Southeast Center for
EDUCATION IN THE ARTS

Arts & Education Forum

Arts Integration and Teacher Change

May 8-9, 2009

THE UNIVERSITY OF TENNESSEE AT CHATTANOOGA

The Southeast Center for Education in the Arts (SCEA) provides innovative professional development in arts education and arts integration to enhance teaching and deepen learning. The goal is to establish comprehensive arts education as an integral component of basic education for all students. SCEA's professional development programs create exciting opportunities for personal and professional discovery, nurturing the artist within and fostering the artistry of teaching.

Founded in 1987 as one of six regional institutes for the Getty Center for Education in the Arts, SCEA was the only site to expand the discipline-based arts education approach beyond visual art to include theatre, music, and dance.

In 1996-2001, SCEA was one of six sites in the Transforming Education Through the Arts Challenge, a research initiative of the Annenberg Foundation and Getty Trust, providing intensive professional development to 35 partner schools across the nation as they developed comprehensive arts education programs.

Building on its seminal work in discipline-based arts education, SCEA has evolved incorporating emerging theories and methodologies in interdisciplinary education, placing it at the cutting edge of current practice in arts integration. SCEA's approach employs concept-based curriculum design to facilitate the unique learning opportunities fostered at the nexus of disciplines.

As a professional development provider, SCEA collaborates with schools and organizations across the country providing consulting services, demonstrating integrated instruction, and crafting custom, site-specific programs tailored to the needs and resources of distinct communities. Personnel travel nationwide and internationally teaching classes, conducting workshops, working on committees, and serving as consultants and writers for professional organizations and state education departments.

The Southeast Center for Education in the Arts fosters unique collaborations among people and institutions, significantly impacting local, state, and national education policy and practice. The Tennessee Arts Commission awarded SCEA its Governor's Arts Leadership Award for nurturing creative inquiry into teaching and learning.

www.utc.edu/scea

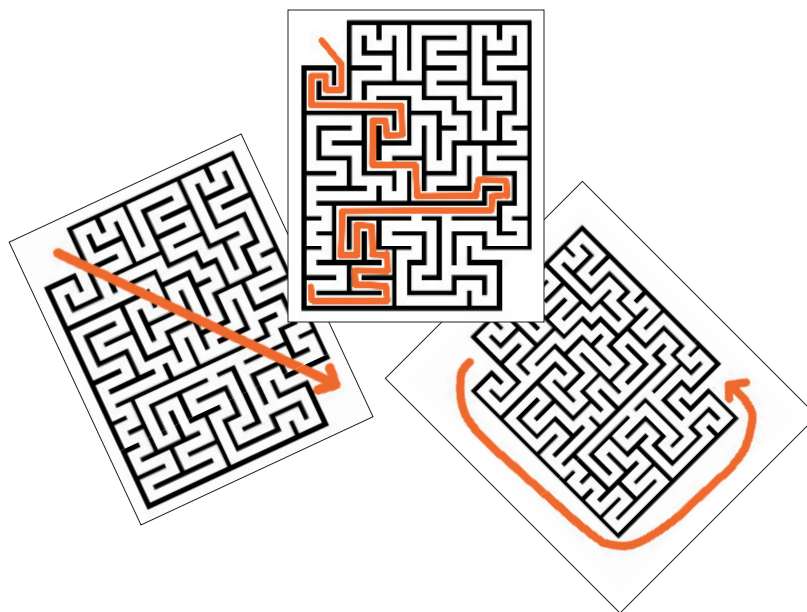|			
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The Southeast Center for Education in the Arts' second *Arts & Education Forum: Arts Integration and Teacher Change* was held on the campus of The University of Tennessee at Chattanooga on May 8-9, 2009. SCEA was delighted to host this conversation among 50 thoughtful professional development providers including teachers, artists, administrators, and researchers from 12 states.

The Forum was different from conferences where program overviews and success stories are showcased. Instead, personal narratives stimulated discussions about dilemmas faced by professional development providers seeking to foster teacher change for improving arts integration.

Selected participants shared their stories describing situations and challenges they have encountered in designing and implementing professional development in arts integration. Facilitators posed questions to frame discussions and sessions concluded with participants identifying ideas they might incorporate into their practice as well as emerging questions.

During the welcome, SCEA executive director Kim Wheetley gave participants their charge. "We are asking you to think about professional development dilemmas and possible solutions – some of which may be out of the box and some which may be creative ways to play the game within very real constraints. Our challenge is to keep everyone focused on the questions emerging from the dilemmas. We ask that you refrain from venting your frustrations or singing your own praises. You can do that during breaks and at lunch. Instead, we want to discuss both proven and possible solutions."

Forum Proceedings Table Of Contents

Persuading and enabling teachers to change their practice involves understanding how adults learn best and how they embrace or resist change.

Adult Learning

Andragogy is the art and science of helping adults learn. Malcolm Knowles, sometimes credited as the father of andragogy, proposed four principles of adult learning:

- Adults need to be involved in the planning and evaluation of their instruction
- Experience (including mistakes) provides the basis for learning activities
- Adults are most interested in subjects that have immediate relevance to their job or personal life
- Adult learning is problem-centered rather than content-oriented
  ~ http://www.nl.edu/academics/cas/ace/resources/malcolmknowles.cfm

Change Management

Change management is a structured approach to transitioning individuals and organizations from a current state to a desired future state. The Change Management Learning Center describes five building blocks for change to be successfully realized:

- Awareness of why change is needed
- Desire to support and participate in the change
- Knowledge of how to change
- Ability to implement new skills and behaviors
- Reinforcement to sustain the change
  ~ www.change-management.com/tutorial-adkar-overview.htm

Observations About Change

There is nothing permanent except change.
~ Heraclitus

We now accept that learning is a lifelong process of keeping abreast of change. And the most pressing task is to teach people how to learn.
~ Peter Drucker

Human beings, by changing the inner attitudes of their minds, can change the outer aspects of their lives.
~ William James

All appears to change when we change.
~ Henri-Frédéric Amiel

It's not that some people have willpower and some don't. It's that some people are ready to change and others are not.
~ James Gordon

Sometimes we do a thing in order to find out the reason for it. Sometimes our actions are questions not answers.
~ John Le Carre

The further you get into it, the more it begins to make sense.
~ Harold S. Kushner

Case methods have been employed in teacher preparation at least since the 1920s to encourage reflection, integration of theory and practice, and problem solving. Because instructional dilemmas illustrate the non-linear, complex, context-specific reality of teaching, they can offer insight into the actual classroom, opportunities to analyze critical incidents, and strategies for improving practice.

di·lem·ma
- a problem that seems to defy a satisfactory solution
- a situation in which a choice must be made between alternative courses of action or argument

di·lem·ma sto·ry
- story form intended to provoke discussion, used both for entertainment and instruction

maze
- any complex system that causes bewilderment or perplexity
- confusion of thought, uncertainty

Observations About Dilemmas

Our dilemma is that we hate change and love it at the same time.
What we really want is for things to remain the same but get better.
~ Sydney J. Harris

If you always do what you've always done,
you'll always get what you've always got.
~ adage

We think too much about effective methods of teaching
and not enough about effective methods of learning.
~ John Carolus S. J.

There's no substitute for hard work.
~ Thomas Edison

The only place where success comes before work is in the dictionary.
~ Vidal Sassoon

Be not afraid of growing slowly; be afraid only of standing still.
~ proverb

The only way around is through.
~ Robert Frost

Why do we ask questions? Is it because we don't know the information we are requesting, or is questioning used in our classrooms to accomplish other things, such as stimulating discussion, helping students clarify their ideas and thought processes, leading them to consider new ideas and make use of ideas already learned, and assessing student knowledge?

> To arrive at the edge of the world's knowledge, seek out the most complex and sophisticated minds, put them in a room together, and have them ask each other the questions they are asking themselves.
>
> ~ Edge World Question Center, www.edge.org/about_edge.html

Thinking Is Driven By Questions

Thinking is not driven by answers but by questions. Every intellectual field is born out of a cluster of questions to which answers are either needed or highly desirable. Furthermore, every field stays alive only to the extent that fresh questions are generated and taken seriously as the driving force in a process of thinking. To think through or rethink anything, one must ask questions that stimulate thought.

Questions express problems, delineate issues, and define tasks. Answers, on the other hand, often signal a full stop in thought. Only when an answer generates a further question does thought continue its life as such. This is why it is true that those students who have questions are the ones who are really thinking and learning. Moreover, the quality of the questions students ask determines the quality of the thinking they are doing. It is possible to give students an examination on any subject by just asking them to list all of the questions that they have about a subject, including the questions generated by their first list of questions. That we do not test students by asking them to list questions and explain their significance is again evidence of the privileged status we give to answers isolated from questions. That is, we ask questions only to get thought-stopping answers, not to generate further questions.

~ http://www.criticalthinking.org/articles/the-role-socratic-questioning-ttl.cfm

Observations About Questions

Questions are everlasting and indispensable tools in the search for understanding and growth and human development.
~ Let Veeland and Lotten Kärre

What is important is to keep learning, to enjoy challenge, and to tolerate ambiguity. In the end there are no certain answers.
~ Martina Horner

The outcome of serious research can only be to make two questions grow where only one grew before.
– Thorstein Veblen

The purpose of art is to lay bare the questions which have been hidden by the answers.
~ James Baldwin

It is better to know some of the questions than all of the answers.
~ James Thurber

Judge of a man by his questions rather than by his answers.
~ Voltaire

The important thing is not to stop questioning.
~ Albert Einstein

8:30 - 9:30		*Registration & Breakfast*	
9:30 - 11:30	Tennessee Room	**Welcome and Introductions**	
		Keynote: Engaging Adult Learners	
		Katie Dawson, Bridget Lee, Stephanie Cawthon – The University of Texas at Austin, TX	
11:30 - 11:45		*break*	
11:45 - 1:15		*Three simultaneous dilemma discussions will be held in Chattanooga Rooms A, B, and C*	
	A	**Kids Are Kinesthetic Learners: Why Aren't Teachers?**	
		Joy Guarino – Buffalo State College, NY	
	B	**Who's Got Game? Alternate Reality Gaming As A Motivator In Professional Development**	
		Eric Engdahl – California State University East Bay, CA	
	C	**How Do We Nurture Administrative Support and Leadership For Arts Integration?**	
		Kim Wheetley – Southeast Center for Education in the Arts, TN	
1:15 - 2:15		*Lunch*	
2:15 - 3:45	A	**Exploring Creative Potential: Why Teach Playwriting?**	
		Frances McGarry – Young Playwrights, NY	
	B	**Going From Theory To Practice: How Do We Expand Our Comfort Zones?**	
		Annamaria Gundlach – Knoxville Museum of Art, TN	
	C	**Keeping Score: What Do We Mean By Music Integration?**	
		Bob Bullwinkel – Fresno County, CA Susay Key – San Francisco Symphony, CA Kim Morin – California State University, Fresno, CA	
3:45 - 4:00		*break*	
4:00 - 5:30	A	**Why Are Some Teachers Just Not That Into It?**	
		Amira Wizig – The University of Texas at Austin, TX	
	B	**Arts Integration: How Do We Move To The Next Level?**	
		Lisa Lashley – University Park Elementary, Charlotte, NC	
	Tennessee Room	**How Can Ritual Rhythm-Making Support Building Community And Curriculum?**	
		Sheila Feay-Shaw – University of Wisconsin, Milwaukee, WI Steven Shaw – Academy of Learning and Leadership, Milwaukee, WI	
5:30 - 6:00		*travel to Hunter Museum*	
6:00 - 8:00		**Reception at Hunter Museum of American Art and Self-Guided Museum Tour**	

8:30 - 9:30	Tennessee Room	*Breakfast*
9:30 - 11:00		**Keynote: Activating Teacher Change** Katie Dawson, Bridget Lee, Stephanie Cawthon – The University of Texas at Austin, TX
11:00 - 11:15		*break*
11:15 - 12:45		*Simultaneous dilemma discussions will be held in Chattanooga Rooms A, B, and C*
	A	**How Does Inspiring Professional Development Transfer Into Ongoing Implementation?** Tim Doherty & Jennifer Heyser – Woodland Elementary, GA Darby Jones – Creating Pride, GA
	B	**Cans On A String: How Do We Develop Mentoring Relationships From A Distance?** Joel Baxley – Southeast Center for Education in the Arts, TN
	C	**Shared Leadership: How Do We Nurture Group Interdependence?** Janis Norman & Peter Gerber – Young Audiences, PA
12:45 - 1:45		*Lunch*
1:45 - 3:15	A	**How Can We Help Teachers Become Connoisseurs Of Arts Integration?** Marissa Nesbit – Southeast Center for Education in the Arts, TN
	B	**What Is The Role Of Preservice Teacher Education Programs In Arts Education?** Eric Engdahl – California State University East Bay
3:15 - 3:30		*break*
3:30 - 5:00	A	**How Can We Best Prepare Teachers To Sustain Arts Integration Programs?** Ruthie Fisher, Talleri McRae, Katie Dawson, Bridget Lee – The University of Texas at Austin, TX
	B	**How Do We Sustain Change In Teachers' Pedagogy?** Oren Slozberg – Visual Thinking Strategies, NY
5:00 - 5:15		*break*
5:15 - 6:00	Tennessee Room	**Closing Discussion** Susanne Burgess – Southeast Center for Education in the Arts, TN

the arts
changing lives!
TENNESSEE ARTS COMMISSION

Katie Dawson
Lecturer and Drama for Schools Director, Theatre and Dance
The University of Texas at Austin

Bridget Lee
Drama for Schools Program Coordinator, Theatre and Dance
The University of Texas at Austin

Dr. Stephanie Cawthon
Assistant Professor, Educational Psychology
The University of Texas at Austin

The purpose of the first keynote presentation was to explore themes in the adult learner literature in order to think critically about how best to provide training or professional development in arts integration. The essential question driving the day was "What does active, participant-constructed learning look like for adults?" To answer this question the presenters:

• facilitated activities that drew upon their experiences
• articulated characteristics of the adult learner
• recognized practical ways to incorporate these perspectives.

As a procedural note, the presentation was not intended to be a traditional keynote. The session was designed using a number of methodologies and discussions including kinesthetic activities to help embody the images and perspectives the presenters have about working with adult learners. To that end, the keynote format was constructed to reflect the adult learning, critical pedagogy, and constructivist theory that were being discussed.

Characteristics Of Adult Learners

The day began with Katie, Bridget, and Stephanie reflecting on their our own process as learners as well as their experience working with teachers within an arts integration context. During the breakfast period, participants were invited to reflect on their own experiences and to complete four statements displayed on easels.

I learn best when ...
• I have hands-on experience with an idea.
• it is presented kinesthetically (doing – I remember).
• I see and do.
• the link to my work is clear.
• I have time to process and reflect.
• I receive and reflect on information in multiple ways.
• I read/hear/reflect/see/do.
• I do it.
• I feel the presenter is engaged.
• I want to.
• I see, hear, practice, and apply in the classroom.
• the presentation is multisensory and engaging.
• I have lots of time to devote.
• I get to try out what I'm learning.
• I do it and then have an opportunity to discuss it and reflect.
• I can see the value of the information being presented.
• I have some influence in responding and reflecting on what is to be learned.
• I am not bored.

As a teaching artist, partnering with a classroom teacher can be ...
- non-existent.
- wonderful, collaborative, and challenging.
- frustrating.
- experienced at various levels of commitment.
- incredible when we approach the work as co-learners and professionals.
- anxious.
- like speaking a second language.
- looking for common ground.
- interesting.
- invigorating or frustrating.
- about sharing roles and leadership toward common goals.

One question I have about learning is ...
- how to support others having independence in tasks?
- how to restart students' love for learning?
- how do you make the leap from learning to authentic implementation and application?
- how to best set up for transfer of learning?
- how do you make the learning lasting beyond the workshop?
- how should in the moment work be set up for learning?
- how to unlearn?
- how to make it ongoing after the initial steps?
- how to facilitate learning within the work of teaching?
- how to take their enthusiasm and make it a reality?
- how to take their lack of enthusiasm and make it a learning experience they take hold of and apply?
- do adults process best through their innate learning style?
- how to get the right blend of doing, thinking, and theory?

Training teachers to do new things is ...
- instrumental to success.
- a balancing act.
- exciting when their light bulb goes on.
- challenging.
- unpredictable.
- tricky.
- finding ways to connect with what they know and envision.
- dependent on consent.
- challenging and exciting when you meet them where they are.
- an experiment using brain research and psychology.
- an investment.
- invigorating.
- a valuable opening.
- an on-going process.
- futile, but opening them up to new possibilities is rewarding.
- building collaborative respectful relationships.
- time consuming, but worth it.

These statements were processed as a group, with the facilitators noting where people shared perspectives or perhaps had different interpretations of statements. Listening to individuals speak and looking at the information on the easels, it became apparent that participants already knew intuitively about adult learning because they are themselves adult learners. This shared experience served as a starting place for the first conversation of the day. The personal experiences of the participants contextualized the discussion. Everyone was invited to continue to reflect on themselves as adult learners and in relation to their own practice.

Next, the group participated in an activity called *Vote From Your Seat*. This was an adaptation of Michael Rhodes' socio-metric activity *Vote With Your Feet*. Bridget read a statement and asked the group to consider how they felt about the statement and share their opinion by voting with their bodies. "Strongly agree" was indicted by standing with hands up in the air; "strongly disagree" was indicated by remaining seated with lowered hands. Participants used the space between these two areas to indicate their vote on a continuum. Individuals responded to the following statements:

- I prefer to work independently when learning new tasks.
- I am motivated to learn about new content or techniques.
- I prefer training opportunities that challenge me.
- It's easy for me to apply new knowledge into my everyday practice.

After each vote, Bridget asked the group to take note of the other participants in the room. Then she asked for individuals to share why they responded a certain way. This prompting led to a dynamic discussion about learning and the context of each statement. For example, when prompted to consider whether individuals preferred to work independently, some stated that it depended on the type of task being learned and whether they had access to others as a resource. In addition to making note of responses to each statement, Bridget processed the activity by asking participants what they did in the activity and what they noticed about their colleagues.

Malcolm Knowles' Assumptions Of Adult Learners

Stephanie shared a PowerPoint overview of some of the literature related to Adult Learners. She noted that in the readings on this topic you often come across the term *andragogy* – the study of adult learners and adult learning. There are a number of assumptions that arise from this body of work. Knowles' four main tenets really help to support our thinking about how to create professional development programs that honor the characteristics of adults. These assumptions include:

- *Concept of the Learner*
  This refers to our understanding of adult learners as self-directed or dependent learners. You can imagine that when a person is very comfortable with a topic area, he or she can be self-directed and work independently. The resources a person needs in this case may be as simple as a handbook or FAQ list. However, when we are learning new things sometimes we need to be guided along the way, often in a "live" format. Stephanie shared the story of her grandfather learning how to use email – no guidebook could help in the way that having someone sit with him and walk him through the process could. This might also be true for teachers in learning situations, particularly if they are outside of their comfort zone.

- *Role of the Learner's Experience*
  One of the dilemmas in creating teacher training is how to draw upon and integrate adults' previous experiences. There are times when previous experiences offer a context in which to learn a new activity or process. People make the deepest meaning when they can connect what they are learning with what they already know. There are also times when those previous experiences can act as a block to learning. This can come in the form of a "bad" professional development experience or instruction in a topic that runs counter to strategies you are presenting in your program.

- *Readiness to Learn*
  This motivational or emotional component of the adult learning model refers to the degree to which adults are "open" or "closed" to training content. Part of what we do in the early stages of professional development or training programs is to help participants build or construct motivation in order to create energy and buy-in. Investment is something that is systemic as well. [This idea was further addressed in Saturday's keynote session.]

- *Goal of the Learner*
  Participants have different objectives when they enter into a new learning environment. One of the classic distinctions is whether they seek to gain a new skill to employ in their practice or to gain knowledge for its own sake. There are various perspectives on how often adults learn for the sake of learning, but when we are working with teachers in professional development programs, we can usually assume there is a goal to apply the new knowledge or skill. Clarifying the goal can often help the development of appropriate measures for evaluation of outcomes. [This idea was further addressed in Saturday's keynote session.]

Taken together, these perspectives can help to orient our discussion of arts integration and teacher change in a way that honors the individual and collective characteristics of adults as learners.

Educational Approaches: Critical Pedagogy And Constructivist Learning

As a learning environment, teacher training or professional development takes place within the context of education. Given what we know about the characteristics of adult learners, what kind of educational environment is suited to meet the goals of training in arts integration?

To explore these ideas, Katie invited participants to construct two images. One group of volunteers spontaneously crafted an image to represent "teaching" while another group created an image to represent "learning." The images were constructed in silence and the image-makers were encouraged to consider ways to connect their bodies.

Katie read the images with the group. Audience members described what the bodies were doing in space. Based on these observations, they were encouraged to offer a variety of interpretations related to potential meanings of the teaching and learning images. They were also asked to describe feelings evoked and to note where they thought the role of student or teacher was found in each image, if at all. Referencing how these observations might be related to the potential meaning of "teaching" and "learning," the audience made connections between the images, noting where body shapes were similar and different. Particular reference was made to areas of tension and release, and to the ways that the bodies seemed to be working together or in discreet activities. These ideas supported the final conclusions as Katie asked the audience to consider how the constructed images of teaching and learning connected with their own experiences in the classroom as teachers and learners.


Referencing the embodied exploration of the relationship between teaching and learning, Katie introduced the collaborative, problem-posing educational theories of Paulo Freire. In his seminal book *Pedagogy of the Oppressed*, Freire outlines a radical adjustment in the relationship of power and knowledge between teacher and student in the classroom. He describes the traditional educational model practiced in schools as "an act of depositing, in which the students are the depositories and the teacher is the depositor. This is the 'banking' concept of education, in which the scope of action allowed to the students extends only as far as receiving, filing, and storing the deposits." (72) Freire suggests that education should be a free exchange of ideas where the role of teacher and student are interchangeable. In this style of education, "the teacher is no longer merely the-one-who-teaches, but one who is himself taught in dialogue with the students, who in turn while being taught also teach. They become jointly responsible for a process in which all grow." (80) If we want teachers to rethink the way they teach students, then we must rethink the way we teach teachers. To make sustainable changes in instruction, teachers need to experience what happens when they are allowed to learn in a collaborative, dialogic professional development environment. Consider how this type of thinking might be represented in a teacher training scenario. What happens when the artist and partnering teacher each share responsibility for outcomes, when each person in the partnership has something of equal value to share?

Professional Development Models

Much of adult learning literature emphasizes the importance of constructivist learning models for adults. Katie introduced the theory of Constructivism exposed by Russian theorist Lev Vygotsky. This notion of constructing new knowledge in a collaborative manner emphasizes how individuals build knowledge based on their interactive experiences with new material.

Katie referenced the image making exercise as an example of the difference between the group constructing a shared understanding of the relationship between teaching and learning vs. Katie (as "teacher") telling the group about the relationship between teaching and learning. Participants were encouraged to consider how it felt to work together to construct new knowledge. This process occurs by using problem-solving skills and facilitating discovery of new information and connections. A cooperative model of education also reflects a critical pedagogical approach to teacher training. Critical pedagogy includes collaborative, problem-posing educational theories of Paulo Freire. The educational theories of Freire and Vygotsky (along with the adult learning literature that Stephanie shared earlier) can help shape and inform the pedagogy or teaching approach to train teachers. However, it is also useful to consider literature from the world of professional development itself. [This was a central focus of the SCEA Forum in 2008.]
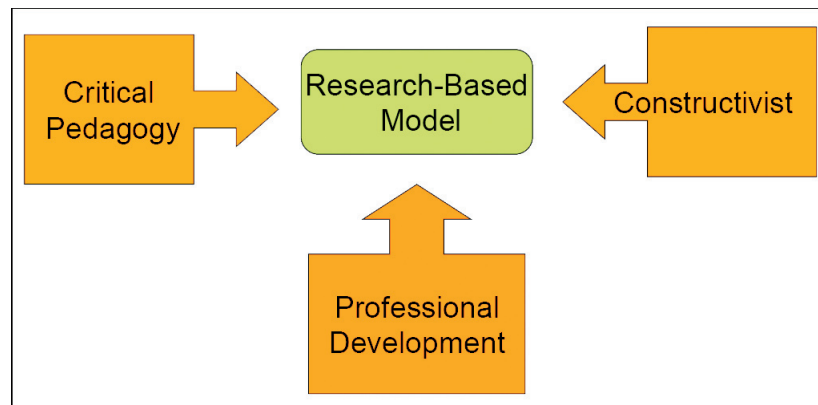
Theoretical Frameworks that Guide
Research Based Professional Development

Katie looked specifically at models of professional development that incorporate the broader themes of constructivist learning environments and critical pedagogy. She referenced the models put forward by Thomas R. Guskey, a nationally recognized leader in staff development and professor at the University of Kentucky. Guskey states, "Professional development is a process that is intentional, ongoing, and systemic." (16) She described a research-based professional development program as an approach that acknowledges that our work with teachers in arts integration is about partnering with adults (adult learning literature); it is based in a collaborative, dialogic, constructivist pedagogy; and it is an intentional model that is ongoing and systemic. This relationship is depicted above.

Activating Theory In Professional Development

Bridget began a discussion about how the theoretical ideas that have been discussed might underpin a larger professional development practice. She shared a chart to reflect the practical implications of educational and professional development theory and how it might be actualized in an arts integration professional development program model.

Models of Professional Development

	Traditional Models	Research Based Model
Length	One afternoon or day seminar	Multiple visits with ongoing support
Format	Didactic, lecture-based presentations	Interactive and inquiry-based activities
Identification of Learning Goals	Top-Down	Collaborative
Content	Generic Context	Tailored to teacher context, subject area, and student needs
Participant Role	Passive	Active
District Administration Role	Contractor with Expert	Advocate and Participant
Opportunities for Practice and Feedback	Limited and removed from classrooms, little follow up	Ongoing and scaffolded, both in trainings and in classrooms
Resources and Documentation	Binders of training curricula	Teacher-developed lesson plans, DVDs, websites, and teacher-led action research projects
Buy-in	Completed for hours requirement	In addition to fulfilling hours requirements, completed as a partnership with colleagues; opportunities for further mentorship

(From *Drama for Schools: Impact of a Drama-Based Professional Development Program on Teacher Self-Efficacy and Authentic Instruction* published in the fall 2009 edition of the Youth Theatre Journal)

The multiple components to professional development are listed in the far left column. The center column describes a more traditional or typical iteration of a professional development program.

Bridget clarified that the word traditional should not be read with a negative connotation. There are many reasons why we might employ the strategies in this column given the context and constraints from which we work. However, she suggested participants should consider why certain choices are common (or traditional) for professional development providers in the area of arts integration. She asked participants to think about how research might shift some of the traditional choices, potentially creating a more effective, productive program model in arts integration professional development. She noted that in the Drama for Schools program (the Texas program facilitated by Bridget, Stephanie, and Katie), efforts are made to honor a research-based approach to professional development practice whenever possible.

It was suggested that participants within their practice will likely pull elements from both models to implement in their program. Everyone was asked to take a moment to consider their own practice and how their work might be plotted on this chart. When participants were ready, she encouraged them to turn to a partner and share their discoveries and insights.

Ahas And Questions

The Friday morning keynote session concluded with an introduction to the Aha and Questions feedback process. Aha post-it notes were for insights gained during the keynotes and dilemma sessions. Question notes were for further questions to pursue that arose in the sessions. During breaks, participants attached their notes to a centrally located bulletin board which had designated spaces for all sessions. This enabled people to read comments about sessions they were unable to attend. These Ahas and Questions are summarized at the end of each dilemma session description throughout this document.

Friday Keynote Ahas

- I learned more because I was able to participate in interactaive strategies.
- Send thank you notes to the superintendent and administrators for sponsoring a project.
- Be intentional and honest about why you are at a professional development session. If it's just for the hours, teachers should admit that.
- Teachers will buy-in more when they are included by an administrator in the development of goals and content of a program.
- Do something you like to do that is difficult for you every day.

Subsequent Participant Questions

- What factors really affect teachers having buy-in? Are they internal or can they be altered by changing the environment or other factors?
- What comes first – the chicken or the egg; the lifelong learner or the teacher who must know everything and stand and deliver?
- How do we inform the public about the need to change the present traditional way of teaching and learning?
- How do you collaborate with teachers when their need for documentation is different than yours? Teaching artists document right away, but a teacher may put it off.
- How do we artfully meld the research-based model with the traditional model?

Dilemma

Adults often teach through methods with which they are most comfortable; either their innate learning style or modeled lesson plans. This way of instruction is teacher rather than learner centered. Using movement as a teaching methodology is uncomfortable for most adults. Yet children by nature are movers and learn quickly and implicitly through kinesthetic experiences. In the educational system, movement is generally not only discouraged but often times punished.

Joy Guarino
Assistant Professor, Buffalo State College, Buffalo, NY

Joy shared two stories illustrating her frustration with teachers' resistance to invest physically and philosophically with dance. The first was about a weeklong professional development workshop designed to enhance the viewing of a dance performance. Even teachers who self-selected to participate because of their respect for arts in education tended to view the dance making as play and the dance performance as simply a field trip. Joy then asked participants to share problematic actions and comments they have encountered in their professional development workshops.

The second story described Joy's research on movement as a method for teaching cognitive and affective skills in the classroom. Despite scientific evidence that correlates student achievement with the learning of the arts, teacher attitude has not changed. If learning cognitive and affective skills through movement activities is successful and enjoyable, why is it not more widely used as a means of instruction in the classroom? She showed her lesson plan design and video clips of actual instruction. She then shared examples of teacher resistance she encountered which included forgetting scheduled dates, re-teaching using traditional methods, and even sabotage from colleagues. Probability statements were generated from the research. It is probable that classroom teachers are unfamiliar with dance education, personally uncomfortable with the physicality of movement, and/or distrustful of the success of movement as a means of differentiated instruction. The probability statements were used to create an Exploratory Educator's Survey as a reflective instrument for future problem solving. Participants discussed the relevance of the survey to their personal experiences.

Discussion Questions

- How can a "movement culture" be created among professional development participants in order to encourage comfort and engagement?

- What methods should we employ to ensure that movement education concepts transfer from professional development workshop to classroom instruction?

- How can a professional development provider working with different constituencies (K-12 students, undergraduate arts students, pre-service teachers, and practicing teachers) promote interaction among these groups to foster an educational culture that values the role of movement in learning?

Ahas

- Movement always gets people engaged in one way or another. This was a great session to have early on in the Forum as an icebreaker.

- I realized others are scared of moving.

- Movement can be simple yet effective.

- You need to gain understanding and experience in other areas of the arts before trying to teach them.

- The talk-method of teaching is not one that works best for me as a learner. However, I tend to use that method as a teacher!

- The session reinforced the need for differentiated instruction for professional development participants.

- We need resources on teaching movement for schools that do not have dance specialists.

- An interesting format for lesson plans is an adopt–adapt–create continuum.

- It is important to write out detailed lesson plans for teachers.

- It is valuable to give teachers both pre-planned lessons and ideas for creating their own.

- Great discussion questions. The facilitator did a fantastic job of keeping the dilemma in focus and the conversation moving.

Subsequent Participant Questions

- Am I always going to have to justify teaching the arts?

- Realizing that what we teach is bigger than what goes on inside our classrooms, how do we consider how our job affects out community, our society, our nation, and the world?

- How do you plan to meet the needs of adult learners coming in from so many different backgrounds?

- What are some experiential methods for teaching that use minimal language?

- How can we increase comfort levels gradually but effectively in regard to movement activities?

- How much do teachers need to know about the arts to be effective at integrating them in the classroom?

Who's Got Game? Alternate Reality Gaming As A Motivator In Professional Development

Dilemma

Teachers who receive professional development in the arts sometimes do not live up to the expectations of facilitators. Some are unexcited and unconvinced that this professional development matters, some are excited by the work but their own arts knowledge limits how they apply and build on the professional development experience, some are excited but lack the understanding of how to integrate the arts into other subject areas, some are excited but classroom isolation and inertia prevent them from applying their arts learning experience, and some (but never enough) take the professional development experience and run with it.

The dilemma is how to activate internal motivation for those teachers in the "middle" to continue arts education practice once professional development is over. Alternate Reality Gaming (ARG) is gaining popularity with adults and is beginning to be examined by the museum community as a way to enhance the museum going experience. How can the concepts that underlie ARG (narrative, play, competition, cooperation, multimedia, creativity, joy) and encourage players to play be utilized in professional development to motivate teachers to play with the concepts of arts integration in their practice?

Dr. Eric Engdahl
Assistant Professor, Department of Teacher Education
California State University East Bay, Hayward, CA

The session began with the dilemma narrative. Teachers are often excited by an arts professional development experience, but subsequently have difficulty applying what they have learned because they do not adapt it to the situations they face in their classrooms. So how can teachers be encouraged to play and experiment with what they are learning? Eric then introduced to the concepts of Alternate Reality Gaming. An alternate reality game is an interactive narrative that uses the real world as a platform, often involving multiple media and game elements, to tell a story that may be affected by participants' ideas or actions. It can be thought of has a group puzzle designed by a "puppet master" but changed by the participants. ARG makes people happy because it contains the four elements of happiness: satisfying work, the experience of being good at something, companionship, and the opportunity to take part in something bigger. After a brief ARG experience, participants worked with either their own professional development material or material provided by Eric to understand how the gaming concepts could be applied. To conclude, the group evaluated the efficacy of Alternate Gaming Reality in professional development.

Discussion Questions

- How can professional development be turned into a "game" (in the style of Alternate Reality Games)?
- How can concepts that engage "gamers" (narrative, play, competition, cooperation, multimedia, creativity, joy) be harnessed in professional development?
- How can teachers working together increase the efficacy of professional development?

Ahas

- Technology isn't always effective.

- Young people's willingness to participate with technology is not reliable.

- The use of gaming to bring people together for a sharing event of learning was interesting.

- The discussion explored what might be considered gaming and the issues related to involving college students in this type of activity. I took away a better understanding of Alternate Reality Gaming.

- I'm still not sure of the place of competitive elements in working with teachers in areas where they are learning new ideas.

- Alternate Reality Gaming can be effective at multiple levels.

- Narratives can engage teachers in learning and applying skills through games.

- I'm interested in knowing more about the development of narrative to enhance games.

- Using narrative to create meaning has been around forever. As educators we can get back to that easily and effectively.

- Employing narratives in professional development allows participants to see the relevance in what they are learning.

- This session provided windows of thought on how my organization could develop similarly related opportunities.

Subsequent Participant Questions

- What is the importance of narrative in professional development?
- What are the purposes of narrative when people tell stories to one another?
- How intentional will the learning become in a narrative project for professional development?
- What new meta-narrative do we need within which educators can consider the profession? And how can professional development promote this?
- How can you integrate narrative into learning with the limited time constraints of a single workshop or class period?
- Is Alternate Reality Gaming simply problem-based learning with technology?
- How can the dynamics of competition and cooperation be worked into professional development?
- What are the negative connotations of viewing professional development as a game?
- What is the role of competition in gaming?
- What about students who feel threatened by being judged?
- How do we nurture the needs of our teachers, and therefore our students, by using games as a learning strategy rather than as competition?
- Can technology and a game setting help to engage teachers beyond the professional development? If so, how?
- Will the sense of play carry over and motivate teachers to use skills and concepts they have learned in professional development
- What texts and on-line resources can provide more information about Alternate Reality Gaming?

Who's Got Game? Alternate Reality Gaming As A Motivator In Professional Development

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How Do We Nurture Administrative Support And Leadership For Arts Integration?

Dilemma

In this era of site-based management and shared decision-making, the duties of principals include not only daily operational management and oversight of multiple programs, but also the responsibility for leading school reform to raise student achievement. Research shows that the most effective principals have a clear vision of how their school can serve its students, can align diverse priorities and resources, and can engage key players within and outside the school in achieving the goals embedded in the vision.

In the design of site-specific professional development, we must remember that while an entire faculty needs a clear understanding of arts integration principles and strategies, administrators and teachers have different responsibilities and therefore different knowledge and skills. What do we expect from administrators interested in arts integration? Two things – operational support and transformational leadership. When principals secure funding, provide equipment and supplies, and arrange for teachers to engage in ongoing professional development, they are utilizing their authority to facilitate program implementation. But principals also need to see the arts as central to the overall vision for teaching and learning, facilitate alignment of arts integration with other change initiatives, encourage collaborative planning and instruction, and nurture reflective practice.

Kim Alan Wheetley
Executive Director, Southeast Center for Education in the Arts
The University of Tennessee at Chattanooga

Kim reviewed some of the challenges facing school administrators. Participants then divided into four groups with designated topics they were to brainstorm, but not discuss.
- Issues principals have with district administrators
- Issues principals have with their faculty
- Issues teachers have with their principal
- Issues professional development providers have with administrators

Each table had several relevant statements from educators that were read to stimulate thinking. Coming back together, a spokesperson for each group reported their observations about the various players. Participants then discussed the dilemma questions. One person commented that "This session was extremely well presented because it opened a space for brainstorming and dialogue. One thing I noticed was that midway Kim passed it off wholeheartedly to the facilitator, and just became a listener and note taker. Then it was easier for us to talk."

Discussion Questions
- How should professional development in arts integration for administrators differ from that designed for teachers?
- How do we assist administrators in providing operational support for arts integration programs?
- How do we nurture the development of administrators as transformational leaders?

Ahas

How does (or should) professional development for administrators differ from that for teachers?

- We need to determine if the administrators we are working with have been told their school will implement an arts integration program or if they have made that decision on their own. A different approach may be needed to win over those who bristle when given a directive.

- It is nearly impossible to convert administrators who don't believe, no matter what may be mandated from the district office. They have to believe arts integration will work. Provide research reports showing the effectiveness of arts integration. If you don't make the case to principals, it's easy for them to undermine the program. Down line they will have to convince their faculty.

- We need to be more self-reflective, more self-critical of our methods of presenting the case for arts integration and strategies for implementation.

- We need to listen to our client base and identify their questions and needs. We have to respond to the existing goals, objectives, and needs of administrators, speak their language, and address what we'll do for their specific situations.

- Most professional development programs require administrators to participate in workshops. However, they often flow in and out, presumably to tend to "more important" matters. Is it possible they don't stay because they feel the work isn't relevant? If so, that constitutes a reason for differentiated instruction for teachers and administrators.

- Administrators should participate in sessions with teachers to build their knowledge base and deepen their understanding of the art forms. However, there are times when they need to meet separately. They need the opportunity to be forthright and candid in discussing their school and faculty.

- It is necessary and critical to plan specific professional development in arts integration theory, instructional strategies, and program administration for principals and key administrators.

- Recognize and link our arts integration work to administrators' existing objectives: raising test scores, improving attendance, retaining teachers. Focus on curriculum design, scheduling, collaboration, and outreach.

- Connect the dots for principals between cognitive and affective learning. Focus more on pedagogy and cognitive aspects, not so much on classroom implementation strategies.
- Develop a climate of mutual respect. Be transparent explaining why and what we're doing.

How do we assist administrators in providing operational support for arts integration programs?

- We have our own learning curve. We come as artists, but we need to have a business mindset too. We must translate what appears to be obvious to arts people to the world of administration. We should be able to speak their language.
- We should acknowledge that principals are in the middle of the administrative food chain, navigating between the school district, their school's faculty, and parents. We can help principals make the case for arts integration with the district and their faculty. Pull together the research. Provide an executive summary and talking points.
- Arts integration requires creative scheduling to enable teachers to research, plan together, and sometimes co-teach. Administrators need to see workable models.
- People resist change. Implementing arts integration programs necessitates change. So principals who promote integration are taking a risk. For change to occur, much less stick, the whole system has to be aligned from top to bottom and bottom to top. A professional development program needs to help district administrators, principals, and teachers understand and cope with the dynamics of change.
- Schools often have multiple programs, some mandated and some selected. Principals, and subsequently teachers, need assistance in seeing connections among the initiatives. Otherwise, some initiatives will receive more focus and resources, while the rest languish.
- As professional development providers, we have to integrate ourselves into a school's culture. A cookie-cutter program won't work. We have to be flexible and change our practice to address individual unique situations.
- Money talks. When schools fund programs themselves, their buy-in and accountability increases. If possible, we should have a reciprocal relationship – we put in some funds to match theirs. If we establish a successful program, the system may be more inclined to provide financial support.

How do we nurture the development of administrators as transformational leaders?

- We need to research and apply transformational leadership theory. Transactional leaders work within the organizational culture as it exists; transformational leaders change the organizational culture.
- We should find ways to nurture those intrinsic thing we're looking for in principals that enable them to get people on board – passion, heart, caring. Help them with their communication skills; teach them how to communicate their vision. Share strategies for collegial motivation.
- Adults learn through the processes of acquiring knowledge, constructing meaning, participation, and reflection. Constructivist principals engage colleagues in processes that create optimal conditions for education and form common ground about teaching and learning. We need to assist principals with addressing the resistance and challenges they face from district administrators and teachers.
- Network administrators when possible. Bring principals together from different schools to support and learn from each other.

- Administration is a lot about public relations with the community, explaining school initiatives and showing how they connect with community interests and programs. As arts people, we bring communications tools to the table. We can be a liaison to help administrators connect with people within and outside their schools.

- We should cultivate the political landscape to get parents, politicians, and funders as advocates for arts education and integration programs.

- We need to help schools and administrators publicize, showcase, and celebrate success in their arts education endeavors.

- We have to think about sustainability. What creates the most upheaval in education initiatives is transience of teachers, principals, and superintendents. We need to have a plan for informing and engaging new players in our ongoing professional development programs.

Subsequent Participant Questions

- How do you get access to administrators; how do we get our foot in the door? Who does the ask? Do we need to take along a principal or parent?

- How do we nurture relationships with key people?

- How do we access administrators to get them to implement professional development programs for arts education and integration?

- How do we convince administrators that the arts are not just an elective, but rather equal with other subjects?

- In a culture of testing, how do we create systemic change to valuing the arts?

- How can I, as an arts integration professional development provider, convince a school's administration that the teachers must have support from the administration in their efforts to implement arts integration?

- What is the level of exemplary modeling that is needed to make the case and guide practice compared to just helping teachers "do their own thing?"

- How important is it for administrators to be trained to implement arts integration?

- How do you balance the simultaneous needs of teachers and administrators if you only have one program or model you are working with?

- Since we believe in buy-in by choice and conviction, and since we believe in arts integration both intellectually and experientially for all students, how should an advocate for arts integration best spend limited time to establish arts integration in a school district?

- How do we design professional development for administrators in a way that engages them in artistic processes as an entry point for encouraging support for arts integration?

- Let's hear from the principals and find their needs of support. Are we listening?

- What professional development in arts integration is out there strictly for principals and higher-level district people?

- How do we identify and get the transformational leaders together?

- Many principals will most likely never be transformational leaders. How do we deal with reality?

- When do you give up on an administrator's potential to be a transformational leader and what signs encourage you continue to persevere in hopes of a shift in understanding?

Dilemma

English and language arts teachers perceive the value of playwriting, but are reticent to integrate it into the classroom curriculum because of lack of time, confidence, opportunities to learn, scheduling problems, and money. The Young Playwrights Inc. Teacher Training Institute provides teachers with effective tools for integrating playwriting into the classroom for grades 3-12 by introducing them to the Write A Play! Curriculum. Participants write their own plays using the exercises from the curriculum guide as sources of inspiration and come to know the excitement that students experience when they explore their creative potential. It takes a dedicated teacher to introduce playwriting into the curriculum. However, using the Write A Play! exercises requires a certain amount of risk and even though teachers see the value of including playwriting as a unit of study, they are reticent to try since they perceive playwriting as a skill they do not have.

Dr. Frances McGarry
Director of Instruction, Young Playwrights Inc., New York, NY

Frances began with an exercise called *What's In A Name?* Each participant used their first name but gave themselves a new last name that reflected something representative of who they are as a person. After sharing the names, one was selected by the group who then brainstormed about whom that person might be as a character in a play. This exercise illustrated the choices playwrights make about characters and how they can come from an assortment of resources. The exercise segued into the dilemma: teachers make choices all the time when planning lessons, but are resistant to change when faced with the unknown. How do you teach playwriting if you are not a playwright? Participants discussed how the Write A Play! Curriculum can provide teachers with all the necessary tools to utilize in the classroom, but only if they're willing to see themselves with "a new last name."

Discussion Questions

• What are the barriers that prevent teachers from teaching playwriting in the classroom?

• How do you demystify the art of playwriting and delineate the difference between playwright and playwriting?

• How do you create effective unit plans to teach playwriting?

Ahas

- The charisma of arts people can be very intimidating to newcomers.
- Playwriting can be a group collaborative process rather than an individual one.
- Playwriting (or writing in general) can sometimes be collaborative rather than singular, and subsequently is more fun and easier.
- Playwriting can be a quick, fun, accessible way to teach writing in many subjects. It can be a great collaborative process.
- Playwriting can be a tool to work on writing skills in other genres.
- I learned about scaffolding playwriting lessons culminating in the completion of a play.
- I can be a playwright. Teachers can do this. It's accessible!

Subsequent Participant Questions

- How do we de-mystify the professional development presenter?
- How can we identify skills needed within teachers to implement arts activities?
- How do you empower teachers to be "in the moment" and feel confident to ask questions of their students without a "script"?
- How can professional development introduce strategies without inadvertently leading teachers to activity-driven instruction?
- How do I more specifically address issues of self-efficacy related to perceived writing abilities in teachers and students?
- How do you keep the classroom as a safe space without limiting creativity?
- What are some other interdisciplinary ways this process has been used?
- What research has been done to show the transfer of the playwriting process to other forms of writing or language arts in general?
- Given the pervasiveness of entertainment media, should we teach students to write scripts for film and television as well as for the stage?

Dilemma

Teachers are receptive to having an arts integration specialist come into their classroom. However, once the training is over, some teachers have difficulty breaking away from their normal teaching routine. How can professional development providers break this mold and provide an arts integration philosophy of teaching that trains teachers in arts integration; gives them confidence in understanding the why and how of arts in teaching; and mentors, inspires, and encourages teachers to apply these methods in their lesson plans?

Annamaria Gundlach
Professional Artist, Knoxville Museum of Art
and Tennessee Arts Commission

Annamaria shared some observations developed during her career as a teaching artist. Teachers have been trained to rely on science, math, and language arts programs that keep children's noses in books so they can better memorize and retain information. Teaching to the test is the great cloud that overshadows lesson plans. It's the teachers who recognize the importance of engaging students in a creative, active teaching environment who are the most supportive of and successful with arts integration. The challenge is to help more teachers recognize the value of arts education so they will be motivated to implement it in their lessons and encourage others to do likewise. The arts foster critical thinking, requiring the brain to make sense and order of things, and show how the abstract becomes concrete with multi-sensory, hands-on learning. The arts foster more effective learning. Children's brains look for patterns and reject incidental information. The more students can see patterns and connections related to a subject, the better they retain and enthusiastically build on this knowledge by going in depth to learn more. The teacher's role changes from being the sole provider of information to that of becoming a facilitator. The classroom becomes energized and the teacher is often amazed at students' focus and creativity. Annamaria subsequently used the Socratic method posing passive-aggressive questions commonly asked by teachers: How can I implement arts integration into my lessons plans when I don't have a creative bone in my body? How does one overcome insecurities related to creativity? Is arts integration just about art activities in the classroom? Do I have the time, resources, and money for this disruption?

Discussion Questions

- Does one have to be creative or have arts training to meaningfully integrate the arts with other subjects?
- What exactly is arts integration? I give the students markers, crayons, and model magic. Doesn't that encourage creativity?
- Do I want to spend so much time creating lesson plans when I already have them? The State standards and TCAP dictate my lessons. I like control in the classroom and don't want any disruption. Why should I do something that is out of my comfort zone?

Ahas

- The facilitator did a great job of bringing relevance to the discussion.
- We talked about arts integration from a teacher-artist perspective.
- Using a variety of arts strategies that work should not be called arts integration, but they can involve the arts in learning.
- Are teachers and teaching artists thinking about the work in the same way? Assumptions need to be clarified.
- There is a wide range of arts integration, but not a commonly accepted definition. This makes it difficult to carry on meaningful dialogue. When you have participants from varied places in the country, it is important to clarify your perspective and where you're coming from.
- The biggest issue from this session was the sense of teaching artists and classroom teachers viewing one another as the "other."
- Teaching artists and teachers must work together.

Subsequent Participant Questions

- How can we de-stigmatize the term *arts integration*?
- Maybe the Forum could define *arts integration* to build a common language among participants?
- Are the activities that were suggested integration strategies or artistic process strategies?
- How do we facilitate students making integrative connections across the curriculum?
- Might we start with an asset-based view of teachers to ground their movement into arts integration?
- How much arts integration can be focused on arts and how much on another subject area? What constitutes balance?
- How do you help the classroom teacher to see the fine balance of two disciplines and maintain the balance through the teaching?

Dilemma

Keeping Score Education is a professional development program offering K-12 teachers the coaching, materials, and support to integrate classical music into their teaching. However, a review of the lesson plans submitted by teachers over the past four years has yielded uneven results. There is often a deep divide between concepts covered in the Keeping Score workshops and what is then submitted as a lesson plan to be taught to students. There has also been a lack of common vocabulary to define what is meant by *music integration* and to describe how this integration can be used in the classroom.

This has led to frustration from teachers who have felt unsuccessful in their curriculum design and from program staff who have felt that teachers just aren't "getting it." While the "Pathways to Integration" document has alleviated this problem somewhat, we continue to struggle with finding the right balance between direct music instruction and integration strategies at our professional development institute and workshops. We find that we still need to clarify the concept of *music integration* and to discover how this integration best translates into the classroom at a deeper, more meaningful level.

Robert Bullwinkel
Visual and Performing Arts Coordinator, Fresno County Office of Education

Susan Key
Keeping Score Education Program Director, San Francisco Symphony, CA

Kim Morin
Theatre Professor, California State University, Fresno, CA

The Keeping Score Education program trains teachers in K-12 to integrate classical music into subjects such as science, math, English, history and social studies. During a week long Summer Institute, teachers work with San Francisco Symphony educational staff, SFS musicians, and other arts education experts to learn music content as well as teaching strategies for integrating this content. During the following school year, teachers develop and teach at least two integrated lessons in their own classrooms. Teachers continue to receive professional development training and assistance throughout the school year and learn to integrate Keeping Score curriculum materials, which include television, radio and web content. Participants watched a video overview of the Keeping Score Education program. A PowerPoint presentation outlined the dilemma by showing sample lessons submitted by Keeping Score teachers that exemplify a variety of interpretations of the term *music integration*. Participants were given a "Pathways to Integration" rubric that looks at integration in three ways: music supporting other content areas, music as its own content area, and music content merged with other content areas. The document defines levels of integration, going from simple to complex following Bloom's Taxonomy. Participants broke into small groups and used the rubric to analyze the role of music within sample lesson plans. They examined one lesson within the context of a Keeping Score professional development session to consider which workshop elements are most effective at enhancing meaningful integration. To conclude, they were asked to suggest possible solutions for this dilemma.

Ahas

- I liked the manner in which information was presented. It was very informative, yet also allowed us the opportunity to debate and consider ideas for problem solving.
- Participants were encouraged to actively engage as we moved and created in our small groups. Clear examples of the dilemma were presented.
- What we are discussing as a problem for arts teachers – their not being able to articulate the process of teaching integration – is the same problem we have with students as we try to help them make their learning manifest.
- Teachers need at least a basic knowledge (language, concepts, etc.) of art forms to begin to integrate. As long as it is accurate we should accept their level of integration.
- Teachers need to be taught how to read and write lesson plans.
- Arts integrated lesson planning should concentrate on each component separately to help teachers write a thorough lesson plan correctly.
- My aha is all about the importance of giving the learners (teachers and students) the big picture, outcomes, and essential questions to guide their learning.
- Music autobiography can establish a teacher's comfort level and confidence in an art area.
- Listening maps can be used for building vocabulary.
- The YBG tool is a great idea. Putting this info in front of teachers as they plan is a neat idea.
- The Pathways to Integration is a good model of structuring ideas for integration.
- This session raised some important conversation on the amount of education needed for various levels of integration. Higher-level integration really requires collaboration between classroom teachers and arts educators.

Subsequent Participant Questions

- What criteria do you use for defining music integration? How is it defined?

- How do lesson plans align with state standards?

- I'm not clear on the big picture of each progression of five. Is it possible to give more of an overview or an essential question that clarifies this?

- Have you considered having part of your workshop be for teachers to evaluate lesson plans from various sources?

- How do we encourage true collaborations among teaching artists and classroom teachers for quality integration?

- In addition to summer institute training as an initial experience, what types of ongoing professional development and support encourage sustainability?

Dilemma

I partnered with a teacher who readily admitted that changes in her teaching gave her a knee-jerk reaction, but she realized the extra time spent was worthwhile. Her awareness of her resistance was not enough to keep her committed to the work. After one residency that we mutually agreed went well, I never heard from her again. How might I have found a way to continue our partnership? Learning, as well as intensity of residencies, must be scaffolded. Should we start with less time together in a partnership and slowly ask for more, or is this setting our sights too low? How can we incrementally raise commitment and interest levels in classroom teachers and provide support at each step? And if they do check out, how can we backpedal and find another way to engage them?

Amira Wizig
Teaching Artist, The University of Texas at Austin

Amira talked about partnering with an English teacher to incorporate drama-based instruction into her curriculum. Two planning meetings prior to the residency held great potential. In email correspondence, the teacher responded thoughtfully providing information on the reading materials and themes her students were working on and attached handouts to reference. The two-day residency went well. Amira model taught their lesson the first period, they co-taught the next period, and the teacher taught the third time alone. While debriefing, the teacher asked Amira to continue their work the following week. But emails and phone messages were not returned. They finally met during a conference period and the teacher apologized for being busy and not responding. "Next semester will be better. We can start up again then," she said. "I'll call you. And I've been meaning to send you your evaluation form which I'll do this week." But Amira never heard from the teacher again, nor did she receive the evaluation. What went wrong? Following this account, session participants asked for some clarification and then responded to the discussion questions.

Discussion Questions

- How can reflection with teachers honestly discuss obstacles to change and how can progressive action be taken to move the work forward?

- How can our work with classroom teachers find its place in their planning time and be deemed important enough to make time for in their classrooms?

- How can we encourage awareness of our own and teachers' preconceptions and broach this obstacle with intentionality, collaboration, and dialogue?

Ahas

- The discussion helped us to remember that there are other issues outside of our control.

- Working with teachers is individualized.

- An outside specialist coming into the classroom may be perceived as a competitor rather than a collaborator. You must be affirming of all the things the teacher brings to the table. The teaching artist is a learner too.

- Consistency and building a relationship with a teacher is essential for a successful collaboration.

- There must be a safe environment for critical analysis of teachers' work. They need to trust that it's the process being assessed, not them as individuals.

- One thing we take for granted is that all teachers can deal with the minutiae of the arts, which can be overwhelming for some people.

- Successful arts integration proceeds one step at a time. Each step should be valued.

- Small steps towards arts integration are important steps.

Subsequent Participant Questions

- How can we relate in a partnership mode to schools and the teachers in professional development?

- Can a teaching artist make a difference?

- How do we create individualized professional development for teachers to move them forward in their work?

- How do we know when we're asking too much of teachers in integrating arts into the classroom?

- How do we help teachers to see that assessment of arts integration is about strengthening learning rather than evaluating teaching?

Dilemma

Arts integrated lessons can be designed in a variety of ways, often via teams of classroom teachers and arts specialists working together to create meaningful learning experiences for students. This approach to lesson design can be very powerful as the expertise of both arts and other subject educators is brought together. In order for this method to be meaningful and successful, members of each team must understand and believe in the rationale for implementation of high-quality arts integration, and sufficient time must be given to the planning. Teachers who have successfully implemented "hitched" lessons, or lessons taught as parallel instruction, should be given an opportunity to create more in-depth infused lessons, building on the skills and knowledge they have acquired. We must seek ways to actively engage participants in the sharing of ideas for arts integrated lessons and the teaching strategies necessary to effectively implement the lessons.

Lisa Lashley
Elementary Music Teacher, Magnet Coordinator, University Park Creative Arts Elementary School, Charlotte-Mecklenburg Schools, NC

Lisa outlined the professional development her colleagues have participated in with regard to arts integration. A monthly staff meeting is devoted to the creation of arts integrated lessons. Arts teachers, classroom teachers, and support personnel meet in teams and generate lesson ideas. Each arts team member is scheduled to meet with each of six grade levels once each year. Teams are encouraged to meet as needed following the staff meeting to complete the lessons and they are given two weeks to complete and submit the lessons to Lisa. The lessons are reviewed for accuracy, natural connection, and thoroughness. All teams use the same template for the lessons and the "best" lessons are compiled in a notebook that is kept in the professional development library. Lessons can be implemented any time during the year that is mutually agreed on by the team. Stumbling blocks have arisen. Some team members are not prepared to share pacing schedules or generate ideas about natural curricular connections, resulting in contrived lessons. Some lessons are not completed, and many lessons go untaught. Schedule constraints and conflicts often make it impossible to co-teach as planned. There is little dialogue between arts and classroom teachers as to the success/failure of the lessons. And there is growing resentment to the process that is increasingly perceived as a prescribed directive evidenced through comments, lack of dedication to the effort, and quality of lessons. Sample lessons were provided for session participants to peruse and critique in terms of their value and integrity as arts integrated lessons. Lisa then explained her vision for the next level of lesson design and implementation as she sees it for her school, and described the stumbling blocks her colleagues are encountering as they attempt to move forward.

Ahas

- The power of a group of committed teachers is often the key.

- Achieving dual goals in a single activity is difficult.

- In creating arts integration we really need to be aware of vertical integration.

- "Hitching" isn't really integration.

- If teachers are to actively participate in meaningful arts integration, they need to see the potential for student engagement, creativity, growth, and achievement.

- Looking at lesson plans was interesting, raising provocative questions.

- The way to move teachers forward is not through outsiders critiquing their work, but having a dialogue with them after the implementation of the lessons to see what worked and what did not as more of a positive approach.

Subsequent Participant Questions

- How do we move from interdisciplinary connections to integrated curriculum?

- Does every lesson need to equally balance content with art, or can the equality be achieved on a macro level?

- How do parallel lessons in an art form and another subject area constitute arts integration?

- When integrating, how can you achieve your goals as an artist and as a teacher without compromising both?

- Wouldn't this process work better if teachers had buy-in? For example, if they choose which area they want to integrate and when.

Dilemma

The rhythm circle/community circle activity that happens each Friday with all studens at the Academy of Learning and Leadership is based on a ritual that has historical roots in West African tradition, but has been placed into a school-based tradition as well. The school's executive director has recognized that what is being done is not being done well, yet she is unable to figure out how to help teachers make the practice more meaningful. The core practices of Expeditionary Learning encourage the development and practice of rituals within classrooms and the school, so using rhythm/music activity as a community-building tool is a good fit. While the current outcomes may be resistance to change in practice for teachers who do not understand the historical tradition of drumming as a community building tool, it also appears to be a resistance to independent thinking about how teachers can take what has been a school-wide practice and bring it into their classrooms to strengthen the overall learning of their students. How can a music consultant help teachers take what is being shared to a level of successful implementation in their classrooms?

Sheila Feay-Shaw
Assistant Professor of Music Education, University of Wisconsin-Milwaukee

Steven Shaw
Head Learning Facilitator, Academy of Learning and Leadership, Milwaukee, WI

To help participants understand the potential and limitations of drumming and rhythmic based activities as a community building and learning tool, everyone engaged in a community rhythm circle. Sheila and Steven then introduced the concepts of Expeditionary Learning, the reform model used in their school. The arts are employed to build school culture and student character by emphasizing authentic performance, craftsmanship, and risk-taking. School culture is developed and sustained through practices that bring the community together, promote shared understandings, and encourage all community members to become crew, not passengers.

Steven and Sheila showed a video of how the rhythm circle looks at the school, and talked about the efforts that have been made to connect the ritual tradition to its historical roots in Ghana, West Africa. Sheila demonstrated a singing game to outline the community building and integrated curriculum benefits of music in the classroom as a reflection of what it can be in the whole school. Participants were asked if there were other ideas that they would recommend to help successfully bring teachers into the practice of rhythm and music making within their own classrooms and the school community.

Discussion Questions

- How do we help new teachers to understand the value, educational benefit, and place within the school community of a rhythmic ritual tradition which they will be expected to help sustain when they have limited if any background with rhythm and music?

- How do we help school staff to value the place of music and rhythmic material within an Afro-centric focus as critical to both a connection to the children and a tool to community development?

- How do teachers learn to bring the school-wide experience of music making into their classroom for the purpose of community building as well as in support of learning in the wider curriculum?

- How do we affirm teachers' knowledge of rhythm and music, but challenge the lack of connection to the wider community experience?

Ahas

- Great scheduling to have this active session in the afternoon.

- Schools can employ the arts to create community in a meaningful way.

- There is a difference between performance and valuing process.

- You can't be too clear about the why.

- Self and group reflection is relevant in addressing skill development and the role of performance.

Subsequent Participant Questions

- What role does performance play in community development?

- Beyond the concept of the traditions of the rituals, do teachers and students understand the value of community?

- How do we encourage students to be invested in the quality of drumming and music while keeping the focus rooted in community experience?

- How can we develop community rituals organically so that they sustain their meaning and relevance?

The Hunter Museum focuses on American art from the Colonial period to the present day. The museum is located in an historical mansion and adjoining sleek contemporary building on the bluffs overlooking the Tennessee River. The collection includes paintings, works on paper, sculpture, furniture and contemporary studio glass covering a diverse range of styles and periods. A few of the artists represented include Thomas Cole, Winslow Homer, Mary Cassatt, Robert Henri, Thomas Hart Benton, Helen Frankenthaler, Louise Nevelson, George Segal, and Robert Rauschenberg.

Ahas

- The reception allowed me to socialize with colleagues in an enjoyable atmosphere and was an important part of my overall Forum experience.
- What a beautiful place!
- The Hunter was a wonderful place to host the reception.
- The Museum was a great experience. I had never visited the Hunter and was very impressed with the collection, the exhibit space, and the manner of presentation.
- Lovely event. Great museum collection – very student/child-centered.
- It was a wonderful opportunity to experience the Hunter. It was a nice "brain break" to bask in the art after an intense day.
- I had the delightful experience of having a personal tour conducted by Anamaria who is a clay hand-building and sculpture instructor at the Knoxville Fine Arts and Craft Center. I got to experience the exhibit with a whole new insight.
- I really enjoyed it. The food and atmosphere were great. It also gave us a chance to mingle with other people in our area.
- The Museum was incredible!!! But I was so exhausted from talking about arts integration that I didn't care too much for talking even more at the reception.
- It was beautiful and the food was tasty. I was just so tired that I wasn't able to enjoy it as much as I wanted to.
- I didn't get to socialize too much, but it was indeed a pleasant atmosphere with good food and a nice environment.
- I loved the atmosphere. I wish we could all have gone out for a drink afterwards. That always loosens people up!
- The museum was lovely! The food was nice! If I'd had a glass of wine in my hand, I would have stayed and talked for hours.
- I walked through the gallery, but I didn't stay long. After being inside all day, I really wanted to be outside exploring Chattanooga!!!
- Being arts folks we're serious lookers and didn't socialize much in the collection.
- Meeting up with old friends and making new ones made it warm and friendly.
- Relationship building and conversations during socializing were equally important.

Katie Dawson
Lecturer and Drama for Schools Director, Theatre and Dance
The University of Texas at Austin

Bridget Lee
Drama for Schools Program Coordinator, Theatre and Dance
The University of Texas at Austin

Dr. Stephanie Cawthon
Assistant Professor, Educational Psychology
The University of Texas at Austin

The purpose of the second keynote presentation was to explore how themes from the first day could be activated into teacher change. As the weekend was organized around articulated dilemmas, this second keynote conversation focused on the challenges and creative tension between an adult learner focused professional development model in arts integration and the ways teachers actually implement the strategies in their respective classrooms. Much of the session included interactive, kinesthetic activities structured to help participants reflect on their assumptions about what teacher change may occur as a result of professional development programs.

Warm-Up

Participants were asked to spread out and move slowly and silently through a large space, trying to cover as much of the area as possible. After a few moments the following instructions were given:

- Move through the space with a partner.
- Introduce yourself to one another.
- Move through the space alone.
- Now move through the space in a group of three.
- Discuss what you are looking forward to in the upcoming day.
- Move through the space alone.

Everyone returned to their seats and Stephanie shared the essential question for the day: "What is teacher change and what structures affect teacher change?" To answer the question participants were encouraged to:

- Reflect on their expectations for teacher change
- Consider different sources and types of teacher change
- Think about ways program structures facilitate or inhibit teacher change
- Consider how they might apply these ideas to their practice

What Does Teacher Change Look Like?

Referring back to the discussions from Friday's keynote and conversations from the first day's dilemmas, Bridget asked participants to consider the following questions: What does effective teacher change look like in your practice? When you are training or partnering with teachers, what change do you hope to see as a result of your training?

Participants were asked to write their answers to the questions on post-it notes. When they were finished, Bridget asked them to gather their notes and move to the labeled stations that best described when they are most productive: morning, afternoon, evening, or night owls.

Each station had a piece of butcher paper and markers. Bridget invited participants to organize their group's answers into categories of teacher change. Lively discussions about teacher change and how those changes may or may not relate to one another ensued. Next, the groups labeled the categories and finally wrote their categories on easels for the rest of the participants to reflect on the similarities and differences among the four groups.

A summary of the groups' responses is found in the table below.

Morning	Afternoon	Evening	Night Owls
Committing Resources	Pedagogy	Pedagogy / Praxis	Reflection
Application	Arts-Based Curriculum	Curriculum	Practice
Collaboration	Collaboration	Community Practice	Collaboration
	Attitude	Administration	Dispositions
Teacher Awakening to Self as Artist	Ownership	Bridge-Crossover	Empowerment
Risk-Taking	Risk-Taking	Teacher Attitude	Integrity
Student-Centered		Student Engagement	Student Orientation

After everyone silently read all the categories of teacher change, Bridget facilitated a discussion about the similarities, differences, and surprises among the lists. Just as adult learning literature would say, participants had a lot of knowledge based on their experiences in this area of teacher change. Bridget encouraged everyone to keep in mind their expectations of teacher change when designing professional development programs.

To offer some education-specific language for teacher change, Stephanie gave a brief overview of the content and sources of teacher change as it is reflected in the education research literature. She suggested that when we think about teacher change, it may be helpful to think about what we want to change and what resources or structures are available to enact that change.

Content Of Teacher Change

- *Content area and connections to other fields*
  Content area is tied to a teacher's degree area and how that relates to other fields. If you are in math for example, you need to know high school math course content as well as how it connects to biology or social science. Some teachers receive formal instruction on interdisciplinary work such as "writing across the curriculum" sessions.

- *Pedagogy and process of teaching*
  This refers to the process of how to teach and how to help students learn the content knowledge. Many teachers know what to teach but not necessarily how to teach effectively. In a diverse student body students' physical, mental, and emotional characteristics vary widely. The skills of how to teach and adapt to different situations also vary from teacher to teacher.

- *Classroom management*
  Teachers entering the workforce often note that they feel most unprepared to manage student behavior. They struggle with classroom management, which is a result of choices made about how to combine content and pedagogy, particularly when they allow students to "take control" or be more involved in the instruction.

- *Attitudes and philosophies about the field and the profession*
  Teacher performance is affected by many factors including their philosophical perspectives, motivation, level of burn out, optimism, and cultural knowledge. The emotional and psychological side of teaching is just as important as the content side. With the emphasis on high-stakes standardized testing, teachers experience higher levels of frustration with their careers.

- *Awareness of self, student, institution, and field*
  Internal reflection and processing can inform teachers about themeslves and their role in the greater educational enterprise. Teachers' professional identities are shaped by how much they know about their students and the issues they face, their perspectives on the institution of teaching and educational policy, as well as current issues in the field.

Potential Sources Of Teacher Change

- *Initial or pre-service training*
  There is a very dynamic discussion underway that looks at the effectiveness of different pre-service training programs. Pre-service training includes one's degree program, coursework, faculty mentorship, internships, and, at times, previous careers. There is great variability as a result of credentialing programs and alternate certification routes. There is pressure under No Child Left Behind to address emergency credentials given the huge shortage of teachers in hard-to-staff subjects.

- *Learning on the job, refining knowledge, and previous perspectives*
  We know that we lose half of our teaching force in five years, so many faculties have an oil and water mix of really young novice teachers and veterans who have been in the field for many years.

- *In-service training*
  Ongoing professional development can be after school, before the start of school, or embedded throughout the year. Highly structured programs are usually taken for required hours and offered by a school district or credit hour program.

- *Informal professional development with colleagues or mentors*
  Learning within a modeling and mentorship model enables new teachers to benefit from working with expert teachers. There may or may not be structured or dedicated time for this kind of relationship.

- *Self-reflection*
  As with any occupation, teaching includes internal changes as part of one's own journey. Teachers change due to a wide variety of individual experiences that mold and shape their pedagogy and view of self as teachers.

Power Shifts

The two keynote sessions involved discussion of adult learning theory; the relationship between teachers and learners and how knowledge can be co-constructed between participants; and the notion of teacher change, what it looks like, and where might it happen. Katie synthesized these ideas by returning to Guskey's description of professional development as an intentional, ongoing, and systemic process. She then introduced and facilitated an adaptation of Augusto Boal's *The Great Game of Power*:

> *I have five chairs and a water bottle here in front of us. In a moment, I will invite a volunteer to come up and arrange the objects in such a way that one chair has more power, in your opinion, than all the rest. (Invite someone up to do the activity.) I'd like a different person to describe what you see the chairs physically doing in this image? Which chair is most powerful? Why? Does anyone have a different interpretation? Let's consider this image now as a representation of a teacher who is learning new arts integration strategies. Which chair might represent the teacher? Why? If this chair is the teacher, what do the other chairs represent? Is this a picture of a structure that supports or inhibits teacher change? Why? I'd like to invite someone else to create a new picture of a teacher learning arts integration techniques that represents a different example of the structures that inhibit or support teacher change. (Invite someone up.) Could someone new describe what you see the chairs physically doing in this image? Which chair might represent the teacher? Why? If this chair is the teacher what do the other chairs represent? What aspects of this system being represented are supporting teacher change? What aspects are inhibiting the teacher's ability to change? Does anyone have a different interpretation all together?*
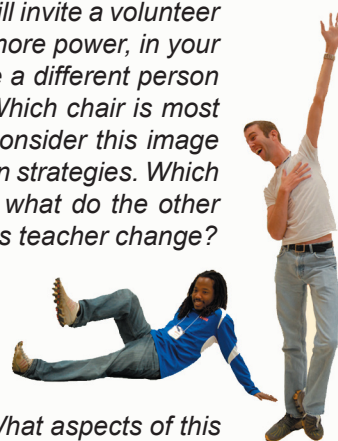
Participants offered multiple interpretations in this activity. Some of the chair-based images constructed looked at the systemic challenges of implementing arts integration in schools. Images of an administrator with a different directional focus than staff and teachers out of step with teaching artists were explored. A number of images also protrayed the meaning of arts integration. Katie offered a summation based on observations relating to the variety of ways that teacher change is supported or hindered, and which of these ways connect to our work and which issues are out of our control.

Action Steps

As a final activity, Bridget invited participants to apply the theory and ideas that had been presented and generated in the two keynote sessions into concrete action items for consideration in their professional work. Regrding something that is within your control, what do you want to change and how might you facilitate this proess? Participants then shared their action items with a partner.

In closing, participants were invited to continue to think about the role of theory in their daily practice.

> *Freire would call this praxis – the delicious balance between theory and practice; the space where you find yourself engaging in informed action. William Butler Yeats, poet and playwright, said "Education is not the filling of the pail, but the lighting of a fire." Professional development in arts integration is an opportunity to reconnect teachers with what they love about teaching, a way to reignite the fire that originally brought them to the profession. Engaging in learning should feel like a gift for both students and teachers. Arts integration can create a space for possibility. We look forward to a day where every classroom burns with a pedagogy of possibility.*

Ahas

- We need to be clear about our agenda (not that we have to agree). What do we really want? Arts learning? Instructional practice?
- Mentorship may be more important than group professional development.
- One-on-one with teachers is a more focused involvement.
- Teachers need time to reflect on their projects. How do we give it to them?
- Make others look good.
- Great drama with chairs! What an icebreaker!
- I wanted someone to uncap the water and dump it all over the chairs.
- The Game of Power was an excellent activity for observing and envisioning change and its effects.
- Pedagogical change occurs when risk taking is a collaborative effort and learning is embraced as a process.

Subsequent Participant Questions

- What do you really think is valuable in education?
- Who do you really value on your faculty?
- How does "power" impact teacher change or desire to change?
- How do you balance confidence in your expertise and being open to changes in perspective?
- I am curious why we are talking about teacher training. Training infers an imposed or specific way to behave that is already known. Yet, the artist is often learning through the work they do as it progresses. Is training teachers really what we want to be about?
- What are some print resources for arts integration?
- What new research has been introduced to document arts integration efficacy?
- How do we make the research literature of adult learning and teacher change palpable and accessible?
- What does the research say about the efficacy of various strategies and approaches in regard to ongoing and foundational (as opposed to simply implementing a scripted lesson) teacher change?

Dilemma

Arts integration training was initially received enthusiastically by most faculty members. The experiential training included modeling techniques for specific arts disciplines in music, visual art, dance, and theatre. Teachers left the training inspired and ready to replicate the specific strategies and techniques they learned, but many of them were unable or unwilling to transfer the arts integration techniques to their new lessons. A lengthy duration between faculty learning interactions directly correlated in a decrease in the implementation of arts integration lessons. How does the school sustain the initial enthusiasm created from their transformative learning?

Tim Doherty
Assistant Principal, Woodland Elementary Charter School, Atlanta, GA

Jennifer Heyser
Art Teacher, Art Teacher Support Specialist
Woodland Elementary Charter School, Atlanta, GA

Darby Jones
ArtsNOW Program Director, Creating Pride, Atlanta, GA

Darby, Tim, and Jennifer delivered a multi-media presentation illustrating the evolution timeline of professional development at Woodland Elementary. In 2006-07, selected staff members received off-site arts integration training from the ArtsNOW/Creating Pride organization in Atlanta. A second team received the same three-day training in 2007-08. A leadership team was developed to champion arts integration instruction school wide. Integration methodology was introduced to the entire faculty through a redelivery of arts strategies and model lessons. During the 2008-09 school year, ArtsNOW instructors delivered five follow-up workshops to the entire faculty. Each workshop paired content across core curricular areas with arts disciplines. Workshop content included puppetry, printmaking, choreography, improvisation, theatre arts, sculpture, and music integration. Teachers then duplicated the exact lessons and techniques that were presented during this training. Subquently, the frequency of arts integrated lessons decreased significantly over time. Additionally, there was limited evidence of application of newly created arts integration lessons by classroom teachers.

The presenters provided examples of authentic classroom arts integration, and culminated with details regarding their present dilemma. Teachers are concerned about the following: lack of collaborative planning time between arts specialists and classroom teachers, the effects of innovative teaching styles on student performance and standardized test scores, limited creative teaching supplies and resources, additional in-depth training to build teacher confidence in individual arts disciplines, and how to apply the arts knowledge gained to create new arts integrated lessons. A discussion ensued on how to sustain classroom teacher enthusiasm for arts integrated teaching and learning. The school plans to re-engage the arts integration leadership team, send more members to off-site training, conduct on-site workshops, build collaborative planning time into the schedule, and create an ArtsNOW resource center.

Ahas

- The administration has to be a strong supporter for arts integration for it to work.

- It's about relationships: building, growing, maintaining.

- Building relationships and involving teachers in the development creates ownership and sustainability.

- We are all in this together for the student. Inclusion is a learning process for the classroom teacher.

- Mentoring works. One-on-one. Do it.

- Why do we still look to the outside for help? It's in the artist within. It's there.

- People thrive when they can be creative within a structure.

Subsequent Participant Questions

- When people say "arts and ___" (academics, the curriculum, core subjects, etc.) it implies that the arts are not part of these aspects of education. How can we shift our language to express that of course the arts are not an entity separate from the rest of education?

- What does it look like for teaching artists to mentor classroom teachers?

- Can you bring the outside arts specialist in to co-teach arts integration with the faculty?

- An example integrated lesson wove two content areas into a synthesis-level task. Is it appropriate to expect synthesis-level understanding after only introductory level training?

- Is the "missing piece" the design of the 20 hours of teacher professional development?

- Why not create an arts integration library where teachers have access to materials?

- How do you ask teachers to be the initiators of sustainability?

- How can you harness and sustain energy and inspiration for the work?

- How does arts integration continue after the change of an administrator?

Dilemma

The demands of culture and policy in our schools run counter to the requirements of high quality professional development. Much has been made of the potential for online communication to mediate that conflict. However, in practice there are significant problems that must be overcome. While discussion boards and other technological opportunities can provide a level of convenience, collaboration, and transparency to the process of mentoring from a distance, significant barriers such as access to technology, willingness to participate, and treatment of discussions as isolated rather than collaborative communication may prevent the potential of such opportunities from being achieved.

Joel Baxley
Director of Visual Art Education, Southeast Center for Education in the Arts
The University of Tennessee at Chattanooga

Joel discussed what professional development providers can gain from teachers communicating online. It can keep professional developers in the loop about what's going on when they're not at a school. It can be an evaluation tool to look at the scope of teachers' work and check for progress. He discussed setting up a Google group with a visual art cohort of teachers. The problem was that only one or two people typically responded, and the comments tended to be self-centered and not germane. Joel then distributed a handout identifying some obstacles to distance mentoring.

Willingness to Participate
  • What will participants gain from the experience?
  • What conditions must be present for them to take the time to log in?
  • How do we provide structure without creating busy work?

Access to Technology
  • What technical resources are easily available and affordable?
  • How much do the participants have to know before they can learn?

Isolated vs. Collaborative Communication
  • How do we encourage the conversation to grow among participants?

Discussion Questions
  • How can the very personal requirements of mentoring relationships be met at a distance?
  • How can online communications and discussion groups be employed to improve the quality of long-term, job embedded professional development in arts integration?
  • How do we overcome the obstacles posed to mentoring and collaboration by distance communication?

Ahas

- Our desire is to mentor teachers, but is it their desire to be mentored? Mentoring must be an act of persuasion rather than coercion.

- The point of on-line communication is evaluation and to stay up to date on what's happening in a school.

- I realize I'm not the only one having difficulty with communication. Others are experiencing the same issues with technology and distance learning.

- It's an age problem. For older people a phone conversation is more personal than emails.

- There may be a privacy issue. Some people don't want to share personal issues with a group of people. They don't have the personal mentor relationship. You may need to develop a critical friends sense of collaborative spirit and trust.

- Use the technology frequently. Send out a monthly question to the group to remind people they need to be participating. You need to have guidelines and specific dates.

- Make the principal part of the online group so she is learning what teachers are learning, and she also sees who is and isn't responding.

- Willingness to participate may be a time issue. Try getting all the teachers together as a group and then going on line together.

- Having a conference call once a month (perhaps during or immediately after school hours) may be more personable that writing individually on online.

- Videoconferencing might be effective, but access to technology is still an issue.

- Check out School Tube. The content shared by a teacher is screened by other teachers.

- This was the best session for me! We are currently developing distance relationships teacher-to-teacher – a specialized type of professional learning community. This conversation was wonderful!

- We are having some of the same problems so it was reassuring to know that others are trying the same things with similar results – not that we have a solution!

Subsequent Participant Questions

- How do we learn from other groups' experiences with distance learning and move forward rather than repeating the same mistakes?

- If technology is there to enhance our communication, why does communication continue to break down when done through technology?

- How do you facilitate the obligation aspect of on-line communication? Do you reward or punish?

# Shared Leadership: How Do We Nurture Group Interdependence?

Dilemma

Making a case for the invaluable role of the arts as core subjects in education has been an ongoing challenge for decades. It is often thwarted by educators who are skeptical that the arts offer more than fun and enrichment and give little credence to how children learn. The Arts for Learning Lessons program is a curriculum approach that was designed to dispel that myth. How can we design instruction so that arts specialists are willing to help teachers learn to deliver the Arts for Learning Lessons Units in their classrooms and support both teachers and teaching artists with the Arts for Learning Residencies, when they often feel that this strategy is compromising both good arts education and their positions as arts specialists who are best equipped to integrate the arts?

Dr. Janis Norman
National Director of Education, Research & Professional Development
Young Audiences – Arts for Learning, Wayne, PA

Peter Gerber
Director of Arts for Learning
Young Audiences – Arts for Learning, Wayne, PA
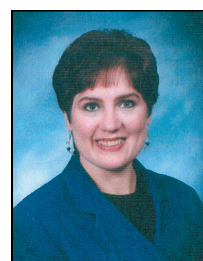
Arts for Learning (A4L) Lessons is a supplemental literacy program that blends the creativity and discipline of the arts with learning science to raise student achievement in reading and writing. It deviates from the traditional delivery of the arts in education by focusing on metacognitive thinking that is inherent in the arts instead of the promotion of arts skills and knowledge. Each of the five units of A4L Lessons includes 9-12 hours of sequential lessons anchored in at least one well-recognized literary work. Students move back and forth in an integrated manner between literacy instruction and arts-based activities, strengthening their creative and critical thinking skills while building and using higher-level literacy skills. Text-based A4L Residencies are delivered by trained teaching artists in cooperation with a classroom teacher and often assisted or continued by an arts specialist. A common learning framework provides connections within and among A4L Units and Residencies. This framework is grounded in the learning science of *How People Learn*, published by the National Research Council. Through cycles of teacher-led instruction, independent practice, reflection, self-evaluation, and revision, students take on increased responsibility for their own learning. Units and Residencies culminate in a "perform and inform" session in which students present their learning and artwork to an invited audience.

Janis and Peter engaged participants in an interactive example of an A4L Unit that illustrated the cycles of learning within the model. This was followed by an explanation of the pedagogical framework that is the foundation of all components in the Arts for Learning Lessons and Residencies. An emerging challenge has been changing resistant mindsets of both classroom teachers and arts specialists while the facilitators strive to build teachers' confidence without reliance on the arts specialists. Participants were asked to work in groups to articulate arguments that address the dilemma and to persuade another team to agree with their proposed solutions.

Ahas

- The presenters making a distinction between visualization in literacy and imagination in the arts was valuable to my thinking about how the concepts across subject areas have different meanings that are too often viewed as synonymous.

- The role for arts specialists needs clear definition.

- The arts specialist role in the process must be clearly defined. They should receive training in how to serve as mentors/coaches and be given resources of time and compensation.

- Drop the roles. Work in collaboration. Begin with a shared arts experience. Think about why you are doing this.

- Offer professional development for all members involved – teachers, arts specialists, teaching artists – to build relationships. Encourage dropping titles and roles (ego and self-consciousness) to encourage looking instead at each contributor's gifts. Simplify these relationships.

- It is ok for arts specialists and Young Artist artists to be on separate but parallel paths, but communication is key as is the role of teaching artist to start the conversation between teacher and specialist.

- Communication tools are extremely important to make the collaboration successful.

- Ensure that there is a common vocabulary and common goals with everybody involved so that no one feels threatened or intimidated.

- Make sure that arts specialists can bring lessons started with classroom teachers into music and dance classes.

- Institutionalize space, time, and resources to have ongoing conversation between arts specialists and classroom teachers.

Subsequent Participant Questions

- How does Arts for Learning train the teachers and specialists to further the work and transfer the skills learned into their practice in other content areas?

- What if we designed arts integration programs based on teacher surveys about their thoughts and desires? Would it be great or terrible? What could we learn from the process?

- How can we look at adults in the program to in turn change students' lives and learning?

- How do you manage long-term relationships between teachers and arts specialists?

Knowing Enough To Know If It's Good: How Can We Help Teachers Become Connoisseurs Of Arts Integration?

Dilemma

While most would agree that teaching and learning constitute complex phenomena, many arts integration programs – those that ought to represent substantial complexity in negotiating multiple disciplines – find the need to simplify the design and teaching process in order to promote access to and adoption of their methodology. While such simplicity may be necessary when introducing arts integration to beginning teachers, much may be sacrificed in continually taking this foreshortened view. Teachers may assume all arts lessons to be of equal quality, and all underlying pedagogical orientations as adequate for arts-integrated teaching. More importantly, the subtle nuances found in the classroom of a skilled artist/teacher are in danger of being overlooked, and thus not addressed in professional development. Connoisseurship, as defined by Eisner as an aspect of qualitative inquiry, is "the means through which we come to know the complexities, nuances, and subtleties of aspects of the world in which we have a special interest." How might a practice of educational connoisseurship, focused on arts integration, help both professional development providers and the teachers they work with to dig deeper and create a richer vision of arts integration?

Eisner, E.W. (1998) The enlightened eye: Qualitative inquiry and the enhancement of educational practice. NJ: Merrill.

Marissa Nesbit
Director of Dance Education, Southeast Center for Education in the Arts
The University of Tennessee at Chattanooga

The session began with a chocolate tasting. Each participant had three unlabeled samples with instructions to describe their chocolates in detail to a partner. The group talked about what additional information was needed to better engage in the task, and then received a handout describing how to taste chocolate, with things to look for and descriptors. The chocolate tasting was repeated with new samples and better descriptions. The group then discussed how the experience was like that of a teacher being exposed to arts integration for the first time (e.g., the need for a framework, background experiences, and discussion with others, leading to the formation of initial opinions that can be quite strong but change over time). Three anecdotes giving narrative accounts of teacher connoisseurship related to arts integration teaching and learning were distributed. Three groups were assigned to read and discuss the narratives and identify similarities in that situation to their chocolate tasting experiences. Marissa gave an overview of the terms *qualitative inquiry*, *connoisseurship*, and *criticism*, and the participants discussed the three dilemma questions.

Discussion Questions

- How can widening our scope as professional development providers to include qualitative inquiry help reveal arts integration as a multifaceted phenomenon?

- What skills, background, and experiences do educators need to become connoisseurs of arts integration, and how might connoisseurship promote advancement in teaching practice?

- How can professional development providers encourage teachers to develop as educational connoisseurs of arts integration? How might this be different from, and even challenge, current professional development practices?

Ahas

- I loved the analogy of chocolate evaluations to teacher evaluations.

- Use of chocolate as a learning tool! I love it!

- Using arts as a teaching tool only is not arts integration, but it's still valuable.

- Professional developers need to realize that many teachers will not meet you on a philosophical, university level discussion of practice. You are not in their world and they will not appreciate or respect your position.

- Several people immediately jumped to connoisseurship being about art works, not about teaching. So in later conversations when Marissa was asking about teachers as connoisseurs of teaching and learning in arts integration, they had trouble refocusing their thinking to instruction.

- The questions stated in the program were multi-faceted and difficult to process. The discussion in the group became more meaningful once the presenter reworded her questions.

Subsequent Participant Questions

- What is arts integration?

- What issues arise in professional development when arts integration is not defined or a consensus does not exist regarding how arts integration should be implemented and its purpose?

- What is our purpose? We must first meet teachers where they are!

- In our discussions, are we honoring teachers and the skills they have as strong teachers in their own areas?

- How does the idea of being an artist or not being an artist play in our arts integration work?

- Is it necessary for the teacher to be an artist to use arts integration?

- Are the arts a language that everyone can speak, even if they are not as fluent as an artist?

- How much arts content is adequate?

- As an arts integration specialist, how much pre-planning do you do with the classroom teacher before you go in to do a model lesson? What follow-up conversation do you two have about the model lesson?

- How could the inquiry process, in terms of exploring an unknown, be a common building experience rather than a divider?

What Is The Role Of Preservice Teacher Education Programs In Arts Education?

Dilemma

University and teacher education programs are often left out of the arts education equation. Some have said that generalist teachers should be taught how to use the arts in professional development, not in their teacher education programs. Yet teacher education can instill career long values in novice teachers, including the importance of the arts – as concrete disciplines, as tools for learning, and as powerful languages for talking about the rest of life. A dialogue needs to be opened in the art education world so that teacher education professors can better understand how to teach and use the arts and to model the kind of collaborative conversation that needs to go on in all areas between preservice teacher education and the K-12 systems they feed.

Dr. Eric Engdahl
Assistant Professor, Teacher Education
California State University East Bay, Hayward, CA

Participants divided into three groups to discuss the dilemma questions. Their ideas and recommendations are categorized below under the Ahas section. A short term goal is providing professional development about arts integration for professors and instructors. The long term goal is designing and implementing an arts component in teacher certification programs.

Discussion Questions

- What kind of relationships should/do exist between higher education, arts service providers, and K-12?

- What kind of professional development should there be for "generalist" professors (as opposed to specialized arts methods professors) in teacher training programs about how they can integrate the arts into their own teaching (and therefore in the teaching of their students)?

- How do we prepare regular classroom teachers and arts educators to work well together so that neither of them is expected to be solely responsible for education in the arts?

Ahas

Conversations

- College of education and college of fine arts connections are about the individuals.
- Facilitate conversations among faculty members in education and arts departments.
- Find core faculty members who can become a team and take the lead.
- Start conversations between single subject arts specialists and multiple subject generalists.
- Find common language.
- Identify related existing courses in teacher certification and arts education programs.
- Discuss designing courses focused on collaboration among arts and generalists educators.
- Start cross-curricular collaboration and communication in preservice classes.

Arts Integration

- There is a lack of understanding about arts integration and what it really looks like. Develop a clear understanding of the purpose of arts integration.
- Examine connections and partnerships between arts disciplines and with other content areas.
- Consider the difference between integration and interdisciplinary lessons (not just in the arts but in all areas).
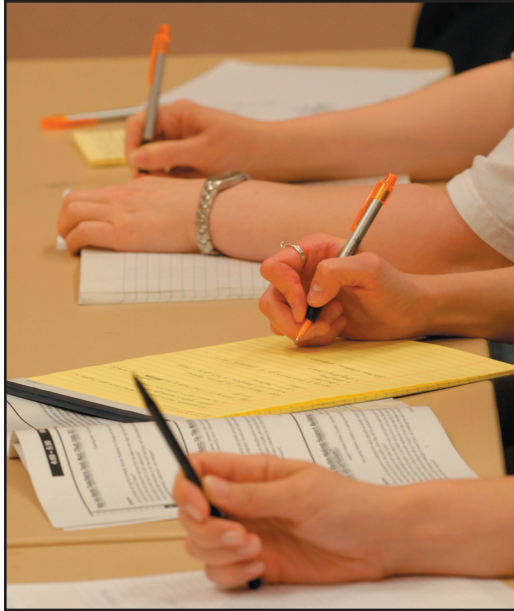
Make The Case

- Build a case for arts education with research (which begs the need to do more research).
- Remember the difference between research and teaching institutions.
- Know the theorists at your institution.
- Read books like Daniel Pink's *A Whole New Mind*.
- Persuade professors of the need to view curriculum holistically and clarify the vital role of the arts.
- Begin with a focus on bigger concerns: curriculum design process, critical and creative thinking, performance assessments. Then show how the arts can be not just useful, but integral.
- Show how arts link to motivation theory and activate scholarship in students.
- Given the media savvy of this generation, call attention to how technology reflects arts integration and critical analysis.

Pegagogy

- As a faculty, develop a vision of education and determine where and how the arts are part of that.
- Introduce the arts as cognitive processes. Look at the cognitive similarities between language acquisition and arts instruction.
- Arts are inquiry based. Look for commonalities with desirable skills, such as analysis and critical thinking.
- Articulate problem-solving processes and compare with the artistic processes as defined in state and national standards.
- The pedagogy in many education courses is not multi-modal or experiential. The fear factor is a problem. Discuss learning processes and enable professors to get more comfortable with various learning and teaching styles.
- Consider how professors can utilize the knowledge and experience of arts students enrolled in their education classes.

Curriculum Design

- Discuss how to connect and deepen learning.
- Teach curriculum design for arts education and integration. Employ the backwards design process.
- Select a way of framing arts education, such as organizing instruction according to Bloom's Taxonomy.
- Analyze how, where, and why arts integration folds into a lesson cycle.
- Teach students how to be critical shoppers of the arts curriculum that is out there.

Training

- Professors need to learn about arts education from master teachers and artists.

- Demonstrate and show examples of arts education and integration.

- Invite professors to actively engage in inquiry through the four art forms. Use their language to analyze the experiences.

- Experience the learning. Then practice the learning.

- Provide arts experiences for professors. Take field trips to museums. performances, and arts infused schools.

- Coordinate and train field supervisors about the arts.

Advocacy

- College and university faculty can become advocates for arts integration through enhancing teaching effectiveness, scholarly research, and outreach.

- Be visible representatives of arts integration in the community.

- Find synergy among university professors, professional development providers, K-12 administrators and teachers, and community leaders.

- Encourage educators to consider arts education and integration in their scholarly work.

- Publicize the benefits of arts integration in college and community outreach.

Subsequent Participant Questions

- How do we start the conversation?

- Is there a way to create opportunities for arts education and general education pre-service teachers to communicate?

- Why do universities focus on arts certification when there are so few K-12 arts positions?

- Where are the higher education programs teaching arts integration to the generalist population?

- How can arts providers collaborate with higher education for rigorous, quality arts research?

- How does the field develop, articulate, and research the process (experience) of arts integration?

How Can We Best Prepare Teachers To Sustain Arts Integration?

Dilemma

Drama for Schools (DfS) builds intentional, systemic learning communities by engaging educators in collaborative drama-based professional development. DfS is completing a fourth and final year of ongoing professional development with educators in Victoria, TX. However, to honor a job embedded pedagogical approach, DfS has a responsibility to support ongoing sustainable teacher change within the Victoria Independent School District learning communities. How can a long-term professional development program leave a school community while supporting ongoing teacher growth in both depth (understanding of arts integration strategies) and breadth (number of educators using arts integration strategies)?

Ruthie Fisher
Graduate Student, Department of Theatre and Dance
The University of Texas at Austin

Talleri McRae
Graduate Student, Department of Theatre and Dance
The University of Texas at Austin

Ruthie and Talleri presented a Drama for Schools programmatic history and the DfS drama-based pedagogical approach to professional development. Since 1998, the Drama for Schools professional development program has been used in four multi-year partnerships in school districts in Texas and Alaska. Previous implementation of DfS has shown success in enhancing teacher instruction and creating district buy-in. Current case study evaluations suggest that teachers use drama-based strategies to successfully increase the level of participation in classroom activities, connect curricular content to students' lived experiences, and raise student performance on state assessments. Ruthie and Talleri engaged participants in a kinesthetic exploration of the systemic nature of schools and school systems and discussed the role of trainers and champions in supporting teacher instructional change. Through story circles and image work, participants considered common barriers to teacher change. DfS does not have a mechanism for ensuring sustainability in the schools at the end of a program partnership. Past iterations have shown that some teacher use of drama-based instruction continues into the future. But many participants don't feel ongoing systemic support from administration after the partnership has concluded. Now in the final year of a four-year partnership in Victoria, TX, the district would like recommendations for how to best support their teachers' ongoing growth and use of arts integration into the future. Who should be identified as a lead trainer for the district? What new programmatic structures (like a summer institute or a comprehensive website and web community) might help support job-embedded practice for participating DfS teachers? The session concluded with a discussion about ways that a train-the-trainer model could be structured and supported into the future, building from past DfS program models, participants' experiences, and recommendations from adult learner literature and best practices in professional devel-

Ahas

- The format of this session strongly facilitated a great discussion.

- The Drama for Schools program sounds great. Best wishes.

- The ideas on how to use the website were wonderful.

- Students gain from guided exploration even without a resolution.

- Barriers must be identified.

Subsequent Participant Questions

- What is the assessment used to measure the effectiveness of the program?

- How can participating schools share the benefits of their program with other schools?

- Does a summer institute work? What are the barriers and benefits?

Dilemma

The Visual Thinking Strategies program strives for a short-term intervention that will lead to a sustainable change in teaching and arts integration for the long term. Currently the program consists of 60 hours of professional development over three years, including peer coaching, regular feedback sessions, web based support, and real experience in a museum. However, a challenge we confront is how do we strategically develop the program so it is integrated into the school culture and will be sustained after the initial three years? What are the external and internal elements that need to be in place to assure a long-term return on the initial investment?

Oren Slozberg
Executive Director, Visual Thinking Strategies, New York, NY

The session started with two image discussions using the Visual Thinking Strategies method. After the first VTS discussion, participants deconstructed the VTS method to its basic pedagogical and programmatic elements. After the second VTS discussion, the audience analyzed the elements discovered in the first discussion in terms of benefits for teachers and students. This led to a discussion about the dilemmas of introducing and sustaining change in teachers' pedagogy.

Dilemma 1: VTS-trained teachers almost always report great results that range from increased student participation to improvements in language and critical thinking skills. However, there is usually a group of teachers who are resistant to change. Even when their peers experience growth and success, they resist adopting new strategies.

Dilemma 2: VTS provides a channel for communication for students, but also for teachers among themselves. Art can be used as base for a conversation that allows for new communication opportunities. The strategies that VTS teaches can be used in other subject areas thus providing teachers with another teaching tool. What can be done at a school to increase the integration of VTS beyond the classroom curriculum into the school culture?

Dilemma 3: It takes time for deep change to take root in a teacher's pedagogy. Therefore professional development is spread over three years to allow for the changes to be integrated into a teacher's daily practice. The goal is to get a school self-sufficient so that they can sustain the program without an external provider. What do we need to do to enable them to be successful with on-going integration?

Discussion Questions

- How does one increase the probability of long term sustainability of arts integration professional development for multiple-subject teachers?

- How do you integrate arts not only into a school curriculum, but also into a school's culture?

- Which strategies increase teacher motivation to expand and elaborate their use of the arts integration program into other subject areas, specifically pedagogical strategies and use of cognitive skills developed through the arts?

Ahas

- Not knowing historical facts and context of a work of art doesn't prevent exploring the artwork. Indeed, it may peek curiosity to learn more about the work.

- I loved the modeling of the process: listening, paraphrasing, and staying neutral.

- Repeating responses from a student is a way of providing reflection.

- Paraphrasing is an effective way to bring people into the interpretive process. It takes discipline and skill, but can help learners probe deeper about why we respond in certain ways.

- Arts integration programs will be sustained the same way any program is sustained.

- The issue here is very much one of scaling up and beyond initial sites.

Subsequent Participant Questions

- How do trained arts specialists respond to the Visual Thinking Strategies program?

- Can professional development partner more explicitly with pre-service programs?

- Is it possible to influence how we think about teaching arts integration not just as its own idea?

- Can there be some kind of accountability of the impact of the program after the "set up" is complete?

- What is it that new hires need to know first?

- How do we put mentors in place within schools to hold a program in place as things shift and staff changes?

Susanne Burgess
Director of Music Education, Southeast Center for Education in the Arts
The University of Tennessee at Chattanooga

As professional development providers, we often find ourselves in complex mazes of restrictive circumstances and puzzling pathways, sometimes of our own making. Susanne reminded participants that the focus of the Forum had been on coping with inherent dilemmas – problems that seem to defy satisfactory solutions and situations in which choices must be made between alternative courses of action. Discussions resulted in recognition of common situations, clarification of issues, suggestions for alternative strategies, and ultimately more questions.

If we want teachers to rethink the way they teach students, we may need to rethink the way we teach teachers. We intuitively know some things about adult learning, but our work could benefit if we frequently review and implement findings from the study of adult learners and adult learning.

Much of adult learning literature emphasizes the importance of constructivist learning models that focus on how individuals build knowledge based on their interactive experiences with new material. To make sustainable changes in instructional practice, educators need to experience what happens when they themselves are invited to learn in collaborative, dialogic professional development environments.

Andragogy + Pedagogy
by Marcia L. Conner

Pedagogy literally means the art and science of educating children and often is used as a synonym for teaching. More accurately, pedagogy embodies teacher-focused education.
In the pedagogic model, teachers assume responsibility for making decisions about what will be learned, how it will be learned, and when it will be learned. Teachers direct learning.

The great teachers of ancient times, from Confucius to Plato, did not pursue such authoritarian techniques. They saw learning as a process of active inquiry, not passive reception. Yet teacher-focused learning later came to dominate formal education.

John Dewey believed formal schooling was falling short of its potential. Dewey emphasized learning through various activities rather than traditional teacher-focused curriculum. He believed children learned more from guided experience than authoritarian instruction. He ascribed to a learner-focused education philosophy. He held that learning is life, not just preparation for life.

Adult education, too, fell victim to teacher-centered models. In 1926, the American Association for Adult Education began researching better ways to educate adults. Influenced by Dewey, Eduard C. Lindeman wrote in *The Meaning of Adult Education*:

> "Our academic system has grown in reverse order. Subjects and teachers constitute the starting point, learners are secondary. In conventional education the learner is required to adjust himself to an established curriculum. Too much of learning consists of vicarious substitution of someone else's experience and knowledge. Psychology teaches us that we learn what we do. Experience is the adult learner's living textbook."

Unfortunately, only some of Dewey's and Lindeman's theories seeped into modern classrooms for children or adults. A century after Dewey proposed learner-focused education, most formal education still focuses on the teacher. As a result, many students leave school having lost interest in learning. Even good-intentioned educators can squelch naturally inquisitive instincts by controlling the learning environment. By adulthood, some people view learning as a chore and a burden.

In an attempt to formulate a comprehensive adult learning theory, Malcolm Knowles published the book *The Adult Learner: A Neglected Species* in 1973. Building on the earlier work of Lindeman, Knowles asserted that adults require certain conditions to learn. He borrowed the term "andragogy" to define and explain the conditions.

Andragogy, initially defined as "the art and science of helping adults learn," has taken on a broader meaning. The term currently defines an alternative to pedagogy and refers to learner-focused education for people of all ages. The andragogic model asserts that five issues be considered and addressed in formal learning. They include: (1) letting learners know why something is important to learn, (2) showing learners how to direct themselves through information, and (3) relating the topic to the learners' experiences. In addition, (4) people will not learn until they are ready and motivated to learn. (5) Often this requires helping them overcome inhibitions, behaviors, and beliefs about learning.

In our information age, the implications of a move from teacher-centered to learner-centered education are staggering. Postponing or suppressing this move will slow our ability to access new technology and gain competitive advantage.

Conner, M. L. "Andragogy and Pedagogy." *Ageless Learner*, 1997-2004.
http://agelesslearner.com/intros/andragogy.html

CHANGE MANAGEMENT

Change management is a structured approach to transitioning individuals and organizations from a current state to a desired future state. The Change Management Learning Center* identifies five building blocks for change to be realized successfully:

- Awareness of why change is needed
- Desire to support and participate in the change
- Knowledge of how to change
- Ability to implement new skills and behaviors
- Reinforcement to sustain the change

* www.change-management.com/tutorial-adkar-overview.htm

The following issues and ideas raised during the Forum that impact the design and implementation of professional development are categorized according to the five Change Management principles.

Awareness Of Why Change Is Needed

- The dilemma of arts integration vs. interdisciplinary work and teachers' understanding of the inherent complexities and nuances.

- Adult learning styles and young people's learning styles are not always the same.

- The need to look at what strengths artists and teachers bring to a partnership, rather than looking for what the other person doesn't know about teaching and/or the arts.

- The need to better equip teachers to write effective lesson plans in the area of arts integration.

- The wide variation of what people mean when they say *arts integration* that makes meaningful dialogue difficult.

- It seems that the field doesn't understand its product. What is our agenda? Arts education? Literacy? Classroom management? Each professional development organization may have a different agenda, but most seem to act as players from an outside position. If the agenda is the arts, we need to include more arts providers. If it is literacy, the literacy folks need to recognize us as players. If we are changing teacher practice, then administrators and teachers need to recognize the need and value of our services.

- Professional development for administrators would be more meaningful if the focus was on pedagogy and cognitive aspects of arts integration rather than classroom implementation strategies.

- The pedagogy in many teacher education courses is not multi-modal or experiential, which doesn't prepare teachers to adapt their teaching styles to address students' varying learning styles.

- The talk-method of teaching is not one that works best for me as a learner. However, I tend to use that method as a teacher.

- Teachers need to be taught how to critically assess lesson plans and write their own well-structured lessons.

- We sometimes mistakenly assume that teachers and teaching artists think about the work in the same way.

- What we are discussing as a problem for arts teachers – their not being able to articulate the process of teaching integration – is the same problem we have with students as we try to help them make their learning manifest.

Desire To Support And Participate In The Change

- Our desire is to mentor teachers, but is it their desire to be mentored? Mentoring must be an act of persuasion rather than coercion.

- Professional development providers need to be more self-reflective, more self-critical of their methods of presenting the case for arts integration and strategies for implementation.

- How do we ensure transfer of information from professional development to classroom use?

- The opportunity to network and to learn from the work of others is extremely valuable.

- The most beneficial aspect of the Forum was that it had me constantly reflecting on my own implementation and steps to take. It also opened a conversation with my teammates.

- I learn best when the link to my work is clear.

- I like to experience a new challenge first as a learner and then go back again to get a deeper, metacognitive understanding.

- I learn best when I have some influence in the teaching/learning relationship.

- I learn best when I want to.

- We should acknowledge and support teachers' varying levels of understanding and practice of arts integration.

- I need to try out what I'm learning.

- I learn more when I have time to process and reflect.

- Professional development experiences need to be multisensory and engaging.

Knowledge Of How To Change

- You need to have the right blend of doing, thinking, and theory.

- Pedagogical change occurs when risk-taking is a collaborative effort and learning is embraced as a process.

- Teachers need at least a basic knowledge (language, concepts, etc.) of art forms to begin to integrate.

- A large amount of information and practice is necessary for quality integration.

- The role for arts specialists needs clear definition.

- Use technology and websites.

- Utilize community resources more.

- Training teachers in the art forms should coincide more intentionally with the work in arts integration.

- Knowing the theory of change is critical to addressing purpose and expected outcomes.

- Conversations with district administrators and principals can illuminate how some of our approaches can be improved.

- Identify and work with key players.

- Building relationships and meaningfully involving teachers in professional development creates ownership and sustainability.

- The concept of leveraging and helping teachers start with what they know in a professional development setting is very useful.

- If teachers are to actively participate in meaningful arts integration, they need to see the potential for student engagement, creativity, growth, and achievement.

- Training opportunities need to be properly paced. The growth expectation should be challenging but attainable.

- Show how arts link to motivation theory and activate scholarship in students.

- Self and group reflection is relevant in addressing skill development and the role of performance.

- We need to listen to our client base and identify their questions and needs. We have to respond to the existing goals, objectives, and needs of administrators and teachers, speak their language, and address what we'll do for their specific situations.

- Develop a climate of mutual respect. Be transparent explaining why and what we're doing.

- As professional development providers, we have to integrate ourselves into a school's culture. A cookie-cutter program won't work. We have to be flexible and change our practice to address individual unique situations.

- Ensure that there is a common vocabulary and common goals with everyone involved so that no one feels threatened or intimidated.

- Introduce the arts as cognitive processes. Look at the cognitive similarities between language acquisition and arts instruction.

- Teach curriculum design for arts education and integration. Employ the backwards design process.

Ability To Implement New Skills And Behaviors

- As I took notes, I was connecting to an upcoming teacher inservice that I will be conducting and a report to the District that needs to be done.

- The concept of teacher change is one that we all face. I hope to use some of what I learned to help facilitate a workshop this summer.

- We need to design more appropriate professional development for administrators.

- It was very helpful to discover strategies that other programs are using to encourage arts integration.

- We need to research and apply transformational leadership theory. Transactional leaders work within the organizational culture as it exists; transformational leaders change the organizational culture.

- Higher-level integration really requires collaboration between classroom teachers and art educators.

- Communication tools are extremely important to make collaboration successful.

- Consistency and building a relationship with a teacher is essential for a successful collaboration.

- The Forum reinforced the need for differentiated instruction for professional development participants.

- It is important to write out detailed integrated lesson plans for teachers.

- It is valuable to give teachers both pre-planned lessons and ideas for creating their own.

- Mentorship may be more important than group workshops.

- People thrive when they can be creative within a supportive structure.

Reinforcement To Sustain The Change

- I learned a lot and feel affirmed with my vision of arts integration and inspired for future work.

- We need to encourage long-term teacher change rather than settle for short-term change.

- The sessions validated some of the professional development strategies we use.

- We have to think about sustainability. What creates the most upheaval in education initiatives is transience of teachers, principals, and superintendents. We need to have a plan for informing and engaging new people in our ongoing professional development programs.

- Experience the learning. Then practice the learning.

- There must be a safe environment for critical analysis of teachers' work. They need to trust that it's the process being assessed, not them as individuals.

- The way to move teachers forward is not through outsiders critiquing their work, but by dialoguing with them after the implementation of lessons to discuss what worked and explore reasons and solutions for what was problematic.

- Teachers need time to reflect on their projects. How do we give it to them?

- People resist change. Implementing arts integration programs necessitates change. So educators who promote integration are taking a risk. For change to occur, much less stick, the whole system has to be aligned from top to bottom and bottom to top. A professional development program needs to help district administrators, principals, and teachers understand and cope with the dynamics of change.

Participants were asked to apply the theories and ideas that had been presented and generated in the two keynote sessions and the dilemma discussions. They were invited to share with a colleague one or two action steps they might implement in their programs. In a post-Forum online survey, participants were also asked to describe an action step they intend to implement as a result of their conversations and reflection during the Forum. Some of those intentions are recorded below.

Adult Learning Strategies

- Consideration of adult learning when developing collaborative partnerships.

- I would like to take a closer look at adult learning. I have a couple of upcoming opportunities outside of arts integration to apply this information.

Advocacy

- I had the opportunity to collect quite a bibliography of information. I plan to incorporate some of the historical research presented as part of my argument for arts integration.

- Making sure the arts do not take a second seat to standards.

- Continue to pay close attention to providing on-going support for teachers embedded in the professional development.

- Including professional development in the school improvement plan to make the explicit link to why the school is doing it.

Arts Integration

- Pulse check teachers' understanding of arts integration. Are we all sharing the same definition?

- It is essential to clearly define and articulate what arts integration is, including the explicit elements that are essential to be credible as an interdisciplinary program.

- Arts integration is defined differently depending on where you are in life. Arts integration should always be employed to improve student learning. That point must never be forgotten.

Assessment

- Meet with the other arts teachers and classroom teachers to begin an in-depth discussion of how to best integrate the arts and other subjects. We need to look at what has worked and what hasn't.

- I will reevaluate services as a product to develop enhanced marketing to schools.

Collaboration and Planning

- I'm going to collaborate more with the teachers I work with as a teaching artist, and make a concerted effort to engage them in planning arts integrated instruction.

- I will plan with the arts team and teachers more closely in an effort to integrate the arts.

- I will strive to make my teaching partners comfortable with the work. I will plan better and in more detail before I talk to a potential partner about arts integration.

- Focus on collaboration having teachers gain a greater control of the direction that our arts integration is going to take.

Communication

- Send a thank you letter and report to the superintendent of the district we work in.
- I plan to present information acquired at the Forum to my administrators with the hope that our arts integration professional development will change significantly.
- Bridging communication gaps between the artists, faculty, and other stake holders within the school and making a bigger effort to connect with the community at large on the arts-based learning experienced at our school through professional development and residencies.
- This made me stronger in the field to be an advocate to push for more interrelated arts curriculum. I will be able to make contacts with professionals I met at the Forum who "have been there" as support. Thank you for all the preparations, work, and dedication to this program.
- Connect with several individuals for further exploration of ideas.

Course Design

- Make a change in required reading on a course syllabus.
- I will treat my courses as ongoing professional development for preservice teachers.
- I am using the information provided during my session to guide the development of two new program initiatives. The discussion was very helpful!

Mentoring

- Identify mentors who are strong implementers to pair up with ones who come on board.
- I will be mentoring a new teacher in my district next year.
- Include principals as part of the training, and ideally convince administrators to be part of the teacher mentor team.

Professional Development

- Strengthen the professional development teachers receive in between workshops.
- Strengthening the reflection components of our program.
- Employ effective professional development strategies for integrating movement in the classroom.
- I have already made plans to adapt the "one aha, one question" reflection and the drum circle in upcoming workshops.
- I plan to have teachers state goals and outcomes more explicitly when they teach arts standards. I also plan to have teachers use color coding (a suggestion from someone in a discussion) to analyze lesson plans and determine the role of the integration within a lesson or unit.
- We are planning to implement many of the staff development strategies that we learned about.
- I will use the "traditional pd model vs. best practices pd model" chart presented by the UT Austin folks both in a report I am writing and in design of future professional development.

- Build time into our professional development to help teachers.
- I will be coordinating professional development experiences for a local music education association.
- Creating arts integration staff development throughout the school year.
- I have had ongoing conversations with the school which is my research site about the rhythm circle and how it is functioning. They are preparing to hire new staff and we are planning orientation for new teachers and existing teachers about how to improve what is being done. I have been listening to what is hoped for and am trying to help them achieve it with modeling and classroom activities.

Research

- I am doing research on teacher/artist partnerships and will use some of my reflections to help analyze what is happening in these partnerships that I might not have realized prior to the Forum.
- I will research how teaching playwriting transfers to other forms of writing or language arts in general. Also, I am going to look at our curriculum guide and examine how to design guiding questions for each lesson without making it into a script. We want to empower teachers to be "in the moment" and feel confident to ask questions of their students.

Sustainability

- We are partnering with another organization to examine factors for sustaining change in pedagogy. We are taking a close look at our distance professional learning community.

Technology

- I will be building an interactive website to sustain the work I have been doing in professional development with teachers.

SCEA's 2009 Forum was different from conferences where program overviews and success stories are provided to spark thinking and familiarize attendees with a range of approaches to arts education. While that format is useful, we sought to create more intimate specific discussions about problems faced by professional development providers seeking to foster teacher change for improving arts integration.

While many arts integration programs provide services directly to students, for this Forum we chose to focus specifically on the nature of work being done with teachers in developing their pedagogy for delivering arts integrated instruction. We encouraged proposals that focused on the development of teachers' knowledge and skills and the dilemmas encountered therein. We asked presenters to think about a dilemma they were currently encountering related to their work with educators. We were interested in how the dilemma related to issues in adult learning and teacher change.

During the Forum sessions, we asked presenters to employ a narrative to walk participants through the problem they were encountering – telling the story and describing the ideas they had considered in dealing with their dilemma. Facilitators then opened the sessions for discussion among participants who considered their own ideas, as well as information on current research presented at the keynote sessions about adult learning and teacher change, in proposing proven and possible action steps that might help the presenters further develop their program and approach to professional development.

We recognized that asking participants to share a dilemma – a problem not yet solved – differed significantly from asking for a polished presentation about a program that was already considered successful. But, even within successful work, there are always aspects that can be further developed, and we sought to focus the conversation on those developmental issues.

What We Learned

The dillema format was both successful and problematic. In an online post-Forum survey, participants respond to the following question: "Did the dilemma format (focusing on discussion of unresolved issues in the presenter's practice) encourage collegial exchange and fruitful debate?"

Their positive responses were as follows:

- I like the idea of the dilemma format.
- This was a very interesting feature of the Forum that separated it from other conferences.
- Hats off to SCEA for "thinking outside the box" with this intriguing format!
- I have never had a professional development experience like this!
- The dilemma format encouraged thoughtful exchanges centered on specific ideas or themes. The participants, from a variety of backgrounds and specialties, functioned as a think-tank to brainstorm responses, strategies, and approaches to the dilemmas.

- I really liked the dilemma framework. It helped focus on solutions more than problems.

- This particular feature allowed me to hear that many of us have the same concerns and haven't come up with very many solutions.

- This Forum made me realize what obstacles impede the success of an arts integrated curriculum.

- The best session that I went to broke people into groups to brainstorm solutions to the dilemma, which were then shared with everyone. It allowed for all ideas to be heard and captured. In return, you learned more about the other people in the room.

- The sessions in which the presenters shared their dilemmas provided participants the opportunity to work in small discussion groups to discuss the issues, and then reconvene to share ideas were the most helpful to me.

- The dilemma discussions were very effective and led to great dialogue.

- I felt that the exchange among the participants revealed a lot of common ground in the work of getting teachers to do arts integrated lesson planning with real commitment. I appreciated hearing the stories of what is going on in schools around the country.

- I thought the dilemma format was very effective in encouraging collegial exchange and debate. The best information and ideas I took away from the Forum came from these discussions. I appreciated the wisdom of the group, and the spirited and passionate conversations that took place.

- At each of the discussions I attended except for one, I was able to get to the crux of the dilemma. Although I didn't always get resolution (which was not the intent of the conference), I did have the chance to explore how others dealt with similar challenges. In fact, during breaks and lunch sessions people sought me out and shared some of their contacts and ways to address the obstacles we face as arts education providers. I found that there were people who were willing to take risks and be open about their dilemmas. I truly appreciated their candor.

- The new structure definitely worked in most of the sessions and really created a place to dive into the issues that are of high concern for a lot of practitioners.

- The design was excellent. Not all presenters did a great job following the design, but when they did it yielded very productive discussions.
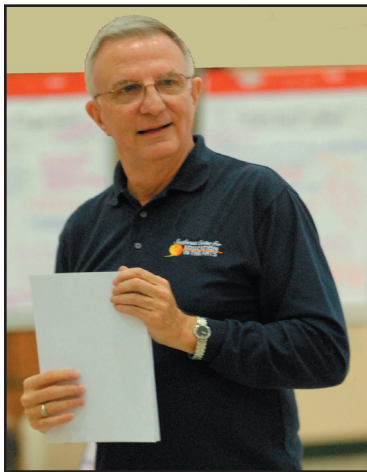
More negative responses were as follows:

- Those sessions that were well attended seemed to produce the best dialogue. Ours had limited attendance so the exchange was not as great.

- I really like the format, and wish more presenters had actually used the Forum to dive deeper into more global questions addressing issues that are relevant to the field, not just to the idiosyncratic issues they are dealing with in their schools. Though I'm not sure how you can control for that.

- I loved the dilemma concept, but found that in practice it was awfully slippery. Some presenters seemed to have other agendas than receiving feedback on their dilemma. In the session we presented, it took so long to establish the context that there was not enough time to really explore and get feedback.

- Most of the sessions were true to the spirit of the dilemma format. A few were a bit too specific to the presenter and not broad enough to encourage collegial exchange. However, the SCEA staff was sometimes masterful in bringing the topic back to the global.

- I liked the dilemma format but felt some presenters leaned a little too heavily on the presentation side, leaving not enough time for discussion.

- While I loved this as a concept and have been sharing the format with all who would listen, only about half of the sessions I attended were true dilemma sessions. There were a lot of missed opportunities for discussion.

- I felt some of the dilemma issues were too personal and focused on the "me" of the presenter.

- Some presentations allowed me to integrate my own situation into the solution, while others were too specific to personal needs.

- While some of the dilemma sessions encouraged collegial exchange, I felt a couple were a bit self-indulgent.

- Some of the presenters did not have a true handle on what it meant to present a dilemma and it turned into just boasting about their companies.

- When presenters could get past their own victory narrative, the sessions were productive and useful.

- Several sessions lacked clarity and the presenters had a difficult time getting to the point.

- Some presenters seemed more openly curious about wanting to receive ideas than others. Some seemed to just want to share their programs without any space for serious contribution of ideas.

- Several presenters told their story but did not get to the dilemmas. Some really did not want feedback; they just wanted to vent.

- There was only one session where the presenter did not seem interested in solving the dilemma, but rather complained that teachers didn't do anything.

- Some of the presenters needed better guidance as to how to frame their presentations so that they were not presented in the negative, but overall it was great.

Other Discoveries

Keynotes

The two keynotes sessions defined where we were coming from, but there wasn't an obvious through line in the discussion sessions. There was an essential question for each day: "What does active, participant-constructed learning look like for adults?" and "What is teacher change and what structures affect teacher change?" Perhaps the questions should have been posted on the walls of the breakout rooms to keep them in the minds of the participants.

Having three presenters provided more viewpoints and a diversity of presentation styles. The academic information they brought was substantial and relevant, and the material was presented in a simple and direct way that did not assume prior knowledge. The interactive nature of the sessions was well received, getting people involved kinesthetically as well as intellectually.

The presenters commented later that they were aware of a lot of differences in the learning happening in the room. Coming from different backgrounds and experiences, some participants were quite knowledgeable of the research, and some had different opinions than those being presented. Some practitioners thought the theory was getting in the way, while others would have preferred a more lecture-oriented approach with less active engagement. But you will always have that range; that's what makes the conversations rich.

Terminology

As was the case with the 2008 Forum, it was again problematic that the field does not a commonly agreed upon definition arts integration. Some presentations focused on isolated "hitching" activities while others focused on complex symbiotic interdisciplinary relationships. Perhaps the presenters should have been requested to clearly define their construct of arts integration at the beginning of their sessions.

Facilitation

Upon receipt and acceptance of session proposals, SCEA staff were assigned as facilitators and communicated frequently with the presenters, working to clarify the dilemma format and hone the discussion questions. The role of the facilitators varied throughout the Forum. In some cases it was simply a matter of timekeeping and recognizing those attempting to speak. In other sessions, it proved difficult to balance making a place for everyone's voice and opinion and keeping the conversation focused on the discussion topics. If the SCEA staff continues to serve as facilitators in the future, they probably could benefit from some training in managing group discussions.

Documentation

The aha and question post-it notes that participants wrote at the end of each session and posted on a centrally located bulletin board proved an effective means of enabling people to read about what happened in conversations they were unable to attend, as well as documenting insights and questions for this proceedings report. Some sessions elicited more comments that others, one reason being a variance in the number of people distributed among three concurrent sessions. A majority of participants were observed writing their notes, but not everyone posted them on the bulletin board. Perhaps collecting them as people exited a session would have netted a higher percentage of responses. The sessions with the most detailed documentation were those in which presenters broke participants into small discussion groups, asked them to keep notes for reporting back to the entire group, and then collected and turned in those notes as well as charted summaries of the conversation.

Various

Having three simultaneous sessions kept the groups generally small enough for productive discussions.

The online post-Forum survey had a 95% response rate, and the responses were much more detailed than from printed surveys that have been distributed at the conclusion of previous conferences.

We need to keep inviting a range of participants to expand interaction with those outside our homogeneous arts education family.

Did presenting your dilemma at the Forum give you the opportunity to hear useful discussion of issues relevant to your specific concerns?

- Figuring out how to present the dilemma was a little tricky since we had not participated in such a format before.

- Being the first session, participants were still in a traditional 'best practices' conference mode. We had to keep redirecting that we were here to discuss the dilemma not the activities.

- Our discussion was curtailed due to time constraints, and it seemed difficult to stay focused on the dilemma.

- I wish there had been more people in attendance representing other constituencies. But we got some good feedback.

- The comments helped me to clarify thinking about certain issues.

- The discussion was extremely helpful!

- The comments were constructive and insightful, as was the entire conference. It was truly an educational retreat for me and I'm glad that I attended.

Did you come away from your session with specific ideas for action steps to address your dilemma?

- It is a rare opportunity to brainstorm and really dig into problems with teachers and administrators who have such a broad array of experiences. I will be taking some of the feedback and incorporating the ideas into our operations.

- We never got to my third question, which was probably the most significant to my work. But I did leave with some ideas on how to increase comfort level and address preconceived ideas about body and movement.

- I recognized the need to make specific decisions about the purpose of the music making for a community-building event.

- I took back responses to my preservice sessions and am sharing them with colleagues for further discussion. I have also shared them with representatives from the Arts Education Partnership.

- People came up with very practical suggestions to help us solve some of our dilemmas.

Was the SCEA facilitator assigned to your session helpful in framing the discussion and managing the discussion time?

- Our pre-conference phone conversations helped to focus my dilemma questions.

- The facilitator gave guidance in the preparation for the session and helped manage our time effectively.

- Our facilitator was a lot of help before and during the session.

- My facilitator was helpful when we were planning before the session began. However, during the session, I felt that the discussion sometimes got bogged down and was not sure if I was supposed to step in or if it was the job of the facilitator.

- She did an outstanding job! Thank you.

- My facilitator was a total partner before, during, and after the Forum, helping me determine the most effective way to present my information and moving discussion forward in a meaningful way.

What Forum issues were relevant to your work in arts integration professional development?

Relevance

- I felt that it was great to have so many people together speaking about arts integration and sustainability of professional development for teachers.

- I was pleasantly surprised at how relevant the sessions were to my own practices.

- As a teaching artist who is not especially responsible for offering professional development, some of the discussions were not terribly relevant. But still inspiring.

- The keynote speakers' presentations were relevant and extremely helpful. Some of the sessions that I participated in were less so.

- The issues discussed relevant to my practice were adult learners, artist/teacher partnerships, relationships between classroom teachers and school-based arts specialists, and the role of the arts in K-12 schools.

- I found the communicating with administrators and playmaking discussions very helpful.

- There were interesting discussions on three major topics: facilitating professional development in arts integration, successfully acquiring teacher buy-in, and helping administrators understand what effective professional development looks like.

- Ways to encourage a deeper understanding of true arts integration and how to better facilitate communication and collaboration between arts professionals and teacher professionals struck me as very relevant.

- The thoughts and comments will help us as we move forward. Many thanks for a valuable experience.

- The Forum really deepened my understanding of the role I need to play in facilitating conversation and curriculum development between arts teachers and classroom teachers.

- My current work with arts integration is exploratory and limited. The dilemmas and discussions did address "hot topics" very much in line with my independent research and reading about arts integration.

Dilemmas

- I felt that the dilemmas were very familiar. I have dealt with so many of these issues in my work with school system leaders, administrative personnel, and teachers.

- I appreciated the time to reflect on other people's dilemmas. That often times helped me think through my own.

Adult Learning Theories

- Reviewing and discussing adult learning theories was informative and offered numerous opportunities over the course of the conference to reference and connect to each of the sessions.

Viewpoints

- There were various ways to define arts integration, so some were more pertinent to my work than others.

- The disparate viewpoints presented at each session afforded me the chance to ask questions directly to the source (administrator, teacher, teaching artist, professor, director). This was the most beneficial result for my purposes.

- Perhaps great minds don't always think alike. Regardless, they are thoughtful and focused.

Did the keynote presentations lead to new insights about your practice?

- I really appreciated the exploration of elements of the adult learner.

- I appreciated the focus on teacher change. I think it is extremely important. People often underestimate the time that it takes for true change.

- It was very interesting to look at adult learning practices and decide some action to take in my own practice.

- I am now clearer on adult learning and blending theory with participation.

- Adult learning is not a significant part of my current work. The topics and content did, however, give me some prompts for reflection and perspective for future endeavors.

- Great content.

- The presenters were insightful, in touch with the realities of the classroom, and used creative methods to convey material and elicit thoughtful responses.

- The presenters were energetic and youthful. I am happy to know that these very smart and committed women are in education.

- Katie and team were the best part of the conference; what insight and delivery.

- The presentations were great, as were the sessions that followed each day.

- Both mornings established tone and focus for the day, and encouraged me to frame the work I do within the parameters and scope of the presentations.

Did dilemma sessions represent diverse issues that invited you to reflect on your own practice in a variety of ways?

- The conversations with other attendees brought to light many differences of opinion.

- Whenever I hear of new ways to express ideas, I reassess my own practice and look for new ways to interface with the school structure.

- One good thing was the reflection allowed by the participants. We don't often have time for this on a daily basis.

- I appreciated that there were several session options under each "umbrella theme" offering differentiated options.

- Sometimes. But other times the sessions had no dilemma, so it was hard to relate to people's specific programs.

- Some of the presentations sounded almost identical in the description, and made it hard to know which one might be more appropriate for my work. Some were not diverse enough in their descriptions, and seemed very different in their presentations than their descriptions, but usually in a positive way.

- From every single dilemma session, I took away ideas, thoughts, and new ways to approach challenges I encounter in my professional development. Since the Forum, I've spent time reviewing my notes and handouts so that I can reflect fully on my experience and modify and shape my future endeavors.

Were dilemma sessions long enough to promote meaningful dialogue among participants?

- The time was used well and I never felt bored with the group work. Very good participation in all the sessions that I attended.

- Long enough, but time was not always used well by the presenter.

- The length of the sessions was a good amount of time. The variable was the length of the presenters' presentation and their level of preparedness.

- The time given for the small group discussions in some sessions was less than 15 minutes, which was not long enough. A better balance between presentation and discussion would be helpful.

- The sessions were long enough, but some needed to tighten the time focused on presenters' issues to explore boarder applications.

- We discussed the dilemmas but often didn't have enough time to come up with workable solutions.

- The sessions were probably long enough to promote meaningful dialogue, but the way the time was used in many of the sessions I attended did not allot enough time to dialogue. I often found the most meaningful exchanges for me occurred after the session ended.

- A couple of the dilemma presentations didn't provide a clear enough basis for discussion, and those sessions were plenty long for the material we had to work with.

- I felt these sessions would have been better if they were 15 minutes shorter. We lost steam in almost every session at the end.

- Some sessions did seem to revisit the same debates more than once thus creating a circle of comments without much resolution. This created a loss of interest towards the end of the sessions.

- The session lengths were good, although I did leave a few of them feeling like I had more to say and would have liked more time to discuss.

- I feel that these were the most meaningful sections of my time at the Forum, and would have loved more time.

- Having a facilitator present was a good idea because it kept the presenter on mark. As a presenter, I would have liked more time, but that is always the case. Nevertheless, I felt that I could have balanced the presentation more effectively to address the questions more in depth. I felt unsure as to how to evoke the kind of discussion I was trying to elicit. However, the whole conference took some huge risks by offering this kind of Forum in the first place!

Additional comments about the structure and logistics of the Forum.

- The informality encouraged dialogue.
- I am grateful to have attended. It really made me consider my work in a new light. Thank you for a wonderful experience.
- I hope that you host another Forum next year. This is an opportunity to collaborate with colleagues across the country whose work is similar in nature to ours. It is rare to attend a program so focused on arts integration from such diverse perspectives. Kudos!
- Excellent work!
- I truly appreciate the tremendous organization and attention to details. I also felt comfortable calling SCEA staff at any given moment with questions. They were extremely supportive and accessible. All information arrived in a timely matter to allow for processing.
- Well-coordinated!
- Well done, very helpful. The staff was so bright, thoughtful, and accessible that it made the experience very worthwhile.
- Thank you for the experience.
- I thought the program was extremely well designed and well organized. It was exciting to touch base with people from all over the country who are grappling with the same issues!
- Thought provoking!
- It was a wonderful Forum. Thanks for putting together such a thought provoking two days. I think my brain is still overflowing!
- The SCEA team had all angles covered and were very helpful with our questions. I wish you continued success at the Center.
- It was a valuable conference for me and will benefit my work with colleagues back home.
- Thanks for a great Forum!
- Overall, the 2009 SCEA Forum was one of the best activities I've participated in that has helped improve both my personal teaching practice as well as my ability to provide effective professional development for teachers. I appreciated being with such distinguished colleagues, and I feel privileged to have learned from their expertise. Thank you for providing this Forum, and I look forward to attending future ones as well.
- I loved my first visit to Chattanooga and look forward to returning.
- Kudos for a job well done! I am hoping to bring more of our personnel next year.
- I enjoyed the conference very much and look forward to attending it again.
- Bravo to you for an excellent job and a rich and engaging few days. Tremendous work!! Thank you so very much and we hope to work with you again in the future!
- I loved being in a "think tank" experience with such intelligent, passionate people. I look forward to attending again in the future.
- I would like to bring some members of my staff to the next Forum. The structure was innovative and out of the box.

Terminology

- It would have been helpful to have a common definition of arts integration or at least state that this is the view that was adopted for this conference.

- Initially there should have been a discussion about what is arts integration. Many participants have different backgrounds and came to the subject with different ideas. I think if a central definition had been established it would have facilitated some of the discussion during the sessions.

Dilemmas

- It was good to be with the SCEA faculty and to participate in the dilemma sessions. I feel less alone in this work knowing that other schools and administrators face similar concerns.

- The idea of exploring dilemmas was the compelling draw for this Forum. It was well organized and engaging. Thank you for an excellent experience.

- I think the dilemma format is unique and needed. Now that I have been through the process, I understand the expectations. I appreciated how responses from earlier sessions provided a springboard for deeper thinking in the later sessions.

- I liked the idea of the dilemma structure in theory, but the execution was difficult at times for some presenters. A few people seemed very defensive, which I understand. Sometimes it was not a discussion but a telling of stories.

- I liked the idea of approaching topics with a dilemma, but I left with very little resolved. The theory and pedagogy were an excellent base for furthering my thinking. However, I left with the same dilemmas unsolved as when I came in.

Programming

- The museum opportunity was excellent.

- I missed the Thursday night opening reception you had last year. It made the conference seem longer which I liked. I am interested to see your format next year.

- It would be nice to experience some art making activities.

- More movement please.

- I would like to see some arts integration lessons presented. Seeing as how we are all so passionate about this we should be doing it.

- I would like to address school change as well as teacher change.

Participants

- As with many conferences, some of the presenters were not the best sessions participants. There were several people who dominated discussions. The facilitators helped to keep this to a minimum.

- The keynote speakers were less helpful than the other sessions.

- What would you all think about inviting some classroom teachers to participate in a Saturday panel discussion on how they see their role in arts integration? The conversation between the arts and the core teachers needs to be a two way street.

- I would have liked to have seen a group of teachers from a middle school or high school present their methods.

- I think the Forum would benefit from having more school-based groups included next year so we can hear from people who are on the front lines.

Facilities

- We enjoyed the setting at the University Center.
- Facilities were adequate, but there was no art represented in any of the rooms. This was surprising considering the Forum. Support was exceptional.
- The only thing that I would change is the temperature of the rooms.
- The Hotel staff was incredibly conscientious and cordial.

Food

- Meals served on location were great and facilitated sharing opportunities.
- There was very little vegetarian food offered. You should really plan to make more accommodations for people in future years.
- Provide more vegetarian food options throughout the workshop, and I would make coffee and hot tea available to people for the duration of both days.
- The food left much to be desired. More protein and yogurts would have been great.
- Food is always an issue due to the diversity of palates. However, the selection was satisfactory for our purposes.

Dates

- You may want to consider not having it on Mother's Day weekend.
- The date of the Forum was great as we are ending our school year and beginning to plan for the next school year.

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Joy is an Assistant Professor of Dance at Buffalo State College. She has developed courses, conducted research, and delivered professional development workshops on movement and youth development As a practitioner and consultant in the arts-in-education profession, she is committed to finding creative and practical ways of designing and implementing meaningful children's arts programs. Introduced to the arts at a very young age, Joy evolved into an active member in the WNY arts community. Her passion guided her career path and she pursued the Master's of Fine Arts degree in dance from Temple University. Upon graduation, she became involved both personally and as a mentor for her students in the extensive arts-in-education community. Her advocacy for children and association with regional non-profit arts organizations led her to several positions as a dance and youth development professional. She continues to enjoy working with artists and students all over New York State, achieving extensive knowledge and experience in the field.

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Annamaria Gundlach

Annamaria is a professional artist and teaching artist. She has a Bachelor of Arts in English and Spanish from the University of Florida and post graduate studies in education. She trained as an arts integration teaching artist through a J.D. Mac Arthur Foundation Grant, Project L.E.A.P. (Learning Education Art Partnership.) She is a Value Plus artist with the Tennessee Arts Commission and a trained arts integration specialist with the Tennessee Alliance for Arts Education. For the last fifteen years, Annamaria designed arts integrated programs using various media such as clay, and arts and crafts materials, for all grades and skills levels. She is an award winning clay artist and has received several professional development grants from the Tennessee Arts Commission. She has studied in Italy and sells and exhibits her work in galleries and art exhibitions. She is an outreach artist for the Knoxville Museum of Art and designs hands-on art activities for their "Meet the Master" program. She does teacher training for the Knoxville Institute of the Arts, Tennessee Arts Commission, and Knoxville Museum of Art. She is a clay hand-building and sculpture instructor at the Knoxville Fine Arts and Crafts Center.

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Jennifer Heyser

Jennifer, a National Board Certified Teacher, is the Art Specialist at Woodland Elementary Charter School in Atlanta. She also serves as a Fulton County Art Teacher Support Specialist and staff developer for the arts. She has been awarded numerous arts integration grants, and is the recent recipient of an Ing and Target grant to support a cross curricular Harlem Renaissance study. In addition, she has written for the High Museum of Art's "I See Literacy" tour. She is highly trained in Arts NOW and is an integral part of the program, currently serving on its Educational Advisory Committee. She received a B.A. in Psychology from St. Bonaventure University and an M.S. in Art Education from Dowling University. She is presently studying for her Specialist Degree in Instructional Technology from the University of West Georgia.

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Darby Jones

Darby has been a teaching artist and educator in Atlanta for the past nine years. He completed his academic career at James Madison University and The Maryland Institute, College of Art, with a Bachelor of Fine Arts and Masters in Art Education. In addition to serving as the Fine Arts Department Chair and classroom instructor at Inman Middle School throughout this duration, he was chosen by the Atlanta Public Schools to serve as a Georgia Performance Standards curriculum writer in 2001. In 2002, Darby joined the adjunct faculty at the Atlanta College of Art in the Community Education Department and began a career as an instructor and facilitator of summer programs at the High Museum. In 2005, he was elected to write a comprehensive curriculum for all summer programs at the Atlanta College of Art. He has instructed through SCAD Atlanta, while continuing to serve as a lead instructor at the High Museum. Darby currently serves as the ArtsNOW Director of Programs with Creating Pride.

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Susan Key

Susan directs the San Francisco Symphony's Keeping Score Education program. After eleven years of high school teaching, she earned a Ph.D. in musicology and taught at the College of William and Mary and Stanford University. She has spoken and published on a broad range of topics in American music, including Stephen Foster, Aaron Copland, and early radio. She has served on the boards of the Society for American Music, Pacific Serenades, and the Los Angeles Public Library and has developed educational programs for the San Francisco Symphony, the Los Angeles Philharmonic, and the J. Paul Getty Museum. Susan's current passion is playing old-time fiddle.

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Lisa Lashley

Lisa is currently a K-5 general music teacher at University Park Creative Arts Elementary School, a visual and performing arts magnet school in Charlotte, North Carolina. She has taught music for 26 years to students of all ages, from pre-school to college. She is the magnet coordinator at University Park. In that capacity, Lisa facilitates the creation and implementation of arts integrated lessons, conducts staff development in arts integration, coordinates guest artist residencies, and seeks grant funding to further quality arts education experiences for students and staff. She is also the children's choir director of the St. Francis and Discovery choirs at Christ Episcopal Church in Charlotte.

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Bridget Lee

Bridget is a part time Lecturer for the Department of Theatre and Dance at The University of Texas at Austin and serves as the Program Coordinator for the Drama for Schools professional development program. Her academic research includes theatre for young audiences, applied drama and non-profit management. She has been an education director for regional theatres, taught middle school theatre, and served as an arts integration specialist for AmeriCorps. Bridget continues to be involved with directing and acting regionally with a particular interest in new play development. She is currently working on a biographical solo performance piece interrogating the process of becoming a mother. She received her BS in Theatre and Learning Disabilities from Northwestern University in Evanston, IL and her MFA in Drama and Theatre for Youth from The University of Texas at Austin.

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Dr. Frances McGarry

Frances has a B.S. and M.A. from SUNY and a PhD from New York University and has been teaching theatre for more than twenty-five years. In 1993, she was the recipient of the AATE John C. Barner Theatre Teacher of the Year Award in recognition of a theatre program she authored and developed. In her search to select new plays for her Theatreworks program, Frances became acquainted with the Young Playwrights Festival in New York City, which eventually became the subject of her doctoral dissertation in the Program of Educational Theatre at New York University. Frances is presently the Director of Instruction for Young Playwrights Inc. She has served as an adjunct professor in the Program of Educational Theatre at NYU and the Department of Theatre at CUNY/Brooklyn College. In addition to teaching and directing, acting credits include regional theatre, television, film, and commercials.

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Talleri McRae

Talleri is currently pursuing an M.F.A. in Drama and Theatre for Youth at the University of Texas at Austin. She metaphorically strapped on her cowboy boots and came south in 2007, moving from the Chicagoland area. While in Chicago, Talleri called herself a free–lance theatre artist. She also calls herself an actor, storyteller, and teacher. In recent years, she has worked with many Chicago Theatre companies including About Face Theatre, The Goodman Theatre, Next Theatre, AppleTree Theatre, and Special Gifts Theatre. In 2007, Talleri was a guest drama specialist for grades K-3 at Orrington Elementary School in Evanston, IL. She currently serves on the Executive Board of the American Alliance for Theatre and Education.

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Kim Morin

Kim has been a member of the faculty at California State University, Fresno since 1987, where she supervises Theatre Education credential candidates and regularly offers courses in puppetry, creative drama, musical theatre, and interdisciplinary arts for teachers. She is also the artistic director for the Theatre for Young Audiences program that performs plays for over 12,000 elementary school children each spring and has presented three original bilingual scripts. She has initiated many highly successful community engagement programs and in 2003 received the Richter Award for Excellence for outstanding service to the field of education. One of Kim's most recent projects has been working with the San Francisco Symphony as curriculum consultant and presenter for their Keeping Score Education Program. Additionally, she is working with educators from the Fresno Unified School District to implement a new professional development series for teachers, "Arts Every Day."

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Marissa Nesbit

Marissa is director of dance education at the Southeast Center for Education in the Arts. She has a BA in Psychobiology from Pitzer College and an MFA in Dance and Related Arts, Texas Woman's University. She has presented at local and national conferences, including the National Dance Education Organization, and has published in the *Teaching Artist Journal*. Her interests include teacher professional development in arts integration, holistic dance education curriculum, and dance notation as a vehicle for learning. She was previously the director of education and outreach for the North Carolina Dance Theatre in Charlotte, where she created curriculum materials, presented workshops, and supervised a team of teaching artists and professional dancers presenting arts integration residencies. She has worked with Verb Ballets and Dancing Wheels in Cleveland, OH, and TWU Dance Works in Denton, TX. Marissa has experience with special needs children at the Brighton School in San Antonio and Teach for America in New Orleans. As a dancer and choreographer, she has presented works at numerous local and regional venues, and has been a choreographer-in-residence for high school and college dance programs.

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Sheila Feay-Shaw

Sheila has taught music for 20 years to elementary, middle and high school students in Milwaukee, Wisconsin, and Seattle and Tukwila, Washington. She has taught university courses in general music methods, assessment of music learning, integrated arts curriculum, music for classroom teachers and world music. Sheila has been studying and playing the musical traditions of Ghana for 15 years, as well as Trinidadian steel drums and Chinese luogu. Her research focuses on the pedagogy of teaching world musics within their traditional practice and in music classrooms and rehearsals which has been presented at state, national and international conferences. She currently serves as the music education area chair at the University of Wisconsin-Milwaukee.

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Steven Shaw

Steven has 25 years of experience teaching in K-8 schools and is currently the lead learning facilitator at the Academy of Learning and Leadership, which is an Expeditionary Learning Charter School in Milwaukee, Wisconsin. He spent 8 years as a teacher and program implementor for Tippecanoe School for the Arts and Humanities K-8 where he facilitated teacher design of integrated arts experiences for elementary classrooms and coordinated arts partnerships with several Milwaukee arts organizations. He has presented at state and national conferences on using the arts in elementary school classrooms, taught a course for the University of Washington on integrated arts in elementary education, and provided workshops to teachers for using the arts in schools. Steven is a PhD Candidate at the University of Washington-Seattle completing a dissertation that explores teacher and artist partnerships as professional development.

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Dr. Janis Norman

Jan is the National Director of Education, Research and Professional Development for Young Audiences – Arts for Learning. She is a Full Professor at The University of the Arts, was Founding Director of the "Design for Thinking" Teaching Institute, Coordinator for the University Partnership program with the School District of Philadelphia, and Chair of the Department of Art and Museum Education and Art Therapy, Director of Graduate Programs and Educational Liaison for the University for eleven years. Jan was a Visiting Scholar at Harvard University's Arts in Education Program and a consulting researcher for Project Zero, and a consultant for The Getty Institute for Education in the Arts. She was Founding Chair of the Philadelphia Arts in Education Partnership, and previously founded the Art Education Connection linking Kansas and Missouri in the Greater Kansas City Area. She was Eastern Region Vice President for the National Art Education Association, President of the Pennsylvania Art Education Association, and was Pennsylvania Art Educator of the Year. She has served on the advisory boards for International Design and Technology Education Research, Susquehanna Art Museum, Pennsylvania Department of Education, and PA Council on the Arts, and was Chair of the Steering Committee for Teacher Certification and Training for Pennsylvania for nine years. She is currently a member of the steering committees for the Arts Education Partnership, and the Arts for Children and Youth in Philadelphia initiative.

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Oren Slozberg

Oren joined Visual Thinking Strategies as Executive Director in May 2006, bringing more than 20 years of experience in nonprofit leadership and the arts. As the leader of several San Francisco Bay Area agencies over the years, he has formed organizations from their start-up phases, including the MMG Foundation, an arts education program working with over 5,000 students. Since 1999, he has been a consultant to museums, art organizations, government agencies, and social service institutions in the areas of professional development, program expansion, and arts education. He has a BA in mass communications and linguistics from UC Berkeley, pursued graduate studies in instructional technologies at San Francisco State University, and is an expert trainer in Visual Thinking Strategies.

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Kim Alan Wheetley

Kim is the executive director of the Southeast Center for Education in the Arts and holds the Lyndhurst Chair of Excellence in Arts Education. He has a BFA from The University of Texas at Austin and an MA from Schiller College, Berlin, Germany. He has taught at high schools and colleges in California and Texas, and at the International School in Bangkok, Thailand. Prior to coming to UTC in 1987, he was the theatre consultant at the Texas Education Agency. Kim was a member of the national writing teams for the *National Standards for Theatre Education* and *INTASC Model Standards for Licensing Classroom Teachers and Specialists in the Arts*. He wrote a framework for teaching about television for the Academy of Television Arts & Sciences. He collaborated with Levine Production Group in New York City developing three professional development video series on arts education commissioned by Annenberg/Corporation for Public Broadcasting. Kim led People to People International's first delegation of 47 American theatre educators on a cultural visit to the People's Republic of China. He is a past president of the American Alliance for Theatre and Education and a recipient of their Alliance Award. He is currently serving on the College Board's National Task Force on the Arts in Education.

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Amira Wizig

Amira currently provides drama-based professional development to middle and high school teachers at schools in Austin and Victoria, TX. She received a BA from Rice University and will receive an MFA in Drama and Theatre for Youth from The University of Texas at Austin this spring. Her thesis seeks to identify and investigate the key elements in a teacher-teaching artist professional development model for arts integration that best lead to individual teacher internalization and self-efficacy. Amira recently presented on drama strategies for math classrooms at the Texas Educational Theatre Association conference and served as an intern at the Arts Education Partnership forum. She has worked as a teaching artist in Massachusetts, New Jersey, and Texas, at the Williamstown Theatre Festival, McCarter Theatre, and Alley Theatre.

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- Susan Key – Keeping Score Program Director, San Francisco Symphony, San Francisco
- Kim Morin – Theatre Professor, California State University, Fresno
- Stefanie Friesen – Presenter, Keeping Score Education with the San Francisco Symphony

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- Stephanie Cronenberg – Director of Education, The Choral Arts Society of Washington, Washington
- Angela Mullins – Teaching Artist, The Choral Arts Society of Washington, Washington

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- Tim Doherty – Assistant Principal, Woodland Elementary Charter School, Atlanta
- Jennifer Heyser – Art Teacher Support Specialist, Woodland Elementary Charter School, Atlanta
- Darby Jones – ArtsNOW Program Director, Creating Pride, Atlanta

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- Shelley S. Johnson – Arts Integration Lead Teacher, Montgomery County Public Schools
- Julie Kelly – Staff Development Teacher, Montgomery County Public Schools

Mississippi
- Beverly Johnston – Principal, Madison Station Elementary, Madison

New Jersey
- Carmine Tabone – Executive Director, Educational Arts Team, Maplewood

New York
- Joy Guarino – Assistant Professor, Buffalo State College, Buffalo
- Dr. Frances McGarry – Director of Instruction, Young Playwrights, New York City
- Oren Slozberg – Executive Director, Visual Thinking Strategies, New York City

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- Lisa Lashley – Music Teacher and Magnet Coordinator, University Park Elementary, Charlotte
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- Bridget Lee – Drama for Schools Program Coordinator, The University of Texas at Austin
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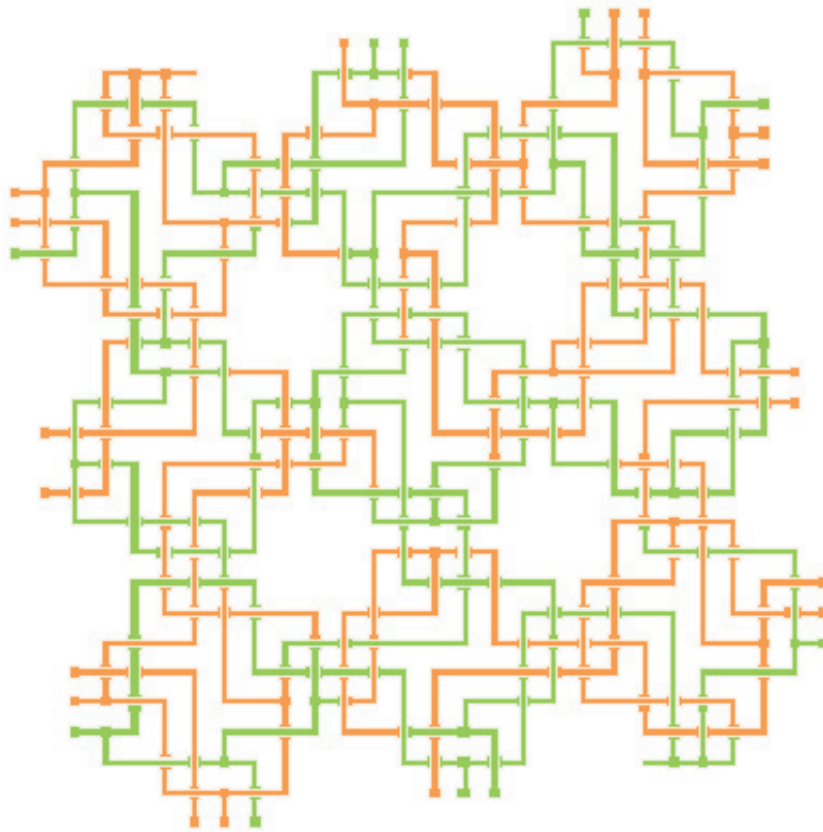
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