

August 2015

Enacting Place: a Comparative Case Study

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ENACTING PLACE: A COMPARATIVE CASE STUDY

by

Anna Grosch

A Thesis Submitted in

Partial Fulfillment of the

Requirements for the Degree of

Master of Science

in Art Education

at

The University of Wisconsin-Milwaukee

August 2015

ABSTRACT

ENACTING PLACE: A COMPARATIVE CASE STUDY

by

Anna Grosch

The University of Wisconsin Milwaukee, 2015

Under the Supervision of Dr. Rina Kundu

As a community-based art educator, I advocate for an arts-based educational environment that embraces postmodern tenets and encourages individuals to reflect on self and society in relation to the places in which they dwell and learn. This thesis is a dialogue on emplaced community-based art education. Issues of urban education, social justice, and critical pedagogy are considered in relation to participants' enactments of place within two distinct community-based educational settings. In order to investigate the connections between a culture of place, place-based education, and the community-based programs of each site, the role of art and artifacts was carefully considered in building a sense of place and placemaking within the comparison of each case study. Data was collected over the course of a year and later analyzed through the lens of narrative analysis-a focus on how people spoke to personal values and social beliefs associated with their enactment of place-based education.

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To
my love: Angel
and
my family: Rob, Diane and John

TABLE OF CONTENTS

Chapter	Page Number
1 The Problem	1
1.1 Introduction	1
1.1.1 My narrative on developing a teaching philosophy.	2
1.1.2 Arrival: my initial encounters with each setting.	6
1.1.3 New perspectives and questions.	10
1.2 Background to the Problem	11
1.2.1 Early understandings of place-based education.	11
1.2.2 Call for local, lived experience.	12
1.2.3 Towards an urban, social, critical pedagogy of place.	14
1.2.4 Situating my study within place-based educational discourses.	17
1.3 Statement of the Research Problem	21
1.4 Beyond the Research Problem: Why Study Place-Based Art Education within a Community Setting?	23
1.4.1 Purpose of the study.	23
1.4.2 Significance of the study.	23
2 Conceptual Framework	26
2.1 Perspectives on Place, Space and the Spatial Turn	26
2.2 The Concept of Place	30
2.2.1 Navigating within place.	32
2.2.2 Place in context.	34
2.2.3 The role of place in place-based education.	35
2.3 Strands of Place-Based Education	37
2.3.1 Philosophical and paradigmatic roots.	37
2.3.2 Critical place-based pedagogy.	42
2.3.3 Role of critical theory in my research.	49
2.3.4 Critical place-based pedagogy and social ecological issues.	51
2.3.5 Studies in place-based education.	53
2.4 Connecting Place-based Education to Art Education and Community-Based Programs	65
2.4.1 Sense of place and placemaking, and emplacement.	65
2.4.2 Connecting place-based practices to community-based programs.	67
2.4.3 The role of art and artifacts in building a sense of place within the community-based education.	69
2.4.4 Summary and conclusion.	71
3 A Methodology For Researching the Enactments of Place	76
3.1 Paradigmatic Assumptions	76
3.2 Design of the Study	79
3.3 Research Locations and Settings	83
3.4 Research Participants of the Lynden Sculpture Garden and Buildings-Landscapes-Cultures Field School	93
3.5 Role of the Researcher	95
3.6 Methods of Data Collection	96

3.6.1 Art-based research methods.	101
3.7 Methods of Data Analysis	108
3.7.1 Beginning with narrative analysis.	109
3.7.2 Narrative analysis and art education.	111
3.7.3 Narrative analysis and place.	113
3.7.4 Strands of narrative analysis.	113
3.7.5 Sample analysis.	115
3.7.6 Narrative analysis and case study.	122
3.7.7 Mapping of my narrative analysis	123
3.7.8 Limitations.	126
3.8 Validity	129
4 Narratives of Place Enactment from the Buildings-Landscapes-Cultures Field School	132
4.1 Introduction	132
4.2 Place Enactment as Fostering Possibility	133
4.3 Narratives from the Buildings-Landscapes-Cultures Field School	136
4.3.1 Milan's story: connecting past-present perspectives, encountering local knowledge, and third space theory as an enactment of place.	137
4.3.2 Tyler's story: emplaced reproductions of relations in domination and oppression.	159
4.3.3 Nicole's story: place as ever-changing and enacting place through alternative and contradictory belief systems.	170
4.3.4 My story: dwelling in uncertainty.	183
4.4 Conclusion and Considering Familiar Places as Strange, New Surroundings	192
5 Narratives of Place Enactment from the Lynden Sculpture Garden	196
5.1 Introduction	196
5.2 Emplaced Between Modernist and Contemporary Philosophies	201
5.3 Narratives from the Docents	207
5.3.1 Introduction and many voices	207
5.3.2 Margaret's story: complicities of place at the Lynden Sculpture Garden	208
5.3.3 The Lynden changes: considerations for introducing contemporary art.	209
5.3.4 Negotiating place-based learning on tour: curriculum as planned and lived.	216
5.4 My Story from the Lynden Sculpture Garden	227
5.4.1 First training sessions.	227
5.4.2 "Othering" of the docents.	230
5.4.3 Encountering differences and re-conceptualizing methods.	232
5.4.4 A new tour.	234
5.4.5 Transactional pedagogies and the third pedagogical site.	249
5.4.6 Docent and researcher as co-teachers: relationality, reflective practices and experiential learning.	252
5.5 Conclusions.	259
6 Implications	262

6.1 Comparative Findings: The Concept of Interplaced	262
6.2 Challenges	270
6.3 Limitations and Future Studies	274
6.4 Contributions to the Field	275
References	282
Appendices	
Appendix A. Interview Schedules for the Lynden Sculpture Garden	293
Appendix B. Interview Schedule for the Buildings-Landscapes-Cultures Field School	295
Appendix C. The Lynden Sculpture Garden Fieldnotes Record	298
Appendix D. The Buildings-Landscapes-Cultures Fieldnotes Record	299
Appendix E. The Buildings-Landscapes-Cultures Mapping Activity	300
Appendix F. The Lynden Sculpture Garden Mapping Activity Outline	301

LIST OF FIGURES

Figure 1:	Conceptual mapping of Emplaced Community-Based Art Education.	73
Figure 2:	Conceptual mapping of navigating through narrative analysis procedure for enactments of place.	124
Figure 3:	The first page of Milan's experiential mapping of Washington Park Neighborhood.	139
Figure 4:	The second page of Milan's experiential mapping of Washington Park.	140
Figure 5:	A close up of one of Milan's vignettes within the mapping.	143
Figure 6:	Milan (with fellow classmate) interviews Mr. Stanford.	152
Figure 7:	A vignette of Milan's experiential mapping that depicts Washington Park Partners in relation to significant places within the neighborhood.	158
Figure 8:	Tyler's experiential mapping.	164
Figure 9:	The convergence point depicted on Tyler's mapping.	165
Figure 10:	Depiction of hands holding a coffee mug on Tyler's experiential mapping.	166
Figure 11:	Nicole's experiential mapping.	174
Figure 12:	Students viewing modern collection of the Lynden Sculpture Garden and engaging in object-based tour (emphasis on viewing rather than participating relationally with the art).	202
Figure 13:	Margaret leads tours along <i>Garden Path</i> at the Lynden Sculpture Garden.	215
Figure 14:	Students sketch at the start of a place-based tour.	237
Figure 15:	Students engage with a conversational writing activity on place-based tour.	241
Figure 16:	Students and docent engage in conversation and interpretation of a contemporary sculpture and surrounding environment.	244
Figure 17:	Students walk through sunken garden ravine on place-based tour. They explore possible specimens to sketch as inspiration.	246

Figure 18: Students create found object mini installation on another place-based tour.	247
Figure 19: Examples of docent experiential mapping.	255
Figure 20: Further examples of docent experiential mapping.	256

ACKNOWLEDGEMENTS

First and foremost, I wish to thank my advisor, Dr. Rina Kundu for recognizing my potential to make a compelling contribution to the field of art education. Her mentorship, guidance and support throughout my research process has proven to be invaluable. I would also like to give thanks to my committee members, Dr Laura Trafí-Prats, Dr. Kim Cosier, and Dr. Arijit Sen, whose continual suggestions, feedback, and support helped me to reach further, think deeper, and act more critically.

I would like to thank the Lynden Sculpture Garden as an institution for supporting my graduate career through a three-year fellowship program. I am extremely grateful for the opportunities that I was offered as a researcher and an art educator at the Lynden. I have made many lasting professional and personal friendships.

I wish to thank the Buildings-Landscapes-Cultures Field School and School of Architecture for allowing me to be a part of their program. There was no better way to connect back with my alma mater, than through the strong, immersive learning experience that was the Field School.

I would like to thank the participants from the Lynden Sculpture Garden and the Buildings-Landscapes-Cultures Field School, namely the docents and university students, who offered up their voices and whose narratives became the corner stone for my thesis writing.

I would like to thank the University of Wisconsin-Milwaukee Photography Department for instruction when creating the photographic and video narratives.

I wish to thank the Advanced Opportunity Program for a year-long fellowship, that allowed me to more fully focus on my research without the worry for funding my studies.

Finally, I would like to thank my fellow graduate students in the art education department. It was a pleasure to share this journey with you and I wish you the best in your careers and in life.

Chapter 1. The Problem

1.1 Introduction

Enacting Place: A Comparative Case Study investigates the tenets of place-based learning in action and in relation to arts-based learning, research, and community. At the center of place-based learning is the concept of place as resource and as teacher. As people draw upon their encounters and memories, place becomes more than where we have been. It is where we are from, shaping who we are and who we will become. By teaching through art and artifact, place-based educators open the possibility for art, artifacts, and architecture to further foster meaningful relationships, narratives, and experiences within place. Including community-based organizations and institutions, this research study explores the potential of enactments of place as meaningful narratives that speak to extensions of local knowledge within community networks and in relation to art and artifact.

This comparative case study focuses on two distinct community-based educational settings. The first is the Lynden Sculpture Garden's docent led tours for general school audiences and the second is the University of Wisconsin-Milwaukee's Buildings-Landscapes-Cultures Field School. Both settings become urban sites to explore the ways in which people enact place through arts, artifacts, and architecture. Both sites are situated within urban, built environments, where rich and vibrant memories are connected to their collections of artifacts. The Lynden Sculpture Garden is a former private collection of art and sculptures situated within a landscape-designed natural environment (which includes a variety of non-indigenous plant and tree species. It is

now open to the public and is used as a starting point to discuss place in relation to arts-based learning. The Lynden Sculpture Garden is located in River Hills, a predominantly white, upper-class neighborhood of Milwaukee, situated on the edge of the urban parts of the city. The docent-led tours included in this study are primarily with urban children. The Field School explores the architecture and urban fabric of a neighborhood and provides a springboard for walking as a personal and collective creative journey into understanding place. The walking, as an artful process, is understood through the eyes of university students going into urban neighborhoods of Milwaukee. The two programs represent a spectrum on critical place-based learning where the Field School has an established program, and the Lynden is in its formative stages. Place is understood by connecting to the arts, exploring through the arts, and taking into consideration the positions of power that people come from in their day-to-day lives. A critical perspective will be used as a lens to understand hidden oppressions that may exist, sites of resistance within the research, and possibilities for transformative practice that allows participants to explore multiple, new, and diverse ways of living in the world (Finley, 2008). By analyzing the interconnected dynamics between art education and design curriculum, museum education strategies and community-based collaborations, ecological sensitivity and civic stewardship, a deeper understanding for how place is enacted within varying, local community settings will be revealed.

1.1.1 My narrative on developing a teaching philosophy.

People always ask, “what do you study” and “where do you teach”? Such simple questions often require complex answers. How do I explain the depth of my narrative as

student, teacher, and researcher? As a graduate student in an art education program that emphasizes community-based endeavors, I am interested and invested in the art programs that happen within informal learning settings. My research interests and this study on place-based education grew directly from my experiences prior to entering graduate school. In order to establish a personal context for my study it is essential to address a path of learning and teaching moments that forged my personal beliefs on place-based learning within community-based art education.

In recent years, my experiences have given me a unique opportunity to understand how art-making processes become meaningful when taken beyond a traditional classroom structure. In the summer of 2011, I traveled to a small village in Guatemala. I was a recently graduated architect looking for direction in life. I identified as an artist, perhaps, but never as a teacher. When discovering my interest in art and design, the community program director of the village asked that I teach art to interested children in the village. On the first day, I found myself sitting in the community center courtyard among a group of twenty-five students that ranged from age 4 to 24. The sun warmed a blank concrete wall of the community library behind us and that wall initiated our start. As we developed and created a mural for the wall, I became a co-teacher of art. I became a place-based art educator. I became a researcher of community narratives. I just did not know it. I feel those twenty-five children taught me more than I may have taught them. Our artistic explorations took place in the fields behind the library, underneath a thatched roof hut adjacent to the soccer field, and among the village square's cultural events. The children and I spoke to family members

and community members about their stories of the past and hopes for the future. That summer commemorated a milestone for the people of San Jose. Each family received a deed to their land, after twenty years of living there and calling the place 'home'. Our mural became a visual commemoration of the events surrounding the reception of these deeds. Our mural was rooted in ideas of identity, ownership, and empowerment. This experience, with the place and people of San Jose, was a turning point in my life. I returned with a renewed sense of direction and drive. I realized that culture is comprised of communities-their people, their stories, and their relationship to place. Stories, at least in this case, were partly told through art. Here, art and culture were so closely bound that I began to see the critical importance community-based art programs could have in enriching the lives of the people who belong to a community. I knew that community-based art curriculums were an essential and promising resource to compliment traditional classroom curriculums.

As I entered graduate school, my experience with community-based art education was extremely limited. I graduated with a degree in architectural studies. From the onset of my graduate career, I was interested in how I might integrate my interest in the built environment with a desire to foster my abilities to teach inquiry through art and artifacts. I was given an opportunity to work as a graduate researcher and art educator at a local art institution, the Lynden Sculpture Garden. My current position as graduate researcher and educator with the Lynden Sculpture Garden includes reformulating the curriculum of school tour and fieldtrip programs, along with reimaging family programs, using my research of the tenets of place-based theory and

learning. I worked with docents of the sculpture garden to implement these programs. Therefore, most of my teaching moments occur with the docents, as I am a teacher to this group of volunteers who have been recruited from a second institution that partners with the Lynden. The docent practices of the sculpture garden are rooted in object-based tours and modernist approaches. I will further develop the characteristics of the object-based and modernist approaches at the Lynden in a later chapter. My own development as a teacher, however, is derived from my time in higher education and my introduction to postmodern discourses. Therefore, my values and educational approaches are constantly in negotiation with those that I work alongside. Such negotiations have proven to present challenges, as I discover ways to align my own values and beliefs within the everyday practices of the sculpture garden and its docents.

My teaching unfolds from theories and practices of place-based art education where learning takes students out of the classroom and into local community, culture, and the natural and built environments. The place-based art making may propel learners to a set of interconnected relations between self and place, experience and environment, and critical consciousness and community. As a result of my graduate education, I understand art education as including and emphasizing contemporary issues and individual learner experiences. Each student may transform from a learner into a teacher, and back to a learner again and again, as part of the quest for knowledge. There is not one path to discovery; rather, the source of learning should come from an individualized, constructed, playful, reflexive, analytical and investigative progression. This is where meaning derives from, when learners are given an

opportunity to develop a more acute and sensitive focus on the way in which their world is constructed, and how they fit into the multifaceted puzzle. The exploring of art and enactment of place has the potential to act as catalyst to larger life-centered understandings.

I saw some of these philosophies reflected in a program at the university. In my first year of studies, I was introduced to a Summer Field School through the School of Architecture and Urban Planning, the Buildings-Landscapes-Cultures Field School. The learning that happened in the neighborhoods of Milwaukee intrigued me. At the end of my first year, I attended a portion of the field school. I was convinced but at first struggled with how to incorporate a study of the field school with a study of my research at the Lynden Sculpture Garden. The following section compares my experiences with each setting.

1.1.2 Arrival: My initial encounters with each setting.

I drive along Brown Deer Road, heading east, on the north end of the city of Milwaukee. Either side of the major Milwaukee road is scattered with big box retail, fast food chains, strip malls and seas of paved parking lot. I continue to drive, passing over the Milwaukee River. I am now, unceremoniously, in the River Hills neighborhood. However, the sites on either side of me begin to noticeably change. There are trees, farm fields, and lawns as far as the eye can see, with the occasional church and school peaking through the greenery. A gray fence lining the south side of the road creeps up on me. It is weathered from time, but beckons my curiosity, as it is just high enough to keep mostly hidden what lies on the other side of it. There is a small break in the fence, where

the wrought iron gates have been drawn open. I turn into the drive, past the fence, and gates; two barns rise up to greet me from either side, protecting what is past them. I turn down my radio, lean forward towards the windshield, and cautiously continue to drive through the threshold. Am I here? Yes, from beyond the building emerges an oasis, a garden of tranquility, and a paradise of art. The city disappears behind me and the Lynden Sculpture Garden is revealed.

To the right there is a stone path that leads up to a porch and once-farmhouse, now-converted entrance and the main building on the property. It houses a lobby, gallery, sunroom, studio, and offices. On the porch a group of six docents are gathered, informally chattering amongst themselves. They catch up on personal stories, admire the ways in which the garden has changed since they were last here, and review who will be visiting the garden today. Anticipation hangs heavy in the air.

A yellow school bus squeezes through the threshold of the driveway and halts at the end of the pathway leading up to the porch. An endless stream of third graders comes bouncing off the bus, alive with excitement. The students naturally gravitate into predetermined clusters of a dozen or so. The teacher and chaperones emerge from the bus and each walk with purpose to corral and watch over their designated group of children. Simultaneously, the docents stand a little taller. They put on their smiles and each decides which group they will be leading. This sequence of events takes place in a matter of minutes. It all seems carefully orchestrated, yet completely chaotic at the same time.

The groups disperse and set out on their respective tours to discover the garden. Most of the docents begin with a story revealing the history of the property, family, and garden. Then, they move on to the touring of the sculptures. Each docent has his or her path that they find comfortable. Their path consists of “pockets” of activities or moments of excitement. Some of the activities are intentionally offered by the docent—such as viewing a specific sculpture. Some of the activities bud from the interests of the students, such as smelling the flowers or searching for frogs in the pond. Along the tour there is a forging of wonderment, there is change in direction, there is interruption, there is persistent marching, there is skepticism, there is calm curiosity, and there is vibrant wandering. It is a staccato pace of activity that winds its way through the place. This was one of my first perceptions of the docent-led school tours at the Lynden Sculpture Garden.

Somewhere else in the city, a mixed group of community members: approximately a dozen University of Wisconsin-Milwaukee undergraduate and graduate students, professors, scholars and professionals are gathered. They are here because they want to learn and they want to share their knowledge with each other. Each of them has a desire for exploring this neighborhood along the North Avenue corridor in Milwaukee. The exploration is a part of a six week long field school course in architecture, design, historic preservation, oral history research, culture studies, ecological conservation, and civic stewardship. In the summer of 2014, I first attended the Buildings-Landscapes-Cultures Field School as it pictured Milwaukee through the lens of the Washington Park neighborhood, which lies at the heart of urban Milwaukee. It is a

diverse neighborhood that dates back to the early 1900's and has seen many transitions and changes over the decades. In recent years, the neighborhood has successfully been transitioning from one of decline to a neighborhood of cohesion.

I drive up to the house at 1741 and glance down to double check the address I have scribbled on a scratch piece of paper. It is a cream-colored, two-story duplex that stands sturdy, but looks weary from time. A bent and warped wire fence surrounds the property. Two gates line the sidewalk, and two paths lead up to a large porch that spans the entire front façade of the house. Two sets of stairs march up to meet the porch on either side and one, white front door aligns with each set of stairs. The 1741 entrance to the duplex is a mirror image of its second half, 1743. All is quiet. I am nervous and excited as I anticipate what I may encounter today. I do not know where to go on the property or who to expect. As I gather my bag and take a step out of the car, one of the front doors opens and a handful of people walk onto the front porch. Yes, this is the place.

A few sit down on the steps, making themselves comfortable, and take out their lunches to begin eating. Another group gathers and leans on the porch railing, while they discuss the measurements that they have taken of the house and reflect on actions they will need to take in order to further research the history of the house. I asked for the professor. One of the students says that he is inside with Jeff and some more students. They should be up in the attic. I remember Jeff from last year; he is one of the presenters that the professor asks to join the field school. Certain professors, national scholars, community scholars, and professionals are organized to present and interact with the

students in a particular sequence. Presenters bring their content expertise and their chosen method of interacting with the students to the Field School. Jeff is an Architectural historian from Williamsburg. I walked in to meet them.

On sunny days, the students will visit a resident's home and spend the morning recording measured drawings of the neighborhood residence, and on other days, they are walking, in the pouring rain, down the commercial streets of the same neighborhood, while interpreting the built fabric of the city. The students conduct interviews with the residents of the neighborhood and share their research with more neighborhood community members, faculty, and scholars involved with the field school. All of these activities and more create the points for data collection in the students' research. The philosophy of the field school is to work along side the residents and community members while collecting data and engage with them as collaborative partners in order to create a better place to live and work, and a better world (What is Do School?, 2014). The school searches for multidisciplinary opportunities that may teach and foster learning with community members, residents, students, faculty, and scholars alike. All participants are engaged with the place through contemporary practices of caring, connecting, culture, and conscience. The practice of storytelling about these places becomes an exercise in ethical consideration, social consciousness, and political action.

1.1.3 New perspectives and questions.

My initial interactions with both settings gave me a new understanding on integrating formal and informal versions of institutional learning with local knowledge

and perspective. I considered my own values and beliefs towards pedagogical approaches of integrating local knowledge within the settings. I had questions that began to arise when considering the implications of taking arts-based learning beyond a traditional classroom or museum structure into the places and environments we inhabit. For example, at the center of the Lynden's art education programming, there is an emphasis in the relationship between object and audience. However, what happens when environment and experience of place are taken into consideration? Is such an approach viable for deepening the relationship between the goals of the institution and outcomes for the learner? How may such an approach affect and be affected by the Lynden's volunteer educational staff and myself? Do my philosophies create opportunities for deeper learning moments among docents and students? Do the docents' philosophies create opportunities for deeper learning moments among students? How may the two sets of philosophies, with an understanding of their variation and differences among participants, work together? In the case of the Buildings-Landscapes-Cultures field school, why does it experience and research the local? Why care for the local? Who answers these types of questions and what are the priorities? What may be conserved, transformed, restored, or created when researching place? I believe the answers to such questions may create a possibility for a more meaningful, engaging, and enriched learning environment and I wanted to know how place-based learning could facilitate such practices.

1.2 Background to the Problem

1.2.1 Early understandings of place-based education.

My investigation into place-based education began with the work of Gradle, Graham, and Sobel in my first semester of graduate school (Gradle 2007, Graham 2007, & Sobel 1996). I came to understand place-based pedagogy in relation to the perceptible, reciprocal relationship between art, audience, and the natural environment at the Lynden Sculpture Garden. How is the art situated within a garden as place? Does the relationship between sculpture and garden give way to a greater sense of personal or social experience within place? What does the art reveal about the reverence of nature and in relation to the urban? I also understood place-based learning as an avenue to gain a greater appreciation for why a place is distinct, and what adds worth to that place. I came to realize place-based education as a set of diverse learning processes, with a philosophical outlook, that offer an opportunity for students to unveil the unique idiosyncrasies and details of place in relation to self and social perspective. I questioned the way learners may investigate layers of experience, location, perception, personal reaction, and collective phenomena to grapple with how place becomes an intertwined component within social structures. These ideas were my springboard, and I began to research how I may question and impact the field of place-based theory and pedagogy with my own research and implementations.

1.2.2 Call for local, lived experience.

The term 'place-based' emerged within the 1990's as scholarship that emphasized learning through lived experience; the exploration of local cultural studies and local nature studies; and real-world problem solving in local communities. Place-based educational philosophies came out of a belief that students find themselves in the midst

of a contemporary lifestyle where “community is often fractured, the natural world is taken for granted, and children sometimes feel more connected to the television characters than to their own families. The natural world is depicted as an object of consumption where places are owned, used up, and discarded” (Graham, 2007, p.12). Proponents feel that students are encouraged to only acquire knowledge second-hand from reading texts, viewing videos, or listening to lectures that are written from a standardized perspective without a localized emphasis and lack a sense of place or feeling of belonging because they are effected by an increasingly turbulent and mobile society (Gradle, 2007). Furthermore according to some scholars, in reaction to preparing youth for the competitive nature of the global marketplace, there is a tendency in contemporary education to marginalize the local in favor of large-scale, global economics that are indifferent to situated ecological concerns (Graham, 2007). Students’ acts of becoming or knowing are directed towards capital interests and away from their personal lived experiences and social circumstances (Smith, 2002). Youth and adolescents are often detached from the local worlds just outside their classrooms. And in doing so, they are effectively removed from the vitality and richness of the physical and social aspects of community offerings (Lewicki, 2010).

In response to such concerns, place-based theory and practice emerged to challenge the status quo of these current systems. Place-based education aims to,

Counter the restless separation of people from the land and their communities by grounding learning in local phenomena and experiences. The learning attempts to break down the isolation of school from social and natural communities and emphasizes the

social and environmental responsibilities of students (Graham, 2007, p. 13).

Place-based educators believe that a prosperous and reciprocal relationship with the local community requires that the community's environment becomes a source of knowledge for its members and that they are also given opportunities to contribute positively to their own community. Place-based education thus adopts local environments as the context for a significant share of students' educational experiences (Smith, 2002). "Places" are enlisted that can be investigated and explored for the purpose of converting the learner from a passive vessel into an active and engaged participant within the learning environment and greater society. Under the place-based education, knowledge is situated within the context of the learner's relationship to local communities and interactions with local phenomenon as an opportunity to develop respectful, sustainable, and meaningful learning experiences and actions.

Place-based education has traditionally been aligned with an emphasis in rural and ecological contexts. However, in "The Best of Both Worlds: A Critical Pedagogy of Place", David Gruenewald introduces the idea that situated context and social transformation can be applied to urban cultural studies with great possibility. Gruenewald (2003) affirms that place-based pedagogies are needed so that the education of citizens might have some direct bearing on the well being of the social and ecological places that people actually inhabit. The proposal in its entirety aims to further extend the discourse centered on place-based education into a critical examination of the urban and built, of social spaces and environments.

1.2.3 Towards an urban, social, critical pedagogy of place.

As discussed, much of the early writing on place-based pedagogy began with a desire to deepen the level of connectedness to the local and especially the rural or the natural. It finds its emphasis in “ecoliteracy and the natural environment, but ‘place’ means much more—and much more unstably — than the natural environment alone. Each place has a history, often a contested history, of the people who inhabited it in past times and present contexts. Each place has an aesthetics, offers a sensory environment of sound, movement and image that is open to multiple interpretations” (Ruitenber, 2005, p. 215). How may studies into such notions of place avoid becoming overly romanticized and nostalgic towards ecology, natural, and rural landscapes? Instead of reinforcing dichotomies such as ecology and sociology, nature and culture, urban and rural, a postmodern pedagogy of place may emphasize the convergence and seek to break a divide between dichotomies. As Claudia Ruitenber writes, “Each (inhabited) place has a spatial configuration through which power and other socio-politico-cultural mechanisms are at play” (Ruitenber, 2005, p. 215). Place-based learning may also support learners in being able to identify in their own local community, its social structures including injustices, cultural marginalization, social privilege (Malott, 2011, p. 426).

In the late 1990’s and early 2000’s scholars such as David Gruenewald, Stephen Nathan Haymes, and C.A. Bowers investigated the relationship between the ecological emphasis of place-based learning and socio-cultural oppressions, issues, and challenges. David Greenwood called for a critical pedagogy of place in which he blends the sociological focus of critical pedagogy with the ecological tenets of place-based

pedagogy to develop a pedagogy of transformation and conservation where we “identify, recover, and create material spaces and places that teach us how to live well in our total environments (reinhabitation); and change ways of thinking that injure and exploit other people and places (decolonization)” (Gruenewald, 2003, p. 9). In *Race, Culture, and the City: A Pedagogy for Black Urban Struggle* Stephen Nathan Haymes (1995) explores a “pedagogy of place” for the “inner city”, a study into place-based pedagogy as it relates to urban contexts and relationships of power and racial domination/oppression that ecological place-based education often avoids. Finally, C.A. Bowers advocates for “eco-justice” to understand the relationships between ecological and cultural systems (specifically, between the domination of nature and the domination of oppressed groups), to address environmental racism, to revitalize the non-commodified traditions of different racial and ethnic communities, and to re-conceive and re-adapt our lifestyles in ways that will not jeopardize the environment for future generations (2002). Each of these writings are linked by a notion that individuals come to know by becoming aware of the people, phenomena, and socio-power dynamics that surround them in spatial relation to their local and natural environments. A critical pedagogy of place encourages students to attend to the conflicting interpretations of their places, recognizes the multiple meanings places have for themselves and others, and understands who benefits and who loses from the different modes of emplacement (Edelglass, 2009). The above-mentioned writings embrace postmodern ideas of multiplicity and difference; however, they are also bound to notions of specificity. On the other hand, place-based education may also be expanded

to recognize the temporal and the situational. Ideally, a place-based curriculum may create room for the learner to inquire about his- or herself and society through a close examination of place and how it is situated through geographical, cultural, and structural markers, the ways in which he/she, others, and society look at place, and how these enactments may be translated into implications for a mobile, messy everyday life that we find ourselves in.

1.2.4 Situating my study within place-based educational discourses.

While place-based education has many applications for interacting with surrounding local environments, including socio-cultural and ecological, my research emphasizes a critical, interdisciplinary approach that offers connections to community-based movements with concepts of temporal embodiment and situationality as modes to critically understand meaning derived from an enactment of place. Central concepts to place-based education, such as experience, locality, and community are essential in order to arrive at a conception of place-based education that moves beyond the nostalgic desire for specific, stable rootedness into a realm of what Raill Jayanandhan (2009) notes as “an element of meta-analysis: learning how to learn how to be in a place” (p. 7). Such learning may include strategies for exploring new places, approaching familiar places in new ways, and fostering opportunities to understand how one learns about a place. In this new conception of place-based education, “the lived experience of a local environment and community is a starting point for inquiry into the instability of meaning attributed to an always already mediated experience of the local” (Ruitenber, 2005, p. 213). People are in, around, through, with place in many times, under different

circumstances, and for various experiences. Experience of place is not a direct, unmediated occurrence, but it is ever changing and continuously evolving. In a postmodern world, people are not only coming and going from one place to another, but they are also carrying traces of places that they have been before with them. All people bear the marks of the places where they have dwelled, no matter how long or short a time they have been there. Locality can be understood in “a permanent dynamic relationship with globality, where what one may call the local, is a collection of traces of actions initiated elsewhere beyond the local” (Ruitenberg, 2005, p. 215-216). To embrace the places that we call home, familiar or every-day, is to connect to, or activate in some ways, a life-long mapping of places that we have dwelled which reach beyond our local, everyday encounters. This section makes mention of my own ideas and personal values as they relate to place-based education. In Chapter 2, I will further develop the theory and authors I borrowed from that connect to my personal values.

I advocate for an arts-based educational environment that holds onto postmodern place-based tenets, encouraging individuals to reflect on self and society in relation to the places in which they dwell and the network of places that have come before, in order to negotiate personal and cultural meaning. Arts-based methods in the place-based educational paradigm offer opportunities for teachers and learners to co-construct moments of making and exploring place through the arts. Both settings draw upon the art and artifacts to activate process of quality knowledge construction and meaningful life experiences. At the Lynden Sculpture Garden, arts-based methods for the students take the form of artful looking and talking routines, observational drawing

processes and collaborative installation work. At the Field School, arts-based methods of artful walking and experimental experience mapping were invoked. Within such arts-based methods, one may draw upon art, artifacts, and architecture as modes to learn through the arts and within place. Susan Finley reveals that arts-based methods in research creates an open text in which meanings emerge within the sociology of space and are connected within the reciprocal relationships that exist between people and the political, dynamic qualities of place (Finley, 2011). Arts-based methods become an avenue to orientate oneself within place, to see and hear each other's viewpoints, culturally and socially situate one's work and draw upon skills of imagination, perception and interpretation to justly represent people and place (Finley, 2011). In the context of my study, arts-based methods are artistic means used by participants and myself as researcher of the Field School and Lynden Sculpture Garden to prompt inquiry and represent findings.

As an art educator in the post-modern era, I strive to create a type of arts-based alignment within the learning environment, one where individuals are given an opportunity to explore and investigate notions of self, place, and society. This three-prong approach may be woven together within community-based settings in order to understand and discuss place through arts-based practices in a way that leads to affirmations and challenges about self, place, and society. I value my ability to provide opportunities for reflection, and critical evaluations on the self and the way in which we interact with place as an ever-changing landscape and concept. These values shaped my programming of the Lynden Sculpture Garden.

I am drawn to programs and curricula that reflect values similar to my own, for further guidance, understanding, and inspiration. The Buildings-Landscapes-Cultures Field School is such program that promotes the benefits of seeing place through others peoples' perspectives, the importance of dialogue around cultural identity in relation to place, the value of questioning taken for granted assumptions of people and place, and the benefits of understanding place, one another, and society on a deeper level. It seems natural to include the negotiation of my own values in relation to the place-enactments of Lynden Sculpture Garden and those of the Buildings-Landscapes-Cultures Field School as an influential element in my research endeavor. I believe it important to evaluate my own values on place-based learning, place-enactment, and arts-based placemaking in relation to those of the settings.

The objectives of the study are to reveal the perceptions of the docents (at the Lynden) and the university students (of the field school) as they relate to the elementary or secondary students and the neighborhood community members, respectively. For the docents and UWM students, coming to know and understand the children and community within the framework of place-based, community-institution partnerships means participating in a forum where people are invited to negotiate their own understandings of themselves and their surroundings. They are also required to imagine how fellow children and community members think and feel towards the same places and experiences. The study draws upon critical theory as a lens through which to understand the ways in which experiences of place are influenced and enabled by power relations within the site. The hope is that this type of inquiry will foster new ways

of looking and talking about the local social networks, spaces, and communities. A new perspective on place-based art education that situates itself within community-based settings, such as non-profit organizations, museums, field schools, and sculpture gardens, may build new bridges between schools, museums, and community.

1.3 Statement of the Research Problem

Place-based learning has the potential to become relevant to the individual acting in today's society, where critically understanding place through arts-based methods can help them move through their individual and social lives in the new ways. Therefore, I firmly advocate for a place-based education that moves towards an arts-based placemaking. Using arts-based methods as a lens in which to implement place-based education and experiences in a community environment, could provide individuals with an opportunity to become more aware of the ways in which they perceive, reflect, challenge, and negotiate place and its relationship to social and cultural structures, understandings, occurrences. A place-based curricular focus can also benefit from the integration of aesthetic practices from design fields such as urban planning, architecture, and landscape architecture. Aesthetic practices refers to the incorporation of the arts-based methods mentioned above into curriculum in order to heighten student awareness, learn something new, introduced something in a way that it has never been looked at before, or foster a deeper relationship between learner and environment. Wherein, the acts of coming to know a built environment draw upon arts-based methods such as walking and mapping to become an arts-based research process. By comparing the place-based pedagogical practices and learning that occurs at the arts-

based Lynden Sculpture Garden and the design-based Buildings-Landscapes-Cultures Field School, I may offer insights into the demarcated points of difference, intersection and convergence that frame the enactment of place at each setting.

The research aims to reveal the ways in which learning from place is cultivated through the coming together of place-based pedagogies, with quality arts education and community-based participatory experiences. This process of inquiry involves the description and interpretation of the cultural and social practices that pertain to conventions of place enactment by members of the two locations. As a result, the overarching question that informs my research is as follows:

How do two distinct community-based educational settings enact place-based learning?

Further investigations that are raised by this research problem include:

1. What types of place-based knowledge is constructed at each site and for what reasons? Who creates the knowledge and how does their position of power impact the construction of place?
2. How does arts-based placemaking come into being from the knowledge created at the two sites?
3. Why does arts-based placemaking become important and meaningful within the specific sites?
4. What impact may the critical place-based learning of the two sites have on greater social issues of the local communities?

5. How may place-based pedagogical practices propel quality learning experiences?

1.4 Beyond the Research Problem: Why Study Place-Based Art Education within a Community Setting?

1.4.1 Purpose of the study.

The purpose of this research is to investigate the means by which two distinct community-based educational settings enact place-based learning. This research was achieved by analyzing the interconnected dynamics at play when implementing and sustaining place-based educational programs that address art education curriculum, museum education strategies, and community-based actions. By comparing the enactment of place-based learning at multiple sites, a deeper understanding for the range of how and why place-based learning is fostered within varying local settings and communities was revealed. Certain pedagogical practices were identified as key in creating highly relevant, meaningful, and integrated learning opportunities, while simultaneously bridging the gap between schools, museums, and community.

The research was done to investigate the role that community and institution partnerships engaged in place-based practices play in fostering empowered, educational experiences that can reach back into the community and shape participants. The study will look at this discursive space where knowledge is negotiated and enacted through practices that engage with ideas about place.

1.4.2 Significance of the study.

Mark Graham (2007) reveals, “critical place-based pedagogy can cultivate a sense of wonder toward the places we inhabit, an awareness of the cultural and ideological forces that threaten them, and the motivation to take action” (p. 388). Fostering a sense of wonder instills the post-modern quality arts curriculum principle of “attentive living” (Gude, 2007, p.) within learners. Attentive living encourages individuals to explore the places that they inhabit, understand the places on a deeper level, and translate these experiences into skills for living in a contemporary society. Olivia Gude’s (2007) post-modern principle of attentive living in the participants’ everyday lives would be an outcome of this research would emphasize. Gude explains attuning students to vitally experiencing everyday life should be one of the goals of any quality arts education. A most crucial attribute of quality arts curriculum is that it changes with the culture of the time. Therefore, within attentive living, students will learn to notice, comprehend, and shape the world around them (2007). Her curriculum is as the core of this place-based study that will strive to see attentive living as a product of the research process. Attentive living, as it applies to place-based pedagogy, encourages learners to engage in a healthy relationship between them, the surrounding world, and further extend this philosophy to the built environment, social spaces, and creative endeavors.

Knowledge gained from the research at both sites can begin to translate into new pedagogical practice within the field of place-based art education. By comparing the enactment of place-based learning at multiple sites on either ends of a place-based continuum spectrum, a deeper understanding for the range of how and why place-

based learning is fostered within varying local settings and communities emerged. A comparison of such scope has not yet been presented to the field on a scholarly level. By considering, extending, and pushing the envelope of the place-based paradigm, new considerations for pedagogical practice that change the culture of the learning environment were learned. These considerations could add to the wealth and breadth of information available for schools and teachers or museums looking to implement place-based learning approaches and also to the genealogy of place-based theory.

Chapter 2. Conceptual Framework

In this chapter, I begin with a discussion on the relationship between space and place. I present a brief exploration into this relationship as a way to orientate my writing and research, to my background in architecture and my entrance-as now an art educator- into the research settings of the built environment and the project's focus of place enactments on a human scale in this study. The chapter goes on to consider the definition of place and the role of place in relation to place-based education. For the purpose of glancing to where there field of place-based education has derived, where it is going, and how my study fits into this continuum and may fill available gaps, I review a series of studies in place-based education and what my study may offer in addition to the exemplars presented. I choose to focus on specific opportunities within place-based education to include critical theory and pedagogy, consider urban environments, further integration of art education and the role of art in place-based education, along with a specialized focus on community-based settings and programs. I end the chapter by situating myself within emplaced community-based art education.

2.1 Perspectives on Place, Space and the Spatial Turn

In *Of Other Spaces*, Michael Foucault (1986) asserts, "Our epoch is one in which space takes for us the form of relations among sites. In any case I believe that the anxiety of our era has to do fundamentally with space" (p. 23). The questions and understandings associated with the concept of space were central to Foucault's thinking on the present, including relations of power. Likewise, Foucault's analysis is echoed in contemporary explorations of the body, the local, the regional, and the global, and

prominent discussions of space and place across the humanities and social sciences as a result of the “spatial turn” (Edelglass, 2009 p. 1). In the 1970s and 1980s, there was a re-envigoration around the discourse on space. Where it once was not, space was now studied in relation to power relations and dynamics. To understand space meant drawing upon the perspectives of many different disciplines. Recent shifts in epistemological boundaries by which we understand culture and history put space and place at the center of their analysis (Sen & Silverman, 2014). For example, Edward Soja (1996), an urban planning scholar from UCLA, has written extensively about the spatial turn and post-structuralism in geography. In Soja’s (1996) theory of Third Space, “everything comes together...subjectivity and objectivity, the abstract and the concrete, the real and the imagined, the knowable and the unimaginable, the repetitive and the differential, structure and agency, mind and body, consciousness and the unconscious, the disciplined and the trans-disciplinary, everyday life and unending history” (p. 57). The presence, influence, and attention to space offer new ways of looking at the world. Learning of the relationship between different and overlapping spaces allows one’s own understanding of spatial awareness and knowing which spaces you inhabit at any given circumstance. Such awareness of multiplicity, simultaneity, and spatial dimensions associated with the characteristics of space is a form of spatial understanding. There is a multi-layered complexity entwined within spatial understandings that weave together the local and unique characteristics of space along with its irregularities and also broader implications. Spaces are not only defined by surface appearances and materialistic qualities, there are the formative layers that build upon one another and

eventually tie together vividly, spatial organizations of human society including its movement-networks-nodes-hierarchies-surfaces (Warf, 2008). Thus, an understanding of place in conceptual relation to the notion of space is at the heart of inquiries that arise from the spatial turn and include educational theory and practice such as those found in place-based education.

Space and place are two conceptual expressions that are often mistakenly interchanged. Though the concepts of space and place were historically understood as quite distinct and were used strategically for specific purposes in theorizing on education and pedagogy, post-modern critics began to question the binary relationship between space and place (Tuan, 1977). Space is a structure in which physical and intangible processes flow through. Often, it is an abstract concept representing the areas of engagement, movement, and dialogue in relation to one another (Massey, 1994). It's value and meaning, in relation to social connections of being human, lies in its ability to frame the creation of rich experience. Where space was abstract, must place be physical and concrete? Where space was processual, must place be static and tangible? Where space is experiential and subjective, must place be objective?

Henri Lefebvre, a critic of the speculations between geography and sociology, critically developed such fields of study further by, rejecting a binary relationship between space and place to understand that geographical space, landscape and property are cultural and thereby have a history of change (Lefebvre, 1991). He examined the "perceived space" of everyday, social life in relation to the "conceived space" theories of cartographers and urban planners, surmounting that a person who is

wholly human also dwells in a 'lived space' of the imagination, a space that has been kept alive and accessible by the arts and literature. This “lived space” acts as a “third” space and has the power to transcend and possibly reshape the balance of perceived space and conceived space (Lefebvre, 1991). Lefebvre, along with Soja and Foucault, challenged taken-for-granted understandings of space and place as somehow separate, and instead focused on the in-betweens of the two; where intangible and concrete collide, where experiential meets materiality, and where abstract, social constructions come together with very real situations. It is the readings of such philosophers that influence my own understandings and definitions of place and the enactment of place as a study of the in-between, where the material world and lived moments come together to reveal the social constructions of place.

The ways in which places are established, in relation to our world, are born from the imaginings of spaces. The concept of space is fluid and mobile, even malleable. The concept of space may be formulated with regard to social relations, structures and issues. Bearing to mind the social connections to space, is where one may begin to understand how people’s personal frame of frame may propel them to conceive spaces of the world distinctly from one another or, on-the-other-hand, together, shared, or in a new light. Place may refer to a physical location, but its existence can also be either real and/or imagined and its meaning is continually made, unmade, remade through reinterpretation (Sen & Silverman, 2014). Place is charged with meaning and refers to how people are aware of or attracted to a certain piece of space. Place can be “a humanized space” (Tuan, 1977) that is authentically, emotionally and personally

significant. Doreen Massey (1994) asserts that places are ephemeral networks of social relations, which have over time been constructed, laid down, interacted with one another, decayed, and renewed. Places are interconnected with other places that are created, changed, or have disappeared. The various definitions of space and place reveal that the two concepts are intricately entangled with one another. I began this chapter of the research, with a look into the space-place relationship, as a way to contextualize my understandings of place as an architect and art educator, but to also conceptualize the idea of place from a human scale, as this study is. In the following sections, I focus on the complex, multiple, conceptual understandings of place.

2.2 The Concept of Place

The discourses surrounding the concept of place are central to understanding the place-based educational paradigm, enactments of place and the emplacement of people. I expand upon the concept of emplacement further in this chapter and the chapters on findings. My thesis is an affirmation that capturing narratives of place may extend methods in art education and community-based education. If the stories that people tell of places are truly imperative to enactments and emplacement, then it is essential to investigate the array of implications and directions that the concept of place may gesture towards. Place not only incorporates physical notions such as landscapes and environments, but also notions of identity and history, narratives and memories, along with senses of attachment. Lawrence Buell (2009) contends that “the concept of place gestures in at least three directions at once: toward environmental materiality, toward social perception or construction, and toward individual affect or bond” (p. 63).

To encounter the materiality of place, can be a natural entry point for engagement with the tangible objects, layout, separation, and conversation between its spaces. The materiality of environments encompasses the inter-relatedness of built structures and systems, natural landscapes, and the ecological fabric of such physical environments. These are learned through sensory awareness. Both formal and informal educational communities, are conditioned by that which surrounds them, including architecture, artifacts, art and the natural environment (Edelglass, 2009). As Buell reminded us, the materiality of place is just one avenue to understanding place and must be done so in relation to the social perceptions of place.

The social constructions of place draws upon experience of place as constantly changing in relation to societies and cultures perceptions. Thus, places are collections of stories, situations, histories, and articulations and they are also contingent upon the comings and goings of those that dwell collectively within the place. Learning about and caring for place encompasses social forms of cooperation and interdependence (Blandy, D., Congdon, K. G., & Krug, D. H. 1998). As we navigate through our encounters with place, we do so as social beings, but also on a level of personal, deep thinking and experiencing.

Individual or collective bonds towards place include the perceptions of everyday and lived sensorial experiences. A layered understanding of place means to encounter both the physical and intangible; but it is also sensational and situated (Lippard, 1997). This means that places are highly contextualized and not static. Place along with layered understandings of place are mobile and dynamic, in the sense that they are connected

to certain meanings, memories, or interpretations of shared, unveiled stories, as well as those that are silenced.

2.2.1 Navigating within place.

Places generate in between spaces of exploration. Place, as ephemeral and transitional, is traced by the rhythm and speed at which people move through its spaces and engage with it through a number of experiences, sensations, discourses, and memories. The act of drifting resonates with Elizabeth Ellsworth's call to give emphasis to the non-cognitive, non-representational processes of movement, sensation, intensity, rhythm, passage, and self-augmenting change. Drifting is the gathering of excess sensations, ones that resist representation and do not command a process of meaning to be felt and acknowledged. The processes are necessary to call attention to our sensations of time and of space as we are put in the motion along the experimental path of place, traversed through a building, landscape, or sculpture (Ellsworth, 2005). Navigating, within a place and its subsequent spaces, relies upon a high level of intuition. Ellsworth (2005) goes on to reveal that when a person steps inside of a place, he or she finds an unfinished environment that invites transitional, temporary, never-ending completions. Such an environment holds us not as a container would, not as a passive receptacle of what we already are, but rather, it holds us in passage and accompanies us from one place to another.

Knowledge is produced in relationship to the situated process of negotiating new understandings and meanings in and between place (Pink, 2009). As Ellsworth (2005) argues, learning place occurs in diverse sites and through different modalities, in ways

that we may not consider pedagogical, for lack of a broader understanding of what pedagogy is. Within informal sites, learning often takes on a subtle, embodied mode, moving away from the cognitive rigor commonly associated with education and toward notions that affect aesthetics and the presence of being.

On one hand, to embody something is to express, personify, and give concrete and perceptible form to a concept that may exist only as an abstraction. This act of making an abstract idea corporeal and incarnate occurs when we read place as a material product of human imagination and experience. Place, however, is not a neutral site into which human beings enter; our current experiences as well as memories of past events frame how we understand and reproduce it.

(Sen & Silverman, 2014, p. 10)

Therefore, people can come to know place through entanglements with the body, through the senses and the mind. It is an embodiment of place. Emphasizing embodiment allows us to identify and underscore the important element of human agency in both the individual constructions as well as the social productions of place.

Place is “temporal and spatial, personal and political. A layered location complete with human histories and memories, place has width as well as depth, it is about connections, what surrounds it, what formed it, what happened there, and what will happen there” (Lippard, 1997, p. 7). Place may also be constructed from conflictual, hybridities of interaction. Hybridity recognizes that cultural identity formation is a fusion where one negotiates and explores the in-between spaces of identity. There are a number of sources from which the specificity and uniqueness of place originates, is

internalized, and is reproduced (Massey, 1994, p.8). Thus, places do not have one identity; they are full of internal conflict over what has been done, what is being done, and what will be done.

2.2.2 Place in context.

Within the research settings, the architecture, the landscape, the histories, the memories, the social, and the cultural all become the springboards of investigations of the in-between. Propelled by these catalysts, the places in which the Buildings-Landscapes-Cultures (BLC) Field School and the Lynden programs negotiate actions may inform their inhabitants of their next move, step, breath, or thought.

In looking at the range of children that the docents interact with on a regular basis, it is obvious that the cross-section of students who come to visit the Lynden, some from urban areas, suburban and even rural parts of the Milwaukee metropolitan area, all hail from various social, economic, racial, and ethnic backgrounds. The students' cross-cultural backgrounds affect their enactments of place as they encounter the garden. On tour, there is a call for the docents' perceptions of place to react, connect, or relate to that of the students in some way. The docents' pedagogical strategies may seek to respond to overlapping of hybridities within place and influence their own enactments of place.

Likewise, the university students' perceptions of place are anchored by the community members' and residents' stories of place within the Buildings-Landscapes-Cultures Field School. There was a range of community members that each UWM student participant interacted with during their investigations. The ways in which the

students approached multiple stories of place that the community members offered to them became a part of their own narrative. At both sites, narratives of place were inextricably linked to meaning, attachment, identity, history, connectivity and complexity. These narratives of place impact the formation of a personal and a collective sense of place.

2.2.3 The role of place in place-based education.

As the title suggests, place-based education prioritizes “place” as a guiding principle in the choice of curriculum content. Place-based education operates outside the normal bounds of formal, classroom learning and is rooted in local places: those niches, nuances, experiences, environments, communities, cultures, neighborhoods, art and artifacts that shape lived experiences. Place-based learning enables one to investigate such questions as where am I; what is the natural and social history of this place; how do I interact with the place; and how does this place fit into the larger world in which I live.

The “where” of the learning for the students can be particular physical places, but can also be in and between the lived experiences of friendship, art, literature, irony, cultural difference, and community take place within everyday life (McKenzie, 2008). The definition of “where” is expanded to include a more diverse range of every-day backdrops, both physical and non-physical. The potential of socio-ecological place-based learning, not only occurring as cognitive critique or embodied experience, but also as taking place in-between the thought and the sensed experienced via a range of “inter-

subjective" occurrences, and are not necessarily bounded by geographical locations (McKenzie, 2008).

These conceptual places of mind and matter frame perspectives by which students encounter their life and learning, and it is one of the primary goals of place-based education to merge the two as one. Being profoundly influenced by the geographical, social, and cultural attributes of the places that they inhabit, learners grapple with "place" as a lens through which they begin to make sense of themselves and their surroundings (McInerney et al, 2011). This process eventually formulates itself as acquired knowledge. Therefore, the kinds of local content that are incorporated into the curriculum, and the ways in which these are approached will vary within each locale, responding to the participants and the prior knowledge that they bring with them (Ball & Lai, 2006). Place-based learning takes into account that perception and memory of place from the teacher and learner becomes a form of shared knowing, where students gain a sense of agency and are acknowledged as producers of knowledge rather than consumers (McInerney et al, 2011). Engagement with place, as a source of knowledge formation, can be profound and potent for both teachers and students positioned as co-learners.

The acquisition of knowledge and experience can arise from time spent in places of everyday experience and in turn these places become niches for learning. David Orr (1994), a well known scholar who adopted and advocated for place-based learning within the field of ecological education and environmental studies, envisions this form of knowing as "a patient and disciplined effort to learn, and in some ways, to relearn the

arts of inhabitation. These will differ from place to place, reflecting various cultures, values, and ecologies” (p. 170). They will, however, share a common sense of rootedness and a particular loyalty to locality (Orr, 2004). As expected, the knowledge that grows from place-based learning is diverse, it is complex, it is contradictory, and it is hybridized. It is highly contextualized and dependent upon the perspectives of those participating: their familiar places in which they come from, to the new places that they are going, and the imagined places they find themselves situated in-between the two. Becoming engaged with critical conversations on place in relation to issues of the greater societal actions and structures stands at the center of place-based education.

2.3 Strands of Place-Based Education.

In the following sections, I will identify theoretical ideas that were the foundation to place-based paradigm and movements that influence contemporary place-based education. I will examine how specific scholars, theories, and pedagogies relate to my research endeavor. Finally, I present a number of studies in place-based education and offer ways in which my research attempts to fill gaps of these previous studies in relation to art education and community-based education.

2.3.1 Philosophical and paradigmatic roots.

Long before place-based learning was coined as a contemporary and critical pedagogical approach, John Dewey (1938) promoted integrating local context into education. Dewey’s philosophies on contextual and experiential learning emphasize learning by doing where students are engaged with real world activities and problem solving that enhance their personal connections to their immediate realities and

societies (Sarkar & Frazier, 2008). To this day, elements of Dewey's thoughts influence the philosophical underpinnings of place-based pedagogy, especially when considering the possibilities for activating environment as a co-teacher.

Furthermore, environmental aesthetics, which are issues concerning the appreciation of natural and human or human-influenced places (Carlson, 2011), includes the examination of all that falls within the definition of environments and has had influence over the direction of place-based pedagogical practices. Physical attributes, aesthetic qualities, and experiential potential and social aspects define all environments. These characteristics give rise to what is called the aesthetics of everyday life. This area involves the aesthetics of not only the environments, but also a range of activities, movements, and rhythms that happen in the unfolding of everyday life.

Similarly, the Reggio Emilia approach to teaching young children emphasizes the natural development and expression of children in relation to their surrounding environment. The learning environment is viewed as an additional educator. At the center of its philosophy, every child brings a deep-seated curiosity and potential that drives their natural interest to understand their world and their place within it. Validating student's work and supporting the learner to go deeper into their investigations and perceptions of the world is the most important part of this early childhood education approach (Swann, 2008). The Reggio Emilia is method of emergent curriculum originated in Italy in a town by the same name during the post World War II era (Schiller, 1995). Under the principles of the Reggio Emilia approach, the role of the child learner is defined as a social being having rights; as an active constructor of

knowledge capable of constructing their own ways of knowing and learning; and as a researcher. An emphasis on documenting children's thoughts and explorations is revealed through photographs, transcripts of children's thoughts and explanations, and visual representations to show the child's learning process. Children form an understanding of themselves and their place in the world through their interactions with others. The role of the educator is teacher as collaborator and co-learner; mentor, guide and facilitator; researcher and reflective practitioner (Hewett, 2001). Though the Reggio Emilia approach is commonly thought of in relation to early childhood and elementary education, broad spanning pedagogical principles, such as teacher and student relationship as co-creators of knowledge may translate to community-based and non-formal sites of education.

Social-constructivist learning is meaning that is created in the mind of the learner through his or her interactions in the social world (Bruner, 1990). The educator is not at the forefront of this creation. Learners become the creators of knowledge and not the consumers of knowledge. When educators acknowledge students' everyday experiences as valuable, they at the same time have the opportunity to become learners in the process (Tavin, 2003). The educator assumes the role of facilitator and accepts the role of co-constructor in knowledge creation and learning experience. The educator is not merely a distributor of pre-packaged information and answers. This case study takes into consideration the ideas introduced by constructivism in relation, specifically to community-based settings. In *The Constructivist Museum*, George Hein articulates a theory on education that examines the moment where continuum's in the theory of

knowledge and the theory of learning intersect to create a circumstance where knowledge and the way it is obtained is dependent on the mind of the learner. Content delivery in relation to exhibitions and installations of sculpture gardens-as-museums, may model characteristics that allow audiences to: connect with things that are familiar to them; compare between the familiar, unfamiliar and new; make associations with place through the arts and artifacts; conceptually access themes; orientation his or herself in their world; and embark on a sensory learning experience that activates multiple intelligences (Hein, 2002). In constructivist theory, learners draw knowledge and create meaning from their past and present interactions with the world around them. The learner is propelled to utilize his or her past experiences in order to make sense of their current encounters. This is integration of existing knowledge with new knowledge can be emphasized in community and museum settings as well.

Furthermore, knowledge is not only an individual, human product, but it is socially and culturally constructed. Individuals create meaning through their interactions with each other and with the environment they live in; therefore, learning becomes a social process. An emphasis is put on the social context of learning. Place-based enactment may draw from social constructivism as an avenue to comprehend the ways in which place-based knowledge is being constructed and performed by learner participants. The act of learning through constructed ways of knowing place provides students with the power to assume a role of an active and participatory learner, which can be further fostered through a critical lens.

Commonly, within the practices of museum education, learning surrounding a work

of art happens within a white box. The object is stripped of any or all contextualization related to an environment surrounding the art. Within the Lynden Sculpture Garden, docents present art within an environment that is very different than the fore-mentioned. Sculpture is situated within a constructed natural garden environment and activates the sculpture in different ways. The garden environment also becomes a lens through which the audience may access knowledge and compare new knowledge to existing frames of reference. Furthermore, docents are encouraged to foster the relationship between audience/learner and the garden environment by encouraging different modalities of experiencing through looking and talking, individual and shared exploration, deep observation, writing, photography and more. In this sense, the audience/learner creates their own connections, interpretations, and meanings as they navigate through the garden. The methods of the docents-their interactions with the visitor as audience and learner-influences the docents own constructed enactments of place.

Often times, architectural design studios at the university level consist of one or two site visits to the neighborhood in which you will be imaging a fictional project. This was my experience going through architectural school. Your work comes to fruition within the confines of four classroom walls on campus. The Buildings-Landscapes-Cultures Field School immerses students into real, lived, local neighborhoods. Their primary vehicle for knowing was the neighborhood of Washington Park. They were encouraged to understand the environment through different modalities, such as writing, photography, drawing, oral histories, artifacts, and walking the streets of the urban environment. Such

acts of drifting allowed the students to encounter place in new and complex ways. Students created their own stories of place, while they honored the lives of those that reside in the community, and negotiated in-between these multiple and complicated representations and sensations of place. Scholars and professors intended to offer guidance and mentorship as the students navigated their own path through Washington Park. I see the two settings inspired by variations of the promotions of Dewey, environmental aesthetics, tenets of the Reggio Emilia approach, and constructivist learning to enrich a more meaningful learning experience.

2.3.2 Critical place-based pedagogy.

Place based-pedagogy has been analyzed from a critical, theoretical lens since the 1990s. Place-based education draws upon the conceptual underpinnings of critical theory as a means to critique the ways in which people are able to perceive, through their senses and understandings of place. This critique may lead to the questioning and challenging of the seemingly obviousness, naturalness, immediacy, and simplicity of the world around us (Nowlan, 2001).

Core concepts of critical theory include looking at the totality of a society or community in its historical specificity. It improves the understandings of a group of people by integrating multiple disciplines including environmental, ecological, physical, physiological, psychological, intellectual, emotional, historical, social, cultural, economic, political, ideological, and aesthetic implications to change patterns of thinking. The concept of critical theory derives from Kant's and Marx's use of the term "critique" to challenge and destabilize established knowledge and power relations, revealing forms of

historical subjectivity, bias, subjugation, dominance, and oppression (Horkheimer 1982). Out of the early beginnings of the Frankfurt School, a society of theorists emerged who believed that traditional theory could not adequately explain the structures of society that emerged in the interwar period of the twentieth century (Jay, 1973). In his essay, *Traditional and Critical Theory*, Max Horkheimer (1937) delineates between traditional theory- as found in the natural sciences where all parts of the theory work to create a coherent, harmonious whole that is free of contradiction- and critical theory. Traditional theory was a theory of the status quo. For Horkheimer (1937), critical theory was one “dominated at every turn by a concern for reasonable conditions of life” (p. 199). The critical theorist embraces tension, contradictions, and the constructions that mankind has created for itself in an effort to disrupt utopians and the upholding of the status quo. Social contexts are taken into consideration and the critical theorist is a member of the society, which he or she critiques, therefore, they must be able to perceive and critique their own existence as part of the social totality.

Critical pedagogy, which emerges from critical theory, is built upon a convergence of critical thinking, reflection and action, that is praxis, in order to create critical teaching and learning environments. The foundations of critical pedagogy emerged from the writings of Paulo Freire (2007). Freire believed that education was a political act-- what is taught and the way it is taught stems from a political agenda. Freire goes on to critique a banking tactic within education, where students are an empty receptacle that knowledge must be deposited in (Freire 2007). Whose knowledge is being deposited and for what reasons become a central concern within critical pedagogy. In a similar

light, Matthew Smith (2010) articulates that teachers who approach students from the viewpoint of a deficit model, where they are thought to be empty vessels devoid of life experiences presume to know what the students need without ever having asked or consulted them about their experiences or lived situations. Students become consumers of knowledge, instead of creators of knowledge further adding to the dominating culture of consumption.

Critical pedagogy is constructed around a number of critical discourses that constantly rewrite, problematize, and construct the nature of our everyday experiences and practices, along with the objects of our inquiry (Giroux, 1992). Critical pedagogy goes beneath the taken-for-granted, surface meaning of dominant, traditional wisdom or common sense to reveal the deep relational meanings, root causes, and social contexts of experiences. It is a state of becoming and being with and in the world (Smith, 2010) and reveals a deep consciousness of the interrelated notions of freedom, authority, knowledge and power within everyday social structures. Critical pedagogy also acknowledges that knowledge arises from contexts of power relationships and social structures. Therefore, legitimate knowledge is the result of complex power relations, struggles and compromises (Apple, 1982). The ways in which these issues of power and knowledge are related may be revealed in the relationship between teaching and learning. It is central to critical pedagogy that teachers and students alike continuously unlearn, relearn, and reflect upon authoritarian tendencies and how the hierarchies of power may impact the students and learning. All students have the potential to develop a critical perception of the education system, with regard to race,

color, sex, age, national origin, creed, disability, marital status, sexual orientation or political affiliation. Critical pedagogy also places a profound importance on 'indigenous ways of knowing' (Smith, 2010). Voices of everyday, marginalized, and oppressed people are not eliminated, but rise up, where the local knowledge of diverse groups is understood as valid and informative.

When examined through the lens of critical pedagogy, place-based learning can begin to break down barriers to public engagement by encouraging a greater tendency towards critical thinking, civic involvement, and participation of learners (Campbell, 2009). With its roots in critical theory, critical place-based pedagogy reworks place-based pedagogy through the lens of postmodern conditions and understandings. It offers a range of concepts and practices concerned with how to respond to intersecting oppression-the complex and interlocking aspects of oppression from and with domination (McKenzie, 2008). Varying dynamics of certain social circumstances such as class, race, education, and more, may yield different strands of oppression, often multiple strands simultaneously. Challenging the authenticity of mandated, generalized curriculum by authorizing locally produced knowledge is included among the concepts (McInerney et al, 2011). It may also challenge an overly emphasized, Western-oriented environmental view on place versus one that benefits native, indigenous ways of knowing (Friedel, 2011). There are Westernized ways of knowing place, but there are also more local, indigenous, and native ways of knowing place. Critical place-based education strives to be inclusive of the multiple forms of knowing, rather than emphasizing one monolithic, stereotypic viewpoint. All people encounter, experience

and enact place; however, the ways in which they do so vary in accordance with differences, including those stemming from a variety of ethnic, racial, social, class, cultural and gender backgrounds. At the Lynden Sculpture Garden, the docents' perspective is a local way of coming to know the constructed landscape conceived and created by the Bradleys. Often within institutional organizations, an individualized, volunteer-educator perspective on experiencing the place is a marginalized view that is overshadowed by a generalized institutional voice. Perspectives on what to see, how to experience the space are top-down initiatives. My research at the garden-the gathering of the experiential stories of the docents- sought to privilege the ways in which the docents come to know as an institutional voice. Beyond that, docents are asked to consider the voice of the students as a local way of knowing. Urban children who are from the neighborhoods that border the garden are valued as vital voice in the community. And so, the narratives of Lynden as a place is the convergence of multiple, local ways of coming to know the garden, not simple a singular, institutional directive. At the Buildings-Landscapes-Cultures Field School, the stories of the residents and community members weave together with the voice of the students, to become local ways of knowing. Where, perspectives of the Washington Park residents may have once been marginalized, they are now brought to the forefront of the research. The voice of the resident becomes a scholarly opportunity for the students to investigate and further connect with. It is through the interpretation and understandings of these resident stories, that students add new layers of coming to know Washington Park as a place. Perspectives from residents, in all walks of life, are gathered manifest themselves in the

research of the students. This means that within the field school of last summer, non-Westernized ways of knowing such as Brazilian, Hmong, and African American- to name a few- were privileged within the student and resident populations. The narratives of the neighborhood begin to represent a multiplicity in voices heard.

Along with acknowledging the multiplicity of ways that people come to know place there is a continuous struggle and negotiation to protect place. By opening our eyes to more expansive ways of knowing place, taken-for-granted borders between people, groups, places and things, are to be “challenged, crossed and refigured” (Garbutt et al, 1992, p. 65). In Westernized contexts, the experiences in place-based education aim to have transformative effect of social and cultural change, as delineated by Gruenewald’s “decolonization” and “reinhabitation”. For Gruenewald, this involves, doing more than simply grounding education in the local; it requires critiquing the local, as well. The starting place for that critique requires an examination of the way that the practices of colonization and the misuse of power affect both people and the land (Gruenewald, 2003).

Drawing upon Freire’s advocacy for social and cultural analysis by way of awakening critical consciousness, or a more in-depth understanding of the world including social and political contradictions, Gruenewald (2003) makes a claim for teachers who practice place-based education, arguing that place-based educators may work with their students to investigate assumptions that inhibit their ability to live in ways that support the ways of people and local ecosystems and environments (Smith, 2007).

Also within critical place-based pedagogy, if people are offered engagements with place and these are combined with critical acts of sifting to make explicit what may otherwise be taken for granted, a rich range of pedagogical places may be exposed and positioned within socio-ecological learning where actual experience and thoughts and framing about experience are engaged (McKenzie, 2008). Place-based pedagogy, as a pedagogy of engagement, affords learners with the tools and strategies necessary to become activated citizens within the educational setting and more importantly the local community. These types of pedagogies have the potential to alter student attitudes towards the importance of engaged citizenship, develop their voice and connectedness to their community, and acquire a sense of responsibility for the well being of their community and that of others (Spiezio, 2006). The products of critical place-based pedagogy provide learners with relevant knowledge and experiences to participate actively in democratic processes and devise solutions to social and environmental problems (McInerney et al, 2011).

Grass roots movements propel students to take initiative within their local communities, and without waiting for assistance or approval from state or corporate structures. These types of acts reinforce Dipti Desai's (2005) call to, "harness the transformative power of art in order to educate the next generation of students to become informed and critical global citizens" (p. 306). Traditional classroom models that include more teacher-centered methods, and the relationship between teacher and learner, are re-envisioned to value the particular perceptions of learners and their lived

experiences and local communities as a foundation for reflective, relational, and transformative calls to action.

As you will see from my findings of Chapter 4, the students of the Buildings-Landscapes-Cultures Field School approached social borders within Washington Park. It was messy, it was complicated; it left many unanswered questions. After interacting with and coming to know the residents and the residents' routines of everyday life, concerns for the neighborhood, dreams for the future of Washington Park, the students were starting to see the neighborhood in new ways. The students were critiquing their own assumptions of that neighborhood and its relation to Milwaukee as a whole. The students began to identify with and advocate for the social actions that residents had started.

When thinking of social borders, critiquing the local, and seeing place in new ways, the narratives of the Lynden docents reveal that they are still grappling with such notions each time a new school group from an urban area arrives to the Lynden. In coming to know the docents, I witness them cautiously approaching the social border between self and other. They are open to the concept of new experiences, new understandings, and seeing place in new ways as propelled by the Other, in this scenario, Other being the students from urban populations.. On the other hand, they are still uncertain of how to balance their romanticized, or prior tour expectations with the reality of lived experience, adapting tour approaches and seeing the Garden through a new social or cultural lens each time.

2.3.3 Role of critical theory in my research.

As with critical pedagogy, the knowledge that is being transmitted within the educational curricula and pedagogical practices of the settings in my own research endeavor will be used to unlearn and relearn educational methods in relation to ways of knowing about place (through art and artifact) because of power dynamics amongst participants and community settings. My research is informed by the belief that education is a political action and education becomes a shared and collective effort of active citizens who are knowledgeable, self reflective, critical, willing to acknowledge judgments, and capable of acting in a socially responsible manner (Giroux, 2011). Critical citizenship is the act of individuals working together in becoming self-reflexive in order to question the condition of their own lives and roles in society (Tavin, 2004). Students may begin reflecting on their own cultures and the places that they come from and are in relation to first. This means that their backgrounds and cultures need to be investigated or affirmed, if they are to be the building blocks of learning. Pedagogical practices can begin by facilitating the sharing of students' beliefs, values, and experiences, while encouraging them to bring the wider world and the Other's perspectives into their frames of reference. This is the pinnacle moment when learners can begin to cross borders (Giroux , 2005).

In order to create critical, educational environments, those involved in pedagogical practices must begin to emphasize the relationality of the learning experience in combination with notions of democracy in order to uncover what knowledge is being taught, how the knowledge is being taught, and how knowledge effects those taught (Apple, 2010). New viewpoints and relations emerging from this study may pave an

avenue for re-examining how situated curricula may emphasize people, places, art, and artifacts as vehicles to promote the power and voice of others beyond those traditionally represented. Chris Weedon (2004) reminds us of Foucault's theories where power is both repressive and enabling,

Power is a relationship that implies resistance. It is not something held by a particular group, but rather, it is a relationship that inheres in all discourses, that serves particular interests. It is dispersed across a range of social institutions and practices and functions through the discursive constitution of embodied subjects within discourses. (p. 19)

In relation to my research settings, critical theory allows me to investigate relations of power within the Field School and Lynden as institutions-practices-functions. Power as a concept of relationship looks at how university students gain a greater awareness of what it truly means to listen and learn about the community's needs, interests, and talents and how docents come to know the audience on tour. I ask the following questions with the docents and students of the Lynden and the Field School, respectively: what practices may promote the care for places and a myriad of ways of knowing place through art and artifact? What does it take to conserve, restore, and create ways of being that carefully serve people and their places? What does it take to transform those ways of being that harm people and places?

2.3.4 Critical place-based pedagogy and social ecological issues.

Place-based learning has also been examined through a critical lens, in order to simultaneously address environmental issues of sustainability with social issues of

justice. It combines the environmental of place-based education with the social focus of critical theory within an ecological focus (Graham, 2007). In doing so, critical place-based pedagogy has attempted to make apparent that there is not a dichotomy of the two, rather they are “inseparably interwoven, and thus the ways that environmental issues are in fact cultural issues, and often vice versa” (McKenzie, 2008, p. 361). In “The ‘I-Thou’ Relationship, Place-Based Education, and Aldo Leopold”, Clifford E. Knapp (2005) reveals ways in which place-based education may draw upon the work of Aldo Leopold. His view of humanity is involved in an interconnected relation to the land. By incorporating surrounding phenomena and environment as the foundation for curriculum development, learning is found to be meaningful based on its contributions to community wellbeing and ecological sustainability.

Ellen S. Richards coined the word “ecology” in the 19th century. She was the first woman to enter the Massachusetts Institute of Technology, where she studied environmental quality in relation to sanitation, chemistry and nutrition. Her study of the quality of the environment was called “oekology” and the term ecology derived from the Greek word “oikos” which means “house”. Ecology is connected to the study of the earth and to the metaphor of “household” (Merchant, 2014). Ecology is the study of “Earth’s household” and all the tangible and intangible things that it is comprised of.

And so, eco-justice pedagogy as one form of critical perspective within place-based pedagogy, calls upon environmental, social, cultural, personal phenomena to teach about contemporary, ecological issues. In one example, students are informed about the politics of toxic waste disposal, which not only encompasses minority and working

class communities but also crosses national boundaries in ways that spreads misery to Third World countries (Bowers, 2002). A veil is lifted on environmentally destructive cultural practices, while potentially improving the quality of life for otherwise subjugated groups of people and future generations. Eco-justice pedagogy enables students to analyze the increasing marginalization of the world's diverse ecosystems and cultures by the globalizing forces of Western consumerism. Eco-justice pedagogy supports and teaches about the ways that various cultures around the world actively resist these forces by protecting and revitalizing their "commons" (McInerney et al, 2011). The "commons" are defined as the social practices and traditions, languages, practices, places, and relationships with the land necessary to the sustainability of local communities (McInerney et al, 2011). A revitalization of the commons embeds questions of ecological balance, well-being, and sustainability as in the intertwining of the social and environmental. When critical place-based pedagogy meets the concept of "earth's household", I-as researcher-must open my eyes to all components of the field-people, natural elements, built environments, materiality, power relations, social issues, personal belief systems, that affect a critical understanding of place.

The following section highlights place-based studies that have been researched within the environmental education field, that have helped me to construct my own study, taking note of gaps. The studies emphasize notions of eco-justice, including its awareness and literacy, while marrying it with socially, sustainable practices within a place-based curriculum.

2.3.5 Studies in place-based education.

While much theory has been focused on place-based education, the narrow number of research studies that forefront place-based education defines limitations. To begin, most early place-based education programs were situated within rural contexts. The first examples rise from a comparative case study that identified rural sites implementing and sustaining place-based education. One site in the comparative case study, the Island Community School, located on an island off the coast of a northeastern United States, is a K-12 school-based research study situated within a remote and isolated rural community. Aimee Howley, Marged Howley, Christi Camper, and Heike Perko (2011) were involved with a study to investigate what school and community dynamics support and sustain place-based education and what school and community dynamics threaten or constrain place-based education. Data was collected through sites visits, observations, interviews, focus groups, and relevant documents (such as school plans). Content analysis was used as a primary means of data analysis to identify patterns in language and practice.

The Island Community School is known for establishing an environmentally conscious education that incorporates both short and long term projects into its place-based curriculums for over a decade. Recurring, yearly activities include a fall expedition into the natural environment and a culminating “knowledge fair” in which students make presentations to the school community, focusing on what was learned during the week’s expedition but also on students’ individual projects of investigation (Howley 2011). Long-term school projects include a recycling project, a boat-building project, an electric vehicle project, and a project to build a biodiesel fishing vehicle (Howley 2011).

A primary objective of all place-based strategies is to have students take away the skills they learn in and through the classroom and into the places that they live and into places of the future (Howley 2011). The school prioritizes these approaches as providing students with opportunities for learning in authentic ways, connect new learning to students' prior lived experiences, support critical linkages between schools and the local communities they serve, and actively engage students in making sense of what they are learning (Howley 2011). The school's strategy is simply about the experience of being in the rural world and tapping into one's experiential processes and findings as knowledge production.

This study finds its limitations in the setting and methodology. My study departs from a methodology of only analyzing content and rather seeks to understand themes of place from the narratives of its dwellers as an attempt to understand the relations to place on a more deep and personal level. Enactments of place are complicated and sometimes contradictory and I see content analysis as compartmentalizing and limiting the findings rather than opening up new possibilities for understanding. By only looking at circumstances within the rural, possibilities for urban life exploration into place are abruptly curtailed or dismissed. Therefore, to bring multiple perspectives to bear on the actual processes of place-based education and studies into their curricula would include discussions of various socio-environmental situations. My study offers a look beyond rural contexts and into urban contexts as another learning environment for place-based studies. The Buildings-Landscapes-Cultures Field School takes the learning right into the heart of the urban environment. Though the Field School is bound by a particular

neighborhood from year to year, it also takes into consideration the urban is not defined by one site, one setting, and one neighborhood.

Prior to the summer of 2014, each year, the Field School had explored a different urban neighborhood of Milwaukee. And so, the story of the urban takes on many different forms, depending on the location, the people, the cultures of that chosen neighborhood. From the research of the Field School, Milwaukee was not seen as a static, singular image of the urban; it became varied and complex. In the summer of 2014, the Field School embarks on a multi-year investigation into one neighborhood, propelling the breadth and depth of researched to become more rich and layered.

The Lynden Sculpture Garden also offers an interesting perspective on what it means to be urban. This man-made, constructed garden space, gives the illusion of rural, but it rests on the edge of a very urban area of Milwaukee. Its geographical location and its perceived social convergences demand a contextualization of the concept of urban as it influences the docent-student relationship on tour at the Lynden Sculpture Garden.

Gregory A. Smith asserts, “place-based education is not practiced widely, but its advocates and practitioners’ efforts to encourage a convergence of the social and the environmental are attracting growing attention from both formal and non-formal educators”(2007). His inclusion of and emphasis on the critical and social aspects of place, is reflected in the several studies he writes on place-based education situated within formal, urban education settings- specifically grade five through grade twelve public school settings. It is made apparent that the school populations examined in

studies that are intentionally comprised of marginalized youth groups located within urban areas of Boston, Portland and Moloka'i, Hawai'i. The studies focus on partnering environmental justice issues, by specifically including community leaders that question current power arrangements, issues of equity, and sustainability with local environments. For example, the Greater Egleston Community High School found an ally in the Boston organization called Alternatives for Community and Environment (ACE) to examine the air quality in their urban area and restore a community peace park. Kualapu'u Public School in Hawai'i partnered with a local university group called PRISM (Providing Resolutions with Integrity for a Sustainable Moloka'i) to investigate several student-driven topics including fishpond restoration, ecotourism impacts, native wildlife habitat loss, recycling, and water rights (Lukonen, n.d.). And Sunnyside Environmental School in Portland, Oregon explored the local wolf population in relation to hunting and political agendas (Smith 2007).

The studies in place-based education that Smith presents turn to the environmental education roots of place-based education, as well as Gruenewald's (2003) notions of "decolonization" and "reinhabitation". Students of the study are encouraged to critically understand the local through the process of decolonization and only after a progression of collecting and analyzing data, collaborating with one another, and disseminating their findings, then students may re-inhabit their surroundings with new perspectives. I understand the decolonization/reinhabitation relationship to be one that is more inwardly focused on the individual. It is about an enlightenment of the individual or certain group of individuals; however, these labels find their limitations. It implies the site

to be researched in some way needs to be decolonized and reinhabited, when this is not always the way to approach research settings. Research may instead be about “being”- processes of encountering, recognizing, and coming to know a people, a place, a thing that was misunderstood or unfamiliar before. This study does look to build critical awareness and re-imagine issues of environmental topics critical to community health in order to propel some kind of change within the school community. But for whom is this change benefitting? In the case of the Molokaʻi Kualapuʻu Public School, the student research never reached past presentations to their families, while in Boston and Portland there was an attempt to reach a wider public audience with their field findings (Smith 2007), with no avail due to logistical issues. Therefore, the study is bound by the school and the people of the school, never fully extending back into the community. The process of de-colonizing and re-inhabiting fails to draw upon the community in a richer and more dialogical manner. I notice that while the studies are situated within urban environments and deal with urban issues, the source of data flows only from the non-human materiality of the environment and does not take into consideration the perspectives of people and community as scholarly sources for research.

My study seeks to move beyond school-only situations, into the community realm and understand how place is understood in non-formal situations of teaching and learning (along with formal sites of education). The Lynden is a community setting in and of itself partnering with schools and at the Field School, the community, more importantly its people, are prioritized as a primary, scholarly source of knowledge. Understanding place enactment from a space that straddles the line between school

and community, offers the potential to foster new types of relationships between institution and local community. Institutions may creatively consider the enormous potential and possibility associated with the space between them and community. Community may approach institution in a similar way. Both move to occupy a space that overlaps and is shared, there is no longer a divide between community and school, there is no longer us and there. Instead there is “we” and “here”. We approach issues such as social equity, civic engagement, democratic learning environments, and cultural awareness that are at the forefront of school/community environments. Together, various stakeholders within each setting may look together at the synergy between place, perception, personal reaction, collective phenomena, along with how space becomes and intertwined component to social structures. The investigation of connecting institutions back to the community in which they are situated seeks to open an avenue for meaningful, integrative, and trans-disciplinary practices within an ephemeral, porous and transitional space of intersection. Partnerships between educational institutions and communities, such as that of the Lynden Sculpture Garden or the Buildings-Landscapes-Cultures Field School have the potential to cultivate the notion of third spaces. Chapter 4 will reveal that data collected from the sites reference the concept of third spaces between institution and community and in relation to place-based education.

The place-based studies discussed thus far were presented in publications such as the Journal of Environmental Education and Environmental Education Research, indicating that place-based education has primarily focused on environmental issues at

hand, within the confines of an environmental education lens. Hilary J. Inwood advocates for the inclusion of art education in place-based education dialogues to extend in-depth understandings towards ecological literacy.

In *At the Crossroads: Situating Place-based Art Education* (2008), Inwood advocates for the “deep rooted relationship between place and the visual arts” (p. 32). Her study, at the intersection of art education and place-based education, is also situated within a kindergarten to grade twelve school-based settings with emphasis on grades three to seven. She draws upon place-based art-making specifically as a means to explore and address ecological issues and concerns. In her study, she collaborates with school teachers to integrate place-based pedagogies into their curricula. In these classrooms, students work with local artists within an outdoor, urban but natural environment to create site-specific work based on their own sense of place. For example, projects installed for visitors to encounter as part of the “Neighborhoods” and “Arts for Children of Toronto” programs include site-specific installations along a riverwalk and on city bus panels as moving galleries. Learners engage with community, go on walks, listen to stories, tell stories, and create projects to bring discussion back to the school and greater awareness of issues to the community at large. Inwood places an emphasis on using narratives as a means to listen to and learn from the stories of community but these narratives manifest themselves as personal understandings of the land (2008). In most cases, the projects aim to create voice among the students and to have them construct meaning through community-based engagement.

There have been studies on place-based education set outside of the art

education field; however, Inwood is one of the few to begin forging a path that specifically looks at the construction of place and its relation to people. While many scholars such as Graham (2007) and Gradle (2007) discuss issues related to how art education and place-based education can impact pedagogy and learning, Inwood fleshes out the collaboration between place-based and art education that takes into consideration urban environments, starts in the school but integrates community practice with the inclusion of local eco-artists, and listens to narratives as an avenue to understanding place and enactments of place. She emphasizes that art education with place-based education has proven to be fertile soil in which to grow creative approaches to problem solving, critical thinking, and self-reflexive learning in the community. She references scholars such as Doug Blandy and speaks of a ripple effect where learners take these situations and apply knowledge and skills that they have learned as a reconstructive force within their own communities and places of dwelling. She offers an alternate vision of art-making based on Gablik's (1992) theory of "connective aesthetics" and she calls for "an art that is less autonomous and more centered on dialogue, one which de-emphasizes individual creativity in favor of collaboration and interdependence" (Inwood, 2008, p. 33). Her methods are aligned more with a research-based art making practice and my methods sought to integrate arts-based research-which will be revealed more in Chapter 3-where understanding is happening at the intersection of place-based, art and community-based education. Inwood's reflexivity as researcher is not at the forefront of her conversation and my research aimed to weave my own narrative of place with the narratives of my participants, how I as research

impacted and was influenced by the narratives of the participants. For Inwood, understanding “narratives of the land” was a process reserved for her participants, but narratives of the participants are excluded from the presentation of her own research findings. Instead her research focuses on the connections between participants’ processes for understanding place and its translation into the final art product, rather than delving into the transformations in perspectives, understandings, and coming to know a place as an integral part of the research unfoldings.

Laura Trafi-Prats (2012) contributes understanding to place-based research through her arts-based research within urban contexts. She contributes an interdisciplinary, urban-centered, place-based approach that includes understanding the city as a place of power. In *Urban Children and Intellectual Emancipation: Video Narratives of Self and Place in the City of Milwaukee*, Laura Trafi-Prats (2012) studies ideas such as “intellectual equality, redistribution of the sensible, and aesthetic heterogenesis to analyze the production of video-narratives of self and place within a group of Latino eight-year-olds attending public school in Milwaukee” (p. 125). After students viewed samples of graphic, written, oral, and video self-portrait examples, the students were given an opportunity to create an essay film as a first-voice narration of places that were significant to them. The process of making the essay film included “different expressive regimes such as written composition, drawings, attentive video documentation of a place, becoming a subject in front of the camera, showing photos, collections, filming other screens, as an opportunity to engage all children” (Trafi-Prats, 2012, p. 129). In the final days of the self-portrait video project, the children screened

their films to an audience of their classmates, teachers, and the researchers.

Trafi-Prats' place-based pedagogical encounter is one that searches for "new visibilities for urban childhood through a learner-centered model that acknowledges the creative capacities of urban children, their contributions to the urban imaginary of the city, and their cultural status within communities of sense" (2012 p. 125). During the investigation, she also discovered that the child "who has more detailed sketches or a more profound written piece, or who talks intensively about the place is not necessarily the child who will produce richer video-captures or experiment with different possibilities of video editing" (Trafi-Prats, 2012, p. 129).

Because the research of Trafi-Prats closes many of the gaps that I present in the earlier case studies, I hold her research as the beginning of a conversation that I wish to further. Within her research, narratives move to the forefront of methodology-where stories of urban life are explored by the ones who dwell within it. Her research and the projects of the children are both inspired by the essay film as a third thing. Rather than upholding the taken-for-granted assumptions for the life of the third graders, they are presented with an opportunity to experiment with their situations and their voice, an entry into social and cultural awareness. Staying true to tenets of postmodern pedagogies, the stories of the children did not romanticize childhood experience, but exemplified a young minds ability to negotiate with difficult, ever-changing knowledge. She emphasizes the different ways that learners come to know and importance of interdisciplinary methods of learning.

Within the contexts of the Field School and the Lynden Sculpture Garden, I see a

learner-centered model of coming to know place through art and artifact as: accessing an interdisciplinary approaches, understanding relations of power within the urban, opening up third spaces for expressive, process-based endeavors at the epicenter of methods for place-based arts education. At the field school and garden, learning may take the form of writing, drawing, photo documentation, gathering soundscapes, and historical contextualization. The Field School draws from fields of Architecture, urban planning, history and more in relation to artifact, while the Lynden Sculpture Garden draws from fields of science, literacy, environmental education, and history in relation to art as integrated ways of learning. Both settings seek to understand the relations of power that uphold and limit urban environments. The Field School focuses on relations of power between individual, neighborhood, and city while as researcher I also focused on relations of power between neighborhood resident, outside scholar, student and researcher. Within the Lynden, coming to know garden as place is defined by relations of between docent, student and researcher. The video narratives of Trafi-Prats' study is primarily school-based research; therefore, I see my research as further consideration for an urban, critical, arts-based place-based education within community-based and school-community partnership-based programs.

The fore-mentioned studies look at the impact that place-based education may have on civic engagement tendencies of schools and their student bodies. If place-based education started in the schools, in hopes to permeate the boundaries between schools and their environments, my thesis looks at the ways in which two non-formal and community-based institutions, including one which partners with K to 12 schools, may

play a role in such permeations and further extend the reaches of place-based education. I want to be able to imagine institutions beyond formal education systems which emphasize social, environmental, and civic engagement while considering the potential of community-based programs starting with local places, people, and knowledge and moving towards and relating to global issues. I ask myself-what types of reciprocity and multi community-based organizational networks may rise from such commitments? For this reason, my research seeks to investigate what impact may the critical place-based learning of the two sites have on greater social issues of the local community sites. At the Field School and the Lynden, I understood part of the social issues of each place from the manifestations of wondering and wandering in/around/through the art and artifacts of the Lynden and Field School. From this arts-based placemaking, I discovered partial stories related to the roots of emplaced knowledge construction-for what reasons knowledge was upheld in relation to quality education learning experiences, its people, processes and relations of power. The following section examines the possibility of considering community-based education and art education in relation to critical place-based education.

2.4 Connecting Place-Based Education to Art Education and Community-Based Programs.

To embark on a discussion of place-based learning as an educational potential in community-based settings, it is essential to investigate understandings of community stake in place, commonly referred to as sense of place and placemaking.

2.4.1 Sense of place, placemaking and emplacement.

Discovering a sense of place may be a deeply, intimate personal act, it may be culturally constructed, and it may extend beyond the border of one time and space. Learners are asked to consider questions with complex answers that engage in imaginative speculation of what it means to belong, become invested in, or attached to place (Graham, 2007). Obtaining a sense of place may be conceived as a shared, collective act, but this is not to say that it does not include personal, subjective, and individual acts. Capturing a “sense of place” is to fully encounter, appreciate, and/or identify with a specific location, environment, landscape, or setting. It extends beyond the physicality and materiality of the environment, to include meaning making and understanding as individuals and as groups and in relation to dwelling within place. To obtain a “sense of place” is to discover opportunities as a community, group, or individual in relation to the local and to acknowledge that public spaces are created to foster a certain qualities of life and interaction. It is within these public spaces that roots of placemaking may take seed and flourish and can become educative.

The term “placemaking” originated within the urban studies field and was soon adopted by architects and urban planners. The roots of the term “placemaking” can be traced to Martin Heidegger’s foregrounding of the constitutive relationship between people and their physical environment in his notion of *Dasein* (being-in-the-world), which implies not only that we cannot exist independently of the world around us but also that the world around us cannot exist independent of the people who inhabit it. In other words, it is only through our consciousness, actions, and interactions that the physical landscape is brought into existence. (Sen & Silverman, 2014, p.13)

Today, placemaking is a term used by a multitude of organizations in various disciplines. Placemaking is both a process and a philosophy. It creates and strengthens, connecting people to the places that they share. It can be a process of reimagining, transforming, creating, or improving.

Placemaking emphasizes a commitment to social and individual investments enabling a sense of place. Therefore, the act of placemaking, is rooted, not only in the understanding of the social undertones of the particular environment, but also the embracing of personal experiences and acts of drifting through memories, movements, and sensations that are connected to one's understanding of place. Sally Gradle (2007) further reveals:

The underpinnings of my discussion of place are deeply rooted in the perceptual, phenomenological world: the felt, embodied meanings of emplacement that provide truth or veracity that one belongs, dwells, thrives, or does not—sensually or spiritually—in ways that both solidify identity and embody memories. (p. 396)

Emplacement is the act of coming to know place, it is the belief that one belongs to place in some way, it is a process of being in a place and seeing self entangle with place. Acts of placemaking and emplacement may also be interpreted in relation to the notion of community. In the following sections I disclose the layered relationship between emplacement, critical placemaking and community/community-based endeavors.

2.4.2 Connecting place-based practices to community-based programs.

The *Project for Public Spaces* (2015) states, “it takes a place to create a community, and a community to create a place”. Within the act of deeply personal and meaningful placemaking-along with the acknowledgment of the diverse places from which people come-culturally specific principles for critical, community-based programs may emerge. Community-based projects give local citizens a place to reflect and contemplate possibilities for the future (Ulbricht, 2005). In relation to the arts, such projects create a space for dialogue within the community that questions issues of concern, while they are actively engaged in arts or research, in order to potentially trigger change within the community. It also recognizes the social changes that have already taken place in the community, or the need for such.

Community-based art education programs highlight quality and meaningful activities that members have or may engage with. These activities result in deep engagement with social and cultural issues involving self while positively impacting the community (Davis, 2010). Community-based art education contributes to the development of socially responsible humans, who feel a commitment to fully understand their place and the hidden possibilities of place, instead of accepting the taken-for-granted or “status quo” (Ulbricht, 2005). The outcomes of community-based art education programs and projects rest on a continuum of purposes, but they all hinge on the people and the places of their community. At one extreme of the spectrum reside programs that enable appreciation of local cultures with little intent of social reconstruction (Bastos, 2002). At the other end of the spectrum, community-based projects are designed for social change (Ulbricht, 2005). Bowers (2002) reminds us that change is not always

progressive, but can come to symbolize a return to roots of a people or place and the revealing of stories and narratives that are omitted from official accounts of histories.

Doug Blandy (2001) offers place as a convergence for community to congregate and make invisible stories, visible once more and through the arts. Whether the program aims to educate or strives to activate its community members, both approaches empower its citizens. Over a decade ago, Blandy and Hoffman (1993) also called for “an art education of place” in its content and in its pedagogy, where there can be a recognition that humans are deeply connected to place and consider “concerns that are globally imminent and personally felt” (p. 23). Community-based art education aspires to create art that can have a functional impact on community within different place-based paradigms, by teaching through arts and with artists who have similar approaches to community and place.

2.4.3 The role of art and artifacts in building a sense of place within the community-based education.

The role of art and artifacts may be utilized in community-based programs as a critical tool in building place. In my case study, the use of art may be more closely tied to the pedagogical practices of the Lynden Sculpture Garden. Whereas, the Field School draws upon elements- such buildings, landscapes, and cultural artifacts- to discover and strengthen a sense of place in the study and interaction with Washington Park neighborhood. These artifacts are catalysts in the investigation of elements of design, historical indicators, and oral narratives. Engagement with the arts and artifacts is one way that hope is offered to the type of community education that can be something

more than an intellectual endeavor. In this case, minds are developed in relation to bodily, emotional, and spiritual well-being (Kind & Irwin 2005). This assertion echoes Maxime Greene's (1995) call to consider the ways in which incorporating art and artists into an educational experience can offer new perspectives, build connections, and present new lessons from which the experience in community is defined.

Contemporary community art and artifacts of those who live and work in the community are emphasized because their efforts may be more relevant and closely tied to the local (Ulbricht, 1998). Creating and interpreting art or artifacts can also critically expand the connections made between those who share a place (Sanders-Bustle, 2013). The ways in which a place is experienced individually and collectively may be analyzed through the process of making art or talking about it. Contemporary art making practices and the interpretation of artifacts may also provide an outlet for re-imaging places in new ways and alternative forms (Bertling, 2013).

In my study, I investigated how in order to cultivate a sense of place, the Lynden Sculpture Garden docents took the opportunity to more fully incorporate the art and discussions centered on that of contemporary community artists of the *Inside/Outside Series*, in attempt to attract learners and educators to notions of understanding, embracing and re-imaging local place. Docents and their audience began to formulate new perspectives in relation to self, other and place because of looking and talking about these contemporary artists on tour. Perceptions of place and other, place and other as it extends beyond the fence of the garden into the urban areas of the city, were

approached with a more open mind. Through the process of asset mapping¹- determining an inventory of opportunities in the neighborhood- one discovers the ways in which citizen may act together to achieve new goals (Kretzmann & McKnight, 1993). The Field School utilized cultural and design artifacts to envision site connections and capacities. Through the encounter with such artifacts as residents' homes, businesses, their lives, and their own stories, university students recognized community members and their actions as an opening to further understand place on a scholarly level. In summary, to incorporate art, artists and artifacts as tools to teach through instead of about the community can foster and challenge preconceived notions of place.

2.4.4 Summary and conclusion.

Place-based education is much more complex than simply including perspectives of place and environmental literacy into conversation of curriculum. It is about diving into the heart of who people are, how they negotiate the world around them, and their connection to society (Ball & Lai, 2006; Edelglass, 2009; Friedel, 2011; Graham, 2007; Sobel, 2004). By exploring place, people's experience, the process of dwelling in places, negotiating changes of place, and encountering place in relation to surrounding social and cultural markers, one may delve into broader issues and factors that impact their community and life. Through the enactment of place and an arts-based pedagogy of place, community-based institutions including their educators, stakeholders, and audiences can explore alternative ways of viewing the world around them and their place within it.

The following conceptual mapping summarizes the conceptual framework presented in this chapter. This study is about the coming together of three prongs in education that have not been considered in enormous depth. Where community based-education, place-based education and art education meet, there is a possibility for deeper consideration, experience, research, and knowledge and I refer to this coming together as emplaced community-based art education.

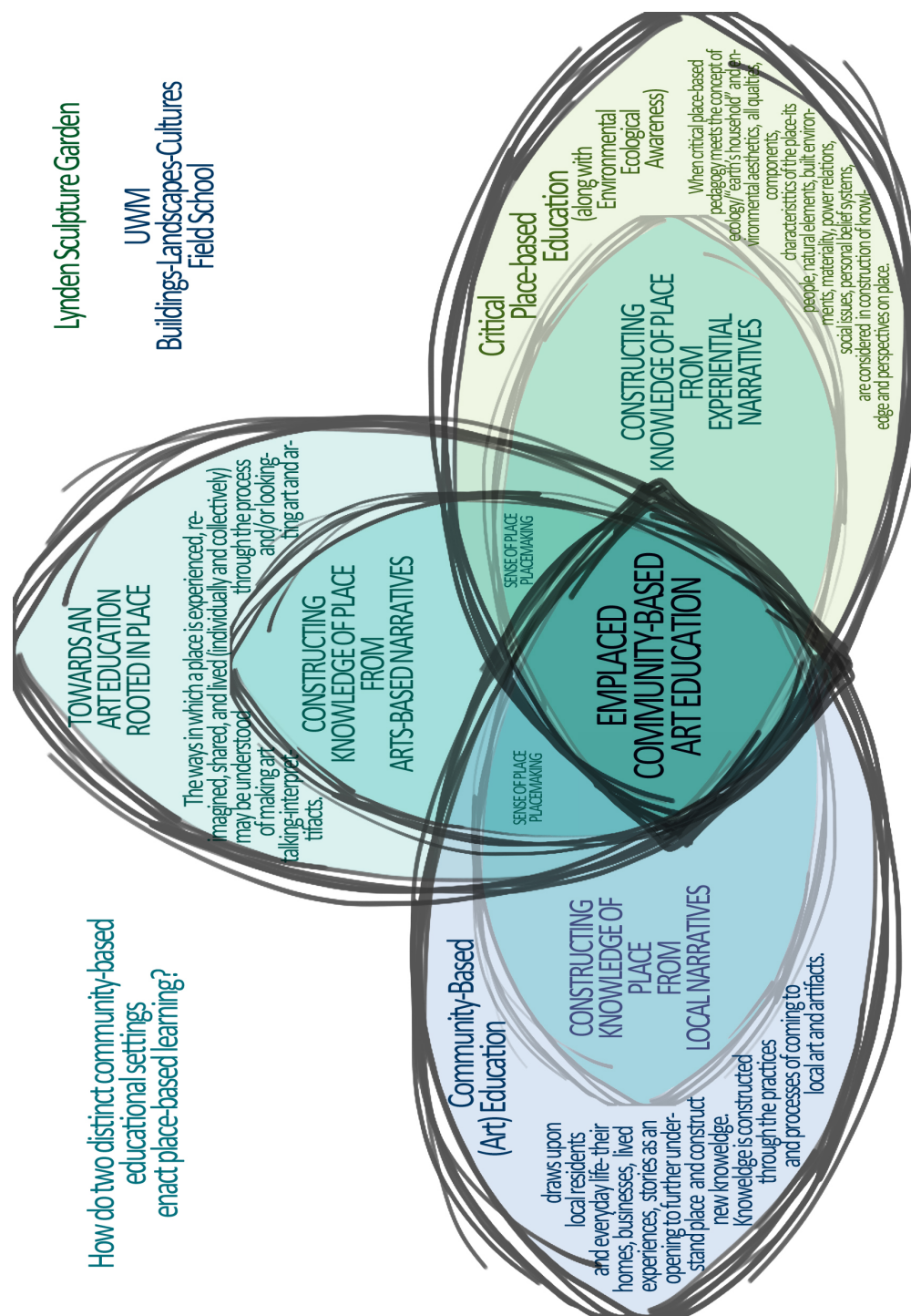


Figure 1: Conceptual Mapping of Emplaced Community-Based Art Education.

Because of its emphasis on art as life and call to take learning into real and imagined places beyond traditional classrooms, emplaced community-based art education presents a new lens for community-based education. Emplaced art education based education enhanced processes of making and meaning through life and experience.

Michel Foucault (1986) explains,

What strikes me is the fact that in our society, art has become something which is related only to objects and not to individuals, or to life. That art is something which is specialized or which is done by experts who are artists. But couldn't everyone's life become a work of art?

The qualities that enter into art making, which may be described as attentive should be applied to how we create ourselves over and in relation to living within our environments and amongst others. Olivia Gude (2007) reminds us, “attuning [oneself] to vitally experiencing everyday life should be a goal of any systematic art education. Students will learn to notice and to shape the world around them” (p. 10). Art is life and life is art. Recognizing that we all bring varied life experiences to places is one important aspect of socially-aware, artful endeavors. To realize place and stories of place in order to understand the role they play in construction of identities, lives, and creative endeavors is an important reason for engaging with a dialogue of emplaced community-based art education. A confluence of place-based philosophies with community-based practices and art-making processes means departing from the situatedness within solely school-based programs and additionally offering engagement of community, including its people, organizations, and institutions to go beyond their own lands and places to

connect, influence, and draw from additional and new local places, organizations, and institutions. Such networks may create a space of newer possibilities for place-based art making within community-based education where exploration of larger contemporary, life issues are at the heart of learning.

While I understand that traditionally place-based education seeks to change curriculum by establishing footholds within school systems, there are still possibilities for reflection and change to community-based programs. Through this research, I hoped to determine possibilities of place-based learning to create more meaningful experiences for audiences of community-based education, as they discover new perspectives about themselves, others, and the environment that we all share. My hope is that by asking questions that engaged with conversations on place-based arts education within a community setting, I addressed the layers of memory, attachment, imagination and experience that occur when encountering place. How can enacting place bring greater awareness towards one's self and society? I would like to move considerations on place-based art making from academic circles into a space between school and community environments, to see if it can enable meaningful connections to lives and the education endeavors of these community organizations.

Chapter 3. A Methodology for Researching the Enactments of Place

3.1 Paradigmatic Assumptions

My research as a graduate student began with a constructivist view of the world. I entered the Lynden, I established rapport with the docent staff, I observed the docents on tour, I taught alongside the docents, and I strived to understand their experience of being a docent at the Lynden Sculpture Garden. In these activities, I recognized that the world is understood through multiple realities based upon the co-created (researcher-participant) understandings of multiple truths and knowledge. This understanding happens within a naturalist setting of methodological procedures and becomes an understanding of the world in which one dwells (Denzin & Lincoln, 2005). It is based on a world-view that many truths are built from first-hand, lived experience of the individual. Therefore, reality is subjective to the individual. Truth formed from experiential encounter leads to a construction of reality that may be shared with many other people, but various people may also construct the same reality in quite different ways (Denzin & Lincoln, 2005). Up until this point, my philosophical viewpoint was limited and influenced by anthropology courses that I had taken as an undergraduate and first-year graduate student.

Being enrolled in a program that emphasized issues of social justice inquiry in art education, a shift in paradigmatic thinking began to happen for me. Slowly, I began to see the world differently. I began moving in and between the constructivist-interpretivist paradigms to a critical theorist paradigm. Similar to interpretivist researchers, critical researchers recognize that research is not value free and it is subject

to multiple realities. Critical theorists however extend reality as socially constructed through which structural relations of power and dominance are investigated and challenged. The goal of this type of research for me is to actively confront interpretations and values in order to bring about social change (Denzin & Lincoln, 2005). As a researcher, I began to identify with these ideals, while being involved with a docent education program at the Lynden that sought to transform current educational practices and touring strategies and my initial invitation to observe the field school in the summer of 2013. As the teacher of the docents, I wished to see changes in how objects were understood and how they could be used in relation to the investigation of place. This was not only a reflection of my beliefs but a mandate handed to me by the institution. In such an environment, I continuously checked my understanding of perspectives and navigations of the Lynden through a shift towards critical place-based learning. Furthermore, I looked to transform place-based education itself to include the urban environment. At the field school, I sought to further understand the field of place-based education by including the concept of the urban in all its complexity. I come out of a school that emphasizes critical research; however, my primary objective of this thesis is to understand perspectives of emplacement and how place is enacted, in order to change the field of community-based art education.

I draw upon a critical theory to understand the implementations that I developed with the docents at the Lynden and to see how students in the field school negotiate a neighborhood different from that of their own. Place-based education commonly falls subject to constructivist ideals, but with the inclusion of critical-place based education

as part of my paradigmatic outlook. I pay attention to conflicting interpretations of places and the multiplicity of meanings they have for others, including who benefits and loses from different modes of emplacement (Edelglass, 2009).

In Chapter 1, I delved into the possibilities of place-based learning philosophies and strategies to be expanded and included a more in-depth understanding of issues related to social constructions of place, specifically within urban environments. As I believe that my research was co-constructed from narratives of the participants-both learners and teachers along with myself as researcher-the narratives of place reflect the multiple realities as seen by various people involved with the research study. The realities of place, as expressed through the narratives, find points of convergence. The constructions of place are also defined by characteristics of uniqueness, difference, and divergence depending upon the narrator and issues of power.

From the perspective of the place-based paradigm, and in relation to environmental and socio-cultural ethics, I embrace the belief that people are a part of the larger world and have a stake in it. By recognizing that one sector of society is not more or less to another, rather that differences can be recognized, and that we are also co-dependent on nature, humanity may further understand its position within the complex, evolving, and trans-species systems of inter-dependence. Learning that happens within local environments and communities must forge ethical relationships with all living matter and species. This standpoint requires a paradigm shift from self as a sole entity to a self that is relationally constructed, both socially and ecologically. This thinking assumes that all have a right to grow and flourish in connection to one another and knowledge is built

based upon experiences in relation to social and environmental structures, constructions, and negotiations.

3.2 Design of the Study

As I conceived a design for my study, I aligned my understandings of the various narratives of place and the enactments of place to socially constructed circumstances and relations. I chose a comparative case study between the Lynden Sculpture Garden and the Buildings-Landscapes-Cultures Field School in which a detailed investigation into the two settings centers on the formation of knowledge and meaningful learning moments that stem from place-based educational initiatives.

My approach to case study research was initially informed from the work of Robert Yin and Robert Stake. According to Yin (2003) a case study design should be considered when: (a) the focus of the study is to answer “how” and “why” questions; (b) you cannot manipulate the behavior of those involved in the study; (c) you want to cover contextual conditions because you believe they are relevant to the phenomenon under study; or (d) the boundaries are not clear between the phenomenon and context. Robert Stake (1995), a leader in the development of case study research as a method, reveals that the art of case study research is studying the particularity and complexity of a single case, coming to understand its activities within important circumstances (p. 11). It is impossible to generalize from a single case; however, this case study may serve as a pilot study for a more fuller and in-depth dissertation research into place-based learning and enactment.

There are many different types of case studies including explanatory, exploratory, descriptive, instrumental, collective, or multiple (Baxter, 2008). For the purpose of my research, I will be drawing upon multiple case studies in order to enable myself as the researcher to explore differences within and between cases (Yon, 2003). Because comparisons will be drawn among the cases, including their similarities and differences, the research will be referred to as a comparative case study. A comparative case study examines in rich detail the context and features of two or more instances of specific phenomena, in this case place-based education enactment. This form of case study still strives for the “thick description” common in single case studies (Geertz, 1973). However, the goal of comparative case studies is to discover contrasts, similarities, or patterns across the cases (Campbell, 2009).

The parameters of the case are bound in time, location, and by the participants involved-including both the docents of the Lynden and the university students of the Buildings-Landscapes-Cultures Field School. I include time as a parameter of the case to include the period that the study lasted, for the Field School this was from June 2014 to July 2014 and for the Lynden Sculpture Garden, data was collected from September 2013 to November 2014 (though my research as a graduate assistant extends beyond this duration). The case will explore the ways in which the docents perceive the students that visit the Lynden Sculpture Garden, and how the docents change their tours and concepts of place in reaction to the population of students that they are leading and the art they are discussing. Similarly, the other case will investigate the perceptions of the community members by the university students of the Field School and how the

university students represent their ideas of place in reaction to both the community population and artifacts and other place markers of the neighborhood in which they are studying.

Because of my critical stance, I understand that there is a possibility of “Othering”, or viewing, or treating a person or group of people as intrinsically different or inferior to oneself, which may occur at either setting (Miller, 2008). At the Lynden Sculpture Garden, how the docents have come to know and perceive the school children has been framed within a form of Othering in certain instances. Previously, the docents rarely connected the ideas on tour to the lives of their students. As June McFee (1991) asserts,

In considering the relationships within the main dichotomy (the art or the education of art education), we need to look at our own basic assumptions and backgrounds-how our culture, personality, and experience have channeled our interpretation of experience. Are we looking at the students in a given school or community and selecting as appropriate teaching our psychocultural perspectives on learning? These need to be self-recognized and evaluated when observing students and making decisions (p. 73).

Furthermore, culturally relevant teachers must foster and support the development of cultural competence. Cultural competence can be supported in educational settings by acknowledging the legitimacy of students’ home, language, culture and using it as a bridge to support the use of curriculum content selections that reflect the full range of humanity extant in students’ cultures (Ladson-Billings, 2010, p.

20), and in my case, in varied understanding of place. For example, the school children of the Lynden have a right and role in shaping the knowledge that is formed on their tour by drawing connections to their own backgrounds, cultures, environments, and experiences. Where the students come from is valued rather than dismissed. Through the process of implementing a place-based tour experience-the contextualization, development, objectives, and specifics of the place-based tour (to be fully divulged in the following section on research locations and settings-there is an opportunity for the docents to develop strategies that engage school children in a critical and empathetic manner that empowers them to consider the Lynden's offerings in relation to their own.

Similarly the university students of the Buildings-Landscapes-Cultures Field School take on a multi-faceted role of learner-researcher-teacher when interacting with the residents and community members of the neighborhood and examining their own places of privilege. The UWM students must recognize their own biases and privilege in different situations and carefully consider the broad range of artifacts available to them and the mode of delivery that best suites the diverse range in cultural aptitude for learning and interacting with the individuals of the community (McFee, 1991). The UWM students' recognition of the community and its members as co-constructors of valuable and meaningful knowledge creation may be an opposing force to the notion of Othering in this circumstance.

The comparative case study approach attempts to gain a firm grasp of understanding ideologies of place, people's interactions with specific places, and place-based learning by creating a space where participants may recognize and even unlearn

their stereotypical knowledge of place while analyzing and theorizing what it means to teach and learn within diverse populations and environments. The patterns, relationships, understandings, and meanings associated with enactments of place will make sense of the case in relation to the social environment of the Lynden Sculpture Garden and Buildings-Landscapes-Cultures Field School respectively and comparatively.

3.3 Research Locations and Settings

The comparative case study critically examines two institutions that are currently engaged with place-based education. While place-based curriculum has been most commonly associated within traditional school settings, in more recent years alternative educational institutions have only begun to embrace place-based learning as a means to permeate the barriers between learning environments and their local communities. This research scenario combined the investigation of two sites of community-based places of learning in order to compare their varying levels of previous engagement with place-based education and to chronicle how organizations and people, in relation to the context of site negotiate and enact placemaking. The locations include the Buildings-Landscapes-Cultures Field School and the Lynden Sculpture Garden.

Up until about five years ago, the Lynden Sculpture Garden was the former private residence to Harry and Peg Bradley, both of whom were from privileged backgrounds and families of the Milwaukee area. Harry Bradley was a philanthropist, entrepreneur, and co-founder of the Allen-Bradley Company, now Rockwell Automation. Peg Bradley was an affluent individual of local, national and international art communities. She was a significant contributor to the local art collection market. In 2009, over forty years after

the couple had passed away; the property was endowed and opened to the public for year-round access (Gurda, 1992). As the transition from private residence to public sculpture garden occurred, it was the intention of Bradley Family Foundation and the Lynden's director, Polly Morris, to conserve the garden as a reflection of a particular family's way of living and a set of philosophical views. The personal principles, values, and ethical attitude of the Bradley Family towards nature, environmental resources, and art are embodied in their modern sculpture collection and resonate throughout the installations in the sculpture garden. A series of installations by local contemporary artists began to shape what would come to be known as the *Inside/Outside* series. The *Inside/Outside* series provides "a series of opportunities for artists to reframe the collection and re-present it" (*Inside/Outside* Publication, 2012, p. 5). The *Inside/Outside* series was a departure from the Bradley's modern collection, and sought to re-frame the constructed landscape in new ways. It was envisioned to be a reinforcement of the Lynden's continued commitment to the garden as a public laboratory. It was now a place where individuals are free to learn how to use the place to create spaces of investigation and discourse that can be translated into their everyday lives.

While the garden aspires to preserve its historical origins, Director Polly Morris also recognizes the Participatory Turn (Simon, 2010) that has occurred in institutions and museum education within the last several decades (personal communication, March 10, 2014). Within the field of museum art education, the theories that define the role of learning have evolved from the simple transference of knowledge to constructed situations that involve the learner in participation and engagement. As Ronald Neperud

(1995) summarizes, “the contemporary era of art education is affected by momentous social and ideological changes that strike at our conceptualizations of art, of teaching and learning, and of curriculum development” (p. 1). The Lynden sought to create itself as a public space. However, many of the public activities were catered towards a concept of community that welcomed local white people and people of privilege from the River Hills community to the southeast, when a very different population bordered the urban area to the west of the garden. Residents of River Hills were invited to escape the city and to picnic in the park, ice skate on the pond, and walk their dogs on certain days in the garden. The outreach into the community set forth a limiting model, which juxtaposed one place against one reality of urban Milwaukee, when in fact, there are many realities of urban Milwaukee depending on the neighborhood, people, cultures one encounters in the various niches of the city. The director’s recognition that there is an opening for the urban places and people of the city to create new opportunities for how the city may play a role in the making of a new educational curriculum and its enactment at the Lynden Sculpture Garden (personal communication, March 10, 2014).

The Lynden Sculpture Garden recognized a gap to be filled by a redefined curriculum that engaged the urban schools of Milwaukee and provide new opportunities for students. The educational art tour was previously defined solely by art-based concepts and lecture-based approaches. This was partly due to the fact that the Lynden had recruited their docents from the Milwaukee Museum of Art. The Milwaukee Art Museum docents are primarily trained within the concept of the white cube and an object-based tour. These two are quite influential Western forms for displaying art

objects in a museum-like setting historically and ideologically. The white cube was conceived in the early 20th century and ensured a supposedly ideal backdrop for looking at objects. It de-contextualized the object, detaching it from its historical and social context and allowed viewers to focus on an object's essence and timeless qualities. This is a modernist in its approach to art education (O'Doherty, 1999). My current position as graduate researcher and educator with the Lynden Sculpture Garden includes reimagining and reformulating the curriculum of an outdoor art and nature field trip experience using the tenets of place-based theory and learning. The research is in its pilot stages as a two-part art and nature educational tour and field trip program for kindergarten to grade twelve students led by staff or as a self-guided tour, with specific targets directed to elementary, middle, and high school curriculum levels in mind. At the elementary level, the tour seeks to foster a sense of environmental empathy. While middle school level tours engage students with skills to more deeply explore and investigate their surroundings on a level of richness. The high school tour encourages a relational, social, critical awareness of environment and place.

The *Art as an Avenue to EcoAwareness* tour and field trip emerged in relation to this research and the Lynden's dedication to emphasizing the intersection between art and nature. The place-based tour program aims to provide a unique setting where quality, in-depth, inquiry-based learning experiences are cultivated at the intersection of art and nature. Young learners, from all walks of life, discover that there are different forms of nature. Many urban schools often serve students whose experiences with the natural environment are very different from those living in the suburbs. Urban students

may have little experience within a more natural, rural world. Ecological encounters with a rural experience differ greatly from those of an urban life (Larkin, 2011). To these students nature has the potential to lose its foreign or fearful attributes, and it can be a vehicle for art inspiration, art making, and art interpretation at the Lynden. Furthermore, since the Lynden is part of the Milwaukee surroundings, students are exposed to the various landscapes that make up the city and make comparisons about their value to location.

Through their encounters with the sculpture of the garden and its diverse natural but constructed landscape environments, the Lynden tour emphasizes that students strengthen skills in exploration, reflection, analysis, and synthesis of new knowledge, relating it back to their own experiences with environment and art. These skills, activated within participatory activities of the Lynden tour, may create new possibilities and outcomes in creative, environmental, and basic scientific learning that students are able to take back and apply to their own places and dwellings. Art situated within a natural setting can act as a catalyst for a discussion of consciousness and responsibility and orientation of humans within and towards nature. The discussions and activities generated along the tour aim to extend content back into the classroom and the lived experiences of the students. The program at the Lynden Sculpture Garden is still in the process of development and implementation. The potential for re-defining what content may be woven into the context of the Lynden's programming offers valuable insight into the complex relations between elementary and secondary schools with community-based art institutions. My thesis study looked at the possibilities for

learners when gaining knowledge through art and in relation to the embodied experience of place.

The research conducted at the Lynden Sculpture Garden will be compared to that of a second, more developed application of place-based learning at the Picturing Milwaukee: Buildings-Landscapes-Cultures Field School. The organizers have invested many years in its programming. Each summer, a new group of undergraduate and graduate students from the University of Wisconsin-Milwaukee assemble to participate in this six-week intensive course. The Buildings-Landscapes-Cultures Field School's program is framed by the complex investigation between the material environment and social theory, along with the knowledge of buildings, landscapes, and cultures within shifting social, geographical, and temporal scales of analysis (Buildings-Landscapes-Cultures: Program, n.d.). The Buildings-Landscapes-Cultures collaborative project, "introduces an interdisciplinary research track concentrating on the examination of the physical, cultural, and social aspects of the built environment" ("Buildings-Landscapes-Cultures," n.d.).

The course provides students with an immersive experience, recording the physical and social aspects of a different and unfamiliar neighborhood within the city of Milwaukee from year to year. In 2014, the field school employed a version of place-based learning to investigate the Washington Park Neighborhood of Milwaukee. The field school explores and conserves local, cultural heritage through collaborative teaching and learning. In 2014, the field school, also known as Picturing Milwaukee, brought together participating students from various disciplines to participate in an

aesthetic and relational exploration of Washington Park. Being a firm believer in interdisciplinary work, the field school engages with many professional fields as a catalytic and potentially reconstructive force within its urban art and design education. I saw the field school experience as a rare and unique opportunity for students and educators to study the layered views of Milwaukee's neighborhoods. In last year's field school class, the participants were able to teach and learn about the complex and layered views of the cultures and environments in which we live and work these through various academic and professional lenses.

The curriculum design of Picturing Milwaukee may be carefully considered as a form of curating. The curating of an exhibit of learning moments in order to have an experience with place is never a neutral act. It is informed by the cultural, historical, institutional and political contexts of the people who make them. Decisions are made to emphasize certain aspects, people, and places of the Field School and perhaps downplay others, or to assert some truths and to ignore others (Lavine & Karp, 1991). For example, one café became a central meeting point location and hub from which central and compelling narratives of the field school emerged; where as another café that I spent time in was much less emphasized. Such factors as these arise from the people and personalities of those who own and dwell in the places of home and business in Washington Park, and their positions of power, authority and influence in the neighborhood. These judgments reflect a deep-seated power; however, the structure allows for openness to multiple and complex responses and means by which to carry out the activities of the Field School. Its educators include professors of the university,

scholars and professionals who specialize in the fields of architecture, urban studies, historic preservation, art history, oral and public histories, and the digital humanities. Certain professors, national scholars, community scholars and professionals are asked to present and interact with the students in a particular sequence. Presenters bring their content expertise and their chosen method of interacting with the students to the field school (Ruitenbergh, 2012). Students discover the many versions of a seemingly single narrative of neighborhood and place. Students explore the multiple layers of the urban neighborhood as they unfold and they draw connections between various disciplines. Such framework prompts students to learn skills in measuring homes, collecting oral histories, interpreting qualitative data, creating documentaries, and disseminating research, to name just a few. While talking with students, I understood their view of the field school was an opportunity to experience the coming together of communities and ideas, in hopes of understanding its people and places.

Though the curriculum was carefully crafted from the onset, it was continuously left open for the emergence and growth of new learning strategies and possible learning moments. Often, the entire field school group met at a designated location; some days it was a café and some days it was Washington Park Partners community center. These meetings occurred either at the start or at the end of each day. It was here that the most changes to the curriculum arose. Together learners and educators reflected on particular experiences and how these collective or personal experiences may have influenced their own beliefs and attitudes towards knowledge gained. The day was evaluated, and the transformation of future curriculum was made possible by reflecting

on interactions and transactions that took place that day between student, scholar, and neighborhood. The neighborhood members were presented as scholars and an important part of the scholarly, interdisciplinary learning. It was left up to the university students to accept or reject the residents as scholarly sources for the academic research. The subjects, places, and themes to be investigated the next day were, in turn, generated from the previous days findings. And so, the field school curriculum is a balancing of opportunities seized and those left for another day (Ruitenberg, 2012), always in the process of development. This type of emergent curriculum is essential to a post-modern place-based educational situation. It is in the field school that students gain an understanding in deconstructing taken-for-granted assumptions of culture and identity as a muddled, multi-layered process and phenomenon.

The learning artifacts that students produce at the end of the six-week immersive experience is evidence to the ways in which students are encouraged to more deeply consider people and place. Pedagogical strategies of the field school embrace authentic learning, where students are encouraged to make a product that is to be shared with the world in a useful and tangible way. The field school program emphasizes and evaluates participatory action research (PAR) orientated activities. Participatory action research is an approach to research in communities that emphasizes participation and action. This type of research seeks to understand the world by trying to change it, where participants and research work collaboratively and follow a process of action then reflection and repeat. PAR emphasizes collective inquiry and experimentation grounded in experience and social history. Within a PAR process,

"communities of inquiry and action evolve and address questions and issues that are significant for those who participate as co-researchers" (Reason and Bradbury, 2008, p. 1). Students of the Buildings-Landscapes-Cultures Field School learn by doing and experiencing a certain neighborhood place while they are also required to report their research findings on the neighborhood to the members of that community. Thus, the academic research that happens as part of field school is very specific to its chosen communities, often suggested by citizens of the community. The students return to their findings and the suggestions of the residents to further advance their research. This process unfolds multiples times over the course of the Field School within several community review sessions. One of the primary goals of the field school is to see where the stories of the place and people can take you. New research ideas are generated and considered from conversations with the community members and residents and around the artifacts that the students engage with. Students and residents became co-creators of narrative that is told.

Learning activities of the Buildings-Landscapes-Cultures Field School, reach beyond simple knowledge acquisition and apply a multi-layered, reflexive approach to understanding place. The buildings are understood through a technical lens (how it is made), in addition to the context in which it was constructed (historical, social, cultural), and the personal investments that is necessary to make the built environment meaningful. Students are given a space to make sense of concepts and ideas based upon their own frames of reference, beliefs and biases. Though place-based learning, as a curricular model influence, is well established within the Buildings-Landscapes-Cultures

Field School, my research may further reveal understandings and implications of the curriculum within the setting.

The 2014 BLC Field School in Washington Park is in its the first of a three-year long project. The summer field school extended its undertakings into the fall 2014 semester, with a studio course that embraced similar goals and ambitions to that of the summer. In the summer of 2015, Picturing Milwaukee will continue its research in Washington Park, with student-researcher experiences that continuously focus on notions of ecological stewardship, historic preservation, civic engagement, cultural awareness and personal experience.

3.4 Research Participants of the Lynden Sculpture Garden and Buildings-Landscapes-Cultures Field School

The main participants in the current study of the Lynden Sculpture Garden include a core group of docents and myself as both a participant observer and as a docent educator forging relationships between the art and the environment. Peripheral figures represent the various stakeholders, such as the educational staff including: the naturalist in residence (Naomi), the director of education (Jeremy), the student visitors, and the administrators including the director of the Lynden (Polly). After establishing the guiding principles for the new tour structure, there was an intense period of workshop training with the volunteer docent staff to share the new tour strategies. The workshops, crafted and facilitated by myself, introduced the theory of place-based education to the docents, age-appropriate concepts and applications, and the idea of eco-awareness as it could be applied to the new tours. It was during this stage of the

process that I noticed differences in my understanding of art and education in relation to theirs. Their ideas of creating meaningful engagements with art and place emerged differently than my own. For the docents, the priority was a modernist approach to modern sculpture. They were trained within the docent program of the Milwaukee Art Museum to emphasize the modernist principles of art and design. They were shy of the contemporary work that is activated by the garden in different ways than the modern collection. On the other hand, I drew upon contemporary practices and artists, infused postmodern principles, and allowed ideas of social justice and critical theory to help inform and shape the re-envisioned curriculum. The point where the docent strategies on tour met my own imaginings for the new tour curriculum became one of tension. We-myself and along with the docents-continue to navigate our way through this terrain of compromise, negotiating our own understandings and beliefs of place, art, and nature in the process. The study will describe and interpret these negotiations, along with our understanding and actions in negotiating place-based education.

The main participants of Picturing Milwaukee are the University of Wisconsin-Milwaukee (UWM) students of the Buildings-Landscapes-Cultures Field School and myself as the researcher and participant observer. Most of the students were both undergraduate and graduate, gathering from different regions of the United States. For many, this was their first field school experience. A handful of students returned from last year's field school to mentor the new students of the program. Graduate students working at both the Masters and Doctoral levels were present within this group of participants. The program also included a small number of foreign exchange students

from countries beyond the United States, including a small group from Brazil. The academic background of the students hailed from a great array of disciplines and fields including: architecture, history, historic preservation, social work, social welfare, geography, art, and urban studies.

The role of the student participant is also examined in relationship to the outsider presenters and faculty and the community members of the Washington Park Neighborhood. The community members represent those who live and work in the neighborhood of Washington Park. Within the Buildings-Landscapes-Cultures Field School setting, peripheral figures include the educators- professors of the University of Wisconsin Madison and University of Wisconsin Milwaukee, faculty and scholars from various universities across the nation, and professionals who specialized in certain fields of architecture, history, and oral story telling comprise a ring of peripheral figures.

3.5 Role of the Researcher

Certain situations will require my role as researcher to be more of an observer and other occurrences will require my role to be more fully participatory in the activities at both locations. Different forms of participant observation will yield a holistic perception and understanding of both settings. It is relevant to note that my role as an outsider/insider researcher varies within each setting. At the site of the Lynden Sculpture Garden, I have been an educator and graduate researcher for over one year prior to the beginning of this study. Therefore, I consider myself partly insider. Within the Buildings-Landscapes-Cultures Field School, my role as researcher can be more properly identified as an outsider to the site from the onset of the study; however, I

have had a previous relationship with members of the faculty and have been embedded in the discourses that shape the program while I was an architecture student.

Nevertheless, my aim as researcher is to balance two roles, that of insider and that of outsider, at both sites. As a guiding principle in the field of ethnography, the researcher maintains simultaneous roles of insider and outsider (Spindler, 2006). As an insider and researcher, I may grasp the significance and details of a specific occurrence, action, or gesture, but at the same time must maintain a certain level of distance from becoming a fully submerged insider. Assuming the role of outsider may imply that I may be able to periodically step back and contextualize the data within a wider, universal scope. I, however, acknowledge that to come to know a site is ultimately a negotiated representation imbedded in values and beliefs.

3.6 Methods of Data Collection

Since the design of this comparative case study was to investigate the ways in which place and place-based learning are understood and enacted by people at particular sites, it was critical that I collected data from multiple points of interaction within the Lynden Sculpture Garden and the Buildings-Landscapes-Cultures Field School. In order to gain a more in-depth understanding of situations, I was able to use triangulation between the multiple sources of data. Marshall and Rossman (1995) define triangulation as “the act of bringing more than one source of data to bear on a single point” (p. 144). I collected sources of data from participant observation, semi-structured interviews, and arts based methods and artifacts to build rich description.

At the Lynden Sculpture Garden, my sources of data pertain to the activities surrounding its school docent-led tour programs. I collected data from docent workshops and training sessions and examined my own practices in initiating these sessions. These sessions occurred quarterly, to align with the start and end of the fall and spring outdoor tour seasons at the Lynden. It is in these workshops that a space was created for the docents to learn contemporary museum and sculpture garden practices in art education and to share their negotiation of their perspectives and transitions. Docent workshops from April 2014 to November 2014 were recorded and transcribed. My own textual, reflective field notes served as additional sources of data. The docent workshops helped me to investigate what types of place-based knowledge was being created at the Lynden Sculpture Garden and for what reasons. One session was convened with a small group of docents to have them create experience mappings of the garden. The mappings became another form of data.

Collecting data on the type of place-based knowledge formed in the docent workshops was then followed up with data collected on docent-led school tours. The data collected on tour, helped me to specifically investigate the ways in which place-based pedagogical practices propel meaningful learning experiences. In addition to the docent workshops, I collected data from the docent-led school tours through participant observation of tours from May 2014 to October 2014. At times, I would simply observe the docent practices and their strategies in relation to the student learning. Other times required that I participate in the tour and teach along side the docent. I wrote a brief summary of all tours, including the participants involved for that day, the activity that

was happening, and any other pertinent information regarding the learning environment. These summaries served as an organizational strategy of the context and the circumstances under which the data was collected. I used a small notebook to record factual, verbatim phrases that I felt were keys to motivations, understandings, and directives during tours. These phrases served as a recollection tool for when writing more detailed account of the experiences in the field afterwards. I recognized the crucial nature and necessity of recording verbatim, expanding experiential understandings through writing, and reflecting immediately after the field experience. Following the tours, I expanded my summary to include a more rich recollection of the people and events that I witnessed, along with my own process, impact, and reaction as a teacher and researcher. The reflections on the tour included my thinking, decision-making, reactions, and interpretations, as they relate to the place-based implementations.

On tour, data was also collected through photographic documentation methods. Photo-documentation visually enhanced my field notes. The photographs were involved in both constructing and representing reality as they offered routes to knowledge that cannot be achieved by verbal communication alone (Pink, 2004). The photo documentation visually examined personal and relational complexities, encounters, and narratives of understanding the Lynden Sculpture Garden as a place. Photographs taken during participant observation were also used during interview schedules to elicit the discussion of place-based teaching and learning moments in the field. How effective is photography as a vehicle for developing critical consciousness, understanding culture

and challenging personal boundaries for the development of individuals and communities? The photo-elicitation method was originally developed by anthropologists, who used photographs of ritual activities as a basis for exploring activity and meaning. Essentially, photographs are taken of the subject under consideration and are used to trigger discussion. For example, it can be more effective to ask community members to describe what they see and feel about a photograph of young people in a local street, compared to just asking a question (Purcell, 2007). To understand the complexity of place enactments I drew upon photographic methods to understand instances and meanings behind instances that I observed in the field.

Finally, data was collected from semi-structured interviews with the docents who lead the tours. The interview schedule was an open-ended list of questions that address the position and perspective of the docent, thematic questions centered on place-based pedagogy and learning. The interviews aimed to elicit participant responses that address how placemaking comes into being from the knowledge created at the two sites and why placemaking becomes important and meaningful within the specific sites.

At the Buildings-Landscapes-Cultures Field School, my data was collected during the six-week course from June 2014 to July of 2014 and its sources included fieldnotes of observations, visual mapping, and semi-structured interviews. I recorded the day-to-day activities of the field school in my field notes. At the Buildings-Landscapes-Cultures Field School, participant observation took the form of working with the students as they themselves researched the community and were out in the field. I also observed classroom learning moments and student-community member interactions at formal

meetings, which included community member interviews, reviews, and critiques of the student work. Field notes on the Buildings-Landscapes-Cultures field school were written for each day of the six-week course in which I was present in the field. Observing students in their day-to-day activities helped me to more deeply understand what types of place-based knowledge was being created at field school and for what reasons. Participant observation of the formal student-community member meetings helped me to investigate the ways in which place-based pedagogical practices propel meaningful student learning experiences and its relation to the greater social issues of the local communities.

In addition, I interviewed six student participants in the last week of the field school. The interviews included a visual mapping activity on their experience of the field school and a verbal, semi-structured interview schedule. The maps created by the students, along with the transcribed interviews served as an important source of data. The interviews helped me to more fully understand the impact that place-based education had on the learning experiences and how placemaking came into being or became meaningful for the student participants.

Often times, visual mapping is a form of detailing experiences and encounters within place-based educational learning. The visual mapping in my research, served as a springboard for highlighting and understanding significant places of the students' experiences. Graham (2007) claims that mapmaking can help students understand the cultural aspects of geography. Maps are a particularly powerful means for the representation of place and lived experience. As a visual method, maps convey a range

of features related to physical landscapes as well as the psychological and social connections among people and places (Powell, 2010). A unifying thread to the significance of mapping may be that there is an importance in looking at place through multiple viewpoints and recognizing that their meaning may shift with time, context and in relation to other information (Hooper-Greenhill, 2000). For this reason, the UWM students were prompted to explore how their personal and cultural experiences intersect with the community members' insights and stories in regard to places in the neighborhood. The visual mapping also gave insights into how students were constructing knowledge of place in relation to walking, exploring, researching, borders, and boundaries of the neighborhood.

Both the photo elicitation and visual mapping may serve as a means to foster and make known the less defined aspects of the close relationships that participants share with their environment. In the following section, I contextualize theories in arts-based research methods in relation to my study and why I chose to pursue the methods of photographic documentation.

3.6.1 Art-based research methods.

Arts-based research offered new and exciting avenues for my coming to know and understand place as a social construct, the enactments of place, through the process of making and engaging with the arts in a research setting. Graeme Sullivan's (2006) claims that "art practice is a profound form of human engagements that offers important ways to inquire into issues and ideas of personal, social and cultural importance" (p. 32-33). In art education, and specifically my education, contemporary

artist practices are at the center of understanding social, cultural, personal phenomenon in relation to life, self and place. As Barone and Eisner (2012) articulate, arts-based research “addresses complex and often subtle interactions and that it provides an image of those interactions in ways that make them noticeable...we deepen and make more complex our understanding of some aspect of the world” (p. 3). I chose to integrate photography within my research process, as another, new lens by which to collect perspectives from the field, open my research to new possibilities, enlarge and deepen understandings, and to create an expressive form that could offer my audience Other ways of seeing. Arts-based research serves as “a site of knowledge and meaning making- as a place from which we can engage in a series of reflective, reflexive, and relational acts. ... It triggers curiosity and opens up a space for engagement, it too creates conditions for engagement” (O’Donoghue, 2009, p. 354). I drew upon arts-based research, to more deeply witness and reflect the enactments of place that I encountered as research and in the Field School and Lynden Sculpture Garden.

As part of my research and analysis process, I produced a visualization of the field school and a video of docent stories gathered from the Lynden, to be presented in Chapter 4 and Chapter 5 respectively. Creating a video from layers of photographs and oral stories told by the docents, along with arranging a visualized story of the field school process, was a method I chose as researcher in order to uphold inquiry-based methods that are advocated within place-based educational methods and my own implementations within the tours of the Lynden. Photography is a method of inquiry that brings to light the importance of understanding phenomena with a sense of

openness and interpretation. It takes into consideration the process of its creation and the ways in which the final image will be viewed and interpreted. I began by capturing and collecting photos from each site. These photos became a form of raw data. However, in the acts of sifting through the photographs, choosing certain photographs from others, organizing the photographs in a particular way and re-arrange the photographs, I engaged in a new process of meaning making. I came to know the stories of the docents and the stories of the UWM students in a different way. I came to know my own story in a different way. And so, the raw data was transferred to a new platform of now making sense of the narrative that was emerging. Finally, as I thought about and carried of the final production of the Lynden Video and the visualization of the field school, the meaning-making portion of the process transforms into a platform that now places interpretations and understandings into the minds of the viewer. That photographic data made the work expressive and afforded the individuals who will see or read it with the opportunity to participate emphatically in the events of my research that would otherwise be beyond their reach in some ways (Baron & Eisner, 2012). By offering the visualized stories, in addition to the textual findings and the participant mappings, the data is represented in a variety of forms and individuals who engage with the study are offered multiple points of entry into imaging and interpreting the situations that I studied. Viewers of my work may re-experience significant moments of my research and they are allowed to make their own connections to the arts-based research, they become participants within the research and the act of viewing becomes another site of knowledge. Different forms of representation yield different forms of

understanding and this layered understanding of reality is appropriate when considering the complexity of understanding enactments of place.

Arts-based research rejects a dichotomy between the worlds of science and art. Scientific practices can be associated with examining quantifiable research and the arts can be associated with investigating the quality of life and experience. For example, these differences in the form and function of art and science research, lead us to believe that the distinction between qualitative and quantitative research is both viable and useful. In one sense, it seems obvious that to paint a picture and to take a measurement are two different processes that yield information for largely different purposes (Barone & Eisner, 2012). Rather than seeing the relationship between art and science as a dichotomy, one may focus on the ways in which the two fields may come together, where “science [is] imaginative in character, sensitive to qualitative variations, and organized according to what aesthetic forms can carry is also the result of artistic judgment” (Barone & Eisner, 2012, p. 6). The border between art and science is permeable and malleable. Between these two positions, one may find arts-based research, navigating in and between art and sciences. In occupying the in-between spaces of art and science, arts-based research strives to uncover methods, practices, and approaches that are common ground among scientists and artists. Navigating an interdisciplinary border between two once, seemingly dichotomies is a common thread found among my research- it was the position between space and place, between community and institution, between culture and nature. Within the field school, the students grapple with a coming together of all these things-the materiality of sensuality

of place, the university meeting the community of Washington Park, the clashing and coming together of Caucasian, African American, Hmong, Latino, Brazilian cultures (a sampling of those predominant in the field school), along with the meeting of people from various disciplines and fields. The field school draws upon inquiry-based methods rooted in the sciences (such as measuring homes) and the arts (oral histories, documentaries) to tell the narratives of the neighborhood. At the Lynden Sculpture Garden, docents grapple with the in-between of cultures meeting different cultures, art finding its place within constructed nature, artists meeting scientific and environmental education. The docents are in the process of negotiating the path to having a conversation on tour with urban children who are racially diverse and culturally pluralistic in their backgrounds. They also negotiate their understandings of the place where art meets nature, finding the connections between the practices of contemporary artists in the Garden and the practices of naturalists to inquire about the earth and ecology.

Arts-based research offers a type of precision into capturing the nuanced activities and experiences of each setting, but in a way that allows for the audience to derive their own perceptions of the site. By revisiting the world from a new avenue or lens, the case of my project-video, photography, mapping- a singular viewpoint is rejected and new, alternative perspectives are offered as part of the research. There are multiple modalities of coming to know within my research, including textual, photographic, limited video, and visual mapping. These myriad of layers in understanding reflect the complicated and complex character of the sites, the

participants and research/researcher. In broad terms, calling upon multiple modalities of coming to know, is a reflection of plurality life experiences and phenomena. The acceptance of such plurality is underwritten into the theory of place-based education.

More specifically, at the Lynden, the video offers a perspective of the docent as “other” and offers a glimpse of my coming to know the docents as more than the “other”. The docent perspective is one that is not often showcased within institutional settings such as museums and sculpture gardens. However, by bringing the voices of the docents to the light, the audience has a chance to see how they value the Lynden, the ways in which they negotiate new information and share that information with the public.

Within the field school, the visualization is about revealing the complicated messy process of the students coming to know the stories of the Washington Park Community members. As one of the Field School students stated, “we interviewed a lot of people and I feel when you only interview people it gives a certain power structure within the process. So to be interviewed myself and getting my own experiences heard, I think it evens out the whole notion of the interviewer-interviewee relationship. To know that my own viewpoints are appreciated and can affect something that’s pretty awesome, so thank you, Anna” (field notes, July 10, 2015). If one of the objectives of the field school is to release the narratives of the Washington Park neighborhood and residents into the world and offer alternative viewpoints of place within the larger city of Milwaukee. Similarly, my study looks at an alternative of offering the stories of the students to the world as well, allowing another avenue for the voice of the students to

be heard. I understand their voice to also be embedded within the oral histories and documentaries that they produced as part of their own field school research. Similar to the docents, in the visualization of the field school experience, we see the ways in which the students value Washington Park, how they navigated their encounters with the residents and research and data, and their coming to know and sharing their knowledge with the public. My arts-based processes allowed for me to see what is not always seen and share these instances, moments, and narratives with my audience in the field of art education.

Arts-based research allowed for me to create a layer of research that embraces and fosters a sense of uncertainty that both the students and docents share in their narratives. As Barone and Eisner (2012) remind us:

It may be most succinctly stated as the promotion of (at the least, monetary) disequilibrium-uncertainty-in the way that both the author/researcher and the audience(s) of the work read important social and cultural phenomena. Instead of contributing to the stability of prevailing assumption about these phenomena by (either explicitly through statement, argument, portraiture, or implicitly through silence or elision) reinforcing the conventional way of viewing them, the arts-based researcher may *persuade* readers or percipients of the work (including the artist herself) to revisit the world from a different direction, seeing it through fresh eyes, and thereby calling into question a singular, orthodox point of view. (p. 16)

In the wake of the research that does not move to enhance certainty, but offers more questions, a sense of openness is left for one to dwell in. For Eisner (2005) productive ambiguity occurs when “the material presented is more evocative than denotative, and in its evocation, it generates insight and invites attention to complexity” (p. 180). There is an unspoken acceptance for ambiguity as an alternative view in value and meaning of the research. From this new place to dwell, there is the possibility of seeing the world in a new way, and for the shaping the world anew. From my gatherings of the Field School and the Lynden Sculpture Garden, the essence, quality, and meaning behind enactments of place were open and fluid. These enactments that I chose to focus on, allow room for one to maneuver within new possibility and perspectives on place.

Susan Finley (2011) reveals that arts-based methods in research creates an open text in which meanings emerge within the sociology of space and are connected within the reciprocal relationships that exist between people and the political, dynamic qualities of place. Arts-based methods become an avenue to orient oneself within place, to see and hear each other’s viewpoints, culturally and socially situate one’s work and draw upon skills of imagination, perception and interpretation to justly represent people and place (Finley, 2011). In the context of my study, arts-based methods were an artistic means used by participants and myself as researcher of the Field School and Lynden Sculpture Garden to prompt inquiry and represent findings with regards to the enactments of place.

3.7 Methods of Data Analysis.

I looked for evidence of when there was a commitment to teaching values, which were demonstrated through the regular integration of place-based learning strategies. I also looked for moments when experience of place enabled a richer dialogue to occur, where docents and field school students were looking at and discussing works of art and artifact in relation to the audience or communities of that place in new and meaningful ways. Moreover, I looked for evidence of when the intervention of my own practice inspired the docents to modify or improve their practice and I looked and listened for evidence of moments where the students modified their research practices or reflections on their research because of place-based learning. This evidence emerged from the collected written and visual data, transcribed recordings, and visual mappings. Once the data was transcribed and organized, I compiled the transcriptions of field school students and their visual mappings, along with my journal entries on their encounters. I compiled the transcriptions of the Lynden docents with their presence in the workshops, their tour observations, and the photo documentation. From there, I drew upon narrative analysis as a method to more deeply understand the information.

3.7.1 Beginning with narrative analysis.

I used narrative analysis to analyze the interviews, observations, field note entries, and visual artifacts that were collected. Because narrative analysis focuses on the story being told or recalled through verbal, written, visual, or performative communication, it is useful for my study of how people speak to the value and enactment of place-based education, as well as my own. It is the study of the way

people make sense of and recount their lived-experiences in the world. Narrative analysis begins with an interest and inquiry into the narrative itself (Chase, 2005).

Narrative analysis is the exploration of narrative, in order to understand the ways in which people create meaning in their lives. A narrative is relating an account of personal experience with temporal orientation (Clandinin & Connelly, 2000). John Dewey's writings (1938), on the nature of experience, provide a conceptual foundation for looking more deeply into narratives and in emphasizing the simultaneous connections to and oscillations between personal understanding and social/environmental context. As the continuity of experience reveals the notion that experiences grow from previous experiences and lead to further experiences, one is encouraged to concurrently think about past, present, and future (Clandinin & Connelly, 2000). It cannot be taken for granted that experiences are located in time and space, and thus temporality is a central feature to narrative study. A sequence of events are re-evaluated and retold at the discretion of the narrator-- certain events may be emphasized and certain events may be de-emphasized or left out entirely from experience (Bruner, 1990). Narrative analysis is a way of understanding and inquiring into experience through "collaboration between researcher and participants, over time, in a place or series of places, and in social interaction with milieus" (Clandinin & Connelly, 2000, p. 20). And so, a narrative of experience is born. The reasons for telling and arranging a narrative are explored in the following section.

Originally, "narrative" as a word was considered a common assumption, but today under the umbrella of narrative analysis, a multitude of narrative possibilities

include oral histories, conversations, interviews, field note texts, photos, and a vast array of visual representations. Narrative analysis challenges previous assumptions regarding qualitative research by instead focusing on, “a change in the relationship between the researcher and the researched; a move from the use of numbers toward the use of [stories] as data; a change from a focus on the general and universal toward the local and specific; and a widening in acceptance of alternative epistemologies or ways of knowing” (Clandinin, 2007, p. 1). For its focus on stories as data and localized ways of knowing, I incorporate narrative analysis as a method for analyzing the interviews, conversations, field texts and visual mappings collected as data in the study of enacting place to tell my story and that of others as they negotiate place and enact place-based art education.

3.7.2 Narrative analysis and art education.

It is essential to note that contemporary art education practices coincide with a unique period of change within adjacent social science disciplines, a turn that embraces narrative as a prolific method in order to re-examine potential working models and paradigms in the social sciences (Clandinin & Connelly, 2000; Riessman, 2008). In a post-modern art education, students gain an understanding in deconstructing taken-for-granted assumptions of culture and identity as a muddled, multi-layered process and phenomenon. Narrative analysis is a method for deepening the understanding of today’s art education experiences and practices in learning and teaching as a willingness to embrace multiple and sometimes contradictory meanings, uncertainties, and truths as they relate to time and place. The narrative turn in contemporary life opens up the

space for art educators to invent ‘both/and’ learning engagements around artmaking practices that are beautifully crafted and/or serve to communicate and/or work as a catalyst for social renewal (Rolling, 2010). Likewise, narrative analysis has the potential to cross-disciplinary boundaries. Listening to previously silenced voices and the voices of ordinary people of everyday experience that have traditionally been muted, may draw connections, in the form of discourse, between art education and further disciplines, in order to disrupt oppressive social processes and encourage social justice (Chase, 2005). The marriage of arts-based research and narrative analysis seeks to understand the interpretations of visual forms as they relate to constructed meanings and drawing upon a narrative method for the telling, reflecting, and recreating/reliving of certain personal and social constructs. Recognizing the tenets of contemporary and post-modern art-design education alive within the Lynden Sculpture Garden and the Buildings-Landscapes-Cultures Field School, I drew upon narratives as a primary means for understanding the perspectives on enactments of place within the two settings. In considering my position and journey throughout the research, in relation to the Field School and Lynden participants, the notion of narratives seems a method through which to uphold my teaching values as a post-modern art educator. The narratives that arose from the research participants are co-constructed and serve as a reciprocal force to co-teach the participants, of both settings, and myself as researcher. Coming to know the Lynden Field School as place, to learn with/in place, and to dwell within the complexity of social spaces/places, required a method of translation that retained all the essence, subtleties and complexities of the emplaced stories that rose from the two settings.

3.7.3 Narrative analysis and place.

By activating narrative analysis within a study of place, questions of how individuals teach and learn about place, may be revealed through a deep understanding of the storied, everyday encounters and dwellings within place. Participant encounters with place are recounted through the articulations of how and why experiences of engaging with, learning about, and teaching place become meaningful and significant. For example, the narratives of the docent educators reveal their backgrounds, their philosophical views, and their motivations for the relating and sharing Lynden as a familiar place in a new way. On the other hand, the narratives of university students may reveal the ways in which they are able to make sense of and articulate their encounters with Washington Park as a new place, as they relate to their own familiar backgrounds and frames of reference. For narrative inquirers, personal and collective stories of identity may be inextricably entangled with experiences in a particular place. This study focuses on the layering of narratives by educators of the Lynden and students of the field school, who are both teachers and learners. The multiple voices of these stories are woven together in such a way, to reveal the overarching complexity of place, along with the relationship between narrative and place.

3.7.4 Strands of narrative analysis.

Narratives are told for many reasons: to help construct individual or group identity, persuade, rationalize, make an argument, teach a lesson, remember, mobilize, offer perspective, entertain, cope with or make sense of disturbing or misfortunate events. There are many methods to analyzing textual and visual narratives.

The writing of William Labov and Waletzky (1966) takes a more structural lens to narrative. The structural framework of narratives is sequenced in the following manner: orientation (to orientate the listener to person, place, time, and behavioral situation), the complication (main body consisting of a series of events), the evaluation (the significance of the events and the attitude of the narrator), the resolution (moral or meaning of the story), and the coda (brings listener back to the present) (pp. 32-40). I employ Labov's method as a starting point for thematizing the mechanical and structural reasons for why a participant tells his or her story.

However, Labov's analysis does not fully address the intricacy and complication of the researcher/participant relationship. The interactions that take place between research and participant, both in formal interview settings and informal conversations, may reveal new insights, feelings, and meanings. And so, the relationship becomes one of co-narration where the stories are influenced by one another, converging and diverging with one another, and operate in tandem with one another. In grappling with concepts of place and place-based learning, researcher and participant find themselves side-by-side in a journey to understand the meaning that arises from such emplaced learning and teaching. As Susan Chase (2001) reveals the relationship between multiple narration voices may be authoritative where the researcher is separated and distinct from the participant, supportive where stories of participants are highly uninterrupted, and/or interactive emphasizing the complex interaction between researcher and participant-as-narrator. She reveals a strategy for analyzing my own voice, as a reflexive researcher, in relation to the constructed stories of the participants and the larger

interpretation process that emphasizes a deconstructive approach to narrative analysis, where multiple sides and dualisms within a story are revealed (Chase, 2001).

Contradictions to the narrative are not excluded, but revealed as supporting stories to buttress the overarching themes. Multiple viewpoints of the narrative are constantly being changed and reinterpreted simultaneously.

James Rolling, Jr. (2010) suggests three types of narratives that may be connected to the practice of art educators: the descriptive story where a confluence of circumstances that hinders the practice of art education in a particular setting are discussed; the speculative story where one examines conflicts between competing notions of art teaching practice and maps the ways in which such paradigms may coexist and/or create new vantage points and spaces; and the story of negotiation where one rewrites prior and past stories, interfering with and altering the shape of past practices. I see these concepts offering guidance to the overarching and interwoven themes as they emerged from the study, to be discussed in the findings chapters.

Through the writings of Labov, Chase, and Rolling, I was able to build a springboard into possibilities for shaping a specific narrative analysis method to negotiate my oral, written, and visual data on place enactment. There are numerous narrative analysis models available, as outlined above; however, for the purpose of this study, I chose to extend my narrative analysis model by incorporating strategies theorized by Catherine Kohler Reissman which I describe in greater detail in the following section.

3.7.5 Sample analysis.

Reissman (2008) offers an analytic typology that I used to carry out my narrative analysis. She maintains that, “what makes such diverse texts ‘narrative’ is its sequence and its consequence: events are selected, organized, connected, and evaluated as meaningful for a particular audience” (p. 1). In the performative typology of narrative analysis, the influence of the investigator, setting, and social circumstances is taken into account with regards to the production and the interpretation of the narrative (Reissman, 2008). Therefore, the interpretation is informed by ‘who’ the narrative may be directed towards and ‘why’, or for what purpose, the utterance is shared. I recognize that there is always a certain level of bias in the researcher/researched relationship, but this research examines how these biases influence the narratives under investigation. Attention to the thematic content and structure of the narrative are completely abandoned, and select aspects of thematic and structural analysis are employed strategically in order to add dimension to the performative analysis (Reissman, 2008).

In applying Reissman’s performative typology of narrative analysis, my procedure for data analysis involved multiple layers of listening. I developed an analytic framework and process to work through the stories that I gathered in the field. I devised a series of questions that pulled me through the data in a systematic way but still allowed for the data to “glow” (MacLure, 2013). When the data “glows”, there is an emergence of sense or as MacLure (2013) goes on to explain, “the glow seems to invoke something abstract or intangible that exceeds propositional meaning, but also has a decidedly embodied aspect” (p. 661). As I pulled myself through a sound research process, which I outline below, I simultaneously reminded myself of instances where

thematizing the data to an extent may close off further possibility for understanding the data, especially when considering the audience reading my research. Certain data demands or defies the constraints of significations and the research must thus expose the limits of analysis, rationality, and explanations (MacLure, 2013). Thus, interpretations and understanding are left open to the reader to absorb and interpret.

In the first and second listenings of the data, I investigate the narratives of place that are being told in the transcription of semi-structured interviews and thick descriptive, observational field notes, along with the visual mappings of the Lynden docents and Washington Park Field School Students. I begin by asking the question: what are the narratives of place? By uncovering the prevailing narratives of place, I could begin to understand the ways in which different types of place-based knowledge are constructed at each site and for what reasons the knowledge is being privileged. Fully understanding the narratives of place means recognizing who creates the knowledge and how their position of power impacted the construction of their place-based knowledge. The narratives of place began with the physicality of experiencing place first hand through community as people, as art, as artifact, as environment.

I examined each textual story through a myriad of a priori and emergent themes for narratives of place. I searched for key narratives of place as presented and offered by the speaker. By analyzing narratives of place with a thematic lens, a typology is constructed where the content of the narrative is examined and cases act as exemplars to illustrate a thematic extension on the existing theories of place. The narratives of place that emerged from my research included some from a priori categories

determined as part of the case study proposal. These narratives of place included stories centered around the physicality of place, places of memory, the importance of place, showing place in new ways, hidden curriculum of place-based learning, resisting place, reciprocity of place, spatial concepts of place (setting, tempo, movement, progression sequence, ambience, scale, territory, personalization and privacy), access to place, place-based learning as planned or lived. There were also a number of emergent narratives of place discovered while gathering data, for example: place as relational, unfamiliarity of place, familiarity of place, ephemerality of place, place as safe, place as collaboration, intimacy of place, and juxtaposition of place. By valuing emergent narratives of place, I recognize that the speakers have their own, personal perspectives on place and understandings of place. These were a set of narratives not conceived at the onset of the case study proposal or perceived initially by the researcher.

The second listening involved looking carefully at the speakers' narratives of place as representations within the visual mappings of experience. In the case study, experience mapping is a means of reflection and visually representing the speaker's experience. Experience mapping may present a possibility to center one's attention towards the built environment, the natural environment, and the social environment while amplifying one's understandings towards the things that happen in the place. It includes multi-sensory traces of activity and behaviors that have occurred within the place as a whole. Experience mapping opened up new possibilities for learning about the variety of features of a landscape of interest and value to the speaker and also to different people related to the speaker. I analyzed the experience mappings, as visual

narratives with in the production of the image (my own observations and utterances of the speaker) along with the image itself. I analyzed, back and forth, between textual and visual narratives of place, as in many instances the two were closely intertwined. For example, in the field school, one student describes a personal narrative of place:

Some people were hanging their clothes out to dry. I thought that was pretty cool because a lot of neighborhoods they wouldn't appreciate people doing that. But we have to take into consideration like that there are a lot of different cultural norms... I can just tell their sense of being within their space. They didn't feel like it was someplace foreign to them; it seems like even if they hadn't lived there for too long it seems like they shaped those areas to make them it their own. So like something they would have been more familiar within at home like whether it's large families living in one space or just like just how they kept their yards and things like that-- just different ways that they used to make their space theirs (personal communication, June 18, 2014).

The student's narrative of place begins as one of witnessing the physicality and materiality of place in surprising ways through the immigrants' symbolic actions of hanging clothes to dry in their yard. She goes on to explain why this everyday action may be slightly out of the ordinary and significant. Place becomes a borderland that is envisioned in new ways.

The third layer of analysis focused on how the narrative of place expands or limits the learning and teaching that is happening within place-based education. This layer of analysis moves from an emphasis in the materiality of place to the discursive

qualities of place. I call these narratives of place-based learning. Some of the themes included: participants openness to change, ability to contextualize the learning, sensational learning, embodying a sense of active citizenship, real-world application, student-centered methods, collaboration between community members, drawing upon interdisciplinary experiences, multiplicity in narratives of place, privileging local ways of knowing, and empathetic awareness for surroundings (including people, environment, situation, etc.). Encountering these themes and uncovering the narratives of place-based learning, allows my research to unfold in the area of understanding how may place-based pedagogical practices propel quality, learning experiences. The student's narrative of place goes on, "I got to know these people, their lives, and what affected them, the prospects they wanted to see within their neighborhood, and the values they held important within the area" (personal communication, July 10, 2014). Her narrative of learning emphasizes a growing awareness and possibly empathy for her surroundings. She embraces local ways of knowing, local themes, and local contexts and is able to contextualize local knowledge of residents within the significance of her research and actions. She honors her lived experience of the field school as getting to know the people of Washington Park a deep and meaningful experience.

Thus far, the first three layers of analysis interrogate the "what" and "how" of the story. As the analysis progresses, the fourth layer considers the "why" of the narratives. Why do narratives of place and learning, empower or repress the speaker, the institution, and/or the learners/residents? This layer takes into account the role of the audience and incorporates a perspective on storytelling to underscore the

importance of analytically including not only the narrator's telling of a story, but also the role of the intended audience in storytelling, such as who is mentioned and/or absent in narratives and their role in the story (Sutherland, 2013). By searching the narratives of place and learning for the undercurrents how the stories live on to impact lives and voices of the narrator and their audience, I was able to further answer my research questions of what impact may the critical place-based learning of the two sites have on greater social issues of the local communities. I searched for stories that demonstrated performances of justification, refusal, ownership, democratic participation, self awareness, taking opportunities to enhance personal growth, goal-setting, confidence/competence, prior experience, seeking change, impact/influence, encouragement, questioning of opinions as indicators of empowerment or oppression for the speaker, institution, or learner/resident. These performance types were emergent within the analysis. Towards the end of this particular narrative, the student denotes:

I feel that really helped me to become more a part of the neighborhood in a way that I can see what values or concerns are important [to the residents]...I just saw I was familiar with the large population of immigrants to the area. I have seen them driving when I was little and stuff like that, but I had never come across them. And now speaking to them and even though they can't understand my language or I can't understand their language, we got to know each other (personal communication, July 10, 2014).

Her story empowers herself as speaker. She acknowledges and juxtaposes her prior experiences to current ones. Long ago, she saw the Washington Park immigrant populations as foreign, these sightings yielded shallow and long-lasting assumptions. Now, she compares the past to the self-awareness that she found through the process of the field school and face-to-face interactions with the immigrant populations of the residents. Though her narrative is framed with a romantic gesture (indeed it is hard to communicate without being able to physically understand one another), her narrative becomes a metaphor for disposition that remains open to possibility. Narrative analysis pulled me through the data in such a way, that I had an opportunity to search for meaning participants were conveying in connection to place, education, social constructions, and in relation to my own perceptions on place. After working through all layers of my narrative analysis procedure, I was able to draw conclusions on how and why arts-based placemaking came into being and became important from the emplaced community-based art education at the two sites of the Lynden Sculpture Garden and Buildings-Landscapes-Field School.

3.7.6 Narrative analysis and case study.

For the comparative case study, I immersed myself within the stories of place emerging from the Buildings-Landscapes-Cultures Field School and the Lynden Sculpture Garden. I was given an opportunity to develop relationships and rapport with participants from both settings. I was invested in the ways in which participants understood place within the two learning contexts and compared their retelling of place. I wished to understand the participants' beliefs towards the notion of place and

its enactment. After collecting numerous narratives, from the participants through interviews, conversations, lived-curriculum, and visual artifacts, I slowly began to realize the role of participant-as-narrator within the study.

In an effort to understand localized knowledge creation and meaning making related to place within two distinct, cultural settings, how then was I to weave together my findings and my narrative, while rightfully representing the beliefs and narratives of my participants as co-narrators that create a confluent story of enacting place? In my research, narrative analysis lends itself to case study research as a structure for inquiry into the enactments of place and place-based learning. As Riessman (2013) reveals, case studies produce contextualized knowledge and by focusing attention on the narrative details, important insights may unfold from the complex, messy, many-sided and sometimes conflicting stories of the narrators. Instead of summarizing and generalizing about the multiple perspectives on place, I aimed to embrace the differences and nuances that defined the narratives of place as described by the participants.

3.7.7 Mapping of my narrative analysis.

The following figure is a conceptual mapping that summarizes my procedure for narrative analysis on the enactment of place.

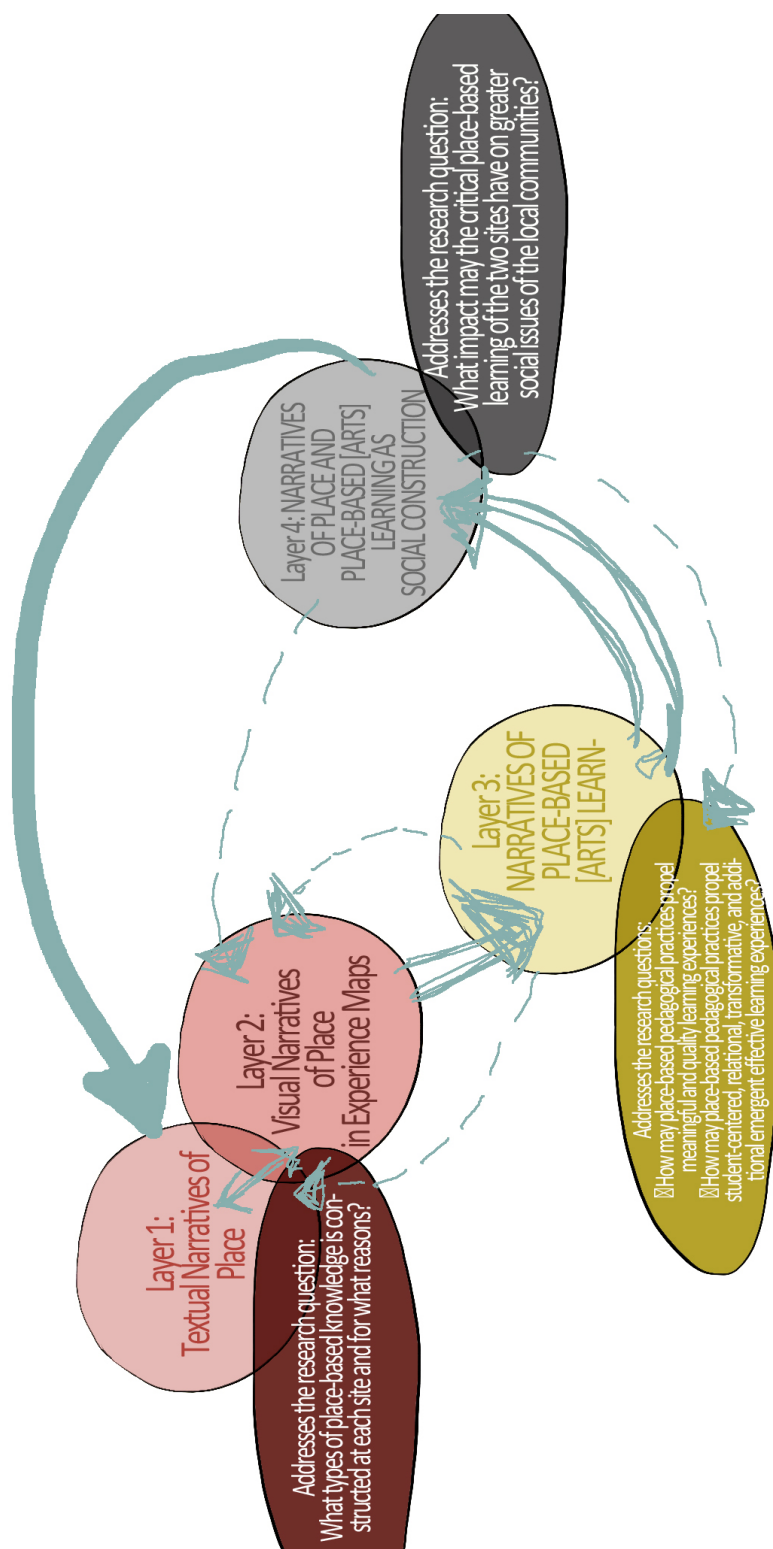


Figure 2: Conceptual mapping of navigating through narrative analysis procedure for enactment of place.

The mapping begins to draw connections between the layers of place enactment narratives and my research questions. Narratives of place are revealed and become an enactment of personal, local knowledge of place. The narrators reveal past and present circumstances and perspectives that shape such narratives of place (verbal, written and visual), thus answering the question what types of place-based knowledge is constructed at each site and for what reasons. The narratives of place-based learning delve more into why the narratives of place came to be through specific learning opportunities and pedagogical practices. The narratives of place reveal understandings for the research question how may place-based pedagogical practices propel meaning learning experiences? And finally, the final layer of analysis interrogates the social construction and performance of the narrative. By further understanding who the narrative is being told for and why it is being told in the first place, I began to understand the empowered, the disempowered, the agents of change, and the missed opportunities and future possibilities associated with the narratives of place. All of these aspects begin to answer the questions how does arts-based placemaking come into being and why does it become important from the knowledge created at the two sites along with what impact may place-based learning have on greater social issues of the communities?

The narrative analysis process was cyclical. I return to the beginning to address the next story and narrative, always drawing connections in and between, oscillating through the layers of the narratives. The multiple narratives and layers of narrative analysis build upon one another to shape insights into the subsequent inquiries into

place-based knowledge, arts-based placemaking, learning experiences and pedagogical practices when considering my main research question on enacting place-based learning within two distinct community-based educational settings.

3.7.8 Limitations.

Examining my study through a narrative lens opens a gateway of reciprocity between the beliefs of the various participants, both learners and teachers, and myself as researcher and teacher. As I am actively making sense of my own voice, I am also recounting the stories gathered in the field and shaping them into relevant and meaningful narratives of place enactment from the various pieces of data. One limitation may be then that there is a delicate balance to achieve, when weaving my own voice with the voices of the docents and the field school students. As Laurel Richardson (2000) suggests:

Language is a constitutive force, creating a particular view of reality and of the Self. Producing “things” always involves value-what to produce, what to name the productions, and what the relationship between the producers and the named things will be. Writing things is no exception (p. 924).

In my study, writing becomes its own method on inquiry, a creative process into making sense of my beliefs and the values held by the Lynden docents and field school students. My writing may also be a partial telling of the story, when factoring my perceptions, biases, beliefs, and research interest. However, because postmodern discourses recognize that there are situational limitations of the knower, having a partial and local knowledge is still recognized as a way of “knowing” (Richardson, 2000). I make

sense of my “knowing” through the writing and by locating my experiences in relation to the complex contextualizations of the sites and the participants. As I became more deeply involved with the writing, my compassion for understanding the participants and their beliefs increased. Thus, I was more intensely aware of my actions as a researcher-writer when handling the narratives of the docents and students.

Another limitation to this type of research is that, as researcher, I have developed a relationship with the participants and I am close to them. I acknowledge my presence has the potential to influence the various narratives being told. This is because, within the Lynden Sculpture Garden, I am in a position of power and also a part of the community. Within the field school I am a person of the community fulfilling a different type of research role than the students, although I also have a background in architecture. The mixing of voices meant that the docents and students' narratives might have been, to a degree, a performance. Much of my analysis focuses on what the participants of the Field School and the Lynden say. As Jerome Bruner (1990) explains, a culturally sensitive understanding of narrative is and must be based not only upon what people do, but what they say they do and how they explain what caused them to do what they did. The narrative may also be concerned with what the narrator says others did. Above all, it is about what people say their worlds are like and how they express their world through the narrative. It also means that the whole story will never be told, but that the recounting of experiences is always a partial re-telling. Narrators choose to emphasize, omit, and perhaps even alter events as they see them in their mind.

The meaning of a narrative is formed from and connected to its narrator's actions and utterances that happen in advance, concurrently and after the events of the story. Narrative meaning exists dialectical in the tension between its world, its utterances and the voice that filters its story along with the world of the reader. We must not be mesmerized by the fact that only the former of these appear to be there and a part of the story (Nash, 1997). There are a multitude of layers that come together to create a narrative, with omissions and the privileging of certain knowledge over some to reveal what one thinks, feels or believes. In addition, there is the interpretation of the narrative by the audience or reader. Narrative has discussed in relation to the notion of fictionality. There is a strong temptation to combine or confuse the two concepts, or at least to suppose that in talking about narrative one is talking about fiction (Nash 132). The relation between narrative and fictionality is complex. Instead, we are made witness to an unfolding drama, of human beings constructing their identities as people in places marked by tension between what seems given or inalterable and what may be perceived as possibility (Britzman & Greene, 2003). In the end, the narratives are still one of place, and support the thematic drive of this research- experiencing, sensing, learning, and socially navigating within place. What postmodernism has to offer is a focus on the narrative of the individual and the acknowledgement of the situated, partial nature of knowledge within the context of shifting and often contradictory nature of self and place (Packwood & Sikes, 1996). Within my research, I had to remind myself that the narratives I heard from Lynden docents and Field School university students were situated stories of temporal moments in place. In my analysis, I delve into

questions such as: why they are telling the story? what are the most important parts of the narrative? what events may have been left out? Such questions propelled me to further understand how place and place-based knowledge came to matter in their world.

3.8 Validity

Validity of the research will be achieved through contextualization and triangulation of the collected data as construct validity. Construct validity is the degree to which a study measures what it claims, or purports, to be measuring” (Brown, 1996) and the appropriateness of inferences made on the basis of observations, data collections, and data analysis within the research. As outlined above, data was collected from various sources including participant observations, interviews, and visual documentation. These varying methods of data collection ensure that a rich narrative is developed and the methods will be compared with one another in order to create a layered representation of reality as it was researched. As Denzin and Lincoln (2005) emphasize, “the combination of multiple methodological practices, empirical materials, perspectives, and observers in a single study is best understood, then, as a strategy that adds rigor, breadth, complexity, richness and depth to any inquiry” (p. 5). Therefore, as my research tells a narrative of place enactment through the voices of multiple participants and researcher, a layered and rigorous understanding of the data collected was understood through the lens of various methodological approaches. I feel confident that the time I invested and the methods involved in the triangulation of my data demonstrate the complexity of the settings and my pursuit to understanding the

enactments of place. Instead of establishing a single observation, the multiple data collection methods have revealed the richness of the situation (Cohen, Manion, & Morrison, 2013). Instead of only obtaining one point of data collection, the multiple methods will expose the “realities” of the situation (Cohen, Manion, & Morrison, 2013). Using triangulation, or the collection of data from textual, oral, visual, and mapping sources, demonstrates the complexity of the situation and my resolve to understand its complexity as an ongoing and evolving process.

My research included a high level of reflexivity. Reflexivity within qualitative research studies acknowledges that the role and identity of the researcher as a non-neutral entity collecting and interpreting the information and data collected from their location and perspective in the world. This subject position is sometimes viewed as a limitation to researcher. However, I assert that it is impossible for my research to be completely objective. Also, the presence of myself, as researcher, may have affected the observed thoughts, behaviors, and actions of the participants at both settings. Therefore, I continuously strived to locate myself in relation to, and my lived experiences within the context of the participants’ world and reality. While my chosen methodology of narrative analysis precludes this investigation from having generalizability, reliability can be established through self-reflexive practices of the researcher. According to Denzin and Lincoln (2005), “self-reflexive validity analyzes how social discourses shape or mediate the experience” (p. 188). My personal narrative is embedded within the research experience and I believe it contributes to my understanding of the “realities” of the situation (Denzin & Lincoln, 2005, p. 352). The

findings from this study offer an in-depth account of the “realness” of what I studied on an everyday basis for years. It takes social and cultural context into account when trying to explain how I and someone else may understand their world and their enactments of place and place-based learning. Such self-reflexivity becomes a form of validity, where there is “critical reflection on how social discourses and processes shape or mediate how we experience our selves and our environment” (Denzin & Lincoln, 2005).

Lastly, I conducted a review with participants of their textual interviews, visual and oral narratives as a way to ensure that I had captured their voices fully and the various situations in which we discussed and shared teaching moments at the Lynden. I also showed interviews and narratives to the students of the field school as a similar form of face validity. This form of member checks and face validity addressed the participants’ stake and the objectives of my study by ensuring that my description and interpretation of the data was not completely self-serving and unsupported.

Chapter 4

Narratives of Place Enactment from the Buildings-Landscapes-Cultures Field School

4.1 Introduction

My time with the 2014 Buildings-Landscapes-Cultures Field School: Picturing Milwaukee (BLC Field School or Picturing Milwaukee) and my data collection from its six-week long, field research intensive program with the University of Wisconsin-Milwaukee student participants, offered new ways of understanding and talking about learning within an emplaced community-based arts education. Using narrative analysis, I discovered valuable stories of being/learning/dwelling in place as a catalyst for significant moments that were valuable to the students and myself. Being immersed in the BLC Field School allowed me to compare and connect my own beliefs of emplacement as they relate to those of the students. I wish to honor the individual voices of the students while interweaving my own story into the whole of the data. In order to more fully understand the enactments of place, I looked for what the students valued, welcomed, dismissed, and negotiated throughout their time within the Field School experience as moments to focus in on. An array of themes within the narrative emerged from the data itself. I looked for key words in the stories that may connect to key concepts related to theory on place, place-based education, and emplacement. Because I allowed the themes to “glow” from the data, new themes emerged with each participant’s story (MacLure, 2013). MacLure (2013) described the glow of the data in terms of affect and to be about ‘sense’ where,

Some detail—a fieldnote fragment or video image—starts to glimmer, gathering our attention. Things both slow down and speed up at this point. On the one hand, the detail arrests the listless traverse of our attention across the surface of the screen or page that holds the data, intensifying our gaze and making us pause to burrow inside it, mining it for meaning. On the other hand, connections start to fire up: the conversation gets faster and more animated as we begin to recall other incidents and details in the project classrooms, our own childhood experiences, films or artwork that we have seen, articles that we have read (p. 661).

In doing so, I re-listened to previous stories after discovering new and emergent themes in later stories. Some of the new themes now glowed within those first stories that were read and were perhaps missed in the first layers of listening. I explored how themes from one layer of listening and analysis informed and connected to the next layer of listening and analysis. From here, the dominant themes of my research at the Buildings-Landscapes-Cultures Field School emerged. I admit, however, that these themes and stories are partial tellings, constructed by my ability to see and hear. I recognize that there may be other ways in which students valued, welcomed, dismissed, and negotiated place but were dismissed in my telling of the narratives.

4.2 Place Enactment as Fostering Possibility

The narratives of the students interwoven with my own as researcher becomes a collection of stories that re-considers the potential of place enactment as defined by overarching themes that emerged from the focused interpretation of research data and

analysis, as described in the chapter on methodology. The themes that include place enactment as fostering possibility are: creating a sense of emplacement through engagement with first-hand local knowledge; discovering new ways to look at place through self-transformation; and dwelling in uncertainty. In the next sections of this chapter, I will unpack these themes of place enactment in relation to four narratives. The personal stories of two participants- Milan and Nicole- represent ones that I chose to privilege as the dominant narratives of the Field School. My findings also include an alternative narrative to Milan and Nicole's story as well as my own narrative, as researcher and participant-observer within the setting, as the fourth narrative.

As I engaged with Milan's and Nicole's personal narratives on multiple levels- informal conversation, observations from the field, first-order interview transcription, along with second, third and fourth layered listening of the interviews, I became more and more intrigued by their stories. And I continuously asked myself, "why was I transfixed?" Their stories of place resonated with me because of their deep reflective qualities. Both were profoundly aware and attune to their personal perspectives on social issues before and after their experiences with the Field School. Milan and Nicole's stories also resonated with me because of their hope in the possibility for future endeavors in the neighborhood and community/institute partnerships in the broader sense.

Though their narratives make mention of bleak and alarming social issues that may need to be addressed within the Washington Park Neighborhood, their stories promote a space for future action. On the other hand, I also include a narrative from a

third student of the Field School. Tyler also makes mention of sociocultural issues of the Washington Park residents in relation to his research, but his self-orientation of hopelessness remained unchanged throughout the duration of his experience in the field. At the onset of my study, I asked “what impact may the critical place-based learning of the two sites have on greater social issues of the local communities?” The notion that place-based learning leaves room for possibility became an overarching theme for the main narratives of place enactment in this study. As Maxine Greene illuminates,

That, in part, suggests what is meant by teaching as possibility in dark and constraining times. It is a matter of awakening and empowering today's young people to name, to reflect, to imagine, and to act with more and more concrete responsibility in an increasingly multifarious world. At once, it is a matter of enabling them to remain in touch with dread and desire, with the smell of lilacs and the taste of a peach. The light may be uncertain and flickering; but teachers in their lives and works have the remarkable capacity to make it shine in all sorts of corners and, perhaps, to move newcomers to join with others and transform.

(Greene, 1997, p. 6)

In the following sections, Milan advocates for a narrative of possibility in bridging the gap between community partners and learning institutions in order to foster community growth and understanding. Nicole offers possibilities in self-transformation and ways to look inside your own heart and mind to uncover hidden and alternative perspectives.

4.3 Narratives from the Buildings-Landscapes-Cultures Field School

The following narratives of Milan and Nicole represent the prevalent themes of building a sense of emplacement through localized knowledge, self-transformation, and the ability of dwelling in uncertainty. I begin this section with Milan's narrative as an entry into the discussion surrounding localized knowledge and its implications within community-based education, social issues of the community and notions of transformation relative to both self and group. The narrative of Milan's is trailed by Tyler and his story offers a counter example to Milan's themes. While his stories open similarly to Milan- bringing light to the localized energy and efforts of community- at a certain point his diverge and his ambitions as a student and researcher- what he takes away from and believes that he has left with Washington Park- offers an alternative viewpoint to BLC Field School experience. Nicole's narrative follows Tyler's and hers pursues similar thematic threads to that of Milan's, building upon the framework that Milan's stories establishes. Nicole delves deeper into her practices as a reflective researcher and member of society, while grappling with her positionality in relation to race and the idea of dwelling in uncertainty. All of the narratives were interpreted from my field note observations and rich texts from informal conversations, photo documentations, semi-structure interviews, and an experimental mapping process with the participants. Responses dedicated to place enactment and emplacement emerged when university students were asked to consider the impact that place and being aware in and with Washington Park neighborhood as a vehicle for learning and coming to

know. Finally, I unravel my own, layered story in relation to the multiple narratives of the Field School Student participants.

4.3.1 Milan's story: connecting past-present perspectives, encountering local knowledge, and third space theory as an enactment of place.

Milan is an undergraduate student at the University of Wisconsin-Milwaukee in the School of Architecture and Urban Planning. When I introduced myself in the first week of the Field School, my field notes read (I note here that I cite my fieldnotes throughout the findings chapters as a way to demarcate observations and data collected in the field compared to analysis made later in the research process),

She sat on the stairs with drawing board in her lap and pencil in her hand. As she worked, she introduced herself as a senior in the Architecture program, in the midst of applying to graduate school. She is double majoring in woman's studies and is interested in how she may possibly merge the two fields through her own studies (fieldnotes, June 10, 2014).

On that first day, she demonstrated an unmatched curiosity towards my research. Throughout my time in the field, verbal questions came in the form of: why was I there and what was I studying? I interpreted the visual cues that arose from her body language and inquisitive eyes and questions that she was focused intensely upon my undertakings as researcher. Milan's interview came in the last week of the Field School, allowing her to have an almost complete exposure to the Field School before asking her to reflect upon the time spent in the field.

Milan not only provides key information in light of a narrative in possibility, but she performs, or enacts, key moments in her experience that altered her own prevailing perspectives. The moments that she chose to focus on actually deconstruct her own previous assumptions of Washington Park. Her narrative becomes a performance of possibility entangled with transformative potential for self and for the relationship between researcher and community.

Milan's visual and verbal narrative of place begins by reflecting upon her previous perceptions of Washington Park. She remembered Washington Park in one way, and therefore initially welcomed a singular view of Washington Park that was mostly informed by her distant encounters with the community. She valued the experiences within the Field School as a path to negotiate her narrow, singular, and detached view of Washington Park to a newly found perspective that was more complicated. Her walking of the neighborhood, led to interactions with the neighborhood, which led to new interpretations of the neighborhood. As part of the Field School, she changed her previously quick-to-judge standpoint. She began dismissing her past assumptions of place when she began to engage with the place in the present in new and unexpected ways. Her enactments of place encompassed many aspects of Washington Park, including its people, its history, its environment, its culture, and its everyday life occurrences. Milan's experience mapping and narrative to follow, was a series of smaller vignettes, depicting her understandings of Washington Park Neighborhood then and now, with regard to places of both personal and social significance.

As our conversation unfolded, I took into consideration, myself as her audience and for what purposes did she choose these moments as her story? These instances of coming to know differently were significant to her as learner, as researcher, and as a person. These moments were also significant for me because they offered a rupture and reorientation in her perspective as student, as researcher, and as a member of the community. She stopped, took time to question her surroundings, and changed her course of thinking. New paths of thought have the potential to lead her to new paths of expression and action, both verbal and visual. In the end she discusses ways for this newly found knowledge to manifest itself in the form of community relations and action.

To begin Milan's narrative, I first offer her experiential mappings of Washington Park. Here is Milan's mapping in its entirety.

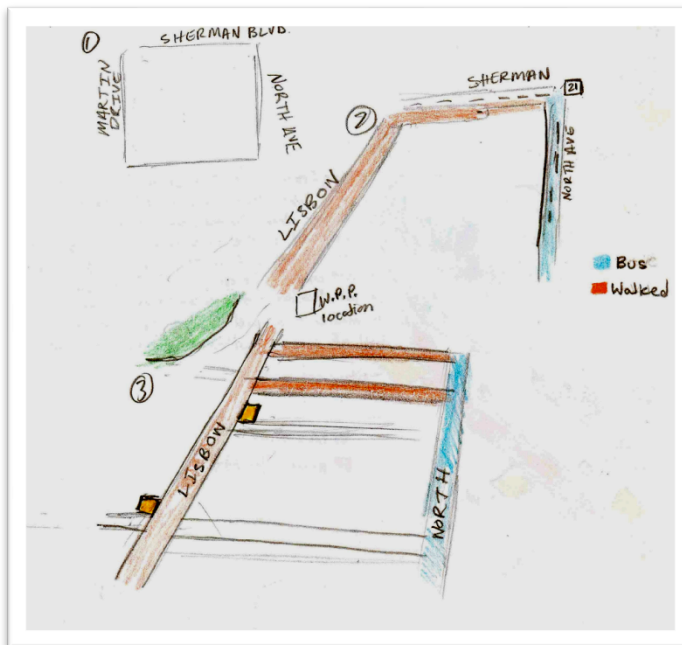


Figure 3: The first page of Milan's experiential mapping of Washington Park Neighborhood.

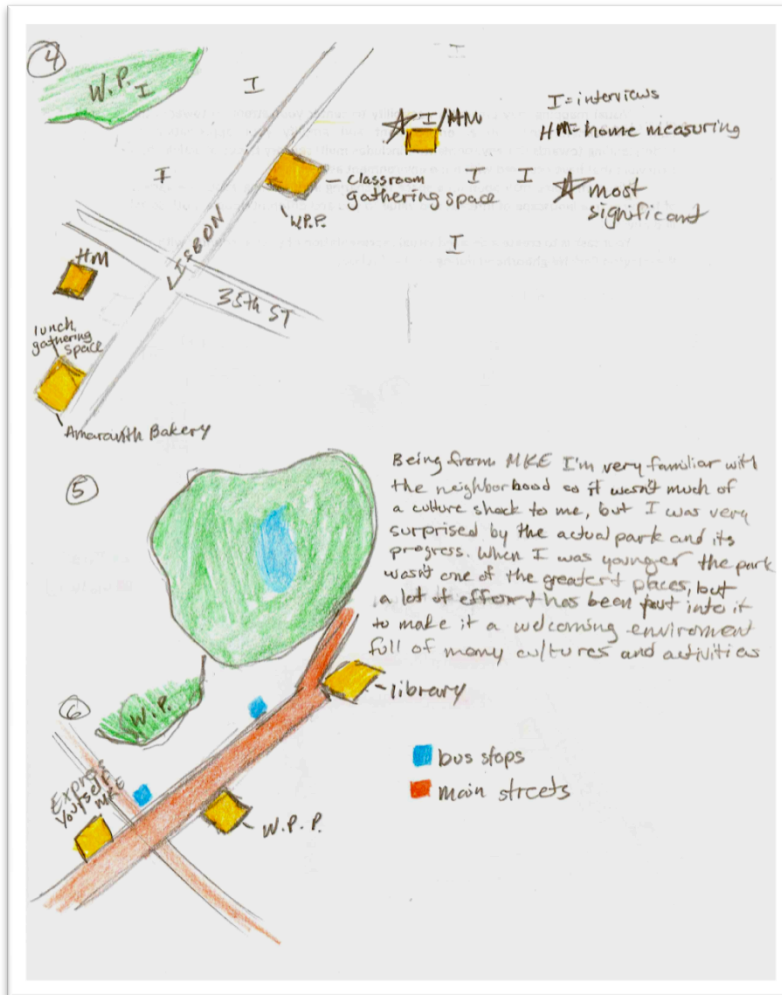


Figure 4: The second page of Milan's experiential mapping of Washington Park.

As researcher, I chose such themes as the paths, niches, boundaries and the rhythm of experience within Washington Park, as a springboard for participants to begin their mappings. Her mapping (along with the remaining mappings of all the Field School students presented in this chapter) were created in response to the following prompts centered on the above mentioned themes:

1. How did you arrive and move about in the neighborhood of Washington Park?
2. Where did you spend the most time in the neighborhood and what were you doing there?

3. Where did you spend limited amounts of time or where do you wish you would have spent more time and why?
4. Depict any physical or social boundaries you encountered.
5. Depict any unexpected or surprising places that you encountered.
6. What are the most significant places within the neighborhood for you and for residents?

The prompts centered on movement, time, circulation, social gathering, boundaries and specific places derived from my background in Architecture and my limited experiences with researching in the field of Anthropology and mapping human experience. My background in Architecture initially introduced the concept of looking at the places and spaces of the world through a multi-planar experience, where floor plans, elevational drawings, and sectional perspectives move the audience through different dimensions of experience. Specifically, floor plans can be a physical representation of things that enclose space (such as walls, windows, columns, etc.). Plans can also take the form of a diagram that explores: progression through, circulation around, and perspectives within the aforementioned. This form of conceptual diagramming examines the interstitial space between its physicality and the lived experiences within that place. During my undergraduate work in Architecture, I found myself sitting one day, contemplating how to create my first visual mapping for an Architecture and Human Behavior course of my own experiences and identification with the UWM campus as a place. It was in this moment, I began to identify the idea of place with experience, meaning making, and memory; though, I did not fully understand the

complex relationship between the former and the later. During an Anthropology course in my graduate work, I began to further connect visual mapping with the social characteristics of place on a deeper level. Mapping is often a process associated with the fields of cartography and the sciences, but is also a method used by social science researchers to qualitatively collate and visualize complex sets of data that reveal information about the social structures, norms, and routines that shape the culture of a place (McCandless, 2009; Tufte, 1983). In turn, many contemporary artists and researchers have taken to using mapping in their observations and investigations (Harmon, 2009). Relative to the concept of mapping, I include the idea of border as an opening to the critical process through which borders are demarcated and managed in place and see demarcation as the process through which borders are constructed and the categories of difference or separation come into being (Newman, 2007, p. 35). The theme of border crossing begins to emerge in Milan's map as she depicts an encounter with place that she felt to be surprising and change her view of the neighborhood. She includes a textual story within her mapping.

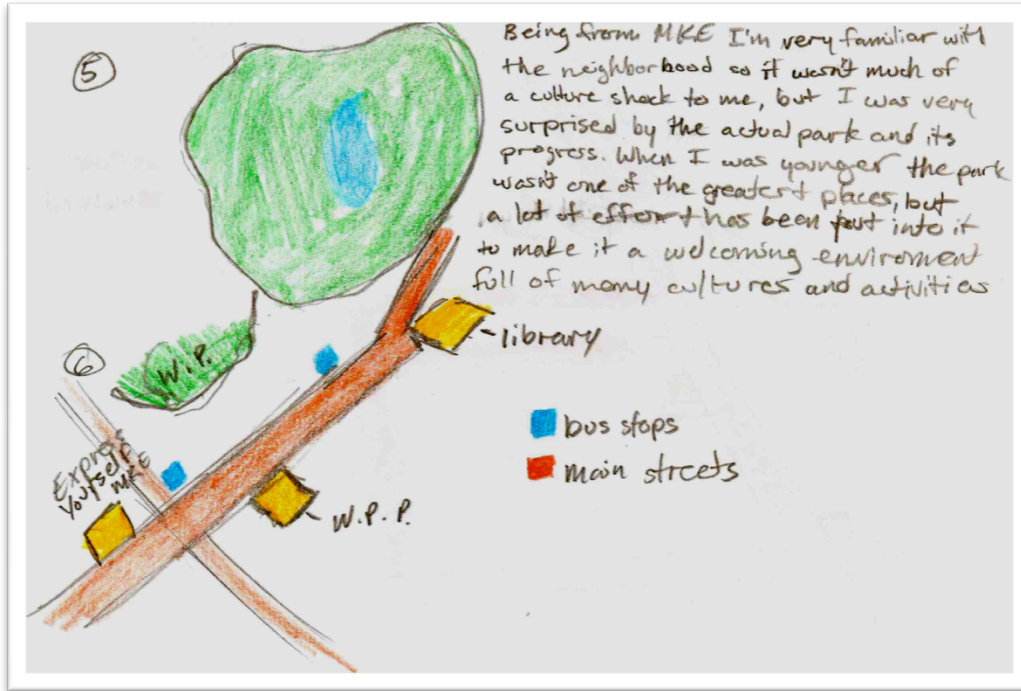


Figure 5: A close up of one of Milan's vignettes within the mapping.

Her story within the mapping reads,

Being from MKE, I'm very familiar with the neighborhood so it wasn't much of a culture shock to me, but I was very surprised by the actual park and its progress. When I was younger, the park wasn't one of the greatest places, but a lot of effort has been put into it to make it a welcoming environment full of many cultures and activities (personal communication, July 10, 2014).

In talking to me, she goes on to reveal,

When I was younger, Washington Park wasn't that great of a place to be. So, when I was little, I never really went there, but I knew about it. As I grew up, I just had that same mindset that it wasn't that great of a place to be. But then, when I went over there just this few weeks ago, when we were over there for the Field School, the people that were there they really enjoy being there. It

seemed like a really good place for gathering and a lot of cultures coming together. The places that were in there, like the Urban Ecology Center and the Senior Citizen Home and they even had a bike polo place and the swimming pool, were types of community efforts that really help to shape the neighborhood itself too (personal communication, July 10, 2014).

In her mapping story, she acknowledges how she came to know a certain place, how she became familiar with it. Though she does not specify on the map that she knew of the park through points of brief or distanced contact and the utterings from those around her, she verbally explains to me that her once previous perspectives of Washington Park were informed by these types of interactions. Though she may have had a biased opinion towards the neighborhood at one time, she understands such a perspective as an outcome of not actually engaging with the place and over an extended period of time; her past moments of engagement were through brief glimpses out the window of a passing car. She reveals that her present-day encountering with the place disrupts firm memories that she held of Washington Park. She juxtaposes her idea of Washington Park as “not one of the greatest places” to “a welcoming environment full of many cultures and activities”.

Prior to analyzing her narrative, the list of themes that glowed from the previous readings of the first three student participants of the BLC Field School were limited in their depth and their breadth, as they connected to critical place-based theory. From the onset of Milan’s story, I saw new themes arise such as juxtaposition of place and place as conflictual. These are prominent themes of Milan’s story, that I had not yet

seen emerge in the early stages of participant conversation and interview analysis. She juxtaposes her multiple-prior, current and unfolding-perspectives of the neighborhood alongside one another. Olivia Gude (2004) advocates for juxtaposition as a skill for investigating notions of object and image in a postmodern world where “the term *juxtaposition* is often useful in familiar shocks of contemporary life in which images and objects from various realms and sensibilities come as intentional clashes or random happenings” (p. 9). I extend her juxtaposition of object and image to include places as sources for the postmodern principle. Place is before us, but the ways in which people view place are contingent upon their comings and goings with the place.

Comparing and contrasting one’s changing insights towards place yields the theme that I describe as place as conflictual. Conflicts of place may happen among many people, they may also happen within the conscious efforts and perceptions of an individual and they may happen in the collapsing of social subjectivities collapsing in on individual perception. In the instance of Milan, her crisis of place is her own, but still in relation to the social factors that shaped her prior and new experiences. For example, within the very moments of place, there lies a co-presence of heterogeneous processes and understandings, many of which are operative over a broader scale than the realm of place itself. Place emerges through the interpenetration of objective and subjective forces; it is a 'state of being' as well as a formative process (Merrifield, 1993, p. 522). Consequently, people internalize conflictual and contradictory social forces inscribed in place. This conflict arises from the inextricable tension between the usage and appropriation of place for social purposes and the domination of place (Merrifield, 1993,

p. 521). Milan brought an understanding of place from her childhood, one that extends the identity of Washington Park to include stereotypical assumptions of the neighborhood. Now, she internalizes such biases and negotiates new ways of seeing the neighborhood after being in and experiencing it first hand. As Milan's story unfolds, she reveals past perceptions as if they are happening in the present. Past and present begin to collapse into one another, and I begin to experience her events with her, as they unfold. We re-live key moments to her understandings of Washington Park as a place. She allows herself to see the place in a new way, through her current, lived experiences of the Field School and in doing so, she understands Washington Park in a new light. Taken-for-granted assumptions of urban places are actively questioned and these notions are disrupted within her telling of connections between past and present perspectives. In doing so, she begins to cross social borders.

Milan explains,

I think it really helped me be able to look at communities better, in a way that I am not coming here to fix problems, but I'm coming here to look at what assets you have. And how I can help, not only, you highlight these assets, but others around you highlight them. The neighborhood is taken for positive worth, and not seen as inner cities are typically taken, as a place of stereotypes, with all those negative connotations of the "inner city". When people are constantly being influenced by [the negative connotations], they are going to give into to them. I think that is a lot of pressure, but not everyone will [give in], but I think the stereotypes are really harmful. And seeing that really helps me look at what

to focus on when highlighting within the area (personal communication, July 10, 2014).

At first, she describes the neighborhood as a place of stereotypes. Her moment of altered understanding was enabled through a progression and change made from personal relationships and interactions formed in many small, effective exchanges of understanding with the residents and community of Washington Park. While the Field School privileges individual experience, it also does not all together dismiss the idea of the group and social implications, as exemplified in the case of Milan. I do not aim to talk about meaning making within place, as though it were solely an individual process, especially at the Field School. Although it often feels as though that is so within place-based education, the process of learning in and from place is in fact a social process. Our individual strategies, for making sense of experience, are enabled, limited and mediated through our place in the social world (Hooper-Greenhill, 2000). Milan's past and present perspectives were formed and mediated from social experiences of the Field School.

Milan's past perspective on Washington Park was mediated by social stereotypes of the neighborhood. Generalizations and categorizations of a group of people, a community, or a culture start as whispers and grow to become widespread, stereotypes of those groups, communities and cultures. From such stereotypes, groups of people view Other groups-their actions, their routines, and their ways of knowing-as somehow distinct and lesser than oneself. It was through her close encounter with Washington Park neighborhood and immersion into the Field School, that Milan dismissed the notion of the Washington Park residents and community as the Other. She encountered

the Other and she recognized the Other. In her chapter entitled *Encountering Others*, Olivia Gude (2011) reminds us that through such encounters – artful practices, routines, walkings, mappings that explore the life of the individuals in community – communities can become more thoughtful, more generous, more just, and more complex to us. We are more able to “reach out and form greater communities of hope and possibility in turn” (p. 35). Milan goes on to explain a few ways that she witnessed the Washington Park residents defying her prior, stereotypical perceptions of the neighborhood. These defying moments resonated with Milan and helped to create a more complex image of Washington Park as a place.

I attended one of the community meetings held and the people’s excitement to just talk about what is going on and how they can just gather neighbors to put an end to a lot of the crimes going on, and just the coming together to see what they can do to stop this activity. For a lot of neighborhoods, when criminal acts occur, people will say, “okay time to move”. But for a lot of the residents, they weren’t movin’. They are like, “this is my neighborhood and I have been here. I have put a lot of time and commitment here. My kids live here. We have to fight this.” So, I always appreciate community activism and people saying we are going to rise together. We don’t need some outside force to do that... I think that is a place that has gone through a lot of turmoil, but I think despite a lot of the things it’s been through, and comparing to other cities nationwide, it is a very strong community. If you look at other areas that have gone through the things that it has gone through, especially like a lot of the foreclosures and lot of the big

crime impact that Milwaukee was faced with ... you can see remnants of those occurrences within the area. But you can also see people that have actually come together to say, “we want to do away with this because this is where we live”. I think there is a lot of community pride within the area (personal communication, July 10, 2014).

In her narrative of place, she reveals the ways, in which her learning became meaningful and impacted her own perceptions,

I think in the classroom, it is so easy to make assumptions: of what an area is, what it entails, what the people are like. But, when you are out there, you can't. It is difficult to just assume because you are actually experiencing the people and you don't just want to say wrongfully, you don't want to stereotype or just put people into these little groups. So, actually being able to hear their stories and just come into these peoples' homes, it is really easy to then take them as people, instead of a group (personal communication, July 10, 2014).

Milan dismissed traditional learning as a limiting form of education and instead she privileges experiential learning. Claudia Ruitenberg (2012) acknowledges that experiential education arises from the interactions between the internal factors of a person and the external factors of his or her environment. Milan's presupposition is that in a classroom, second-hand learning from text or a lecture does not compare to ways in which drawing connections and opportunities to internalize/externalize, and extend her intelligences through the encounters and new relationships with the people of Washington Park. Her distinguishing between the group and individual brings up a

structural notion of coming to know culture through the lived-moments on a personal level, rather than through the framings of generalized ethnicities and/or races. Stuart Hall (1996) theorized culture and the representations of culture to include a discussion of race, where people are simultaneously producers and consumers of culture.

In a similar light, Raymond Williams (1998) theorized that, the significance of culture is that, more dearly than anything else is that it expresses life and living witnesses that may have been silenced. We react, on the nature of a structure of feeling, and by understanding through the coming into contact with living people. We may also see how experience can fail to be fully understood even by living people one comes in close contact with it. One shall not suppose that we can ever do more than make an approach, an approximation, using any channels through this type of encounter with culture (Williams, 1998). The residents and community members that Milan develops a relationship with are her avenue to encountering place.

These encounters were not singular in dimension, but many over the course of the multi-week of Milan's research. Dewey reminds us that in such situations, experience occurs continuously, because the interactions between being and envioning conditions are involved in the very process of living (Dewey, 2005). According to Dewey (1938), the challenge for education is to scaffold the moments in which people are likely to have such experiential opportunities, by which he means experience that foster the growth of further experience. A type of learning that is lived, real world, and participatory-driven derives from a pedagogical approach that begins to answer the research question: how may place-based pedagogical practices propel qualitative

learning experiences? And Dewey asks such research to consider how these experiences build upon one another.

For Milan, coming to know through multiple, first-hand, immersive experiences meant encountering the many places and people who she once considered Others with fresh eyes and senses. Instead of hearing or reading about a community from a second-hand source, her layered experiential education in place becomes an avenue for a qualitative learning experience, in a sense, that it is personally meaningful as she came to know and value Washington Park for more than just as an Other neighborhood in Milwaukee. For Milan, personal meaning making may be understood as knowledge that resonates within her in such a way to propel future thought and action. Milan's acts of walking through the Washington Park neighborhood is-in itself- an artful experience, which propels her understandings of place. The people, buildings, and environments that she encounters along her walkings, are the artifacts involved with co-producing her sense of place and re-shaping her own, previous perceptions of place. Milan and her fellow classmates measured the residence of Dave Boucher in the first week of the Field School. He is the man who owns the Amaranth Bakery & Café and she was able to glimpse into his behind-the-scenes-lifestyle of owning the café business. Dave lives in the Villa Uhrig, a grand scale home and historic landmark of the Washington Park neighborhood that dates back to the 1850's. Milan worked in the home of Mr. and Mrs. Brown, measuring their multilevel, single-family residence and interviewing them as well. Milan also spent some time in the Washington Park Urban Ecology Center, interviewing residents and community members. What follows are a sampling of these

encounters with the people, buildings and environments of Washington Park, ones that she valued because they helped to shape her views of the current and future of the relationship and between the Field School institution and Washington Park community.



Figure 6: Milan (with fellow classmate) interviews Mr. Stanford.

My field notes from Milan's interview with Mr. Stanford at the Urban Ecology Center.

Mr. Stanford is a retired journalist and lived in Washington Park neighborhood.

We sit down at a picnic table underneath a large tree providing shade. All around us, the park is alive with sounds of children laughing, a family walking nearby, bikers rushing past along the path, and birds singing. These many activities do

not distract Milan; she holds a steady, genuine eye contact with Mr. Stanford. I observe her full attention on him and his story. She leans in towards his words and inches the microphone closer to him, while protecting it from the wind. I am impressed by the depth and breadth in the quality of questions that Milan asks. Examples of these questions include: what type of social changes do you see occurring in the neighborhood and what types of people, actions and traditions uphold a quality and integrity of the neighborhood? They reflect the idea of progression and change. She is also quick to think in the moment; it appears she knows when to ask her participant to extend his answers (fieldnotes, June 17, 2014).

At the end of the interview, my field notes reveal her reflections with these words, “I really enjoyed interviewing and talking with him, finding out what he viewed as important in shaping and forming his lifestyle” (personal communication, June 17, 2014).

Her narrative of place-based learning becomes one of listening to the people and embracing local ways of knowing, through attending community meetings, having real world conversations with residents, and hearing the people’s voices and expressions at these formal and informal gatherings. Jason Corburn, a scholar in urban planning, defines local knowledge as “pertaining to local contexts or settings, including knowledge of specific characteristics, circumstances, events, and relationships, as well as important understandings of their meaning” (p. 421). This nods towards another definition of local knowledge that comes from Geertz (1983), whose anthropological work on local

knowledge is a coming to know as “practical, collective and strongly rooted in a particular place” that forms an “organized body of thought based on immediacy of experience” (p. 75). Geertz suggests that local knowledge can be described as simply as “to-know-a-city is-to-know-its-streets” (p. 167). Milan values the community knowledge she gathers from the Field School through actual sensorial and emotional experiences encountered in everyday life of coming to know the people and their environment.

Milan explains, “I guess it is just like any type of experience where you meet someone, but then you take a further step in getting to know them, who they are, and what matters to them” (personal communication, July 10, 2014). Her qualitative learning experience is manifested with an acknowledgement of multiplicity within her narrative of place. She embraces the voices or alternative understandings of place from the everyday lives of those who inhabit Washington Park, as opposed to misinformed perceptions of place from an outsider perspective. And in doing so, she actively challenges taken-for-granted assumptions of Washington Park, while becoming more invested and developing a deeper relationship with the community and its people. Understanding local knowledge opens an opportunity for her to grapple with local themes and contexts, and more specifically, contextualizing her understanding of the place within the social context of Washington Park. She then begins to draw connections between local realities to national (global) phenomenon in relation to stories of distress and challenge. She witnesses first hand attempts to become active citizens in search of positive change. She also begins to draw connections between past, present, and future.

Mr. Brown was telling me how the neighborhood used to be and now over time. And because he was from Milwaukee, [he talked] about a lot of businesses that used to be around, but are no longer around. And its very interesting to see how these places made Lisbon Avenue a really booming place and hearing his stories about the stores, like the butcher shop, and the barbecue places, and bakeries and things like that.

And taking that and then going around and walking outside and seeing how a lot of these places are not there anymore. A lot of them are spaces that are unoccupied. That had a really powerful impact in thinking how times have changed. I guess it really gave me a chance to think about how our past really influences what we are going through today, but then with that, how today becomes the past, how we can influence today to shape the future and with that (even if it is not within this community, but in our own community or within any community like another outside community) so that inspired me to do things that are, I don't want to say influential but things that are powerful, creative ideas for conceiving spaces within neighborhoods (personal communication, June 25, 2014).

Her focus on civic engagement and community activism, understanding the needs and desires of the people, reveals a narrative of empowerment, for both herself and for the residents as learners and teachers to one another. Such research can be an important opportunity for Milan and the residents to “further their emotional and intellectual development, to help formulate a sense of who they are, and who they might become”

(Gude, 2007, p. 7). Projects that empower participants yield an empowered form of making and aid in exploring how one's sense of self is constructed within complex, social experiences (Gude, 2007). For the resident, she recognizes their ownership of the place and their desire to seek changes as democratic participants of society. Through Milan's eyes, community members know that they have the power to influence the changes that occur in their neighborhood and impact important social issues. Great work engages the most significant issues of the community, calling on each person to bring their own deepest understanding and empathy to the shared social experience (Tolstoy, 1998). As the speaker, Milan is empowered to actively listen to those around her, and the requests, connections, solutions they are offering up, while reflecting upon her own prior experiences and drawing connections. She negotiates herself as a self aware and reflective learner-research-member. She says, "I think that's another good aspect of learning through place, being able get access outside of your own space so you can go discover what else is out there, in order to come back to your own space and see how you want to impact it." She is propelled as student, to critically consider design decisions as they impact the lives of those affected and take a more active role in understanding how her actions are connected to the lives, places, and spaces that surround her. When considering the research question about the impact critical place-based learning may have on greater social issues of the local communities, Milan offers this coming together of community voice and academic voice as a promising prospective.

Milan bridges the gap between herself, as academic, and the residents as community, when she discusses the two coming together in a kind of third space.

Understanding place enactment from a space that straddles the line between school and community, offers the potential to foster new types of relationships between institution and local community. Third Space Theory explains the uniqueness of each person, place, context as a hybrid, where the concept of the aforementioned is not a singular identity or relation, but a coming together of the many and unique set of affinities then investigating the in-betweenness (Bhabha, 2004). In the case of the BLC Field School, stakeholders may consider the enormous potential and possibility associated with the space between community and institution social norms, structures, and cultures. Issues such as social equity, civic engagement, democratic learning environments, and cultural awareness are at the forefront of this discourse (Bhabha, 2004). The possibilities of discovery may be limitless, as participants look at the people and places that surround them and reveal insightful new relationships between them, their community and learning environment. Together, various stakeholders within each setting will look at the synergy between place, perception, personal reaction, collective phenomena, along with how space becomes an intertwined component to social structures. The investigation of connecting institutions back to the community in which they are situated, seeks to open an avenue for meaningful, integrative, and trans-disciplinary practices within an ephemeral, porous and transitional space of intersection. Partnerships between educational institutions and communities, such as that of the Buildings-Landscapes-Cultures Field School have the potential to cultivate the notion of third spaces.

Milan reflects on the experiences within Washington Park Partners in relation to the idea of Third Space, “I found [Washington Park Partners] really significant within the community because there were a lot of community gatherings, but it also became our classroom” (personal communication, July 10, 2014), she explains as she draws and labels it on her map:



Figure 7: A vignette of Milan's experiential mapping that depicts Washington Park Partners in relation to significant places within the neighborhood.

The center of her map includes Washington Park Partners labeled as W.P.P with textual information emphasizing it as classroom and gathering space. In conversation she told me,

I think the steps that have been taken this year, they are really small baby steps.

I think this first year, being within Washington Park, making a presence at

Washington Park Partners, that's really helping bring the place to life, from the academic sphere. The people in the community, they know what's going on. But,

I think once it is looked at from an academic perspective and the academic

perspective is taken into consideration with the community's perspective, those

are the links we need to come together in order to start changing something (personal communication, July 10, 2014).

She alludes to a space that is yet to come, as a product or result of understanding place where possibilities emerge from the meeting and collaborating of institution and community realms. She affirms that, “It’s an experience that is also something that I want to see taken into other areas of Milwaukee, to see it replicated or reflected in more areas of our city” (personal communication, July 10, 2014).

4.3.2 Tyler’s Story: emplaced reproductions of relations in domination and oppression.

In the following section, Tyler describes a personal narrative of place that, on the surface, seems similar to Milan’s. As his story is engaged with on a deeper level, it becomes a very different telling from that of the first narrative of Milan. To begin, Tyler paints a picture of the Amaranth Café, a local business at the center of the Washington Park community, where throughout the course of the Field School, students and community members gathered multiple times a day to get to know one another, discuss their research, and share in a sense of place. Tyler explains,

But much more significant is the Amaranth Cafe. And we kind of joke about it, you know sort of like the white people’s gathering place or something, you know? It is, obviously, in some ways not funny. But it is funny that this is just sort of like where the intelligencia goes and concentrates. It’s like, in ancient times, it would have been like this temple that everyone will arrive at on a regular basis, collecting like magnets. And the Amaranth was just this place of familiarity and comfort.

And, it was really a pleasure to just discover all these people that would just come in there. You could tell where people who were engaged at, not just on kind of an ordinary level, but I got the impression, you know you just kind of got the feel like at this level of Washington Park, that was the level of where the movers and shakers arrived. Not that there was anything elevated or grand about it, but it was special. If you go to that place, like you or others there too, they are coming and going from things you are trying to do. Something kind of quality. Yes, I suppose there is the food, and the expensive chocolate, elements of quality. And maybe there is just something about that space that expresses that something of higher quality can be done in Washington Park. It almost represents what we just encountered was these examples of people going above and beyond to do essentially extraordinary things at kind of a mundane level. You know, like the neighborhood itself may not be remarkable, but how people put these extra efforts into just this tiny little corner of the world to make little, essentially little efforts or little changes that almost no one would ever know about, but there is this drive for people to do that in this small geographic location. They put all this extra time and attention into it. That is probably like the biggest lesson, thing that I have learned from this whole experience and I am kind of humbled by it (personal communication, July 9, 2014).

For Tyler, Amaranth is a place of familiarity and safety. He talks about the importance of place in relation to the social quality of the activities that happen within the café. He also depicts the place as acts of collaboration, various people come

together and they meet informally, their commonality is that they are all trying to imagine possibilities for the neighborhood, they are imagining place in new ways.

However, Tyler's values limits the people who congregate at the café to "white people" and associates them as the "intelligencia". In doing so, Tyler addresses issues of race in relation to accessibility of place and level of intelligence. This portion of his narrative reveals inconsistencies within the story connected to academic elitism. Knowledge is connected to "white people" and "academia"; and thereby, he dismissed the potential of non-academic, local knowledge. The people of the community who gather at the café represented non-academic persons of various races and backgrounds, along with academic persons of various races and backgrounds. Tyler's reality only accepts certain parameters for what is to be considered accepted, legitimate information. A picture of the café is painted as only "the white people's gathering place". The "white people's gathering place" is contested just in the population of the Field School students alone, where his classmates were of mixed racial and ethnic backgrounds. They were gathering there on a daily basis. On the other hand, if the "white people's gathering place" refers to the community members, that notion too is contested in its population.

As I sat there day after day, I noticed the multitude of local, diverse racial and ethnic populations who were also coming, going, and gathering in the café. The café owners welcomed all of them and engaged with many of them on philosophical or theoretical level of conversation. My field notes read,

I sit with Brittany and my lunch. There is a moment of quiet in our discussion. I

look up and realize the way that the café owner goes out of his way to acknowledge and embrace people from all walks of life who enter this establishment. I am certain these people have been here many times before, customers are more than faint acquaintances. They are friends to one another whom they can talk to each other about life. They care about each other's concerns, beliefs, projects, and happenings within the neighborhood (fieldnotes, June 12, 2014).

As I watched the interaction of the residents and community members with each other and with the café owners, it was evident these types of gatherings have been happening long before the Field School was present. Tyler acknowledges those who are taking on seemingly small but very impactful projects within the community. He even expressed that certain groups meet to share their projects here. His statements have the undertone that such undertakings were in light of the presence of the Field School. The residents and community members have always counted on the café as a gathering place. They have systems and routines for producing and reproducing local ways of knowing and acting. Joe Kincheloe (1999) is one theorist on what may be perceived as local knowledge and asks questions such as:

Can knowledge be local?

Can a community own a knowledge system?

How can we preserve or promote local knowledge without threatening it?

Rather than creating a dichotomy between two sets of knowledge, accepting or dismissing one type of knowledge over another, there is opportunity to look at the roles

that different types of knowledge may interplay with each other. Is there a role for the local, community, and local knowledge in academia? Is there a role for academic knowledge in community settings? In what ways can local knowledge be integrated in the academia without devaluing one system over the other? In what ways can academic knowledge be integrated into a community without devaluing one system over the other through political, social, cultural, and academic ramifications (Kincheloe, 1999)? Does the culture of place have anything to do with how knowledge is produced and distributed in the academic research? These are all viable questions to ask in light of Tyler's narrative. As Tyler's story unfolds, there is a greater potential for him to come to a realization that the everyday people have always gathered here, negotiating new or perplexing knowledge that affects their local community. Yes, the presence of the Field School may have intensified what was already happening. However, for Tyler to see and to value the gathering that always has been, is an opportunity yet to be fully seized.

He grasps a fraction of the above-mentioned opportunity within the depictions of his visual mapping. Tyler's completed experiential mapping also further represents the tensions within his narrative. His experiential mapping is the following combination of circulations paths, mapping in plan form, diagrams, sketches, section, and perspective drawings:

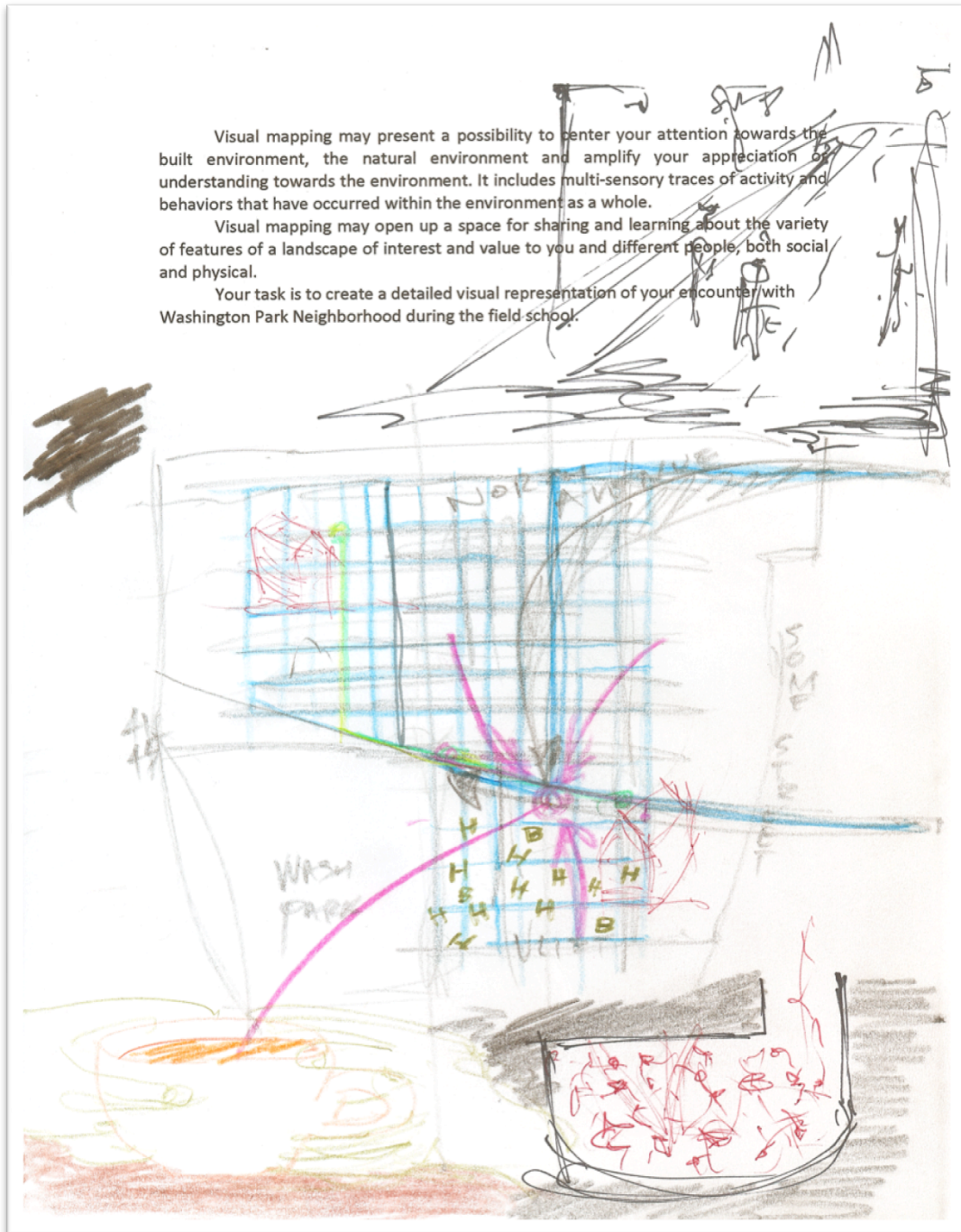


Figure 8: Tyler's experiential mapping.

My field notes on the production of Tyler's mapping read,

In response to asking him what was a place of personal significance in

Washington Park, Tyler methodically retraces lines that he had previously drawn



Figure 10: Depiction of hands holding a coffee mug on Tyler's experiential mapping.

During the interview, while drawing, Tyler explains, “I drew a pair of hands holding a coffee cup and then I made a lines with a dot to where the Amaranth bakery is” (personal communication, July 9, 2014). He went on to reveal that the each hand represents a different person. There are two people coming together and taking hold of the coffee mug together. I note that the hands holding the mug are drawn with the color green and do not distinguish themselves of a certain race. The mug is not only a literal depiction of the two people sharing a cup of coffee together at the café, but it is a symbol for an idea of a shared vision of place. Who those people are-their backgrounds- is left ambiguous and for the reader to interpret.

Tyler’s narrative of place limits potential co-learning and co-teaching that may happen between the Field School students and the community members. With regards to what he, as a student from the university, takes away from the experience, he asserts that,

It almost represents what we just encountered was these examples of people going above and beyond to do essentially extraordinary things at kind of a mundane level... That is probably like the biggest lesson, thing that I have

learned from this whole experience and I am kind of humbled by it (personal communication, July 9, 2014).

His narrative of place is also about imaging place in new ways. Being a first-hand witness to active citizens within the community who are actively making differences within the local neighborhood, Tyler may be aware those who surround him and the results of their actions.

His perspective of place limits his learning because though he acknowledges residents as change-makers, there is a discrepancy in his story relative to who those change-makers are. The café was described as the white peoples gathering place, he assumes this is where the change-makers gather and that they are of one race. There were also African American and Latino movers and shakers in this community that were present at the café and involved with Field School. He is touched in some ways by it, but he is still skeptical and resistant. The perspective of Tyler calls to mind the goals of critical pedagogy, where democracy, individual freedom, social justice, and social change are brought about from a revitalized public sphere characterized by citizens capable of confronting public issues critically through ongoing forms of public dialogue and social action (Giroux, 1988). Tyler's story still projects the interests, accomplishments, and elitism of one side over the Other. Tyler's understanding and experience of place will always be constrained by his white skin, position as university researcher and his class privilege. Indeed, it is impossible for anyone to be free from the oppressive formations that they carry with him or her, as part of their identity (Ellsworth 1989). Furthermore, he carried the notion of institutional power and authority into the

field and his reflection on the plurality of community and political positions before him was regulated and weighed by his positionality (Ellsworth, 1989). And because he is not fully asserting the local people and knowledge that they offer, the learning moments are limited by this students' level of awareness to alternative, multiple perspectives, local ways of knowing and taking to action.

All of these layered complications of his reality and perspective of Washington Park lead to his narrative on the social construction of place. Tyler's narratives of place and learning dismiss multiple, alternative perspectives of place, but value his own take-away from Washington Park,

You know, like the neighborhood itself may not be remarkable, but how people put these extra efforts into just this tiny little corner of the world to make little, essentially little efforts or little changes that almost no one would ever know about, but there is this drive for people to do that in this small geographic location (personal communication, July 9, 2014).

However, when he considers what the residents may have taken away or received from their relationship with the Field School, he explains,

I think that the residents were curious, but I think there was probably a little bit of skepticism, a little bit of "what do you outsiders seriously want out of us and this place and what are you trying to accomplish". And we would state some ideas and they would I think probably be a little skeptical still. Like, "really, what is that or for what purpose?" I think that they probably got the impression that within a couple of sentences, of whatever we said, that ours was a benign

presence. I think that they probably didn't get it, but I don't think that they necessarily remained suspicious that we had some sort of hidden agenda. I would guess that most of us probably seemed kind of friendly and harmless, but I'm pretty sure they rarely felt any less unclear about what we were up to by the time we were done. I was just trying to express that I don't think that people understood any better what we were doing there by the time we were done. They usually were just probably equally in the dark no matter what we said (personal communication, July 9, 2014).

He acknowledges the existence of residents, their openness to chase after and cultivate change, their ownership of the projects that they undertake, their awareness of the influence and impact that they have on Washington Park; but Tyler does not defend them as an equal in the research process, as they were "unclear", "equally in the dark", and "probably didn't get it" by the end of the Field School. As a participant of the Field School, one that advocates for "differences of position and the resulting variety of perspectives" (Sen, 2014). Tyler attempted to put into practice recommendations offered in academia concerning empowerment, voice, dialogue, and social justice (Ellsworth, 1989). When, in fact, he produced results that were intensifying the very conditions the Field School attempts to work against (including racism, elitism, classism, and banking education through critical pedagogy). To the extent that his efforts to put discourses of critical pedagogy into practice led him to reproduce relations of domination in the community and these discourses were "working through" him in repressive ways, and had themselves become vehicles of repression (Ellsworth, 1989).

Tyler reveals this information on the residents as his own revelation and understanding to their ways, and because he is the keeper of this knowledge, he is the empowered one. He does not question why that would be, or reflect upon his own practices in relation to the resident's responses. In doing so, he upholds status quo of institution as privileged compared to the community and its residents. This action of upholding the status quo, results in a type of oppression of the residents through a refusal to fully accept their role in the Field School; he superimposes his own thoughts on the issue, rather than delving deeper to the core of the issue. It is evident that not all voices carry equal weight in the Field School, but those differences may be named and inequalities may be addressed, rising to the forefront of the narrative.

As an alternative to more repressive ways of entering and viewing the Field School, as a place and community, I offer the narrative of Nicole next. Rather than upholding or dwelling on social structures of domination and oppression within the Washington Park Community and Field School, she recognizes the politics of place and begins to investigate how they operate. She names differences and inequalities in the participants of the Field School. Unlike the story of Milan and Tyler, Nicole confronts her own identity-as an African American woman-and the complications that arise with her entering the Field School and in relation to the politics of place.

4.3.3 Nicole's story: place as ever-changing and enacting place through alternative and contradictory belief systems.

In Nicole's narrative, the enactments of place arise from how her own sense of self is altered because of her encounters with the Washington Park community. Milan's

narrative chose not to delve into her own race and instead dwell on issues with regard to the populations of the community and relationship between community and institution. Nicole's focus on her own race, sets her apart from the narrative of Milan; it defines her narrative and adds extra layers of complexity to her stories. Where Tyler's stories dwelled on different types of knowledge, privileging some over others; Nicole's narrative begins to ask questions centered on the systems and productions of knowledge.

Much like the narrative of Milan, Nicole's narrative will also offer an essence of positivity when dwelling within the in-between. Their stories are one's built from a confidence in knowing some but an eagerness to continue accepting knowledge from local sources. They are enlightened because of their willingness to see the dark areas. This type of narrative was a dominant narrative for the majority of participants from the Field School. A majority of the students that I engaged with over the course of the Field School, held on to similar beliefs as the Field School came to a close. Though this type of narrative was found to be dominant in my research, it does not share such an assertive and domineering position in society at large. Therefore, the example of Tyler becomes an alternative narrative to the Field School group at large but also a representation for the participants' beliefs prior to entering the Field School and an overbearing perspective of society.

Nicole is a graduate student at the University of Wisconsin-Milwaukee in the School of Social Welfare. She grew up in Milwaukee and is African American and Mexican. Her story is one of knowledge production. How is knowledge produced? How

is local knowledge produced? How is my knowledge produced? A system of knowledge is produced through the construction or making sense of the world through the ways that one studies and describes it. Epistemologies emerge from the cultural experiences of particular group and ways of producing knowledge and constructing reality is one of a multitude ways of knowing (Kincheloe, 1999). For Nicole, the ways in which place-based knowledge came into being and how it became meaningful was essential to the place-enactments of people. Place-based knowledge production is the process that leads us to or distracts us from new and difficult knowledge of place.

For Nicole, place-based learning is about new knowledge production within a particular place. Similar to a theory of location, Eilean Hooper-Greenhill (2000) explains, “we are all creatures of our particular time and place; we think and feel what appears to be natural to us, but this ‘common sense’ is ‘natural’ only to our particular time-period, geographical location, background and history.” Given that the process of coming to know and interpret one’s surroundings, involves prior knowledge-and that the world is known thorough cultures of place-the process of acquiring new knowledge, new perspectives will be that which fits into one’s particular time and place in the world. What we know is what we need to know to enable us to take our place in a particular moment or location (Hooper-Greenhill, 2000). Nicole values this ephemeral quality of place and how it affects people-their coming to know-and vice versa. Nicole begins with a narrative of the concept of place,

So, I think this place, the concept of time and the changing circumstances, it almost questions like when we create knowledge, knowledge is suppose to be

knowledge, right? It's supposed to be that we have found some sort of absolute truth. And this place thing keeps changing. It changes with time. It changes with people. It changes block to block. So place is a fluid concept, ever-changing, always changing (personal communication, July 11, 2014).

Nicole acknowledges the transient quality of place and the relationship between people and place because of this force of temporality. Place becomes a concept of complexity that is directly related to time and the relationally of coming to know through the lapse of time. This relationship with time welcomes the concept of spatiality to the conversation of place, where time and place are inextricably linked; and therefore, place relates to and configures with/in space, when Nicole considers what it means to come to know a place. She goes on to explain the peculiarities of place as it relates to Washington Park specifically,

Washington Park as place I think that it is-- its boundaries are complex. So, I talked about it as I drew it on my map:



Figure 11: Nicole's experiential mapping.

You have this interesting view of the park and children can play there. I don't know if these swing sets were always here, but you do have a view of the park. The people who live one block over from the park, or two blocks over, their relationship to Washington Park isn't intimate at all. It could easily not be a part of their everyday life. And so this giant park's effect two blocks away is already minimized. But for the people on the edge of the park, it is a strong part of their everyday experience-- they see it, they interact with, or members of their household interact with it. But two blocks away the affects of it are already wearing off. I think it has to do with other social forces preventing them from going over. I think in terms of place, it's a very complex block-by-block

difference. I think the experience for me complicates what place is, and what neighborhoods are (personal communication, July 11, 2014).

Her awareness of place in relation to space is propelled by notions of tangible characteristics of place such as the physicality of place, but also the non-tangible attributes such as access to place and familiarity with place. She offers a specific example of the park, its borders and its relationships to the people, as a metaphor for the complexity of the neighborhood as a whole. My field notes read, “one minute she drew her map with a sense of urgency, and the next with a sense of vague hesitation” (fieldnotes, July 11, 2014). Her alternating rhythms of pace for drawing and detailing her map was visual cue to me and further emphasized the internal struggle she was having over representing the complexities of the Washington Park neighborhood and her experience.

Nicole’s narrative of place as a complex entity is connected to a multifaceted dialogue on learning: she values both learning in a classroom and learning within a local place or the field. She does not completely dismiss one in favor of the alternative. She negotiates between the two types of environments through her categorizations of “concrete” (experiential) and “abstract” (theoretical) learning. Where the boundaries between both types of learning-experiential and theoretical- are blurred and may occur in either the classroom or field. Instead she offers different routes for one to navigate through, in and between, and back and forth between the experiential and the theoretical. She explains,

There is a debate whether you should start with the abstract or the concrete first and learning says you should start with the concrete and then go to the abstract. Some argue that it is counter intuitive and you won't understand what you are seeing, like larger theoretical concepts. If you haven't read about them you won't get them. But you do get it and you understand it more if you go from the concrete to the abstract-- its like "yeah that's right I saw it." And what they know from science, it's almost like you see your mind-- superficial information will be here, it will come and go but long term memory, that information it will stay because its connected feelings, sights, what you hear, what you smell, versus in a sterile setting of the classroom, there is nothing sensory outside of listening-- its just abstract concepts like reading textbooks or PowerPoint. Nothing to connect it to previous memories, previous knowledge and we need that. It may be better to start with experience and go then go back and understand the abstracts (personal communication, July 11, 2014).

For Nicole, learning becomes meaningful and a quality education through student-centered learning moments, where learners gain a greater awareness of their surroundings through sensational, embodied participation.

While she values both experiential and theoretical knowledge, lived experience is valued and privileged over second-hand experience by the individual. She goes on to explain her reasoning,

I would say the different skills that you are tapping into and the different parts of your life are important. We like to compartmentalize our education and

compartmentalize our lives. And so this one-an immersion-is the deconstruction of compartmentalization. Values I didn't know that I had popped up and I understand those better. Thoughts that I didn't know I had popped up, and I began to understand them better, if I had time to reflect on the process. And I tried to do that. [It] lasted three days (personal communication, July 11, 2014).

She laughs for a moment and then goes on, in a more serious tone, to reveal her intentions,

I tried to go home and take notes, record my notes from day to day. And you held my recorder. That's the same one that I used when I went home. I thought about what I was being taught and how that fit with my worldview, especially with regard to knowledge production (personal communication, July 11, 2014).

As she talks about the different skills that the Field School enabled her to activate, she emphasizes interdisciplinary experience of learning about place.

She expands interdisciplinary learning to include the understanding of the homes of the residents (as artifacts) through an Architectural lens. They measured indoor rooms and outdoor facades in the first week of the Field School. The next week, learning happened through the oral history interviews and archival research of the land and properties of the same Washington Park homes and people from week one. Now the homes and people were investigated through a social science and historical lens. This interdisciplinary approach went on throughout the course of the Field School and propelled her to be a more reflective learner. She looked back on new ways that she was learning about the community each week, and each new lens added to the depth

and breadth of her perspective going forward. She gives details of a small but significant moment where this phenomenon revealed itself,

Now I can't stop looking at Architectural details of homes. At first, I was like, why do we care about these floor plans? This is how everyone's house is organized.

There are not too many different ways to set up an American home...But now, I can't stop seeing the differences (personal communication, July 11, 2014).

In being a reflective learner she drew upon her former frames of reference with new frames of reference to critically examine how her learned experiences of the Field School fit into her world and altered her set of beliefs. She sees differences where there were once none.

Her example above focuses on her altered perspective in relation to her physical surroundings. However, the experience also altered her beliefs with regard to self and social environments within place. As her story continues, it begins to reveal new layers of how her narratives of place and learning yield new understandings of place as a social construction. She calls to mind issue of access to knowledge. Nicole considers the storyboards that they created for the final community review and reception at the end of the Field School as an opportunity to consider what, how and why she was presenting as researcher to the public. The ways in which certain information may be presented can challenge, damage, or benefit its research participants in known and unforeseen ways. Thus, who may have access to the knowledge she has gained from experience place-its people, artifacts and environments of significance. She values lived experience

as a vehicle for making such invisibilities in the process of filtering place-based knowledge now, more apparent,

In researching and making sure [the storyboards] did no harm, we made sure they were neutral enough or soften the blows, if there were blows, especially when we talked about racial integration and how different racial groups are using space and place. So there was just a lot more politics. And, I think as a student in a classroom, you are a lot more buffered from all of that. You don't have to deal with any of it. And I think being in the field complicated knowledge production and sharing of that knowledge. I think sharing of my, our knowledge complicates my experience with the Field School because it is a journey already. You are trying to understand a narrative, but then you are also trying to 'water it down' so someone else can digest it five weeks later. Or we were in these people's homes and we were, like, measuring. I mean what an invasion. We were not comfortable with that at first. And there were politics there.

The previous vignette leads into a longer narration of a moment where Nicole's encounter with difficult knowledge of place, produced unanticipated, personal, biased assumptions rising up within her and surfacing.

Before the experience of the Field School, she thought that her race, class and growing up in the city of Milwaukee, kept her own biases on urban life in check. Nicole's willingness to confront how her knowledge has been produced-because of her background, upbringing, and frames of reference- may be considered a form of local knowledge. She thought her knowledge as a local, set her apart from the students who

came from outside of the experience of growing up in urban Milwaukee. Her following story reveals how an instinctual moment revealed an unmatched set of new, personal values. She meets, deconstructs, and negotiates new forms of local knowledge than her own and because this knowledge is difficult for her, personal biases-ones that she did not realize were a part of her value system-surface. She must come to terms with how she has carried and may carry the new knowledge and biases within her through the moment and into her future thoughts and actions.

I went to interview the guys who were [previously] incarcerated. I went there alone; no one knew where I was going. I went up there and into their kitchen. And then, that's when I was like, "oh, shit, no one knows where I am". And yes, this was during the Field School. So, I'm breaking this rule because Arijit said never be in houses alone. And this was one of the houses that were measured and it was also being used as a living space for these men. And the value I learned was just like this self-preservation kicked in. So I'm in there and I'm obviously nervous because all these guys are just sitting around. One turns out to be an offender. And so I'm thinking to myself "dumb, dumb, dumb".

And so, I text Godson the address. And he jokingly says, "say the word and I will come and get you". And you know, Godson is on a bus, so he's not coming to get me. But, you know, that self-preservation again- here I am thinking that I have self-awareness. But now I am thinking that was almost thinking like a kid, thinking there's no harm; thinking nothing's going to happen. These are just people; they should be loved. Those are the values that I carry in my public life.

And then I [find myself] in this situation where I think, “oh, maybe this isn’t the smartest thing to be doing”. And I immediately flipped and started texting Godson in the middle of an interview.

So are there biases that I have there? Was it a bad idea to do that? Or was I just over sensitive? And are there biases that I need to work on? And it’s probably both, that there are biases that I need to work on and that idea of being okay with the self-preservation. That feeling: yeah you love them or you think that they are good people, but it is also that you are in a home with a bunch of men and no one knows where you are.

I think the other students that weren’t from the neighborhood, had that [feeling] immediately. Like, they think of their safety and they think of that right away. It’s not an after thought when they are in a bad situation. And for me, I am always upset when you come in thinking that it is going to be unsafe, but it is not unsafe. There is a lot safety in these neighborhoods... I have never been harmed, working in these neighborhoods as a social worker. And then to have such a strong, opposing feeling like that in the interview process, during the middle of an interview. It was just off for me. So again, it was that value of self-preservation conflicting with other beliefs (personal communication, July 11, 2014).

Nicole’s narrative as a whole accepts place and experiencing place as a complicated process of coming to know that involves looking inside one’s own heart and mind to

uncover new perspectives on place-its people and histories and to be reflective of one's biases. Olivia Gude (2007) reminds us that, through a quality arts-based curriculum,

students will learn that they do not know many things that they once thought were certain. They will learn to see many things differently. They will learn new strategies of making meaning through which they can interrogate received notions of "the real." They will learn how to play, not just with materials, but also with ideas. Understanding that our notion of reality is constructed through representations ... students will not mistake representations for reality as such.

They will be able to entertain new ideas and new possibilities (p. 14).

Nicole's enactment of place came into being through her negotiations of beliefs and values that she thought to be certain. Her personal belief system was shaken in this certain circumstance with the combination of an unfamiliar place, its environment and people. What she thought to be "real" was her own system of checks and balances on biases related to race, class, and urban life. However, her notion of reality was disrupted when she entered that home. In welcoming these surfacing uncertainties, she dismissed what she thought to once be certain, but her narrative does not finish with a firm resolution. Her narrative leaves the audience in the middle of her negotiation to understand these new and contradictory value systems. She dwells in a place of that which is yet to come, as the thought of entertaining new possibilities dances within her grasp. Her situatedness comes full circle, as we recall that her narrative of place began with the notion that people and place are constantly changing, altering, and

transforming together. She is no exception, she too is ever changing in relation to places she has seen and experienced.

4.3.4 My story: dwelling in uncertainty.

In triangulating the data collected, I also compared and analyzed findings from the narratives of Milan, Tyler and Nicole in order to offer a myriad of stories on place-enactment from the Buildings-Landscapes-Cultures Field School. I investigated how and why their viewpoints differed from one another. This strategy of comparative narrative analysis is suggested by Riessman (2008) in her narrative methods. This strategy allowed me to see that by contrasting viewpoints on the issues of race, coming to know, community engagement, fostering relations between institutions and community, and negotiating multiple, personal realities or truths, I was able to critically understand the richness and complexity of one voice in relation to another and draw forth the strategy of comparative narrative analysis.

What follows is my story of how research at the Buildings-Landscapes-Cultures Field School gave me a new perspective and propelled my own, more in-depth critical awareness in learning and in-lived experience. Following the learning moments of students, such as Nicole and Milan; for me became a story of coming to know through “learning in place”. The photo documentation of my observations of the students is a culmination of my story as an educator and researcher grappling with these new perspectives. Here is *A Collection of Narratives from the 2014 BLC Field School*.

(http://prezi.com/d8qr6fw_lv6-/?utm_campaign=share&utm_medium=copy&rc=ex0share).

Milan's, Nicole's and Tyler's stories speak of a university-level immersion experience-an intense, all-day research experience-that put them in position to negotiate people and their community, spaces and its artifacts, and their stance in relation to all this. In the case of Milan and Nicole, such engagement had a profound effect on their awareness for their own previous knowledge, how they had viewed the world, how those perspectives changed, and how they wished to look at the social constructions of particular communities going forward; whereas, Tyler seeks an affirmation of his pre-existing biases and assumptions.

In Chapter 1, I spoke of my past summer spent in San Jose, Guatemala. For me, this was my immersion experience. Up to that point in my life, I had been part of more than one academic study abroad program. I welcomed such travel experiences with thrill and anticipation, though I realize now they never had a profound impact on my social views of the world in which I lived. It was in Guatemala, where I began to question the ground on which I stood. It was there I encountered great difference in race, ethnicity, and socio-economic status of the people that I lived among for a summer. I began to feel this acute awareness of negotiating difference in relation to place. I thought of them as the Other upon my arrival. I felt that I did not know how to relate to them. I felt that they were someone less than I. I was there to lean on my white, American privilege and offer it up as hope or help. I knew better. Under the guidance of a friend and mentor, I let go my preconceived notions and I began to get to know the people of San Jose and their ways. I discovered their lives were rich with meaning, spirituality, and family values. These experiences had fundamentally changed the way I

looked at, thought about people of a different race, class, or culture than my own. I questioned my biases and assumptions to the point of a deep depression. At first, when I returned, my experiences in Guatemala appeared to be isolated and far removed from my everyday life. But the memory of experience followed me home and it took some time to address and to unearth my own limitations and racist viewpoints. I did not know how to go on, quite frankly- how my changed perceptions might be incorporated into my everyday existence. And as I stated early, I was eventually propelled to go back to school for a Masters in Art Education and I also began teaching art in a community-based setting. I will expand more upon my teaching experiences later, but for the moment I believe it is important to focus on a realization that I never fully unpacked and understood my own biases of “home”, Milwaukee, until my research and participation in the Field School.

Similar to the narratives of Milan and Nicole, my narrative arises from a perspective of a local, someone born and raised in this greater metropolitan area. I carried with me little to almost no contact with Milwaukee neighborhoods such as Washington Park until high school and my undergraduate career. My assumptions and fears were not rooted in early childhood, but from a time later in life; and different from Nicole, where she was an insider to the immediate surrounding neighborhoods of Washington Park. I am a complete outsider from that regard. I was born in a very different, suburban area of greater-metropolitan Milwaukee. In my own experience with the Field School, I was given the opportunity to come to know the residents of Washington Park along side the students. All this being said, there was one moment in

the Field School that ruptured all thoughts that I had of my own handle on social and cultural biases.

On June 17, 2014, I parked my car down the street from the Amaranth Café. The group of three waits for me at the entrance. The day before, I agreed to meet Tyler and Blake here and shadow their group on this interview. It worked into my schedule, and I was mostly sitting in on this particular interview for the benefit of observing the group's working dynamics. A student from the Peck School of the Arts theater department also would be shadowing the interview. I joined up with the group and we walked to the home of the gentleman that we would be interviewing. The two guys chatter about their first interview that same morning. I half listen as they recap their recordings, but my mind is filled with a hazy anticipation. We arrive and walk up the porch steps. This is the same house that I arrived to on the very first day of the Field School; however, this time we go to the second front door of the duplex. Tim, one of the residents of Washington Park who was to be interviewed after his home was measured, comes to open the door and opens it for us. We walk inside and the living room is dark. The shades on the window are mostly closed though it is sunny outside. My eyes take a moment to adjust, and when they do, they settle on a room that contains a sofa and two recliners arranged around a coffee table. I have been here in the previous week, as a few of the students were measuring the home, but I arrived through the back door and spent most of the time in the kitchen. I did not venture into this room of the house until today. Three of us sit on the couch. Tyler and

Tim each take a seat across from each other on the two recliners. Tyler begins preparing the interview equipment and papers hastily, and the rest of us make small talk. Tyler unceremoniously begins describing the microphone and talking about the release forms that Tim needs to sign. Tim looks apprehensive and he asks Tyler for a better sense of what the interview will be about. Tyler explains in a matter-of-fact tone, to acquire people's experiences and new understandings of Washington Park instead of relying on assumptions about the neighborhood. At this point, I am completely consumed by the matter-of-fact tone in Tyler's voice and how he fumbles with the equipment. At one point, I remember thinking that the interview would be a disaster. Why did I choose to come here again? Maybe I should sneak out and find another interview to join. I am distracted by the mechanics and technicalities of the situation as we settle in. And then Tyler asks the first question, "Can you tell me about the Washington Park of your youth"? Tyler's disposition completely changes from moments ago. A minute prior, it was as if he was working behind the scenes to stage the interview. He went about his business forgetting that he already had an audience who was anticipating the interview. The moment the microphone flipped on, Tyler relaxes, and his head tilts to the side and his eyes soften. They meet Tim's eyes with an intense focus. Now, Tyler is playing the part of a completely different performance. He is well versed and slow to thought and speech.

These moments leading up to the interview remind me of the different roles that people are able to morph in and out of in the course of their day-to-day lives. For Tyler, he

appeared detached from the moment before the interview began, as he prepared the equipment. The moment the microphone turned on, he was projecting a performance of genuine sincerity and interest in Tim as the interviewee. I think of Milan, how she engaged with me as a researcher, why she chose to dismiss a dialogue on her own race in relation to her narrative. Judith Butler (1997) reminds us of where the theory of performativity originated and what it means, “[the] theory of performativity was originally a theory of gender, about how gender is performed, how gender is enunciated and articulated and how it's done in relationship to certain kinds of norms” (p. 187). Performativity, has to do with becoming someone or something for your audience, where there are norms and one has to negotiate them, either through replicating them and resignifying them or by crossing them or confusing them, or vacating them, or posing them many different relations (Butler, 1997). As I listened to Tim tell his story, and revisit his words again and again, I reflect on this notion of performativity and in relation to partial telling of narratives.

I may never be witness to or come to know his whole narrative. I can never see the world through his eyes and his experiences, and realizing that there are partial narratives that some people, social groups or cultures have and ones we may never know, but that are necessary to human survival, is a condition to embrace and use as an opportunity to build a kind of social and educational interdependency (Ellsworth, 1989). That interdependency was a part of my Field School narrative, a type of relationship that recognized differences and partialities in the enactments-as-partial-performances of

place. Here is an excerpt from Tim's story, what I took with me that day, as it particularly resonated within me.

Tim begins his story of Washington Park when he was a young boy. Tim paints a bleak picture of Washington Park, one riddled with crime and robbery. However, he has some fond memories of congregating near the basketball courts as a youth. It was the game of basketball that gave young boys of the neighborhood moments of drive, purpose, and brotherhood. He explains that basketball kept the boys off the streets, kept them from drugs, and kept them from getting into trouble. As he grew into his teenage years and beyond, he became involved with a gang that had a well-known presence and reputation in the Washington Park neighborhood. Tim was in and out of jail a couple of times for minor offenses. The story of his time with the gang crescendos to a climax and one life-changing night. The group was planning a robbery and for whatever reason, Tim decided that he would stay behind and not participate in this one job. Since the gang usually gathered outside of the Amaranth Café, the police were aware of this and had the gang under surveillance. The group members of the gang that went out that night were confronted and arrested on many charges. Tim was not one of them. He stopped participating in the gang's activities and eventually the gang was disbanded.

Tim now works as a youth career development counselor. He advocates for the importance of reinstating more places in the neighborhood for youth, especially boys, to informally gather and play. He believes that more formal

institutions or organizations such as churches and the Salvation Army don't "let the boys in" the same way that places such as a community pool, park, or the courts. In addition to a youth counselor, Tim also works as a grief counselor of crime victims. He took his experiences with crime and completely altered his perspective and how he wished to approach the issue of crime. Where he was once the one inflicting acts of crime and violence, he is now the one who consoles the victims of such crime. I was completely caught off guard by his transformation. I was completely lost in his story- everything else around me fell away. All that was left was Tim's voice.

I could not stop thinking about his story the rest of the afternoon, into the evening, and for many days following that encounter. His story resonated with me because he now has dedicated a portion of his life to caring for a group of people that at one time in his life, he wronged. He works to transform his place, his neighborhood, in the ways that he knows best and these ways are informed by his personal experiences. His perspective also reveals a unique point of view from someone who used to be a crime lord. I have my own biases on such people, but his story gave me a very different and alternative understanding of such people and made me reflect on my own biased opinions. I see the notions that Nicole and Milan grappled with-of local knowledge, knowledge production, the local and coming to know the Other when negotiating personal biases, in my own experience.

In this moment, I realized it is the narratives situated within place that define us. It is these stories that change us. It can be our own story. It can be the story of someone

else. It can be the weaving of our own story with the stories that surround us. It was in truly listening and humbly coming to know the residents and having conversations with the community members (not the measuring of the homes, not the archival research, and not the creation of the information boards) that had the most meaningful impact on the students. It was the same with me. This is where I learned the potential for pedagogical choices that shape quality-learning moments. In engaging with people unlike ourselves, people we never considered encountering before, we became more aware of oneself. In these encounters, our own world is ruptured and what comes forth is something new. We see differences not as a point of distress, but to be acknowledged. We began to define coalition –building together not only in terms of what we share, but also in terms of what we do not share- race, ethnicity, and other differences (Ellsworth, 1989). These positions gave us different stakes in, experiences of, and perspectives on place, and thus different enactments of place and what it means to be emplaced.

Where I thought I had found some stable ground on which to stand, the idea that I was comfortable with difference and fair and just in my social thoughts and actions, was actually in the state of still becoming. I am this person! I realize now that there is not a static understanding of self. Now I realize with my experiences in Guatemala and the Field School that when one approaches borderland situations, one comes into being. There will always be more and new social barriers to approach, negotiate, and cross. At times, I do not even see these barriers. They creep up on me and then suddenly I am hit by them with a force so hard that sense is knocked out of

me. Once, I grasp a degree of clarity-however small or large-I see the people that greet me from across the way may have been invisible at first and then suddenly they are visible, or they may be unapproachable at first and now they are amicable, or they may be misunderstood and now understood, at least partially. It is in these moments that I am deeply sensitive to the fact that particular, personal paths have led us to this boundary and there are sets of beliefs and expectations that frame either side of the boundary. My expectations as a person and educator now reflect that I will embrace such meetings with a new kind of courage and openness, one that accessed multiple points of view, one that empathizes with all and many perspectives, and one that is not so hasty to judge or assume.

4.4 Conclusion and Considering Familiar Places as Strange, New Surroundings

From our stories, an understanding of place grew through narratives of learning and the deconstructing of social constructions as they relate to the enactment of place. A dominant narrative of emplacement became something of imagination and possibility in Washington Park, where participants and researchers were able to discover new ways to look at place through critically engagement with first-hand and local knowledge, fostering third spaces, borderland crossing, the self-transformation of belief systems, and the ability to contentedly dwell in uncertainty. Beginning with sensory understandings of real-world experiences as learning and connect to one's own previous memories and knowledge can lead to new ways of making sense of knowledge and experience. Student participants were given opportunities to re-examine taken-for-granted assumptions of learning and living when accessing first-hand experiential

knowledge. First-hand, local knowledge and experience included the process of being prepared to encounter the unfamiliar, ever-changing circumstances surrounding place and to see place in a light of complexity.

Themes such as third space, recognizing the Other, and challenging one's own systems for knowledge production are so very crucial to critical social place-based education because without them, there is no possibility, there is no criticality, and there is no borderland crossing. Instead of categorizing our perspectives and ourselves as being here or there, it is essential to embrace that the state of uncertainty is a healthy place to dwell. Perhaps in uncertainty, one self is positioned in the middle of belief systems, unsure of how to exactly define one self fully. All representations fail, even those we use to understand ourselves. Along a border in the borderland, it is possible to come to this realization. For me, it is humility, empathy, and reflection in conversations with others that allowed me to arrive to the middle or center of opposing perspectives. My research allowed me to consider these moments of walking towards the border, not only abroad but also in places that are familiar to us- home, school, neighborhood, and work places. These familiar places become strange new places that require new ways of looking and thinking, a third place, a place that finds itself in-between what is and what could be.

As Eisner (2008) reminds us,

A contribution the arts make to knowledge has to do with the provision of a fresh perspective so that our old habits of mind do not dominate our reactions with stock responses. What we seek are new ways with which to perceive and

interpret [our] world, ways that make vivid realities that would otherwise go unknown (p. 11).

We need to see our places through new ways of thinking and rather than fitting old ways of thinking onto the new and familiar places that we drift among.

While it may be true that people are (re)formed in new ways of thinking, it is critical to remember that one of the discourses that shapes a person is in fact themselves, but a person is also constructed from many more multiple sources and discourses (Gude, 2011). From there, social structures of the world will always influence and limit what we think, what we say, and how we act. This intersection of the individual and the social– the micro and the macro – is a central dimension in an evolving critical pedagogy (Kincheloe, 1999). Indeed, as critical place-based education progresses, it may consider reintegrating issues with the political, the racial, and the cultural into the conversation on subjectivity of place. A contextualization of place and enactments of place means looking at relations and connections among social beings, to their environments, and within the social structures of culture and knowledge (re)productions that define and influence them. Earlier in the thesis, I call for a critical place-based theory that includes the social and the urban. Here I emphasize such call to guide not only how we see/experience/dwell in the places of the world, but how we devise questions and strategies for exploring it (Kincheloe, 1999). A critical place-based theory rooted in the social and urban contexts is concerned with issues of power and justice and the ways that matters of race, class, education, and further forms of social institutions, and cultural dynamic interact to construct a social system of place (Beck-

Gernsheim, Butler, & Puigvert, 2003; Flecha, Gomez and Puigvert, 2003). Critical theory and critical pedagogy – in the spirit of an evolving place-based paradigm– is never static. It is always evolving, changing in light of new theoretical insights, fresh ideas from diverse cultures, new issues, social circumstances, and educational contexts within the place that we investigate and enact.

Chapter 5.

Narratives of Place Enactment from the Lynden Sculpture Garden

5.1 Introduction

The data collected from my time at the Lynden Sculpture Garden revealed new insights into the ways in which place-based knowledge intuitively comes into being through emplacement within the docent community. I also considered why enactments of place became meaningful and ultimately how it impacted the quality of learning moments and experiences. Through the narrative analysis of participant observations from docent workshops, docent-led tours, an experiential mapping group session, along with individual docent interviews, I was able to uncover noteworthy stories of enactments of the Lynden as place. These narratives revealed important moments in the research for both the docents and myself. Significant moments for the docents were revealed through dialogue that I engaged with the docents and actions that I witnessed on tour. For example, the docents would welcome newly found approaches on tour, they valued existing tour practices on tour, they negotiated alternative methods on tour, sometimes dismissed certain concepts. For myself as researcher, these cues also became significant moments for myself and equated with instances of the research to pause, embrace, and reflect upon. These significant moments resonated with us in such a way, that our tour changed, including our approach to working with one another. We continued to work together through the implementation of place-based curricula on tour at the Lynden Sculpture Garden.

Being an educator and researcher at the Lynden Sculpture Garden for almost three years has allowed me to compare and connect my own beliefs of emplacement as they relate to those of the docents. To establish a rapport with the group of docents was not a smooth ride. It was a journey filled with many changes, re-orientations, pauses, and obstacles. I have come to know the docent perspective on a much deeper level because we all teach within the same space. We are a community that must navigate these new methods for teaching on tour together. Because I came to the Lynden with preconceived values as a researcher and educator, and the docents were established within the Lynden under a different set of beliefs, a level of tension certainly existed within our initial interactions. But it was in our negotiations of each other's viewpoints on tour that the place-based learning and teaching moments came into fruition.

I wished to honor the individual voices of the docents while interweaving my own story into the whole of the narrative of the Lynden Sculpture Garden. I drew upon arts-based research methods of mapping, photographic documentation, and video narratives of place to make connections between field observations, interviews, conversations, the docents' stories and my own story as researcher.

Photo documentation visually enhanced my field note observations of the tours and examined personal and relational complexities, encounters, and narratives of the Lynden Sculpture Garden as a place through the lived tour experience. The first half of the interviews with the docents was recorded indoors. For the second half of the interview, I asked them to revisit some of the questions as we walked around the

garden together. I had the pleasure of receiving a personal tour of the garden from each docent. As they showed me the Lynden through their eyes, this is when I photographed many of the individual portraits of each docent. At this point in the data collection, while I compiled data from my photo documentation on tour and audio with visuals from the interviews, I reflected upon a method for presenting all the data that I had gathered.

The creation of the video came from a Studio Practices and Research in Photography Graduate Course and in the early stages of my research. It allowed for my experimentation and glimpse into the world of arts-based research. I recognize, that still it is a partial telling and a performance. However, by offering the narratives of the docents in visual and audio form, and in addition to the textual, the findings are represented in a variety of platforms-textual, visual and auditory-and offered multiple points of entry into imaging and interpreting the situations that we witnessed and explored at the Lynden. This was crucial in my process of understanding the docents, delving into the differences between my own narratives and in the docents, coming to know myself as researcher and re-conceptualizing tour practices. As a result of sifting through the voices of the docents for the video and being one of the first steps in the process of analysis, it allowed me to re-conceptualize the new tour. I will expand upon the ways in which the tour changed later in this chapter.

I wished to privilege the narratives of the docents in a way that museum institutions often do not and allow their voices to resonate and be open to interpretation by an audience. The video signifies the docents pride and joy as

stakeholders of the Lynden. They negotiate art, finding its meaning within the landscape of the garden; and, they explain the complex relationship between themselves, the audience on tour, and the art. The docents are in the process of negotiating how to have a quality and meaningful experience on tour with whom they are performing their tour.

At the time of creating the video, I was conceptualizing the procedure for analyzing my data. The procedure was not formalized until after the video was created, but the video informed and influenced the ways that I thought about the layers of place, the layers of learning in and about place, and how or why narratives of place becomes social constructions. The arts-based research process became a space for me to experiment with the analysis process. It allowed me to come to know the docents in a different light. It was instrumental in changing how I viewed and approached working with the docents from that moment going forward. After completing the video, I entered back into the textual and visual data from the field observations, docent workshops and the interviews, in order to pull through my data and follow my methodology for narrative analysis. In the following section, I expand upon some of these emergent themes of the video as they overlap with an additional narrative from the Lynden Sculpture Garden.

In order to more fully understand the enactments of place, I looked for what the docents valued, welcomed, dismissed, and negotiated throughout their time on tour and in the workshop sessions. An array of themes within the narratives emerged from the data itself. I looked for key words in the stories that may connect to key concepts related to theories on place, critical place-based education, and emplacement. Because I

allowed the themes to “glow” from the data, new themes emerged with each participant’s story (MacLure, 2013). I also re-listened to previous stories after discovering new and emergent themes in later stories. Some of the new themes now glowed within those first stories that were read, some that perhaps were missed in the first layers of listening. I explored how themes from one layer of listening and analysis informed and connected to the next layer of listening and analysis. From there, the dominant themes of my research at the Lynden Sculpture Garden emerged.

Themes that transpired the stories of the docents were based in the physicality and histories of the Lynden as place. This is how they made sense of place in relation to the theory and concepts of place-based education that they were introduced. The docents often referenced the physical features and the materiality of the land in relation to the art and drawing comparisons among the two. Inquiries into the land’s physicality included environmental conditions, processes found in nature, and procedures of maintenance procured by man. While an artwork’s materiality covered procurement, value, materials, and manufacturing, as well as the ephemeral. Their stories are about negotiating new methods for tours within existing and deep-seeded practices and strategies based in teaching and learning, while balancing their school of training and thought with new ways to see art in relation to environment and audience. The stories of the docents highlight their intense desire to share place with family, friends, and the public.

I admit, however, that these themes and stories are partial tellings, constructed from the partial tellings of the docents and by my ability to see and hear as researcher.

There may have been other ways in which the docents valued, welcomed, dismissed, and negotiated place, but not represented within the narratives of my thesis. As I begin to discuss, in more depth, the findings and themes that emerged from the Lynden Sculpture Garden's enactments of place, it is evident that there are certain similarities that connect to the Field School narratives in some ways; but, there are also points of departure that differ greatly from the enactments of the field school students. In Chapter 6, I compare and contrast more of the similarities and differences between the Field School and Lynden Sculpture Garden findings. For now, I focus on the emergent themes of the narratives of place enactments from the Lynden Sculpture Garden.

5.2 Emplaced Between Modernist and Contemporary Philosophies

At the Lynden Sculpture Garden, I focused on how place and place-based education mattered in the docents' world and in relation to my own belief systems as an educator and researcher. Enacting a place-based curriculum meant asking the docents to step back from the art and look at it differently. Within their training and schooling, they have always asked what does this object mean? And in many instances, the meaning of the object was found in and of itself without regard to the site, environment, and the people that surrounded the art on display. This is especially true of the modernist artwork.



Figure 12: Students viewing modern collection of the Lynden Sculpture Garden and engaging in object-based tour (emphasis on viewing rather than participating relationally with the art).

The place-based and contemporary art curriculum asked docents and students to consider an investigation into the relationality of art to its environment and audience. As Helene Illeris (2010) reminds us, “The viewer of modernist work is replaced by a participant in a relationship that is somehow initiated by the artwork, but which can ideally develop in any direction the participant may wish” (p. 207). The art is looked at and in relation to where it is located. The art is looked at in relation to its audience. The art is looked at in relation to the history of the site. The art is looked at and in relation to place. What does the art do for the place and what does the place do for the art? The docents were asked to read back and forth between art and place, art and self, and self

and place and in the process of unearthing all of the nuances of these relationships in connection to one another. Through this process, the art is activated to have new and significant meanings for individuals and for communities.

For a long time the docents focused on the modern collection only. Their motivations for telling stories of place in relation to art was directly linked to discussions on the modern sculptures and their physical location in the garden. The permanent modern collection of the Lynden represents a small time frame in the continuum of art history. This collection includes work from Mark di Suvero, Henry Moore, Barbara Hepworth and others. These works were not created specifically for the garden; rather, they were first viewed somewhere else and then sent to the garden. Upon their arrival to the garden, they were moved around and situated into a picturesque location. Each sculpture was subsequently positioned in such a way to create or enhance broad, beautiful vistas within the garden.

However, certain contemporary works and installations activate the garden much differently than the modern works. These temporary installations, created by contemporary artists, are in most cases site-specific works of art. The artists of these works are encouraged to utilize experimentation when creating their sculpture. Because the installations are made specifically for the garden, they encourage the observer to zoom in on small details of the garden. They propel us to look more closely, on a micro level, to examine the small spaces and niches within the garden. These works are rooted in the notion of relationality, the art in relation to the garden and in relation to its audience. Both types of sculpture- the monumental modernist works and the site-

specific, contemporary installations, offered an opportunity for the docents to compare how one may approach art in relation to place through similarities and differences.

The stories of the docents largely compare the place of then and now, as many of the docents have been giving tours at the garden for ten to twenty years. The opening of the garden to the public is a predominant theme within their stories; often, comparisons are made between how the garden was before that time and how the garden has evolved after that time. “Then” becomes the time in which the garden was still private and “now” is the time in which the garden had fully opened to the public. The concept of then and now also relates to the art, where the modern collection is the work of the “then” and contemporary works and installations are representation of the “now”.

Their stories are about negotiating new methods for tours within existing and deep-seeded practices and strategies based in teaching and learning. It is within these negotiations that the docents come to understand and see place in new ways and connect the garden back to the lived places of students. This is also where the docents’ enactments of place become meaningful in unexpected ways.

The stories of the docents highlight their intense desire to share place with family, friends, and the public; however, often times they share the garden as a romanticized place. At the core of their understanding of place, many docents see the garden as an oasis, a hidden gem, and a place of beauty. They view the Lynden as a treasure to be shared, and they pride themselves on being the ones to forefront that experience of sharing. However, as my thesis research unfolded, I began to see docents

negotiating new understandings of the garden as a constructed natural environment and how such a foreign landscape relates or un-relates to its surrounding urban spaces of the city.

All these themes considered, the narrative of the research became a re-conceptualization of the role of Other within the place-based educational paradigm at the Lynden. For docents the Other was the student. For many Lynden tours, students of color and marginal communities were now visiting the garden in greater numbers. Elizabeth Ellsworth (1989) mentions that often times people do not feel that they may share with Others or as an Other because they already know or feel that those others cannot relate. Voices and experiences are never authentic. Rather, they are always mediated by who we think is listening at us, and how that will create an understanding and power-relations that might make us uncomfortable (Ellsworth, 1989). In the docent to student relation, I recognized the docents view of seeing urban students as the Other; they talked of the urban population students, diversity groups of students, the students of color as differently than student populations from suburban areas, students from middle or upper class, and white students. The docents displayed a willingness to relate to the Other students, but in limited ways.

For myself the Other was the docent. When I first entered the Lynden, I saw their practices, viewpoints, and beliefs as less than my own. The power relation was skewed within both circumstances. However, the journey into enacting place-based learning meant our simultaneous encountering of difference (Gude, 2007). The docents recalled times in which the culture of the students was out of sync with their ideals. It is

true that may be easier to pursue one's own agenda if one's notion of what ought to be done or how to behave is not complicated by the concerns of worldview of others (Gude, 2011). Instead, the docents began to critically reflect on how the voices of such alternative cultures may affect or change the experience of the tour for all. The same applied to myself as I recalled the tours and a different culture of place among the docents than my own ideals. The methods for training and working with the docents may be re-adapted or re-conceived differently under such circumstances. What grew from it was a collaborative process of seeing the world through another's eyes, interpreting the world through many perspectives, and incorporating, reimagining and leading the new tours together with all perspectives in mind.

The relationality that is apparent in the correlation between art-people-place also began to emerge within our actions as co-teachers. If we view the Other as someone to impose one's own ideas of place upon, place is not in fact a part of the conversation. Instead of the docents viewing the students as vessels to fill with information on place and instead of my assumptions of the docents as vessels to fill with my values on place-based strategies, we both came to recognize and appreciate the Other as a co-constructor of knowledge and place. Within this process and realization of alternative viewpoints, new enactments of place became deeply meaningful and stemmed from interactions among the artworks, audiences, teachers, and environment. A new type of community was established between the docents and myself. Rather than someone being the teacher and someone being taught, we were all learning together. Sometimes this learning happened in limited ways and sometimes the learning

happened in complex ways. In the docent workshops, rational deliberation, reflection, and consideration of all viewpoints became a vehicle for regulating conflict and the power to speak, for transforming differences into dialogue (Ellsworth, 1989). However, a rational argument by means of universalized capacities for language and reason was not always beneficial to the issues and concerns at hand (Walkerdine, 1985). We began to learn the nuances of each situation and narratives of the culture and world of the Lynden came to be recognized as partial, mediated by those involved-speaker, listener, and audience.

Being emplaced at the Lynden felt different, it was more meaningful and more relational because of our collaboration and co-teaching. It was in our greatest moments of hesitation and reservations, that the most was learned from those who we had previously seen as just the Other. In the following sections, I summarize and share a selection of the stories that I have gathered from my time at the Lynden.

5.3 Narratives from the Docents

5.3.1 Introduction of many voices.

The layered stories culled from the video, interviews, conversations, and tours with the docents create complex representations in understanding as place-based education unfolded at the Lynden Sculpture Garden. In the next sections of this chapter, I will unpack the themes of place enactment in relation to different representations of place. I begin this section with a link to the video on *Enacting Place: Narratives from the Docents of the Lynden Sculpture Garden* (<https://vimeo.com/130717629>). The video offers four distinct perspectives from docents who have a long and rich personal history

with the Lynden Sculpture Garden. The stories in the video emerged from the interviews with the docents, where they spoke of why the Lynden Sculpture Garden matters to them as a place and how they come to know the Lynden Sculpture Garden in new ways through enactments of place and being emplaced.

The video is followed by the personal stories of one docent participant named Margaret. Her narrative compliments the themes that were introduced at the beginning of this chapter and prevail within the video. Her narrative, along with those of the docents from the video, represent ones that I chose to privilege as the dominant narratives of the Lynden Sculpture Garden. My findings also include an alternative narrative vignette within the narrative of Margaret. Finally, I connect my stories and narrative-as-researcher-and-educator within the setting at the end of the chapter.

5.3.2 Margaret's story: complicities of place at the Lynden Sculpture Garden.

Margaret's narrative of place emerged as one of possibility found in changing methodological shifts when leading a new tour. As I read Margaret's personal narrative within the multiple layers of analysis, from the initial interview transcription, to second, third and fourth layered listenings, her stories seemed to have an optimistic outlook that arose from her background and to which I was drawn. The first morning that I met Margaret on tour, my fieldnotes read,

When I see Margaret, she is wearing clogs, khaki pants, and a loose fitting shirt.

She always has handmade earrings on, and today the earrings were

complimented with a stone pendant wrapped in wire and cording, hanging

around her neck. She has a very casual and relaxed way of carrying herself (fieldnotes, October 12, 2012).

Margaret is a retired art teacher from the Mequon School District. Her background as an art teacher contributes to her volunteer work as a docent and shows itself on tour in different ways than many of the docents at the Lynden and will be explained later in the chapter in greater detail. Her choices and practices as a docent are a reflection of her prior profession. In hindsight, my own gravitation towards Margaret as an art educator may have been one of the main reasons that I was drawn to her narrative as a docent. The tendency to draw upon prior professional knowledge was not only true of her, but for all the docents. Their tours are informed in different ways depending upon their particular field of work and different walks in life. For example, the docent who used to be an engineer especially emphasizes construction materials, process, and techniques for building large-scale modern sculpture.

5.3.3 The Lynden changes: considerations for introducing contemporary art.

Margaret's narrative of place begins by reflecting upon her changing perceptions associated with the physicality and history of the Lynden Sculpture Garden. She remembered the garden from long ago in one way, and in some ways the garden is still a picturesque derivative of her memories. The implications of a constructed garden setting and its location on the border of two different derivatives of urban neighborhoods in Milwaukee, escaped her reflections on the Lynden. She also recognized and welcomed the ephemeral quality of the ever-changing programming and art of the garden. She valued both the environment and the art, but dismissed more

complex relationships between the art, environment and audience. She also placed a high value on her past educator experiences within a school district as a resource to help her negotiate her interactions with students on tour. She negotiated her teaching methods in such a way, that her intentions advocate for adaptation, flexibility, emergent, and lived curriculum; however, her actions on tour exemplify a planned curriculum with the intermittent integration of lived moments. Margaret welcomed the voice of interpretation from her students, but dismisses their frames of references as constructive and social forces to integrate on and influence the tour.

Similar to the stories that can be heard in the video, Margaret's narrative begins with an understanding of the Lynden Sculpture Garden as a place of physicality and ephemerality. To her, the importance of place emerges from an intimate bond with place that is built over time, over the course of changes that a place undergoes, and one's ability to recognize and embrace those changes. Margaret explains the Lynden Sculpture Garden as place in these words,

The plants are like sculptures and the sculptures are like the plants. And it is 40 acres in the heart of a big city. And it is a resource that few cities have and that we should just be so proud of it. It is right up there with Storm King and a lot of famous sculpture gardens around the world. And, it's just going to keep getting bigger and better and Milwaukee should be just so proud of it (personal communication, May 30, 2014).

Her representation of the Lynden dismissed certain complexities of the garden in favor of a romanticized disposition. The sculpture is viewed as an object and the

“plants”, a metaphor for the garden at large-is also viewed as an object. The art is looked at in and for itself rather than in relation to the environment it is located and in relation to its audience. She dismissed the act of reading back and forth between art and place, art and self, and self and place and unearthing all of the nuances of these relationships in connection to one another. Through this process the art is activated to have new and significant meanings for individuals and for communities. Margaret also makes mention of the garden in relation to the city; though, she does not complicate the notion to include how audience shapes the visit of garden oasis-urban environment juncture. She continues,

When I first started coming here, 20 to 30 years ago, it used to be beautiful.

When I first came to Lynden as a docent, they had just completed the renovations and it was much more beautiful than I remembered. I have always lived in Milwaukee and I came here years ago and then I saw that it wasn't open very much and then I stopped coming as often, and kind of thought that it had fallen into disrepair. So, I was thrilled to see that not only were the sculptures back but the gardens were being nicely refurbished and the house was being remodeled, so it was very exciting. I love the emphasis on the garden and nature. I always thought that it should be that way. And I think it used to be just an emphasis on the sculpture and forget the tree as a sculpture, so now I love the integration of the nature and its so exciting to see all the programs that are here now. Here was this beautiful resource that was not only being under-utilized, but also not being used at all; and now, it's just turning into this place where so

much happens, which is fabulous. I like the variety that is happening here
(personal communication, May 30, 2014).

For Margaret, place is very much about the physical quality of its attributes. Characteristics of the garden- the sculpture, the installations, the plants, and the trees are viewed as objects to be visited by an audience. Such object-based implications reveal that the relationship between object, audience and environment remains separate rather than fully intertwined. Her disposition reveals a limited exploration into the relationality of sculpture; sculpture in relation to students and the garden or art in relation to its audience (self/other) and environment (place).

She remembers the place in a particular way, and her own estrangement with it. Her words are careful and spoken with intention as she recalls her relationship over time with the sculpture garden. She alludes to the fact that she, perhaps, misunderstood that the Lynden had fallen into a state of disrepair; when in fact, there were many undergoing changes for improvement. She proceeds to highlight the diversity of place through a wide offering of programming and activities offered by the Lynden and describes such as a “beautiful resource”. It implies that place can be a valuable asset for the community, a type of community catalyst capable of creating and enhancing the sense of community among individuals who live near it and visit the Lynden.

It is also important to note her choice of language when discussing the landscape of the garden. She chose to value the Lynden Sculpture Garden as nature rather than negotiating as a manmade and constructed natural landscape. This characterization is

true from many of the docents. It was only recently that I have began seeing some of the docents dismiss the garden as simply natural on tour and open it up to conversations on its constructed qualities.

For many of the docents, the shift from the Lynden as a private residence that was only open to the public once a year, to a property open to the public year round, aligns with the new contemporary and performative installation additions to the garden. Many of the docents shy away from drawing upon contemporary art in their tours because they do not feel comfortable with their own level of knowledge on the art or artists. They are reluctant to introduce their students to something that they may have not mastered themselves (Joo & Keehn, 2011). While the modernist artwork can be described as a self-enclosed object imbued with a very special aura or charisma, which the viewer is expected to absorb through a receptive and contemplative attitude, the kinds of contemporary do not consist of circumscribed objects intended to be looked at, but of experiences to engage in (Illeris, 2010). The “viewer” of the modernist work is replaced by a “participant” of the contemporary work. They engage in a relationship that is initiated by the artwork, but which can ideally develop in any direction the participant may wish (Illeris, 2010). While a majority of the docents are mystified by the contemporary art and apprehensive to include the contemporary works on tour, Margaret is one of the few docents that regularly integrates contemporary artist work and installations of the garden into her tour. She is not reluctant to try and approach a new piece, even if she does not know everything about it. I believe this tendency to include the contemporary work on tour, stems from her prior commitments to art

education and as an art teacher. It is familiar territory for her to include contemporary artists and their practices into her curriculum. From my notes this moment emerged,

Margaret approached Linda Wervy Vitamvas' piece entitled *Feast*. I am intrigued that she chooses this piece with such confidence, as it is something I rarely observe. She asks the children what they see before them. They see bowls and plates, they see a picnic, and they see pieces that have fallen into the water. She points out how the environment and sculpture are working together as the sculpture sits right on the edge between land and water. She asks the students why is it okay for some art to get broken and knocked into the water? They are quiet for some time. Then one student explains that nature is taking over what the artist did with her hands. Margaret asks what elements have affected the pieces. The students raise their hands and respond with connections to the water, rain, snow, wind, and sun. (fieldnotes, April 24, 2014)

On another occasion, it had been several months since Margaret gave her last tour and there was a new work in the garden entitled *Garden Path* by Paul Druecke. Before the tour, Margaret approached me and asked if there were any new additions since her last tour. I explained the path. In *Garden Path*,

Druecke, operating from afar, shapes the viewer's experience by insinuating boundaries and choices into his installation. *Garden Path* winds eastward from the arbor entrance of Lynden's formal garden to the grass verge bordering Brown Deer Road, outside Lynden's perimeter fence, crossing lawns, a patio, a parking lot, and a prairie. It commemorates by paying homage to the often and

invisible workers who care for Lynden's sculptures and grounds. It also introduces a subtly transgressive perspective by placing a carefully manicured path, complete with planters and engraved markers, in an otherwise path-less sculpture garden, and by ultimately inviting visitors through the boundary fence and "just outside" the garden's pastoral sanctuary (*Inside/Outside Series*, 2014).

Margaret's tour begins five minutes later and she begins her tour with *Garden Path*.



Figure 13: Margaret leads tours along *Garden Path* at the Lynden Sculpture Garden.

She begins talking about the installation as an introduction to the tour while connecting the history of the garden to the commitment of conservators and groundskeepers who happen to be operating day in and day out, in an effort to clean the sculptures and maintain the garden landscaping. Her willingness to include the installation of *Garden Path* so spontaneously demonstrates how she welcomes

contemporary artists and their work into her tour. Conversely, such spontaneity leaves opportunity for more contemplation and reflection on how and why to integrate the work by Druecke. Her approach reveals multiple arts-based entry points for discussing the environment in relation to both modern and contemporary art of the Lynden in ways that draws attention to its interaction with place over time.

5.3.4 Negotiating place-based learning on tour: curriculum as planned and lived.

Changes to the garden and its collection, and Margaret's understandings of these changes are integral, and this becomes evident as her teaching philosophy is revealed on tour. Her narrative of learning and how place-based learning matters in her world as a teacher, and as a docent begins with a seemingly narrow and unyielding approach, but transforms into a story of openness- honoring the frames of reference and backgrounds from which her students approach the garden. Margaret explains her teaching approach on tour,

In a way, I do not change my approach with whatever the audience is because art is art and everybody can learn what they need to from that art. I try to be mindful of saying, well you know when you go to a big park or in your big backyard, when you have kids from the middle of the city that don't know what a park is or what a yard is...But, even if you don't have it, you can learn about it and perhaps maybe appreciate it. And a country kid can learn about what it means to just have a cement block for a yard. So, why not talk about all of it with all of them. That is why we come to school- to learn about everything. I'll learn

about yours and you can learn about mine (personal communication, May 30, 2014).

Margaret mentions the students may learn from one another and their various backgrounds, but she dismissed herself as a learner and does not mention specific examples of what she may learn from the students' perspectives. However, I observe her on tour re-telling stories, perspectives and interpretations by former students from past tours. In fact, this is a common practice among the docents at large. So much, the once-situated stories and interpretations become anecdotal accounts. It becomes a type of appropriation, where the stories and interpretations are de-contextualized from the frames of references of their students. The students' stories are used for the docents' agenda without consideration for original voice and owner of the story. Furthermore, the existing and de-contextualized ones limit current, new, and alternative views. Though it is in a limited way, Margaret does allow for different student to voices to emerge on tour. Next, I present an alternative narrative to Margaret's perspective. In the following vignette, the docent views the students as different than himself, but rather than embracing such differences to enrich the learning experience, the differences become obstacles and challenges to overcome and offset within the tour. This docent explains,

I had a tour of children, I forget what school, but I think it was about 12 of them and at least half of them had mental problems, and that was a challenge. It was a long hour, but I came away from it feeling in spite how the tour went, it didn't flow like a regular tour. I figured that I did get something out of it and I felt

positive at the end. That was a challenge for me and it pains me to think of the setting, as unique as it is in this city and probably unique for a lot of cities, where we are almost in the middle of Milwaukee and here you have this 40 acres set aside for a sculpture garden and you got a man-made lake and then we have a lot of inner city kids that, I don't think in their regular life they get or enjoy what we have here. So to bring them out here and enjoy what we have here, I hope most of them do. And it is sort of different from the art museum because you come out here and I don't care if you run, yell, whatever, but if they are enjoying it, that is a good tour (personal communication, April 24, 2014).

On the other hand, Margaret's narrative as a teacher is critical to her own practices as they relate to the background of the learners, while this second, alternative narrative offers a much narrower view of teaching. A one-directional approach to teaching where the site and docent exist to speak to children dismisses the relational quality of place-based education, along with the experiences, characters, and backgrounds of the students. Margaret acknowledged and valued the backgrounds of her students-where they come from and are going- she attempts to not dismiss or misrepresent them. Instead she recognized them. She has the students acknowledge the differences among them as a gift and not a burden to society. She goes on to explain that she, "tries to relate stories to children's perspectives and pretty soon they do start focusing on the art work and the sculptures" (personal communication, May 30, 2014). Though she welcomes various backgrounds of the students, she limits her methods to encounter difference, and instead relies upon a universal approach. Margaret narrates

her attempt to put into practice prescriptions offered concerning empowerment, student voice, and dialogue. However, her pedagogical actions produced results that may actually have exacerbated the very conditions that she was trying to work against, including student-teacher relationship, classism of education, and banking education from critical theory (Ellsworth, 1989). Her efforts to put discourses of critical pedagogy into practice led her to reproduce relations of domination on the tour and these methods were working through the students and herself in subtle but repressive ways, and had become vehicles of repression (Ellsworth 1989). For example, I observed her leading the following activity with groups of children from suburban, rural, and urban areas.

Margaret leads the children towards the Deborah Butterfield *Hara*, and she positions the students between the horse and a bed of flowers and trees. She explains that artists gather materials from nature to make a sculpture or they look for inspiration in nature to create their work and sometimes use a different material to make their creations, such as the example of *Hara*. It is a cast bronze sculpture of a horse that was first envisioned and assembled from found driftwood. She says, “lets look at the flowers and trees, and natural things over here, and let’s say you were an artist. Then she asks the students to look in the garden bed and find inspiration for a material that they may manipulate to create a creative idea or piece of artwork. What would they use? Why would they use that particular material? How would it look? How big would it be? She asks the students to consider where they would place the piece of artwork near

or around their school and home and why they would choose that location?

Then, she asked the children to sketch their ideas and the background to their pieces on a piece of paper with a pencil (fieldnotes, October 12, 2013).

When reflecting upon that tour, Margaret remarks, “and then the students start asking questions about the project. They are excited” (personal communication, May 30, 2014). They are making sense of place by constructing their own imaginative visions. She opens up a learning space that is exploratory. However, how would that activity look different for different groups of children? Does she note how materials specific to a location or place may not align in meaningful ways to another? Rather than dismissing the potential to alter and change the activity to alternative perspectives, she focuses on what the students gain from the activity in a more general sense, through the development of curiosity and questions that connect their curiosity to the site.

My goal is always to make them talk more and to make me talk less. So whatever questions they want to ask is fair game. They ask different kinds of questions. They ask more practical questions like: how much does this cost? And how long did it take him to do it? And kids can be more insightful. They say: why did the artist do that? Why is that sculpture there? Why is it so big? (personal communication, May 30, 2014).

Another excerpt from one tour reads,

As the group walks from the last sculpture to the next, they pass one of the many trees on the Lynden property and a child asks, “Ms. Margaret, why is there a sign by this tree?” Margaret stops walking and turns to be closer to the tree

and the child. The rest of the students gather in closer. Margaret asks the child in return, “Why do you think there is a sign by a tree at the Sculpture Garden? The child responds, “I think the tree is important and it tells us about the tree.”

Margaret extends the discussion, “Yes, it does. Do you think that nature can be sculpture too? Is it just as beautiful as the man-made artist pieces in the garden? She walks the children over to a label on one of the sculptures and compares the similarities and differences between the two labels (fieldnotes, October 19, 2014).

In a conversation reflecting on her tours, Margaret says,

By the end of the tour I think they have got, I hope they have got that art is sculpture and nature is art, and it’s not just what they see at first glance, that they can think about it and the connections that they make (personal communication, May 30, 2014).

Margaret highly values the ability of her students and audiences to express, interpret, and draw connections between art and their own lives. In valuing the questions and opinions of student voices, her student-centered teaching practices empower learners to become active participants of the learning experience, rather than receptacles of deposited information. She draws upon the voices of her students to influence and inform her future tours. She holds on to profound moments and experiences with the students that capture her attention for new or alternative perspectives and alters her awareness of the garden as a learning environment. I have witnessed her grasp a compelling story, told by one student on one tour, and she draws upon that previous

experience with the student to frame her subsequent tours and dialogues centered on particular works of art. Though she leaves a space in the tour for engaging multiple points of view and including student initiated conversations, interpretations and questions; she still has a prevailing plan. Her approach calls to mind conducting a planned curriculum with localized, lived and emergent moments. She shifts from only a planned curriculum to negotiating limited lived curriculum within her plan.

In the wake of investigating place-based pedagogy together for the first time, we conceptually conceived it as a curriculum that is both planned and lived. Curriculum-as-lived often refers to student-centered learning that visualizes experiences. Whereas, curriculum-as-planned is subject based and focuses on experiencing the visual. Ted Aoki (2005) asserts that curriculum-as-planned and lived may have a great potential when they dwell together. Within this pluralistic structuring, the curriculum-as-planned is often mandated as required subject content to be taught and learned. But, what deserves challenge is, as Aoki (1999) reveals,

The rejection of the hegemony of only a planned curriculum and the integration of curriculum-as-lived by teachers and learners. I am not urging the rejection or replacement of curriculum-as-planned but, rather, calling for opening up the curriculum landscape to enable both curriculum-as-planned and curriculum-as-lived to co-dwell in dynamically tensioned interplay of doubling” (p.180).

To recognize the multiplicity of curricula by incorporating both the lived and planned within art education would mean effectively recognizing the living reality and pedagogical practices of teachers. Under this contemplation, teachers may situate

themselves somewhere between the planned and the unplanned, the plannable and the unplannable (Aoki, 2005). Encountering both lived and planned pedagogical practice means embracing the predictable and unpredictable within the learning environment and using both opportunities as learning tools. He goes on to state that, “the call for legitimation of curriculum-as-live, then, is a call to recognize that textured site of lived tension- so often ambiguous, uncertain, and difficult- and a call for struggle in tension but nevertheless a generative site of hope” (Aoki, 1999, p. 181). Thus, in balancing the lived and the planned, teachers may find themselves grappling with an in-between space, one that is both but neither here nor there, neither this nor that. It is a space of coming into being and one of generating possibilities on tour.

Her narrative of place and learning empowers the learners in certain ways (and disempowers because of not fully considering ways to change tour strategies based upon student body), but her words also empower her own voice and herself as the narrator and educator. Margaret draws upon her prior experience as an art educator for her ability to handle curriculum-as-lived (Aoki, 2005). Margaret says,

Because I was an art teacher for 25 years, it gave me a little bit more confidence. You still come into any new situation wondering how you are going to do it, how good you are going to be at doing it, but it gave me a little more confidence. I had a lot of art history background and so that was a big part of it and as a teacher I had to learn to talk to groups of people and that was a hard thing for me personally. Because I am naturally kind of shy and private, so to talk to big groups of people when they were just little kids it was less intimidating and the

talking to adults here [pause] was a hard thing to learn to but then I got over that too (personal communication, May 30, 2014).

Margaret was and is a well-intentioned art educator who is gifted and knowledgeable in making aspects of the art experience vital to many diverse students. She strives to be a teacher in art, education, and social theory, who tries to enculturate students with awareness of other peoples' art and perspectives (McFee, 1991). When educators fail to examine the implications of the gendered, raced, and classed teacher and student identities, even if it is for the sake of being critical, they reproduce, by default, the category of generic "critical teacher". A generic critical teacher is a specific form of the generic human that underlies classical liberal thought and like the generic human, the generic critical teacher is not (Ellsworth, 1989). This means that each strategy that we-Margaret, other docents, and myself-consider to be a critical approach to understanding place on tour, may be further interrogated for hidden implications relative to struggles against elitism, racism, classism, and so forth. In this sense, current understanding and uses of "critical," "empowerment," "student voice," and "dialogue" are only surface manifestations of deeper contradictions involving pedagogies, both traditional and critical ways of coming to know (Ellsworth, 1989). This kind of knowing refers to art, objects, environment, self and "Other" as not fully seen, to be known or ultimately knowable. Rather, place is a coming to know always only partially "defined, delineated, captured, understood, explained, and diagnosed at a level of determination in accord to the knower and his or her environment and audience (Ellsworth, 1989).

Margaret does access her prior experience and previous knowledge as an art educator to inform her current practices as docent. She is self-aware of her presence as a teacher and the characteristics she has more recently developed and continues to strengthen. She actively seeks personal growth and in doing so, continues to become more confident as an educator. In her own words, she emphasizes, “my goal is always to make them talk more and to make me talk less.” Not only is she striving towards personal goals as an educator but also, she values the inclusion of student voice- their questions, opinions, interpretations- surrounding the art and as an essential part of the learning experience. Learners are given the opportunity to take ownership of their ideas and manifest them through explorations. In this way, learners are empowered to be active and democratic participants in the dialogue and making –in the sense of meaning, interpretative, and artful-experiences of her Lynden tours. Art as a democratic investigation is the understanding the voice and art of others while seeing one’s own voice and art making as research that produces new visual and conceptual insights (Gude, 2004). In this way, students working in democratic processes as active participants may be able to understand and participate in important cultural conversations generated by the arts, community and other place-based practices.

The narratives of the docents in the video, in addition to Margaret’s narrative, reveal that their perspectives on art and how to learn about art. They are reflections of the ways in which they were educated and trained to look at art through a modernist framework. Their views and values were challenged with the introduction of new and contemporary pedagogical methods centered on place-based art education, as well as

interacting with contemporary art. It meant negotiating new ways to approach, look and talk about the contemporary art in relation to: where is it located, its audience, the history of the site, self and place. Drawing from and expanding upon ideas in critical theory and pedagogy, contemporary art may be accessed as a focal point for democratically and critically based dialogue in the place-based curriculum (Joo & Keehn, 2011). There is a dynamic relation between contemporary art, the culture of place, and emplaced art education pedagogy at the Lynden Sculpture Garden. These three entities open opportunities for student-centered learning that models the inquisitive, exploratory, conceptual, and social process-driven strategies foregrounded with contemporary artists making in place rather than removed from place. Contemporary art is itself in a state of becoming (Joo & Keehn, 2011). Therefore, the contemporary art at the Lynden has the potential to turn on its audience-the docents, students and myself-as witnesses to our own cultural, historical, present and future emplacement(s). It includes the notion of context and attempts to integrate relevant situations, events, people and relationships; thus, stepping outside of the bounds of the art museum and reaching into to recover parts of art in everyday life (Joo & Keehn, 2011).

The docents' willingness and openness to negotiate these new practices is a continuous process that is demonstrated through their voices in the video and personal narratives. They talk of the complexity embedded within Lynden as a place, they attempt to uphold student voice and student experience as co-constructors of their tours and they begin to discuss the layered relationality between art, audience, and the

environment. It was in my recognition of their negotiations of the emplaced that my narrative from the Lynden Sculpture Garden emerged.

5.4 My Story from the Lynden Sculpture Garden

5.4.1 First training sessions.

My own narrative of the enactments of place grew from the time I have come to know the docents and how their stories and voices have intertwined themselves into my perspective and considerations as researcher and teacher of the docents. At first, I looked more at myself, but with time, I was not only looking at myself, but I also was understanding my research as it related to the docents and their roles as teachers in the garden. My story, as it was interwoven with the docents, is one of re-considering place-based enactments as a shared experience. As I traveled through my thesis research project, I gained a clearer understanding of place-based learning and teaching methods and began to investigate the ways in which I might work with docents rather than separate from them in an effort to extend the conversation of place-based learning at the Lynden Sculpture Garden.

In my first year of graduate school, which also marked the beginning of my research to implement new, place-based learning strategies into the docent-led tours, I organized a series of docent training sessions at the Lynden Sculpture Garden. These sessions were the germination of my current research project. They were part of my path in understanding how to implement a place-based education on tour. However, these experiences also demonstrated my limited understanding of teaching the place-based ideas and concepts. Although, I saw value in transforming the tour from an

object-based tour to a place-based tour, I was unaware of the political and social side of negotiating this new methodology with the docents.

These training workshops were my first sessions interacting with the docents alone. I had shadowed the docents on tour to observe their object-based tours. At this point, I was not fully aware of how place might act as a catalyst and foundation for learning at the Lynden, especially how negotiating place may reinforce notions of self, how we understand our world, and how to negotiate issues related to social constructions, connections, and power. None-the-less, I entered the training session with an ambitious heart. I was prepared to convert the docents to the new place-based paradigm.

During the first training session, I introduced the goals of the new tour project and why the transition to a new tour was taking place. I presented the tenets of place-based learning from all the research that I had done in the first semester of graduate school. I discussed the big idea of *Art as an Avenue to EcoAwareness* and what these strategies looked like at different age levels, connecting place-based learning to age appropriate learning targets. Though these training sessions had built in moments for docent questions and responses, I spent a great amount of time talking through the objectives and the docents listening passively. Opportunities for deep dialogue and discussion on the implications and philosophies of the new tour were sporadic and limited. These sessions primarily took place in the conference room of the Lynden, with limited excursions out into the garden. In the subsequent training session, myself along with Jeremy- the Director of Education- led docents through a tour of the garden. This

mock tour was used to model looking and talking, close-observation, and art making strategies for the place-based tour. This tour took place out in the garden, and the docents were then asked to create their own mini mock tour and share it with the group. The tours were discussed once we gathered back in the conference room, these mock tours ultimately opened up a space for the docents to share their touring strategies with one another.

I came to learn the docents highly valued such time to share and compare strategies as they relate to specific works of art in the garden. Even during their experiences at the Milwaukee Art Museum, along with the Lynden Sculpture Garden, the docents were never offered moments to voice their ideas with each other. The mock tours also allowed the group to critique and offer extensions for chosen tour strategies. These training sessions were timed to happen in early spring of 2013. It is important to note the time immediately following the training sessions to the end of the 2013 academic year was a period marked by a great number of school tours. The docents were asked to implement the new strategies into all tours as they grew comfortable with them. I continued to observe the spring tours, in order to offer suggestions and inform future docent workshop sessions.

It is interesting to note, there was an apparent and growing dichotomy between the “new” tour and the “existing” tour. All participants of the Lynden, including the docents and staff, established this dichotomy. It was reinforced by all, as more and more tour bookings poured in. Is this a new tour or is this an old tour that I am leading? Originally, I had hoped that the new tour strategies would be infused into all the tours

as a new method for all docent-led tours. As expected, when confronted with a new ideas and practices, the docents resisted. Some docents did not change their tour strategies and some docents refused to lead the new “Eco Tours”-a shortened name they coined for the new tour. Some docents emailed and called to tell me that they wished to only lead the “regular tours”. A couple of docents approached the Director of the Lynden with their concerns about reversing the new tour and reverting back to their original and established methods.

Reflecting on the positions, stances and dynamics that made up the culture of the Lynden at that very instant, I became extremely aware and concerned that we had become fragmented. We were fragmented by well-defined clusters of dichotomous positions, whose ends were viewed as mutually exclusive from one another-if one position was right, the other must have been wrong (McFee, 1991). I came to realize that we were going off in all separate directions and instead needed to find an avenue to hold us and our positions together.

5.4.2 “Othering” of the docents.

I realized in this first set of training sessions and tours that I was not fully conscious of how place could be socially constructed and act as a framework for shaping a culture of place. At the Lynden Sculpture Garden, there was a culture of place that already existed and I was asking to disrupt such a culture. Although I understood the first half of the equation, and how place is a social construction, it became very evident quite quickly that I struggled with the idea that place builds and reinforces one’s identity or understanding of the world. I did not fully understand how place could reinforce

underlying assumptions related to issues of power, personal history, and identity. And my struggle with place as a framework for shaping the social revealed itself during those first training sessions.

In the following months, the docents and I continued to gather for workshop sessions. I invited the Naturalist-in-Residence of the Lynden Sculpture Garden to join our conversation on place-based learning as it related to scientific processes and environmental educational methods. I was frustrated with how slowly the docents were adopting the place-based philosophy. There was a discrepancy between how I had envisioned the docents adopting the place-based tour model and the actual outcome of the tour. It was still object-based with the addition of a conversation on nature in the garden. I wanted too much control over the direction of the tour and was focused on the manifestation of certain aspects of place-based learning such as tenets and objectives foregrounded in outcomes and goals of place-based education. I was committed to meeting a laundry list of benchmarks as a testament to, “yes, this implementation was advancing”. The list included items such as: learning takes students out of the classroom and into the local community and culture, and natural environment; students are encouraged to contribute actions that make a positive difference to local environmental quality and culture of the community, place-based projects, activities and experiences on tour are integrated back into classroom lessons, students learn in order to apply their knowledge to solving real world problems, students play an active role in defining and shaping the activities, projects and

experiences, and students are encouraged to view their community as an abundant system of interconnected relationships.

While all of these had mindful and good intentions, my need to control the situation and direct the tour, was not allowing place-based ideas shape our interactions in place, including all its different art, people, memories, and histories. In hindsight, I realize that in observing and writing field notes on the docents and their methods of touring, my research became an example of what has been described in previous chapters and sections as Othering (Miller, 2008). That is, I had been seeing the docents I was working with as separate, distinct, and different from me. However, my experience of giving a large number of tours over the summer and fall of 2013, had given me a new perspective on the Lynden tours as sights for investigating place. Teaching in the garden on a regular basis, supplied me with many first hand experiences, where I previously relied on second hand experiences from the docents. These first hand experiences opened me up to newer imaginings in my practice in enacting place-based education with the docents. Also, I was becoming more familiar with the personalities of the docents. I felt more comfortable facilitating new conversations with the docents regarding place as social framework that shapes. I began to understand more clearly how a certain culture of place was rooted in the Lynden Sculpture Garden docents and enacted through their practices. This new understanding allowed me to re-conceptualize my role as the teacher and feel more comfortable letting go of specific outcomes or expectations for teaching.

5.4.3 Encountering differences and re-conceptualizing methods.

Around the time that I wrote my proposal for my thesis research, in the spring of 2014, I decided to change my methods of enacting the place-based learning. I went back and listened more carefully to the docents and to myself. Subsequently, my thesis project was about listening to the docents perspectives, stories, and voice, and from these modes of communication and expression, I might more richly understand the docents enactments of place. I am fully aware that volunteer docents do not constitute a homogenous group and each docent has their own nuances, but as I write my thesis, it became a re-interpretation through my eyes and can never be a full representation of reality.

The tours at this time reflected a significant change in my and our (together docent and researcher) teaching methods for extending the new tour. We had planned to co-lead the tours. The docents and I gathered and talked a few days before a scheduled tour to discuss the learning goals and teaching strategies for the tour. The docents took the reigns on what to plan and I filled in gaps, where the docents were unsure how to manifest an idea. For example, one of the docents, Sally, wished to focus on deep and close observation through a series of drawing and writing activities as a way for the students to center and orientate themselves when encountering a new place. Another docent, Joe wished to relate the stories of the artists to processes that we find in the garden. It is very important to him to understand the meaning of the sculpture in relation to its deep aesthetic, social, personal, and historical contexts from which it emerged (Gude, 2007). Both methods, uphold tenets of postmodern art education and I offered some connections in relation to processes that consider how we

respond to life and experiences and then represent them through art. We looked at how these processes can also be found in the garden, further linking their ideas to the notion of place and self. For example, one of the modernist sculptors, Barbara Hepworth, viewed that act of carving a piece of work as a metaphor for human erosion. We consider questions like: what does erosion mean? When in her life did Barbara Hepworth experience erosion? Where did she see erosion in the natural world? Where do we find physical examples of erosion in the garden? When have the students experienced a moment of erosion in their own life?

The docents and I constructed a space for multiple interpretations of the place-based tour to manifest, considering perspectives and work off of each other. This planning session and the tour that followed were a significant moment in the unfolding of our narrative of enactments of place. We negotiated different teaching methods, but found a way to collaborate and include pieces and parts of each of our teaching tendencies. We were effectively encountering and really listening to each other's points of view and in turn questioned the centrality and normativeness of our own points of view (Gude, 2007). Finally, our differences were encountered rather than stubbornly avoided.

5.4.4 A new tour.

I arrived the day of the tour early to have an informal conversation with the two docents-Sally and Joe-whom would be leading the tours on that day. Each docent brought with them something that I have not yet seen, several pages detailing a new plan for their tour. Each plan was several pages, handwritten on a pad of paper and

included notes on new information we had discussed in the docent meetings, reminders for place-based objectives and observational drawing prompts. This gesture by the docents symbolized several things for me. They had opened a space for new methods on tour. They were nervous about these new methods. They were eager to try new strategies with the intention of executing the place-based strategies as quality learning moments and therefore, prepared themselves for doing so. It was a roadmap for their journey into territory unknown.

After our conversation, Jeremy joined us and we waited in the lobby for the children to finish their lunches and emerge from the picnic area. Sally and Jeremy talked about how she prepared for the tour. Joe was very anxious to begin the tour, and he kept glancing at the watch. A couple minutes before the hour, he asked when the students were going to finally come, and if we should walk out to meet them. It was at that moment, the students appeared to start walking towards the house. We approached the Shorewood Intermediate School group and Jeremy introduced the docents to their teacher and then he introduced me to the teacher. Finally, we were ready to go. I briefly stayed with Joe's group to help him pass out the drawing and writing supplies. I had been on countless tours, and many of them led by these two docents. Both docents began their tours today in different physical locations of the garden. It was a momentous occasion for the docents. Their physical path of circulation and ultimately experience was altered from the onset.

I quickly joined with Sally's group as I knew that she was going to begin her tour with the drawing and writing activity we discussed. Usually, she starts by a sculpture of

Henry Moore. Today, she started on an open grass area near the patio and the house. She had the middle school students sit so they were overlooking the entire garden. She introduced herself and explained that this tour was a new tour for her and all of us would be working through it together. She explained the history of the garden. Also this is one of the few times that I had heard a docent refer to the garden in relationship to the surrounding context of the city. She talked about the fence, Brown Deer Road, the surrounding neighborhoods, and the hidden quality of the garden, instead of the garden in pure isolation. Then, she gave the students the prompt to draw a sketch of the their view of the garden, from where they were standing or sitting. She explained to look for things that sparked curiosity, including sculptures they wished to go to later on tour. Later, she would give the students the opportunity to go to those places. The interests of her students on the tour informed her tour. This decision took great risk on her part, to give up her control, and allow a flexible and adaptive path through the garden. It meant that Sally would be living the curriculum in the moment. She encouraged the students to draw the sculpture as they saw it in relation to garden, and the environment surrounding it, its landscape. She encouraged them to write any observations or questions that arise as they draw. She passed out supplies and she glanced at me, asking about how long we would take for the drawing. I filled in with some further instructions of timing and approach to the drawing. I took photos of the students as they began their sketches.



Figure 14: Students sketch at the start of a place-based tour.

Sally stood silently and watched as I took photos. Then, I began walking around to spark brief discussions with the students on their individual work. I thought this might serve as a model for Sally. She kept still and she kept quiet. Sally looked to me as the timekeeper. I finished the activity with a time for students to complete their drawings, share their work with the group, and explain any observations or questions that arose. Then I motioned to Sally, who led the group of students to their next destination; it was an area of the garden close to the water where one of the boys wished to go. At this point, I commended Sally for her initial approach and introductions to the garden. She had created an inviting, open, and comfortable space for the students to be. She

seemed uncertain of her approach. I reassured her and explained that I was going to go visit the next docent, his group and would return in a short while.

Joe had started at a sculpture done by Mark di Suvero entitled *Lover*. When I approached, the students and him were wrapping up a conversation they were having. The conversation drew upon a discussion he and I had that morning on relating the stories of artists to processes of the garden. The students and him spoke of the process of adaptation. How did Mark di Suvero adapt to adversity in his life? Mark di Suvero is a lifelong activist for peace and social justice, and has demonstrated through his commitment to his practices as an artist. Shortly before his first solo exhibition at the Green Gallery in 1960, di Suvero suffered severe spinal injuries when he was pinned against an elevator shaft in a construction accident. Initially confined to a wheelchair for two years, di Suvero persevered in overcoming his injuries and continuing his work (Berggruen, 1994). Joe and the students went on to discuss different ways that people, animals, trees, and plants adapt to changing circumstances in their life. How do they adapt to survive? They continued the conversation on change and metamorphosis both physically and mindfully. He conducted the conversation towards metamorphosis in the garden, and how it can be a force of major change in the appearance or character of someone or something. He proposed spring as a great season of the year to experience metamorphosis as it is happening; such as tadpoles turning into frogs, seeds into plants, chrysalis into a butterfly, and eggs hatching to birds. The docent and students then related these processes back to the art and more sculptors of the garden who have encountered and experienced great things that forever changed them. For example, an

accident that left this artist paralyzed, a war that left Japanese WWII fighter pilot and artist deeply disturbed with vividly distressing images of war, and a female artist who overcame a male-dominated field of sculpture in the 1950s and 1960s. Joe asked of the students,

How do you think such experiences changed them? How did the change affect their art? Have you experienced difficult moments in your life? How did you change as a result of what happened? (fieldnotes, May 30, 2014)

He then asked the students to find a spot to sit in and draw the sculpture as it relates to the moments of adversity that they contemplated and shared. The students scattered into small groups and found various points around the sculpture to draw. I walked around the students to observe their works in progress and talk to them about it. Joe also made his way around the clusters of students to talk with small groups of students at a time about their work in relation to the ideas of change, metamorphosis, and the work of Mark di Suvero. As I talked with one student she revealed her thoughts in lieu of the drawing investigation,

One student drew a reinterpretation of the two parts of the *Lover* sculpture in which she described one part as “order”. The student explained that “order” was how she envisioned her reality before it happened. The student anticipated events and circumstances to happen in an orderly and predictable fashion in her life. The second half of the sculpture was titled “chaos” and represented the actual wake of reality. What happens to us on a daily basis is messy and

complicated. It is difficult to understand and come to terms with. It reminds her to go with the flow of events (fieldnotes, May 30, 2014).

As Joe's group finished up with this activity, I made my way back over to Sally's group. She was standing under the giant elm tree on the property. She directed the students' attention to a near-by sculpture. The students had many interpretations of what the sculpture looked like after being asked. She introduced the writing activity by relating her own experience to the sculpture. If you could imagine that you were the sculpture, what qualities of yourself do you see in the sculpture? This was a bit confusing for the students and they were not quick to respond to the question. And so, she talked about the possibility of the sculpture coming to life and what would it say to the surrounding environment. She asked the students to take some time and write a script for a conversation between the sculpture and its environment. At this point, I reached into the bag of supplies and pulled out the handout to pass out to the students. I gave some to Sally and as we passed out the worksheets, I reiterated the instructions. We gave the students some time to write their conversations.



Figure 15: Students engage with a conversational writing activity on place-based tour.

As they worked, Sally spoke to the teachers this time. She gave some more history on the garden and I realized that the breadth and depth of her knowledge of this place extended even further back than I ever realized. As the students finished their scripts, Sally asked for volunteer students to share their conversations. They were bashful, no one raised their hand at first. Sally looked to me. I asked for someone to volunteer but to no avail. I chose one of the students and asked her to share.

She was quiet at first and then her voice grew strong in confidence. It was almost as though she was reading from the script of a movie or play. The student got into character and talked in different voices. The students' conversation was a metaphor for the social pressures of middle school and opened up a beautiful conversation on the

topic. The writing exercise became a performance that repositioned the student from empty vessel to a critical participant enabled by her creative and political agency within the museum culture (Frenkel, 2007). That moment was deeply meaningful to the students, as they talked of the difficulties of “fitting in” at middle school.

This student’s voice began as a prompted performance, but morphed into a new kind of performance—a partial telling of the many realities of middle school social life. For the middle school students, this sort of knowledge, rooted in every-day social relations, was deeply personal. It was a lived reality, but something difficult to express from their point of view. However, the structure of the tour allowed for a space and time for that difficult knowledge to live. In the end it remained dilemmatic, unresolved, and evocative. It brought the student out of passivity and into a role of critical and social engagement (Frenkel, 2008). This role of the student was also new ground for the docent and I could tell she was uneasy. It was a strategy that offset the power dynamics of the student-docent relationship. There was an opportunity for the discussion to be drawn back into a dialogue of relating the themes to the place, the sculpture and the garden. That opportunity was left for another day. As the conversation came to a close, I gave Sally words of encouragement off to the side, as she seemed hesitant in how to support this emerging dialogue. She was uncertain of how to extend the conversations and relate them back to the garden and the sculpture. I reminded her that she was doing well with these new inquiry-based methods, and that conversation from moments ago was significant to everyone involved. I reminded Sally that we may use open-ended questions to draw the morals of the story back into the student’s initial entrance into

the narrative through sculpture and the garden. To the group, I recapitulated the student's narrative

She began by talking about the relationship between the sculpture that the group sat around-*Knifetree*-and a neighboring real tree. *Knifetree* tries to pressure the real tree into cutting off some of his own branches. But the tree does not want to cut off his branches. *Knifetree* offers to cut the branches for the tree. But, this is still not what the tree wants. The tree tries to move away but he cannot move because he is a tree. He finds himself stuck. The tree is scared at first of what might happen. But then he stands tall and confident. And so the art tries to use a knife from one of his limbs to cut a branch from the tree. But the art cannot do it. The art cannot move either. And so the tree says, "Hahahahaha" (fieldnotes, May 30, 2014).

I ask the students what characteristics the tree is exhibiting and the art is exhibiting? Why was it significant that their classmate chose to represent the sculpture and the tree with these certain characteristics (the sculpture as a domineering force and the tree as a subversive force)? How does this relationship between the tree and the sculpture relate to the environment of the garden? How does this relationship relate to environments in their own school or communities?

As we walked to the next sculpture, I also made mention to Sally of her engagement with the teachers while the students worked and said it was great to share information, but think about ways for the students to be able to listen. She was skeptical that they would be if they were concentrating on their work.

At this moment, I made my way to meet Joe's group across the pond towards the end of a discussion. The group then made their way towards the Frosty Myers piece. We paused to look at the birdhouse in the distance; it is located in the meadow beyond the Myers sculpture. Also near by is one of the installations by Amy Cropper and Stuart Morris entitled *Inverse*. This sculpture is a natural tree in the garden that was recently painted the same bright red-orange color of several of the modern sculptures of the Lynden collection. Rather than positioning himself at the center of the discussion, he turns and stands among the students, facing the same direction as them. Together the group contemplated what lies before them.



Figure 16: Students and docent engage in conversation and interpretation of a contemporary sculpture and surrounding environment.

Joe took the opportunity to discuss the line that separated the mowed grass from the longer grass of the meadow. The students talked about the garden as a manicured landscape as opposed to a natural one. Joe was one of the first docents to incorporate a discussion of the man-made, constructed element of the garden. Most of the docents refer to the garden as “nature” or a “natural environment”. One of the students was interested in a tree that was blooming and so we paused to look at it and a chopped tree stump next to it. Joe called the students’ attention to the rings in the tree trunk. Joe was extremely comfortable with pausing on tour, relating to the things that captured the attention of his students. After all these moments, the students turned to a piece and asked about it. Joe asked the students what they saw. They offered their interpretations. He then encouraged the students to walk along and look at the pond and its inhabitants. He joined the students with nets and magnifying glasses. After about ten minutes he asked the students to direct their attention back to him. He explained that the students could take a walk through the sunken ravine and he would wait for them on the other side. He could not join them because of his own ability to walk. I understood his limitations and reasons, but I could also see the confusion in the students’ faces, and so I explained that I would lead them through. I talked about the ravine and encouraged students to pick a couple specimens that seemed interesting to observe. As we took a walk through the ravine, the students mapped their path and plants and animals that they found along their path. I took photos of them walking and

drawing.



Figure 17: Students walk through sunken garden ravine on place-based tour. They explore possible specimens to sketch as inspiration.

After giving the students time to explore and draw, we made our way to meet Joe at the top of the stairs. We walked towards *Hara* where Joe explained the process the artist uses to gather natural material to create her forms. Joe asked the students to work in small groups to create their own land art installation.



Figure 18: Students create found object mini installation on another place-based tour.

At this time, I drifted over to Sally. I helped her pass out the drawing prompts to the students. The group walked through the ravine and looked for specimens to draw their own pattern inspired by natural elements, just as one of the sculptors had done. And I noticed that she engaged in conversations with the students about their works in progress. She encouraged them to think differently about certain aspects of their work, she challenged them, and she asked them to explain their decisions as an artist.

In this tour, the docents and I were able to approach place-based methods on tour in new ways. We incorporated inquiry-based looking and talking dialogue, close observational drawing, and strategies of comparing contemporary sculpture with the modern collection. In response to these methods, students were given a space to

explore and open their eyes to the landscape of the garden. In the instance of Sally, it was the narratives of students grappling with the pressures of middle school by using the relationship between sculpture and the environment as metaphors for emplaced relations. In the case of Joe, it was the moments that derived from the sketches of the di Suvero sculpture. Students were given opportunities to draw upon their own frames of reference and make connections from their place in life to places of the garden and from the garden to their life.

In the weeks that followed this tour, there was a moment when I sat down with these docents to reflect upon this particular tour, through a process of photo elicitation. Joe responded that, “picking the sculptures is half of it, now that I am designing a new tour. Which ones would I choose and how will I talk about them is a heavy question. But as the tour went on, the students were able to choose what we talked about” (taken from photo elicitation session 6/9/14). Sally continued,

I think that for a lot of us old docents, we were set in our ways--this is the way that I am going to do my tour. And there are patterns and routines that people follow each time. But, to stretch me, to make me see that you can give a tour in a new way, that was a great experience. It was not just about the history and the sculpture, but incorporate the environment. We had them draw and use the art to be engaged in different ways of looking and talking about it. And you were with me, as we did the tour together. The kids talked. I was unsure because it was a group of middle school students and sometimes they are quieter. But as we walked, the students noticed many things about the material and the color,

and how they enhance the garden. These side conversations informed the tour, and the tour unfolded in new and exiting ways (taken from photo elicitation session 6/9/14).

5.4.5 Transactional pedagogies and the third pedagogical site.

Similar to the theory on third space and borderland crossing in the narratives of the field school, and in relation to critical place-based education, when I was on tour with Joe and Sally, our actions reflected the theory of transactional pedagogies integrated with student-initiated, place-based knowledge. Because place-based art education encourages students to make and embrace self-lived experience as forms making and interpreting art, students construct self-initiated knowledge. In a place-based learning tour, students are given the opportunity to be out in the world, engaging with their senses and their minds within the garden (Ruitenberg, 2012). To learn from experience is to make a backward and forward connection between what we see, what we do, what we enjoy, what we find to be challenging, and so on (Dewey, 1916). Experiential learning within place-based education may occur under the guidance of the docents, but as I witnessed, student-initiated enactments of place-ones from beyond the garden-also permeated their way into the tour.

This permeation of self-initiated student knowledge through layers of Sally and Joe's teacher-directed learning moments are what Brent Wilson (2003) describes as transactional pedagogy within a third pedagogical site. Wilson (2005) characterizes three primary sites of learning that include: (1) the vast array containing many informal spaces outside of and beyond teacher-guided instruction and learning where children

consume art made by others and construct their own knowledge and art in response, (2) the teacher-guided art lessons or curricula of schools, museums, community art centers, and studios, and (3) a third site between teacher-led and young people, self-initiated spaces. This third site is the one where adults and kids collaborate in making connections and interpreting webs of relationships (Wilson, 2003). Transactional pedagogy theory designates a special form of educational context where proposal and initiatives relating to learning and teaching may originate with any individual, art or artifact, and environment within a learning-community (Wilson, 1997) and is governed by democratic principles. In the example of the Lynden tour, the transactional pedagogy becomes a network of relationships of place consisting of docents' values, students' values, dialogue, interpretations, conflicting interpretations, art, artifact, and environment.

The coming to know of the values of the students can be conceptualized as a form of local knowledge where belief in the transformative power of local knowledge can cultivate new knowledge. The new knowledge may be used to foster empowerment and justice in a variety of cultural or social contexts of place. A key aspect of this transformative power involves the exploration of human consciousness, the nature of its production and the process of its engagement with difference in relation to enactments of place and emplacement of the art, artifact and self (Kincheloe, 1999). As Paulo Freire and Antonio Faundez (1998) argue, local knowledge is a rich social resource for any justice-related attempt to bring about change in viewing the world. In this

context, indigenous ways of knowing become a central resource for the emplaced art education at the Lynden Sculpture Garden.

The same three pedagogical sites and ideas surrounding local knowledge with the docents and students can be affirmed again when considering my relationship as researcher with the docents. There was first, the teacher-guided workshops facilitated by myself; second, the informal spaces beyond the workshops, where docents grappled with the new place-based concepts, re-conceptualized the tour, talked to each other, reflected on their practices, took notes; and there was the space where we met each other before the tour and during the new tour. The docents offered their self-initiated knowledge and we drew that local knowledge of the docents back into the tour in new ways.

These three sites provided ways to think expansively about the variety of roles the docents might play in the lives of their students and how my role might interplay in the lives of the docents. My hope is that the construction of the third pedagogical site will continue to be fostered through enactments of place at the Lynden. By attending to and encouraging the production of students' and docents' self-initiated enactments within place, the docents and myself become greater connoisseurs and appreciators of the self-initiated place enactment productions that the students and docents are willing to reveal, respectively (Wilson, 2005). From personal experience, through the narratives, stories, creations and teaching of the docents, I have learned amazing things about the complexity of their minds, their interests, their aspirations, and just how much they learn when they teach through themselves and through procuring their own

sense of place. My hope is that the docents may continue to foster strategies that lead them into the world of the students, so that they may learn about the students in similar ways that I have learned about them.

5.4.6 Docent and researcher as co-teachers: relationality, reflective practices and experiential learning.

After this experience between the docents and myself, the structure of our workshop sessions changed. We moved the sessions primarily out into the garden when the weather permitted and this demonstrated situated learning moments that opened themselves to more rich opportunity for experiential learning within place, rather than abstract representations of new tour experiences in the conference room.

Situated learning theory is linked to experiential learning and supports the idea that learning takes place in a specific context and embedded within a particular social and physical environment and within a community of practitioners. Lave and Wenger's (1991) define situated learning as a set of relations among persons, activity, and world to take as its focus, the relationship between learning and the social situation in which it actually occurs. In this case, Lave and Wenger (1991) are referring groups of people who share a passion for a certain activity and wish to extend their practice. The docents and I were continuously working on improving our practice on tour through regular social interactions in the garden. By removing the sessions from an abstract, de-contextualized location in the conference room and into the reality and environment of the garden, the workshops sessions were upholding knowledge being gathered in context and situatedness. This is a complex type of interaction, one where docents are both

impacting the environment and using the environment to shape their conversation and practice. Hein (1998) suggests, however, that the learning experience may be viewed as a whole and what the docents bring to the experience, and how the experience shapes the docents, should be looked upon as equally important to one another.

And so the docents and I continued to co-lead the workshops. I would create a loose outline or framework for the session, but then I would draw upon the talents and positions of the docents to fill in the particulars of the session. The sessions also became much more focused upon the experiential side of place-based learning. At the end of one of the workshops, I asked the docents to create an experiential mapping as a vehicle to contemplate the work of contemporary artist Nancy Popp and her process of walking as experiencing. In *Untitled* at the Lynden,

[Popp] had the opportunity to study the grounds over the course of three residencies to choose a path through the trees. She marks her paths, whether in built or natural environments, with orange mason line, creating large-scale three-dimensional drawings with a material meant to aid bricklayers in keeping their bricks straight. Popp was immediately drawn to Lynden's trees, which she saw as living in the shadows of the monumental sculptures, and to the cracks in the glass of the former swimming pavilion (*Inside/Outside Series*, 2014).

The docents and I talked about the significance of walking as a way to experience and how to capture the experiences on one's walk. We looked to mapping as a method for capturing such experience and various examples, including Popp's process. As Klein (2012) reveals, visual maps may include data from life to explore issues related to social,

power relations, education and lived experience. When creating their maps, the docents were asked to consider paths they take to move about the garden, significant places in the garden, places of personal connection, social gathering spaces within the garden, locations that they dwell longer, spaces they move quickly through, and borders that are perceived both personally and on tour. Visual data methods such as drawing experiential maps of lived-tour experience, aimed to allow docents to visualize their struggles and successes on tour, to explore connections between experience and locations, and perhaps to adore the “intense silence about the reality of class differences” (Hooks, 1994, p. 177). Then, the docents were asked to take a personal walk around the garden and as they did so, to consider this moment in relation to their tours. After the first walk, most of the docents returned with blank pages. There was difficulty in making the leap from conceptual thinking to fleshing out the experience on paper. In response, I provided them with a base map of the Lynden. They went out to walk again. This time, they returned with the following mappings of their walk and tour experiences.

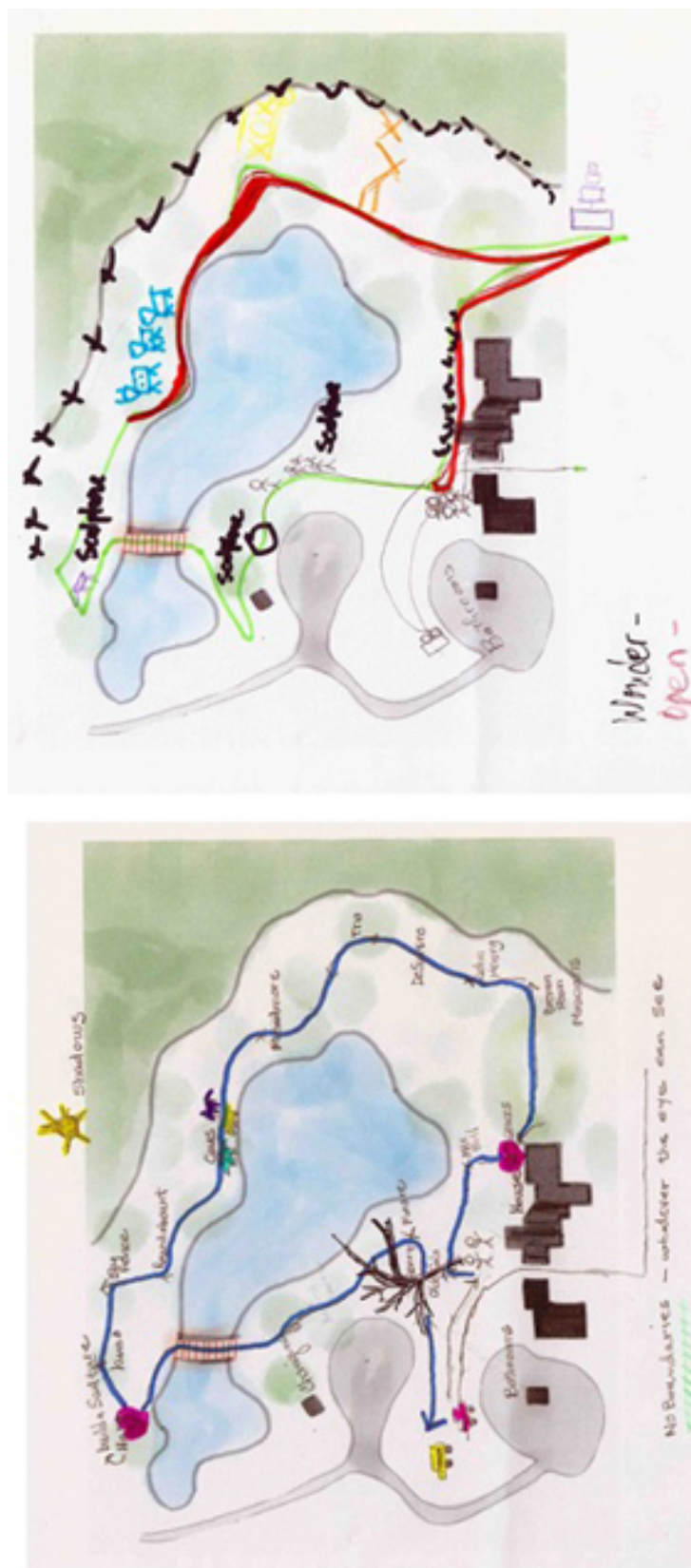


Figure 19: Example of docent experiential mapping.

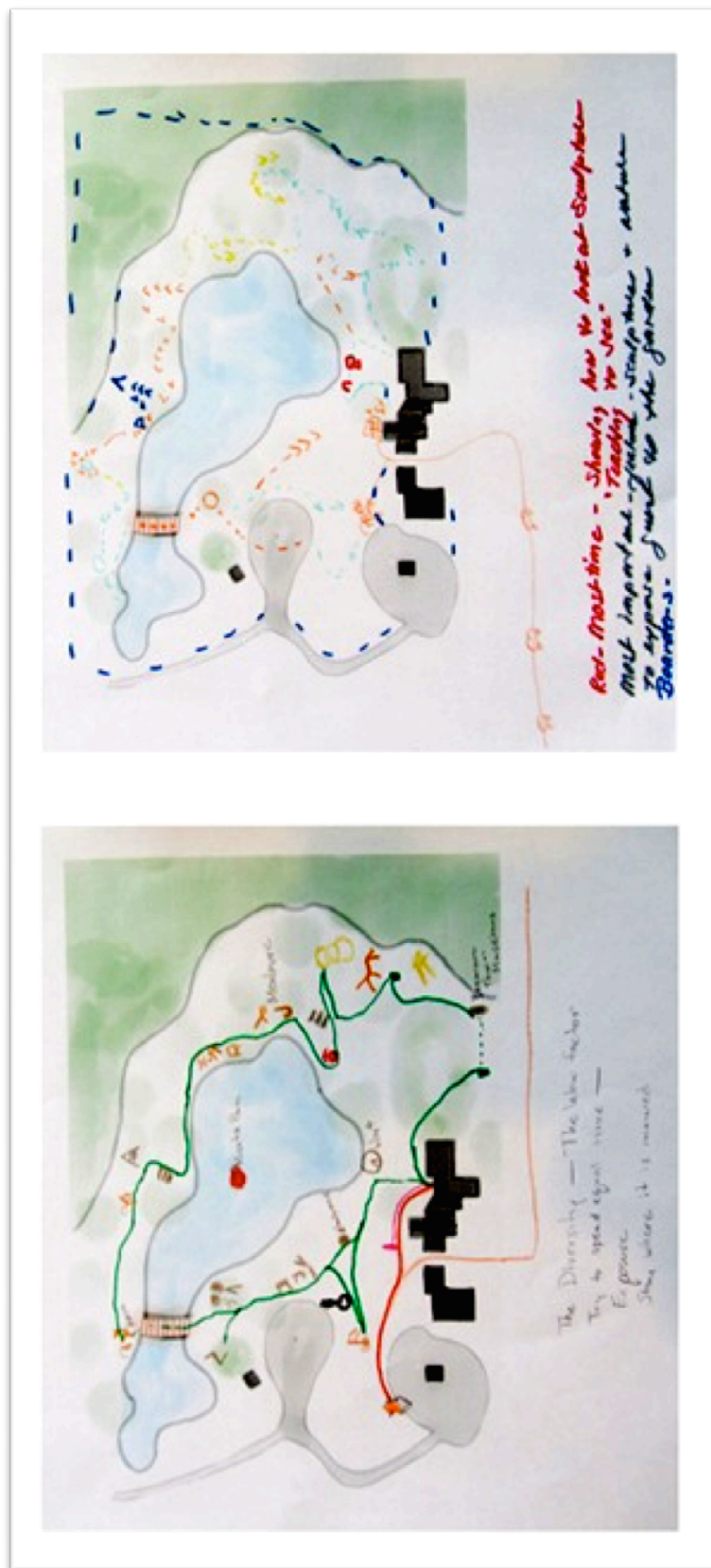


Figure 20: Example of docent experiential mapping.

I was asking the docents to make a methodological leap as we understood the experiential turn in the arts and investigated the art not as object, but in relation to environment and audience. What the notion of the experiential in relation to art actually points to, is a shift from what an artwork depicts and represents to the effects and experiences that it produces... from what it “says” to what it “does.” This methodological shift triggers how we look at a given work of art or sculpture artwork and the way in which it produces meaning. The object, traditionally the protagonist of meaning production, becomes a vehicle for engaging in an experimental relation with oneself and one’s surroundings (Von Hantelmann, 2010). The docents of the Lynden were schooled to talk about art in the way of the former, and this stemmed from their former training at the Milwaukee Art Museum. Our workshops became about exploring the relationality between the sculpture, the audience and the environment of the garden, relative to the modern collection and the contemporary works. We explored this relationality through participatory hands-on artful or making activities-making art, making interpretations, making stories-such as the close observational drawing, looking and talking routines, exploratory processes and creative writing. The experiential within place-based education was a new concept for the docents and place-based learning quickly became more associated with logistics surrounding the implementation of these participatory activities.

After these new sessions, a docent came to me with a log of notes that she had been taking. They were reflections on her new tour and workshops experiences. For example, her notes read,

I had trouble with the timing of when to transition from writing or sketching to the next activity. I also had trouble with supporting certain conversations that happened but know it will be easier with each tour as I adapt and learn how to move through the new tour (personal communication, June 9, 2014).

Such reflection was unprompted and unexpected, but shows her commitment to dwelling on challenging moments and applying new insight gained to her future tours. Her critical insight is pivotal in her changing and evolving pedagogical practices. In regard to my research, I too relied heavily on reflective moments where I could re-evaluate my own teachings and listen to the docents. This rang especially true in the choice to co-lead the tours. After the new tours, I allowed for time in the beginning of the next workshop, for docents to share and reflect upon the recent tour experience. These moments of reflection allowed for a place for the docents to exercise their individual voices and hear one another. As I mentioned early in the chapter, I recognized the time the docents valued to share their reflections of recent tours in these workshops. It was in these moments that the docents were deeply listening to one another. A contribution to the conversation often took the form of offering new perspectives or ways of dealing with unfamiliar situations. The docents would discover that what one was feeling, many were feeling. They offered emotional and pedagogical support to one another. I took their reflections as an opportunity to really listen to what they were saying and re-imagined the way that I could approach the docents, their methods and the new tour from really listening to them.

That particular tour, the workshops that followed and the session in which we reflected upon our shared teaching moments, were all framed so that we would be co-leading them. In the past, I had either fully led the tour, with the docents as onlookers; or I had been the observer as the docents fully led the tour on their own, the same rang true for the workshop sessions. Now the docents and myself became co-participants. I broke from the role of observer and only evaluating or only teaching. We worked through these methods together. In opening up this space and approaching our docent-researcher relationships differently, the docents took on the tour with a renewed sense of purpose and ownership. Though they were still nervous, they tried new methods they had never done before, knowing that someone was there to jump in if they found themselves a little lost. In the end, I needed to honor the docents' individual voices in order to understand the potential for place-based learning at the Lynden Sculpture Garden. The process became the most significant outcome for this research, as the docents were no longer Others to me.

5.5 Conclusions

From our stories place grew narratives of learning and social constructions as they relate to the enactment of place at the Lynden Sculpture Garden. Emplacement became something of a process of encountering and recognizing the Other at the garden, where participants and researchers were able to discover new ways to look at place and people together. The enactments of place reject a single narrative and an absolute truth told in the sense of a definitive story. Instead, in my research I offer a

series of stories that, when put together constitute one version of the reality of research. As Packwood and Sikes (1996) iterate,

A narrative attempts to recognize and capture the fragmentary, fractured, and chaotic reality of the research process for all the individuals concerned. It embeds that process within the textual product. The voice of the researcher telling the story/stories of the research becomes part of the polyphony through which the text evolves (p. 342).

Our process of building a community in emplaced art education grew from a messy, complicated process of coming to know each other and the different belief systems. It was difficult to encounter the knowledge that grew from the perspectives of those deemed Others at first. However, as Vera Fenkel (2008) reminds museums to be

Committed to a mission to expand both consciousness and audiences, organizing events that [draw] into the light many instances of difficult or contested or marginalized knowledge, in a way making a place for uncertainty in the museum, and therefore for its corollary: trust (p. 123).

Through the process of working through each other's knowledge and opening up to the uncertainty that unfolded, only then did a space open up for new possibilities between the docents and I. Once that space was created, it seemed to ripple outward and the docents tried new methods on tour that opened up a space for students to encounter and express difficult knowledge, their student experiences in relation to the dialogue centered on the Lynden's sculpture. Our experiences and narratives are a starting point rather than an end in itself into this world of uncertainty. A coming to know extends

beyond this chapter of the research and serves as a useful intellectual strategy to make sense of our experiences as they are, are and continue to be. That continuation becomes part of the essence of narrative within the research.

Chapter 6: Implications

6.1 Comparative Findings: The Concept of Interplaced

My thesis grew from my interest in place-based education, as I began graduate school and my research assistantship with the Lynden Sculpture Garden. I hoped to compare my research at the Lynden Sculpture Garden with a second site in order gain greater insight into strategies for the implementation of place-based practices within art and community-based education.

In some ways, I initially envisioned the transfer of findings to be a one-way avenue. I entered and analyzed the Field School thinking I may learn things from that particular setting that would give me new insights to take back to the Lynden. This was true; however, comparing the two sites proved to be much more complicated than that. As I worked through my analysis, I found that I also learned many things from the Lynden that helped me to make sense of the observations and findings from the Field School. The transfer of findings proved to be a two-way exchange.

My thesis research became a comparative case study that drew upon narrative analysis as a methodology to understand the stories of place that emerged from each site. I wished to understand the complexity of participants' perspectives. In order to carry out this research, I was guided by the following question: how do two distinct community-based educational settings enact place-based learning? In the second chapter, I define the coming together of critical place-based education, community-based education, and art education of place as emplaced community-based art education.

Emplaced community-based art education supports the encounters with place as an opening into the relationality between art, environment, and self, through the dwelling and transitioning between new and familiar surroundings. Such oscillations between different surroundings may happen within the material and conscious worlds that encircle the learner, where experience and interactions with the world allows for one to make sense of and connections with their world(s) (Dewey, 1938). In the emplacement of community-based art education, the world of learners and their non-formal sites of self-initiated discovery-is intertwined within existing cultures of place and new methods for looking at place through teacher-guided lessons or curriculum (Wilson, 2005). In postmodern education, this relationality between learner, teacher, and self/place/community/environment includes a discussion of power relations and social structures. The enactments of place grow from: the who, the where, and the why of the performance (Weedon, 2004). Place as a performative concept becomes a narrative of place, and it reminds us that narratives are always the partial telling of self, place, and story based upon who the narrative is being told to and why the narrative is being shared (Riessman, 2008). And so, enactments of place become this messy, complicated dwelling of inbetweenness and uncertainty. Place-based knowledge is not some end result clear in its formulation and evaluation, but rather it is a state of being *interplaced*. Interplaced means to place between or among-between different worlds, alternative perspectives, and varying experiences. In emplaced community-based art education, being interplaced is a third enactment of place that settles between old, familiar, existing perspectives and structures of place and the new and alternative avenues to

experiencing place. It is the process of coming to know new possibilities of place and self in and with place, as activated by emplaced community-based art education.

The concept of interplaced manifested itself in similar ways at the Buildings-Landscapes-Cultures Field School and the Lynden Sculpture Garden. This happened because of a common goal to experience community and place in relation to self and other through art and artifact. At both sites, there were informal rituals constructed by participants to compare their self-explorations, investigations, and findings of place with the rest of the team or group. In the field school, this occurred throughout the day in the student groups and for the docents this happened right before each tour.

Participants came together and began to find commonalities among their relationships to place, and they supported each other, and helped each other with difficult and/or surprising knowledge. At both sites, the perceptions of place began with a rich description and understanding of the history of the place. At the Field School, it was understanding the built environment as an artifact to (re)interpret the history of place within a neighborhood. Within the Lynden Sculpture Garden, docents honor the sculpture collection as a testament to the evolving and changing history of the place. From there, the interpretations of the place began to take on more intangible forms-deeper understanding and knowing in relation to participants, their values, and their interactions with others and the material markers of place. I perceived that each person (student or docent) comes from a distinct background field or discipline, and this informs his or her assumptions and interests in the place. Everyone takes the time to naturally follow their own personal instincts as a means to explore place and share place

with people around them. Each person embodied a certain enactment of place based upon his or her frame of reference.

The concept of interplaced also revealed itself in different ways at the Buildings-Landscapes-Cultures Field School and the Lynden Sculpture Garden because of the diverse cultures of the place. The Field School was a new experience in a new place for the university student participants. The Lynden docent participants were working within a pre-existing structure for curriculum and learning at a familiar place. Varying enactments of place emerged from encounters that were all new for the participants, versus encounters by participants who had a long history with the place-personally and as volunteer educators. At the field school, enactments were characterized by connecting past and present perspectives, encountering local knowledge, grappling with the community-institution as a third space, crossing borders of place, complicated emplaced reproductions of relations in domination and oppression, place and emplacement as ever-changing through alternative and contradictory belief systems, and dwelling in uncertainty. For the Lynden Sculpture Garden, enactments of place may be summarized as locating oneself between modernist and contemporary philosophies, curriculum as planned and lived, Othering of the people that one encounters on tour, recognizing the Other, encountering differences among participants and researcher, re-conceptualizing methods for a new tour, transactional pedagogies, the third pedagogical site along with concepts of relationality, reflective practices, and experiential learning.

The findings at the Field School revealed that the type of knowledge that grew from the university students' enactments of place came from experiential learning that

shattered previous biases and assumptions of an outsider's perspective, replacing ignorance and prejudice with new knowledge on how to proceed with critical self-awareness. A change in thinking meant a change in perspective on Washington Park. This shift in knowledge acquisition was constructed because of quality and meaningful learning moments emerging from opportunities to study out within a community together and in relation to others, rather than with the four walls of a classroom.

Placemaking came into being from this experiential and localized knowledge as a result of both community members and especially students crossing literal and social borders to come together and understand a shared, social construction of place, where the voices of all begin to be recognized, heard, and negotiated. And so, the narrative of place and enactments of place becomes one of multiplicity where different understandings and views of place are embraced, challenging a singular perspective on place. It is also in the sharing of varying stories of place, that place is impacted, created and re-created, and imagined and re-imagined. In the end, critical emplaced community-based education at the Field School seeks to impact the lives, realities, and issues of the community through the opening of a "third space" (Bhabha, 2004). This third space makes a familiar place strange again. Within the course of social action and interaction, then change can take place, but the specifics of how they will come into being, rests in the uncertainty of the process by which we transform self and place. In community-based settings, transformation of place and people happens in unexpected ways, but almost always in the solidarity of its people and their roots to place. The third space fills the gap between academia and community where a collaboration of

community as: residents, students, scholars, artists, small business owners, professors, and so forth co-create the vision of their place through their reality.

The findings of the Lynden Sculpture Garden revealed that the type of knowledge construction from the docents' enactments of place began with their previous engagements with the modernist sculptural work on site and their practices of delivering object-based tours of the garden. The place-based strategies on tour asked the docents to take a methodological leap from a certain set of practices for looking and talking about a piece of art to one that was now in relation with the site. The most revealing and interesting enactments of place came from their negotiation of that interstitial place between their previous habits and routines on tour to the new place-based methods for teaching and learning about the Lynden's art and environment.

Again, a change in thinking meant a change in perspective on the world of the Lynden and those that come to visit the garden. I was no exception to this shift for my own enactments of place were shaped by the messy process of yielding—giving up some control, not thinking of myself as the expert, listening to the docents, and collaborating with them on tour. A new co-constructed tour, between the docents and myself, proved to be key for navigating the adoption of newer practices and the inclusion of place as significant to the understanding of how art functions in relation to, and not as a self-contained whole. A shared experience propelled quality, meaningful learning moments for the docents, the students, and myself on tour. The letting go of preconceived expectations and plans as a teacher (relevant to myself and the docents) for the new tour, meant critically re-conceptualizing our role to be one where we do not

bring the Other-students or docents-along on one's own agenda. Rather, the students become teachers and the teachers become learners, co-producers in the enactments of place. It meant that different strategies we considered for place-based learning on tour had to be interrogated for the implications it held with regard to struggles, challenges, and negotiations for the docents, students, myself as researcher, and so forth (Ellsworth, 1989). A mutual understanding and exchange of knowledge went back and forth between all participating in the tour.

This process of re-conceptualization revealed that placemaking came into being and more meaningful when members were allowed to live their own moments of the curriculum, building up their own interpretations, knowledge, and view of the world from unexpected turns in experience and then turning around to share in such experiences without feeling threatened or unheard. In the end, this project opened new possibilities for museum education.

Critical place-based learning may have insight on the social issues of such sites. Making sense of place derives from many explorations, interpretations, and constructions of place. Personal discoveries of place, including moments and activities that happen in the museum (in this case a garden and outdoor sculpture park) can be a model for artful, mindful routines and habits that honor the a multitude of voices, and may permeate the liminal boundary of the museum and impacting lives and everyday worlds of its members and visitors.

After looking at the findings of each setting, I realized that participants contextualized their meaning of concepts differently at the two sites. Various people

could look at concepts differently based upon their history and relation to a place, which influences their definitions of words and what the words mean to them. Such different meanings for experience impacted the enactments of place in different ways and also impacted the type of questions that you ask about place in relation to self and self in relation to place.

For example, experiential learning to the Lynden docents meant learning through participatory hands-on artful or making activities-making art, making interpretations, making stories-such as the close observational drawing, looking and talking routines, exploratory and creative writing examples-on the new, co-lead tour. The experiential within place-based education was a new concept for the docents. For the Field School students, experiential learning meant the acts of walking and drifting through a neighborhood: encountering people, gathering stories, understanding, and witnessing the urban fabric of Washington Park. Walking was a familiar practice for those studying to be an architect. For me experiential learning is a learning-by-doing progression that alters one's perceptions of reality, one's beliefs and values, and one's practices as simultaneous teacher and learner in relation to one's environment. For myself as researcher, the concept of experiential learning is closely connected to a transformative process and social constructivism. If we are engaged with a process of interactions and experiences in place that changes us in some way, a complex and relational path needs to be created. Transformation of self and values is never easy and is further complicated when you include one's relation to place.

Through my research into emplaced community-based art education, I understand place as conflictual. It is a healthy intensity of conflictual- vigorous and propelling. Initially at the Lynden, it was as though people stood on the very perimeter of some shared space. The docents and I stood along this periphery, occupying our own space, our own representations of place and reality. Our ideas and perceptions of place were separate and distinct from one another. As the research unfolded, enactments of place began to inhabit the middle ground of the shared space, calling out for more to join it. For the Field School, the coming together of student and community members was an enactment of place that required intense self and social negotiation. Rationality allows you to work the dialectic, find the middle ground, and to always think you are resolving conflicting relations. This is a western thought. However, what my research found was that the shared, middle ground was not a singular decision or result, but it could only exist in the multiple and to exist in the multiple is much harder to do. It requires recognition of differing backgrounds, cultures, and places from which people emerge. We must find the interplace among us, where we may proceed in a way that we can all co-exist and continue on the journey together.

6.2 Challenges

There were a few challenges that I encountered and negotiated throughout the course of this research project. The first challenge being a realization of my position as researcher and what that came to mean. Honoring the tenets of place-based art education in a community setting meant moving into a realm of experiential learning where the voice of the teacher becomes one that guides the relationship between

learner-art/artifact-environment. Initially, this concept proved to be difficult on multiples levels. As a teacher of docents at the Lynden, I began the exploration into place-based learning knowing this, but bringing such theory into actions and into my own practice was complicated. I brought place-based education to the table through a series of PowerPoint presentations and a lengthy list of standards and objectives to achieve. I had a specific vision of how the place-based learning would manifest itself. At the same time, the docents had situated their teaching strategies in modernist and object-based approaches that established a certain culture of place among their community. This culture of place was a direct result of their long, personal history with the Lynden and their training as a docent at the Milwaukee Art Museum. Initially, they resisted an alternative perspective that I offered with place-based education and I viewed their identity and values within the Lynden community as those of an Other. After talking and working along side the students of the Field School, I witnessed a similar trend in biases. Where, at moments, the egos of the students and their perspectives as a person of higher education outweighed and devalued the perspectives of the Washington Park community members. In the first phases of data collection, it was apparent that place-based learning seemed to be different than I had somehow imagined, reality and expectation did not align. Investigating enactments of place was messy. It was confusing. It was discouraging at times.

Moving theory into practice proved to be a constant challenge for myself. I oscillated between the “right” and “wrong” ways to approach situations. I continuously questioned my ability to teach place-based theory as a new concept to the community

of docent volunteers at the Lynden. I questioned my ability to extract findings from enactments of place within an established curriculum framework at the Field School. I reflected on how to close the gap between theoretical scholarship and daily teaching/learning moments. What I discovered throughout the research process was that there is no simple answer to such a task. Place-based education offers another lens through which to examine self in environment and through art, but it is a partial lens that privileged certain aspects of what and how to acquire as knowledge.

In both settings, traveling into an established community with its specific characteristic spaces and cultures, required humbling one's own ego and look outward to respect the new people that you encounter and their value systems and an effort to work along side one another. Truly listening to one another proved to be more challenging than it may initially seem as a reciprocal exchange. Ellsworth (1989) reminds us to see the necessity in taking all voices- in the case of my research that includes students', docents', educators' and researchers'-of difference and their worlds as valid but now without further response. Students', docents' and my own narrative about enactments of place and place-based education, emplacement and so on are partial- in the sense that they are unfinished, imperfect, and limited in the sense that they project the interests of one side over others (Ellsworth, 1989). The power relations and structures found in our understandings of place, became our enactments of place as dynamics evolved. We realized we were not enacting place with one another, we encountered our differences, and we were more in tune to each other's insights going forward.

It meant removing myself as the expert and embracing the voices of the students and docents that I interacted with on a day-to-day basis. It meant allowing the curriculum and participants to live in the moment and take unexpected turns, as conversations and experiences were guided by the inclinations and intuitions of the students and docents. Although, I was asking the students and docents to embrace and then share the messiness of looking at place from an alternative viewpoint, I struggled to do the same with my own research and practice. Remembering to stay humble and listen to the people that surround oneself, was critical to the integration of place-based tours at the Lynden and understanding place-based learning tenants at the Field School. Removing my ego as teacher and researcher and then valuing the voices of docents and students in the process of exploring, learning, teaching place-based, resulted in a shift in power dynamics. Though, our relationship was ever-changing and was not only or always experienced as one of equal power. The notion of our relationship was complicated and one that was negotiated in different ways throughout the research process.

In the end, I can say with confidence that I began to feel more comfortable with enactments of place as a messy and complicated process, but that there is also much for me to still know. I walked into the unknown with curiosity rather than trepidation. My perspective changed. Perhaps my own embracement of that which was uncertain was evident to the participants in the research. Docents and students who were more open to relationality also embraced the uncertainty of lived-experiences in the Field School and at the Lynden. The moments of discrepancy, that I explained earlier, faded away

and were replaced with a realization that changes were occurring in the minds and hearts of the docents and students, and those changes needed to be honored. In writing about the process of change, and in connection to emplaced community-based art education, I struggled to tell a story that honored myself as researcher and the participants, but also revealed deep and meaningful enactments of place. With this project, I challenged myself to continuously grow as a community-based art educator. As a researcher, I hope to continue investigating emplaced community-based art education and my experiences with this thesis and the lessons learned, challenging me to be a better art educator everyday.

6.3 Limitations and Future Studies

The limitations to the study were concentrated in three main areas: the characteristics of the place and learning narratives collected as they were analyzed and interpreted; the limitations to the boundaries of the case; and layering of validity. This research focused entirely on select verbal and visual narratives of place; however, by only focusing on these types of narratives I am privileging certain modes of storytelling and dismissing further explorations. A future study into emplaced art education might more minutely investigate actions, embodied enactments, affective, and sensational enactments as further explorations of place.

Because of limitations to construct validity, including the time and scope of the case study, only the perspectives of the docents at the Lynden Sculpture Garden and voices of UWM students at the Buildings-Landscapes-Cultures Field School were included as main narratives of the research. However, in the future it would be

interesting to include narratives of place enactments from the students and teachers who visit the Lynden Sculpture Garden. Within the field school, it would be valuable to buttress the enactments of the mentors, scholars, professors and firsthand accounts from the field school residents and community members as part of the narratives of place.

Due to time limitations, the validity constructs may have been further developed with the narratives and to take a closer look at the whole narrative and its subsequent counter voices. Rather, a sampling of member checks was taken only as part of the face validity process and I did not invest in complication with inclusion of alternative narratives.

The limitations I present in this section are not short-fallings; rather, they are openings in the research that are available to myself and researchers as possibilities to pursue in future studies. On the other hand, the research into place-based theory and practice present opportunities to share and to contribute to the field of community-based art education and educators.

6.4 Contributions to the Field

The findings of my research have allowed me to focus on new considerations for critical place-based education within relation to dominant theories in the field of art education. In art education, much of the application and critical pedagogy is focused on culture as visual culture, objects, and images as discourse (Tavin, 2005). My thesis calls to mind place, at the center of this theorization, where places are just as contested and negotiated through power structures and social constructions of the place. Place-based

educators have considered adopting critical lens in theory and pedagogy through the work of those scholars such as Grunewald (2003) and Graham (2007). What happens when you actually adopt a critical lens to place-based art(s) education within an urban, community setting and established culture of place? Beyond the theories of Graham and Grunewald, my thesis fully investigated the lived enactments- challenges, struggles, and accomplishments-of critical place-based art(s) education, through the telling of narratives and stories by the people actual living it.

My research helped to bridge the gap between practice and theory on emplaced community-based art education. It is a complex intersection of fields, even more than I had initially realized. It was about finding an art education of place that integrated the range of interests, skill, and knowledge in art, education, community, place, and the socio-cultural awareness. It was about a band of students-teachers-researchers fulfilling these multiple roles simultaneously and recognizing a particular synthesis and nurturing between theory and practice. A cross-fertilization of practice by the docents and community members to the research done in or about the docents and community by myself and the university students, lent itself to a reversal and exchanging of roles. There is still more to learn and research at the intersection of art, community, and place between people both in practice and theory.

The narratives of place enactments had implications for the theorization of meaning making in community and museum-based. Terry Barrett's "Principles of Interpretation" (2003) are a leading framework in the fields of community-based and museum-based art education by which educators may organize instruction and students

can search for meaning within artworks. Principles such as “artworks are always about something” and “artworks attract multiple” focus students on making thoughtful evidence-based investigations of the meaning generated by visual imagery, including the works they themselves make (Barrett, 2003, p. 198). His principle “some interpretation are better than others” gives teachers a method by which to graciously explain that some associations, unsupported by examination of the image, are just too kooky (Barrett, 2003, p. 198). It is my belief that it is not the goal of interpretation to arrive at a single, grand, unified, composite, interpretation or self-correct alternative interpretations. This type of process of interpretation leads to a very static and one-sided body of knowledge. Rather, my research on narrative enactments of place reveal that there is a richness and deepness to the interpretations that people arrive at based upon their positions, their audience, their surroundings, and their environments by which the interpretations becomes connected to a performance and partial telling.

With regards to performance and partial telling came the notion of local knowledge of place, and my research goes beyond advocations of public pedagogy that educational activity and learning in extra-institutional spaces and discourses, constructs a concept focusing on various forms, processes, and sites of education and learning occurring beyond formal schooling and is distinct from hidden and explicit curricula operating with and through school sites (Sandlin, 2011) to negotiate the third sites and spaces that balance, respect, and integrate inherent methodologies of place and local ways of doing.

The very fact that we live with others whose values are not the same as our own, or who set a limit to what we can know, or who are opaque to us, or who are strange, or are partially understood, that just means we live with a kind of humility, that means we are de-centered (Butler, 2011). And that is to say, who I am is not the center of this world; I live in a world in which I am constantly de-centered with the differences of others (Butler, 2011). My research tells not merely the single story of the researched but also those of the many, emotional and intellectual investments into the work and the motivation behind it for all involved. It is an attempt to locate the personal beliefs of all stakeholders and to accept and acknowledge the subjective investment in place (Packwood, 1994). What emerges from place becomes no longer self-serving to the institution or certain individuals, but reciprocal understandings of ways of coming to know.

I discovered that the role of art and artifacts might be utilized in community-based programs as a critical tool in coming to know place. In my comparative case study, the use of art may be more closely tied to the pedagogical practices of the Lynden Sculpture Garden. Whereas, the Field School drew upon elements- such buildings, landscapes, and cultural artifacts- to discover and strengthen a sense of place within the research interactions with Washington Park neighborhood. Thus art, while clearly interrelated to the other activities, can be seen as expressing certain elements in that culture of place; and, it is not a question of relating the art to the society, but of investigating all the enactments, interpretations, narratives, and their interrelations (Williams, 1998). The art and artifacts become catalysts for the investigation into

elements of community, culture of place, and what it means to be emplaced.

Engagement with the arts and artifacts is one way that hope is offered to the type of community education that can be something more than an intellectual endeavor and goes beyond even visual culture to experience culture.

This research has allowed me to understand where place-based art education might move from today and into the future based upon what I have found and how it will impact community-based practice and curriculum. Entangled moments of the research revealed the possibilities for inclusion of mapping within place-based pedagogies. My project moved away from place as an idealistic and nostalgic entity to urban spaces as a rich and complex resource for experiencing place within an emplaced community-based art education. In the end, place-based learning for students and teachers was about the connections between embodiment, relationality, and the experiential. Where embodiment of place was fostered, looking, talking, walking, and sharing through/with art and artifacts happened. Experiences are created and shaped by works of art and artifacts of place and should be an integral part of the investigation into place-based education. In the end, the learning was very much about the relational and learning from the Other instead of carrying them along to what you want or envision. One person cannot hope to bring the Other along with him or her and the community or the interactions of the community are not changed solely by the authority of one figure. The very notion of emplacement works within existing relations.

It is within these entwined relations that people are always negotiating self and personal values in relation to place, environment, and shared spaces. Experiences can

be staged, they can be lived, and they can be partial tellings of enactments. The realization of partial tellings meant that there were hidden sites, connections, relations, identities, and experiences that one cannot always see because there are other connections and perspectives clouding the view. However, in communities, it was experience that flowed from the interplaced relation between people, site, and object.

By sharing my findings of this research project, I am fulfilling a responsibility as a community-based researcher and educator to pass along knowledge and experience that I have learned with some sense of reciprocity. I share my findings within the specific settings and within the field at large, and perhaps the conversation may continue in new and unexpected ways. My hope is that my thesis project will contribute to the field of community-based education in multiple ways. First, by building upon the growing body of knowledge centered on place-based art education and of how the narratives of teaching and learning may manifest itself in community-based settings such as field schools or museums. Second, I hope that my chosen methodology of narrative analysis for emplaced community-based art-education may offer a model for more sites and researchers to understand narratives on the enactments of place.

This project provided insight into my practice and understanding of the impact and potential of place in art and community-based education. The thesis enabled me to reconsider my role as an educator in community settings and within the place-based art education paradigm. It also propelled me to be open to a continuous re-conceptualization of my role. Through this project, I re-evaluated learning as a social phenomenon and considered the complexities of emplaced community-based art

education and an entangled, complex, qualitative and meaningful process. In the end, I am still learning how to integrate place-based art into my practice as a community-based educator. Still, this journey has revealed much about myself as a teacher, researcher and person along with the people and places that surround, inspire and influence me.

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Appendix A.

Interview Schedules for the Lynden Sculpture Garden:

Semi-Structured Interview Schedules

A framework of themes and questions to be explored, but the interview is open to emergent topics and ideas. Not all questions were used for each interview.

Interview Schedule for Docents:

Questions Related to Place and Place-based Theory:

How would you describe the Lynden Sculpture Garden as a place? How did you come to understand the Lynden as a place?

How do you feel towards this place? Why?

What is most significant about this place to you and why? Is it a social, physical, historical feature or another?

How have you witnessed the place change overtime?

Do you feel a sense of place towards the Lynden Sculpture Garden? Why or why not? When did this happen?

Questions Related to Place-based Pedagogy and Education On Tour:

How do you present the idea of this “place” to the students and in relation to the Lynden Sculpture Garden?

Can you recall a time during the tour, where a student taught you something about place?

Questions Related to Student’s Perceptions of Place On a Specific Tour:

How might cultural and experiential influences or backgrounds affect the students’ perceptions of the Lynden as a place? In what ways do you adjust your tour approach to relate to each different school group?

How do you perceive the students felt towards this place at the beginning of the tour? At the end of the tour? Was there a change? Why or why not?

If you were able to summarize the students’ sense of place towards the garden, how may you describe it?

Conclusion:

Do you think I could have asked any additional questions in this interview?

Interview Schedule for Director of Education:

Questions Related to Docents:

How would you describe the Lynden Sculpture Garden docent volunteer staff?

What is most significant about the docents role at the Lynden Sculpture Garden?

Have you witnessed meaningful and qualitative moments on the new tour?

May you share any particular stories of the docents that come to mind?

Appendix B.

Interview Schedule for the Buildings-Landscapes-Cultures Field School

Semi-Structured Interview Schedules for University Students 1:

A framework of themes and questions to be explored, but the interview is open to emergent topics and ideas. Not all questions will be used for each interview.

Questions Related to Experience, Place, and Place-based Learning:

How would you define the neighborhood community as a “place”? How did you come to understand the neighborhood as a place?

What is most significant about this place to you? Is it a social, physical, historical feature or another?

Do you feel a sense of place towards the Buildings-Landscapes-Cultures Field School community and neighborhood? Why or why not?

Questions Related to the Community Member’s Perceptions of Place:

What is most significant about this place to the community member?

How has the place changed overtime for the community member?

Can you recall a time during the research, where a community member taught you something about place?

If you were able to summarize the community members’ sense of place towards the neighborhood, how may you articulate it?

Conclusion:

Do you think I could have asked any additional questions in this interview?

Interview Schedule for Students of the Buildings-Landscapes-Cultures Field School 2:

How did you come to be a part of the Buildings Landscapes Cultures Field School?

What are the noticeable differences between classroom setting and the field school experience?

How do you think your different experiences of working in the field (versus traditional classroom experiences) have been significant to your learning?

What was your initial perspective of Washington Park?

Have your perceptions of the neighborhood changed since engaging with the field school? In what ways?

Place is a particular position or point in space that someone can may have an individual or collective bond towards based upon understood perceptions and appreciation for the spaces through everyday and lived experiences.

How would you define the Washington Park neighborhood and community as a place?

How do you feel towards the neighborhood and community as place?

What is most significant about this place to you? Is it a social, physical, historical feature or another aspect of the neighborhood? Or What is your favorite place within the Washington Park neighborhood?

Sense of place can be defined as the characteristics that make a place special or unique and foster a sense of authentic human attachment and belonging.

Do you feel a sense of place towards the Washington Park community and neighborhood? Why or why not?

How would you describe the community member's impression of the field school?

How do perceive the community members that you spoke with feel towards their neighborhood as a place?

How has the place changed overtime for the community members you interviewed?

Can you recall a time during the research, where a community member taught you something about the place?

Were you able to incorporate their suggestions from reviews into your own research and themes? If yes, may you give an example?

If you were to describe the field school using only five words, what would those five words be?

About Place-Based Learning

Learning takes place on-site and in the local community and environment.

Learning focuses on local themes, systems, context and content.

Learning experiences contribute to the community's vitality and environmental quality and support the community's role in fostering global environmental quality.

Learning is supported by strong and varied partnerships with local organizations, agencies, businesses, and government.

Learning is interdisciplinary.

Learning is personally relevant to the learner.

Learning experiences are tailored to the local audience.

Learning is grounded in and supports the development of a love for one's place.

Local learning serves as the foundation for understanding and participating appropriately in regional and global issues.

Place-based education programs are integral to achieving other institutional goals.

Appendix C.***The Lynden Sculpture Garden Fieldnotes Record***

For Entering the Field During Participant Observation

Date and Time:

Duration:

Type of learning activity:

Name of docent:

Name of school tour group:

Name of teacher in charge of school group:

Where school group is from:

Urban, suburban, or rural school:

Type of school:

Grade level of students:

Age of students:

Total number of students:

Size of student groups:

Class, race, ethnicity, and gender of student small group:

What are the goals of the tour or activity?

Overall observations and reflections on the tour or activity:

Appendix D.***The Buildings-Landscapes-Cultures Fieldnotes Record******For Entering the Field During Participant Observation***

Date and Time:

Duration:

Type of activity:

Name of student(s) involved:

Undergraduate, graduate or PhD student(s):

Age of student(s):

Class, race, ethnicity, and gender of student(s):

Name of community member(s) involved:

Affiliation with community neighborhood:

How long have they been (a) community member(s):

Age of community member(s):

Class, race, ethnicity, and gender of community member(s):

What are the goals of the activity?

Overall observations and reflections on the activity:

Appendix E.

The Buildings-Landscapes-Cultures Mapping Activity Outline

Visual mapping may present a possibility to center your attention towards the built environment, the natural environment and amplify your appreciation or understanding towards the environment. It includes multi-sensory traces of activity and behaviors that have occurred within the environment as a whole.

Visual mapping may open up a space for sharing and learning about the variety of features of a landscape of interest and value to you and different people, both social and physical.

Your task is to create a detailed visual representation of your encounter with Washington Park Neighborhood during the field school.

Prepare an experience map of the Lynden Sculpture Garden, using the following questions as places to incorporate in your map.

How do you arrive at the Lynden Sculpture Garden?

Where do you first meet and greet the tour participants typically (students or adults)?

How did you move about in the garden? What path do you usually take? Are there multiple paths?

Where did you spend the most time on tour/in the garden?

What is a significant, important or meaningful feature of the garden to you?

Where do other people spend the most time in the garden/on the property?

What do you think is a significant, important or meaningful feature of the garden to your tour participants?

What are the most important social features of the space?
(where social activities and interactions occur)

What are the boundaries, borders, or edges of the garden?

Appendix F.

The Lynden Sculpture Garden Mapping Activity Outline

What is an Experience Map?

The visitor's map for the Lynden is like an ordinary geographical map. It is a tool to learn about a landscape and get from place to place.

An experience map is a means of reflection and visually representing a person's experience. Both Nancy Popp's mason line and Paul Druecke's *Garden Path* are types of experience maps. How does experience affect the scale of an experience map? The largest parts of the map represent special or significant events, places, or experiences.

Experience mapping may present a possibility to center your attention towards the built environment of the garden, the natural environment of the garden and amplify your appreciation or understanding towards the things that happen in the garden. It includes multi-sensory traces of activity and behaviors that have occurred within the garden as a whole.

Experience mapping may open up a space for learning about the variety of features of a landscape of interest and value to you and also to different people.

We will be making a map of what you experience on tour in the garden.

Prepare an experience map of the Lynden Sculpture Garden, using the following questions as places to incorporate in your map.

How do you arrive at the Lynden Sculpture Garden?

Where do you first meet and greet the tour participants typically (students or adults)?

How did you move about in the garden? What path do you usually take? Are there multiple paths?

Where did you spend the most time on tour/in the garden?

What is a significant, important or meaningful feature of the garden to you?

Where do other people spend the most time in the garden/on the property?

What do you think is a significant, important or meaningful feature of the garden to your tour participants?

What are the most important social features of the space?
(where social activities and interactions occur)

What are the boundaries, borders, or edges of the garden?

Questions for Reflection

Would you make any modifications to your mapping? Why or why not?

Did you focus more on natural and physical features or social features? Why do you think that is?

What has the visual mapping revealed in relation to your own perceptions and orientation toward the Lynden?

Why is the visual mapping important to understanding our everyday experiences with the garden and tours?

How may the visual mapping impact your role as a docent?