

CULTURAL LANDSCAPES FOR LITERACIES LEARNING: AN INNOVATIVE ART MUSEUM AND TEACHER-RESEARCH COMMUNITY PARTNERSHIP

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ABSTRACT:

Two educators and researchers, one from a university teacher education setting, and, the other from a regional art museum innovate museum-school partnerships. In their study, they draw on sociocultural and ethnographic approaches to argue for why a co-expertise approach is required if the two institutional settings are to learn from each other and ultimately transform what *is possible* for the professional learning of teachers, students and researchers. The researchers document their innovative professional development model-in-action as it manifests itself across three telling cases: a summer inquiry institute for teachers at the museum; an inner-city second grade classroom; and, within a language arts methods class with pre-service teachers.

INTRODUCTION:

"It's on the strength of observation and reflection that one finds a way. So we must dig and delve unceasingly."

-Claude Monet, July 15, 1864

(Henning, 1987, p. 31)

Have you ever asked yourself what a museum and a teacher professional learning community partnership could learn together about what role inquiring practices play in professional learning? We did. We also wondered what professional learning could look like across life spans and ages of students, teachers and researchers. These questions and wonderings emerged from our shared research to examine the ways one of our region's public art museums could innovate how it works with teachers, and, in turn, how teachers learn to work with the art museum for their

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professional development and consequently the professional learning of their students.

Ethnographic research in the area of new literacies (Gee, 1996; Street, 1984, 2001, 2003) has shed light into the ways people are literate within their particular cultural landscapes. The notion of literacy, or one way to be literate, has been unpacked by scholars (Gee, 1996; Street, 1994, 2004) painting a broader and more complex picture of the diverse ways people act in literate ways to construct knowledge, become a member of, and contribute to their own cultural groups as communities of practice (Lave & Wenger, 1991). Along these same lines, theoretical frameworks have been developed in recent years to better understand the complex phenomenon of learning in museums as situated within a series of personal, sociocultural, and physical contexts (Falk & Dierking, 2000). From this perspective, then, a museum can be viewed as cultural landscape in the same ways school-based and university-based settings are cultural landscapes.

Research focusing more specifically on how museums interact with teachers and schools suggests an “awkward marriage” between the formal school setting and the more informal museum environment (Anderson, Kisiel, Storksdieck, 2006; Griffin, 1994, 2004; Kisiel, 2003, 2006; Olson, 1999). Museums often struggle to understand the needs of schools and the professional growth of teachers and students, and teachers and students similarly struggle to understand the role they play accessing, interacting with, and learning from museums as spaces for learning. In some ways, the expectations for learning that teachers bring to the museum may not match the possibilities available for learning at these non-school sites.

On the other hand, when art museums stress the primacy of information, these institutions, too, find themselves disregarding the fundamental questions and inquiries of students that can lead to a meaningful learning experience. When this occurs, as Burnham (1994) states, students’ experience in the museum “begins to remind them of school work and the acquisition of a body of knowledge that should be remembered, and the students ‘tune out’” (p. 521). Essentially, school-based frameworks for learning are established that do not match a museum’s potential to provide a more transformative experience, and the stakeholders from these separate communities seldomly partner to develop a shared framework as well as shaping shared expectations. Therefore, the issues of teacher (and student) expectations for their museum experiences as well as the school-based perceptions of learning from within museums ultimately prevent these sites from achieving their potential as cultural landscapes for free-choice, student-centered learning that tap into multiple literacies.

We sought to mitigate the disconnect of cultural expectations between our art museum and the schools it serves. In this article, we bring into focus an innovative museum-school partnership grounded in shared expertise. In doing so, we explore and make visible the ways learners across an experience, age, and professional spectrum learn to see learning in order to conceive of, navigate across, interact with, and learn from the communities in which they share membership. This museum-school based partnership is a model-in-action that grew out of the Cultural Landscapes Collaboratory (Córdova & Matthiesen, 2010), a multi-professional community of learners (described later). We argue that all members—despite age and institutional affiliation—possess funds of knowledge (Moll, 1994; Moll, Amanti, Neff, & Gonzalez, 1992) that ground the literate ways that shape how they access and make sense of the spaces they navigate. When we take time to *learn to see learning*, or the ways members conceive of learning, we develop a

shared vision for new potentials and innovative ways to be with new cultural spaces in powerfully transformative ways.

Through Michael Murawski's (second author) work as School Services Director at the Saint Louis Art Museum, the Museum became a partner of the Collaboratory in 2009 when it hosted the group's summer institute for teachers (also described later). Part of his newly-created department's goal has been to further ground its practice across school, teacher, and docent programs in a range of emerging museum-based pedagogies and innovative strategies of teaching and learning in the arts. While situating an understanding of the complexities of museum learning within the recent models developed by Hein (1998), Hooper-Greenhill (1999), and Falk & Dierking (2000), among others, the Museum's School Services Department has also embraced recent work by those examining how art museums can enrich learners engagement with works of art through more productive viewing experiences—integrating both language-based responses to art as well as non-verbal, creative, and embodied responses (Burton 2000; Hubbard 2007a, 2007b).

For example, working with a group (of any age) in front of an artwork might begin with an open conversation about what they notice by looking. This experience (rather common in art museums today) can be extended by then inviting the group to more actively engage with the artwork through forms of connected, creative responses such as writing, sketching, movement, or other artistic means of gaining a new relationship with the artwork at hand. As will be shown through this article's Telling Cases, sometimes several of these verbal and non-verbal strategies can be combined into a multi-modal, interdisciplinary exploration of art and the creative process that has the potential to offer new types of learning experiences for teachers and students that extend beyond the gallery walls. This approach aligns with what Anttila (2004, as cited in Hubbard, 2007b) argues in recognizing that "art pedagogy has its greatest power and meaning in its inherent possibility to combine different modes of knowing" (p. 7).

In the work we do as university-based researcher (first author) and museum-based school services director (second author), we navigate a cultural border that seems well defined. We have seen an even greater strengthening of this border that separates the museum as a space for learning and the schools as spaces for learning. In particular, in light of the last eight years under the pressure of No Child Left Behind (No Child Left Behind Act, 2001), the ways in which schools interact with their local museums have been reduced to "standards-related" only experiences, forcing both teachers and museum educators to reduce a potentially complex literacies-learning experience to a scavenger hunt or a set of checklists that will guide the information students must take away from their museum visits. Often absent from this characterization of how learners enter a museum is just that, how learners prepare themselves to enter a museum as a space for learning, with what purposes and outcomes, and with what potential consequences.

We argue in this article that a museum is a potential resource for academic in-school learning, but we must first view it as such. And this academic learning is a phenomenon that learners of all ages and professions can learn to harness in order to re-conceive of a museum visit as not solely a "one shot" visit geared toward the acquisition of information, but rather as an expanded experience that can support learners to pursue inquiry questions and extend those questions beyond the museum visit, beyond the classroom walls, and beyond the geographic location where classrooms and museums find themselves.

GUIDING QUESTIONS:

From our exploratory perspectives presented thus far, we conceive of learning as expansive phenomena (Córdova, 2008; Engeström, 1987) best brought into focus with the following guiding questions that guide this project:

1. How can an art museum and classrooms become mutually-informing cultural landscapes for professional learning? Related to this question we explore the ways diverse participants—young students to experienced teacher-researchers—learn to see learning drawing on a shared conceptual perspective, *a perspective of possibilities*.
2. What roles do locally situated literacies play, and how do we harness them, to build bridges between seemingly disconnected cultural spaces such as classrooms and museums? We explore the power of space and how literacies practices are tools participants use to access new cultural landscapes for learning.

Related to these guiding questions, we explore the theories-in-action grounding the work of the Collaboratory through three Telling Cases (Mitchell, 1984) based in a range of experiences at the Saint Louis Art Museum. These museum-based experiences were all part of the collaboration between both authors generated out of the Museum's Master Teacher Summer Fellowship program, which selects one school-based educator each summer to help strengthen the institution's connection with its school communities.

OVERVIEW:

Grounded in a larger program of research being conducted by the Cultural Landscapes Collaboratory, this study focuses on how shared expertise among learners is developed in a way that enabled each respective group to view itself as change agents in developing new ways to access the art museum as a location for literacies learning driven by inquiring stances (Cochran-Smith, 2001). We make visible in this series of unfolding Telling Cases the guiding principles of practice, as evidenced in social action, that drive the work we do as the Cultural Landscapes Collaboratory.

Telling Case 1 provides a glimpse of the summer inquiry institute for teachers, held at the Saint Louis Art Museum, which sets the background for what counts as professional learning for a group of diverse members. Within this setting, we examine the theories-in-action that ground the ways they consequentially construct the institute experience, as well as their museum experience, that later supports their ongoing individual and shared inquiries.

Telling Case 2 grounds the shared inquiries in an inner-city second-grade classroom to make visible the ways in which young students learn to access and build upon their community and school-based knowledge expanding the borders of their cultural landscapes to include their local art museum.

In Telling Case 3, we scale up our view to examine the ways in which future teachers—undergraduate teacher candidates—learn to interact with and learn from the art museum in ways that helps them unpack multiple literacies, harnessing them in order to build bridges between in-school and museum-based learning.

Across the Telling Cases we illustrate the Collaboratory's principles of practices as evidenced in the cultural work members do across their respective, and, shared cultural settings. We conclude with the questions that continue to nag us as we plan for the upcoming Summer Inquiry Institute, as well as the implications for literacies learning research within and across diverse cultural settings.

Conceptual Approaches Grounding Our Work:

Grounded in an interactional ethnographic perspective (Santa Barbara Classroom Discourse Group, 1995), our conceptual lenses allow us to understand classrooms as cultures (Santa Barbara Classroom Discourse Group, 1992a, 1992b) and knowledge as cultural tools that are situated and socially constructed. We extend this perspective to understand the learning experiences that occurred within and across the museum settings. By drawing on theories from anthropology (Frake, 1977; Gumperz & Cook-Gumperz, 1986; Spradley, 1980), critical discourse analysis (Fairclough, 1992; Ivanic, 1994), and literary theory (Bakhtin, 1986), this perspective reveals how teacher researchers and their students developed literate practices that allowed them to access museum pieces as cultural artifacts. In doing so, they interacted with and learned from them, which led to reformulating expansive literacy practices that mediated navigating the cultural landscapes of schools and museum. From this theoretical stance we can conceive of classrooms and out-of-school museum settings as dynamic, ever-evolving communities, where members discursively construct cultures—and the texts that shape and are shaped by those culture.

Our Professional Learning Community: The Collaboratory

It does matter how we see things, and, how we conceive of literacies and more particularly whose literacies count. Founded in 2004, the Cultural Landscapes Collaboratory (the Collaboratory) is a multiprofessional learning community comprising members from rural and urban settings (California, Illinois, Missouri, and Texas) and different grade levels, content areas, and institutions, who convene in an inquiry-focused summer institute each year. Collaboratory members develop research partnerships with one another within and across geographic regions, each partner researching his or her own classroom or site as a culture. Throughout the year, between summer inquiry institutes, members use video conferring and analysis technologies to stay connected, to plan, and to examine data from our teaching and learning processes in our particular settings. The Collaboratory is an innovative partnership of the National Writing Project (NWP) and teachers from different project sites. NWP, the longest sustaining teacher-based professional development network in the United States, has as its core the mission to improve writing instruction and learning in U.S. schools by cultivating teacher leadership as a cornerstone of equity (National Writing Project & Nagin, 2006). The Collaboratory's professional learning model is grounded in the work and interactional ethnographic research approach (Green, Dixon, & Zaharlick, 2003) of the Santa Barbara Classroom Discourse Group (SBCDG), a school/university collaborative research partnership with almost a 20-year history (Dixon & Green, 2009), of which Ralph (first author) is a long-time member.

Data and Settings:

The data for this study comes from a five-year corpus of ethnographic records (video footage, student and teacher work samples, and field notes). They were collaboratively collected by the authors across two learning settings: the Collaboratory Summer Inquiry Institute held at the Saint Louis Art Museum, and, from

the classroom situated contexts where Collaboratory teacher-researchers work.

Having co-founded the Collaboratory in 2004, Córdoba is a university-based educational researcher at a local metropolitan institution. A former third grade teacher of 14 years, he is a Latino and of Native Mexican-Indian and Spanish Cultural heritage. During the summer 2009, he served as the Saint Louis Art Museum's Master Teacher Summer Fellow through which he developed a professional research partnership with Murawski who directs the Schools Services Department at the museum. Murawski is a museum-based educator of European-American cultural heritage, with a research background in interdisciplinary arts learning and 10 years work in arts education and administration.

Schools are places most would agree where teachers are expected to support their students' intellectual growth (Harwayne, 2001, p. 240) yet ironically, those very schools are not set up to support these very teachers to engage intellectual pursuits that further their professional growth, pursuing questions that matter most to them. Often, professional development provided to teachers is predetermined by administrative initiatives where teachers have had little say (NWP & Nagin, 2006) in the purpose or topic of the professional development provided them. In fact, Córdoba (first author) has argued in a recent publication (Córdoba & Matthiesen, 2010):

"Crocco and Costigan (2007), in fact, argued that what has been called the narrowing of what counts as curriculum (e.g., Dillon, 2006)—which they expand to include the impact of mandated, prescribed curriculum that "frequently limits pedagogical options"—has meant that new teachers in many urban schools "often find their personal and professional identity development thwarted, creativity and autonomy undermined, and ability to forge relationships with students diminished." (p. 514)

And no more real and pervasive is this top-down approach as in urban schools with high poverty populations (Achinstein & Ogawa, 2006; Allington, 2001; MacGillivray, Ardell, Curwen, & Palma, 2004). Therefore, the unfolding analyses make visible what *is* possible when thoughtful teacher-researchers and educators from diverse settings convene, over time, to develop an innovative community of practice and learning that pushes all to examine and transform professional practices.

Telling Case 1: Teachers Teaching Teachers—Socially Constructing Communities of Inquirers

Given this larger backdrop that impacts how quality professional knowledge is conceived in our public schools, we recognized that through our Collaboratory partnership, our local art museum had an opportunity to begin re-shaping what a culturally-relevant and respectful professional development model could look like. In August 2009, across four days, Collaboratory members (teachers ranging from second grade to university level) met to hold their 5th annual Summer Inquiry Institute. As described earlier, many of these teachers have a longstanding professional relationship with each other. What made this institute different is its setting was the Saint Louis Art Museum. We conceived of the institute as an opportunity for all to further their shared and individual teacher-research questions with an overlay of examining the art museum as a cultural landscape for literacies learning. In particular, we (Córdoba and Murawski) as co-researchers sought to explore the literate and disciplinary ways teachers accessed a space like the art museum, and what new literacies we could engage with in order to explore, interact with, and learn from

the museum.

Over the four days, teachers shared their current research projects, developed new ones, and had multiple opportunities to physically explore the museum setting, concurrently learning literacy-scaffolded approaches as tools for deeper museum exploration. Here, we share one such inquiry supporting literacy approach that we explored with the teachers in the galleries, working with a painting on display by artist Joan Mitchell entitled *Ici* (1992). This exercise was designed to challenge teachers' expectations of what can happen in an art museum, and hence to expand their notions of written and lived texts to account for a visual painting as yet another kind of text—meant to be explored, interacted with, and learned from. This activity has been adapted from a gallery teaching strategy that Murawski first experienced in gallery sessions offered by Rika Burnham at the 2007 Teaching Institute in Museum Education (TIME).

As we entered the gallery to explore this large abstract painting, some teachers were already expressing their apprehension, one commenting that this is the type of artwork they would “not have looked twice at” on their own. Murawski asked the group to situate themselves in front of the painting (see Image 1), and distributed several sheets of paper and a pencil to each individual. Then, he led the group through the steps of this in-depth looking and creative response activity:

- A. Looking: Everyone in the group was asked to spend 1 minute looking at this artwork, followed by a brief moment to share their initial observations and thoughts with someone next to them.
- B. Re-Looking: Next, the group was asked to take a piece of paper, roll it into a tube, and use it like a telescope to look at the painting for another minute followed by a moment for teachers to share any new insights and discoveries with their neighbor.
- C. Question: Each person was then asked to write down one question they have for this painting. This prompt was kept open, allowing for multiple types of questions.
- D. Quick Sketch: Each teacher was then given exactly one minute to quickly sketch the entire painting on a large sheet of drawing paper, filling the entire sheet of paper.
- E. Word Gathering: Immediately following their sketching, teachers were asked to think of any word associations, thoughts, images, or ideas and write as many as they could directly on top of their sketch. Teachers were encouraged to use stream-of-consciousness writing here as a way of getting beyond any writing blocks and simply getting a wide range of words and images down on their paper.
- F. Freeform Poem: To conclude the activity, each member of the group was asked to use the words and images written on their sketch to create their own freeform poem in response to the painting. Teachers were also allowed to borrow words or phrases from others in the group to help them construct their poems.
- G. Gallery Walk: After each individual had completed his or her poem, everyone was invited to arrange their question, sketch, and poem on the floor of the gallery so that the entire group could walk around, see the full range of responses, and reflect upon the meanings created by the group from this single abstract

painting.

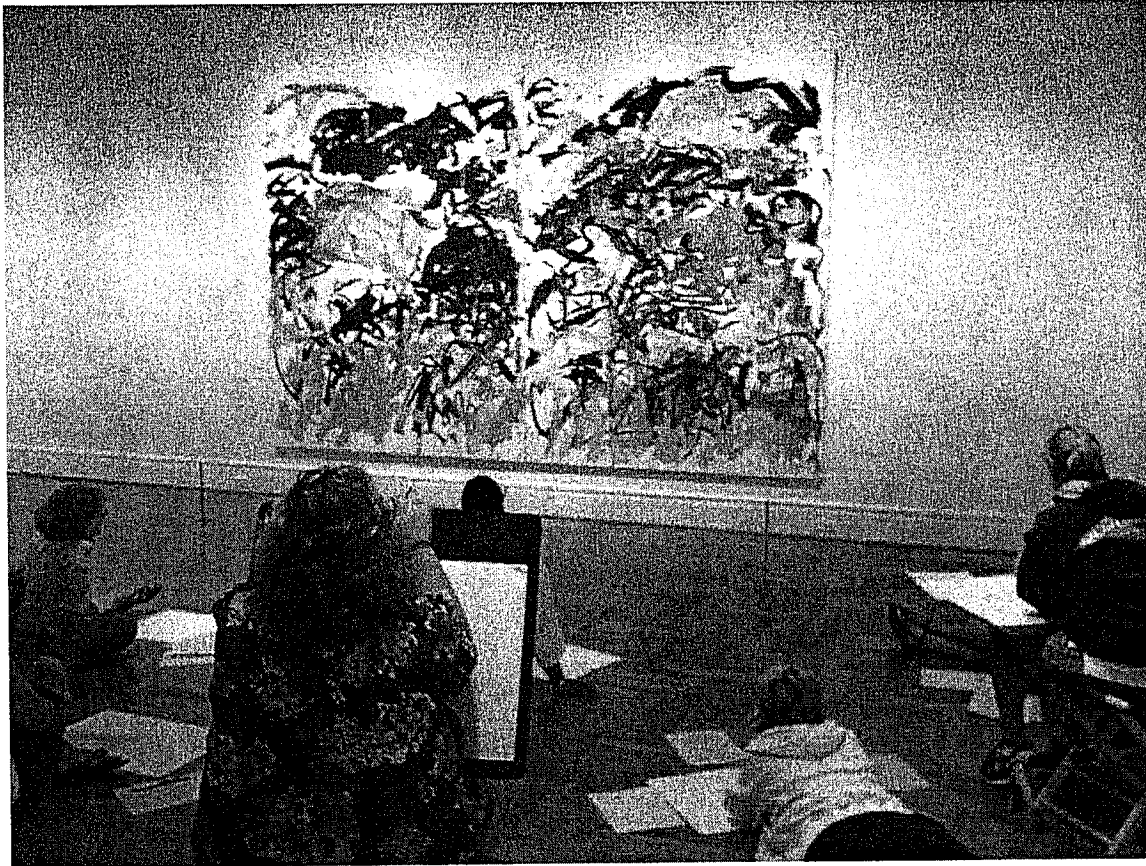


Image 1: Teacher-researchers interacting with and learning from a painting as a text.

After this activity concluded in the gallery, we had some time to reflect on our experience and its connection with the process of inquiry that had been the focus of the entire institute. Overall, the teachers were surprised by this active, participatory process of deep looking and personal connection with an artwork that most were unfamiliar with prior to this encounter—an encounter that brought everyone into a relationship with this painting as well as the larger creative process. The group's reflection centered on thoughts of "new discoveries," "changed perception," and "new ways of seeing" as well as the social elements of the meaning-making process. The group also highlighted the multiple and overlapping modes of thinking involved, from simply looking closely and engaging in a dialogue about your observations to responding visually and with your own personal creative writing process. The rapid succession of each element of the exercise did not allow enough time for participants to over-think their responses to the painting, thus reducing anxiety and generating a more spontaneous, immersive experience.

This collective experience afforded participants a set of scaffolded practices for interacting with and learning from a work of art as a kind of text. From this particular conceptual view, then we could broaden *what counts as texts* to involve works of art within a museum setting. This shared experience guided the individual within the collective (Souza Lima, 1995; Yeager & Córdova, 2010) to conceive museum learning in a new light, helping us to reformulate our existing perceptions of what an art museum could be—or should be. Further, a view of the museum as a cultural landscape for learning began to emerge. This phase of

awareness was critical for us because we already knew the teacher-researchers shared a view of their classrooms as cultures where members socially construct knowledge, and now the Collaboratory summer institute experiences pushed us to expand (Córdova, 2008) this classroom-based theoretical perspective applying it to our adult professional learning within the museum setting.

From the museum's perspective, this was a unique opportunity to further reflect on some of the existing barriers with teachers and begin to interact, share, and collaborate in ways that might not have been possible without opening up this layered multi-modal—and we argue, interdisciplinary—creative experience. "Aside from making [museum] visits more dynamic and fun," argues Hubbard (2007b), it is these types of experiences—activating multiple ways of knowing—that "make unique contributions to museum learning. They help visitors engage their bodies and emotions in response to an object, they grant viewers access to those aspects of a work that may elude discourse, and they enable people to express their responses through processes other than rational thought" (p. 48).

By the end of the four-day Collaboratory Summer Institute, all members develop research plans with each other involving teachers from diverse settings to pair-up and pursue research questions relevant to them. Space here does not permit presentation of a full analysis of the scope of the work that unfolded. Projects ranged from California second grade teacher and St. Louis 4th grade teacher guiding their students to co-research 'literacies in their local communities' where students drew on oral histories disciplinary knowledge to interact with and learn from how people are literate in their particular settings. They then shared their findings with each other. Teacher-researcher partners also exchanged 'artifact boxes' with across geographic locations that represented items across layers of identification. In this way students used inquiry approaches to ascertain where these items came from, and thus identifying who their research partners would be for the year.

We sought to examine the consequences for professional learning that the Collaboratory affords, and the ways teachers take up these experiences as they reformulate them for student learning in their own settings. In Telling Case 2, we provide a glimpse of the ways a Collaboratory teacher and the museum worked together to involve inner-city second graders to try on the practices of interacting with and learning from paintings as texts to be read.

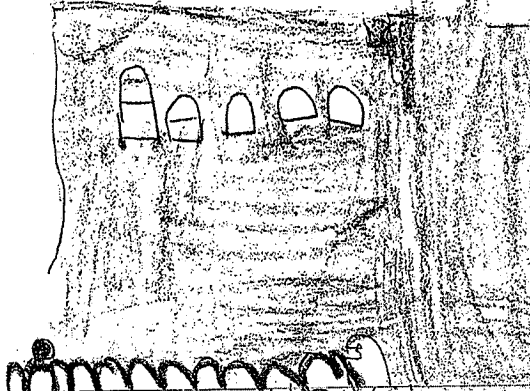
Telling Case 2: Second Graders Navigating Community and Museum Cultural Landscapes

Anna, a second grade teacher in the City Schools and long-standing member of the Collaboratory, developed a research project that involved teaching her students to see the art museum as a cultural landscape for learning. She was teaching summer school in July when Córdova was in the throes of the Master Teacher Summer Fellowship. Given Anna's research interests, Córdova invited her to visit the museum to help him and Murawski develop activities that supported students to engage deeply with the museum as a learning place. Because Córdova and Anna share a professional history (Córdova & Matthiesen, 2010), they viewed the Collaboratory-museum partnership as an opportunity to support students' learning, and build on their insights to develop tools that the museum could use later with other students who visit the museum.

Córdova had worked with Anna and her students in the classroom the previous year on a

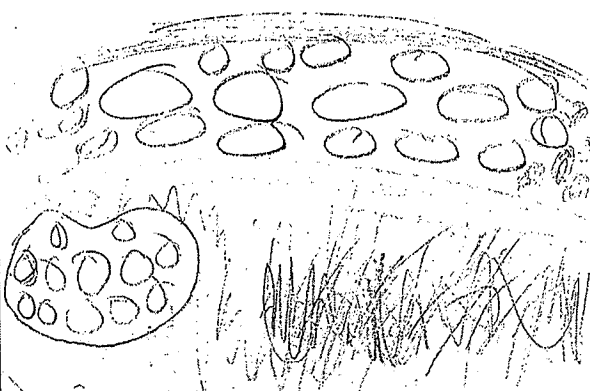
Collaboratory research project, so the students know him. They called him “Mr. Ralph.” The dominant cultural group of the second graders is African-American, with two students of European-American heritage. Córdoba and Anna worked with the second graders to develop ways of being with works of art. Prior to visiting the museum, in the classroom setting, Córdoba had brought paintings he had made, and everyone chose a particular one to work with. In Image 2, we see the ways Ted addressed the scaffolded questions that guided him to interact with the painting, drawing on inquiry processes that afforded him to make connections among art to self, self to art, and art to his own life. We wanted to see what kind of impact this type of looking and interacting with the art would have on the students when they did visit the museum.

Image 2: Preparing the Mind--Explorations within the classroom.

Note-Taking (sketch a picture of the painting...notice details)	Note-Making
	<p>What do you know about a place like this?</p> <p>I think about this place art my grandpa's house. That how does it connect.</p> <p>What questions do you have about the painting?</p> <p>For the artist?</p> <p>I am going to paint it</p>
<p>What do you see in the painting?</p> <p>I see a brown house I have 9 observations I see a red house I see a black metal fence I see a white gate</p>	<p>What does the painting remind you of?</p> <p>My grandma's house</p> <p>How does the painting make you feel?</p> <p>Love and joy</p>
<p>The painting is like a warm cave in the sky because I am one in the sky I am warm in my fur coat</p>	

- Ted, second grader, July 21, 2009

Image 3: Interacting with and Learning From--Within and Across the Museum.

Note-Taking (sketch a picture of the painting...notice details)	Note-Making
	<p>What do you know about a place like this?</p> <p>The botanical garden</p> <p>What questions do you have about the painting or the artist?</p> <p>How can you make lily's</p>
<p>What do you see in the painting?</p> <p>I see water with lily pads I see dirt I see grass It is the grassy area I see everything else</p>	<p>What does the painting remind you of?</p> <p>The botanical garden, It made me feel like a happy place at the botanical garden, How does the painting make you feel? happy</p>
<p>The painting is like a happy place that makes me happy because I like grass and I can swim,</p>	

Ted, second grader, July 22, 2009

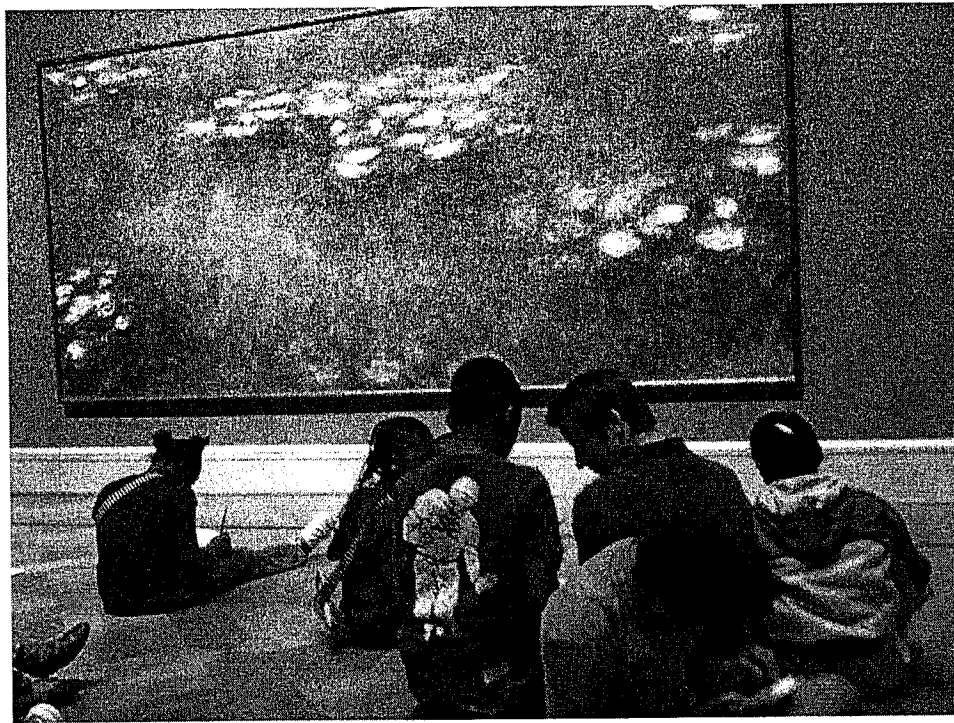


Image 4: Second graders and Murawski with Claude Monet's *Water Lilies* (1916-26).

Image 3 shows the notes Ted constructed during the museum visit. Prior to engaging in the process, most of the students told us they knew what the painting was about. Depicted in Image 4, as the group sat in front of Monet's *Water Lilies*, one student said, "It those plants where frogs live on." They all agreed, and when we asked where they had seen those types of plants, they referred to an earlier fieldtrip to the Missouri Botanical Garden. Because the activity's parameters were broad and flexible, they afforded students the opportunity to make connections between the painting-as-text they were working with and their lived experiences as academic resources for learning. This view honors and builds upon students' funds of knowledge (Córdova, 2008; Moll, 1994; Moll et al., 1992) as they individually and collectively build bridges between their diverse existing lived experiences to formulate new experiences at the museum. Creating a more transformative learning environment for students such as these second graders—often first-time museum visitors—we must acknowledge the empowering experience students can have when their responses and experiences are accepted as part of the meaning-making process in an art museum. As we attempted to do in this field trip, it is paramount to create an environment where students feel ownership of their experience. Burnham (1994) affirms that:

"... teachers need to create an arena in which students can question, search, challenge, be moved by, and ultimately bring the work into the context of their own lives without being intimidated or made to feel inadequate.... What we are encouraging is the value of discovery, the interest in things beneath the surface, the joy of looking and thinking. It is here that meanings are made, that one's own life illuminates a work of art and a work of art in turn illuminates who we are and what we do".
(p. 523-24)

Through our Collaboratory work over time, we have witnessed a narrowing of what counts as

literacy in our nation's schools to constitute decoding a mandated reading series, and then answering scripted questions to measure learning. Related to this narrowing of curriculum is whose knowledge counts, and no clearer do we see a devaluing of students' cultural and lived knowledge as in our inner-city schools. Thus, these types of teacher-researcher partnerships support teachers and students to reconnect with their community resources in new ways, demanding of them to become the expert notices and active constructors of new knowledge.

Next, in Telling Case 3, we cast our analytic gaze to a setting where professional practices are introduced to teachers, that is, the teacher-preparation context. We demonstrate that the innovative approaches examined and discussed so far are not relegated to the realm of experienced teachers. We show how the quality and conceptual nature of teachers' earliest experiences can be viewed as professional identity potentials (Yeager, 2003) for the kinds of professional teacher-candidates may one day become.

Telling Case 3: University Teacher Education Students

In October 2009, Córdova asked his university students, teacher-candidates, to visit the Saint Louis Art Museum. The visit was grounded in the larger conceptual underpinnings of the language arts course he was teaching: literacy practices can allow us to navigate diverse cultural landscapes. Therefore, the practices we develop allow us to both navigate and learn new practices that are situated in diverse cultural settings. Contrasting the looking activity examined in Telling Case 1 that involved experienced teachers, we wanted to see how the notions of cultural landscapes and new literacies would unfold with teacher candidates who were in their last year of their preparation program.

On that rainy Friday afternoon, Córdova and his 30 students met with Murawski at the art museum. We began the visit by asking candidates to engage in a quick-write response to: *Why ought future teachers visit a museum as part of their literacy methods preparation?* Candice wrote:

"I think that as emergent teachers we should examine many processes and types of craft. Studying these things might influence visual literacies in many ways: exploration, interpretation, feeling and taking action, etc. I think I will be engaged in a process that will allow me to compare art to reading and writing."

-Candice, October 30, 2009

Candice makes intertextual references to her university language arts methods classes where Cordova's conceptual view of reading and writing as crafts, not skills, undergirds the work they do together. Candice draws on perspectives formulated in another cultural setting, and makes them present in the new setting, thus reformulating these ways of understanding literacies as lenses to interpret the anticipated museum experience. What is particularly interesting in Candice's response is that the quick-write question did not prompt students to say back words or concepts like *craft, literacies, exploration, interpretation*, and so forth. Bakhtin (1986) argues:

Sooner or later what is heard and actively understood will and its response in the subsequent speech or behavior of the listener. In most cases, genres of complex cultural communication are intended precisely for this kind of actively responsive understanding with delayed actions. Everything that we have said here also pertains to written and read speech, with the appropriate adjustments and additions. (p. 60)

Viewed in this delayed response perspective, Candice's discourse signaled her understanding of how literacies are crafts, or principled ways of being and acting, that allow people to make sense of things, which is a perspective we had been learning at our university and in the student teaching placement. As an *emergent teacher*, she writes, she signals a complex conceptual understanding of current and potential professional identity (Ivanic, 1994) implying consequential progressions (Wink & Putney, 2002). She demonstrated expertise in using knowledge developed in one setting to construct a response on professional knowledge in another.

To scaffold the experience that enabled students to build on their individual knowledge thus transforming it to collective knowledge, we asked them to pair up with a classmate, share their responses, and from those two responses to craft a shared question about the museum visit and the experience they were about to have. Candice paired up with Jenna and after about 3 minutes they shared their question:

How can we learn to interpret different pieces of art and relate that process to the craft of writing about which we have been learning?
-Candice & Jenna, October 30, 2009

This question served to frame the experience they were about to have so that they could treat it as a research opportunity for professional learning. We then divided the group in half (two groups of 15 students), and Murawski worked with one and Córdoba with the other. Córdoba introduced the candidates to the Scaffolding Noticing process that was examined in Telling Case 2, and, Murawski led the other group through the looking and creative response activity that was explored in Telling Case 1. Each activity lasted 30 minutes, and, then we rotated the groups, so each had been afforded the two opportunities for learning. To culminate the morning museum visit, we reconvened in a collective and asked everyone to reread their original shared question and address it in light of the two museum experience they had just had. Candice and Jenna reflect share with us their insights:

As many times as I have visited a museum, whether it be of art, history, or science, I have never approached the work in that way. In fact, until this semester, I have never paralleled the processes of writing and art. As a reader, I have noticed that I have always been a spectator, as I have been at museums; never quite digging into what I was seeing or exploring what feelings it provoked. By approaching a piece of work (whether it be writing or art; I am a firm believer that they are actually both in the same category) with eyes that are willing to look deeper and beyond what is on the surface (searching for approach, meaning, motive, technique, etc.), it is actually possible to have an experience with that piece instead of a moment. The difference in the experience and the moment is the entire process in which the learner participates--and an experience is just that, a process.

-Candice, November, 2009

Before this experience, I have never had the opportunity to visit an art museum; however, this experience allowed me to grow as both a learner and a future educator. Upon arriving at the museum, Candice and I asked this question: How can we learn to interpret different pieces of art and relate that process to the craft of writing about which we have been learning? By the end of our time at the art museum, we were floored with the answers that had developed. A piece of artwork and a piece of writing can both be studied in a very similar fashion. In both situations, a piece is first examined in its entirety; then it can be further studied by focusing in on distinct details that make the piece unique. By allowing myself to engage with the piece in various ways, my connection with the piece was enhanced. As a teacher in preparation, this experience allowed me to experience first-hand the impact the process of inquiring, exploring, noticing, and writing can have on the language-arts experience. By incorporating these types of experiences in my own classroom, I will be able to help shape learners who value each piece of writing or art for its own uniqueness; therefore, opening their eyes and minds to a whole new world of learning.

-Jenna, November, 2009

We see in both reflections the relationship between having opportunities to explore different cultural landscapes and possessing the literate practices that allow them to engage with and extend their professional knowledge in this new space. Both make visible the importance of interacting with particular pieces leading to “my connection with the piece is enhanced.” Engaging these teacher education students in an inquiry-based process allowed them to open up to new experiences in response to art and begin to think differently museum learning as an enriching process of “inquiring, exploring, noticing, and writing,” in Jenna’s words. As we saw in both Telling Case 1 and 2, this group of learners is now able to access the museum space with a transformed set of expectations that challenge the passive, didactic transmission of information.

The insights that these students developed confirmed the conceptual perspective that grounds the work of the Cultural Landscapes Collaboratory. By seeing and then harnessing the ways we are literate in multiple cultural settings, we can view those ways as tools that we can use for navigating new settings. In doing so, we come to deepen our understanding of those tools as we shape them in relationship to the cultural expectations of the new setting. In turn, we can see how these tools then shape us and how we both broaden and deepen our professional ways of understanding. Thus, learning did not just take place at the university, nor did it just take place at the art museum. Therefore, we can say this telling case allows us now to consider the question *when is learning?* From this perspective, then, we must recognize multiple contextual and temporal features in learning and harnessing multiple literacies.

RESEARCH IMPLICATIONS:

For us, both the theoretical and pedagogical approaches presented in this study are related to equity of access and teaching for social justice for both students and teachers. The Collaboratory is a space where multiple professional communities interact to transform practices and develop interdisciplinary literacies, and meaning-making tools, that bridge multiple communities.

Drawing on our conceptual model, museums and schools can begin to approach school-based

educators and their own staff as both teachers and learners, helping members of both communities come to see museums as potential sites for transformative learning and to take full advantage of the multiple types of learning museums can facilitate (Marcus, 2008). Professional learning communities, like the Collaboratory, can afford art museums and other local institutions, to rethink their work with teachers and schools in order to ensure that they can provide creative spaces for personal and professional growth—a need too rarely addressed by museums as well as teachers themselves. These opportunities for professional learning should be meaningful two-way exchanges, grounded in a co-expertise approach, where both teachers and museum educators can jointly reflect on their practices and learn together in support of a shared vision to perceive museums in new ways and to engage in new types of learning experiences—both within and beyond the cultural locations of schools and museums.

Reconceptualizing a shared vision of both classroom and museum learning as focused on complex ways of navigating these cultural spaces, as shown here, can lead to new relationships between schools and museums as well as improved learning experiences for students. As we expand and extend the museum experience in creative and empowering ways, we can partner in creating a new space where interchange, reflection, personal discovery, and professional learning can occur among learners across ages and cultural boundaries.

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