

## A Working Theory of Arts Integration

This research project will examine why arts integration work must always be linked to a commitment to interpretation. It is my belief that when an arts integration project is focused on helping its participants understand the value of interpretation, it will generate sustainable institutional support within a school or community. Too often curriculum researchers and community-organizers tout the value of art for art's sake. In unique settings all over the country art programs are started with the aim of merely "introducing" an underprivileged class to the virtues of the arts.

The arts definitely provide a wealth of opportunities for all sorts of people. More importantly, however, the arts are transformative. While actively engaged with art, individuals come to see themselves and their world differently. The transformative nature of the arts makes them an important beneficiary of the multiplicity that is essential to all integrated learning. I will identify some of the key factors that help arts integration projects to be sustainable. This research will also highlight several approaches for developing school or community-based arts integration work. And, finally, I discuss some of the important benefits and challenges to undertaking these projects.

### How do you support slavery?

What is your relationship to modern day slavery? This research project will use the text, *Disposal People: New Slavery in the Global Economy* (1999) by Kevin Bales as a theoretical starting point. Bales and other contemporary thinkers have made compelling arguments linking the rise in human trafficking to the emergence of our new global marketplace. In this research I will examine how a class of five hundred sociology students was able to use performance as a tool for expressing individual relationships to contemporary slavery. At the center of this discussion will be a performance art workshop that I conducted for volunteers from the class. The workshop was intended to help students participate more actively in the "reading" of *Disposal People*. Many of the students were able to create performances about personal connections to the conditions that have made modern day slavery possible. However, this research project will also include a critique of the discussions that did and did not happen in response to the students' artworks. The goal of this project is to push us beyond feeling merely empathic about slavery. This is an exploration of our relationship to it. How do you support modern day slavery?

### Bring Back A Week:

Over the summer I will write a series of articles documenting the professional development workshops for art teachers at Glendale Elementary Schools called Bring Back a Week. This program was designed to help teachers sharpen their awareness of metaphor and the process of meaning making in art. After studying the conceptual frameworks of several contemporary artists, the teachers are asked to gather objects that document a week in their lives. These documents are brought back to the workshop where they become the starting point for making art. The program culminates in an exhibition on Roosevelt Row in downtown Phoenix where the art teachers are encouraged to talk openly with the public about their work and interact with other artists exhibiting on First Friday, a regular event for the Phoenix art scene. In my articles I will examine how Bring Back a Week renders routine personal experience visible. And, how it provides a frame that allows the residue of daily life to be made available for making art.

"I like the way you make  
improve and grow as a  
Art 100: Concepts and

"The progress of our bu  
over the past week the  
something and we are s  
Art and Social Learning

"This course is wonderf  
our performance would  
ART 297F: Race, Sexu

"I was impressed with th  
instructors."  
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where the students bler  
myself to Gabriel and m  
ART 297F: Race, Sexu

"My son enjoyed the cla  
well organized and this  
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## Excerpts from my per

### ***The Space Between My B***

The cat was curled at his fe  
What are you wearing I'm

It was dark. The only sound

This is something that I nee

### ***Conversation Project #4 (:***

A five year old boy talked to  
"What color do you think I a  
"You're black"  
"How can you tell?"  
At this point there was a sli  
I laughed sharply and procl  
A fatherly voice said, "We g

### ***Jeremy is a Girl* (2001)**

A Funkrock Opera for Walrn  
Rae the Stripper: "Well, this

### My Teaching Philosophy

When teaching I wonder aloud what is the role of *difference*? Can all individuals and all organizations fit neatly together? What happens to identities that are not accepted or perhaps not easily seen? How do students and teachers engage identities that are contrary to their own? How do we engage identities that are invisible? What if the individual in a classroom never speaks?

One of the organizing principles of my work is a commitment to radical notions of education and community empowerment. In classrooms I explore the intersections between theories in art education and concepts in contemporary art and visual culture. I am particularly interested in community-based art education that is situated at traditional as well as unusual sites for learning such as public gardens, housing developments, and community hiking trails. Much of my curriculum development work involves the integration of art, especially performance art, into the social education of students.

In the classroom I strive to create social critiques that compel the student to see the self within the issues we explore. My teaching uses direct address to layer students' experiences so that they feel a concrete, immediate, and personal relationship with the curriculum in the indexical present, a conceptual space between the student and curriculum that is only recognizable within the immediate here and now.

Teaching is an opportunity to expose multiple points of epistemological curiosity within a dialogue. It reminds us that communication is about what will become *known*. By juxtaposing the known and the unknown, teaching fosters a lively search for deeper and deeper positions of understanding. This work is an indication that "knowing" is always difficult.

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Toni Morrison's **Paradis** a fool and that to know i

**Teaching Children to I** beautiful example of ho' creative act. They dem subjectivity.

In C. Carr's collected wr underground culture the text validated my practic of belonging.

**Abuses**, by Alphonso L can be emotional, expre places. The pleasure o

**What is a Girl? Produ** dissertation. Her thought efficacious. When she i differentiating the self w

Charles Garoian square **Toward an Art of Polit** conducting curriculum v

**Walking on Water: Re** teach anyone anything l on the micro-events tha classroom is a truly revc

and learning their grammars and vocabularies.”

-- Victor Turner

**A list of five performance art works that have most influenced my development as an artist and teacher.**

***The Roof Is On Fire*** by Susanne Lacey

***Cut Piece*** byYoko Ono

***Doris Day and the Dust Bowl*** by Joe Goode Performance Company

***My Calling (Card) #2*** by Adrian Piper

***Tele-Vecindario*** by Street Level Youth Media with Indigo Manglano-Ovalle