before there were instruments, there was the body" and that "you could make sounds with it." Then he asked them to close their eyes and to imagine themselves in a playground doing some kind of activity. They did so willingly. Later he told them they were going to represent those activities through sounds, using the body only. (Field notes, May 15, 1996)

There was a considerable difference between Mr. Hopper's and Sylvia's teaching styles. Mr. Hopper never raised his voice to address his students and was able to get their attention whenever he needed to. Sylvia, on the other hand, had problems not only in getting her students to focus, but in maintaining her composure. According to Dedrick and Raschke (1990), this is not unusual among special education teachers. They claimed that special education teachers exhibited a high percentage of burn-out due to job stress, and that as a result, their professional performance was affected:

> The teacher becomes quick to anger when students do not behave in appropriate ways. In matters of discipline there is a

> greater probability that a teacher experiencing job stress will resort to punitive measures to keep students on task. These might include yelling at students, excessive time-out...the classroom situation of the burned-out teacher is often one that is out of control. (p. 23)

Dedrick and Raschke also wrote about the inherent frustration that special education teachers experience at not seeing immediate results in their students:

> Teachers of behaviorally disordered students rarely get to see the long-term benefits of their ministrations. The input from other sources, in many cases negative and self-destructive, chips away at their efforts. Yet there is always the professional hope that through good instruction, firm limits and genuine understanding, these students will become less impulsive and more socially responsible. (p. 43)

Although the rewards were slow in coming, there were positive outcomes observed in Sylvia's room. As I recorded in my field notes:

> I had to face my own biases against working with this special population, and this in itself was worth the experience. I realized that patience and flexibility on the part of the teacher and the mentor are key to working with these students. I feel a lot more comfortable working in this classroom. Jimmy has done so well that he is going to be transferred back to a regular class next year. Also, the trip to TC was very successful: Mr. Hopper's class accompanied half of Sylvia's class and there was a lot of social interaction between Sylvia's and Mr. Hopper's students. There is hope! (Field notes, June 16, 1996)

While Sylvia was a pretty accomplished dancer and believed that the arts had an important place in education, she did not use any of the ideas she learned at the TC workshops. I believe this was because of the type of students she had and the daily challenge that their behavior presented to her. "Without George's direct participation, she concentrated on other things" (Field notes, May 21, 1996).

In fact, when I asked Jimmy what they did with CAL when we weren't there, his answer was "Nothing, we can't do anything when

you're not here. You've got the instruments" (Field notes, April 24, 1996). To him, the instruments meant CAL, although, in reality, the instruments were available to any teacher for use between CAL sessions. Furthermore, there were many CAL activities that did not involve musical instruments. The message here was the power of the mentor to motivate a teacher to action. Without the fuel that he provided, the machinery tended to stall. As Sylvia said:

> Having George come in, having Carla come in, having a specialist to work with—that made a difference. It's hard to do it on your own. (Interview, June 1996)

However, she hoped that with her next year's class—an MIS I—she would be able to incorporate CAL into her lessons more often:

> The students will not have the same severe problems that my students now have...I hope to be able to do some kind of real curriculum and throw in some CAL stuff all the time, you know....I hope that I will naturally carry over some of what I've learned from George and from Carla, even if they don't come in. (Interview, June 1996)

Unfortunately, during Year III, Sylvia found her "new class just as challenging, and incorporating CAL was not a number one priority" for her (Interview, May 1997). Again, without the weekly presence of the mentor, she concentrated on the "demands of the job" and CAL was not consistently part of her regular classroom activities.

In Letta's room:

On Tuesdays, first thing in the morning, we worked in Letta's room. Of more than average height, with perfect posture, and wearing a nose ring, Letta, a thirty-something, African American woman, possessed a powerful, theatrical presence in and out of the classroom. Normally clad in wild, colorful prints, she may have looked flamboyant, even aggressive

to some people; in reality, Letta was a soft-spoken, attentive teacher who put the needs of her students first.

In my field notes, the word "nurturing" appeared frequently in describing Letta. When the word was absent, the sentiment was the same. I wrote: "The interactions between her and the children are always marked by a loving, caring quality" (Field notes, April 9, 1996). The next example clearly demonstrates this:

> Krista was crying because a classmate had pushed her, and Letta consoled her. "I don't think she meant it. I'm sure if you talk to her that she will agree she didn't mean to push you, that it was an accident." She seemed to know just how much time she needed to spend with Krista without jeopardizing what was going on with the rest of the class. By the time Letta moved on to something else, Krista was smiling and talking to the classmate who had made her cry. (Field notes, May 21, 1996)

Relatively new to the teaching profession, Letta attributed her comfort in the classroom to her background as a dancer and working with children, although, she admitted to a few "tricks" that she believed helped her to "feel and behave with a degree of ease":

> The transition times, knowing when "that's it" with an activity. Know when it's over and move to something else. I do a lot of different things with the children. A lot of hand things, songs, playing detectives, trying to guess what I'm thinking about. Comparing my first year to this year, I find that I'm doing much better. I have a better handle on what to do with that dead time in between activities and knowing when it's time to move on. When you learn how to do that, you're *comfortable* in the classroom. (Interview, 1996)

The other factor that anchored Letta as a teacher was working with a mixed-age group (first and second graders). With the exception of two students, her second grade had been first graders in her classroom the year before. As she said: "This is nice...because they know what I expect of them and I know what to do with them" (Interview, June 1996).

Besides her physical appearance and her aplomb in dealing with her students, what stood out for me whenever I visited her class was that "nothing was out of place—unusual for a classroom of 6- and 7-year-olds" (Field notes, 1996). This was perhaps the result of years of working in the business world as an administrative assistant to support her dancing career. How she organized and maintained her room was my only clue that she saw herself as a "teacher who tried to be in control all the time" (Interview, June 1996). She so comfortably embraced CAL that I believed the process-oriented nature of the program was familiar terrain to her.

But Letta set me straight. CAL helped her see the value of "exploration in learning." She believed that without CAL she would have continued "a rather rigid approach to education as a way to keep control in the classroom." She added:

> I always thought there were limits because of the age of the children you're working with. I'm used to working with young adults, teenagers, and I found that there really aren't limits. You can't think that they can't do. It's just how do you translate all this to their language so they see things. And CAL has helped me with that. Because there's so much you can do. The music for example: "O.K. take an adjective and put a sound to it," and I was like "Wow, that's some concept." And once you get into it, it's so easy. So, with the little music I know and the African dance I know, CAL helped me to open up. Now I can explore together with my students without being afraid of losing control. (Interview, June 1996)

When I pondered why I had thought that CAL's philosophy resonated so clearly in Letta's approach to education, I realized that at CAL time, she normally took center stage. This is not to say that she ignored George's suggestions, but in our CAL activities, she was unquestionably the leading lady. Perhaps her background as a performer gave her the confidence to take command of an activity, even one she was not familiar with:

> Using discarded boxes, plastic bottles, and cans, and filling some with rice, some with beans, the class made musical instruments—maracas, drums. Some were unusual looking and hard to label, but they all made interesting sounds. The children were extremly engaged in the creative process and very serious about choosing just the right material in just the right amounts to create the sounds they wanted. "Should I put beans or rice?" "Oh, I don't like that sound, I'll put more rice in." "I'll take some beans out, I like the sound better," were some of the comments I overheard.
>
> Letta walked around the room paying close attention to what the students were doing: "That's lovely," she said to a little boy who proudly showed her his newly made drum. "Let me help you with that," she said to a little girl who was having problems keeping the tape on so that the beans in her maracas wouldn't come through. George and I helped to cut pieces of masking tape, which the students used to seal their instruments. When they were done, at Letta's suggestion, the class experimented playing five different sounds on their instruments. Most of the children were happy to demonstrate their sounds to the whole class. Only two students, claiming shyness, were reluctant. At Letta's encouragement—"you can do at least one sound"—they finally gave in and played one sound each. George tape recorded the children's efforts. (Field notes, March 5, 1996)

Having learned her role well, Letta performed it often. She did not restrict the application of music to CAL time, finding "many uses for it outside of the CAL period." She learned "to seize the moment" (Field notes, April 1996). Once, when George and I walked into her room, her students were talking about trains (subways). Although she and George had planned a different CAL activity for that day, Letta suggested that since they were already immersed in the subject, the students make up stories about trains and create music to fit those stories. George encouraged her to go with it:

> "O.K.," Letta said. "Tell me some sounds that you connect with trains. Some of the answers were "choo-choo," "ding-ding," "plank, plank, plank, plank." "Whooosh...that's opening the doors," a boy said. "Stay clear of the closing doors," someone piped in, imitating a conductor's voice. "Good," Letta encouraged them. "Now," she

> added, "I'm going to make some sounds and you have to tell me what it is that I'm trying to say." She went to pick out one of the instruments that George had laid out on a nearby table. "That's the train coming in," yelled one girl even before Letta had finished playing.
>
> Letta was very comfortable leading the class in this exercise. "What George, Lorenzo, and I are going to do now," she said, "is make up a story and play it for you. You have to tell us what you think our story is just by hearing it. You must pay careful attention because later you'll be making up your own story." After we demonstrated and the students explained what they thought our story was about, Letta asked the class to divide into five groups, to choose an instrument "either from the ones George brought in, or your very own—the ones you've made. Then," she continued, "each group has to come up with a story and portray that story not with words but with music."(Field notes, April 9, 1996)

After class, when I commented to Letta how impressed I was with how she handled this impromptu lesson, she responded, "I now try to use music whenever I see the opportunity, even when you're not here" (Field notes, April 9, 1996).

Letta and George worked well together. She credited him for encouraging her to take risks and giving her "the confidence to try things that she would not have tried otherwise" (Field notes, June 3, 1996).

> What worked well for me with George was his help with putting things in perspective. He made a lot of suggestions. There were times when I was lost on where to take it, what level to go to, and he would just come up with ideas, or he would just suggest something. He didn't come in and try to take anything over. He was more like a bystander in a sense, sort of helping me out when I needed help, instead of coming over and saying "We have to cover this and that, one, two, three, at such and such a time." It left a lot of room for exploring. (Interview, June 1996)

While she was now comfortable using music without the mentor's presence, this confidence did not extend to the other arts. The year before she joined CAL, she had tried integrating dance into her curriculum, and in spite of her dance background, she had not known "how to bring it all

together, how to make it interesting. I felt there were some missing pieces" (Interview, 1996).

Even after attending workshops in those disciplines at TC as part of her CAL training, Letta still lacked the confidence to bring what she had learned into the classroom without mentors.

> On one hand it was great the rapport that George had with the children all year...but, on the other hand, I would have liked a storyteller...the other arts as well. I tried to do visual arts, but I'm sure I could have done something more fantastic. You know, my thinking is, it didn't go but so far in terms of what I could have done with the murals, in trying to depict a story. I felt I could have used a little bit more help in those areas. It was great what we did with George in music. We needed similar support in the other arts. (Interview, May 1966)

Letta was certain that after CAL, no matter how many of the arts she integrated into her curriculum or how often, "the arts will be in my room. I will always use them with my students from now on" (Field notes, May 1996).

My observations in Letta's room pointed to the importance of having a mentor to help with the implementation of an integrated arts program in the classroom. It was clear that a music mentor had helped Letta eventually solo in that discipline and that, without mentors, she lacked the confidence to fully integrate the other arts into her curriculum.

In Doreen's Room

After working with Letta, we would have a planning meeting in the teachers' lunchroom with Doreen, which would last approximately half an hour. From there, we would go to Doreen's second floor classroom to work with her students.

Doreen, a bilingual 5/6 teacher, was born in Puerto Rico. She came to this country when she was about 9 months old. Because her family spoke only Spanish at home and all her friends were of Spanish descent, she spoke no English when she entered first grade:

> I didn't understand a word Sister Ana was saying, not one single word. I had no idea what was going on. But I was savvy enough that I got my friend—I met a friend, Frances—and I got her to do my work for me until I got caught. And that was the end of that. I was then placed in a seat right in front of the teacher's desk so that she could watch every move I made. (Interview, May 3, 1996)

By the time she was in third grade, and having been told by teachers not to speak Spanish at home, Doreen had lost her fluency in the language. It wasn't until high-school, through taking classes in Spanish and with the help of her mother, that she regained it.

In college, Doreen majored in Spanish. It was then that she developed a sense of pride in her heritage. This cultural pride, and a strict Catholic upbringing, informed her work as a bilingual teacher. She loved speaking Spanish to her students, although she was gentle with those who were not fluent. "She made sure that they understood what she was saying without making them feel stupid when they didn't" (Field notes, February 27, 1996). Most of all, she paid attention to what her students had to say. "I listen to kids, I let them talk. I won't do to them what was done to me. I was never allowed to speak, to voice my opinion. Never" (Interview, May, 1996).

Because she listened to them, Doreen was well liked by her students. I often found them gathered around her, vying for her attention. "She's the best," a student said. When I asked him to explain, he responded, "She's kind, and she's fair" (Field notes, March 26, 1996).

At Columbus Elementary School, Doreen's teaching assignments had been varied:

> I taught first and second grade classes. I must have done it for about five years. Then Bernie, the principal, asked me if I was willing to take a fifth grade Spanish class because they were having difficulty maintaining discipline and he thought that I would be able to do it. So that's how I got switched to a fifth grade. And the following year, I got switched to a 5/6 English class. Then I went back to fifth grade English. Then I ended up with 4/5 English. It was still a Dual Language program, but I taught the English component. Then I ended up with a fifth grade, the way it is now. (Interview, 1996)

The only grades she hadn't taught were Kindergarten and the 3/4 combination.

Perhaps it was this range of experience that gave Doreen's teaching a certain patina. In the classroom, she conducted her activities with great ease, although working in and through the arts was a newly gained skill. She had lacked confidence in this area and had joined CAL precisely to change that. Nevertheless, she admitted to not knowing initially "what CAL was really about, what it involved" (Field notes, 1996). "What I was told was, we dance, we paint, we sing, we play. So I said I'll go for that. So that's how I got involved" (Interview, 1996).

In spite of her affinity with CAL, Doreen still referred to herself as "not an artist"—probably because she had not taken any art or music courses in school. Certainly, CAL was not her first experience in the arts. She had participated in a Lincoln Center Institute program the year before. While she found many similarities between the programs, she said that the Lincoln Center Institute was "geared towards seeing a performance...CAL is using the arts to integrate into your curriculum." CAL's approach suited her best, she said (Interview, May 1996).

Doreen was a process-oriented teacher and worked well with George. He very much fit her concept of what a mentor should be:

> I don't want a teaching artist coming around here and telling me, "This is what we're going to do, this and this." One reason why George and I get along so well is that our thinking processes are very similar. I don't like rigidity. I like to be flexible. George is very process oriented. He goes with the flow. If he sees something occurring with the children, he goes with it. If he sees that it's not happening, then we'll think about it and revise it, and that's generally how I do things. It's not a blueprint, it's not etched in stone. It's going with what the kids are able to do." (Interview, May 1996)

It was quite apparent that Doreen took her cues from the students. At the beginning of the school year, for example, a prowler had slipped into the school. Over the loudspeaker, the principal had instructed all the teachers to lock their doors until the police came and arrested the intruder. The students in Doreen's classroom were understandably very upset about the episode. Doreen felt it was important for them to explore their feelings and asked George for his help. He suggested that they do a video, and provided the camera along with many suggestions: "You can interview the principal, other teachers, yourselves, follow the path of the intruder" (Field notes, February 14, 1996). The students loved the idea.

Because of scheduling conflicts, however, George and I were not always able to meet with Doreen's class, and this affected the video project; it lost momentum. Yet, Doreen maintained her enthusiasm for using the prowler episode to generate CAL activities: "I'm not after a final product," she said. "Whatever we do, we can relate it to this incident. It doesn't have to be a video" (Planning session, May 1, 1996).

Although she took her students' suggestions seriously, Doreen was not afraid to lead them, however gently, down a different path if she felt their demands or expectations were unrealistic. The following vignette

shows how she convinced them to focus their attention away from making the video:

> We watched some of the footage the students had made. First, shots of the playground showed children engaged in various games. Then, jerking this and that way, images of the front door and school corridors went by at breakneck speed. (It seemed that the person holding the camera was videotaping while running to give the feeling of the intruder rushing wildly through the school.)
>
> Afterwards, students spoke to the camera about their feelings when they heard of the prowler. "I was afraid," said one girl." I wanted to go home," said another. A boy added, "I was just only a *little* scared."
>
> After we finished watching the video, Doreen addressed the students: "You know, this is really great. How many people agree?" Very few hands went up. "How many of you think that we have enough time to keep shooting, do more interviews, do the music you wanted to do, edit the piece?" Less than five hands went up. "It seems like most of you don't think we have enough time. And you know what, I don't think so either." She added, "I suggest that we continue doing stuff around this theme, but that we don't worry if we don't have a finished piece at the end. "Most of the class cheered. There were a few rumbles, however. One boy said, "I want to do the video." Another added, "This was fun." Doreen reassured them, "We can still videotape everything we do. Let's see what happens. I just don't want you to be disappointed if we don't have enough time to complete the video. You have enough pressure with all the end-of-the-school-year stuff."
>
> After Doreen made sure she had everyone's attention, she continued, "O.K. what we are going to do today is divide into two groups: one group will work with Carla and Lorenzo, and the other group will work with George and me. My group will work on creating music with the instruments you made. Lorenzo's group will work on dance. Each group will work on a two-part piece. The first part will reflect your feelings *before* you heard about the presence of the intruder in the school. The second part will be about your feelings *when* you heard about it." To make sure that her instructions had been understood, Doreen asked, "Can somebody repeat to the class what I just said?" She selected a boy who had raised his hand, and he repeated her words almost verbatim. (Field notes, May 7, 1996)

While it might have seemed that Doreen guided her students in an impromptu manner, actually she had discussed her plans very carefully

with George beforehand. She knew exactly where she was going and had taken into consideration his suggestions. Although she took charge, being the leader was not something she felt "she always had to do to make herself look good in front of her students." In fact, "when working with George, she engaged in a choreography with him—each partner taking spontaneous turns at leading and following in a dance so precise that it looked carefully rehearsed" (Field notes, April 24, 1996).

Doreen showed the same give and take in working with me, although when asked about this, her answer surprised me: "Well, when I first heard you were a researcher, I said, 'No way, I don't want him in my room.' But then, I found out you were a musician and I said, 'Put him to work'" (Interview, 1996). Obviously, I had only been aware of the latter feeling.

Here is a typical example of how we worked together. We had divided her class into two groups, each group made up of dancers and musicians. While George and Carla went to another room, Doreen and I stayed in her classroom to work with the remaining students. Our musicians were adamant about not changing their piece to accommodate the dancers, and Doreen gave me free rein to handle the situation:

> Jerry complained that the conductor was not asking him to come in and stop in the right places. I told him there was no such thing as "right or wrong places. You come in when she points at you." I demonstrated by conducting while the dancers danced. The resulting piece was totally different from what they had done earlier. I explained that the conductor's job was to watch the dancers and to try to get the players' music to go with what the dancers were doing. At the same time, I said, "The dancers have to be flexible, they must listen to the music and adapt their movements to the sounds they hear. You're both leaders and you're both followers." When it was over, Jerry seemed satisfied that it was O.K. to have a different piece each time. (Field notes, May 14, 1996)

The following week, George and I worked together while Doreen teamed up with Carla to help the second group. When the two groups came together to show what they had accomplished, Doreen said:

> Last week I told this to the group Lorenzo and I worked with. Today I told the other group the same. Now I want to tell you all. I want you to keep in mind that this is a collaboration and in a collaboration there are compromises. You are working with the two Cs, collaboration and compromise." (Field notes, 1996)

Certainly, collaboration was an important theme in this classroom. The way Doreen worked with George and me showed that she had embraced mentoring as a process in which all participants were equal partners. Furthermore, she had imparted these feelings to her students, urging them to work and explore together in a fluid, collaborative manner.

Once, she asked her students to take collaboration to another step:

> Doreen said, "We've talked about collaboration and compromise before; today we're adding critique to our list. Three Cs, collaboration (she made them repeat this with her), compromise, and critique. After each group performs, you are going to give them a critique. Do you understand what a critique is? Remember, it is not a put-down." Jerry answered, "A critique is a comment about what you see that can help the artist make his piece better." Maria added, "It's a reaction to a work with suggestions for improvement."
>
> They seemed very much at ease with this topic. I wondered if they had explored this issue before. After the first group finished their performance, one of the students commented that he wasn't sure "what the dancers were doing at one point. I couldn't tell if they were sleeping or playing or what." When the second group finished, a student commented that the conductor had given "excellent cues to the musicians and that she seemed to have followed the dancers very well." (Field notes, May 1, 1996)

Always in search of a new challenge, Doreen accepted the assignment to serve as a cluster teacher during the 1996-97 academic year. While this satisfied her need for professional variety, it left her unfulfilled

because she "found it difficult to integrate the arts into somebody else's curriculum. I know I will, but it's hard" (Interview, May, 1997). When reminded that as a cluster teacher she, in essence, was the mentor and, as such, could help somebody else see the potential of the arts in education, Doreen answered: "That's an interesting thought. I'm not sure I'm there quite yet, but never say never."

In Sue Ellen's Room

On Wednesday mornings, we saw two Year I teachers in succession. Then, after lunch, we worked with Sue Ellen.

> We met her students in the auditorium and divided the class into three groups. George and I worked with a group in the back of the hall. On stage, in front of the curtain, Carla worked with another group, while behind the curtain, Sue Ellen took the third group through their paces.
>
> George wanted our group to review last week's exercise. Many waved their hands enthusiastically, volunteering to recap last week's exercise. George pointed to Maya. "We played instruments," she said, "and everybody said the rap...one at a time...and we had to leave a gap between each person saying the rap...and we had to play softly so we could hear the rap...and then we would all end together...and he (she pointed to a classmate) would play the cymbals loud...then I would do this" (she tapped her triangle gently).
>
> Some of the students wanted to change instruments. They didn't like the ones they had chosen the previous week. George at first hesitated, but then agreed to it. Once they had settled on the new instruments, we practiced. George served as conductor. The ending was not smooth, so we repeated just the ending. Still it did not work. "Do you want to change the ending or do you want to do it the same as last week?" asked George. They agreed we would do it as before. "O.K.," George said, "but you must look at me, if we want to get it right." George led the group again. It was a little better. Although they were energetic and willing to participate, keeping these students focused was a challenge. Three of the girls were constantly looking at what the groups in front of and behind us were doing and were not paying attention to what was expected of them. This was disruptive to the others. George reprimanded the girls, "If you're here, you have to be here. It's not fair to Mr.

> Martinez or to me." At one point, he decided we had had enough and stopped the practice. Later he told me, "Perhaps I could have done better, but it was becoming just an end-product thing, not creative any more, and they were getting very bored."
>
> I decided to check on the other groups. They were doing their movements and raps and seemed more involved in their activities and less distracted than our group.
>
> George let Sue Ellen keep the instruments overnight so she could practice with her students again the next day. (Field notes, May 1996)

Sue Ellen had a strong personality. Always in charge, she used George mostly as an extra pair of hands. "I want you to work with this group, while I work with the rest of the class," is a typical example of what she would say to him. Or, "We need to rehearse the dance today. You go ahead and work with the musicians" (Field notes, 1996). George did not mind being told what to do. After all, his aim was to empower teachers to take control. What disappointed him was that Sue Ellen turned most CAL activities into performances, ignoring that process was the more desired experience. George wished the students to get immersed in the discovery of learning rather than in the repetitive business of perfecting a task, which Sue Ellen preferred.

Yet, Sue Ellen understood the place of the arts in the curriculum and believed that the arts facilitated learning in other subjects. She used *The Second Voyage of the Mimi*, an interactive educational package developed by Bank Street College, as the pivotal point from which her students learned math and science concepts. Through this instructional program, Sue Ellen's students studied humpback whales. They were encouraged to do further research and to report on their findings. The results were beautifully bound books:

> Some had student-made paintings of whales on the front cover, while others showed artful collages of these aquatic mammals.

> Inside, some students wrote about the feeding behavior of humpback whales, while others wrote about how the whaling industry hunted certain whale species to the point of near extinction. (Field notes, May 15, 1996)

In following the *Mimi* through its marine research, Sue Ellen's students not only explored the various whale species, but also learned the physical and mathematical principles that keep a boat afloat. She encouraged them to express their newly acquired knowledge in artistic ways, and when the class studied the characteristics of the three zones of the ocean, an expansion of their "whale module," the results were dances and raps accompanied by music. This became the core of many CAL activities I observed in this classroom.

At a presentation they made to the whole school, a group of these students

> carried a 10 feet-long whale they had made out of paper mache. In the foreground, others rapped while clicking their fingers to the beat, and others presented a musical composition that represented the various zones of the ocean. (Field notes, 1996)

Sue Ellen understood, as did Gardner (1993), that knowledge can be expressed in many different ways, and that these various forms of expression—many of them artistic—can ignite a child's imagination and facilitate interdisciplinary learning. This belief made her an avid fan of CAL. "I see real change in the students," she said. "It's totally amazing how the arts cut across disciplines and can make learning exciting for kids" (Field notes, May 8, 1996).

However, the "rote repetitions" that Sue Ellen's students engaged in was, according to George, "antithetical to CAL's philosophy," which aimed at developing "creative thinking" and supported process learning.

In spite of their creative differences, George was supportive of Sue Ellen's needs and guided her activities as much as possible. When he found out that she was interested in using music software with her students, he arranged for her to come to TC with two other CAL teachers from Columbus Elementary School:

> George guided them gently as they explored the program. He had them improvise a melody, and showed them how to record it and play it back. Then he had them create different types of accompaniment, using broken chords, Alberti bass, and dotted rhythms. As she worked on her accompaniment, Sue Ellen said, "This is exciting. My students will love this. Maybe we can get this program through CAL next year." George said, "See how they can change the melody through repetition, contrasts?" "I can't believe this," Sue Ellen responded. "And of course we can print everything we've done," George replied. Sue Ellen could barely contain her enthusiasm. She smiled broadly as she printed her finished piece. George pointed out that using this program might not be appropriate for every class or every student. "I see," said Sue Ellen. "This doesn't integrate music into the curriculum, but it's fun." George added, "You can use a program like this as a special project. Your students can play around with a piece they may have created already for a science project or an English project or a math project. In that sense, it is interdisciplinary." (Field notes, May 29, 1996)

George's other concern about working with Sue Ellen was what I called in my notes her "conflict of interests." Often, her sixth graders were involved in activities that interfered with our scheduled CAL time: a field trip, a test, a concert they were either attending or participating in. "How can we get anything accomplished with all these interruptions?" George asked (Field notes, April 24, 1996).

Sue Ellen had voiced her feeling that "at the beginning [she] did not know what participating in CAL really involved, particularly the amount of time it would take" (Field notes, May 27, 1996). I wondered if having this knowledge would have changed the number of activities that she scheduled for her students. One thing was certain, she did not mean to

walk away from the program. In fact, she wanted all "CAL teachers at Columbus Elementary School to form a network and meet regularly to share ideas." She also wanted to develop a "CAL corner that would serve as a show-and-tell to the rest of the school." She believed that at Columbus Elementary School, there was not enough "talking about what CAL [did] among the participating teachers. If we want to spread the word we can't be so quiet!" (Field notes, May 21, 1996).

George was in favor of regular meetings of all CAL teachers at Columbus Elementary School: "This is a great thing, but look how difficult it is to schedule time with these teachers now. I don't know how they are going to find time for an extra meeting" (Field notes, June 1996).

The CAL corner did concern George. "We don't want people just to copy this lesson or that lesson. Every class is different, students are different, teachers are different. CAL is about allowing individualities, not setting up cookie-cutter lesson plans " (Field notes, June 1996). In spite of his concerns, he vowed to give his support if teachers elected to have a CAL corner.

George did not have to worry, the CAL corner never became a reality. In fact, the regular meetings of all CAL teachers at Columbus Elementary School had not gotten off the ground when I visited the school a year later.

I found out that Sue Ellen, like Doreen, had become a cluster teacher. In this new capacity, she was not using the arts in an integrated way on a regular basis. While she continued to advocate incorporating the arts into the study of other subject matter, she had not yet had a chance to make this a part of her daily work. She believed that as she got more

comfortable with her new role "the arts would find their way once more into [her] teaching on a more consistent basis" (Interview, 1997).

Profile of Carla

Apart from her reddish-blonde hair, the most striking feature about Carla was her smile. A recent mother of a baby boy, she seemed constantly upbeat in my presence. I assumed her to be under thirty. A student in the Master's Program in Dance at Teachers College, Carla believed that writing out lesson plans and handing them out to the teachers offered them "some kind of security." This provided a road map for the future, not only for the teachers but for herself as well. "Unless I write it down, it's out of my head. I don't remember what I did" (Interview, June 1996).

Carla joined CAL in September of 1995 and was assigned to work at a school that proved to be a wrong match. "At the time that I went to [name of school], I was seven months pregnant and very large. And it was not a safe neighborhood," she said (Interview, June 1996). She asked to be transferred. To facilitate the shift, the program administrator took care of all the details, talking to the principal and the teachers at the old school, and arranging for a new placement.

Although she was convinced that leaving the old school was the right thing to do, Carla was haunted by the thought that in walking out, she "may have failed the teachers." Her old school had joined CAL in Year II (school year 1995-96), while Columbus Elementary School, her new placement, had been with the program from the onset (Fall of 1994). This did not necessarily help Carla. Joining Columbus Elementary School late in the year made it difficult for her to build a solid relationship with her

teachers. One teacher acknowledged that she didn't know Carla very well "because she's been here I think three times and I didn't really work with her." Others had similar comments. As Sipe (1996) claimed, it takes a minimum of six months for mentors to build trust with those who are being mentored.

Because of scheduling conflicts and the fact that the school year was coming to a close, Carla and George were not able to correlate music and dance and integrate the two arts into another curricular discipline with any kind of frequency. Indeed, time was a big barrier in her work as a CAL mentor: "The amount of time I spend at Columbus Elementary School is not enough to do a thorough job with CAL. We are not paid to spend more than five hours a week here" (Interview, 1996).

In spite of this, Carla was comfortable that she was still effective in her role as a mentor. This she attributed to her prior teaching experience, and although she wished that there had been "CAL-specific training for all the mentors, she felt that her practical knowledge of the classroom had helped her with the myriad situations she had encountered:

> In the pool of my peers, I have much more teaching experience. Perhaps I have appropriate artistic philosophy with which to be in a program like this. I don't need to make a leap in order to understand the child as an artist. (Interview, June 1996)

Summary

This chapter presents the case. First, there is a description of the site followed by a profile of the acting principal. Next, profiles of George and Year II teachers are presented. The chapter ends with a description of Carla, a mentor who joined the site towards the end of the year. Although data

collected from her were not used in the final analysis, it was important to explain her presence at the site.

Chapter V

IMPLEMENTATION OF CAL AT COLUMBUS ELEMENTARY SCHOOL

Introduction

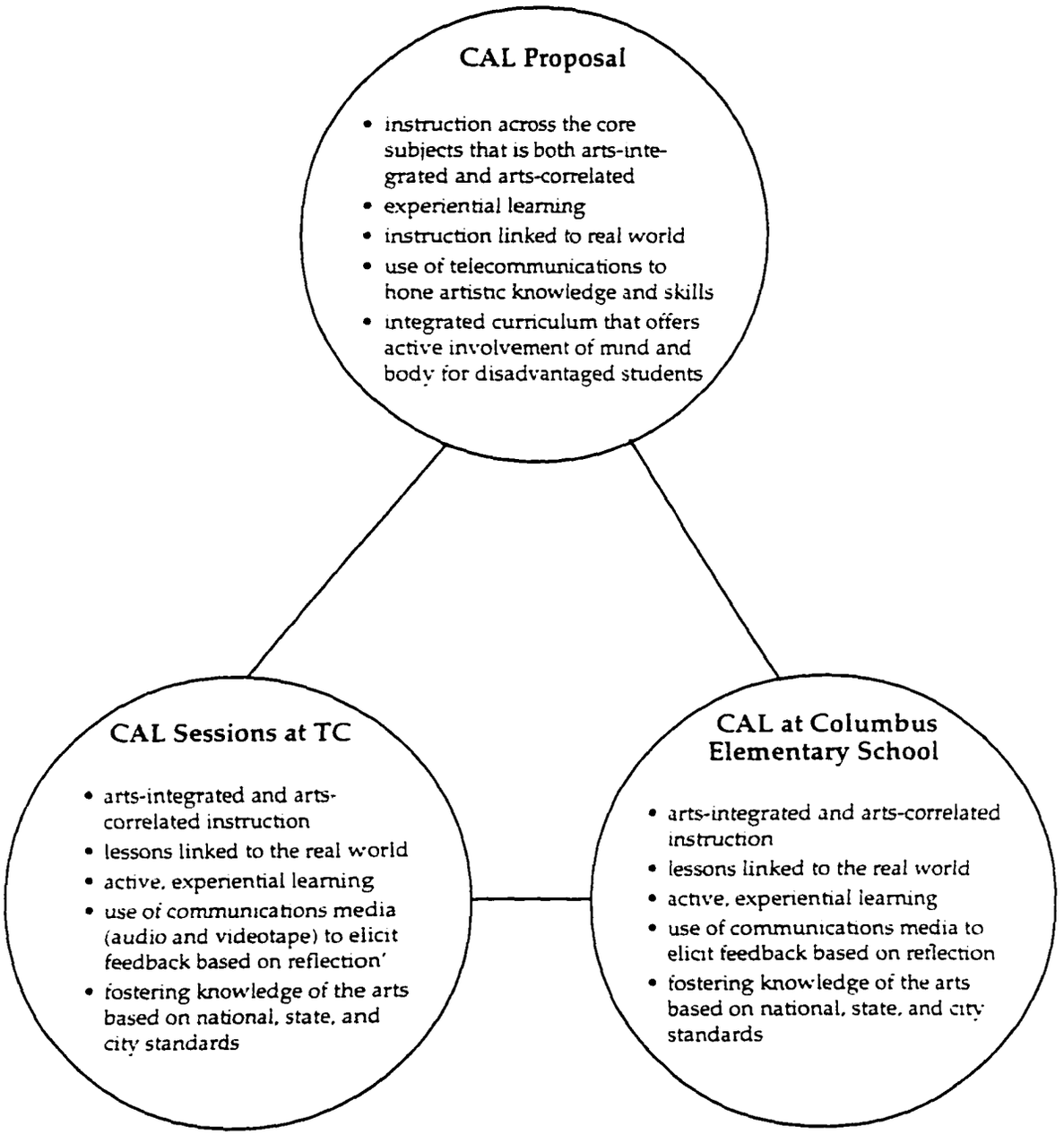
This study explores how mentoring aided the implementation of a staff development program in the arts (The Creative Arts Laboratory [CAL]) at Columbus Elementary School. In this chapter, we will discuss how CAL's philosophy and goals were translated into arts-integrated, arts-correlated activities at Columbus Elementary School.

Implementation of CAL at Columbus Elementary School

To determine if CAL was being implemented at Columbus Elementary School, the original proposal was analyzed and its goals and purposes held against lessons being taught to the participating teachers at the CAL workshops. Afterwards, the data generated at Columbus Elementary School (field notes, interviews, documents) were reviewed to determine if the pedagogy and ideas presented at the workshops were making their way to the site. This "structural corroboration" (Eisner, 1981, p. 109), also known as "triangulation: the use of multiple sources and types of data to support or contradict an interpretation" (LeCompte et al., 1992, p. 748), suggested that CAL activities were indeed being incorporated into the classroom practices of the participating teachers, although usually by the mentor. They were not implemented by the teacher unless the mentor was there.

Figure V.

Implementation of CAL at Columbus Elementary School



Proposal

The CAL proposal (1994) stated as one of its goals: "to increase teacher capacity to provide instruction across the core subjects that is both arts-integrated and arts-correlated" (p. 1). Another stated goal was to "provide students with opportunities for active and experiential learning in an arts-integrated and arts-correlated curriculum" (p. 2).

To support its case for arts education, the document stated:

> The arts engage students, develop higher order thinking and communication skills, marshal student interests and talents, build self-esteem, teach disciplines, enhance concentration and foster the ability to work cooperatively with others. (p. 3)

Furthermore, it supported the use of an arts-integrated curriculum with disadvantaged students: "Schools that offer arts education...can spark the attention of disadvantaged youngsters by offering immediacy and active involvement of mind and body" (p. 4).

The proposal claimed that the project would increase teacher knowledge of the arts in accordance with national, state, and New York City content standards in each art form. However, it stated that the participating teachers would be made aware of flexibility in the use of standards—after all, the arts are by nature "creative" and "original" and cannot conform to rigid boundaries (p. 10).

As laid out in the proposal, the project's aim was to encourage teachers to link arts instruction to the real world, and to use telecommunications to help students increase their artistic knowledge and skills. Appendix G contains proposal abstract and other CAL materials (newsletters, brochures, workshop schedules).

Teachers College Workshops

Overall, the proposal's content was well reflected in the TC sessions. The following vignette is a typical example of what happened at one those workshops:

> Dr. P. asked the class for nouns, and the responses were: *tea, drink, house, school, bicycle, fire, New York, fire truck.* She then asked if they could think of sounds to go with these words. They couldn't, so she asked them for qualifying words instead: adjectives to describe the nouns. Someone gave *bitter* as an adjective for *tea.* When Dr. P. asked for a sound for *bitter,* a few in the class made some lip-smacking sounds, accompanied by AGGHH! She then gave the noun *people* and asked that each student find an adjective to go with that and share it with a person nearby. I paired with Kevin. The adjective he gave was *friendly;* mine was *angry.* Dr. P. wrote the students' responses on the board: *steady, witty, adventurous, angry, exciting, friendly,* etc. She read them out loud, making each sound different. She asked what made each sound different. Students agreed that it had to do with *volume, tempo, and pitch.* Then she asked students to "pick an instrument, choose an adjective from the board, and describe that adjective through sounds from your instrument." Afterwards, she had the students demonstrate their sounds and asked the class to guess what adjectives those sounds might represent. Sometimes they guessed right; often they didn't. Dr. P. explained that a sound can be interpreted in many different ways. She then grouped people who used the same adjective into clusters and told the class that we were going to participate in the "creation of a piece," which she would conduct. Everyone seemed eager to do this. She motioned for the *rushing* section to play and then asked the *steady* group to come in, or the *angry* group. Throughout, the students maintained intense eye contact with Dr. P. Moments later, while listening to a tape of the piece we had just created, I noticed that some students were moving to the beat and many were smiling broadly. Dr. P. asked for adjectives to describe the piece. Students gave titles to the piece rather than adjectives. She accepted that. (Field notes, CAL session, October. 6, 1995)

As Dr. P. explained later, this lesson

> could be adapted to any teacher's classroom. A teacher working with young students on reading could use music to make this activity more engaging. With these students, music could be used to describe specific words, or underscore the feeling of particular sections of a story you have read to your kids. Older students working with more complex

> grammar concepts (e.g., nouns, adjectives, verbs) would use sounds in a similar way. (Ibid.)

TC sessions in the other arts made similar connections: dance, theatre, and visual arts were all demonstrated to support learning in other areas of the curriculum.

Field notes reveal that the training of the participating teachers emphasized experiential, active learning. Typical entries read: "Students dipped their brushes into the paint to find out 'what paint can do'"; "Students took turns conducting the piece"; "The last dance exercise was 'sculpting in clay.' Class divided into pairs. Person A became the sculptor, and person B the clay. Sculptor guided clay into a particular pose. Then they traded roles"; "Find yourself a partner. Person A is going to tell Person B a story of something Person A lost. Then you will trade partners" (Field notes, 1996).

Most of the workshops, regardless of the arts discipline, demanded reflection from the participants: "What did you hear?" asked Dr. P. after listening to an audiotape of the students' performance; "What is a story?" said the theatre person to the class; "How would you describe the movements you just made?"; "How did you get this color to come through?"(Field notes, 1996). These open-ended questions fostered high-order thinking skills (Pogonowski, 1987) and reflected "constructivist learning" as endorsed by ArtsPROPEL (Wienner, 1991). Modern technology was enlisted at these workshops to encourage post-performance reflection, or looking back. Most musical sessions were audiotaped or videotaped, sometimes both. These tapes were played back to elicit students' comments; in the other arts, sessions were often videotaped and the resulting tapes shown to class to generate discussion.

The workshops encouraged teachers to connect their lessons to the real world. A music session based on Memorial Day, for example, emphasized how a current event or holiday could be used as a springboard to create a music strategy and, in the process, help students "to make connections, conceptualize points of view from a variety of perspectives, and gain a more personal, in-depth understanding of subject matter" (Field notes, May 20, 1996).

Other sessions demonstrated how various arts could be used together to illustrate a concept or an idea from another discipline:

> Under *Verb*, students had written, *wiggle, travel, swing,* etc. Under *Adjectives* they had chosen *slowly, quickly, lightly, strongly.* They were to use one part of the body to demonstrate each verb accompanied by an adjective. Then they were to use an instrument to depict the movement they had made. (Field notes, April 20, 1996)

While CAL intended to increase knowledge of the arts according to national, state, and New York City content standards in each art form, only one TC session was openly devoted to standards. At this workshop, participating teachers were provided with copies of *New York City's Curriculum Framework* and the *National Standards for the Arts.* After being given a chance to peruse the documents, teachers were asked to give examples of activities they had learned and were already implementing in the classrooms that exemplified one or more of these standards:

> "When we improvise pieces with our instruments, that's certainly what Music Standard Number Three is all about, which calls for improvising melodies, variations, and accompaniments," said Doreen...."Content Standard Number Seven calls for 'Evaluating music and music performances,'" said Rita...."Isn't that what we do when we hear our own performances and we describe them?" Sue Ellen then piped in: "Let me read Standard Number Seven for Dance, 'Making connections between dance and other disciplines.' We do that." (Field notes, CAL workshop, May 20, 1996)

After class, I asked one of the teachers from Columbus Elementary School what she thought of the session on standards:

> Truthfully, I think that they could spend a little more time on it. There are two schools of thoughts on that. There are people who are very test oriented: "We have to do this, we have to meet the standards. We have to be here by October 31." And then there are people who say: "I'm going to get the job done, I don't care about the calendar." You do get those divergent groups. I think, perhaps, if a major objective of CAL is to address standards specifically, then they should place more emphasis on them. If that is not the main objective, then they are doing all right. (Ibid.)

Although standards informed CAL, dissecting them one by one was never the program's intention. The proposal had called for "flexibility." The important thing, as the Program Coordinator explained, is that "teachers know they exist...that they know what kind of higher order thinking the government is asking them to teach" (Interview, April 24, 1996). Whether or not the use of standards was overtly explained at each workshop, CAL had in fact accomplished its mission: to make sure that teachers knew about them without feeling burdened. As George said: "Any more than that would be too restrictive. Imagine, 'Tomorrow, page three, Standard Four. Next week, page seven, Standard Five. Forget it!'" (CAL session, April 22, 1996).

CAL at Columbus Elementary School

Observations at Columbus Elementary School indicated that at this site CAL was implemented with integrity and a sense of purpose. In other words, the program's aims, stated in the proposal and clearly supported by the training sessions, were faithfully translated into developmentally appropriate activities in the participating teachers' classrooms, with the mentor's help. Because Carla joined the site towards the middle of the school year and did

not have enough time to develop trust with her mentees (Sipe, 1996), only sessions that involved George were used in the data analysis.

Based on observations and teachers' interviews, there was strong evidence that the arts were being integrated into and correlated with the study of other disciplines. In Rita's room, students "used music and dance to demonstrate how seeds grow into flowers and plants" (Field notes, March 19, 1996). At another time they created a musical composition to accompany a reading of Sendak's *Where the Wild Things Are:*

> When we did that in one of the workshops, I said why not do it in my class. I had already read the story to my kids. The story really came to life and the kids were so excited. (Teacher interview, May 2, 1996)

In Sue Ellen's room, also, there was evidence that the arts were both integrated into and correlated with the learning of other subjects:

> George doesn't like the way Sue Ellen deals with the arts. "It's all an end product with her," he says. My feeling is that they are all there. Music, dance, visual arts, theatre. The students are telling a story about the different zones of the ocean through rap. As part of this presentation, they are also dancing and playing instruments. And they are making a paper mache whale. True, this is a performance but, as the CAL coordinator said during an interview, "There is a place for performance in CAL." Mary, the acting principal, had stopped by the rehearsal earlier and had been pleased at what she saw: "I get such a kick out of seeing the kids engaged in the arts this way. Isn't this wonderful?" (Field notes, May 8, 1996)

Integration and correlation of the arts across the core curriculum were evident in other classrooms as well. Letta's students used music and dance in many of their CAL activities—"in their lessons on subways"; also "while they studied insects" (Field notes, 1996). The same was true of students in Sylvia's and Doreen's rooms. The former reported their many field trips "through sounds and movements. As the music started, Ricky dashed across the room executing pirouette-like movements and waving a piece of fabric above his head. 'That's what it's like to glide down the water ramp,' he said" (Field

notes, May 7, 1996). For an American History project, Doreen's students made "early American flags out of old pieces of fabric Doreen had brought in. While some wrote vignettes based on different episodes of the Civil War, others worked on dioramas" (Field notes, April 30, 1996). Also in this room, students had combined music and dance to explore their feelings about a "real live incident in the school" (Field notes, 1996; see Chapter IV).

In fact, many of the arts-integrated and arts-correlated lessons at the site were linked to the real world. Not only were Doreen's CAL activities around the "prowler incident" a reflection of the "real world"—a violent world that her students, by virtue of living in New York City, knew well—but "Letta's subway conversations and activities" mirrored a common occurrence in urban living. Many of her students took trains every day to come to school or afterwards to move around the city. Also serving as catalysts for CAL activities in many teachers' rooms were trips to playgrounds, Central Park, the Zoo—"places that are important in children's familiar, everyday world" (Field notes, May 10, 1996).

CAL instruction at Columbus Elementary School focused for the most part on process-oriented, experiential learning. My field notes abound with entries typifying this pedagogical approach. In some instances my jottings relate to the making of instruments: "She kept putting beans inside until she got the sound she wanted from her maracas." Often, they reflect other activities:

> Students were encouraged to get involved—no answer was wrong.
>
> Mary represented the short sounds with small blue dots on her paper.
>
> "Tell me class, what makes Spring different from other times?" Some of the answers were: "The days are longer"; "The sun feels warmer"; "The leaves are coming out"; "Insects are coming back";

> "Birds are coming back"; "Tulips are out"; "It's warmer." Then they played their instruments to represent what they associated with Spring. (Field notes, 1996)

Many of the CAL activities involved a "thinking-and-response" segment that served to propel forward the exercise. The following vignette is a typical example of one such activity:

> [In Rita's room] George played a CD of South American music, featuring a variety of primitive Indian instruments. He asked the children to reflect on what they had heard: "Are the instruments playing together all the time?" "What do the instruments sound like to you?" "Do you recognize any of the instruments?" One girl said it reminded her of "Peruvian music" (she was from Peru). Another boy said that "the instruments sounded Indian." Apart from these two, most of the children had trouble articulating their thoughts. As the session continued, it generated a discussion of what instruments do. George said, "When instruments play, sometimes they make short sounds rather than long ones, and often when one instrument is playing long notes, the others are playing short ones." George and I demonstrated this, and so delighted were the children that they burst into spontaneous applause when we finished. George played the CD again. Students now had an easier time responding to his questions: "The flute is doing a long laaaaaa, and underneath, the drum is doing ra, ta, ta, ta, ta, ta, ta, ta, ta!" said Sunny smiling. (Field notes, March 26, 1996)

These kinds of activities, which encouraged higher order thinking skills, were usually a preamble to working in small groups, which in turn fostered social growth. As they learned to work cooperatively with others, students' self-esteem improved. So did group dynamics. A student in Rita's room, who tended to act out at the beginning, couldn't wait to participate in CAL activities by the end of the semester:

> "Who can show me three different sounds on his instruments?" Before George finished his question, hands went up, including Keith's, who so desperately wanted to be called on that he almost fell out of his chair waving his hand. "Me, me, me," he kept saying. (Field notes, June 10, 1996)

Students in Sylvia's special education class also showed signs of improved group dynamics. While it is not possible to attribute this change completely to CAL (a more in-depth study of this population would be required), it was clear that their involvement in the arts superseded their social problems. So engrossed would they become in a CAL activity that behavioral problems were kept to a minimum or almost disappeared. In fact, students in this class had participated in a joint field trip with another teacher's classroom, during which there had been many examples of positive social interaction:

> Jimmy played the big drum and then let Carlos try it. They delighted in showing each other what sounds they could make.... Desi worked well with his group. He paid careful attention to the conductor....Gino listened carefully to the instructions and cooperated well with the others in his group. (Field notes, May 30, 1996)

Special education students were not the only ones to show cognitive and social growth during their year-long involvement in an arts-integrated, arts-correlated curriculum. Doreen's students showed consistent improvement in their socialization skills, learning to critique each other's work with respect:

> A student commented that the conductor had given "excellent cues to the musicians and that she seemed to have followed the dancers very well." (Field notes, May 1, 1996)

In Letta's room, there were also many examples of positive social interaction: "They helped each other as they were making their instruments"; "They worked effectively in small groups"; "Tanya was showing her insect to Maria, explaining carefully the many parts of the insect"; "They took turns playing conductor, but when it came Cynthia's turn, she had trouble giving the cues. So Raul came to the rescue and showed her how"; "Using Renee's drawing as a score, Ana played short and long sounds, fast and slow. Then

Ana played her interpretation of Renee's picture. When they finished, they gave each other a big smile and a high five" (Field notes, 1996).

Sue Ellen's students often worked in small groups as well. This gave them an opportunity to respond to and learn from each other:

> "You, you, you, and you," she said, pointing to four students, "go over there and work together. I don't want to hear complaints. No nonsense. This is your piece, so you have to work everything out among yourselves." They moved to the far end of the room and started practicing their dance. At first, Eli seemed reluctant to participate. Gradually, the other students brought him in. Fiona, in particular, took the time to show Eli the steps. Eventually, Eli could keep up with the others. They rewarded him with compliments: "That's it." "You got it." "Fantastic." "We're really gonna kick [expletive deleted]." (Field notes, May 8, 1996)

When it came to standards, I wrote: "Standards are like the unwanted pounds we all hate to acknowledge" (Field notes, April 23, 1996). George was, for the most part, reluctant to discuss his CAL strategy in relation to them. Teachers felt uncomfortable talking about them: "Don't ask me to follow another thing....Good teaching, that's the standards I follow" (Teacher interview, May 3, 1996).

Yet they were there, "softly illuminating the classrooms without blinding its denizens" (Field notes, May 13, 1996). At a CAL session devoted to standards, the teachers concluded that they were the basis of many of the CAL activities they tried with their students. The fact that CAL was an interdisciplinary arts program in itself reflected many of the aims addressed by Standards:

> One of the most important goals the standards can achieve is to help students make connections between concepts and across subjects....But the standards do not create these connections automatically, simply by their existence; making the connections is always a matter of instruction. (National Standards for Arts Education, 1994, p. 14)

At Columbus Elementary School, making those connections was the responsibility of George, the CAL mentor, and the classroom teachers—a responsibility they took very seriously. Working together, mentor and teachers helped students to make connections "from a drawing to musical notation"; "from music to nature and vice versa"; "between dance movements and the ways butterflies move their wings"; "between music and dance and a science lesson"; "between musical sounds and words in a story"; "between art concepts and lessons from the real world" (Field notes, 1996).

Making bridges across the arts disciplines, and ultimately creating gateways from the arts to other subjects, gave students at Columbus Elementary School the opportunity to understand a topic in its totality, and to see how the parts fit the whole. In the process, they were complying with Music Content Standard No. 8 (K-4): "Understanding relationships between music, the other arts, and disciplines outside the arts" (National Standards for Arts Education, 1994).

But this was not the only music standard present. In fact, five out of the nine music standards in the K-4 grade level were reflected in CAL activities at Columbus Elementary School. The others were: Standard # 3: "Improvising melodies, variations and accompaniments" (in all the teachers' classrooms); Standard #4: "Composing and arranging music within specific guidelines" (in all the teachers' classrooms); Standard # 6: "Listening to, analyzing, and describing music" (in four out of five teachers' rooms); and Standard #9: "Understanding music in relation to history and culture" (in Rita's and Letta's rooms) (ibid.).

The following scenes provide examples of each of the above standards:

Standard # 3 (Improvising melodies, variations, and accompaniments):

Mark and Luis shared an electronic keyboard and created a piercing, somewhat eerie melody. Against it, John, using his body, and Linda and Alice, playing two different types of drums, provided an ostinato accompaniment of considerable charm. (Field notes, May 23, 1996)

Standard #4 (Composing and arranging music within specific guidelines):

Today, I'm going to read you a story you already know, *Where The Wild Things Are.* But we're going to do something different with the story. Think of some sounds that you could make with the instruments you have that would fit with a particular line or part of the story. Since you know the story, can you think of some sounds you can make for the different parts? (pause) O.K., while I'm reading, I'm going to point to some of you, and as I point, you will play whatever you think goes with what I'm reading. (Field notes, March 5, 1996)

Standard # 6 (Listening to, analyzing, and describing music):

Today the class listened to the tape they made last week. Rita asked each group to comment on what they liked or didn't like about their piece and whether or not they wanted to change it. Most groups said they didn't want to change anything. However, when Rita opened up the discussion to the whole class, one girl said, "I think they should change it because they played the same melody over and over." "And why should they change that?" asked Rita. "Because it was boring." George demonstrated what could be done to take care of that: "You could change the rhythm." He also showed them how one could get variety by playing the same interval relationship but starting on a different note each time. (Field notes, May 30, 1996)

Standard # 8 (Understanding relationships between music, the other arts, and disciplines outside the arts):

Half the class made up sounds that represented things in the forest (they had just read a story about the forest): sounds of footsteps, leaves blown about by harrowing winds, wolves howling. The other half moved in reaction to those sounds. Some students moved quickly, others froze as though in fear, and others walked slowly in circles (bent over, with their noses close to the ground, as if through smell they could unveil the secrets of the forest). The class was quick to respond when asked what a sound represented or what a movement meant. "Now let's pick out words from the story we read and see if we can

represent them through sounds and dance." (Field notes, March 20, 1996)

Standard #9 (Understanding music in relation to history and culture):

"So how do you think they made music before they had any instruments?" asked George. "With their hands," said Keith. "Yes." "With their voices?" asked Mario. "Yes." "With their bodies!" exclaimed Emma. "Yes, and what do you think those sounds may have been like?" "Like this," said Keith, drumming furiously with both hands on his thigh. "And what do you think they were trying to say when they made those sounds?" asked George. "They told stories." "Right, what else?" "They made music." (Field notes, March 26, 1996)

Summary

This chapter explores CAL's philosophy and goals and explains how these elements were present at Columbus Elementary School. First, the proposal is analyzed, then the workshops at Teachers College. Last, the program's activities at the site are compared to the proposal and the workshops to determine if CAL was indeed making its way into the school. In the next chapter, we will present outcomes and recommendations for the future.

Chapter VI
OUTCOMES

Introduction

This study explores how mentoring aided the implementation of a staff development program in the arts (The Creative Arts Laboratory [CAL]) at Columbus Elementary School. While analysis was based on data collected at the site, data collected from other sources—interviews with CAL faculty and mentors assigned to other sites, mentors' questionnaires, and teachers' logs from all the participating schools—served to support the study's outcomes.

This chapter presents the qualities that characterized the mentoring relationship at the site. Next, it describes the outcomes generated by the study, and then offers recommendations for the future.

Characteristics of the Mentoring Relationship at Columbus Elementary School

The tasks assigned to mentors vary from program to program. Although many people still believe that a mentor is no more than a cheerleader shouting encouraging words while his or her team struggles to break new records, successful mentoring is an art requiring more than the chanting of a few slogans or cheers (Busby, 1989). As evident in CAL, mentoring is a delicate and sensitive undertaking. By design and by invitation, a CAL mentor is a guest in someone else's classroom, there to model or assist, to plan or accept a teacher's plan—the demands constantly changing from teacher to teacher, from day to day. In spite of this ever-present negotiation, CAL mentors are expected to focus on their goals: to

assist teachers in adapting arts-integrated lessons to the developmental needs of their students.

Not only were these aims fully realized at Columbus Elementary School, but in the pursuit of these goals, George engaged in practices that according to previous research characterize an effective mentoring relationship.

Sipe (1996) stated that the "key to creating effective mentoring relationships lies in the development of trust between two individuals" (p. 7). She added that effective mentors

> involve [their mentees] in deciding how the pair will spend their time together....make a commitment to being consistent and dependable...and recognize that the relationship may be fairly one-sided for some time. (Ibid.)

George was aware of the need to develop trust between him and his teachers, and their testimonies indicate his success in this area: "George is wonderful with me and with the children"; "Without him, I don't know what I would have done"; "He guides me gently when I need it, and leaves me alone when I want"; "I'm not afraid to fail, because I know he's there for support"; "He's really fantastic...if I forget something in the middle of a class, he's right there. He jumps in but in a such a nice way, never in an intrusive manner" (Interviews, 1996).

George involved his mentees in deciding what activities they would do in the classrooms. He spent prep time with all of his teachers, often following up with telephone calls or e-mail messages to make sure they were on the same page with him:

> Oh, George is always at my door. Out on the street. If I'm coming back from lunch and he's leaving. He makes sure we touch bases. (Interview, May 3, 1996)

Another teacher said, "He'll call me Sunday night if he has to. He's very good that way. He won't leave me wondering what we're going to do" (Field notes, April 9, 1996).

Not only were teachers' input considered in the activities George planned, but he carefully monitored the students' reactions during the actual activity: "You have to see how the kids deal with it—are they responsive? Are they interested, bored?" (Field notes, May 1, 1996).

The teachers felt he "would be there for them, no matter what, no matter when. He is consistent in his caring ways, his availability" (Field notes, May 2, 1996). No teacher ever said a disparaging word about him. In fact, his outstanding reputation had reached the ears of Year II teachers even before he began working with them. Year I teachers had already said: "George put a lot of time into this project. He helped me so much with lesson plans. He would type them up in the computer. I have them all and I still use them"; "He's so reliable and easy to work with"; "The impact of George was very positive and wonderful"; "I feel blessed having had George as a mentor" (Logs, 1995; Interviews, 1996). These teachers' experience had cushioned the process of gaining the trust of the Year II teachers.

George's awareness that the mentoring relationship might be "one-sided for some time" also contributed to his effectiveness as a mentor. When Rita felt insecure about trying new CAL activities in the classroom, he accepted that, yet encouraged her: "You're doing O. K."; "It takes time"; "I see you growing"; "You're learning to take over" (Field notes, 1996). Although his ultimate goal was to empower teachers to be on their own, he didn't "measure success or failure by reaching that goal— because it

may not happen with certain teachers in X amount of time" (Interview, February 20, 1997).

Egan (1986), and Schwarz and Switzer (1988) concluded that effective mentoring relationships were characterized by flexibility on the part of the mentor and by a reciprocal, give-and-take relationship in which both members of the pair benefited from the experience. George's mentoring practices were both flexible and reciprocal.

Narratives in Chapter IV give examples of George's flexibility. If teachers were not available, he did not berate them. Instead, he found other teachers to work with. When Letta wanted to change the direction of his lesson, he accepted it. When Doreen said, "Let's stay with the process and not have any preconceived ideas as to what the end result should be," he obliged (Field notes, May 7, 1996). When Sue Ellen used a different pedagogical approach from the one he preferred, he still offered his support. When Doreen's students were too stimulated after a field trip to respond to his planned activities, he turned her birthday into an impromptu CAL lesson.

To George, the mentoring experience was a two-way street, which supported the project's expectations. As the CAL administrator said:

> We are concerned about the teaching artist having a good experience and are very invested in what they are learning themselves and how they can work in schools. (Interview, April 24, 1996)

Although he was in the classroom as the expert, George believed he was also there as a learner. He never shied away from praising a teacher's work: "I would like some day to be the kind of practitioner she is" (Field notes, March 6, 1996). In fact, when asked what long-term effect CAL would have on him, he gave credit to the teachers: "I will be a more

cogent, articulate, and flexible educator. I've had the opportunity to learn from many devoted and experienced teachers" (Mentor questionnaire, 1996).

Part of having both a learning and a good mentoring experience is feeling supported. George had established good relationships with the acting principal at Columbus Elementary School, the project director, and the CAL coordinator. There was no situation for which he could not get help, if he needed it, from one or all of these people. During an interview, he spoke of a particular instance that had prompted him to seek support: "Dr. P. and Dr. R. were there for me" (Interview, 1996). He also attended the regular CAL meetings to share his experiences with other mentors, and was an enthusiastic reader of the CAL newsletter (see Apendix G). All this contributed to his positive experience.

Challenges During Implementation

While Columbus Elementary School came across as an ideal site (the arts had been an important part of the school's culture for more than two decades), George faced challenges, or bumps on the road, as he drove CAL through the school. Although classroom behavior tended to slow down the flow of a CAL activity, the data suggest that the real hazards to implementation were the "amount of time" the mentor could devote to CAL, compounded by the commitment teachers had to other activities and programs, and differences in pedagogical style between the mentor and the participating teachers. George said,

> Well, I would definitely like to have more time....I think there is a tension between this idea that we're somehow changing the way we teach the world, trying to work on a new paradigm...and yet, by the necessity of circumstances, we're forced to try to do that in a

> school environment that is not necessarily conducive to that. So we're trying to do this more open, explorative, in-depth kind of thing, and yet teachers have standardized tests that they are very concerned about and all the other stuff that they have to do....Scheduling at Columbus Elementary School is a nightmare. It's very, very difficult. They work very hard....I've seen the kind of dues that the administrative assistant pays for trying to put that together. Still, there's a lot of squeezing in, and that's frustrating for all of us, and I think the program could be more effective if we could get past that. (Interview, February 20, 1996)

George's remarks support what was reported in the field notes: "Sue Ellen's class was taking a test"; "Doreen's students were out on a field trip;" "They had to rehearse for their graduation exercises"; "Sylvia's students were taking a test. Last week they were too restless, so this makes two weeks in a row that we haven't been able to work with them" (Field notes, 1996).

George worked hard at making his time at Columbus Elementary School fruitful. When a teacher's class was unavailable, he tried to engage another class in a CAL activity, which was not always possible because "teachers were pulled in many directions—from other programs or administrative tasks" (Field notes, April 24, 1996). This frustrated him: "I want to work with all of them, but I'm only here three days a week. I can't accommodate them all if they don't cooperate" (Field notes, February 14, 1996).

George was not alone in this sentiment. In fact, time seemed to be a CAL mentor's nemesis. In the Teaching Artist Questionnaire, the question *What is the greatest challenge that you have faced or still face as a CAL teaching artist?* elicited the following responses: "Time"; "Not enough time in the schools"; "Insufficient planning time and research time."

When I interviewed other mentors and asked about the amount of time they spent at their schools, they said they were there on an average of

five hours a week. This, they said, gave them little elbow room in which to work with the teachers and, in particular, to do the necessary planning:

> The planning time with the teachers is as important as the actual activity. It's a time that teachers get to think, to invest in the program, to create: "Oh, we can do this, or we can do that." And teachers need to spend as much time doing that as they need. Because that's where they can change their thinking. Because that's where they can find solutions to integrating the arts into their program, into their curriculum...[But] mentors don't have enough time, because there are other things that need to happen. (Interview, 1996)

However, a CAL faculty member felt that most mentors in her discipline understood the time demands of their job and managed that quite well. When you are involved in a project like CAL, working in schools, "you do the job, whatever it takes," she said (Interview, May 3, 1996).

Year II teachers at Columbus Elementary School were cognizant of the time problem. Doreen, Sue Ellen, and Rita had mentioned that from the onset they were "unaware of the amount of time CAL would demand from [them]" (Field notes, June 10, 1966). Rita cited this as her reason for not continuing to use CAL during Year III: "It took too much time" (Interview, May 1997).

It was clear that managing their time vis-a-vis the implementation of CAL, concerned these teachers:

> You spend two hours on Mondays at TC doing those workshops. This is after you've worked a full day already. You get home late, you have to cook dinner, you have to correct papers. The next morning you're back in school. You want to do what you learned, but it's hard because the kids have to take this or that test. If it weren't for George, I don't know what would happen. You don't have time. And you're expected to reflect on what you've learned and keep those logs. When? It's a little overwhelming! (Interview, May 3, 1996)

Data suggest that being open to new ideas, to process-oriented teaching, and to collaboration was important to the incorporation of CAL into Columbus Elementary School. In other words, when teachers openly embraced CAL's pedagogical approach, they only needed to learn how to incorporate the arts, as was the case with Doreen and Letta. In many ways, this made George's work less complex. On the other hand, when teachers tended to be more traditional, they needed to reconceptualize the role of teaching before they could learn how to integrate the arts into their curriculum. This was the case with Rita, Sue Ellen, and Sylvia to a great degree—although Sylvia was less traditional in her teaching style than the other two. It was, perhaps, the kinds of students she had that determined how she dealt with them and how she approached various activities in the classroom.

With teachers who conformed to this traditional mold, the process of integration, of mentoring, was definitely harder. With Sylvia's students, George had to adapt his plans to the needs of this special population, which was, of course, different from the needs of students in other classrooms. While Rita's children were "not used to the active, experiential learning that CAL promoted" and at first had "trouble expressing their views on what they were learning," eventually they showed marked improvement in their communication skills. Sue Ellen's class often spent their CAL time practicing for a performance, and the rigor of this "affected students' behavior" (Field notes, 1996).

George did not try to push or impose his way of doing things; rather, his aim was to help transform teaching behavior through the arts, and then to integrate those arts into other subjects. While his openness to working with all teachers, whether or not they came from his same

pedagogical space, and his flexibility in adapting to different needs were commendable, this created a subtle conflict. The more diversity in demands, the more time required to prepare.

During Year II, George spent three days a week at the site, contacting his teachers in the evening during the week, and on Sundays, attending the weekly CAL workshops at TC and the monthly meetings. He had expressed feeling "burned out" during Year I, when he had put in a lot more time on the project (Log, 1995); now, because of other professional and personal commitments, he could not see himself increasing the number of hours he was devoting to CAL.

In spite of the challenges, George believed that, ultimately, all the teachers came out with a "sense of the value of process and creative activities in the development of critical thinking skills" (Questionnaire, 1996).

Outcomes

The central question guiding the research was: *In a site involved in a standards-based, arts-integrated, arts-correlated staff development program, how is mentoring used to effect program implementation?* This section will attempt to answer the question.

After attending a staff development program and then returning to the classroom, teachers face the same old issues: discipline, overcrowded rooms, not enough time to cover basic curricula. As a result, the energy needed to try something new is spent dealing with these problems. If they can muster the courage and the focus, teachers may try to incorporate a few of the newly-learned ideas into classroom activities. Typically, what is reported is that they tend to wait until "there is more

time to plan," until they "have had a chance to digest the new concepts," when "perhaps the students will be more receptive" or "the classes smaller" (Field notes, 1996; Interviews, 1996-97). With a mentor in the classroom, however, the story changes. Teachers are forced to look implementation squarely in the eye. A CAL administrator said it succinctly:

> The mentor provides that constant nudge, otherwise you'd put it off until tomorrow. But when the mentor is there at your doorstep saying, "What are we doing today?" you just do. (Interview, April 1996)

Incorporating a mentoring component into the design of CAL was seen by one teacher at Columbus Elementary School as

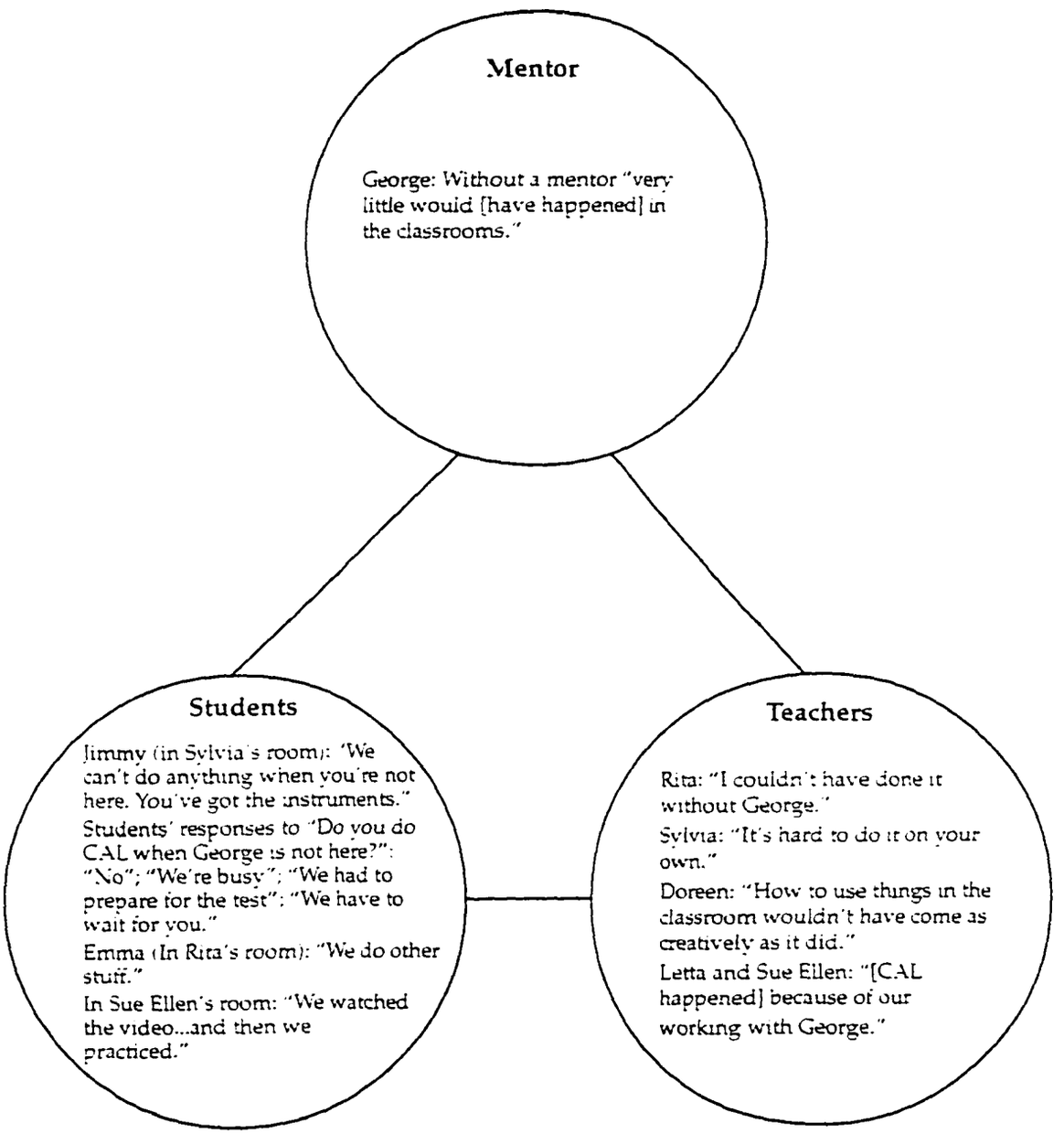
> a stroke of genius on the part of the writers of the grant! It's wonderful to be a participant in the workshops and then have a mentor who can guide, encourage, and nurture you while you attempt to implement some of the newly learned concepts. (Teacher log, 1995)

There are many examples of successful programs that use mentoring to bring about professional growth in business (Caldwell & Carter, 1993; Gaskill, 1993) and in education (Egan, 1986; Paisley, 1990; Talbert, 1992; Sullivan, 1992; Valadez & Duran, 1991). However, the literature shows no staff development program aimed at integrating the arts into a school curriculum with mentoring as the centerpiece of the program design. In this sense, CAL has broken new ground—indeed, "a stroke of genius."

Supporting previous research (Busby, 1989; Harnish & Wild, 1993; Paisley, 1990), data from this study indicate that mentoring promoted professional growth. At Columbus Elementary School, George, the participating teachers, and the students agreed that the CAL mentor was indeed the "nudge," the implementation catalyst. They agreed that,

Figure VI.

Columbus Elementary School:
Mentoring as a Catalyst to Implementation



without the mentor, CAL would have had a harder time making it into the classrooms. Figure 6.1 shows how data were triangulized to support this notion.

George said that without a mentor "very little would [have happened] in the classrooms" (Interview, February 1996). Among the teachers, Rita believed that the mentor was "the best part of CAL...I couldn't have done it without George." Sylvia said that "having a mentor made a difference. It's hard to do it on your own." Doreen said that she "would have tried some of the things that [she] saw at CAL, but the piece of how to use things in the classroom wouldn't have come as creatively as it did." Letta and Sue Ellen attributed the success of their CAL activities to "working with George" (Interviews, 1996).

And the students concurred. Jimmy, a student in Sylvia's class (see Chapter IV), believed that with the musical instruments we brought CAL along every week. Without us, he felt, there were no instruments and, therefore, no CAL. My notes reveal that when I asked other students in different classrooms if they did CAL without George, the responses ran along these lines: "No"; "We're busy"; "We had to prepare for the test"; "We have to wait for you" (Field notes, 1996). Emma supported these reactions. She told me that, without us, they did "other stuff" (Field notes, May 22, 1996). Only in Sue Ellen's class did I hear that the students were involved in CAL activities when we were not present:

> We watched the video and then talked about what we could improve, and then we practiced and practiced. But, they (she pointed to Claire, a classmate) were not doing the dance right. They kept making mistakes, so we had to watch them until they got it right. (Field notes, May 15, 1996)

Another student in this class said, "Miss Monroe (Sue Ellen) had us practice the raps over and over." However, according to George, "practicing for a performance [was] not the same as doing CAL" (Field notes, May 1, 1996).

The fact that arts disciplines outside of the mentor's area of expertise were not as a rule incorporated into a teacher's curriculum, in spite of the teachers' attending workshops in those disciplines, further indicated that mentoring facilitated the implementation of CAL at Columbus Elementary School. In Chapter V, we saw that Letta felt she could have done more in "the other arts" had she had mentors in those areas. Doreen agreed that a mentor in theatre and the visual arts would have helped:

> I don't want to sit [at the workshops] like I sit in a college course and have to figure out, "Wow, how am I going to use this in the classroom?"....I need it individualized to my needs. That's where the mentor comes in. I learn by watching and doing. I don't learn by sitting down and hearing you talk. (Interview, May 3, 1996)

Rita, Sue Ellen, and Sylvia agreed that it was "hard to do the other arts without a mentor" (Field notes, June 4, 1996). Yet, in Sue Ellen's room, there were plenty of signs that the visual arts, dance, and music were being integrated into the curriculum: a paper mache whale, bookmaking, dancing, and playing to raps. In spite of these accomplishments, at a CAL session she expressed her desire for "a CAL mentor in every one of the arts" (Field notes, June 10, 1996).

When the frequency of the mentoring interventions decreased or when the interventions were missing altogether, CAL activities decreased and, in some cases, disappeared from a teacher's classroom—another sign that mentoring facilitated the implementation of CAL at Columbus

Elementary School. During Year III, Rita reported not having included any of the CAL ideas she had used the previous year: "CAL took too much time." Also during Year III, Sue Ellen and Doreen found themselves "willing to use the arts but, because [they were] now cluster teachers, still trying to figure out a way to do it." Sylvia had not managed to get "the easier" class she had expected so that she could work more freely in the arts. The result was "little or no CAL." Only Letta still used CAL on a "somewhat regular basis" (Teachers' interviews, 1997; Mentor interview, May 1997).

While the reasons for the changed practices during Year III varied, all the teachers had one thing in common: the mentor was no longer at their doorstep week in and week out saying, "It's CAL time"; his attention was diverted to Year III teachers. Time and scheduling conflicts made it impossible for him to support Year II teachers in the same manner as before.

The fact that mentoring was the link to implementation at Columbus Elementary School cannot be generalized to other sites. However, data from other sources seem to indicate that mentoring is an important part of implementation. When asked to rank the following CAL components in order of importance (Content Standards, Teaching Artists [mentors], Teacher Journals, Instruments and Other Teaching Materials, and CAL sessions at TC), 90 percent of the respondents placed Teaching Artists at the top of the list. One mentor wrote:

> Consistent presence in the classroom by the mentor means a lot to the teacher and kids. The teachers are very concerned about being abandoned in mid-stream and feel that this is the rule with most programs, not the exception. (Log, 1995)

George said that a "mentor's presence in the classroom makes a difference between a haphazard attempt and a systematic approach to implementation" (Interview, December 1996). This point of view was shared by others.

A teacher from another school agreed that the mentors were facilitators of learning for both teachers and children: "The mentors really provide the support system needed to make the program work. You don't feel that you're left on your own to carry the program out" (Reflections on CAL, 1995-1996). And the principals agreed. A CAL administrator said:

> Principals are very impressed with the mentors. They know that the teachers...some of them have been to a lot of other kinds of professional development programs and they have not seen change. So they know something is different about CAL, and the mentor component is what makes a big difference. (Interview, April 24, 1996)

In answering the research question: *In a site involved in a standards-based, arts-integrated, arts-correlated staff development program, how is mentoring used to effect program implementation?*, the data suggest that at this site

(1) mentoring was the key to implementation; (2) the mentor's discipline tended to be incorporated into the curriculum—disciplines outside of the mentor's area of expertise tended to be ignored; and (3) when the frequency of the mentoring interventions decreased, or the interventions were missing altogether, CAL activities decreased and, in some cases, disappeared from a teacher's classroom.

Recommendations for the Future

CAL's intention is: (1) to expose classroom teachers to the disciplines of dance, music, visual arts, and drama; and (2) to help these

teachers develop an integrated, arts-correlated curriculum via strategies that take into account that learning at its best is active and exploratory (Dewey, 1958; Piaget, 1972); that students construct knowledge based on information they already have (Shapiro, 1991; Vygotsky, 1987), and that education must aim at developing higher order thinking skills, because a truly educated person is one who has mastered the art of critical thinking (Halpern, 1990; Pogonowski, 1987).

Mentors are expected to keep CAL's philosophy in mind as they translate workshop experiences into activities that are developmentally appropriate for each teacher's class. As suggested by the data, at Columbus Elementary School, implementation rested "heavily" on the mentor. This meant that the mentor's presence affected the frequency of CAL activities in the classroom. It also meant that the arts discipline represented by the mentor tended to be incorporated into CAL activities, sometimes to the exclusion of others.

In light of that, future arts-integrated staff development programs would do well to train a mentor in all of the arts disciplines, not just in his/her own area of expertise. This would guarantee that all of the arts would have an equal chance of being integrated into a teacher's curriculum. When this issue was addressed at a CAL session, one teacher suggested "having a different mentor, in each of the arts disciplines, every few months" (Field notes, June 10, 1966). However, this solution has a downside. As Sipe (1988) discovered, it takes at least six months to build trust between mentors and mentees, and this trust is an important ingredient in an effective mentoring relationship. Consequently, my suggestion is to give mentors the tools to bring all of the arts to a teacher's classroom, not just his/her specialty.

Even teachers without previous background in the arts are expected to integrate all of the arts into their curriculum. They gain the knowledge that would facilitate this process though staff development in the form of workshops or mentoring interventions. Professional artists would do well to receive staff development that would give them the knowledge to work in arts disciplines outside their own.

Because the data so strongly support the role of the mentor in the implementation of CAL, I recommend that future staff development programs in the arts (1) offer practical support, in the form of mentors, to help teachers translate theory into practice; and (2) that teachers commit to a program for its duration so they can benefit fully from a mentor's presence.

A mentor can determine where teachers are in the "implementation stages" (Guskey & Huberman, 1995) and in their "stages of concern" (Lieberman, 1991)— information that will help a mentor's work and ultimately benefit implementation. Without a mentor, teachers must rely on workshops alone to implement a new idea in their classrooms. This can be very frustrating for the teachers and, as a result, they may reject the staff development program altogether.

When teachers are not committed to a program for its duration, there is a tendency for them to revert to their old ways once the frequency of interactions with the mentor diminishes or disappears. As we saw in Chapter II, change happens slowly (McLaughlin, et al., 1990). Therefore, it is important for teachers to remain active participants throughout a program's duration; change is not likely to occur in a year or less.

But, staff developers beware. Even if a mentor works with the same cadre of teachers throughout the life of the program, there may still

be barriers to implementation. According to George, planning between mentors and teachers before the school year gets under way would remove many obstacles:

> I wonder if we can somehow work out a mechanism whereby there would be contact between mentors and prospective teachers in August....The teachers often don't know what this is going to be about, how this is going to work, if it's going to work. They don't know what this is, except what they've heard from their colleagues...if we could meet with them in a planning, in a formative position, instead of in a retro position. They've already mapped out the year in a way. (Interview, February 20, 1997)

I agree that advance planning would give both mentors and teachers a sense of what lies ahead and take the edge off implementation. As we saw in Chapter II, Richardson (1994) believes that change is directly related to the involvement of the teachers in planning the innovation. Incorporating new ideas that a teacher has not yet had the time to digest could slow down progress. Therefore, to future arts-integrated, arts-correlated programs, I recommend a preplanning seminar or time before school actually starts where teachers and mentors have the opportunity to talk about expectations and to plan a course of action.

Although CAL is designed to address national and city standards for arts education, most participants at Columbus Elementary School did not agree on, or understand, the role that standards were supposed to play in CAL. George was not convinced that they were a viable reform strategy, and the teachers agreed that standards were irrelevant to the goals they had set up for their students. Yet, standards were reflected in the teachers' activities. This reminded me of a story a friend once told me:

> When Juan was a little boy, his mother told him she was taking him to the doctor to have some X-rays taken. Since he had had X-rays taken before, he was not worried. But, suddenly, he found himself not in front of an X-ray machine but in a room filled with

> white, bright lights and doctors in surgical masks. Next thing he knew, he was awakened by a discomfort in his lower abdomen. "They took your appendix out," his mother whispered as he fell into a stupor induced by the lingering effects of the anesthesia. For years, he told me, he hated going to the doctor because he was afraid they were going to "sneak something out of him without his knowledge."

Juan's astonishment at having his appendix removed parallels the surprise the teachers felt when they realized they had been using standards all along; they had participated in something without their full awareness. It is true that flexibility has been an important issue in dealing with standards. The project director said:

> You have to be consistent with your philosophy. If, when you teach music or visual arts, you act one way, and then you take a book out like the Standards and you say, "O.K., you have to believe in this. You must do it this way." You can't do that. [Teachers] either believe in it because they see some meaning in it in terms of their behavior and experiences in CAL, or they don't. (Interview, 1996)

But it is important that flexibility does not embrace confusion. Accountability is at the heart of the of the National Standards for Arts Education (Ravitch, 1995), and no mechanism was set up at Columbus Elementary School to achieve "systemic accountability." For most participating teachers, standards remained a daunting document, one that was "only referred to once at one of the workshops," an "obscure proposition," "like the in-laws you have to be nice to even when you don't want to" (Field notes, 1996).

These feelings about standards supports Shere's (1995) findings. In her research to determine if visual arts standards reform efforts affected art education practices in two elementary schools (one of them a CAL school), Shere reported:

> Schools that do not have art curriculum and assessment resources and trained arts specialists to help decode the standards at

> the school level have the potential for great difficulty in making the arts standards accessible to the art and classroom teacher. (p. 219)

She added that

> the reform of teacher education on the many levels necessary to equip both the classroom teachers and art specialists with the skills they need to utilize art standards will be difficult at best, even if university decision makers adhered to the philosophical concept of standards to represent a viable reform strategy. (p. 221)

Students learn differently and at different rates. They are not empty vessels that can be filled with knowledge from the outside. Instead, they construct knowledge based on experiences they already have (Dewey, 1958; Mitchell, 1950; and Shapiro, 1991). In CAL, having firsthand experience in an arts-integrated curriculum and the time to reflect on what they were learning before standards were explained served teachers well. Other programs should take note of that. Allow teachers to learn and reflect on their knowledge before presenting something (in this case standards) that might interfere with the learning process.

Future programs should also realize that through standards, schools have the potential to form partnerships that will support the study of the arts

> If our young people are to be fully educated, they need instructional programs in the arts that accurately reflect and faithfully transmit the pluralistic purposes, skills and experiences that are unique to the arts—a heritage that also deeply enriches general education. What happens in the school will require the active support of arts organizations, trade and professional groups in the arts, educational organizations, performers and working artists. Without question, the standards presented here will need supporters and allies in improving and changing how arts education is organized and delivered. But they themselves contain the potential to act as a lever on public perception and teacher preparation as well, to change education policy at all levels, and to make a transforming impact across the entire spectrum of

> education. But only if they are implemented. (National Standards for Arts Education, 1994, p. 16)

Through CAL, partnerships were formed between teachers and mentors. These collaborations brought the arts into the classrooms and integrated them into other subject matter. To continue the trend that CAL has started, to abolish once and for all the "isolated arts experiences" that most students have, a great deal of restructuring must take place at the university level. Arts education departments must collaborate with general education departments to bridge the gap that historically has separated them in terms of teacher training. If the arts are to play a major role in the education of children, not only as separate entities but as vehicles to facilitate all learning, collaboration between specialists and generalists needs to occur. When teachers and specialists are trained to work together through the arts students can learn problem-solving techniques and experience the type of learning that will be long lasting:

> Courses in the arts should be part of every child's basic schooling. They shouldn't be cut as if they were nonessential luxuries....In the short time I taught, I saw that arts education could help young children feel good about themselves and about their accomplishments. When they played a new song, or recited new lines, I saw their self-esteem grow, and discovered that personal growth and learning go hand in hand....Research shows that arts education is our real stealth weapon against crime, illiteracy and mediocrity. I am now aware of the "B" word—the budget. But I am also aware of the consequences of the "C" word—complacency. Without a strong education in the arts, our entire society shall be poorer and weaker. (Hamlisch, article in *The New York Times*, February 16, 1997)

Future research should focus on documenting what kinds of professional development services have successfully helped classroom teachers integrate the arts into their curriculum—and the focus should be on how implementation was facilitated. This could be accomplished by

collecting profiles of schools and districts from around the country that have adopted interdisciplinary arts programs.

Schools that have participated in CAL should not be ignored. They, too, should be the subjects of future research. Their progress should be followed up and documented. It would be valuable to the health and future of interdisciplinary arts programs to establish how these schools have fared after CAL. In particular, the following questions must be asked: (1) How are teachers continuing to integrate the arts into other subjects? (2) What kinds of collaboration have they formed with arts specialists at their school? (3 How is curriculum in and through the arts determined? (4) What kind of feedback or support do teachers receive from their principals in integrating the arts? (5) What kind of professional development program in the arts are these teachers still involved in? and (6) What kind of support do teachers feel they need to keep the arts alive and connected to other subjects in the classroom?

It is my hope that the thick, descriptive data generated from this research are used to help teachers, specialists, and program designers in the development and implementation of interdisciplinary arts programs. I also hope that this research will generate a trove of future studies. Arts educators agree that the arts are important to our development as human beings. But it is clear that bringing the arts to our schools is a complex process that cannot be left in the hands of the policy makers alone. These folks are not aware of the efforts and the resources required at the school level to put the arts at the center of the reform movement. Only when resources are matched to the culture of an individual school do the arts become an integral and effective part of that school. One by one, school by school, we can create a national quilt of schools committed to raising the

consciousness of our students in and through the arts. Individual practice rather than general policy is the solution for bringing the arts to the forefront of education.

Final Thoughts

> In schools and society, the creative arts are media that serve us as bases for perceptual explorations, acting as expressive agents for the projection and clarification of thought. They are media of expression we use not as a substitute for verbal and other means, but because they serve needs for the transmission of thought not met by other communication processes. (Pogonowski, 1995)

From the beginning of civilization, mankind has communicated its beliefs, hopes, and fears through the arts; therefore, knowledge in the arts can provide us with knowledge of human history. Because of their lore and the vocabulary they provide for our discourse in society, the arts belong in our schools. To gain a better understanding of themselves and others, students must learn to converse fluently in the language of the arts. Unfortunately, educators have not valued the arts as resources of knowledge, and for decades the arts have been absent from the school curriculum. When the National Standards for the Arts first came onto the scene, arts educators cheered. The arts would finally get the recognition they deserved. They would be taught sequentially, with the same seriousness and rigor we give to the study of mathematics, geography, and the sciences. Standards, however, did not account for the wide disparity between policy and practice. Good intentions are not enough to bring the arts out of their step-child role in education. As we have seen in the research conducted by Shere (1996), "arts provision remains a personal and isolated affair" (p. 216). Her results support prior research (Fullan & Stiegelbaurer, 1991; Goodlad, 1964, 1984, 1994; Stake et al., 1991), which

indicate that reform efforts must be adapted to the needs and resources of the individual school.

CAL not only recognized the need to bring the arts into the schools but it acknowledged that the needs of every school and every teacher were different—seeing the role of the mentor as a translator, someone who would interpret the program's ideas to suit those unique demands.

In addition to transforming a school culture through the arts, the program has made some indelible changes in the participating teachers. Sylvia said:

> It is my feeling that a large percentage of learning that goes on in schools involves the creating of "shields" of information. These shields block us from ourselves. Teachers and students depend on fact output and intake and, consequently, lose sight of individuality and creativity. The Creative Arts Laboratory seems to be calling out to teachers and students by saying, "Hey, look inside yourself. That's where learning lives!" I feel that CAL offers a chance to learn through the energy and experience inside us, and helps us teach children to understand and love themselves as they discover their own creativity. CAL teaches us to remove the shield and look within. (CAL reflections, 1996)

Sue Ellen stated, "CAL changes teachers...and when you change teachers, you're bound to change children" (Field notes, June 10, 1996). Letta said: "Because of CAL, I now believe there are no boundaries in what students can learn (Interview, June 1996). Rita saw changes in her students as a result of their CAL experience: "They are able to analyze more what they are doing" (Interview, May 2, 1996). Doreen felt that CAL validated her process-oriented approach to learning: "I don't like rigidity. I like to be flexible....[CAL] is not a blueprint, it's not etched in stone. It's going with what the kids are able to do" (Interview, May 3, 1996).

These teachers' stories of transformation are supported by remarks made by Year I teachers at this site. One said, " We have learned to change

our own classrooms into discovery and exploration of the arts of dance, art, and music." Another said, "Process has become most important to me since becoming a Creative Arts Laboratory participant" (Teachers' logs, 1995). Yet another stated:

> CAL solidified everything that I have been taught and made it more of a whole. Someone mentioned this in connection with something else—that when you take water and flour and you make bread, you can't pull the flour and the water apart. This is what I feel CAL is: the bread for me. All the ingredients came together, and I feel there is a whole product there. (Interview, May 14, 1996)

The Columbus Elementary School teachers' positive reactions to the program were supported by teachers from other sites. The following is a typical comment:

> The way in which the Creative Arts Laboratory has most affected me is by giving me the ability to see the teaching/learning of every art form as a process, and thereby to plan lessons that encourage students to create and really have ownership of their work. It has freed me of the need to know a particular art form before being able to teach it. This year, I found myself learning about the arts right alongside my students. (Reflections on CAL, 1996)

Summary

This chapter explains that the mentoring relationship at Columbus Elementary School had all the characteristics of a successful alliance, and that the challenges faced by the mentor and the teachers during the implementation journey were time and differences in pedagogical approaches. In answering the research question, the data suggested the following outcomes: (1) mentoring was the key to implementation; (2) the mentor's discipline tended to be incorporated into the curriculum—disciplines outside of the mentor's area of expertise tended to be ignored; and (3) when the frequency of the mentoring interventions decreased, or

the interventions were missing altogether, CAL activities decreased and, in some cases, disappeared from a teacher's classroom.

The study ends with the following recommendations: In future arts-integrated, arts-correlated staff development programs, mentoring should be part of the program design and mentors should be trained to bring all of the arts to the classroom, not just the mentor's own specialization. In addition, when these programs are based on standards, they should clearly articulate how standards will guide their practices, but allow a time of practice and reflection before standards are presented to teachers.

This study supports the hard work of all those who have contributed or are still contributing to the CAL project, and hopes that the data and outcomes will be of help to others involved in similar programs or studies.

BIBLIOGRAPHY

The Arts, Education and Americans Panel. (1988). *Coming to our senses: The significance of the arts for American education.* New York: American Council for the Arts. (Original work published 1977).

The Arts Education Partnership Working Group. (1993). *The power of the arts to transform education: An agenda for action.* Summary under the sponsorship of the John F. Kennedy Center for the Performing Arts and the J. Paul Getty Trust.

ArtsVision. (1996). *Institutionalizing arts education for New York City public schools: Educational improvement and reform through the arts.* Submitted to the Annenberg Foundation on behalf of the Board of Education of the City of New York and The New York City Department of Cultural Affairs.

Alpert, S. (1996). *CAL: District cultural arts director's perspective.* Paper presented at the meeting of the American Education Research Association, New York City.

Anker, C. T. (1978). *Teaching exceptional children.* New York: Simon & Schuster.

Beardsley, M. C. (1981). *Aesthetics: Problems in the philosophy of criticism* (2nd ed). Indianapolis, IN: Hacket.

Bernard, H. R. (1988). *Research methods in cultural anthropology.* Beverly Hills, CA: Sage.

Biber, B. (1977). A developmental-interaction approach: Bank Street College of Education. In M. C. Day & R. K. Parker (Eds.), *Preschool in action: Exploring early childhood programs* (2nd ed.). Boston: Allyn & Bacon.

Biber, B. (1984). *Early education and psychological development.* New Haven & London: Yale University Press.

Bloom, B. S. (Ed.). (1956). Taxonomy of educational objectives: The classification of educational goals. *Handbook 1: Cognitive domain.* New York: David MacKay.

Bogdan, R., & Biklen, S. (1982). *Qualitative research for education: An introduction to theory and methods.* Boston: Allyn & Bacon.

Bogdan, R. C. (1972). *Participant observation in organizational settings.* Syracuse, NY: Syracuse University Press.

Brandt, R. (1988). On assessment in the arts: A conversation with Howard Gardner. *Educational Leadership, 45*(4), 30-34.

Briggs, D. P. (1991). *Young talent: The first decade. The documentation and analysis of an arts in education program in New York City.* Unpublished doctoral dissertation, Columbia University/Teachers College, New York City.

Busby, A. (1989). *Mentoring: A search for meaning.* Unpublished doctoral dissertation, Columbia University/Teachers College, New York City.

Caldwell, B. J., & Carter, E. (1993). *The return of the mentor: Strategies for workplace learning.* London/Washington, DC: Taylor & Francis, Inc.

Camp R., & Levine, D. (1991). Portfolios evolving: Background and variations in sixth- through twelfth- grade classrooms. In P. Belanoff & M. Dickson (Eds.), *Portfolios: Process and product.* Portsmouth, NH: Boynton/Cook.

Camp, R. (1990). Thinking together about portforlios. *The Quarterly of the National Writing Project and the Center for the Study of Writing, 12*(2), 8-14.

Campbell, D. T., & Stanley, J. C. (1963). *Experimental and quasiexperimental designs for research.* Chicago: Rand McNally.

Chancellor's Work Group. (1990). *A passion for excellence: The arts and culture in New York City public schools.* New York: New York City Board of Education.

Chira, S. (1993). As schools trim budgets, the arts lose their place. *The New York Times.*

Chira, S. (1993). Creativity vs. academic study: How schools teach arts. *The New York Times.*

Creative Arts Laboratory (1994). Proposal.

Cullingford, C. (1997). Give children the freedom to think. *Times Educational Supplement,* 4227, SS18.

Colwell, R. (Ed.). (1992). *Handbook of research on music teaching and learning*. New York: Schirmer.

Consortium of National Arts Education Associations. (1994). *What every young American should know and be able to do in the arts: National standards for arts education*. Reston, VA: MENC.

Cronbach, L. J. (1975). Beyond the two disciplines of scientific psychology. *American Psychologist, 30,* 116-127

Damkohler, K., & Blumenfeld, M. A. (1995). The arts: Agent for school renewal. *Chalkboard* 4(2).

Davidson, L., & Scripp, L. (1989). Tracing reflective thinking in the performance ensemble. *The Quarterly, 1*(1&2), 49-62.

Dedrick, C. V. L., & Raschke, D. B. (1990). *The special education and job stress*. Washington, DC: NEA.

Dehrer, G. (1997). Critical logistics thinking skills. *Army Logistician*, 29-31.

Dewey, J. (1938). *Experience and education*. New York: Collier Books.

Dewey, J. (1958). *Art as experience*. New York: Capricorn. (Original work published 1934).

DiBlasio, M. K. (1983, Fall). The troublesome concept of child art: A threefold analysis. *Journal of Aesthetic Education, 17*(3).

Egan, J. B. (1986, November 21-25). *Induction the natural way: Informal mentoring*. Paper presented at the meeting of the National Council of States on Inservice Education, Nashville, TN.

Eisner, E. W. (1972). *Educating artistic vision*. New York: Macmillan.

Eisner, E. W. (1979). *The educational imagination: On the design and evaluation of school programs*. New York: Macmillan.

Eisner, E. W. (1981). On the differences between scientific and artistic approaches to qualitative research. *Educational Researcher, 10*(4), 5-9

Eisner, E. W. (1982). *Cognition and curriculum*. New York: Longman.

Erickson, F. (1986). Qualitative methods in research on teaching. In M. C. Whittrock (Ed.), *Handbook of research on teaching* (3rd ed.). New York: Macmillan.

Fagan, M. M. (1988). Informal mentoring in law enforcement. *Career Planning and Adult Development Journal, 4*(2), 40-48.

Fowler, C. (1977). *Coming to our senses: The significance of the arts for American education*. New York: American Council for the Arts.

Fowler, C. (1988). *Can we rescue the arts for America's children? Coming to our senses–10 years later*. New York: American Council for the Arts.
Frazier, K. (1997). Tools of critical thinking: Metathoughts for psychology. *Skeptical Inquirer, 21*(5), 56.

Fullan, M., & Stiegelbauer, S. (1991). *The new meaning of educational change* (2nd ed.). New York: Teachers College Press.

Gardner, H. (1982). *Art, mind and brain: A cognitive approach to creativity*. New York: Basic Books.

Gardner, H. (1993). *Multiple intelligences: The theory in practice*. New York: Basic Books.

Gardner, J., & McNally, H. (1995). Supporting school-based initial teacher training. *British Journal of Educational Technology, 26*(1), 30-41.

Gaskill, L. R. (1993). A conceptual framework for the development, implementation, and evaluation of formal mentoring programs. *Journal of Career Development, 20*(2), 147-160.

Geertz, C. (1973). *The interpretation of cultures*. New York: Basic Books.

Getty Center for Education in the Arts. (1993). *Beyond creating: The place for art in America's schools*. Santa Monica, CA: The J. Paul Getty Trust.

Getty Center for Education in the Arts. (1993). *Perspectives on education reform: Arts education as catalyst*. Santa Monica, CA: The J. Paul Getty Trust.

Glaser, B., & Strauss, A. (1967). *The discovery of grounded theory: Strategies for qualitative research*. Chicago: Aldine.

Goodlad, J. I. (1964). *School curriculum reform in the United States*. New York: The Fund for the Advancement of Education.

Goodlad, J. I. (1984). *A place called school: Prospects for the future*. New York: McGraw-Hill.

Goodlad, J. I. (1994). *Educational renewal: Better teachers, better schools*. San Francisco: Jossey-Bass.

Graham, R. M. (Ed.). (1975). *Music for the exceptional child*. Virginia: Music Educators National Conference.

Greene, M (1996). *Institutionalizing arts education for New York City public schools: Educational improvement and reform through the arts*. Submitted to the Annenberg Foundation on behalf of the Board of Education of the City of New York and The New York City Department of Cultural Affairs.

Guskey, T. R. and Huberman, M. (Eds.) (1995). *Professional development in Education: New paradigms & practices*. New York: Teachers College Press.

Halpern, D. F. (1990). *Thought and knowledge: An introduction to critical thinking*. Mahwah, NJ: Erlbaum.

Hamlisch, M. (1997, February 16). Arts courses aren't a frill. They are essential. *The New York Times*.

Harnish, D., & Wild, L. A. (1993). Faculty peer mentoring: A strategy for improving instruction. *Community College Journal, 64*(1), 22-27.

Holmes Group. (1986). *Tomorrow's teachers: A report*. East Lansing, WI: The Holmes Group.

Holmes Group. (1988). Arizona State tightens enrollment, structure, courses, assessment. *The Holmes Group Forum, 3*(1), 15-16.

Holt, J. C. (1964). *How children fail*. New York: Pitman.

Holt, J. C. (1967). *How children learn*. New York: Pitman.

Hoskins, K. (1993). *Designing an effective mentor program for Jesuit College Preparatory School*. Master's thesis, Bank Street College of Education, New York City.

Jacobs, H. H. (1989). *Interdisciplinary curriculum: Design and implementation*. Alexandria, VA: Association for Supervision and Curriculum Development.

Jeruchim, J. (1992). *Women, mentors, and success.* New York: Fawcett Columbine.

Johnson, J. M. (1988). Mentoring as a component of induction. In W. G. Camp & B. Heath (Eds.), *On becoming a teacher: Vocational education and the induction process* (pp. 23-38). Berkeley, CA: National Center for Research in Vocational Education.

Kephart, N. C. (1967). *Learning disability: An educational adventure.* West Lafayette, IN: Kappa Delta Pi Press.

Krajefska, F. W. (1982). *The significance of the mentee-mentor relationship: A case study of ten school principals.* Master's thesis, Bank Street College of Education, New York City.

Kraus, R. J., & Chapman, S. (1981). *The history of dance in art and education* (2nd ed.). Englewood Cliffs, NJ: Prentice-Hall.

Kreuger, P. (1987). Ethnographic research methodology in music education. *Journal of Research in Music Education, 35*(2), 69-77.

LeCompte, M., & Goetz, J. (1982). Problems of reliability and validity in ethonographic research. *Review of Educational Research. 52,* 31-60.

LeCompte, M., & Goetz, J. (1984). *Ethnography and qualitative design in educational research.* New York: Academic Press.

LeCompte, M., & Levine, M. (1993). *All kinds of minds.* Cambridge, MA: Education Publishing Service.

LeCompte, M., & Preissle, J. (1992). *The handbook of qualitative research in education.* London: Academic Press.

Lehman, P. R. (1993). Why your school needs music. *Arts Education Policy Review, 94*(4).

Lenk, H. (1989). *A case study: The induction of two alternate route social studies teachers.* Unpublished doctoral dissertation, Columbia University/Teachers College, New York City.

Levasseur, S. (1994). *Nonverbal communication in the applied voice studio.* Unpublished doctoral dissertation, Teachers College/Columbia University, New York City.

Lieberman A. and Miller. L. (Eds.) (1991). *Staff development for education in the '90s: New demands, new realities, new perspectives*. New York: Teachers College Press.

Lincoln Center Institute. (1988). Brochure.

Lincoln, Y. S., & Guba, E. G. (1981). *Effective evaluation*. San Francisco: Jossey-Bass.

Lincoln, Y. S., & Guba, E. G. (1985). *Naturalistic inquiry*. Newbury Park, CA: Sage.

Massey, Tinker et al. (1995). Educating support staff. *Journal of Education for Library and Information Science, 36*(1), 3-54.

McLaughlin, J. (Ed.). (1988). *Toward a new era in arts education: The Interlochen symposium*. New York: American Council for the Arts.

McLaughlin. J., Baker. T. L. & Hupert. N. (1990). *Planning Guide for Arts and Culture Collaboration in Schools.* New York: The Schools Partners Project.

Meeth, L. R. (1978). Interdisciplinary studies: Integration of knowledge and experience. *Change, 10*, 6-9,

Merriam S. B. (1988). *Case study research in education: A qualitative approach*. San Francisco: Jossey-Bass.

Mitchell, L. S. (1950). *Our children and our schools*. New York: Simon & Schuster.

Moody, W. J. (Ed.). (1990). *Artistic intelligences: Implications for education*. New York: Teachers College Press.

Moore, G. W. (1983). *Developing and evaluating educational research*. Glenvie, IL: Scott, Foresman.

Naroll, R. (1970). The logic of generalization: Epistemology. In R. Naroll & R. Cohen (Eds.), *A handbook of method in cultural anthropology* (pp. 25-30). New York: Columbia University.

National Commission on Excellence in Education. (1983). *A nation at risk: The imperative for educational reform*. Washington, DC: U.S. Department of Education.

National Endowment for the Arts. (1988). *Toward civilization: A report on arts education*. Washington, DC: Author.

New York City Board of Education et al. (1994). *Creative arts laboratory: A standards-based professional development program in arts-integrated education*. Proposal submitted to the U.S. Department of Education.

New York State Education Department. (1994). *Curriculum, instruction, and assessment*. Preliminary draft framework. Albany: New York State Education Department.

Osborne, H. (1970). *The art of appreciation*. New York: Oxford University Press.

Paciencia, D., & Shevalier, M.E. (1995). Dancing the way to renewal. *Chalkboard, 4*(2).

Paisley, P. O. (1990, September). Counselor involment in promoting the developmental growth of beginning teachers. *Journal of Humanistic Education and Development*, 29(1), 20-31.

Pankratz, D. B., & Mulcahy, K. V. (1989). *The challenge to reform arts education: What role can research play?* New York: ACA Books.

Patton, M. (1980). *Qualitative evaluation methods*. Beverly Hills, CA: Sage.

Patton, M. (1987). *How to use qualitative methods in evaluation*. Los Angeles, CA: Sage.

Patton, M. Q. (1990). *Qualitative evaluation and research methods*. Newbury Park, CA: Sage.

Paul, R., Binker, A. J. A., & Weil, D. (1990). *Critical thinking handbook: K-3rd grades*. Rohnert Park, CA: Sonoma State University.

Pelto, P. (1970). *Anthropological research: The structure of inquiry*. New York: Harper.

Pelto, P., & Pelto, G. (1978). *Anthropological research: The structure of inquiry* (2nd ed.). London: Cambridge University Press.

Piaget, J. (1972). *The epistemology of interdisciplinary relationships*. Paris: Organization for Economic Cooperation and Development.

Pogonowski, L. (1987). Developing skills in critical thinking and problem solving. *Music Educator's Journal, 73*(6), 37-41.

Pogonowski, L. (1989, September). Critical thinking and music Listening. *Musical Educator's Journal*, 35-39.

Pogonowski, L. (1996). *What is CAL?* Paper presented at the meeting of the American Educational Research Association, New York City.

Ravitch, D. (1995). *National standards in American education: A citizen's guide.* Washington, DC: The Brookings Institute.

Remer, J. (1982). *Changing schools through the arts: The power of an idea.* New York: McGraw Hill.

Richardson, V. (Ed.) (1994). *Teacher change and the staff development process: Acase in reading instruction.* New York: Teachers college Press.

Rieber, R. W., & Carton, A. S. (Eds.). (1987). *The collected works of L. S. Vygotsky.* New York: Plenum.

Robinson, N. (1996). *The role of the mentor in facilitating the transformation of school cultures.* Paper presented at the meeting of the American Educational Research Association, New York City.

Schulak, N. (1995). *Crickets in the classroom: A mentoring relationship between a museum educator and a classroom teacher.* Master's thesis, Bank Street College of Education, New York City.

Schwarz, P., & Switzer, A. (1988). *A study of the mentor teacher-intern program.* Master's thesis, Bank Street College of Education, New York City.

Shanker, A. (1996, March 31). National Education Summit. *The New York Times.*

Shapiro, E. (1991). Principles of the Bank Street approach. In A. Mitchell & J. David (Eds.), *Explorations with young children: A curriculum guide from the Bank Street College of Education* (pp. 15-21). Mt. Rainier, MD: Gryphon House.

Shapiro, E., & Biber, B. (1972). The education of young children: A developmental interaction point of view. *Teachers College Record, 74*, 55-79.

Shere, R. (1996). *A case study of the impact of national visual arts standards on art education in two New York City public schools.* Unpublished doctoral dissertation, Columbia University/Teachers College, New York City.

Sipe, C. L. (1996). *Mentoring: A synthesis of P/PV's research, 1988-1995.* Philadelphia, PA: Public/Private Ventures.

Stake, R. E. (1975). *Evaluating the arts in education: A responsive approach.* Cleveland, Ohio: Charles E. Merrill.

Stake, R., Bresler, L., & Mabry, L. (1991). *Custom and cherishing: The arts in elementary schools.* National Arts Education Research Center, University of Illinois.

Sullivan, C. G. (1992). *How to mentor in the midst of change.* Alexandria, VA: Association for Supervision and Curriculum Development.

Talbert, A. B. et al. (1992). A review and synthesis of the literature on teacher induction: The vocational education perspective. *Journal of Industrial Teacher Education, 29*(2), 35-50.

Taylor, S. J., & Bodgan, R. (1984). *Introduction to qualitative research methods* (2nd ed.) New York: Wiley.

The Council of Chief State School Officers. (1996). *Issues concerning a national assessment of arts education.* Report by the National Assessment of Educational Progress (NAEP).

Tickle, L. (1987). *The arts in education: Some research studies.* Great Britain: Croom Helm.

U. S. Department of Education. (1995). *Arts education research agenda for the future.* Washington, DC: Office of Educational Research and Improvement and the National Endowment for the Arts.

Valadez, J. R., & Duran, R. P. (1991, April). *Mentoring in higher education.* Paper presented at the meeting of the American Educational Research Association, Chicago.

Wienner et al. (1991). *Arts propel: An introductory handbook.* Cambridge, MA: Harvard Project Zero, Educational Testing Service.

Yin, R. K. (1984). *Case study research: Design and methods.* Beverly Hills, CA: Sage.

Yin, R. K. (1993). *Applications of case study research.* Newbury Park: Sage.

Young Audiences. (1994). Agency brochure. New York Committee for Young Audiences.

Appendix A

COVER LETTER AND MENTOR QUESTIONNAIRE

April 20, 1996

Dear CAL Mentor:

As part of my doctoral dissertation at Teachers College, I'm looking at the relationship between the CAL mentor and the classroom teacher. I would appreciate it if you would take a few minutes to complete the enclosed questionnaire and send it back to me in the provided stamped before May 20.

If you have any questions, feel free to call me at (212) 875-4598.

Thank you for your assistance.

Sincerely,

Lorenzo Martinez
c/o Bank Street College
610 West 112th
New York, NY 10025

MENTOR QUESTIONNAIRE

Name (optional): _____

1) a) When did you join CAL?

b) How long do you anticipate staying with CAL?

2) a) How do you view your role as a teaching artist in the classroom?

b) What are you actually doing?

3) What is the greatest challenge that you have faced or still face as a CAL teaching artist?

4) What do you think is the long-term effect that CAL will have

a) on you?

b) on the teachers?

c) on the students?

5) Rate from 1 to 5, in order of importance, the following elements of the CAL program(1 being the most important, 5 the least important):

content standards	_____
mentors	_____
teacher journals	_____
instruments and other teaching materials	_____
CAL sessions at TC	_____

Appendix B

SAMPLES OF FIELD NOTES

Field notes taken during a VISUAL ARTS Workshop
Oct. 6, 1996

The room was set up. White paper; a tray containing three primary colors plus white; a sponge; and two big brushes waited at every seat. Students sat down. I remained standing, taking notes, since there were only enough places set for the participating teachers. L.L. sat down and asked students to gather around her. She started dipping the brush in paint while she said: "What can paint do?"
Student 1: "It can drip."
Student 2: "It can mix"

L.L. demonstrated both things. One of the students said: "a 5 year old will not sit still to watch a demonstration. They must be engaged, involved from the beginning." L.L. agreed.

L.L. then asked students to explore shapes and lines and told them to sit at their places and experiment with the amount of water they added to the paint. Teacher walked around the room making students articulate what they were doing.

LL: "How did you get this color to come through?"
student: "I added more water."
LL: "How did you create that color?"
student: "I put blue and pink together"
LL: "And how did you get the pink?"
student: "I mixed red and white."

L.L. said: "This is the process you must follow with young students: make them articulate their choices.what is happening on the page. Don't ask them: 'WHAT IS THAT?'"

L.L. explained that the reason for the big brushes was that children tend to draw rather than paint with smaller brushes. L.L. helped the class articulate some of the decisions the students were involved in while making their paintings The responses were:

"which color to use"
"how much water to use"
"how to fill space (paper has boundaries)"
"what comes out of a teacher's mouth."

L.L. tried to get the student who made the last comment to explain what she meant. "Teacher must be aware of what he or she is telling the students and how that is helping or hindering the artistic experience," student said. L.L. nodded her approval. This led to a discussion about how to ask a child about his or her painting. "'Tell me about your picture,'" L.L. said, " is different from, is that a bird?"

L.L. then asked each student to look at his or her painting and to think of something the painting brought to mind, a feeling, an event. This brought the class to a discussion about representational art. L.L. said: "sometimes the material gets you to the idea, sometimes it's the other way around." In other words, "after you paint you may think the painting reminds you of the wind. Or you can start painting with the wind in mind and try to capture that with the art materials. This representational thing, something standing for something else is not always done by the very young children, particularly at the conscious level. A very young child doesn't always start with a house, or a chicken or a cat in mind. But the results may inspire him to say 'here is a dog.' "

L.L. had xeroxed an article on children's art written by Judith Burton and asked everyone to take a copy on the way out. She also recommended a book for those who were interested: *Experience and art: teaching children to paint* by Nancy R. Smith: Teachers College Press, 1993.

Before the class was over, there was a discussion about what to do when a student is not pleased with his or her artistic results. "One way around that", L.L. said, " is to ask another student, tell me Johnny, what do you like BEST about Mary's painting?" Teacher claimed that this will always elicit a positive response about a student's work and helps the student feel better about his or her work.

After the class was over, we went back to Horace Mann.

Field notes at Columbus Elementary School
April 24, 1996

In Rita's Room

Rita's class had gone to the park earlier that day. She asked them to talk about what they had seen. Their responses varied: "Big trees," "Benches," "Branches without leaves," "Droopy branches." The answers came more easily than usual.

Rita still has trouble controlling the children. I think it's really her rather than the children. The children's behavior I don't find so unusual. True, they are fidgety, talkative with one another when they've been asked to remain quiet. But the problem is really with the exercise and the teacher's expectations. The exercise goes on too long and demands too much of the children. The teachers insists that the children remain perfectly attentive throughout. They can't.

Emma still refuses to participate. When the class was divided into small groups, and each student wrote a representation of their sounds, she sat there and did nothing. I still don't know what's going on with her. What makes her tick?

Each child had to go up to the board, post his or her representation and then play it to the class. having each child take a turn at doing this is a good thing, but again it takes too long and it's hard for these kids to sit still.

Rita really wants to understand (needs to understand) where she's going with this. George lent her a book, which she read over the vacation, about spiral curriculum, and process-oriented instruction. She's eager to embrace the philosophy but is not comfortable enough to make decisions on her own. I don't believe this has anything to do with the material. I think she is still uncomfortable about being a teacher. She relies heavily on George for ideas as well as for the actual instructions. He's there in the classroom doing, not just inspiring or supporting.

In Letta's Room

Letta treats her children very lovingly, and the results show. The students in her class behave quite well. At the beginning of the period, the class was sitting in a circle and she was talking about a student who had been absent and had returned to school while Letta was on jury duty. The kid was very upset and had had a "terrible day. Letta suggested that perhaps next time, someone in the class could call him to warn him if Letta was going to be out

on the day he was returning to school. She then asked a student if she would agree to do this, someone who had volunteered in the past to do something similar.

While she was handling this issue, a couple of students at the other end of the circle started talking and being fidgety. Letta called their attention, and immediately, they became quiet. "This is not how I expect you to behave while I'm talking to one of you," she said softly.

We started the music exercise. The students were first asked to close their eyes, to go back to the playground and then to imagine an experience they could have in a playground. "I slide down a slide and fall in the water." "I ride and ride on a horse." Letta wrote on a flip chart all the responses. Then in groups of fours, the students had to choose something from the chart and represent it with sounds made with their bodies. As each group took a turn, the rest of the class listened and then tried to guess what it was the group was trying to represent. The class seemed to enjoy the activity judging by the enthusiastic responses. An hour had gone by the students were still quite engaged in the activity.

In Doreen's Room

Doreen has definite ideas as to what she wants to do in the classroom with her students. This morning, she wanted them to try the keyboard. George had something else in mind, but when she insisted, he went to get the keyboards and came back with two of them. He placed one in the middle of a circle the students had formed, and left the other one inside the box. Each student was then asked to go to the keyboard choose a sound, punching the number in for sax, or piano, or organ, etc. and then to experiment playing something. Most seemed eager to do this. A couple of them, however, were too shy, but Doreen insisted. "You must try it," she said. They did.

After we finished with this, we went back to the exercise we had done the week before. We had both groups perform to show what they remembered. They seemed pleased at what they had accomplished. We reminded them that they were going to deal with the three C's again today:

Collaboration

Compromise

Critique.

I spoke a lot more to the class today. I'm participating more as a teacher in this class, giving suggestions when I find them appropriate. In the past, I felt

this was not my role, that I was there only to help George and the teachers. But since I have worked closely with these students, and I knew some of the problems they encountered, I felt I could talk to them about collaboration and compromise:

Before they commented on the performances, Doreen had asked them if they understood what a critique was. "Remember," she said, "a critique is not a put down." Their responses were articulate:

A student said: "A comment about what you see that can help the artist make his piece better."

Another student responded: "reaction to a work with suggestions for improvement."

It seemed they had explored this issue before.

When Group One had performed, one of the students commented that he wasn't sure "what the dancers were doing at one point. I couldn't tell if they were sleeping or playing or what?"

When Group Two performed, one student commented that the conductor had given excellent cues to the musicians and that she seemed to have followed the dancers very well.

Field notes taken at a TC workshop on Oct. 13, 1996

George and Dr. P. came in together, each playing an instrument. Each handed the instrument to a student and asked the student to start playing. Dr. P went over to the piano. She started to play the CAL theme song. George kept on retrieving instruments from the back and bringing them in, handing them out to different students. Class now started to sing the theme song while students played on their instruments.

N.R. conducted the students, urging them to give more, both with their voices and their instruments. After the song concluded Dr. P. asked the class: "What is CAL?"

Kevin said: "What is the question?"

Dr. P.: "CAL. Now that you've had a week of thinking about, of being involved with CAL, if anyone comes to you now, a fellow teacher, your principal, if this person asks you, 'Hey, Joe, tell me about CAL.' What would you say?"

Student: "It's a way of integrating the arts into the curriculum."
Another student: "It's a way of nurturing everyone's natural talents."
Third Student: "It's a lot of collaboration."
Fourth student: "A lot of what you said and did reminds me of what Oprah Winffrey would call emotional education."

Dr. P. expressed her appreciation for both, CAL being considered emotional education, and for her being compared to Oprah. "She'll be our guest next Monday," she said jokingly.

Dr. P. continued: "Often we separate thinking from feeling. Getting our bodies and mind integrated into everything we do is our purpose here. We're going to bathe in and relax into the arts. Eventually we'll integrate the arts together. The final step is integrating the arts into the core curriculum."

She added: "It is perfectly natural to have a preference for a particular art. That's O.K. So, if you find that you really enjoy the music part, or the dance part, that you really can't wait to do theatre. Fine. We, as teachers need to have experience in all four so that you find meaning in all of them and bring them into the classroom. As a

result, kids may get the notion, 'Gee, maybe I'll become a dancer like Lauren, or a guitar player like Michael or Sam.'"

Dr. P. continued: "Evaluation has been a thorn in schools. 'Teach for the tests.' That has to change. Sam and Sharon have very special attitudes and skills about a new approach to determine what is going on in the classroom. They won't sit in the back of the room taking notes, judging you. They will be participant observers, helping you in the classroom. They will want to know:

- What your perceptions are
- How CAL impact on the school, or the school impacts on CAL.
- How teachers feel about it
- or, how mentors feel about it

I have come to love them both and I'm sure that as time goes on, I'm going to love them even more. I want them to talk to you now. "

Sam and Sharon walked to the center of the class. Sam spoke first. Sam: "I want you to think of us as an extra pair of hands. We are there to get our hands 'dirty.' Sharon reinforced Sam's message that they were to participate, to help the teachers, not to judge. After Sam and Sharon finished talking to the group, one of the students wanted to know what was TC's commitment to this project.

Student: "I know people who were in this program last year. what happens to them? We've been in so many wonderful programs and then they are dropped."

Dr. P. : "We don't want to abandon you. We know that's what normally happens. We are relentless in our efforts to constantly improve and get support. It's a money issue. We want to be in every school."

Another student: "Are you coming to Brooklyn? What is your criteria for choosing schools. Do you work with kids with problems or kids without problems."

Dr. P.: We work with everyone.

Third student: "I wasn't even aware that CAL was in my school last year."

Dr. P.: "We started late last year. We already learned something. We didn't meet with your principals as often or as soon. We want to keep you going as long as we can. We are not thinking of this as a short term project."

A student: "Is it your intent to have people return to have workshops like Lincoln Center?"

Dr. P.: "Not quite. We work well with Lincoln Center because we have similar goals but we are also different. You will have a teaching artist working with you. Lincoln Center doesn't spend that much time with you in the classroom. "

Dr. P. now asked Group 1 to stay in the room for a session in music and Group 2 to go across the hall for a session in dance. I followed group 2.

DANCE SESSION

The instructor was L.B. First she apologized for not being around for the first session the week before--she had been at a conference, doing a workshop. Then, she tried to put everyone at ease.

She said: "I'm a learner, both as a student here at TC and as a teacher. As a teacher, I'm constantly learning from my students. I want you to know that I won't do anything here that will make you feel embarrassed. I am here to enable and to empower you. I want you to know that you have the right to be here, to renew yourself, to hear your own voice. We will always start in a circle exploring ideas. Let's see, what dance experience do you have?"

Student: "Social. We dance a lot. I'm Puerto Rican."

Another student: "I've had experience with Buto dance (a form of Japanese dance). This is very abstract, slow motion. Often participants wear white faces."

Third Student: "I've learned to do African dances."

Teacher: "As you see, dance takes place in different settings: social contexts or cultural. It can be culturally coded. Dance is feeling, thinking, and, motion. Dance is a cognition. Dance is learning."

Teacher continued: "I'll be asking you to do movement ideas with me. Never alone, but in groups. Movement is made up of action. Action is made up of verbs. Walking is a verb. I'm first going to have you walk through this room. Try to keep an equal distance between you and every person you walk near to. You can walk in any direction, forward, backwards, sideways. O.K.?"

Students proceeded to move through the room as instructed. Later, teacher told them they were to basically do the same. This time, however, she told them that they could change the pace: fast, medium fast, slow, or very, very slow.

After this exercise, teacher showed the class how each part of the body moved. She showed a neck roll; how the elbows can bend; how the body can move forward, back and all around at the waist; how the shoulders can go up all the way to the ears, how the fingers can move quickly, how the wrists can roll, etc. When teacher finished with this demonstration, she said that she was going to teach the class a dance using parts of the body. The different body parts were:

ribs
vertebrae
radius
ulna
femur
clavicle
phalanxes
scapula
pelvis

Each part of the body had a specific movement that went with it. Teacher demonstrated first and had students imitate her. The whole exercise was done first sitting down, later standing up. Teacher showed another movement exercise using the letters O I C U in that order. Each letter was called outloud as the movement that went with the letter was executed. After learning this, teacher asked them to do the whole exercise backwards (retrograde).

Teacher: "There's not just one way of solving problems. Sometimes you can do something from the end to the front."

The last exercise was "sculpting in clay, or sculpture garden" Class divided into pairs. Person A became the sculptor and person B the

clay. Sculptor was supposed to gently guide clay into a particular pose, which clay had to hold. Clay's role was to be molded. He or she could not resist sculptor's molding. At the end, all the sculptors walked away from the garden and enjoyed the sight.

Teacher asked the pairs to change roles. Sculptors became clay and clay became sculptors. This time, teacher asked sculptors to give a name to their sculptures. "Rodin's The Thinker," was one reply. "At the Beach," was another.

When class was dismissed, I overheard several comments.

"That was great." "Fun." "I want to teach my students the body parts dance."

Appendix C

PARTIAL TRANSCRIPT OF INTERVIEW WITH GEORGE

This interview took place on Feb. 20, 1997

L: **What is it like to be a CAL Mentor?**

M: Well, my experience has been positive because it's varied and in a sense it's open-ended. Those ideas are connected to the fact that you're going to work with a specific teacher and her or his specific curriculum and her or his specific kids, like I do, like most of the people involved with this do. But no two people are the same. Even if you have the same sort of rough...I don't want to say rough draft.. There's a certain series of tool-building steps that I might do, for example, a certain progression of elements in order to facilitate the kids and the teachers working in this way...showing the teachers how to help facilitate the kids. There's a loose set of things you want to do, but beyond that everything fits into the kids and the teachers and the teachers' curriculum and the teachers' temperament.

L: **What are the joys of being a CAL Mentor?**

M: Well, when it works, it's super! And I guess I'll have to define working by ...seeing the kids making discovery, seeing the teachers make discovery, seeing the teachers interact with the discovery process of her kids. You know, the teacher takes pride in the accomplishment of her pupils, specially those teachers who already lean towards discovery -based learning. They love to see their kids do that. They love to come across new things themselves. With that kind of people, it makes kind of sense to them that they do that with their kids because that's the kind of people they are. So, you know, that's great, and I share in that too. So there's the joy, number one. And number two, when I see the teacher get an idea, put it together with whatever degree of input, and then make it go with the kids. Well, that's super, 'cause that's why I'm there. That happens to varying degrees. I don't know if I would measure success just in that way, but it certainly makes me really happy when I can withdraw from the process, yet the process goes on. I always understood that to be the ultimate goal. Although, again, I don't necessarily measure success or failure by reaching that goal, because it may not happen with certain teachers in x amount of time. But movement along the path towards this actually being a reality, devoid of my presence, that's what makes me happy. And like any teacher, I just get off by seeing the kids do the light bulb thing.

L: **Are there any frustrations in being a CAL Mentor?**

M: Well, I think, there's probably frustrations on two levels. It's just like anything, I couldn't possibly say that it is frustration free. I guess, as I think about it, two levels. Number one, just...can we say?...every day nonsense. You know, stuff that happens. Somebody doesn't show up. We're going to do this, suddenly schedules change, somebody is in a bad mood. There's sometimes when the kids really need something really different and there's a funny tension. "Well, it's CAL time, so we need to force the issues." I guess. But that's not a big thing. It's everyday reality. I would say, as far as bigger piece frustrations, probably the biggest thing for me, the thing that I usually feel frustrated by is the time thing. Not just that...I feel that it becomes very difficult to do...really looking at the curriculum piece, and looking at the art piece, and doing some creative work, and doing the reflecting in our week...and having time with the teacher, even if it is a little more than an hour a week, that's frustrating.

L: **So if you had control over that, what would you do to make it different, to make it work for you?**

M: Well, I would definitely like to have more time. I think there is a tension, and I think we've talked about this before, certainly something that I've talked about before. In journal # 1, if you read that, I've...I think there is a tension between this idea that we're somehow changing the way we teach the world, trying to work on a new paradigm, that we're trying to do it in a different way, and yet, we're by the necessity of circumstances forced to try to do that in a school environment that is not necessarily conducive to that. So, we're trying to do this more open, explorative in-depth kind of thing and yet still teachers have standardized tests that they are very concerned about and all the other stuff that they have to do...and scheduling. [CES's] scheduling is a nightmare. It's very, very difficult. They work very hard. I mean...I've seen the kind of dues that Stella pays for trying to put that together. Still, there's a lot of squeezing in, and that's frustrating for all of us, and I think the program could be more effective if we could get pass that. And I think it is really a lot to expect, and maybe we don't even know this, maybe we don't have the right to pursue this, although I believe it to be true. But, it's really a lot to expect the teachers say, "allright, I'll kick back and let this happen and won't worry about all the stuff that my administrator says that I have to cover. I'll have the faith that I'll cover it here and get done what needs to be done." That's a lot and teachers are...not that people have necessarily expressed this, but it is my sense that people are afraid...and I don't blame them. And number two, it's connected to this, if you can control the time. I wonder if we can somehow work out a mechanism whereby there would be contact between TA's and prospective teachers in August. In other words, yes...and this is a difficult situation. The teachers don't know often what this is going to be about, how this is going to work, if it's going to work. They don't know what this is, except what they've heard from their colleagues, which may or may not work for them. If we could meet with them in a planning, in a formative position instead of in a sense in a retro position. They've already mapped out the year in a way. I'm sure most teachers have not said "this is what I'm going to be doing March 23," but most teachers know what they need to do next year...and worked out a progression of events. And if we could be in on that progression of events, perhaps it could be not only more effective planning in terms of arts integration and interdisciplinarity, but it could be more effective in terms of creating a model whereby it may be more obvious to the teachers that...."I see that by following this thread I can cover everything I'm expected, I'm responsible to cover and yet still have this." In a way we have two things going on at the same time, and that's difficult.

L: **You talked about the tension between our wanting to change the way we teach in schools where the expectations are different, where teachers are expected to follow the status Quo. Do you feel that for a program like CAL to succeed, it is important to change schools first.**

M: Well, as a practical reality that's not going to happen. I mean if it was a pretend world, I could say, "allright, let's try it a different way." We need to have everyone involved in this kind of decision. For example, the parents need to be consulted. How would a parent feel, if they suddenly got a note "oh, and by the way, your son or daughter is now in a new experimental school, and everything is going to be different now. Our experience indicates that this is going to work much better. " Some parents may not want that. Certainly, it's going to take...and I don't know what is involved. You know they have those charter schools, or something, I don't know what they are called. But those schools where they say, "O.K., the situation got so bad in terms of the score or something, we'll give you half a million, you do your thing to see if you can turn it around. We'll stay off your back." But are they going to take [CSE] which is not a bad school and do that? So, I guess rather than the whole revamping what we do is....a middle ground would be to work within the school with the CAL teacher Cadre or the present year, then you're talking five teachers, and to try to find the flexibility to allow these five teachers to work in a different way. And then you have last year's five teachers working in a different way,

and all of a sudden you have a pool built up and then they can make a more informed judgment in that school as to whether or not they want to do this in a radical...by that I mean an absolute shift. I know it has been frustrating for the teachers, and I know for Stella as the administrator, who is with the program supportive of the program and who knows what needs to be done. And it's been frustrating for her to tell other CAL teachers her fellow CAL teachers, "Well let's see I have your prep here, I got your lunch here, I got your this here." So, that's been difficult. And I think that's a place where the principals can help us beyond their support of the program....or their signing off on grants, which of course, helps. Their having us in their schools, which is not an easy thing to do. You know, I appreciate that. It's their schools, it's not our schools. It takes a certain amount of...what's the right word?...a belief in yourself.

L: **Have they tried to help in that area, the principals that you've worked with?**

M: I have not worked with my new principal in a direct way, although I know she is a big supporter. You know she came in mid-way. I did try some last year with the assistant principal and we didn't get too far. And I've talked about these issues a lot with Stella, who is the administrator responsible for all this. And, we've managed to come up with little things here and there. "All right, we can move this one's prep by twenty minutes." Little things that she can do, she just takes on the responsibility. "I'll just deal with the repercussions later." And it that sense...she doesn't have to do that....it's not her job. But she thinks it's worth it. That, I think would be, if it can somehow be worked out...fully cognizant of the complexities of it. I think that would be a good thing. There's a message to that too. "We, as an institution are trying to do something different. We're going to make some kind of a leap to another place."

L: **What would you say to a new CAL Mentor to prepare him or her for the CAL experience?**

M: You've got to be flexible. You've got to remember why you're there. You have to be secure in who you are and what you do. I think you have to be very patient. Right now, I've got a situation which is really very testing of that, and it takes a lot...at least for me...maybe for other people is easier. Sometimes, it takes a lot of patience. Don't be afraid to speak the truth, but know when it's the right time to speak the truth. Sometimes, it's better to keep your mouth shut. Although when somebody asks you something, be honest. I think it's really, you know...you are an example. You really need to set an example. You're there to do all this modeling, you know. So, modeling is not only what you do when you're teaching a class. It's what you're doing when the other teacher is teaching a class, what you're doing in the hallways. It's always, in a certain way it's always being on. You know what I mean by that?

L: **Absolutely.**

M: And that's why sometimes is very exhausting.

L: **How would you prepare a new Mentor to deal with the frustrations that you mentioned before? Time, etc. You talked about schools being accepting of the programs but not allowing the teachers to have the flexibility...to do the kind of thing....**

M: I must say that allow is a word that has to be defined.

L: **Yes.**

M. Because the schools want to. It's that the odds are against it. If you have 60 teachers, it just becomes...you change one teacher and the whole house of cards comes down. It's a nightmare. I don't know what the solution is.

L: **So, how would you prepare a CAL mentor for that challenge?**

M: I don't know that you can. It's a very difficult thing. I think...I think you have to probably be very selective. I think you have to have people for whom those kinds of things can be more or less natural behaviors . And then, this is at the top of my head, and then, by sharing experiences....not the faculty telling you how it's going to be, but by sharing the real experiences: "this is what I did, etc." And by keeping open ways of communication. And that's also a tough thing. And we have the meetings, and that serves in one way. I guess I often found my own ways of dealing with that stuff. I tended to go talk to one or two of my fellows, or talk to Nath. I guess what I'm trying to say is...you can't teach people who otherwise are not so inclined to begin with. I think, probably trying to find people who are so inclined, which is a complex thing to do, of course, is one piece. Sharing real experiences, rather than saying "this is what you need to do" and let people sort of come up with their own set of guidelines, is another way. Certain key points, maybe, need to be made clear if the program is to be defined. And when we started out, it really wasn't defined, in a certain sense.

L: **What does music mean to you?**

M: To me, personally?

L: **Yes.**

M: To me, it's life's force, it's part of who I am. It's one of the ways I go in the world. Was and continues to be... in my career...although now is more....well I use it in a different way that I did when I was playing all night.

L: **Based on what it means to you, how do you use it in the classroom?**

M: I think I use music in the classroom in a couple of different ways, just as I use music as a musician in a couple of different ways. When I'm doing my trio and I'm playing my art music, you know, that's mostly an expression...the aesthetic objects, that kind of thing. When I'm playing, specially in an improvised setting, I'm not necessarily using music as a means to exploring an idea in that same kind of way that I might use it in the classroom. But ultimately, I suppose it is the same, really. You take something in and you're putting something back out. Music is based on what's come in and filtered and then gone back out in your life. It's not someone else's music. It's not something that comes out of your brain devoid of any experiences. So, in that sense is similar. But what I'm doing with the kids, mostly is using music in a specific context, exploration...so there's the creative...how should I say...there's a little more deliberate explorative nature to what I do. It's...in a way it's not so different, but the mechanics of it are quite different. They're just mirroring life...and in this case life may have to do with a Japanese garden, which we are looking at now. Their life, which is their life in school, or my life which is my life...I mean...when we do a set, for example, with the trio often we do an encore based on audience suggestion. And then were doing the exact same thing with children. Someone will say "New York subways." (interview continues).

Appendix D

QUESTIONS
USED IN SOME OF THE INTERVIEWS

INTERVIEW QUESTIONS
used for first interview with George
and with mentors outside
Columbus Elementary School

1) How did you get involved with CAL?

2) What kind of training did you receive?

3) What is your professional background and how did that help you with CAL?

4) How do you see the role of the mentor?

5) How important do you feel the role of the mentor is in this project?

6) How did you work with your teachers to prepare your curriculum?

7) What kind of assistance did you get if and when you needed help?

8) What was your greatest satisfaction, your best moment with the project?

9) In what way has your experience with the project last year changed you as an educator?

INTERVIEW QUESTIONS
used for second interview with George

1) a) What is it like to be a CAL mentor?

b) What are the joys?

2) If you were to tell a new CAL mentor what to expect, what would you say?

3) a) What is music to you?

b) What are some of the ways that you've used music to explore other areas of the curriculum?

4) How do you begin your lesson plans?

5) a) How do you describe the pedagogy that you use when you work with kids and music?

b) How do you think CAL would describe the pedagogy it advocates for working with kids and music?

6) What were some of the "unexpected" lessons that you feel you have learned by doing this kind of teaching?

7) Based on your experiences, what suggestions would you give to a new CAL mentor to prepare for this kind of teaching?

8) a) What does learning mean to you? How did your cocenpt of learning change after your experience with CAL?

b) As a CAL mentor, how do you measure your teachers' learning?

c) Your students?

9) a) Given the unpredictable, and usually the exuberant results of the kids' sound explorations, what kind of management issues do you feel teachers and mentors new to this process should be aware of before starting?

b) In terms of helping the teacher with classroom management issues, what do you think the role of the mento should be?

c) What has worked for you? Do you have any concrete examples?

d) Based on your experience, how do you think a new mentor should prepare to deal with these management issues?

10) a) In the CAL model, there is an emphasis on groupwork, how do you feel this approach facilitates learning?

b) What kind of management issues arise when you use groupwork?

What kinds of management issues come up when using group work

INTERVIEW QUESTIONS FOR TEACHERS

1) Why did you become a teacher?

2) How long have you been teaching?

3) What is your educational philosophy?

4) Where did you train to be a teacher and how did your training influence your philosophy?

5) Have you ever used the arts in the classroom before< if so how?

6) How do you feel about working with CAL?

7) What do you get out of the workshops?

8) What do you think about the mentoring component?

9) What do you think would happen if you didn't have a mentor working with you in the classroom?

10) What's the best thing that has happened in your classroom as a result of CAL?

STUDENT QUESTIONNAIRE
used in follow-up interview with Emma

1) What are your favorite school activities?

2) What are your least favorites?

3) What kinds of after school activities do you enjoy?

4) Who are your three best friends in your class?

5) Do you ever meet with them after school?

6) What activities do you like to do with your family?

7) What CAL activities did you enjoy doing last year?

8) What CAL activities do you enjoy doing this year?

INTERVIEW QUESTIONS
used with CAL Faculty

1) What is CAL's philosophy to you?

2) What do you think the role of the CAL mentor is within that philosophy?

3) How are the mentors chosen?

4) Did you meet with other CAL faculty to develop criteria for mentor selection?

5) How are the mentors trained to take CAL's philosophy to the schools?

6) How are the mentors supported in their work?

7) How is the number of hours a mentor spends in a school determined?

Appendix E

COLUMBUS ELEMENTARY SCHOOL'S ANNUAL REPORT

1994-95 ANNUAL SCHOOL REPORT
NEW YORK CITY BOARD OF EDUCATION

[redacted] Principal

32 WEST 92ND STREET
NEW YORK, N.Y. 10025

(212) 678-2823

Chancellor's Statement :

The 1994-95 Annual School Reports are being issued to tell the citizens of New York about the progress of the children in our public schools. These reports, one for each of the schools in the New York City public school system, show how students are performing on standard tests and how their achievement compares with the national average in reading and mathematics.

Our task is to prepare our students to take their place in a world full of challenge - a world which will demand great things of those children when they become adults. Since the world will demand high achievement of these students, we too must demand high achievement.

This Annual School Report is intended to provide information about the performance of students in this particular school. I hope you will examine the information in this report carefully, and I hope this review will stimulate conversation and dialogue about how best to improve performance of this school. We must all strive for continuous improvement, and I hope that this Report will stimulate interest and lead to action. Working together, we can make sure that each child in New York receives the kind of education he or she deserves.

Rudolph F. Crew, Ed. D.
Chancellor

Principal's Statement :

[redacted] is the recipient of many special grants and projects. It is the only school in NYC to be in the Selborne Project.

It is one of nine schools in the Creative Arts Laboratory and one of 15 schools in the Instrumental Music Initiative.

[redacted] has an active School-Based Management Committee. The Reading Committee has published its own handbook for teachers.

The Office of Educational Research compiled this report from central databases and information provided by this school's principal. Throughout the report, N/A indicates that information was not available or did not apply to this school.

School Description

What are some important statistics for this school?

Grade levels :	PreK through 5
Number of students, October 1994 :	752
Number of students, March 1995 :	744
Average number of students in classes	
Kg through grade 3 :	25
Grades 4 and up :	N/A

	This School	All Schools*
Students' average daily attendance **	87.3	90.5
Teachers' average days absent	N/A	7.3
Ratio of students to computers ***	29 to 1	15 to 1
Percent of students who started and finished the year in this school	78.9	73.9
Suspensions (per 100 students)	2.0	1.5
Incidents (per 100 students)	0.1	0.7
Percent of students promoted	98.3	97.3

* Throughout this report all schools refers to all elementary schools in New York City.

** The attendance standard for elementary schools is 90%.

*** No information is available as to how the computers are used.

School Description (continued)

What support does this school receive from parents?

During the 1994-95 school year some of the parent activities at this school were:

PTA meetings;
Classroom volunteers; and
Assistance in the library, conducting school tours and helping with special events.

What support does this school receive from community organizations/agencies?

There were no data provided on this school's organization/agency partnerships.

What special academic programs are available to students in this school?

This school's special academic programs included: A magnet program, and a peer tutoring program.

What non-academic programs are available to students in this school?

During the 1994-95 school year, this school's non-academic activities included: Sports teams and a formal conflict resolution program.

Teachers and Other Staff

What are the experience and educational background of the teachers in this school?

	This School Percent	All Schools Percent
Fully licensed and permanently assigned to this school	69.1	81.8
Less than 2 years in the school	9.1	13.2
More than 5 years teaching	70.9	74.3
Percent Masters Degree or higher	N/A	73.4

Student Information

What student groups are in this school?

Below are the numbers and percentages of some student groups in this school. Students may be included in more than one group.

	This School		All Schools
	Number †	Percent †	Percent
Resource Room *	27	3.8	3.3
Special Education **	38	5.1	6.7
Limited English Proficient (LEP) ***	191	25.4	19.0
Eligible for Free Lunch	N/A	78.1	76.0
Recent immigrants within 3 yrs. of arrival in the U.S.	78	10.4	11.1
Students living outside of school's regular enrollment area	317	42.2	3.4

† The numbers in the table above come from different sources than those on page 1 and therefore may not reflect the same totals or percentages.

* Resource room students are general education students who receive supplementary instruction in a special-education resource room.

** Special education students receive most of their instruction in special education classrooms.

*** The largest non-English language group in this school is SPANISH.

What ethnicity and gender are the students in this school?

	This School		All Schools †
	Number *	Percent *	Percent
White	68	9.1	17.4
Black	229	31.3	35.6
Hispanic	408	56.3	37.3
Asian and Others *	20	2.8	9.2
Male	357	49.9	48.3
Female	359	50.1	51.2

† The above table does not include pre-kindergarten students. In addition, the numbers in the table come from different sources than those on page * and * therefore may not reflect the same totals or percentages.

* Others includes Pacific Islanders, Alaskan Natives and American Indians.

What percent of the students in the school received honors by the end of the school year?

	Number	Percent
Academic Honors	N/A	N/A
Attendance Honors	N/A	N/A

What are the schools to which most of this school's graduates were admitted?

Schools	Boro	District	School	Percent of Graduates
WILLIAM O'SHEA	Man	03	044	31.8
JOAN OF ARK	Man	03	847	17.6
BOOKER T. WASHINGTON	Man	03	054	11.8

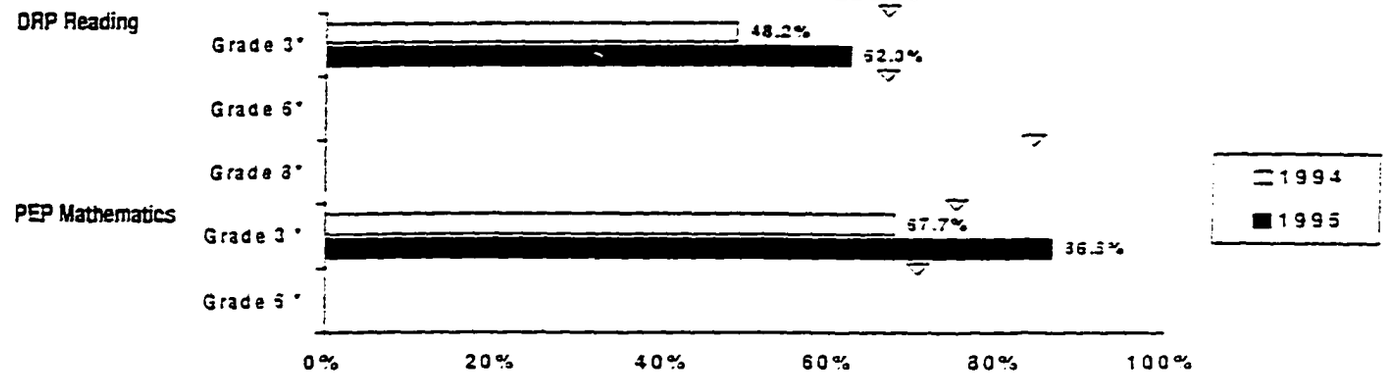
Student Achievement

What percent of the students met standards set for academic performance by New York State and by the Chancellor?

In 1994 and in 1995, all New York City public schools were required to meet standards for student performance set by New York State and by the Chancellor. New York State set minimum standards for student scores in reading and mathematics. Chancellor's standards were set for all students to improve in reading and mathematics (growth of one year for the middle and the high scoring groups and more than one year for the low scoring groups), and for students who are limited in English-language proficiency (LEP) to improve their English language acquisition. Table 1 shows this school's performance in relation to the New York State minimum standards; Table 2 shows this school's performance in relation to the Chancellor's improvement standards.

Table 1

Percent of Students Meeting New York State Minimum Standards in 1994 and 1995

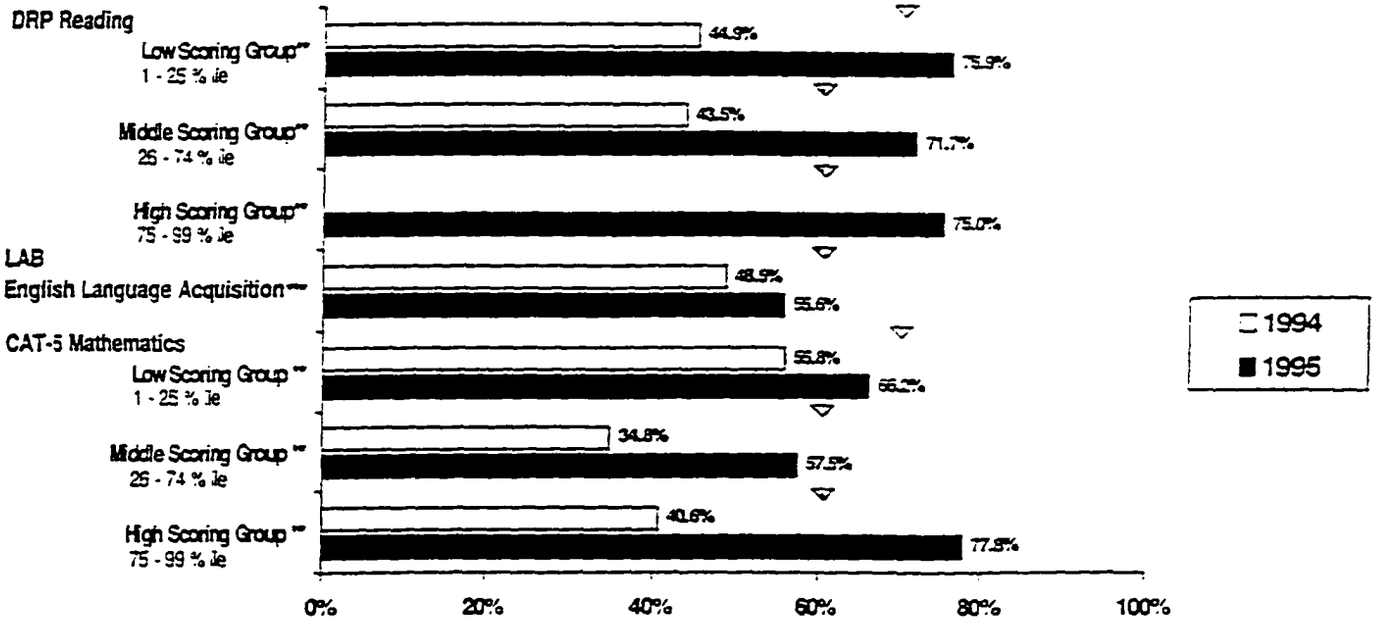


▽ This symbol identifies the percent of students in the school required to meet each standard: For reading, grade 3 = 35%, grade 6 = 35%, grade 8 = 35%; For Math, grade 3 = 75% and grade 6 = 70%.

* These standards apply to general education students, excluding resource room students, tested at grade 3 and above.

Table 2

Percent of Students Making Required Improvement on Chancellor's Standards in 1994 and 1995



▽ This symbol identifies the percent of students in the school required to meet each standard. For reading and mathematics the required percent for the low scoring group is 70%, the middle scoring group is 60% and the high scoring group is 50%. For English Language Acquisition 60% of the LEP students is required.

** These standards apply to general education students, including resource room students. School performance is not computed if fewer than 20 students in a group were tested for two consecutive years.

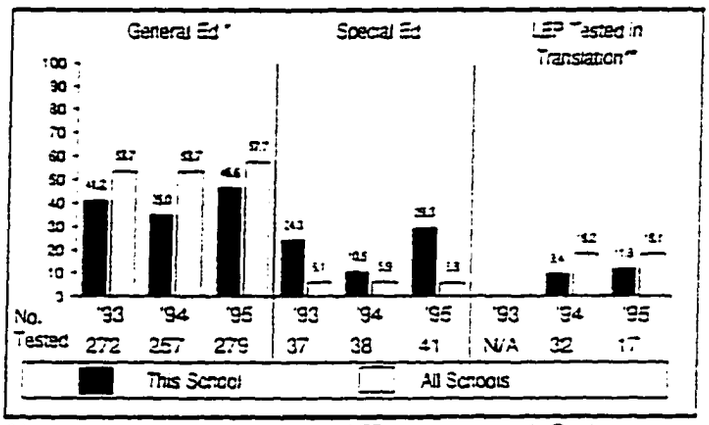
*** This standard applies to general education and resource room LEP students. School performance is not computed if fewer than 20 LEP students were tested.

Student Achievement (continued)

Mathematics

The citywide testing program in math includes two different tests, the CAT-5 and the Performance Assesment in Math (PAM). The CAT-5 is a multiple choice test given to students in grades 3-8. The PAM is designed to see how well students solve complex mathematics problems and explain their answers to the problems. The PAM is currently given to students in grades 5 and 7. The graph and tables below show this school's students' results for each of these tests and a total math score based on their combined scores on both tests.

What percent of the students in this school are performing at or above the national average on the CAT-5?



* Includes resource room students and LEP students tested in English.

** LEP students tested on the translated version of the CAT-5 in either Spanish, Haitian Creole or Chinese.

How well do students in this school perform on the Performance Assessment in Mathematics (PAM)?

Each year students are given three problems to solve. PAM is scored in terms of the level of skill (high, medium or low) students show in solving each problem. Below are the percentages*** of students who showed high or medium skill levels on each of the PAM problems of 1995.

Skills Measured	Percent of Students Showing High or Medium Skill Levels 1995	
	This School	All Schools
Grade 5 :		
Problem I, Multi-Step Problem Solving	54	55
Problem II, Reasoning	89	80
Problem III, Data Interpretation	71	75
Grade 7 :		
Problem I, Measurement/Geometry	N/A	38
Problem II, Reasoning	N/A	50
Problem III, Data Interpretation	N/A	63

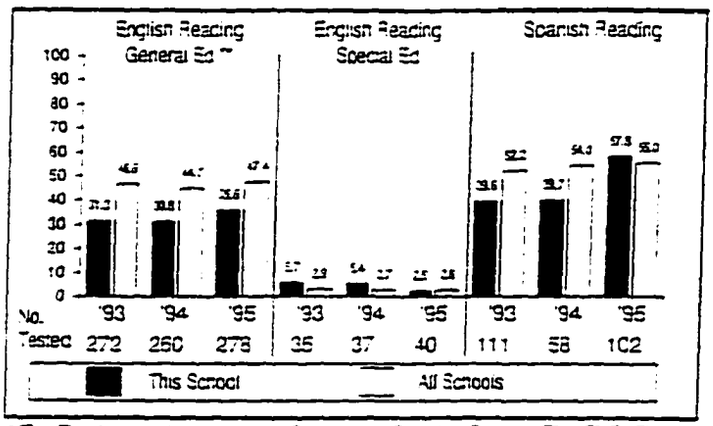
*** Percent of students includes general education, resource room, and LEP students tested on English and translated test forms.

What percent of students are performing at or above the estimated national average on both the CAT-5 and the PAM combined?

	This School		All Schools	
	1994	1995	1994	1995
Total Math Score - Grade 5	N/A	42.4	N/A	54.0
Total Math Score - Grade 7	N/A	N/A	52.0	48.6

Reading

What percent of the students in this school are reading at or above the national average in English reading and at or above the citywide average in Spanish reading?*



* The English reading test is the Degrees of Reading Power. The ELE El Examen de Lectura en Español is the reading test for LEP students who receive reading instruction in Spanish.

** Includes resource room students and LEP students who were in an English-language school system for 2 or more years.

Other Indicators

How well do students in this school perform on the state social studies and science tests?

This school's average raw scores in comparison to citywide performance are shown below.

	This School		All Schools	
	1994	1995	1994	1995
Social Studies Program Evaluation Test				
Grade 5	N/A	N/A	37.3	37.5
Grade 8	N/A	N/A	40.8	40.3
Science Program Evaluation Test				
Grade 4 - Content	18.0	16.0	19.5	17.5
Skills	8.0	9.0	9.5	9.8
Manipulative	22.0	25.4	26.9	27.3

What are the outcomes for special education students who are re-evaluated during the school year?

A goal of special education is to move students, when appropriate, into general education. Two indicators of progress toward this goal are: 1) the percent of special education students who are mainstreamed (instructed with general education students in art, shop or academic subjects) and 2) the percent of special education students who are decertified (moved from special education to a less restrictive environment or from special education/resource room into general education classes on a full-time basis). The percent of special education students meeting these goals are shown below.

	This School Percent	All Schools Percent
Mainstreamed	0.8	16.6
Decertified from Special Education	0.0	1.4
from Resource Room	0.0	7.0

Appendix F

LESSON PLANS DEVELOPED BY GEORGE

CAL

ACTION VERB STRATEGY

Language Arts/ Music Integration

Lesson 1

STEP 1. *Have you ever thought about how we might use our bodies to make sounds that could describe words or ideas.* Get some responses. go with it. Bring up using EARS during music making/listening *Why might we do something like that.*

STEP 2. What *are some things that we might have to know about the word in order to describe it with a sound.* ex. Definition(s). Feeling about doing it. How it can describe different circumstances (numbers. running fast-slow. adult skating-kid skating etc.) ....

If I said the word ...examples Menear(skate). Flatar (float). Patinar(skate) Macrhar (march) etc. as seems necessary...*Could someone make a body sound to describe it* Try some. then some variations as described above.

STEP 3. Create groups. *Each group will need to pick their own verb from the list that you have been working with in class. The group will next need to create a sound or collection of sounds that describes the verb that you have chosen. You will have several minutes to do this. Please keep the verb that your group is working with a secret from the rest of us. for now. After everyone has finished their sound creation. we will come back to the circle and perform them for each other. IF you like. you may make up a sentence using your action verb. but instead of saying the verb. you can make your sound in its place.*

STEP 4. Perform and record...Reinforce protocol i.e. listening, respect,

Ready...Standby...Recording. *After each group has performed and recorded their piece. will play back the tape and can try to guess what verbs each group's sound creation might describe.*

STEP 5. Possible discussion questions: Time allowing or next session with tape review.

For listeners. What *did the sound make you think of. Why*

(if possible) What was different about the two creations that described xyz

For composers: *Did it work the way you thought it would. How?*

If you were to do it again would or how might you change anything? What?

For both: *How might the sound change if* ...change quality as above....

CAL

ACTION VERB STRATEGY

Language Arts/ Music Integration
Lesson 2

Step 1. Review last lesson. Play tape and discuss questions from list.

Step 2. Focus on transformations. *We are going to get into groups again. Like last time each group will need to pick a word . here are some choices for today* Show reduced list of 4 verbs *This time. however I would like each group to create three different sounds for the verb that they have chosen.* Give ex. as necessary. *As you did last time. please keep the ideas that your group is working a secret for now.*

Step 3. Perform/ Record review protocol as necessary but reinforce EARS. Create recording order so as to group same verb groups consecutively.

Step 4. Listening/Questions

For listeners. *What different things did the sounds make you think of. Why What verb might they have been describing?*

Confirm answer with composers

What was different about the creations that described xyz

For composers: *Did it work the way you thought it would. How? If you were to do it again would or how might you change anything? What? Any thing else to add?*

Step 5. *We have seen that the same verb can be described in a number of different ways. We also can all listen to the same music, and hear different things being described. Now we are going to hear some music composed by Igor Stravinsky, a composer from Russia. We will have the chance to listen to it several times today and/or next time we meet. This first time we listen, I would like you all to think about any action verbs you hear described by the music. Please try to remember what is going on in the music, what the sound is that you hear that reminds you of the verb, so that you can share your ideas with your classmates.* Play opening section (-1:34) L'Histoire du Soldat .Discuss as time permits.

CAL

Seed Strategy

Step 1 Group practice: "April Showers Bring May Flowers"
a) staggered entrances around circle

Step 2 Review previous seed-rain experiment. Discuss idea of collaborative work: different creations coming together to form whole.

Step 3 Introduce script. divide group in half (each group with a teacher) and task

Step 4 Perform collaborative work

Step 5 Discussion: Groups share work processes. Groups share nature of accommodation/alteration for collaborative performance.

Script

ALL (Whispering)
1. "April Showers Bring May Flowers"

MUSIC GROUP	MOVEMENT GROUP
2. rain storm	seeds freeze pose
3. rainwater moves through ground	seeds feel rainwater
4. rain continues	seeds sprout roots
5. rain tapers, clouds begin to clear	seed shoots break through soil
6. sun appears through clouds	shoots reach to sun
7. sun shines full	flowers open
8. sun sets	flower closes

SCRIPT

ALL

1. "April Showers Bring May Flowers"

MUSIC GROUP MOVEMENT GROUP

2. rain storm----------seeds freeze pose

3. rainwater moves through ground---------seeds feel rainwater

4. rain continues----------seeds sprout roots

5. rain tapers. clouds begin to clear----------seed shoots break through soil

6. sun appears through clouds----------shoots reach to sun

7. sun shines full----------flowers open

8. sun sets----------flower closes

CAL

Final Month Activity Outline

week of

May 17

1. Complete story for Music-dance piece

2. Begin brainstorming structure of musical accompaniment

A. Overall form .opening overture. instrumental interludes. text with music. text without music (raps?. call and response chants? narrative speaking?) closing

B. Different musical qualities and devices appropriate to different sections of the story

May 24

1. Continue with #2 above.
2. Begin experiments using classroom instruments.
3. Taping and evaluation.
4. Listening to CAL *Wild Things* starring Stella Morales

May 31-June 1

5/31 Finalize score and logistics (groups. sections etc.)

6/1 Music Creation at TC (Video and Audio taping)

June 6-7

1. Reviewing Tapes: Evaluation/overview

TO TEC ideas

With voice only (possible additions include conductor, background synth beat and/or sequence in different rhythmic styles)

1. alternating individuals
2. alternating small groups
3. alternating two large groups

set up lessons for creative activities could include ideas of tempo, dynamics, explorative interpretation of the different "type" styles, the use of "call and response" (antiphony) in music--for example chorus and soloist--

Possible extensions could include writing original texts and "type" styles (i.e. 'notation'), adding one or more pitches to each group/individual

With instruments only (options as above)

In addition to the above, set up lessons for creative activities could include explorative exploration of instrument sounds available for interpretation of the different "type" styles, discussion and experimenting with how different instruments combinations might work in "talking to each other", expressing meaning with instruments

Possible extensions could include creating original "sound drawings" and then arranging them into "call and response" scores as a whole class and/or small groups.

With instruments and voices (options as above)
Some ideas:

Group(s) create general rhythmic background and/or soundscape to accompany text(s).
Groups(s) create specific rhythmic background and/or soundscape to accompany specific text(s).

set up lessons before/during creative activities could explore ideas of ensemble performing, ensemble sensitivity, effect of accompaniment on texts

Appendix G

CAL MATERIALS: PROPOSAL ABSTRACT, NEWSLETTER, BROCHURE, WORKSHOP SCHEDULE

CREATIVE ARTS LABORATORY

A Standards-Based Professional Development Program in Arts-Integrated Education

Submitted by:

New York City Board of Education

Division of Instruction and Professional Development

&

Columbia University Teachers College

Lincoln Center for the Performing Arts

Submitted to:

The U.S. Department of Education

Fund for Innovation in Education: Standards-Based Professional Development

CFDA Number 84.215J

Deadline: July 1, 1994

PROPOSAL ABSTRACT

The Board of Education of the City of New York seeks funding to establish a **Creative Arts Laboratory** to foster school-based teacher professional development in the creation of an arts integrated curriculum at six elementary and two middle-level schools. The program will offer comprehensive professional development to forty-two teachers for each year of a three year program. Training for these teachers will incorporate the new National, State, and Local Standards in the arts.

Creative Arts Laboratory professional development will offer both training in the arts as forms within themselves and in forming connections between the arts and core curriculum to create an interdisciplinary understanding of content standards across the arts. In addition, the program will utilize a collegial structure that emphasizes team planning, peer coaching, collegial intervisitations, demonstration lessons, and performance and portfolio assessments.

Teachers in the program will participate in the following components:

1. Ten day *Creative Arts Institute* offered by Columbia University Teacher's College to provide the philosophical, methodological and assessment foundation for arts integrated education in connection with the national, state and citywide standards.
2. *Teaching laboratory* provided by Teachers College Mentors at each school to assist with goal-setting, experimentation, self-assessment, and curriculum development.
3. Three days per teacher of *mini-apprenticeships* offered by Lincoln Center Institute organizations, such as the Metropolitan Opera, New York Philharmonic, etc. These will offer day-long hands-on work experiences at arts and design facilities with professionals in various arts and arts-related disciplines.
4. *Winter or Summer Institutes* offered by Lincoln Center to actively explore the aesthetic concepts which focus upon dance, theater, music, and museum visits.
5. *Goal setting* and curriculum *development* in conjunction with content standards in the arts. Teams of participating teachers in each school will set goals, and develop curriculum to support the arts integrated program.
6. *Schoolwide planning* to disseminate standards-based and arts-integrated teaching practice according to each school's vision.
7. On-site artist *residencies* from Lincoln Center Institute in the classrooms of participating teachers, emphasizing professional development from an artist's perspective.
8. *Resource library of arts education materials* established at each participating school to strengthen classroom instruction
9. *Sharing of activities and curriculum* between participating elementary and middle-level schools and city-wide.

CREATIVE ARTS LABORATORY

a collaborative project among
Teachers College Columbia University
Board of Education City of New York
Lincoln Center Institute
funded by
The U.S. Department of Education Fund for Innovative Education

February 1996

Happy New Year from the Creative Arts Laboratory! The faculty and staff hope that all of you enjoyed a wonderful and restful holiday.

It is our pleasure to inform you that a series of workshops for the 1994/95 CAL participants is now being planned and could begin in March. Teachers should expect to receive a letter and workshop schedule by mid-February. We look forward to working with the first-year CAL teachers again and are excited about the possibility of combining first- and second- year participants in several afternoon workshops.

One of CAL's primary goals is to help each school create a unique arts-knowledgeable support structure for yourselves, your peers and your students through the sharing of information and skills with each other. Please take some time to let each other know what arts-integrated activities you are working on with your students.

The following teachers were part of the first-year CAL team.

P.S. 75
Ted Kessler, Angelo Monserrate, and Gloria Winograd.

M.S. 54
Tim Ascolese, Laura Booth-Freda, Embry DuBose, Megan King, Marisol Rosario, and Bronwyn Springer.

P.S. 84
Ann Chase, Stella Rodriguez-Morales, Mary Lou Russell, and Freddy Sanchez.

J.H.S. 99
Timothy Barnes, Naomi Gans, Kharla Kahane, Nancy McPadden, Joyce Pastine, and Patricia Werner.

Bilingual Bicultural Mini School
Rachel Gonzales-Raza, Patricia Ruffin, and Marylin Sanchez.

P.S. 261
Mark Buswinka, Joan Cherney, Ruth Daniels, Karen Kaz, and Francine Marchese.

P.S. 75
The Emily Dickinson School

Collaboration works!

The CAL teachers at P.S. 75 (**Susan Felder, Suzette Freedman, Brenda Gilmartin, Kathie Khalifa, Brunilda Torras**) met with **Dina Petrillo** (their CAL TA) to discuss the logistics of dealing with visual arts activities in their classrooms. The teachers feel that it is important for their students to have experiences similar to CAL workshops at Teachers College. They also realize that visual arts require space for displaying the students' work as well as storing materials (e.g., paper towel rolls, egg cartons, wire mesh, inner tire tubes) and works-in-progress. The teachers and Dina looked at each classroom to see how the given space might begin to better serve visual arts activities. According to Dina Petrillo, the teachers feel that reorganization might provide them with the "freedom and flexibility to infuse art lessons into their other curricular areas more immediately."

What is apparent from their conversations is the need for wood and metal shelving in each classroom. Each classroom has its own unique challenges requiring individualized plans. In addition, bulletin boards are being designed for the main hallway.

In order to build the shelving and bulletin boards, the group thought about construction materials, cost, transportation of the materials to the school, design of the shelves, etc. The principal, **Roberta Kirshbaum**, supplied funds for the materials. A CAL parent, **Mark Gordon**, provided transportation to the lumber store and worked with Dina to custom design the shelving units for each classroom.

The collaboration worked. Shelving is now being built in each classroom and new bulletin boards are being constructed. The bulletin boards will provide space for CAL teachers to put up notices of arts-

related activities going on in their classrooms as well as share photographs of students engaged in art-making. Final works will also be displayed. With these new facilities, Dina commented, "Teachers will be able to continue arts-integrated activities with their students long after CAL is finished. Teachers now know what is needed, know how to do it. . . they have the space and resources to make it happen."

Dates To Remember

CAL Principal Meeting
February 13, 1996, 9:30-11:00

CAL Faculty & TA Meetings
February 26, 1995
12:00-1:00 &1:00-3:00

CAL Advisory Board Meeting
February 27, 1996, 7:00-9:00
March 19, 1996, 7:00-9:00

Project Administrator's Desk

- FYI: Revisions have been made to the original workshop schedule due to the "Blizzard of '96." Copies of the revised schedule will be available during workshop meetings.

- FYI: Congratulations to Mila Parrish (TA at PS 144) and her husband Lee on the arrival of their son William Ryan.

- Many of you have not turned in your log summary! Please do so ASAP.

- Contributions for the CAL newsletter are always welcome. Please send material to:

Teachers College Columbia University
Box 139
New York, New York 10027

CAL Newsletter
Teachers College Columbia University
525 West 120th Street, Box 139
New York, New York 10027

Administrator: Nathalie Robinson
(212) 678-3715
Director: Lee Pogonowski
(212) 678-3283

SPOTLIGHT on CAL LIAISONS

What is a CAL Liaison?

A CAL Liaison is a teacher from each of the participating schools who is responsible for facilitating communication between CAL Faculty, Teaching Artists, Principals and Administration. CAL Liaisons also order, receive, organize and distribute CAL equipment in their schools. These teachers graciously volunteer their time and talents to ensure that the CAL project operates as smoothly as possible. The CAL Newsletter spotlights these special people.

Doris Colomba has been teaching fifth grade students at P.S. 84 for eleven years. Prior to her work at P.S. 84 she taught for 2 years at P.S. 114. Doris received her Bachelor's Degree from Lehman College and her Master's Degree from City College. She enjoys "reading, quilting, puzzles and sightseeing historical places" when she can find the time. Currently, Doris has developed several arts-related interdisciplinary strategies. Her students are working on "patterns through math, poetry and music." Students are also exploring the sound potential of one instrument. Mike Nord (CAL TA) comments that Doris "has an uncommon rapport with a group of children. Her classroom is a place where thinking, creativity and exploration are natural and nurtured behaviors."

Ruth Daniels teaches at P.S. 261 and was a member of last year's CAL team. She continues to serve as a CAL liaison and facilitates the organization and distribution of CAL materials throughout her school. Ruth currently works with grades K-2 (Special Needs), K-6 (Special Education) and organizes Art Clubs for students in all grades. Ruth has been teaching for 18 years and enjoys drawing, painting, listening to music and playing tennis during her free time. She received an MA degree (Learning Disabilities) and is currently working towards her Ed.D. degree at Teachers College. Ruth also completed an MA and BA (Fine Arts) at CCNY. Ruth has developed arts-related interdisciplinary projects that

integrate painting and sculpture with a unit on self-image as well as music with literature and dance with reading/ vocabulary skills. Barbara Bashaw (CAL TA) comments that "Ruth develops and implements arts-related interdisciplinary strategies throughout her curriculum. She utilizes music, dance, theatre and visual arts to expand students' understanding of the material presented. Ruth truly understands the educational benefits for her students. You can see it on the faces of her students when you visit her room."

Susan Felder has been teaching students in grade 5 for 7 years at the Emily Dickinson School (P.S. 75). She received her Bachelor's Degree from the University of Pittsburgh, Master's Degree in Curriculum and Teaching from Teachers College Columbia University and recently completed 30 hours over her Master's Degree at TC. Susan enjoys traveling, swimming, biking, attending theatre performances and playing football. Her favorite movie is the *Sound of Music*. Susan has developed several arts-integrated strategies. Her students act out books through dance, sing songs and create collages to "communicate geographic and cultural information about regions." Susan also developed a strategy in which students explore "presently compelling moments of the civil rights movement through paint." Dina Petrillo (CAL TA) comments that "in Susan's classroom there is an environment of caring and respect. The students genuinely listen to her because she genuinely listens to them. Susan is very protective of her students. She wants them to have the best chances to succeed educationally and personally."

Teresa (Tess) Kahmann teaches English and Environmental Science at J.H.S. 99 and is currently working with students in grades 8 and 9. Tess received her Bachelor's Degree from Western Kentucky University and her Master's at Hunter College. She enjoys singing, dancing and watching movies when not in the classroom. Tess has developed and implemented several arts-related inter-disciplinary strategies which integrate literature with music, three-dimensional design with science, and literature with storytelling. She and her students are also creating a mural outside the school which deals with environmental issues. Tess reports that students are "more involved, more motivated and have more *fun* learning" when engaged in arts-integrated curricula. Richard Carr (CAL TA) comments that "Tess is the kind of teacher who does many things. She extends herself. For example, Tess set up a computer lab and is now in the process of designing and constructing a park area with her students. Tess has a wonderful rapport with her students. You always see them in her classroom during her free periods. They know they are always welcome."

Cheryl McClendon teaches at P.S. 144 and is currently working with 2nd graders as a reading lab specialist. She also taught 2nd grade for 5 years and Kindergarten for 5 years during her eleven years at PS144. Cheryl received her Bachelor's Degree and Master's Degree in Education from the City College of New York. Cheryl is an actress and performs in dramatic productions in Greenwich Village and other parts of lower Manhattan. She also does film work as an extra in films shot in New York. Last summer Cheryl performed in San Francisco during the months of July and August. She belongs to two theatre companies and performs in colleges throughout the Eastern coast during the year. "I thoroughly enjoy performing and teaching. I also enjoy dramatic storytelling in the classroom. I facilitate an afterschool program in Early Childhood Drama/ Literature Club at P.S. 144." Cheryl reports that the teachers at P.S. 144 "are working on thematic units such as frogs, spiders, etc. The CAL Teaching Artists (Mila and Richard) have been assisting in integrating dance/movement and music into these thematic units." Mila Parnish (CAL TA) comments that Cheryl "is a hands-on educator, eager to participate in all the arts. The arts are celebrated in her room. For example, one day we delightfully danced a jumping spider journey. Cheryl and her students were spiders and I was a housefly. Tragically, I became caught in their web and had the juice sucked out of me...shriveled up big lunch. Every time I see her students they continue to talk about this experience. This is just one example of the commitment the teachers at P.S. 144 have brought to CAL. Cheryl, as with all the participating teachers, has begun to explore new possibilities creating stimulating and

memorable learning experiences for her students."

Stella Rodriguez-Morales works as an Administrative Assistant at P.S. 84. Prior to accepting her administrative position, Stella taught for 23 years with grades K, 3, 4, 5 and also as a cluster teacher. She received her Master's Degree from Bank Street College. Stella enjoys sewing, dancing and collage-making when not involved with school-related issues. Stella was a member of last year's CAL team but remains a prominent CAL figure and role model this year. According to Michael Nord (CAL TA), Stella "has a clear understanding of the purpose of CAL and the philosophy of CAL. She is a facilitator, and an insightful organizer. She is there to serve the children directly and through the way she facilitates the participation of CAL teachers. Stella is a leader who has fully integrated CAL ideas into her practice . . . leading by example."

Debbie Reyes teaches at the Bilingual Bicultural Mini School. She has worked with students for twelve years in Nursery School through grade three. Debbie received her Bachelor's Degree in Home Economics and Elementary Education and her Master's in Early Childhood Education. She enjoys hiking, listening to New Age and Contemporary Jazz music and "spending quality time with her 6-year-old dog, Missy." Debbie has developed an arts-integrated strategy which combines dance and telling time. Students form a circle on the floor with their bodies. One student sits in the center of the circle while two other students use their bodies to depict the hour and minute hands on an analog clock. "Students enjoy this activity and can really see and feel the difference between the two hands." Mary Gescheider (CAL TA) comments that "Debbie's classroom is filled with warmth and enjoyment. She takes teaching and learning very seriously. The ideas she's learning in CAL are implemented immediately and very naturally."

Rita Rodriguez currently teaches at Booker T. Washington (M.S. 54) and has worked there for 6 years. Prior to her work at M.S. 54, Rita taught undergraduate school in Mexico for 5 years and elementary school in Puerto Rico for 8 years. She received her Bachelor's Degree at the University of Puerto Rico and has completed the majority of credits for her Master's Degree in Applied Linguistics from the Universidad Nacional Autonoma de Mexico. Rita has several hobbies and interests which include reading, listening to music, watching movies, visiting museums and spending time with her grandson. Rita is using CAL ideas to "help ESL students express who they are not only through language but also through art." "I'm using the techniques (combining writing with painting) with a Special Education class that needs to express its feelings. We have also been working with clay and made representations that were related to Mesopotamia: pictographs and cuneiform writing." Alice Wexler (CAL TA) comments that "Rita is warm, wonderful and I love her. She's incredibly sensitive to the needs of her students. By that I mean she has a keen sense about always knowing where her students are in the learning process and then moving forward."

Annette Singer teaches at P.S. 261. During her career she has worked with K, 1st, 3rd, and 4th grade students. Annette has been teaching for 20 years and her hobbies include playing the piano and cooking. She received a Bachelor's Degree from St. Joseph's College in Brooklyn and an Master's Degree from Brooklyn College. Annette is now involved in developing an arts-integrated unit dealing with snails. "We have moved the way our snails move, put it to music and painted pictures." Barbara Bashaw (CAL TA) comments that "Annette is a master teacher when working with emerging young readers and writers. I learn a lot every time I'm in her classroom. She has developed a number of arts-related strategies which combine literature and dance for her students. Annette is gentle and patient with her students. She takes the time to really get to know them. Her students always know where to find a hug."

Valerie Washington has been a teacher at P.S. 144 for nine years. During that time she worked as a music teacher, physical education teacher and classroom teacher with 1st, 2nd, 4th and 5th grade students. Valerie received her Bachelor's Degree in Sociology and her Master's Degree in Elementary Education. Outside the classroom Valerie enjoys singing in the Bethel Church Choir, playing the keyboard

and tambourine. Her hobbies include shopping, cutting out coupons from the newspaper/magazine, organizing social functions, talking on the telephone, doing puzzles and reading. Valerie reports that her "students are currently working on their own musical production entitled *The Missing Key*. They are using props, storytelling techniques and original music for their production." Fred Geiersbach (CAL TA) comments that "Valerie is a thoroughly engaging teacher to watch work. Her students are very excited about everything they are doing. Valerie gives them ample opportunity and ample praise to pursue creative projects. She is a very energetic and organized person and her students appreciate these qualities. I'm lovin' working with her."

ARTS-INTEGRATED STRATEGY IDEAS

This strategy was submitted to the CAL newsletter by **Richard Carr** (CAL Teaching Artist) who works with **Rene Linnen** and **Vivian Vega's** special education class at JHS 99. The idea grew out of a conversation between Richard and the students in which it became clear that "the majority of the kids in the room frequently hear gunshots outside of their homes." The students all had "a lot to say about violence. Most of them had been in fights although they didn't always understand why these fights had occurred."

The Meaning of Violence

Does anyone doubt that violence permeates our society? How is it that we accept violence so readily? Think about how often we use violence to solve our problems.

Perception: In a discussion, explore the following questions: What is violence? Who benefits from it? Who are the victims? What are the consequences? When, if ever, is violence justified? When is it not justified? Who decides when it's justified and when it isn't? The teacher encourages a broad range of responses. After the discussion has run its course, invite each student to come up with a word that represents violence in some way. List the words on the chalkboard.

Production: Invite individual student volunteers to choose a word from the chalkboard and then choose an instrument to generate a musical idea which represents the meaning (feeling) of the word in sound. After each performance, ask students to describe the way in which the musical idea reflects the meaning of the word.

After a number of volunteers have interpreted their chosen work on an instrument, divide the class into a number of smaller groups. A small class could be divided into dyads. A large class might require more groups with a larger number of students (3–4) in each group.

Invite each group to choose one word and create a musical idea which represents the meaning of the word they have chosen. The small group work will be somewhat noisy because the students are experimenting with sound. The teacher circulates from group to group so as to facilitate the process and to keep each student engaged and on task.

After completing the task (approximately 4–5 minutes), invite each group to perform its musical idea one at a time. As each group performs, the teacher invites students to listen and consider which ideas might go together. When students make suggestions, allow their idea(s) to become realized in sound. In other words, students' ideas are always be *tried out*! The teacher, or student, might then conduct a large group improvisation combining the ideas created by each group. Record the conducted improvisation.

Reflection: Listen to the recording with the class and discuss the following questions: In what way did this work as a musical composition? How were the individual ideas similar/different from each other? What happened when the individual sounds were combined in different ways? In what way did the conducted improvisation capture the *meaning (feeling) of violence*? The teacher serves as a facilitator for the discussions and, once again, tries to encourage a broad range of responses.

Consider utilizing a similar strategy with an "opposite" concept, i.e., peace. The contrast in the final compositions can then be used for further discussion.

The Creative Arts Laboratory experiences are changing my classroom practice in a way that I like. I want to learn more and try out more ideas. My children respond well to these activities and beg for more. That's all the indication I need.

-CAL Teacher, J.H.S. 99

Students develop valuable social skills when they make a collective effort on a project. They need to learn together and develop an appreciation and sensitivity to the various contributions of their classmates. Arts in the service of academics can strengthen skills. When we as teachers experiment, we teach ourselves, which makes us more self-reliant and motivated for discovery.

-CAL Teacher, J.H.S. 99

We have invested ourselves and we care. The Creative Arts Laboratory is an expansive experience, a philosophy of a way to do. The program provides us with multiple experiences to integrate the arts into our classes. There is beauty in the process. There is enjoyment in problem solving and surprise in the varied solutions. There is a sense of commitment, involvement, inclusion and continuity.

-CAL Teacher, P.S. 84

FOR ADDITIONAL INFORMATION:

Dr. Lenore Pogonowski
Project Director, Creative Arts Laboratory
Teachers College Columbia University
525 West 120th Street
Box 139
New York, New York 10027

Phone: (212) 678-3283
(212) 678-3715

Fax: (212) 678-4048

TEACHERS COLLEGE
COLUMBIA UNIVERSITY

creative arts laboratory

A Standards-Based
Professional Development Program
in Arts-Integrated Education

supported by:

The U.S. Department of Education-
Fund for Innovative Education

New York City Board of Education

Teachers College Columbia University

Lincoln Center Institute

Milton & Sally Avery Arts Foundation

WHAT IS CAL?

A Standards-Based...

The Creative Arts Laboratory (*CAL*) was created to assist teachers in meeting the 1994 National Standards for Arts Education, "what every young American should know and be able to do in the arts."

...Professional Development Program...

CAL combines the faculty and students of Teachers College with faculty and students from the New York City Public Schools.

..in Arts-Integrated Education.

CAL aims to integrate the arts into the core curricula of elementary and middle schools in New York City.

HOW WAS CAL CREATED?

The Creative Arts Laboratory is the result of a collaborative effort among the New York City Board of Education, Teachers College Columbia University, and Lincoln Center Institute. The *CAL* lab was established in 1995 at Teachers College as a result of a three-year grant from the U.S. Department of Education Fund for Innovative Education. The project was one of 27 awarded from an application base of 400.

WHAT IS THE PURPOSE OF CAL?

The purpose of this project is to help transform school cultures by integrating arts into the core curriculum. *CAL* is based on the premise that by integrating the arts into the school curriculum, one can facilitate teachers' abilities to help students make connections across subject areas. *CAL* seeks to prepare and equip teachers with the resources to initiate its purpose.

"We depend on the arts to carry us toward the fullness of our humanity."

-National Standards for Arts Education, 1994

creative arts laboratory

"The arts are the means by which children learn to integrate thinking with feeling and develop their own modes of reasoning."

-Pogonowski

WHAT DO TEACHERS GAIN FROM CAL?

The teachers who participate in *CAL* have opportunities to develop their expressive abilities in dance, music, theatre and the visual arts. Teachers are also prepared to develop similar hands-on experiences for their students in the various arts disciplines, as well as employ these disciplines as exploratory tools in the teaching of core subjects.

HOW DOES THE CAL PROFESSIONAL DEVELOPMENT MODEL WORK?

Two components comprise the professional development program for participating teachers. The first is accomplished through weekly workshops conducted by music, art and dance faculty from Teachers College Columbia University, and theatre faculty from Lincoln Center Institute. Second, *CAL* employs, supports, and sustains the professional development of individual teachers in their own teaching environments.

HOW DOES CAL SUPPORT TEACHERS IN THEIR CLASSROOMS?

Carefully selected graduate students (Teaching Artists), who study pedagogy at the College, work with the teachers in their schools. The Teaching Artists also participate in the weekly university workshops with their assigned classroom teachers. As a result, the Teaching Artists facilitate the all-important link between professional development experiences at the College with actual classroom practice.

CREATIVE ARTS LABORATORY
TEACHERS COLLEGE COLUMBIA UNIVERSITY
525 West 120th Street, Box 139
New York, New York 10027
212-678-3715

WORKSHOP SCHEDULE - UPDATED 1/17/96

Exploration of the Materials in Dance, Music, Theater and Visual Arts
(Three Sessions)

	Teacher Group 1	Teacher Group 2
October 6, 1995 (Friday) (9:00-3:00)	Dance Art	Music Theater
October 13, 1995 (Friday) (9:00-3:00)	Music Theater	Dance Art

October 16, 1995 (Monday, 4-6)	Dance	Music
October 23, 1995 (Monday, 4-6)	Art	Theater
October 30, 1995 (Monday, 4-6)	Music	Dance
November 17, 1995 (Friday, 4-6)	Theater	Art

November 20, 1995 (Monday, 4-6)	Dance	Music
November 27, 1995 (Monday, 4-6)	Art	——— Dance
December 11, 1995 (Monday, 4-6)	Theater	Theater
December 18, 1995 (Monday, 4-6)	Music	Music

Attending to Dance, Music, Theater and Visual Arts

January 8, 1996 (Monday, 4-6) BLIZZARD OF 96	——— Dance	——— Art
January 22, 1996 (Monday, 4-6)	Theater	Art
January 29, 1996 (Monday, 4-6)	Music	Dance
February 12, 1996 (Monday, 4-6)	Art	Theater

Arts Correlated
Exploring Relationships Among the Arts

February 26, 1996 (Monday, 4-6)	Dance	Music
March 18, 1996 (Monday, 4-6)	Theater	Art
March 25, 1996 (Monday, 4-6)	Music	Dance
April 15, 1996 (Monday, 4-6)	Art	Theater

Arts Integrated Interdisciplinary Strategies
(Six Sessions)

April 22, 1996 (Monday)
(9:00-3:00)

April 29, 1996 (Monday, 4-6)

May 13, 1996 (Monday, 4-6)

May 20, 1996 (Monday, 4-6)

June 10, 1996 (Monday, 4-6)

June 17, 1996 (Monday, 4-6)

WORKSHOP SCHEDULE
OCTOBER 6, 1995

CREATIVE ARTS LABORATORY
TEACHERS COLLEGE COLUMBIA UNIVERSITY
(212-678-3715)
525 WEST 120TH STREET
BOX 139
NEW YORK, NEW YORK 10027

8:30-9:00	Coffee & Danish	Horace Mann 435
9:00-10:30	Greetings	Horace Mann 435

- Lee Pogonowski, Project Director,
  Creative Arts Laboratory
- Linda Patterson-Weston,
  Administrator for Curriculum Initiatives
  Arts and Cultural Education
  Board of Education City of New York
- Scott Nope-Brandon, Director
  Lincoln Center Institute
- Nathalie Robinson, Project Administrator,
  Creative Arts Laboratory

10:30-12:00 Workshops

• Group 1	Dance	Horace Mann 436
• Group 2	Music	Horace Mann 435

12:00-1:00 Lunch

- Literature will be provided regarding restaurants in the area

1:00-2:30 Workshops

• Group 1	Visual Arts	Room to be announced
• Group 2	Theatre	Horace Mann 435

2:30-3:00 Concluding remarks — Horace Mann 435

- Barbara Shollar, Project Evaluator
  Creative Arts Laboratory
- Lee Pogonowski, Project Director
  Creative Arts Laboratory

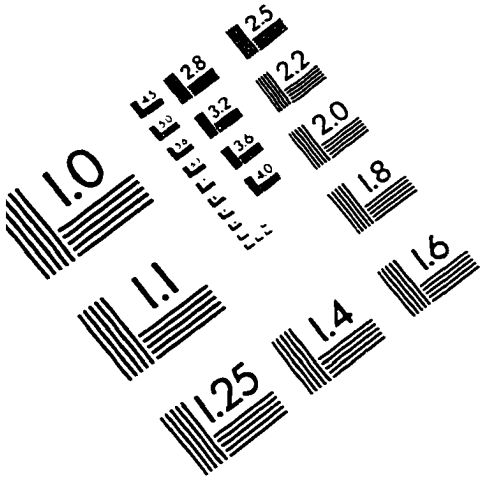
HOW TO GET TO TEACHERS COLLEGE

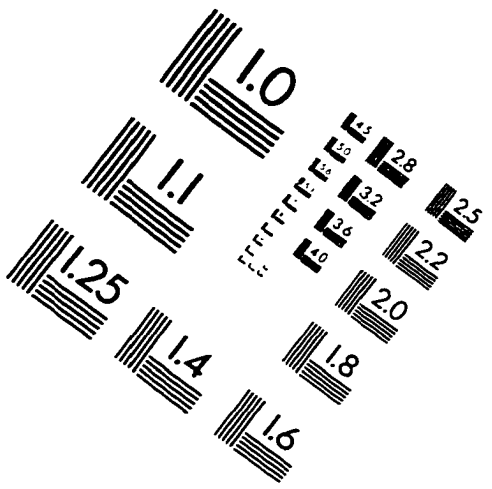
Take Broadway 7th Avenue Line Local to 116th Street Station; walk north on Broadway to West 120th Street. Teachers College is on the north side of West 120th Street, between Broadway and Amsterdam.

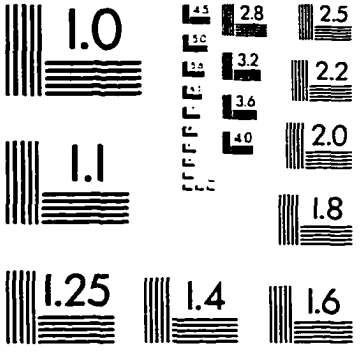
PARKING: The following garages in the area will accept outside cars if you phone in advance.

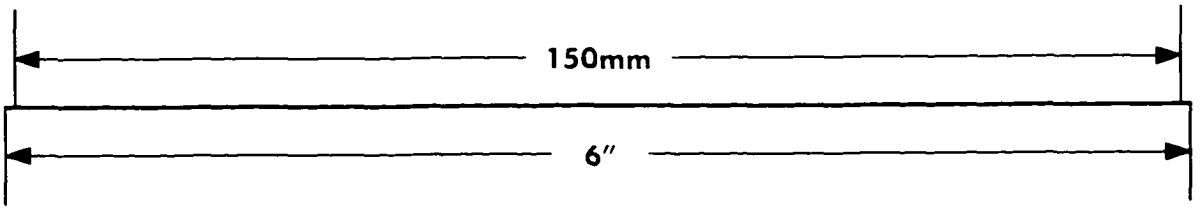
E & B operating Corp.	137 West 108 Street	(212) 865-8315
P.J. & A. Garage	532 West 122 Street	(212) 866-5671
Riverside Church Garage	Riverside Dr. & 120th St.	(212) 222-5900

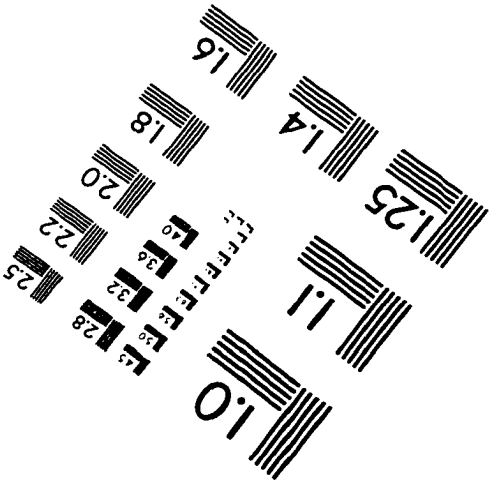
IMAGE EVALUATION
TEST TARGET (QA-3)

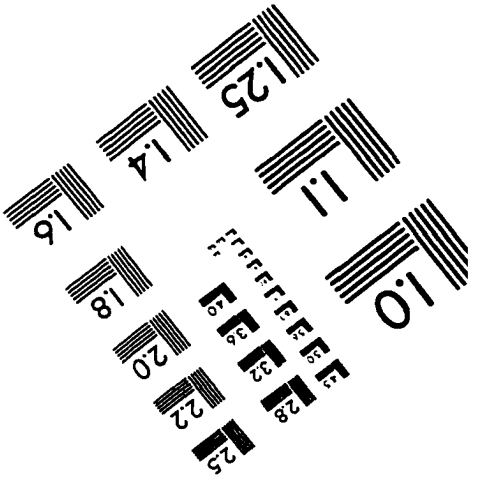












APPLIED IMAGE, Inc
1653 East Main Street
Rochester, NY 14609 USA
Phone: 716/482-0300
Fax: 716/288-5989