

— Chicago —
**PARTNERSHIPS THROUGH THE ARTS:
NORTHWESTERN UNIVERSITY, THE RAVINIA FESTIVAL,
AND CHICAGO PUBLIC SCHOOLS**

**PREPARING
ARTIST-TEACHER-SCHOLARS
FOR ARTS PARTNERSHIPS:
IMPLICATIONS FOR UNIVERSITIES**

by

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INTRODUCTION AND RATIONALE

This paper focuses on the initial results of a two-year study in which a university School of Education and School of Music partnered with three arts organizations and three public schools to investigate roles for university students. In our project, Partnerships through the Arts, the triangle of organizations (the university, public schools, and arts organizations) was designed to support arts initiatives in schools while exploring program design and field experience options for university students. The study, entitled *Artist/Teacher/Scholar: Investigating School-Based Community Collaborations*, examines the implementation of guided internships in which university students, both education and non-education majors, engage as artists, teachers, and scholars in school-based arts initiatives with classroom teachers and teaching artists.

As the field of arts partnerships is evolving, participants are beginning to realize the importance of involving universities in the work. Just how universities can support and enhance such partnerships is not yet clear. This study has provided us with some initial insights into what kinds of skills, knowledge, and experiences may best prepare future teachers and artists to engage in partnerships, the implications for university program and course design, and the new roles for mentors in the field who are not always traditional classroom teachers.

If we are to invite young artists, who may not wish to become traditional classroom teachers, into schools as collaborators, we must find ways to provide them with resources, experiences, and ideas on how to participate. It is likely that at some point in their careers most college graduates with music degrees, either in music education or in performance, will teach. The study focuses on the experiences that engage both prospective teachers and prospective performers in community and school-based arts.

This study was a part of a larger Music-in-Education National Consortium study, supported by the Fund for Improving Post-Secondary Education (FIPSE), involving sites in New York, Chicago, Atlanta, North Carolina, and Boston. All explored renditions of the Artist-Teacher-Scholar model of guided internships. All contributed to the shared inquiry and common research questions, though each site had an agenda particular to the institutional contexts of the partners.

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We are also trying to articulate the benefits and challenges of such partnerships as they affect classroom teachers, school arts specialists, and teaching artists from cultural institutions, and are examining how universities can best serve as authentic partners in arts-based curriculum design, school arts implementation, performance venues, and research endeavors.

RESEARCH QUESTIONS

The research questions for our Chicago-based study are as follows: 1) How does a university forge connections with an arts organization and a public school? 2) How does a university connection with an arts organization and a public school build capacity in the university? 3) What is the effect of a partnership program on guided interns as artist-teachers? 4) What is the effect of a partnership program on guided interns as scholars?

THEORETICAL FRAMEWORK

Arts partnerships and the growing body of research about community arts organizations have informed the design of this study (Burnaford, Aprill and Weiss, 2001, Heath, 2001, Fiske, 1999, Remer, 1996, Dreeszen, Aprill, and Deasy, 1999). The structure and models for arts partnerships in the literature do not necessarily include collaborative organizing practices that include universities, specifically teacher education institutions or programs.

Welz Kauffman, CEO of the Ravinia Music Festival, a partner with Northwestern University in the Partnerships Through the Arts initiative, notes that practically every major musical organization in the country has some connection to a university, through internships in music, teaching, journalism, engaging faculty for symposia, concert talks, program notes, or performing, marketing, or other similar programs. Many such organizations also have outreach programs with schools; however, seldom do all three work consciously together. Kauffman also explains that there is usually no public school component to those collaborations: "I don't know of many other situations

where that particular triangle is in place. That is what makes this project so particularly exciting."

Just as universities have traditionally seen themselves as partners with public schools, especially through teacher education programs, so cultural and arts organizations have become familiar partners in education reform, particularly since the Annenberg Challenge in 1993. In Chicago, the Challenge resulted in collaboration within over 40 networks in more than 200 public schools. The Chicago Consortium on School Research field work indicated that partnerships formed during the Annenberg years with external partners who bring new ideas, new resources and impetus for improvement can be important forces in helping schools to change. In Chicago, 19% of those external partners were arts and cultural institutions (Chicago Annenberg Challenge, 2002), and many of those partnerships have persisted.

Despite the successes of many of the partnerships with these arts and cultural institutions in Chicago, there has been little research on the elements of partnering that involved universities. Although many of the networks did involve universities, there is little data regarding how higher education and arts organizations worked together to support schools and, more specifically, to impact school arts programs and curriculum. Consequently, although arts partnerships remain a significant influence on Chicago Public Schools, there was not, in our Partnerships through the Arts network, a familiarity or a methodology in place for engaging and working with universities.

Teacher education research that has informed this study is derived from two areas: the community teacher literature (Murrell, 2001, Lieberman and McLaughlin, 1996) and the action research literature or practitioner inquiry in community settings (Stringer, 1999, Cochran-Smith, M. & Lytle, 1999, Noffke, S., 1994). The literature seems to support the notion that appropriate experiences in community settings and contexts is essential for teacher candidates, particularly in urban settings. Experiences that

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focus solely on classrooms in traditional schools may not provide the social, cultural, and economic contextual information that teachers need in order to teach within a diverse community. By engaging with communities, and not just schools, through guided internships, interns begin to redefine and rethink the role of "arts teacher" in the larger society beyond the school building. Action research has provided a lens for prospective teachers and teaching artists as they learn to generate inquiry questions that guide their practice (Burnaford, 2001).

EARLY RESEARCH BY AEP FOUND THE FOLLOWING: “THE MOST INNOVATIVE AND VIBRANT COLLABORATIONS AND PARTNERSHIPS COMBINING HIGHER EDUCATION, K-12 EDUCATION SYSTEMS AND CULTURAL ORGANIZATIONS ARE FOCUSED ON THE PROFESSIONAL DEVELOPMENT OF TEACHERS AND ARTISTS WORKING IN SCHOOLS. AND, MORE IMPORTANTLY, THESE PARTNERSHIPS, IN WHICH COLLEGE AND UNIVERSITY FACULTY MEMBERS ARE ACTIVELY INVOLVED WITH PERSONNEL FROM SCHOOL DISTRICTS AND CULTURAL ORGANIZATIONS IN INNOVATIVE TEACHING PRACTICES, PROMPT THE FACULTY TO MODIFY THEIR PRE-SERVICE COURSE OFFERINGS.”

The notion of partnerships is not, of course, unique to the arts. Today nearly 70% of all school districts in the United States participate in some form of business partnerships – an increase of 35% since 1990 (Gonsalves, 2003). Regardless of our perceptions of these types of partnerships, we need to investigate the benefits, hazards, and challenges encountered in school/community/business partnerships that contribute to our dialogue in the arts and education community. Business partnerships often focus on providing monetary resources, mentoring students, and engaging communities and families in school-based activities or events. Some business partnerships appear to rely on coordination emerging from within the school rather than the corporate partner. One principal comments: “The more time a business spends in your school listening to what you’re trying to do, the more often lights will go off in their heads about how they can help you get there” (Gonsalves, p. 24). Business/school partnerships also seem to

invest in public relations and publicity for their efforts. These dimensions have significant implications for our investigation of partnerships involving arts organizations, schools, and universities. Who ‘owns’ the initiative, where resources originate, and how much visibility is optimal are all issues we encountered in the Partnerships through the Arts project.

In November of 2001, the Arts Education Partnership (AEP) convened the National Forum on Partnerships to consider the work of an earlier AEP taskforce on sustaining and enhancing quality arts teaching (AEP, 2002). The task force identified three key sectors that were engaged in preparing and strengthening America’s arts teaching force: public education systems at the state and local levels, arts and cultural organizations, and colleges/universities. Early research by AEP found the following: “The most innovative and vibrant collaborations and partnerships combining higher education, k-12 education systems and cultural

organizations are focused on the professional development of teachers and artists working in schools. And, more importantly, these partnerships, in which college and university faculty members are actively involved with personnel from school districts and cultural organizations in innovative teaching practices, prompt the faculty to modify their pre-service course offerings” (p. 2-3).

We were intrigued by the local context for such ‘innovative and vibrant collaborations’ and how programs in academe might be influenced by such a new constellation of players. Our work with Partnerships Through the Arts focused most directly on our own students—the interns who engaged in our partnerships with arts organizations and public schools. We studied ways in which performance majors could become more engaged in school-based work both as service and as performance “rehearsal” for professional careers. We had some success in experimenting with tangible changes in our pre-service teacher education programs in both music and secondary teaching and less success with actively influencing professional development of artists and teachers. We gathered evidence regarding the ‘readiness’ and capacity of our institution for such partnerships—a first step if universities are ever to be a viable part of the institutional triangle.

STUDY DESIGN

DATA COLLECTION METHODS

Ten freshmen and sophomore candidates were selected from an application procedure to participate in the certificate program titled *Partnerships Through the Arts*. Eight of these candidates were from the School of Music (three were declared performance majors, and five were either double majors in performance and music education or single majors in music education), and two were from the School of Education and Social Policy. Two more interns, one from SESP and one from the School of Music, joined the program during the second year and are included in the study. Students participated in two required courses as part of the certificate

program and worked in guided internships in three public schools over three quarters. In their schools’ sites, there were teaching artists and an ongoing partnership with an arts or cultural organization. Roles for the university interns were negotiated with classroom or school-based arts teachers and teaching artists from these organizations.

We collected data during the second year in schools, arts organizations, and university classes related to the Artist-Teacher-Scholar initiative. We interviewed 3 school-based mentors, 3 arts organization directors, 3 deans in the university, and 9 university interns, using protocols related to the research questions. We also collected site data using field note observation methods and videotaping as interns participated in arts programming at their schools. Finally, we collected course work from the ten interns in the program as they became involved with their school site work. The course work, consisting of site interviews, videotaped site project presentations, and written action research reports, was gathered during two required courses for the arts partnership internship: *TEACH ED: Introduction to Schooling in Communities*, and *MUSED: Partnerships Through the Arts*.

ANALYSIS

All interview data were transcribed, and field notes were logged. Qualitative research methods of analysis (Glesne, 1999) were used to code the data according to categories for Research Questions #1 and #2 as follows:

- (1) *Processes for connecting universities to schools* (within the university and the school, resources applied, materials, communication, and professional development employed);
- (2) *Processes for connecting universities to arts organizations* (within the university and the arts organization, resources applied, materials, communication, and professional development employed); and
- (3) *Building capacity in the university* (capacity in faculty, staff, students,

programs, cross-program infrastructure, cross program collaboration, course work).

Coding categories for Research Questions #3 and #4 included:

- (1) *Effect of program on interns as artist/teachers* (ability to plan and teach a lesson, ability to coach, articulation of learning about the intern’s own art form, articulation of partnership themes and concepts, ability to collaborate with teachers/artists, ability to define ‘artist/teacher’ roles, responsibilities and opportunities, articulation of impact on future goals, articulation of recommendations for university programming); and
- (2) *Effect of program on interns as scholars* (ability to conduct an interview and field note observations, ability to synthesize field notes and triangulate data from field site, ability to write action research report, ability to use technology to share reflections and analysis, articulation of connection between scholarship and teaching and between scholarship and art, ability to prepare an article and submit for publication).

UNIVERSITIES AS PARTNERS: THE INSTITUTIONAL “TRIANGLE”

Our interns speak often of being Artist-Teacher-Scholars, and indeed the Artist-Teacher-Scholar model has functioned for us as a ‘triangle’ of practice within the larger ‘triangle’ in our investigation—that of the public school, arts/cultural organization, and the university. While there have been many partnerships among two of these three institutions, seldom have we in the profession examined the intersection of all three. More and more arts organizations’ programs that directly address community outreach and education are being developed. What, then, does that presence mean for universities that also are linked to education and public schools? We have asked: “How does a university forge connections with an arts

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organization and a public school? and How does a university connection with an arts organization and a public school build capacity in the university?” While we are also interested in how such partnerships build capacities in schools and arts organizations, our present research is focused on internal impact and sustainability for the university.

Since it is an unfortunate fact that Schools and Departments within universities tend to be as isolated from each other as they are from public schools and community neighbors, we felt from the beginning that this initiative could not succeed without a joint commitment from the School of Education and Social Policy (SESP) and the School of Music (SOM). As a result, the collaboration between Dr. Hickey and me was from the outset close and conscious. Fortunately, the School of Education and Social Policy and the School of Music had a number of common interests: Both were interested in exploring more continuous relationships with urban schools; both had research agendas that focused on pedagogy and practice; and both shared a commitment to the standards for state teacher certification and a conceptual framework

that encompassed all teacher education programs in the unit. Further, both schools had a dedication to technology in teaching, which included a rather new initiative in the teacher education programs focused on candidate digital professional teaching portfolios.

The extension of our investigation to performance majors in the School of Music—while presumably beyond the scope of the relationship between SESP and SOM which focused on teacher preparation—was a natural one with respect to common interests among specific undergraduate faculty who were engaged in research and outreach involving community service learning, and in the placement of university students in urban experiences with young people.

The School of Music admittedly had done little in partnership with Chicago schools; much of the outreach had focused on suburban schools with superior music programs. Those partnerships are mutually beneficial and relatively easy to sustain. The School of Education and Social Policy, on the other hand, had in recent years received the vast majority of its funding for projects focused on urban contexts. Neither had investigated fully the nature of guided internships in which community partners played a pivotal role. That said, this joint venture was relatively new to our deans, our faculty colleagues, and, admittedly, to us.

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CLARITY ON UNIVERSITY GOALS: INSTITUTIONAL AGENDAS IN THE “TRIANGLE”

Initial interviews with our deans and other administrators revealed some perceptions about partnerships that helped us understand how to begin. The general response to the notion of partnerships that engage our university, public schools, and arts organizations was generally focused on what the university could contribute. One administrator for the School of Music articulated this view: “I also think what happens is that folks who are away from a formal institution like a university for a long time, working in an environment such as the Chicago schools...defeats that kind of ‘ivory tower’ practice. What happens is the circle becomes more complete: a practitioner, who is informed by theory and research, goes back into practice, comes back again [and] becomes so much more charged and energized that he or she is doing things which are centered and are professionally meaningful, and part of the larger world for teachers. That is a huge benefit.” This administrator noted that the reverse is also true. Faculty who are working in authentic contexts also feel renewed, often reporting that they are “able to have real connections to practice.” Those we interviewed were intrigued by the investigation of internships that went “beyond practice teaching” and look forward to a model that could be replicated beyond the arts programs that we piloted.

Schools of Education and Schools of Music typically see public schools as natural partners with mutually beneficial agendas, however tense those relationships may be at times. The view of the university as a resource for schools is a common theme in our study, both internally and from the view of the arts organizations and public school partners. Both Schools at Northwestern are also aware of the need for community relations and regularly offer their services, whether it be student tutors, community service volunteers, neighborhood concerts, or museum tours.

Shared responsibility suggests that

teaching artists and arts organizations would be accountable with universities and their school partners for authentic learning and teaching. That presents a risk that many universities may not be willing to take. University administrators remind us of the fact that universities do not participate in ongoing, continuous partnerships without a political purpose in mind. Program goals, research agendas, and benefits for university students are all components in the decision to partner. University administrators describe the value of scholarship on the part of faculty members according to how grounded in authentic contexts the work is. Partnerships can make that happen.

Another prevalent response from administrators focused on what our students could learn by being engaged in urban public schools and community partnerships. In an interview, one of the senior administrators commented, “Our students [will] not only study the skills and the knowledge that undergird a great education at a conservatory or university but [will] have real life experiences, opportunities to communicate in the real world and to serve on a committee where things don’t run as smoothly or as efficiently.” Another noted that our students need to “see kids in the community” and that partnerships can “help interns understand what the kids experience and the skills these kids have.” Similarly, university interns could “help kids understand what a place like Northwestern is really like.” That was a common theme, also expressed by teachers in urban schools. One arts specialist in a high school working with us described his students’ response to Northwestern guided interns in their classes: “The interns were an excellent [way] to help connect our students with the world and to see ‘Wow, maybe I might even think about going to Northwestern, cause they seem like regular, normal folks.’”

Understanding an institution’s culture and mission is central to succeeding with partnerships that extend the reach. Internal commitment on the part of specific faculty is a clear necessity, as is the support of upper level administration for entrepreneurial ventures.

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LACK OF CLARITY ON ROLES FOR ARTS PARTNERSHIP ORGANIZATIONS

University administrators admitted to a general lack of knowledge about what the ‘triangle’ partnership might look like, what urban public schools look like, and what arts partnership organizations actually do. Regarding urban music programs, one administrator commented: “I admit that I lack knowledge about what they really need, but I suspect that...the classes are so large and the curriculum is not supported that it’s almost starting from scratch.” Arts organizations are less familiar partners. University faculty and administrators do not know what these organizations do; they wonder about the knowledge base for their practice and are often suspicious about the goals and

outcomes of initiatives that are designed for schools and that may in fact engage artists or other practitioners with little or no experience or training in education: “What’s the mission there? What do they bring?” One faculty member explained: “I would want to know more about the role of the arts organizations before I could say how effective (they) would be.” Another continued: “What business is it of arts agencies to enter into the business of teaching and learning in the arts? Is it because the schools are not doing very well, that they need special help? Is it because the university is not doing very much?”

It must be acknowledged that university faculty and arts researchers often worry about arts organizations that preach arts advocacy without research-based methods and a firm understanding of sequential

curriculum in an art form. The literature is replete with indictments of arts programs offering ‘exposure’ and ‘professional development opportunities’ for teachers, absent a commitment to regular arts study over time in schools (Eisner, 1998; Gee, 2002). While this tension is not the focus of this writing, the controversy does provide a context for our work regarding the intersection of university, arts organization, and public schools goals for teaching and learning. These concerns are real and reveal a lack of communication and shared knowledge across constituencies that do share the common goals of helping students learn and schools succeed. Part of our research is focused on what we can contribute to the dialogue that acknowledges the tensions and accepts the challenge to bring these constituencies to the same table.

Our preliminary data suggest that such predispositions do not preclude the engagement of universities in partnerships with arts organizations and schools; they merely highlight the challenge to share a design for collaboration that brings the issues to the forefront and calls upon the partners to address them. Even the most reticent of those we interviewed in the university noted the value of a partnership model where higher education actually becomes associated with a school and a community organization in which the school looks to the university “not for just a casual visit, but for a continuing, sustained kind of involvement.” If the university involvement is long term through these triangular partnerships, then arts institutions that currently provide the much-maligned artists in residencies, without regard for how such short term external interventions impact internal education in and across art forms, must also be called upon to connect their programming to long-term goals for student learning in the arts in schools. When asked about arts organizations and their missions, this administrator noted: “I think a lot of the local and national organizations are out of touch with everybody except themselves.”

The latter statement is reflective of all three of the organizations that are exploring partnerships within this

triangle. Administrators we interviewed noted how important it is, given our institutional isolation, to “create awareness, help share the network and resources available.” The Dean of the School of Education and Social Policy described the need to design a strategy for change. She noted that partnerships sometimes reflect a “diffusion of knowledge and ideas.” Unless such diffusion is addressed and specific plans are made, she said, “It’s probably not going to happen.”

What then are the needs of the university in such endeavors, according to academic administrators? The following needs and benefits seemed to surface most often:

- Visibility in practice
- Creating models for others to replicate (rather than trying to change huge systems—small projects rather than systemic change as the goal)
- Community service for university students
- Opportunity for interns to learn to use a resource-based model in schools
- Performance and teaching opportunities for students
- Advancement of research agendas for faculty
- Service value for university/community relations

ARTS ORGANIZATIONS AND UNIVERSITIES: ISOLATION AND IVORY TOWERS

There are people in university settings who are just as isolated as many artists tend to be in artistic settings....They tend to feel that their research and their academic work (is) more theoretical and...it can be very isolating from the communities in which they live and work. [This] is very similar [to those] in the artistic world, who make that

dichotomy between their own individual work as academics and as artists, and their teaching work in the context of the university in which they work.

Typically, arts organizations call on universities for program evaluation expertise. Doctoral, postdoctoral students or faculty members are paid as consultants to evaluate and produce summary reports for funders without further engagement in the implementation of programs or the collaboration with schools. The university participant is the outsider engaged for a specific purpose in a specific finite time period. Benefits for the university usually do not extend to programs, course work, or community-based opportunities for students who are not formally identified as research assistants.

But we found that there is a strong sense from arts partners that universities have much to learn from them. As the administrator and performer from a partner arts group points out, “Universities can learn the discipline that artists and arts organizations have in their work.” Another arts administrator commented that the role of an arts organization is to teach universities “what the real world is like,” as well as “how to organize complex collaborations.” Indeed, we heard much from schools and arts organization colleagues during this

study about the challenge of collaborations with a university regardless of the goals. (This is not the first time we have heard this. Teacher researchers have often learned the value of maintaining autonomy if they choose to partner with universities).

When we interviewed arts administrators, they, like the university administrators, stressed the inherent value for university interns in getting out in the community, because as one noted, “the goal is to be able to interface in society when one leaves the university. So the more kinds of practical, hands-on programs that universities can create, which expose their students to the real world and its challenges and its opportunities at an early age in a realistic setting, the more successful the goal of education is in general.” Another described the benefit for interns: “They learn the practicality of interfacing with real life, once they leave a highly concentrated university setting. The sooner they learn that in their training, the more effective they’re going to be when they get out into the working world and the more dynamic their contributions are going to be.”

Our arts partners noted that our university undergraduate interns are often sheltered and young with little or no experience in urban settings. They need

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to be in a setting long enough to feel comfortable before they can genuinely make a contribution to the partnership. One administrator stated: “They are goal-oriented in terms of having to build a resume rather than living an experienced young life.”

Arts administrators also need to be informed of the culture and goals of the university. “We need to know the philosophical bent of a department, where they want to go, what they feel is key and important to the education of a child, and the methods by which they go about it. We need to understand the rhythms and processes and timelines of what an educational institution are all about. And those are quite different from the real world sometimes. It’s important in a college university situation to break out of what is inevitably an ivory tower and get off campus into the nitty gritty of reality—whether it be the lush and beautiful art world or the more harsh nitty gritty of Chicago Public Schools.” Once again, there is the clear belief that universities are not of that ‘real world,’ although as this arts leader added, “Not that *we’re* necessarily the real world.”

EVOLVING ROLES/ACCEPTING ALTERNATIVE WAYS OF KNOWING

Arts administrators also acknowledge the inherent benefit for arts organizations that learn how to partner with universities effectively. Artists and arts specialists can learn how to accommodate new, fresh ideas through university interns’ participation. Arts leaders are also beginning to acknowledge that university music programs offer teaching practices, research, methods, and curriculum that arts organizations are not always fundamentally prepared to initiate, a criticism often leveled at arts organizations without fundamentally trained arts specialists working in schools.

Conversely, arts partnerships may be conduits for universities which may not have the expertise or the right resources to implement programs, and which may rely on artists and arts partners to provide these for the collaboration. One partner described this role for arts organizations as “sort of a Switzerland, sort of a neutral party.”

Arts administrators were very focused on what it takes to partner: evaluation, planning, realistic assessment, time, and money all were central to the needs and interests of arts organizations that are considering partnering with universities. One arts administrator noted that university student interns need to “have responsibility and initiative, but we don’t want them running off and doing their own projects.” Artists and teachers need to learn new ways to mentor interns in ways that don’t imitate traditional and tired student teaching models. In addition, one artist asked, “how do you get the novice student intern to tolerate the ambiguity?” University students tend to demand answers, at least initially. They struggle with the emergent curriculum, the tenuous planning, and the lack of specific outcomes at the outset. They have become accustomed to syllabi that note clear goals and objectives with accompanying assessment instruments and parameters. Part of learning about partnerships and sustaining them in universities is helping support interns who encounter the ‘messiness’ of collaboration.

THE LARGER PARTNERSHIP CONTEXT

Partners in the Chicago Annenberg Challenge employed four strategies that appeared to be promising in helping schools improve. The partners provided professional development to teachers and school leaders; they helped schools establish new structures to improve teaching; they provided materials to assist instruction; and they helped schools organize themselves to assist teaching and learning by allowing teachers to work together (Rothman, 2002/2003). There is a developing body of literature focused on community partnerships with school districts that invites our consideration in the arts partnership community (Murrell, 2001, Kretzmann and McKnight, 1996, Newmann and Sconzert, 2000). Linking our learning in arts partnerships to this larger vision of partnering can be beneficial and begins to address the isolationist view that many of our educational colleagues have about arts educators. We can,

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in other words, learn from others who partner well.

Urban school districts have increasingly been reaching outside their own institutions to garner the support they need for broad-scale support. Funders, both private and governmental, have encouraged collaboration by supporting endeavors in which universities work with businesses, nonprofits and communities to improve teaching and learning.

BUILDING CAPACITY IN THE UNIVERSITY: LESSONS LEARNED

Our frequent emails to each other, to our arts partners, and to our field coordinators reveal the enormous logistical challenges inherent in such partnerships. We did not solve issues of transportation for undergraduates who did not have cars. We struggled with settling on meeting dates with teachers, artists, and interns. We

realized the importance of structuring the partnerships so that our interns could feel supported, but acknowledged the dangers in university professors assuming too much leadership over emerging projects and school-based curriculum. We also came to understand that our vision of the internship was not necessarily shared nor even understood by our arts or school partners. The interns themselves taught us about what these internships can be; they also taught the artists, teachers, and students in the schools about the potential for future interns.

But in the course of this two-year pilot project, we learned some valuable lessons that can support future partnership projects:

Universities can address their own isolation, both perceived by partners and real, by connecting with arts organiza-

tions and schools that have very different cultures and largely different areas of expertise, but common goals. Such partnerships provide opportunities for university interns that extend far beyond student teaching, inviting creativity, research/documentation skill-building, technology-based collaboration, and service habits of mind.

Urban schools have a persistent need for resources and small-scale models for development that universities can address. These resources include performances by university students, master classes based on music students' areas of skill, research and ethnomusicology background to inform artists' work in schools, pedagogy of co-teaching, performance venues for public school students outside of their own building, and multiple media documentation services that inform present and future practice. Tangible products that are the result of university involvement in arts partnerships with schools demonstrate the added value of university partner participation. This includes, but is not limited to, research.

The culture of the university or college greatly influences the nature of the partnership model. One size definitely does not fit all. Northwestern is a research university; if there is not a research outcome to a community partnership, it becomes hard to justify the time and expense. Second, our School of Music and our School of Education and Social Policy embraced the university mission, stated on our university web site as the Pursuit of Excellence. School of Education and Social Policy students are tracked upon graduation, and graduate school acceptance rates are monitored and recorded. Teacher education in both schools is small scale and maintains high standards. This profile influences how partnerships are viewed and what kinds of resources and support are provided for them. We profiled our students' opportunities for leadership in the Partnerships through the Arts programs; we sought publicity for their work in school journals, through our web site, and through the poster/multimedia session that we sponsored at the uni-

versity. Articulating and highlighting both the interns' activities and our research was essential to the success of our partnership internally.

University partnerships in which interns work directly in classrooms as well as in arts organization offices can provide new structures for 'observation' and 'practicum' for education students that invite reflection, analysis, and active participation as integral aspects of preparation for the profession. These elements, though attempted, are often not achieved when candidates are thrust in the role of 'teacher' during early field experiences.

Mentoring of guided interns assumes new definitions when university students are learning about schooling, artistry, and research both in and outside of the classroom, as well as within the university and out in the community. We saw new mentors emerge who were teaching artists, classroom teachers, arts administrators, media technology coordinators, and children. Their activities offered us new insights for what it means to mentor prospective professionals in schools.

New university partnerships function most efficiently when they are embedded as part of a larger initiative. Schooling in community internships that engage students in community organizations as interns provides a place for arts organizations to enter the higher education arena as partners.

Models for internships are needed that demonstrate increased capacity on the part of interns as well as for programs in the university. We struggled initially to develop a framework for what the internships could look like, while accepting the individual needs of our partner schools and artists. One teacher partner expresses some of what we have learned about how interns should function: "I would just caution the schools that this is not, for lack of any other term, a kind of academic slavery. The interns are not just here to do any old thing. Try to make a real experience educative and meet their needs along with your school needs. Use them wisely."

WE ARE BEGINNING TO DISCOVER THAT THE CONNECTIONS THAT WE ARE COMMITTED TO MAKING WITH URBAN SCHOOLS ARE MUCH MORE POSSIBLE IF ARTS ORGANIZATIONS AND UNIVERSITIES WORK TOGETHER TO MAKE THEM HAPPEN.

An arts consultant and part-time Northwestern music instructor notes that "When you say, 'I wish to be a partner,' you are exposed." This project 'exposed' my colleague and me as collaborators across our own institutions, as participants in a larger endeavor in Chicago and as part of the Music-in-Education National Consortium. But that exposure helped us to crystallize what each of us as individuals in our own disciplines and within our own professional associations had to learn and to contribute. It also helped us join in the discussion about teaching and learning in the discipline of music, about schooling in communities, and about partnering.

We also 'exposed' our interns and invited them to study this growing collaboration with us. They attended reflection meetings, investigated partnerships by interviewing leaders of such partnerships both locally and nationally. We challenged them to go out and see what these partnerships look like and how they might play a role.

As one of our arts partners stated: "I think (a three-way partnership) would enrich our organization; it would help us to be a more effective catalyst and enable us to be available to a university like

SIDEBAR

Higher Education Partnerships in Arts-in-Education: What We've Learned so far in the MIENC

BY GAIL BURNAFORD

BEYOND OBSERVATION

One learns to teach by more circuitous routes than simply the "apprenticeship of observation" (Darling Hammond) that is the common field experience of teacher candidates. Guided internships that are long-term, engaging, project-based, and collaborative provide different models for teaching that push artists and teacher candidates beyond what is generally recognized as "teaching."

PARTNERSHIP PRACTICE

Intentional coursework in the research and practice of partnerships, collaboration, and community-based school reform is essential (and currently largely absent) from the programs in arts and education in higher education.

BEYOND OUTREACH

Partnering students with performing organizations for planned school-based performances not only prepares them to perform in the future for young audiences, but prepares the professionals to work on teaching while they are performing "outreach."

PRACTITIONER RESEARCH

Inquiry, practitioner research and documentation practice invites

performance and education majors to experience their art in a new manner. Asking questions and systematically looking for evidence to support answers challenges the students in ways that observation, rehearsal, and performance do not.

EXHIBITING KNOWLEDGE, NEW AUDIENCES

Portfolios, poster exhibitions, storied documentation are routes to learning about one's profession that go beyond and yet incorporate essential standards and invite audiences that typically do not participate in assessment (parents, community, artists, students themselves).

CONNECTING PRE-SERVICE AND IN-SERVICE

Professional development for experienced teachers that include pre-service candidates breaks down boundaries and challenges the norms. Everyone is "on their toes."

CROSS-UNIVERSITY PROGRAMMING

Cross-university programming and course work (i.e., colleges of education and colleges of performing arts) invite a broader context for students to explore career options and see the interdisciplinary quality of their majors/disciplines—regardless of where their academic homes may be.

Northwestern, to draw from very practical kinds of experience. And to set up connections in the community." We are beginning to discover that the con-

nections that we are committed to making with urban schools are much more possible if arts organizations and universities work together to make them

happen. Shared responsibility became the essence of the 'double triangle' in the Partnerships through the Arts project. ¶

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How University Partnerships Can Shape Emerging Artist-Teacher-Scholars

BY NORA A. LEWIS

Through Northwestern University's Partnership Through the Arts program, I had the privilege to intern with Arnold Aprill, Executive Director of CAPE, and to help document the Music-in-Education National Consortium's working conference with the Los Angeles Unified School District. As a doctoral student in music performance, I've been interested to observe the degree to which higher education is becoming involved in arts-integrated education and partnerships on a national level. I find it significant, too, that conservatories, universities, and university teaching artists are actively contributing to arts partnerships and redefining their roles in K-12 public education as well as in broader communities.

Since my educational and professional background is in Music Performance and Liberal Arts, I have had little exposure to contemporary ideas about arts integration in K-12 education and little experience with traditional Music Education or Music-in-Education curricula. I came to CAPE in order to investigate how work in my specific area could have a broader educational impact and to learn how partnerships are formed, developed, and sustained over time. Looking to the Artist-Teacher-Scholar model and Arnold Aprill for guidance, I hoped to develop and expand my pedagogical ideas through learning about partnering and about arts-integrated approaches to learning.

One program that seems particularly compelling is the graduate Art and Education program that Eric Booth has established at Juilliard. This program fills the pedagogical gap for performing musicians and engages graduate students in teaching situations that complement and add value to their careers in a way that is consistent with their goals as performing artists. By guiding and shaping performers as "teaching artists," the Art and Education program offers the focused experience many graduate music students seek.

Graduate students of music come to Booth's Art and Education program with a self-identified interest in education. They take two year-long classes with him and some continue with an additional year in New York City public schools as a practicum. These students develop as performing artists through their performance curriculum and develop their teaching ability and pedagogical ideas through Booth's curriculum. As these curricula come together, the identity of the Teaching Artist emerges. This program is attractive to graduate students, since the Art and Education Program focuses on pedagogical development for the performing musician.

The Art and Education Program recognizes the graduate degree level as the pivotal point in the career development of performing artists. Undergraduate performance majors often do not seem interested in developing pedagogically, if only because they feel overextended with daily ensemble rehearsals, many required core classes, and many individual lessons, not to

mention the extensive time commitment of regular practice. As developing broader career goals is not a part of their immediate reality, many undergraduate performance majors simply don't. By contrast, many graduate students are actively looking for broader experiences. While I was a Master's student at Yale, my peers and I began to seek out any teaching opportunities we could find, such as building our applied teaching studios, giving performances as resident artists in public school classrooms, coaching and applied teaching in K-12 public schools, teaching in community music schools, coaching for music mentoring programs, achieving certification through a school of education and Suzuki certification, and teaching in adjunct positions at colleges and community colleges.

Our experience is apparently very typical of graduate music performance students at many schools. Having suddenly become aware of a pedagogical gap in our development as Artist-Teacher-Scholars, we tried to fill it as best we could on our own initiative. As institutions of higher education pursue partnerships, graduate students may be an overlooked resource; however, a program like Juilliard's Art in Education program could offer educational skill development, continuity, and community to our fragmented collection of experience.

Some may attribute the success of the Art and Education program to Juilliard's institutional reputation and argue that such a program is not realistic for all schools of music. However, the nationwide emergence of successful arts partnerships, initiated by institutions of higher education, show how any interested music school can establish an effective mentoring and arts education program. The goals of Booth's program are compatible with the aims of any graduate performance program; encouraging pedagogical development of graduate music students can become a natural component of the typically open-ended graduate curriculum.

My experiences at CAPE suggest the most important attribute of sustainable partnerships is high quality professional development of teaching artists. When partnerships are initiated by institutions of higher education, the best approach to high quality professional development is through a credit-bearing curriculum. This professional development should include mentoring focused on development of education skills, developing a community among these teaching artists, and creating and presenting documentation in order to develop and sustain the program over time. ¶

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Mentoring and Being Mentored: Guided Internships and Arts Partnerships

BY GAIL BURNAFORD

What happens when a young performance major takes a chance on a new opportunity for an internship in a school and an urban community? Jamie Howe was such a person when she became a part of the first cohort in the *Partnerships Through the Arts Guided Internship/FIPSE* program at Northwestern University. A sophomore music major at Northwestern, Jamie launched into the work of partnerships, learning about music-in-education at the high school and elementary level, bringing her a cappella group, Purple Haze, off campus and into an urban school, designing projects and engaging her peers in an adventure that was uncharted and often serendipitous.

What happens when a recent college graduate signs on to work with a project in which undergraduates engage with artists and teachers in communities, with her as the link? Larissa Nikola-Lisa was such a person. A recent graduate of the University of Wisconsin/Madison, Larissa was looking for a challenge. She offered to work with the undergraduates in the first cohort, 'shepherding' them to schools, (she even dressed in a shepherd's costume for Halloween!), attending their Partnerships class, and documenting their learning during the internships.

So what happens? A teacher friend recently reminded her students, "He/she who does the most work does the most learning." It seems that, if these two stories are any indication, successful interns in arts partnerships make of these experiences what they need in order to advance their own careers, teach those who are the designated leaders what is essential for success, and build on the internships to design future opportunities. They do the most work, and they also do the most learning. They make their own paths, in order to satisfy their own curiosities and creative needs.

In the years since the internship year at Northwestern, Jamie and Larissa have done precisely this. *Partnerships Through the Arts* opened a door for Jamie to become an intern at the National Arts Education Partnerships office, directed and guided by Dick Deasy. Larissa used the experience to sharpen her videographic skills, produced several videos for the project, including the piece *Purple Haze* which has been used as a discussion/model piece at the MIENC conferences to demonstrate the integration of performance and teaching among interns and urban children. She went on to attend graduate school to further study media documentation.

In the *Partnerships Through the Arts* program, we 'exposed' our interns and invited them to study this growing collaboration with us. They attended reflection meetings, investigated partnerships by interviewing leaders of such partnerships both locally and

nationally. They have been our 'guinea pigs,' and we have challenged them to go out and see what these partnerships look like and how they might play a role. That exposure has helped me, as a mentor, to crystallize what I have to learn and contribute.

Mentoring of guided interns assumes new definitions when university students are learning about schooling, artistry, and research both in and outside of the classroom, as well as within the university and out in the community. Interns develop new mentors who are teaching artists, classroom teachers, arts administrators, media technology coordinators, and children. Their activities offer new insights for what it means to mentor prospective professionals in schools.

For me, the role of mentoring has been individualized and particular to these two talented young people. The internship is for the short term; what participants do with this set of experiences over the long term is up to them. Creating that set of experiences for interns to work in is the job of the mentors. But then, mentoring, much like teaching, is about listening and learning about what wants to happen. It is about working with a project like the guided internships in *Partnerships Through the Arts* to carve out space for interns to participate in the design, implementation, and reflection/analysis of the work. And then, it's about getting out of the way. ¶



Dr. Gail Burnaford was the Principal Investigator for the Chicago initiative of the Music-in-Education National Consortium while a faculty member in the School of Education and Social Policy at Northwestern University. She has since moved to South Florida to assume the position of Chair and Professor of Teacher Education at Florida Atlantic University, where she is the Site Project Director for the MIENC's Learning Laboratory School Network initiative.

INTERN REPORT: NORTHWESTERN UNIVERSITY'S PARTNERSHIPS THROUGH THE ARTS

by

JAMIE HOWE

MUSIC IN ISOLATION

A middle school music teacher works in his own wing of the building and is not involved in faculty collaborations. A college music major practices her clarinet in a small room for three hours every day. A symphony orchestra is concerned with its dwindling audiences but is reluctant to provide free concerts.

What a paradox it is that in education, music—one of the most uniquely communal experiences of human culture—exists in such isolation. When we talk about music, we use the term "musical experience," not musical event, encounter, or occurrence. It is so perplexing, then, that our music learning is not experiential. Not only does the music profession separate itself from the rest of the community, but it is even divided within itself: performers are separated from educators, instrumentalists from vocalists. Likewise, within the different sectors of music education there are chasms between the local schools and the universities, and between the artists and the teachers.

The reality of this strange and counter-productive isolation first became clear to me during my freshman year at Northwestern University. I was struck by how removed the music majors were from the world outside of the stage and practice room—not only from the rest of the college community, but also from the local community. While most of my fellow music students agreed that music was meant to be shared, they tended to feel they were "too busy" to sing at a nursing home or to get involved in any such music outreach program outside of their curriculum. Many felt they needed to reach a certain level of competence before they could enter the "real world" and share their greatest passion.

However, to me, the time to start sharing was right then. We already had a gift that other people wanted and needed to experience. I joined the Partnership through the Arts program (PTA) at Northwestern University because I wanted to get involved and make connections outside of my small college world. Not only did PTA pull me out of my music school bubble, but I realized the whole purpose of PTA was to bring together three isolated bubbles. The program was challenging the status quo: the separation of the university, the local school, and the arts organization; the dichotomy of the artist and the teacher; the divide between the professional sector and the "would be" professionals. PTA was making connections and proving that when partnerships are formed, resources are shared, people are linked, and arts education is stronger.

Through PTA, I was able to gain a sense of the bigger picture, of the ultimate goals and national struggles. My eyes were opened to the field of music education as a profession, raising it out of my limited experience—the varied academic courses and voice lessons—and bringing it into perspective. The foundation was set by my first course requirement, "Schooling in Communities," which taught me the value of local community in education—a sphere often marginalized. During my second year I was partnered with Tricia Sebastian, a Ravinia Teaching Artist, and we worked as a team with kindergarteners



JAMIE HOWE GRADUATED FROM NORTHWESTERN UNIVERSITY WITH A DEGREE IN MUSIC EDUCATION. SHE PARTICIPATED IN THE PARTNERSHIPS THROUGH THE ARTS PROGRAM DURING HER FIRST TWO YEARS AT NU.

at Cleveland Elementary School in Chicago. What a wonderful experience it was to develop a mentoring relationship with a working professional outside my university who was actually doing what I aspired to in the future. I was able to observe Tricia teach, collaborate with her on lesson plans, and work side by side with her—an effective and seasoned teaching artist. One of my favorite memories is spending the afternoon on the floor at her house discussing and planning the details of the “Around the World Musical Tour” Cleveland/Ravinia culminating event. Even just the fact that I could share ideas and feel like they were valued was an important experience for me as a developing teaching artist. These plans weren’t simply something I had to turn in for a class grade; we were actually going to carry out the entire process with real children and make our visions a reality.

What a beautiful thing, too, to see the children’s eyes light up at a new instrument or a new song. The kindergarteners unabashedly expressed their amazement at almost everything we brought in to show and teach them. Whether it was a maraca or a new song, they would “ooh” and “ahh,” renewing my own excitement of the magic and power of music and learning. At Cleveland, I was directly involved in the music-making and learning process. I played games with them to discover new instruments and sat with them as we sang songs together. I demonstrated proper instrument playing and helped them remember their choreography. It always amazed me when I was working with children or conducting a workshop how much I actually received from those people and interactions. With every challenge I ran into, with each piece of feedback I received, I grew as an artist and a teacher and learned just as much as those with whom I was working. I was also constantly (and usefully) humbled by my obvious lack of experience. Once when we had a few extra minutes while the classroom teachers were discussing the next activity, I thought we could sing “Row, Row, Row your Boat” in a round and pretend like we were in a boat. However, we got absolutely nowhere; first of all many of the children didn’t know



As a guided intern in the Partnerships Through the Arts program at Northwestern University, Jamie Howe worked as a musical artist-in-residence doing hands-on demonstrations of instruments as a prelude to engaging in authentic music-making activities.

the song, and second, the exercise was way over their heads. They were in no mood to sit and listen to me explain how it worked; they just wanted to sing and play and do something familiar!

As a result, I became increasingly aware of the process of learning music, or anything for that matter. When my private adult piano student becomes frustrated at her inability to play what is on the page, I have learned to notice even tiny steps of progress. Even in my own learning I have become more realistic in my expectations; I try to focus on the small victories and not be upset when I don’t achieve perfection right away. Art is a product, but it is also a process. In calming my piano student’s fears of performance, I end up relearning myself what performance is really all about and coming up with a step-by-step process that I also can follow when I am about to perform.

In another PTA class, “Creating Partnerships,” we did a lot of work on the scholarship of artistry and teaching, studying the most recent research from the Arts Education Partnership (AEP),

Critical Links. I was so intrigued by this level of arts education leadership and advocacy that after my sophomore year I applied for a summer internship with AEP. It was a fascinating experience; I soon became immersed in a completely different perspective, viewing arts administration, advocacy, organization, and research at the government and national level. It was exciting to see these arts organizations and their constituencies meeting together at the national conferences to develop initiatives and discuss current issues. I watched people from all over the country explore topics such as arts education research, arts integration, building community, etc. They discussed common challenges and brainstormed solutions and were updated on the status of arts education on the government level. By sitting in on breakout sessions and special presentations, I was able to see firsthand the marvel of many organizations with their own unique focus and goals coming together to share knowledge and resources, build partnerships, and thus advance the cause of arts education. My original focus on music education thus broadened into arts education,

MUSIC SCHOOLS HAVE THE RESPONSIBILITY TO HELP MUSIC MAJORS GROW INTO ADVOCATES AND WORKERS IN THE COMMUNITY, NOT SIMPLY PEOPLE WITH A LOT OF SKILL AND TALENT. THESE EXPERIENCES SHOULD BE VALUED AND ENCOURAGED ACADEMICALLY; IN FACT, THEY SHOULD BE A PRIMARY PART OF AN UNDERGRADUATE EXPERIENCE.

which I began to view as a profession, rather than just something I enjoyed studying at Northwestern. I also now see the many possible connections that can exist among usually isolated sectors in arts education. It is as if there are all these single chain-links sitting on the ground—the university, the public schools, and the arts organizations—and they are just waiting to be linked so that together they can reach much further and become much stronger than is possible as individual efforts.

Even when these sectors do join together, a link that is so often left lying on the side of the road is the one to the community. There are adults, children, and whole families who are thirsty for what we (as musicians, as artists, as educators) can provide. An organization I started with a friend called the Music Learning Community began giving private piano and voice lessons at a local church to underprivileged families in the Evanston, Illinois area. In just a few months the number of NU students teaching and the number of people desiring lessons nearly doubled! People were constantly being added. Soon after, the town of Evanston went through the difficult process of making cuts in education; however, when the music programs were on the line, the town strongly raised their voices to keep the music. So many performances received standing ovations at the finish. People are overwhelmed by the power of music and don’t get to hear live music often enough!

Our art and our expression become that

much more real and extraordinary after we have personally touched people with it. I remember when I asked my friend’s adult voice student, a sweet elderly woman, how her lessons were going, and with a surprised and content smile, she replied, “He thinks I can do good!” Likewise, it wasn’t until I shared a song I had written with my church congregation that I realized what kind of an impact it had. When one is working with people in the community who are so eager to receive and give inspiration, one feels enveloped in a whole other world. In fact, I now find it bittersweet to walk out of a school after my cappella group has just done a workshop, or out of a nursing home after we have just shared a short recital. Leaving those bright, shining faces that just light up as you give your gift to them brings both fullness and emptiness at the same time. You have just given and given, and yet you are full of a renewed passion. But you feel empty too because you know there is so much more that could be done—that you could do.

PTA and AEP have shown me that this is the “stuff” that really matters. When one looks critically at the typical undergraduate music major’s career, one can’t help but see so many missed opportunities to integrate learning with the community. Higher education music schools need to reflect seriously on what it means about their mission to educate musicians and teachers if the schools themselves do not value or encourage integrated and experiential approaches to learning. They need to ask, in what ways can the music school set an example of community involvement? Is

a monthly concert geared towards families and children enough? Are there structures set in place that facilitate music students going out into the community? Why not take some historically under-attended school concerts to an elementary school full of kids who will adore it? Why not help music students establish relationships with mentors in their own future field? Why not collaborate with public school teachers to share resources at the music library, to lead sectionals, to be pen pals with an elementary orchestra? Music schools have the responsibility to help music majors grow into advocates and workers in the community, not simply people with a lot of skill and talent. These experiences should be valued and encouraged academically; in fact, they should be a primary part of an undergraduate experience. The world really is their classroom.

This experiential, hands-on, interrelated, goal-oriented, collaborative, community-informed learning in the arts has been and will be so much more valuable to me than the chords I can aurally identify or the celebrated composers I am able to talk about. As Bruno Walter once said, “A musician who is only a musician is only half a musician.” I completely agree. I can now sense within me a set of firm but still developing beliefs about who I am and what I can give to my community. I am committed to balance—balancing my roles as an artist, an educator, an advocate, and a scholar. I am committed to connections—connecting students, professionals, and the community, and thus growing and strengthening the field of arts education. As a music teacher, I will give my students musical experiences and will educate them holistically—helping them connect what they do in the music classroom to the outside world, to their dreams, and to other people they may not necessarily ever meet otherwise. I will be an active faculty member in my school: I will bring in professional performance groups, I will take my students to sing at hospitals, I will establish partnerships with those people and organizations in the same endeavor. Above all, I will not let art—the unique experience that creates, builds, and strengthens individuals and community—isolate me from my world.

PURPLE HAZE AT THE CHICAGO CHILDREN'S CHOIR ACADEMY

When my faculty advisor (and the coordinator of the Partnerships through the Arts program) Dr. Maud Hickey asked me if my a cappella group, Purple Haze, would like to do a school workshop, I jumped at the idea. In class we had been discussing instrumental chamber ensembles going into schools and sharing with the kids, and my mind had already been ticking with possibilities for my own singing group. Dr. Hickey had partnered with the new music charter school, the Chicago Children's Choir Academy, and thought that my a cappella group could possibly do a workshop during one of their Friday morning guest artist sessions.

After we picked a date, all that was left was to create the program. Gary Wendt, the music director at the Choir Academy, and I communicated through email about appropriate ways for me and my group to interact with the students, but he was flexible and open to just about anything. Although we were glad to have freedom, this also meant we would start from scratch. Since Purple Haze hadn't done school workshops for a few years, there was no model to follow. I got together with a few members of the group and simply brainstormed ideas for a while. We came up with many fun and feasible ideas, but were disappointed that some activities we knew could be really great just weren't possible with such a large group.

After having recently completed some class sessions on what makes a good complete musical experience, I was committed to making this workshop as educational as possible. I tried to control that by including all aspects of musicking: listening, performing, analyzing, and creating. Another challenge we faced in creating this workshop was selecting appropriate songs from our repertoire. Purple Haze (as well as most college a cappella groups out there) performs popular music of most genres and styles. We wanted to make sure that most of the songs we sang would be familiar to the



Jamie Howe (top left) and the Northwestern University a cappella group Purple Haze were guest teaching artists at the Chicago Children's Choir Academy as part of Northwestern's Partnerships Through the Arts initiative.

kids, but also had to make sure the content was appropriate for elementary school children. For our future workshops we would have to pull out some songs that we hadn't performed in a long while and also change some lyrics in order to create a well-balanced and appropriate musical program.

A particularly neat idea that Mr. Wendt had was for us make a little sheet for the kids to receive the day before which would introduce our group and list some musical things they should remember and listen for during the workshop. Similarly, we made a worksheet which the kids could complete afterwards, a reflection on what we'd tried to present in the workshop. After the performance most of the students would spend time filling out this worksheet, while a select few (who had received special "backstage passes" for their good behavior) would work with us more closely in a small group setting.

The week of the workshop all of Purple Haze was clued into what was going to be happening that Friday. Everyone received a printed order of events, and we talked through the sequence and timing. Knowing we were working by the clock, we

ran through the program a few times to time it. We were excited as soon as we stepped into the school; the walls inside were painted different bright colors, and the kids in the hall were happy to see us. We warmed up offstage while all of the grades piled noisily into the auditorium and felt like rock stars when we entered to the raucous applause of 200 screaming children. Their enthusiasm was overwhelming; they even cheered when we demonstrated singing a scale!

Talk about audience participation—these kids sang with us practically the entire time! They knew just about every song and couldn't help raising their voices with us. It was great to see all the little heads of these children bobbing up and down as they sang along. (Their teachers, worrying that their students were being rude, at first spent a lot of time trying to silence them, but of course we loved the participation!) When it was time for questions, one darling boy stood up and asked us, "Can y'all sing another song, please?" Even though we knew beforehand that these students were especially keen about music, we were amazed at both their willingness to participate, their sophistication of musical skills, and level of talent. Our "backstage pass" time was sur-

AS A MUSIC TEACHER, I WILL GIVE MY STUDENTS MUSICAL EXPERIENCES AND WILL EDUCATE THEM HOLISTICALLY—HELPING THEM CONNECT WHAT THEY DO IN THE MUSIC CLASSROOM TO THE OUTSIDE WORLD, TO THEIR DREAMS, AND TO OTHER PEOPLE THEY MAY NOT NECESSARILY EVER MEET OTHERWISE.

prisingly successful as the kids just dove right into improvisation and learning our music. One particular girl was just wailing her heart out on our Circle song (see activity list in sidebar) with no apprehension of the peers or adults around her. It was awesome to hear these big creative riffs pouring out of this small child.

After Purple Haze's first school workshop with the CCCA, we were energized and did plenty more in the local Evanston area and at after-school programs. During one spring break, we took a trip to Rome, Italy, and did three workshops at a middle school, high school, and elementary school. It was so rewarding to bring the college a cappella scene overseas to a completely new audience that hadn't been saturated with it already. In Rome, there was a sweet nine-year-old boy who jumped on our vocal percussionist after the workshop and exclaimed, "At first I thought you had a radio attached to your belt, and then I thought that there was something in your backpack sending electric signals to a receiver on your mouth, and then I realized it was all just coming from your mouth!"

Purple Haze learned an awful lot in crafting these school workshops about appropriate ways of having authentic musical interactions with children of all ages. We also benefited as artists; singing to these crowds of kids who just drank up all this music education and who rush to get your autograph afterwards refreshed our love of music as well as our love for our ensemble. No matter how many workshops we did, after each one we found we'd discovered new ways of tweaking our

"formula" so that we could be more effective. Reflection on our work wasn't a "task" to complete; it was part of a natural creative process we thrived on as artists.

Below are some very important lessons we found during the course of our work. Every situation is different, but these general bits of advice should help any ensemble group looking to engage students in authentic and enjoyable musical interactions:

- Make sure your program is appropriate

for the age and size of the group and that enough music will be familiar to them.

- Even though simply performing is always easier, infuse the entire program with educational material. The teachers will appreciate it, and the kids will feel more satisfied as well.
- Pay attention to the timing of your program. Have a plan for what to do if you end up with extra time or not enough time.
- Be animated! Even high schoolers who at first treat you with the "we're too cool for this" attitude will be won over when they see your sincere enthusiasm.
- Be personal! Get as much audience participation as you can without creating chaos and try to connect with individual kids.
- Transitions are key. Be snappy and professional, but still...
- Always maintain the laid-back, fun attitude that makes you love music in the first place.¶



The familiar strategy of identifying instruments and the motifs connected to Prokofiev's "Peter and the Wolf" encourages musical artists to engage students as active listeners while observing a performance. Thus, the metaphoric and analogous representations of the musical character of animals can help to stimulate an ongoing conversation about the meaning of music in students' lives in relation to narrative, movement, and dialogue.

Purple Haze in Action

BY JAMIE HOWE

Below are some activities that have been successful in our school workshops (listed as **activity name** ⇨ *educational outcome for students* and following with details). Depending on the amount of time, number of students, level of students, etc, we modified this list. For each activity, we split up the duties of introducing and leading, so that most of the members of the group have a special role during the workshop.

Perform ⇨ LISTENING

- We always open and close with a performed number, and also intersperse performed songs in between our workshop activities.

Warm-ups with audience participation ⇨ *seeing that older kids can still be goofy, learning that singing is a physical "sport," practicing intentional movement, rhythm, diction, and vocalizing*

- One member gives an introduction explaining why it is important to warm up both physically and vocally.
- We choose kids from the crowd and then each member pairs up with a few kids and learns their names and encourages them during the activities. Even though there are kids on stage we also have the rest of the audience join in from their seats. It is always great when the teachers join in too!
- Physical warm-up ideas: reaching up and down and shaking out your body, hip alphabet (making the letters of the alphabet with your hips—oh, how the kids laugh so hard at this!), tongue twisters.
- Vocal warm-up: we take a few of our favorite vocalizes and tell the students to feel free to join in if they are comfortable.

WE CHOOSE KIDS FROM THE CROWD AND THEN EACH MEMBER PAIRS UP WITH A FEW KIDS AND LEARNS THEIR NAMES AND ENCOURAGES THEM DURING THE ACTIVITIES. EVEN THOUGH THERE ARE KIDS ON STAGE WE ALSO HAVE THE REST OF THE AUDIENCE JOIN IN FROM THEIR SEATS. IT IS ALWAYS GREAT WHEN THE TEACHERS JOIN IN TOO!

Explain how we arrange our music ⇨ *learn that "composers" aren't just white haired old men from hundreds of years ago, that creating music is fun and possible and still done today*

- We vote on and choose a song that we all want to sing.
- We listen to the song over and over and over and try to pick out different instrumental lines.
- We use a special computer program to notate (writing notes and rhythms) the music (usually notating the bass line first).
- Finally we add strings of syllables that are appropriate to the instrument or sound we want to have (Dum for basses, oohs for background, zow, jeng, shoh, etc. they can be anything you want—we are continually creating new syllables).

The real song vs. our version ⇨ LISTENING/ANALYZING

- We bring in a CD player and let the kids hear the original version of a song we arranged and perform. Beforehand we encourage the students to listen carefully to the different instruments and things going on so that when we perform it right afterwards, they can hear how we adapted it.

People as instruments ⇨ LISTENING/ANALYZING

- Ask the students to name some instruments they usually hear in songs.
- Each voice part steps out and sings an excerpt of their individual line of music (while miming playing the instrument they are imitating with their voice).
- We ask them to listen carefully for each line when we put it all together.

Song-in-progress ⇨ LISTENING/ANALYZING, *gives them a chance to play "music director," do critical thinking, give advice, make decisions, see the many sides of what makes an excellent performance.*

- We tell them we are going to let them in on our rehearsal process and we are going to need their help.
- We then sing the same excerpt of a song over and over, each time doing a specific thing wrong (looking different directions, looking bored, singing too quietly, singing too loud, not blending, etc.) These issues can be as sophisticated or basic according to your audience.



Jamie Howe learned the value of fostering multiple arts learning connections in her internship activities. In this class, young students invent a "penguin move" and other animal gestures to elaborate on the choreography adapted to children's songs.

- Each time, after it is just too much to bear (and before we all break down in laughter), the music director comes out and asks the kids what they think we could work on to make it better.
- We then take those suggestions but do something else wrong.
- Finally, we summarize what we've learned and perform the entire song well.

Circle Song with a small group of students ⇨ CREATING/PERFORMING, *cooperation, improvisation, music can be spontaneous, YOU can create music*

- The basses begin with a fun ostinato bass line, and then people just start jumping in and creating parts on whatever syllables and notes they feel. Suddenly there is this awesome texture and song that has been newly created! People can work together and bounce off of each other.
- Within the song we may have just the boys sing, just the girls sing, or sing in a particular style (opera, pop, jazz, country, etc.)
- Then we build it to a crescendo and end.

Teach one of our songs to a small group of students ⇨ PERFORMING, *gives them a chance to see what our music looks like, read words and music, cooperation, aural skills to learn the part by ear*

- We divide the kids up so that each voice part (including vocal percussion) has a group of students and then we give them copies of our music (that they get to keep) and we teach our part to them as best as we can.
- We bring all of the groups back and sing the song together for the students' teachers—the Purple Haze members and the students side by side.

Turn the audience into a drumset ⇨ PERFORMING, *use their body in new ways, keeping a steady rhythm*

- We divide the audience into sections (usually three) and give each section a particular drum beat to make (bass drum, high hat, and kick/snare).
- The Purple Haze members spread out around the audience, help kids and get them to practice their particular beat.
- Our vocal percussionist then stands up front and directs us in a simple drum beat by having each group go at a particular time (usually bass, high hat, kick, high hat and variations of this).

Q & A session ⇨ *gives them a chance to understand how an ensemble works, who we are individually, the discipline of rehearsing for hours ¶*

INTERN REPORT: STRENGTHENING THE ARTIST-TEACHER-SCHOLAR TRIANGLE THROUGH PARTNERSHIPS

by

LARISSA NIKOLA-LISA

“I FEEL REAFFIRMED IN MY BELIEF THAT PARTNERSHIPS BETWEEN ARTISTS AND TEACHERS FIRST STEM FROM THE TWO OF THEM FORMING A GOOD RELATIONSHIP. WHEN PEOPLE SIT DOWN TO TALK AND EXPLAIN THE BASICS OF ART AND THE BASICS OF ACADEMICS TO EACH OTHER, IT FACILITATES COOPERATION AND A WILLINGNESS TO EXPLORE AND EXPERIENCE NEW THINGS.”

—BLACKBOARD DISCUSSION, OCTOBER 17, 2002

Northwestern students from the School of Education and the School of Music who earned a *Partnership through the Arts* certification did indeed explore new territory in the field of arts integration and education. The certification process exposed students to an intensive internship in a Chicago Public School and offered coursework surrounding community issues and partnership themes. From this experience, Northwestern interns have articulated a deep understanding of this kind of work. One intern remarked, “As far as arts education in general goes, all of us in this class obviously see its benefits. But now, with the information from this course, I can actually put up a pretty darn good argument as to why I favor such a deep role for the arts in education” (Blackboard Discussion, November 21, 2002). The knowledge and skills they have gained from learning about their art form, planning lessons, collaborating with teachers and artists, and working with youth has helped them define and articulate their ideas about art partnerships in education.

Although the participants in this program were varied in terms of personality, interests, and background, they all had one characteristic in common: a deep love for their art form and a strong desire to share this love with others. For this group, art really did have the power to make you “think outside the box.” This program pushed the interns beyond the ivory walls of Northwestern and into the urban classrooms of Chicago Public Schools. The partnerships in which the interns were involved functioned symbiotically; while Northwestern students reaped the benefits of experiential fieldwork, the arts organizations and schools took advantage of Northwestern’s resources, utilizing the talents of the interns and their performance groups and gaining much needed access to the Northwestern libraries and auditoriums. As one Northwestern intern, Nicole Macrini, put it, “We’re young and have all this energy and ideas. We’re bubbly and optimistic, and the community needs us” (Personal Interview, April 24, 2003).

Through service learning, *Partnership through the Arts* interns began to identify the roles, responsibilities and opportunities available for teaching-artists and, by extension, these roles were played out in their own lives on campus. Jamie Howe recalled, “I am just more

THROUGH SERVICE LEARNING, PARTNERSHIP THROUGH THE ARTS INTERNS BEGAN TO IDENTIFY THE ROLES, RESPONSIBILITIES AND OPPORTUNITIES AVAILABLE FOR TEACHING-ARTISTS AND, BY EXTENSION, THESE ROLES WERE PLAYED OUT IN THEIR OWN LIVES ON CAMPUS.

aware of the attitude and the environment on campus. And I’m more aware of different opportunities where people could be doing more, in the community” (Personal Interview, April 24, 2003). Soon afterwards, Jamie sparked an educational outreach component to Northwestern’s a cappella group *Purple Haze*. Members of the group developed lessons in conjunction with their performances in order to further educate their audience about the music (See Howe, in this *Journal*).

For example, in December 2002, *Purple Haze* performed at the Chicago Children’s Choir Academy. During this appearance, members of the group engaged students through interactive demonstrations on sound, instruments, and vocal warm-ups. After the concert a select number of students were brought behind the scenes to create and perform their own rendition of a pop song. As a result of this experience, Jamie came to understand firsthand the importance of erasing the boundaries between the performing artist and the community of learners and has become an advocate for moving performance majors out of the practice rooms and into the community—but not just for the benefit of the community. As the interns came to internalize the value of arts education and integration, the interns themselves were awakened to new possibilities for themselves as both artists and teachers. As NU Intern Laura McCann remarked, “Having this experience with kids and teaching has opened up many more avenues toward places that I could perform, or to what I could do with my performances” (Personal Interview, April 24, 2003).

The most widespread and apparent outcome of the *Partnership through the Arts* program was that Northwestern interns learned the meaning of a true arts partnership. Macrini pointed out that the components of a good arts partnership are already out there, they just need to be brought together: “It doesn’t make sense that a university, a school, and an arts program can all have education and outreach programs and yet are not in communication with each other. It’s just a question of getting everyone to open their doors to one another, and then the part-

nership is just right there—it’s completely reciprocal on all ends” (Personal Interview, April, 24, 2003). The interns in no way felt ancillary to the partnership, but rather felt they were vital players in the process. Discussions in the *Partnership through the Arts* courses and the related fieldwork demonstrated that each participant in the program experienced key partnership issues, such as *establishing planning time, communication, collaboration, and relationships throughout the partnership.*

Interns have found that *scheduling common planning time* among the teacher, the artist, and themselves was essential in distinguishing their roles in the partnership and thus keeping the partnership from becoming a disjointed effort. Interns recognized the importance of discovering common goals because prior to the internship experience they had been introduced to the concept of lesson planning, a process that involves setting goals, meeting objectives and standards, and following through with assessment. For many interns, creating a lesson plan sequence was a difficult task. Kate Love recalled her experience: “I think my best



Increasingly sophisticated collaborations develop between interns and classroom students as the guided internship experience expands to include new art forms. Here, Northwestern guided interns ask students about their color selection process and the painting of wood panels for invented instruments.

LARISSA NIKOLA-LISA WORKED AS THE INTERN COORDINATOR FOR NORTHWESTERN UNIVERSITY’S PARTNERSHIP THROUGH THE ARTS DURING THE 2002/03 ACADEMIC YEAR. A GRADUATE OF THE UNIVERSITY OF WISCONSIN-MADISON, SHE HAS A SPECIAL INTEREST IN VIDEO DOCUMENTATION.

“HAVING THIS EXPERIENCE WITH KIDS AND TEACHING HAS OPENED UP MANY MORE AVENUES TOWARD PLACES THAT I COULD PERFORM, OR TO WHAT I COULD DO WITH MY PERFORMANCES.”

—LAURA MCCANN, NORTHWESTERN UNIVERSITY
GUIDED INTERN

experience and my hardest experience was the lesson plans we wrote. Just trying to think of something to integrate and how to do it and maintain the integrity of all the subjects involved requires a lot more thought than I thought it would. It's pretty clear, though, that if you can figure that out, then it is worth the trouble" (Personal Interview, April 27, 2003). By beginning with a practical foundation of teaching and artistry, when in the field interns became a part of the dialogue that took place in the partnership and were more willing to share their reflections on the project.

Finding a common language among all participants is another partnership theme that Northwestern students came across in this program. Because the visiting artist, classroom teacher, and researcher naturally approach the partnership with their own terminology, it was necessary for all partners to identify and assimilate their varied vocabulary, so that everyone was on the same page. In the internship Laura McCann experienced, the teaching-artist and the classroom teacher discovered their common language by combining their music-related vocabulary and definitions. Laura was responsible for creating a bulletin board highlighting the chosen vocabulary and definitions, which the students then referred to throughout the lesson. Having a coherent language for the project fostered clear communication among all participants and thus assisted student learning.

Communication took shape in many forms across the internship sites; in fact, the roles for each player within the partnership evolved and expanded in ways that were



Intern Tramaïne Wilkes (pictured here engaged in an MIE rhythm activity with children from one of the Chicago schools in Northwestern's Partnerships through the Arts program) recognized early on that teacher and intern fulfilled different roles within the partnership: "They [teaching-artist and teacher] both have something to contribute, something that the other is lacking. Together the two can provide the best overall education for students."

impossible without regular communication and participation among the artist, teacher, and intern. Whether the interactions were via email, over the phone, or through casual and more formal conversations, interns remarked that maintaining constant contact with their partners intensified both their learning and level of involvement. In addition, those students who were successful in keeping communication clear and open found themselves in more substantial partnership roles, such as

observer, documenter, performer, and co-implementer. Interns have taken field notes, designed bulletin boards and interactive handouts for students, demonstrated various instruments and vocal techniques, created songbooks of scores using music technology, led warm-ups, and modeled and shadowed the teacher's and artist's work.

At the same time the artist, teacher and intern fulfilled different roles within the partnership. The goal here was not to function as separate entities, but as a team of collaborators willing to share their expertise. Intern Tramaïne Wilkes recognized early on that, "They [teaching-artist and teacher] both have something to contribute, something that the other is lacking. Together the two can provide the best overall education for students" (Blackboard Discussion, October 3, 2002). When the artist and teacher view each other as resources, they are able to go beyond their own limitations to provide the students with more effective, innovative, art integrated curriculum. Moreover, as McCann pointed out, in order to achieve this collaborative equilibrium, a partnership requires "a selflessness from both sides willing to compromise and sacrifice whatever they can for the benefit of the kids" (Personal Interview, April 27, 2003). Jamie Howe agreed, saying that above all a strong collaboration requires mutual trust. "I think it is a matter of letting go a little bit and saying okay we'll make it work," she said. "To do so, it is necessary for both sides of the teacher/artist partnership to let go of inhibitions, old habits, attitudes, preconceptions, power, and convention" (Blackboard Discussion, October 17, 2002). When a balanced partnership is in place, the roles we assume as teacher, artist, or scholar become flexible and intertwined, so that it is possible for all partners to experience each facet of the Artist-Teacher-Scholar triangle.

Once open communication and a collaborative environment was established, over time a *productive relationship* could develop. Northwestern interns acknowledged that the success and sustainability of a partnership depended a great deal on the amount of time the team of collaborators

were able to spend working with one another. Nicole Macrini expressed disappointment that her busy schedule prevented her from spending more time in her internship. She felt like extra time would have allowed her to "understand the school culture and get to know the principal" and suggested that future interns "Try to spend more time at the school, setting aside big blocks of time" (Personal Interview, April 24, 2003). Although scheduling can present problems, most interns were attracted to the *Partnerships through the Arts* program because it was structured in a way that was sensitive to how much time was available, and because it allowed them to form productive relationships within the Chicago Public Schools. This exposure occurred earlier than in a more traditional program, and their experience as guided

interns corresponded more closely to the real-world situations that they encountered after graduation.

The *Partnerships Through the Arts* program at Northwestern University was a successful effort in preparing students to enter the arts-integrated classrooms of Chicago Public Schools. By examining successful models of partnerships between arts organizations and schools and by identifying leaders in the field of arts education reform, graduates of this program explored new ways of enhancing education. As intern John Olin put it, "By learning the key ingredients for an effective partnership first, we were more prepared and less fearful when it was our turn for the real thing, the guided internship itself" (Blackboard Discussion, October 17, 2002). ¶

WHEN THE ARTIST AND TEACHER VIEW EACH OTHER AS RESOURCES, THEY ARE ABLE TO GO BEYOND THEIR OWN LIMITATIONS TO PROVIDE THE STUDENT WITH MORE EFFECTIVE, INNOVATIVE, ARTS-INTEGRATED CURRICULUM.

NOTES

1. Blackboard written responses. Northwestern University: Mus_Ed 335, "Creating Partnerships through the Arts". Instructors, Burnaford, G., Hickey, M.

Responses are in reaction to the following readings:

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2. Interviews with Northwestern interns.

- Howe, Jamie. Interview. November 25, 2002.
- Macrini, Nicole. Interview. December 9, 2002.
- McCann, Laura. Interview. November 25, 2002.
- Love, Kate. Interview. November 25, 2002.