

Arts-based Research in Education

Foundations for practice

Edited by
**Melisa Cahnmann-Taylor
and Richard Siegesmund**



Inquiry And Pedagogy Across Diverse Contexts

First published 2008
by Routledge
270 Madison Ave, New York NY 10016

Simultaneously published in the UK
by Routledge
2 Park Square, Milton Park, Abingdon, Oxon, OX14 4RN

Routledge is an imprint of the Taylor & Francis Group, an informa business
Transferred to Digital Printing 2010

© 2008 Taylor & Francis

Typeset in Sabon and Gill Sans by Wearset Ltd, Boldon, Tyne and Wear

All rights reserved. No part of this book may be reprinted or reproduced or utilized in any form or by any electronic, mechanical, or other means, now known or hereafter invented, including photocopying and recording, or in any information storage or retrieval system, without permission in writing from the publishers.

Permission to reprint an adapted version of an earlier article has been granted:

Irwin, Rita L. Springgay, S. (2007). *A/r/tography as practice-based research*. In Springgay, Stephanie, Irwin, Rita L., Leggo, Carl & Gonzonasis, P. (Eds.) *Being with A/r/tography* (pp. xiii–xxvii). Rotterdam, the Netherlands: Sense Publishers. Tom Barone's chapter is adapted from "Making educational history: Qualitative inquiry, artistry, and the public interest." In Gloria Ladson-Billings and William F. Tate (Eds.) *Education research in the public interest: Social Justice, action, and policy* (pp. 213–230). New York: Teacher's College Press, 2006.

Trademark Notice: Product or corporate names may be trademarks or registered trademarks, and are used only for identification and explanation without intent to infringe.

Cover Artist: Erin McIntosh

Library of Congress Cataloging in Publication Data

Arts-based research in education: foundations for practice/[edited by] Melisa Cahnmann-Taylor, Richard Siegesmund.

p. cm. – (Inquiry and pedagogy across diverse contexts)

Includes bibliographical references and index.

I. Education—Research—Methodology. 2. Art in education—Philosophy. I. Cahnmann-Taylor, Melisa. II. Siegesmund, Richard.

LB1028.A68 2008

370.7'2—dc22

2007024388

ISBN10: 0-8058-6379-6 (hbk)

ISBN10: 0-8058-6380-X (pbk)

ISBN10: 1-4106-1839-0 (ebk)

ISBN13: 978-0-8058-6379-6 (hbk)

ISBN13: 978-0-8058-6380-2 (pbk)

ISBN13: 978-1-4106-1839-9 (ebk)

Chapter I

Arts-based research

Histories and new directions

Melisa Cahnmann-Taylor
University of Georgia, Athens, Georgia

With the acceptance of postmodern approaches to educational research in the last few decades including feminism, post-structuralism, critical theory, and semiotics, assumptions about what counts as knowledge and the nature of research have dramatically changed. Not only have multiple qualitative research methodologies gained more widespread acceptance, but also the tools we employ to collect data and display findings have been diversified to include artistic as well as traditionally scientific methods. As researchers deploying a range of literary, visual, and performing arts through all stages of our own research, we begin this text with the assumption that the arts have much to offer educational researchers – challenging us to think creatively about what constitutes research; to explore even more varied and creative ways to engage in empirical processes; and to share our questions and findings in more penetrating and widely accessible ways.

When working with our students, we find it helpful to draw on examples of the arts in educational research and related fields in the social sciences, particularly anthropology, to understand how they have been used, by whom, for whom, in what contexts and to what end. Therefore, this volume merges essays about arts-based research from both anthropology and education, along with specific examples of practice, to provide a lens for what arts-based educational research (ABER) looks like – i.e. when poetry, visual images, drama, music and other artistic forms become integral to the empirical project. Together with readers we ask: what do the arts add to a researcher's project and to our general understanding of the topic under study? In other words, how are the arts used, by whom, for whom, for what purpose and to what possible ends?

Our aim in this text is to simultaneously explore what arts-based researchers do and identify what is to be gained from blurring the boundaries between the arts and the sciences. While we advocate the increased application of the arts in educational research by highlighting some of the most fresh and exciting contemporary work, we do not

4 Cahnmann-Taylor

pose arts-based approaches to inquiry as an either-or proposition to more traditional, scientific research paradigms. We believe arts-based researchers do no service to themselves to define their methods in opposition to more traditional approaches to inquiry. Rather, the literary, visual, and performing arts offer ways to stretch a researcher's capacities for creativity and knowing, creating a healthy synthesis of approaches to collect, analyze, and represent data in ways that paint a full picture of a heterogeneous movement to improve education. Every research methodology is a way of seeing the world – and every way of seeing is a way of not seeing (Eisner, 2002). No methodology is perfect; each comes with trade-offs. It is incumbent on each researcher to know what is gained – and what is lost – in the methods one chooses to employ.

That said, new forms that challenge traditional conceptions of research, can also change “the rules of the game;” and whenever the rules change, there is the possibility of new outcomes on the playing field. New talents are revealed; old talents may not seem as essential as they once appeared. It is our purpose in this book to explore this new playing field and to candidly look at what these new possibilities might reveal, increasing our attention to complexity, feeling, and new ways of seeing.

EARLY DEVELOPMENTS

Educational research has its roots in the late nineteenth and early twentieth centuries when innovators such as Elwood P. Cubberly envisioned building a science of education that emulated industrial practice (Tyack & Cuban, 1995). However, the modern field of education began at the beginning of the nineteenth century, particularly with the work of the Swiss educator Johann Pestalozzi and his German follower, Johann Friedrich Herbart. Both Pestalozzi and Herbart were influenced by the new field of aesthetics that had emerged in German philosophy. As Friedrich Schiller (1802) suggested, aesthetics sought to explore the dimensions of experience that were hidden in the push to impose reason on all levels of human endeavor. For Schiller, aesthetics was a pre-rational understanding that formed the base for the sound and moral application of reason. Pestalozzi and Herbart – as well as followers like Friedrich Froebel and Maria Montessori – were to build educational theory and curricula on these ideas. Thus, the beginnings of educational curriculum theory and research are profoundly arts-based.

This connection is made even more explicit in the work of John Dewey. Writing early in the twentieth century, Dewey (1934/1958) argues that the impulse towards learning begins with *an* experience. However, Dewey is concerned that the kind of artistic experiences that

Schiller, Pestalozzi, Herbart, and Froebel envisioned could no longer be termed aesthetic. Dewey feared that effete formalistic appreciation had ossified aesthetic experience (which T. S. Eliot captured so poignantly in “The Love Song of J. Alfred Prufrock”). Therefore, although writing in the spirit that animated the early nineteenth-century theorists – arguing for an emotional, experiential basis of knowing as critical to learning – he suggests that what was now called aesthetic experience was dysfunctional.

Dewey’s concept of human beings being actively sentient creatures who assemble sensory experience has resonated across other disciplines concerned with the dynamics of learning. For example, the Sapir–Whorf (Carroll, 1956) theory of linguistic relativity, although largely discredited, had tremendous influence on early studies of language and culture, influencing the emergence of *ethnopoetics* as a field of study. Ethnopoetics, a field coined by poet-ethnographer Jerome Rothenberg in 1968 (Brady, 2000) focused largely on differences in aesthetics between Indigenous verbal artists and Western literary traditions. Ethnopoetics was of central concern to linguistic anthropologist, Dell Hymes in his research among Native American communities. Hymes (1964), an anthropological linguist and poet, was the first to propose the “ethnography of communication” as a merged field between linguistics, education, anthropology, and, implicitly, poetry.

Despite the unspoken connections between the arts and early research in education, anthropology, and linguistics, there were few, if any, explicit references to the arts in research before 1980. As to artistic products, there were fewer still. In fact, one of the first female anthropologists, Ruth Benedict (1934), whose book, *Patterns of culture*, was one of the first to introduce the public at large to cultural diversity, published her poetry under pseudonyms in order to keep them hidden from her mentor, Franz Boas, and other academic colleagues (Behar, Chapter 4). By mentioning the arts in academic study, one risked the impression that one’s research was less a piece of scholarship than a fictive invention. For some researchers, these fears gave way to a postmodern turn in research, one that became disenchanted with absolute knowledge and objectivity in favor of “an epistemology of ambiguity ... [celebrating] meanings that are partial, tentative, incomplete, and sometimes even contradictory and originating from multiple vantage points” (Barone, 2001, pp. 152–153).

In the field of education, Elliot Eisner, with his graduate students at Stanford University, actively began to build on the discipline of art criticism to develop a new arts-based research methodology for conducting inquiry in the social sciences. This new methodology, which was applied to numerous dissertations, was called *educational criticism* (Eisner, 1991). Eisner’s student, Tom Barone, took educational criticism

6 Cahnmann-Taylor

and developed it into a new arts-based methodology, *narrative storytelling*. Where educational criticism called on the researcher to function as a connoisseur to see deeply into a situation and to reveal details that the causal observer would miss, narrative storytelling cast the researcher as a raconteur, who – if necessary – created facts to fill the holes in the story. Barone's (2001) landmark work of arts-based research, *Touching Eternity*, documents his personal research journey from educational criticism to narrative storytelling.

Eisner's work was controversial within the educational community, but provided a beacon that others followed. Within a short time, Sara Lawrence-Lightfoot (1983) published her arts-based methodology of portraiture that described her method of combining systematic, empirical description with aesthetic expression to describe the qualities of "goodness" in learning communities.

However, even with the growing adoption of arts-based methods by qualitative researchers, there was continued hostility to embracing the arts in the field of education – which since the time of Elwood P. Cubberly held aspirations of being considered a social science. Consequently, a special panel assembled by the National Academy of Science (Shavelson & Towne, 2002), which was charged with defining the new Federal mandate for scientific-based research, specifically denounced Eisner and Lawrence-Lightfoot's arts-based methods. Thus, by attempting to follow mechanistic models of inquiry from the early part of the twentieth century, educational researchers denied the intellectual arts-based origins of the discipline of education as represented in the work of Rousseau, Pestalozzi, Schiller, and Froebel.

MAJOR CONTRIBUTIONS, "BLURRED GENRES"

Nevertheless, education researchers and others in the social sciences began to embrace this postmodern turn, leading to the origins of what later came to be called "blurred genres," "arts-based inquiry," "schol-ARTistry," and "a/r/tography." In the last few decades, researchers and theorists have begun to explicitly draw upon blurred genres of the arts and sciences to analyze data and present their findings. In the 1980s these frontrunners in arts-based research – though not identified as such – paved the way for present-day arts-based researchers to take even greater risks, crossing entirely into artistic genres of fiction, poetry, painting, and drama. Because writing is a vital element of research inquiry, most of the initial contributions concentrated on the use and analysis of literary art forms in the human sciences with nods to music and the visual arts.

Other examples, besides Eisner and Lawrence-Lightfoot, include

Heath's (1983) classic ethnography of children learning to use language in two different communities, one of the first studies in education to adopt a literary approach to ethnography that drew upon narrative structures and metaphor. Clifford and Marcus's (1986) book *Writing Culture* collected the first group of essays to address the poetic and political nature of cultural representation, drawing attention to the literary and rhetorical dimensions of ethnography.

Music theory and technique have also influenced some of the most noteworthy discourse studies in education, analyzing speech for its rhythm, meter, pitch, and tone. For example, Erickson and Shultz's (1982) study of counselor and student interactions used musical notation in analysis to discover that distorted rhythms in communication were heavily associated with cultural and racial differences. Erickson, who has experience in music composition and theory, used his creativity to enhance his ability to hear and make sense of discordance and harmony in everyday talk. Similarly, Foster's (1989) study analyzed the musical qualities of an African American teacher's classroom discourse to shed light on the qualities of her success in an urban community-college classroom. In particular, Foster focused on the teacher's use of Church-influenced discourse patterns such as vowel elongation, cadence manipulation, and repetition. Edelsky (1981) addressed the visual as well as aural aspects of transcription, identifying areas of concern as to how to best represent the authenticity and dimensionality of an observed interaction for conversational analysis.

WORKS IN PROGRESS, "ARTS-BASED RESEARCH" IS BORN

The 1980s and early 1990s were critical for the expanded directions of arts-based inquiry today. However, arts-based research methodologies are still in conflict with conservative scholarly and political climates that emphasize traditional, scientific definitions of research. Thus, modern-day Ruth Benedicts may still exist: education researchers may still be invisibly producing poems as Benedict had, or, worse yet, discouraged from exploring creativity in their scholarship at all.

Despite plentiful deterrents, qualitative researchers in the social sciences, many of whom are represented in this volume – confident that alternative arts-based methods are rigorous, relevant, and insightful – continue to take even greater risks, exploring new dimensions of arts-based methods that experiment at the scientific perimeter to push research questions and methodologies outward and enhance the field.

There is tremendous variety in the ways the arts are incorporated into educational inquiry. For schematic purposes, we identify two major

strands in contemporary arts-based research methodology today: those that embrace *hybrid forms* of artistic and scientific scholarship and those that produce *art for scholarship's sake*.

Hybrid forms

The hybrid arts-based research text was described by Barone and Eisner (1997) when they first introduced the concept of “arts-based educational research” in Richard M. Jaeger’s co-edited book with Barone, *Complementary methods for research in education* that was published by the American Educational Research Association. In this book chapter, Barone and Eisner focused largely on contributions of the literary arts in educational research producing blurred genres between the arts and sciences. Barone and Eisner laid out a theoretical framework for arts-based research, describing the qualities of arts-based texts: the creation of a virtual reality and a degree of textual ambiguity; the presence of expressive, contextualized, and vernacular forms of language; the promotion of empathetic participation in the lives of a study’s participants; and the presence of an aesthetic form through the unique, personal signature of the researcher.

In the spirit of hybrid genres of arts-based research, one of the best-known book-length examples is Tom Barone’s (2001) merger of fiction and scholarship in *Touching Eternity*. The hybrid form allowed Barone “to play two games at once” in his study of a high-school art teacher and his former students:

On the one hand, I assuaged a felt need to speak in an analytical voice about motifs confronted within my conversation with former students. On the other, I wanted to honor the life stories of participants before transforming them into life histories. So I experimented with a format in which life stories were presented extensively and physically distanced from the commentary of the researcher.

(2001, p. 171)

Similarly well known, Ruth Behar’s (1993) feminist ethnography, *Translated Woman*, is a blurred genre that integrates artistry and anthropology. Behar shares long, uninterrupted stretches of discourse from her informant, Esperanza’s, *testimonio* about life experience as a single mother and peddler in Mexico. In addition, Behar shares her own reflections as an anthropologist *del otro lado* – literally from the other side of the border and figuratively from the other side of life in terms of race and class status. Behar’s work as well as that of Carolyn Ellis (1999) has opened the territory of “autoethnography,” a merger between autobiography and ethnography, highlighting the extent to

which the researcher foregrounds his or her own reflections and experiences in a given study.

Blurred genres of arts-based research contextualize the creation of art – story, poetry, printmaking, sculpture, autobiography, ethnodrama – within their experimental science, perhaps, as Barone (2001) suggests, “because many postmodernist innovators began their careers as ethnographers and sociologists (rather than as artists, literary critics, or art theorists)” (p. 153). Nielsen (2005) identified blurred-genre work as “scholARTistry,” a hybrid practice which combines tools used by the literary, visual, and/or performing arts with tools used by educators and other social scientists to explore the human condition. Nielsen (2005) addresses three goals of scholARTistry: “to make academic writing an area where virtuosity and clarity are valued, to make educational research an area where the arts are legitimate inquiry, and to infuse scholarship with the spirit of creative connection.” Varieties of teacher research and action research also constitute forms of scholARTistry where an educator uses narrative portraits to document her own literacy classroom (e.g. Hankins, 2003) or where an administrator autoethnographically documents her process to begin the first dual-immersion charter school in Georgia (e.g. Perry, 2005). In visual arts, Irwin and de Cosson (2004) published *Ar/tography*, a collection of work that explores curriculum as aesthetic text through visual renderings as well as prose interpretations.

Blurred genres share many of the same goals in their work. First, to incorporate tools from both the sciences and the arts to make new, insightful sense of data during and beyond the research project. New insights and questions take precedence over a desire for absolute answers to educational and linguistic questions. Second, these blurred genres all share an explicit recognition of the self–other continuum, where the researcher is explicitly recognized as the primary instrument for documenting and interpreting knowledge from participants or from a specific context which ultimately informs the researcher about him or herself as well. Third, blurred genres tend to have the goal to speak to diverse audiences both within and outside the academy. The use of accessible, vernacular, and aesthetic language and image, helps to explicitly reach out to larger, more diverse audiences and to engage in what Barone (Chapter 3) calls “truly dialogical conversation[s] about educational possibilities” (p. 44).

Art for scholarship’s sake

If hybrid art forms exist between two ideal forms of “art” and “science” then *art for scholarship’s sake* as we define it exists just beyond hybridity in a place that plants itself more squarely in the realm

of stand-alone artistry – poems, short stories, paintings, dance, and drama among other forms of artistic expression. Unlike those creating hybrid forms, most creators of art for scholarship's sake have years of training in their art form in addition to their studies in the social sciences. These scholARTists use their experiences during education fieldwork to create pieces of art that capture the essence of their findings in emotionally penetrating ways. What distinguishes this work from art for *art's* sake is often the context in which this type of scholARTistry is found and that the scholARTistry's content is typically grounded in the experience of data collection and analysis.

Johnny Saldaña (Chapter 17) has used his twenty-five years of experience as a theater artist to produce what he calls “ethnodrama,” transforming fieldwork data into scripts for live theater. One of Saldaña's best-known ethnodramas is his adaptation of educational anthropologist Henry Wolcott's research into a play called *Finding my place: The Brad Trilogy* (Saldaña, in Wolcott, 2002). In this ethnodrama Wolcott, the researcher, and Brad, his research participant, become characters in a script that dramatizes the research findings as well as the complicated and, at times, controversial nature of the research process when the researcher becomes intimately involved with a participant.

Adrie Kusserow (Chapter 5) and Kristina Lyons (Chapter 6) are two cultural anthropologists who have extensive backgrounds as poets. Both use poetry and ethnographic writing separately to share findings from their studies in different ways with different audiences. Kusserow's research has appeared in traditional ethnographic books and journals; she regularly publishes ethnographically inspired poetry in a blurred-genre journal, *Anthropology and Humanism*, and has also written an acclaimed book of poetry, *Hunting Down the Monk* (Kusserow, 2002), which illuminates themes from her fieldwork in Nepal and northern India. Likewise, Lyons has placed her work in a range of venues from conventional ethnographic writing to her published poetry (Lyons, 2005; 2006). Through poetry Lyons's research in Central America comes alive through scintillating and unexpected language.

Stephanie Springgay is a visual artist working on projects that explore women's subjective experiences of bodied space through community-engaged art. Springgay (Chapter 11) describes her academic curriculum vitae which includes international shows of her art work alongside published papers and conference presentations. Springgay's two recent bodies of work are titled *Nurse-in* and *Spillage* (Chapter 11). These sculptures created from felted human hair, glycerin soap, and parts of a breast pump are designed to illuminate the contemporary feminist negotiations between motherhood, breastfeeding, and work.

In sum, art for scholarship's sake is grounded in extensive artistic

training and aims to imbue art with socially engaged meaning from research and imbue socially engaged research with art. Increasingly, education research journals such as the *Qualitative Inquiry*, *Harvard Educational Review*, *Journal for Latinos and Education*, and *Anthropology and Education Quarterly* formally exhibit creative reflections on fieldwork in non-traditional forms such as poetry and autobiographical prose. Other journals such as the *International Journal of Education and the Arts* and the *Journal of Curriculum and Pedagogy* feature an even wider array of representational forms and formats including musical, pictorial, and videographic, as well as verbal/print and multimedia. There are poetry readings, performances, and arts exhibitions at major research meetings such as those of the American Education Research Association (through the arts-based educational research special-interest group) and the American Anthropology Association (through the Society for Humanistic Anthropology). Examples of art for scholarship's sake in education research share renderings of inquiry in ways that are unexpectedly memorable due to their emotive and visceral impact.

PROBLEMS AND DIFFICULTIES

Due to degrees of risk – professional and personal – involved, the artistic aspects of education research have often been implicit, seldom acknowledged as such, and have often been achieved through luck rather than purposeful development. Consequently, there is very little explicit training for current and future researchers to practice methods of inquiry that embrace tools and techniques from the arts as well as the sciences. Without explicit training, there can be no critical community to establish what constitutes quality in arts-based research.

The problem that arises by not creating a critical community is that there are few measurements of quality in arts-based research. Without a critical community, arts-based research is at risk for an “anything goes” criteria, making it impossible to distinguish what is excellent from what is amateur. Accompanying the demand for arts-based approaches to inquiry must also be a call for tough critics, those who advocate alternatives but will not substitute “novelty and cleverness for substance” (Eisner, 1997, p. 9). To foster a tough critical community, more arts-based educational researchers need to share the techniques and aesthetic sensibilities they use to prepare other researchers to understand, sensibly critique, and further develop arts-based approaches to scholarship.

Jane Piirto (2002) has been especially critical in regards to the question of quality in arts-based research. She distinguishes arts-based exercises for personal creativity enhancement versus a higher level of

12 Cahnmann-Taylor

scholartistry that requires extensive and disciplined training. Piirto prescribes a minimum of an undergraduate minor, preferably a major, and/or evidence of peer-reviewed success for those who wish to make art for “high-stakes” research purposes such as dissertations, theses, or publications (2002, p. 443). Critical of anthropologist Ruth Benedict’s “cloying” attempts at verse, contemporary anthropologist, Ruth Behar (Chapter 4), advocates that scholars stick to genres that they know well, enhancing their artistic quality as she does in her own hybrid genre, which she describes as a *poetic anthropology*: “After all, we have a lot of poetic poets out there, but tell me, how many poetic anthropologists do you know?” (p. 63).

Aside from quality, another tension in arts-based research concerns the metaphoric novelty of the work versus its literal utility in a climate where our audience requires answers for practice rather than an additional set of ambiguous, beautifully stated questions (Eisner, Chapter 2). Eisner contends:

Novelty is a part of creativity and creativity is important to have, but when it trumps instrumental utility . . . namely that it contribute to the enrichment of the student’s educational experience, it loses its utility as a form of educational research.

(Chapter 2, p. 24)

Thus, an important concern for arts-based researchers in education is how to make the process and products of scholARTistry valid and useful to other researchers, educators, politicians, and others wishing to benefit from the outcomes of inquiry.

The challenges of distinguishing quality in arts-based research and creating arts-based forms of inquiry that matter, especially in a political climate insistent upon definitive, unambiguous, generalizable answers, are not to be taken lightly. There are still more researchers writing *about* arts-based research criteria than those producing examples of what it looks like in each area of the literary, visual, and performing arts. Thus, increased numbers of researchers need to experiment with hybrid forms and art for scholarship’s sake, in order to continually refine our critical sensibilities. Increased numbers of scholARTists working with an established criteria for excellence will help others in the field of education research discover aesthetic forms that are valuable to educational inquiry as well as to diverse audiences of scholars and lay people outside the academy including teachers, administrators, politicians, and others involved in pedagogical practices and high-stakes decision-making in educational contexts.

FUTURE DIRECTIONS AND POSSIBILITIES

Among the value arts-based inquiry can afford a researcher's own imaginative thinking is that of sharing the process and products of arts-based educational research with a much larger readership than that of a typical education study, with more immediate and lasting impact. For example, sharing a poem may be a much more effective way to bring a discussion of research findings back to a group of students or teachers, than sharing a lengthy research article or book-length manuscript. Sharing a series of photographic images in the hallways of a college of education may disperse research findings to pre- and in-service teachers in more penetrating and immediate ways than any traditional text. Finally, hybrid forms and art for scholarship's sake may be more likely to find venues outside the immediate academy. For example, Jonathan Kozol's (2005) hybrid piece of journalistic ethnography found a large, influential home in *Harper's Magazine*, potentially reaching tens of thousands of readers about the conditions of under-resourced schooling in low-income areas of the urban United States.

Education researchers cannot lose by acquiring and applying techniques employed by artists as well as scientists. We must assume an audience for our work; one that longs for fresh language and imagery to describe the indescribable emotional and intellectual experiences in and beyond language-education contexts. We may not all be poets, dancers, or painters, but we can all draw on the arts to craft poetic discourse analysis or artful case studies – renderings that realize the heights of artistic as well as scholarly potential, challenging the academic marginality of our work.

We might decide to read more poetry, take a dance class, and thus find ourselves taking more risks in the ways we approach our research methodology – whether this means incorporating sketches of a field site in our notebooks, writing “data-poems” from interview transcripts, or creating a scripted dialogue between the “characters” of influential theorists such as Bakhtin and Vygotsky wrestling with theory and data. Our hope is for education researchers to explore the arts-based research methodologies mentioned here as well as others as a means to add more joy, meaning, and impact to our work. The arts have much to offer researchers as a means to make our thinking clearer, fresher, and more public in rendering the richness and complexity of the observed world.

QUESTIONS

- 1 Chapter 1 opens with a discussion of assumptions and expectations. What are your assumptions and expectations concerning arts-based research?

14 Cahnmann-Taylor

- 2 Trace your research history. If you are new to research, explain your attraction to arts-based research. If you are an experienced researcher, trace your research lineage to this point in your life – in what ways have the arts been explicitly or implicitly present?
- 3 Cahnmann-Taylor distinguishes between *hybrid forms* and *art for scholarship's sake*. Many others in this volume will make similar distinctions. In what ways are these distinctions helpful? Are there any dangers to making these types of distinctions? Are there types of scholARTistry that defy these binary categories?
- 4 Have you had an aesthetic experience (e.g. reading a novel, watching a play, etc.) as a viewer, reader, or participant that has led to insight into a social or empirical problem or issue? How did that experience differ from a more traditional educational experience?
- 5 Interview several other researchers in your field of inquiry. In what ways, if at all, are the arts a part of their professional or personal life? Do they think there is anything artistic or creative about their approach to the research process? In what ways do they identify as “scientists” or “artists”? Is creativity valuable to a researcher? Why or why not?
- 6 Create a piece of art that introduces where you place yourself on the continuum between “artist” and “scientist” and share the creation with others as a way to initiate dialogue.

REFERENCES

- Barone, T. (2001). *Touching eternity: The enduring outcomes of teaching*. New York: Teachers College Press.
- Barone, T. & Eisner, E. W. (1997). Arts-based educational research. In R. M. Jaeger & T. Barone (Eds), *Complementary methods for research in education*, Washington, DC: American Educational Research Association.
- Behar, R. (1993). *Translated woman: Crossing the border with Esperanza's story*. Boston, MA: Beacon Press.
- Benedict, R. (1934). *Patterns of culture*. Boston, MA: Houghton Mifflin.
- Brady, I. (2000). Anthropological poetics. In N. K. Denzin & Y. S. Lincoln (Eds), *Handbook of qualitative research*, second edition. London: Sage Publications.
- Carroll, J. B. (Ed.). (1956). *Language, thought, and reality: Selected writings of Benjamin Lee Whorf*. Cambridge, MA: MIT Press.
- Clifford, J. & Marcus, G. E. (1986). *Writing culture: The poetics and politics of ethnography*. Berkeley: University of California Press.
- Dewey, J. (1934). *Art as experience*. New York: Minton Balch.
- Edelsky, C. (1981). Who's got the floor? *Language in Society*, 10(3), 383–421.
- Eisner, E. W. (1991). *The enlightened eye: Qualitative inquiry and the enhancement of educational practice*. New York; Toronto, ON: Macmillan

- Eisner, E. W. (1997). The promise and perils of alternative forms of data representation. *Educational Researcher*, 26(6), 4–10.
- Eisner, E. W. (2002). *The arts and the creation of mind*. New Haven, CT: Yale University Press.
- Ellis, C. (1997). What counts as scholarship in communication? An autoethnographic response. Access ERIC: FullText. U.S.: Florida.
- Ellis, C. (1999). Heartful Autoethnography. *Qualitative Health Research*, 9(5), 669–683.
- Erickson, F. & Shultz, J. (1982). *The counselor as gatekeeper: Social interaction in interview*. New York: Academic Press.
- Foster, M. (1989). It's cookin' now: A performance analysis of the speech events of a Black teacher in an urban community college. *Language in Society*, 18, 1–29.
- Hankins, K. H. (2003). *Teaching through the storm: A journal of hope*. In M. Cochran-Smith & S. L. Lytle (Eds), *Practitioner inquiry series*. New York: Teachers College Press.
- Heath, S. B. (1983). *Ways with words: Language, life, and work in communities and classrooms*. New York: Cambridge University Press.
- Hymes, D. H. (1964). Introduction: Toward ethnographies of communication. *American Anthropologist*, 66(6), 1–34.
- Irwin, R., & de Cosson, A. (2004). *A/r/tography: Rendering self through arts-based living inquiry*. Vancouver, BC: Pacific Educational Press.
- Kozol, J. (2005). Still separate, still unequal: America's educational apartheid. *Harper's Magazine*, 311(1864), 41–54.
- Kusserow, A. (2002). *Hunting down the monk*. Rochester, NY: Boa Editions.
- Lawrence-Lightfoot, S. (1983). *The good high school: Portraits of character and culture*. New York: Basic Books.
- Lyons, K. (2005). Then silence. *Anthropology and Humanism*, 20(2), 232–233.
- Lyons, K. (2006). The first visit. *Anthropology and Humanism*, 31(1), 87–88.
- Maynard, K. (2001). *Sunk like god behind the house*, *Wick Chapbook Series*. London: Kent State University Press.
- Nielsen, L. (2005). *Homepage*. Retrieved March 6, 2005 from www.iirc.mcgill.ca/collaborators/collabln.html.
- Perry, D. (2005). Unchartered territory: An autoethnographic perspective on starting a dual language immersion charter school in Georgia. Paper presented at American Anthropological Association, Washington, DC.
- Piirto, J. (2002). The question of quality and qualifications: Writing inferior poems as qualitative research. *Qualitative Inquiry* 15(4), 431–446.
- Saldaña, J. (2002). Finding my place: The Brad trilogy. In H. F. Wolcott (Ed.), *Sneaky Kid and its aftermath: Ethnics and intimacy in fieldwork*. Walnut Creek, CA: Altamira Press.
- Shavelson, R. J. & Towne, L. (2002). *Scientific research in education*. Washington, DC: National Academy Press.
- Tyack, D. B. & Cuban, L. (1995). *Tinkering toward utopia: A century of public school reform*. Cambridge, MA: Harvard University Press.