

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

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

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

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How University Partnerships Can Shape Emerging Artist-Teacher-Scholars

BY NORA A. LEWIS

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

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

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

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

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

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

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

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

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

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