

ACTION RESEARCH

CREATIVE CONNECTIONS: FACILITATION OF INTERDISCIPLINARY, EXPERIENTIAL, THEMATIC APPROACHES IN PROFESSIONAL DEVELOPMENT AND COLLABORATIVE CURRICULAR PLANNING BETWEEN HIGH SCHOOL TEACHERS AND ORCHESTRA MUSICIAN TEACHING ARTISTS

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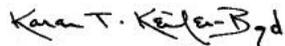
Presented to the Art Education Program
in the School of Visual Art
at The Pennsylvania State University
in partial fulfillment of the requirements for
the degree of
Master of Professional Studies

2017

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ABSTRACT

The purpose of this action research study is to examine my facilitation and coordination of a collaboration between Austin Independent School District high school teachers from three campuses and Musician Teaching Artists of the Austin Symphony connected to the Symphony's annual high school concerts. The collaboration, *Connecting with Music*, involves professional development, curriculum design, and lesson implementation. My research question is: How effectively does my coordination and facilitation guide and motivate teachers and teaching artists to plan and implement interdisciplinary, experiential, thematic learning explorations of symphonic repertoire?

Through narrative inquiry, I explore stories derived from my experiences of the *Connecting with Music* program through reflective writing, re-writing, and re-envisioning events. Themes that emerged from qualitative analysis include: (a) the need to develop trust amongst the participants who do not share similar professional experiences, (b) the importance of establishing expectations at the outset of the program; (c) the value of formative evaluation used to implement modifications in real time; and (d) the need to create a framework that provides structure but allows for choice. The *Connecting with Music* program is complex and ambitious, implying that it is important to scale efforts to what is feasible. One of the most important findings from the study is that more can be accomplished through depth rather than breadth.

Through this action research, I have become more aware of how my interaction and responses to the teachers and the musician teaching artists effects the outcomes of the program. For this type of program to be successful, it requires the person who is in the position of project coordinator and facilitator to actively guide the teacher and musician teaching artist participants. My facilitation has allowed for choice and encouraged creative approaches, but it has not

provided enough structure to help teachers and musician teaching artists to fully realize the program's potential. Nonetheless, the learning experiences that the program engenders for instructors and students is rich and nuanced, making real connections between symphonic music and the lives of the students. The study also points to the possibility of developing a methodology for interdisciplinary thematic learning employing symphonic repertoire as a catalyst for creative exploratory learning experiences.

ACKNOWLEDGEMENTS

I would like to express my deepest appreciation to all who assisted me in implementing this action research project, and my gratitude goes especially to my thesis committee members who dedicated much time and energy on supporting me in planning and executing this study. Dr. B. Stephen Carpenter II, I thank for constantly challenging me to go deeper and further in my thinking and insisting on my gathering evidence for my positions. Dr. Karen Keifer-Boyd, as my advisor, professor and thesis committee chair, I cannot thank enough for endless support, encouragement, and inspiration. Participating in this program has been an extraordinary learning experience for me and a realization of a lifetime of belief in the power of education. This project and the courses undertaken have been a singular journey of exploration, experimentation, and discovery.

Many other people have been helpful in this effort, in particular, I would like to thank Patricia Moreno, Music Coordinator in the Fine Arts Department at Austin Independent School District for believing in the importance of interdisciplinary learning and providing on-going support for my efforts. In addition, I am indebted to all the participants of the project, the high school teachers, the musician teaching artists, and especially the students, who were open-minded and willing to take risks to try new ways of perceiving.

I can't leave out my husband, Robert Meyer, who put up with me through many hours and days through all my researching and writing. Many thanks for encouraging me to take on this challenge and to persevere.

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CHAPTER 1: INTRODUCTION TO THE STUDY

Prologue

The purpose of this action research study was to examine through narrative inquiry the effectiveness of my coordination and facilitation of Austin Symphony (ASO)¹ musician teaching artists and Austin Independent School District (AISD) high school fine arts and humanities teachers to plan and implement experiential arts-based learning activities. The activities followed a thematic interdisciplinary approach as a part of the Austin Symphony's *Connecting with Music* initiative. The program's curriculum team included myself, Director of Education of the ASO as the project director and facilitator, AISD's Fine Arts Coordinator, six AISD high school teachers, and four musician educators. This team worked together in fall 2016 and spring 2017 to create learning activities implemented during a four to eight-week period at three high schools in spring 2017, serving approximately 200 students.

For this study, I examined my coordination and facilitation of teachers and musician teaching artists through the various components of *Connecting with Music*, including professional development workshops, planning sessions, and classroom implementation. The focus of this examination was on my effectiveness in facilitating thematic interdisciplinary collaboration, promoting application of creative exploration and experimentation in classroom instruction, and of developing experiential learning activities that make connections between symphonic repertoire and other disciplines and subject areas. The goal of my facilitation was to

¹ The organization is officially the Austin Symphony Orchestra Society, Inc., but it goes by the shorter and less formal Austin Symphony. Many orchestras use "O" in their acronym, but do not use the term orchestra in their informal name. At one time, orchestras referred to themselves as Symphony Orchestras, but in recent decades many have dropped Orchestra from their title on promotional and sales materials. This is customary and understood in the field.

encourage teachers and musician teaching artists to engender learning environments that foster student creative exploration of symphonic music repertoire through experiential arts-based learning activities.

My overarching research question for this study is: How effectively does my coordination and facilitation guide and motivate teachers and teaching artists to plan and implement interdisciplinary thematic experiential creative learning explorations of symphonic repertoire? In responding to this question, I explored interactions between teachers and musician teaching artists when planning and implementing learning activities under my guidance and how they applied strategies and approaches experienced in professional development and planning sessions in the classroom. Student responses and work were also viewed through the lens of my reflections. This study has led to insights into how I can improve my facilitation of thematic interdisciplinary arts initiatives provided by the Austin Symphony at schools in the Austin Independent School District. Findings from this study can be used to make recommendations for arts organizations, school administrators, teachers and teaching artists locally, regionally and nationally regarding the facilitation and coordination of planning and implementing thematic interdisciplinary learning activities that integrate music with other subject areas and disciplines. In addition, the study has offered insights into issues related to partnerships between orchestras and schools and the challenges faced when working across disciplines that can inform future practice in the field.

Key Constructs for the Study

The purpose of this section is to provide definitions and explanations of concepts, approaches and terms that appear in and are important to the study. Each of these items pertains

to the content of *Connecting with Music* as well as the research effort. The section is broken into four parts, beginning with an explanation of the type of methodology used in the study: Narrative Inquiry in Music Education, followed by the overall approach used in *Connecting with Music*: Interdisciplinary Thematic Education; with the final two concepts directly related to my facilitation: Effectiveness and Facilitation and Coordination.

Narrative Inquiry in Music Education

In the context of this study, narrative inquiry refers to analyzing data through narrative structures and stories. A narrative is a series of events that are connected and told as a story either verbally or in written form, and is derived from the Latin *narrare*, to recount, to tell or make known (*Concise Oxford English Dictionary*, 2011). A narrative occurs when one or more people exchange or express their version of events; narrative inquiry provides a means for making sense of experience; of devising meaning from recollected events and of synthesizing experience (Bleakley, 2005), and in accordance with its Latin derivation, to make experience known.

Narrative inquiry has been used in many areas of education, and is becoming more prevalent in music education (Hartz, 2013). For example, music educator, Sandra Stauffer used narrative inquiry in a study on the composition abilities of children and adolescents as it relates to the making of selfhood (Hartz, 2013).

Interdisciplinary Thematic Education

Interdisciplinary education involves implementing learning in more than one discipline at the same time (Houghton Mifflin Education Place website, 1997); then, when the subject areas

are connected by an overarching theme, the instruction is also thematic. Interdisciplinary instruction has a long history in the curriculum field. Education researcher and professor William C. Wraga (1993) makes the case that interdisciplinary learning is an “imperative for citizenship education...” (p. 202), and he indicates that creating silos of disciplines leads to fragmentation. Furthermore, Wraga (1993) maintains that interdisciplinary learning has a long history and indicates that John Dewey embraced the approach as a unifying factor in education. Wraga (1993) describes diverse types of interdisciplinary instruction that includes approaches such as the following: (a) synthesis occurs between one or more disciplines to form a new field; (b) disciplines are brought together to create a new subject area; and (c) two or more disciplines are brought into relationship with each other, remaining separate yet connected. *Connecting with Music* uses this last approach. The ideal would be to fuse the disciplines into a unified experience.

For the purposes of this study, a thematic approach is one in which an overarching theme is used to drive the content of a lesson or unit of study across subject areas and/or disciplines; thematic instruction is by nature interdisciplinary, meaning that it involves more than one curricular discipline or subject area. In this approach, themes are broad enough that they unite ideas found in different disciplines and provide contextual meaning to concepts and facts that can often be discrete disconnected pieces of information (Cook & Martinello, 1994). Exploring topics and concepts through a thematic lens engenders deep thinking and large ideas; it is thought provoking (Cook & Martinello, 1994). Essentially, the theme is the framework within which dynamic exploration of content is possible. The most effective themes are ones that have relevance to many areas, such as revolution, patterns, relationships, and change, to name a few. The theme for this action research cycle is *overcoming adversity*. Most importantly, according to

educators Gillian E Cook and Marian L. Martinello (1994), both of whom specialized in interdisciplinary curricula, the theme in thematic instruction should be significant. Cook and Martinello (1994) provide the following criteria for selecting a theme:

1. Is the big idea true over space and time?
2. Does it broaden students' understanding of the world or what it means to be human?
3. Is the big idea interdisciplinary?
4. Does it relate to students' genuine interest?
5. Does it lead to student inquiry?

In this study, the theme of *overcoming adversity* satisfies each of these criteria. Adversity occurs in all places in all times and is experienced by most everyone; it is a universal phenomenon. The theme is intended to broaden the students' understanding of the world around them and to help them grapple with aspects of being human. The theme included perspectives from the following disciplines: symphonic music, visual art, drama, movement, literature and history. While the students did not select the theme in this case study, they were invited to choose ways to respond to the theme and to the music repertoire, for example, the visual art students at school #1 chose which piece of music they would interpret through artwork and how it represented adversity, and the drama students also chose the music they wanted to interpret through movement and mime and how to relate it back to adversity.

In the case of *Connecting with Music*, the thematic interdisciplinary approach also involves integrating music with other subject areas and disciplines and is a form of arts integration, a strategy in which the arts are used to teach concepts in other domains. Integration itself as a method or approach of instruction. Similar to interdisciplinary approaches to teaching, integration has been a part of curriculum theory and development since at least the founding of the progressive movement in the late 19th and early 20th centuries (Hinde, 2005). Integration was embraced by education philosopher John Dewey and educator Francis W. Parker, both leading

voices in the progressive movement (Hinde, 2005). Hinde quotes Parker's definition of integration: "a curriculum approach that purposefully draws together knowledge, perspectives, and methods of inquiry from more than one discipline to develop a more powerful understanding of a central idea, issue, person, or event" (2005, p. 106). Regarding *Connecting with Music*, the integration that occurs is music with other subject areas, which is why it is defined in this study as arts integration. The processes of arts integration pedagogy and curricula involve finding connections between the art discipline and the subject area that illuminate similar concepts in each domain (Hinde, 2005).

Effectiveness

What I mean by effectiveness regarding my facilitation and coordination is how well my efforts achieved the goals that I set for teachers and musician teaching artists to plan, develop, and implement learning activities that created learning environments for their students such that creative interdisciplinary thematic exploration and experimentation was engendered. I identified effectiveness through evidence of teachers and teaching artists achieving interdisciplinary arts integration in planning, developing, and implementing learning activities; and whether I perceived creative interdisciplinary thematic exploration and experimentation demonstrated in student work.

Coordination and Facilitation

Coordination in this study refers to my efforts managing and ordering of all the elements of the program, including content and personnel. Facilitation refers to my efforts in ensuring that the process of planning, designing, and implementation of learning activities by teachers and

teaching artists happens. As the facilitator and director of the program, I guide the participants through the process toward attaining the program goals, which are established by me in my capacity as director of education in partnership with AISD's instructional coordinator.

The Problem: Time, Access, Expectations at Odds with Creative Exploration

There are several on-going challenges that I face as program director of *Connecting with Music* and facilitator of the collaboration between teachers and musician teaching artists. First there are the restrictions and constraints inherent in the high school daily schedule and academic pacing calendar, both of which limit teachers' time and access to other resources that could be devoted to planning and implementing learning activities. In addition, there are the expectations that society and culture place on educational systems regarding learning objectives, many of which run counter to creative exploration and experimentation, such as requirements of standardized content and assessment measurements. In a book on standards and accountability in education, Peter M. Taubman (2009) lays out how the standards movement and accountability has led to an over reliance on quantitative data and measurable results, which have come to dominate education almost to the point of an obsession. He writes: "Pedagogy, curriculum development, and assessment seemed increasingly to be measured in terms of achieving standards that were then operationalized as performance indicators" (Taubman, 2009, p. 94). Taubman has a name for this tendency, "audit culture," which "refers to the emergence of systems of regulation in which questions of quality are subordinate to logics of management and in which audit serves as a form of meta-regulation whereby the focus is on control of control" (2009, p. 108). With standards also comes accountability in the form of measurable results, so that what occurs in the classroom is reduced to quantitative data points in which context,

complexity of experience, and nuance are lost (Taubman, 2009). In effect, quantitative data can disguise or obscure what is happening in the classroom.

Elliot W. Eisner (2017), writing about educational objectives, makes the case that while sometimes helpful, objectives can also be obstacles to learning; they cannot anticipate the unexpected or the unpredictable, or account for all the variables that exist within classrooms. Theoretically, objectives are assumed to be able to predict learning outcomes, however, “the outcomes of instruction are far more numerous and complex for educational objectives to encompass” (Eisner, 2017, p. 131). Eisner also points out that standards and objectives, which try to control learning, are not appropriate for the arts and the humanities, “In the arts and in subject matters where, for example, novel or creative responses are desired, the particular behaviors to be developed cannot easily be identified” (2017, p. 131). Simply put, not all learning can be measured. Taubman (2009) stresses that education has been hijacked by the corporate sector and free market ideology, and by the demand for quantifiable results and measurable outcomes, as well as the reliance on standards and learning objectives, has created environments that are inimical to including choice and self-direction in teaching and learning.

Competition Expectations

Furthermore, in the arts, there are preparations for competitions and contests that override other forms of learning. The idea for competitions and contests in arts education and other areas of learning is that they will motivate students to perform. To some degree children naturally compete, as can be seen in some types of play. Competition is a contest of sorts; one definition states that it is an effort to win or gain something by defeating someone else, by which the winner’s superiority is established (*Concise Oxford English Dictionary*, 2011). The word is

derived from the Latin *competere*, which means to strive. Competitions and contests are external motivators, which create heightened focus and pressure, and because the external factor to motivate is so great, it is possible that it interferes with the development of intrinsic motivation (Shindler, 2010). When engaging in competitions and contests, the focus shifts away from the process or experience of learning to working towards achieving pre-determined outcomes; it is the opposite of what occurs in a cooperative or collaborative environment (Shindler, 2010). In a study on the effects of competition on intrinsic motivation, Johnmarshall Reeve and Edward L. Deci (1996) argue that the extreme pressure on winning that society emphasizes can adversely affect how an individual processes experiences and their motivation to perform.

Knowledge Expectations

To compound the challenges stated above, AISD Teachers have little time to deviate from their proscribed schedule to engage in interdisciplinary instruction even if they have interest in doing. Typically, teachers and students focus on skill development that directly relates to contests, competitions, and student performances. This focus on playing techniques begins in middle school and high school and continues at the university level. The premise is that the facility required for music performance is so high that technical prowess can only be attained through rigorous practice that precludes spending time developing other qualities such as emotional expression and interpretative abilities (Levitin, 2006). This approach to instruction does not include contextual or cultural connections, even though such connections are possible. Perhaps because teachers are often overwhelmed with working towards imposed district goals, teachers do not provide opportunities to their students for interaction. Fine arts programs take few opportunities to employ interdisciplinary learning, because teachers in these disciplines have

little time to connect differing disciplines to each other (Levitin, 2006). Regarding the non-arts subject areas, teacher participants in *Connecting with Music* over the past three years, have, by their own admission, had varying degrees of capacity regarding how much music they know. Aside from the band and orchestra teachers, the teachers have shared with me that they had little experience of music, except for one or two who formerly played an instrument. The musician teaching artists have all told me their knowledge in non-music subject areas and disciplines is limited. The lack of shared knowledge is a possible factor in how efficiently the two groups collaborate.

Skills Promoted More Than Creative Explorations

The creative process is another area where teachers and musician teaching artists often lack experience and confidence. Many, if not most, orchestra musicians have little creative experience relative to their profession because classical music training and orchestral performance tend to focus on technical proficiency and ensemble-playing skills and not on creating or composing. In an orchestra, the conductor is the interpreter of the composer's intention and vision; the players are directed by the conductor and do not contribute to the process in which the interpretation is derived, only in its delivery (Boerner, Krause & Gebert, 2004). It is a non-democratic, authoritarian model. The reason for this approach on the part of orchestras is the need to ensure consistency and coordination of performance. While the opportunities for creative expression at the level of the individual player is negligent, the ability for all members of an orchestra for cooperation, coordination, and interaction is high (Boerner et al., 2004). An additional challenge for teachers is that the system of education is designed based on two main concepts, one of which is preparing students for the workforce and the other in

developing academic ability (Robinson, 2001/2011). The system is hierarchical, and the arts and creative endeavors are at the bottom of the hierarchy. Consequently, core area teachers are not typically accustomed, nor encouraged, to introduce creative exploration into the classroom. Visual art, drama, and dance instructors have more experience with creativity in the studio or classroom, because these art forms incorporate the creative process as part of the learning experience through choreography, original artwork, and playwriting.

Context of the Problem: Facilitation of Creative Exploration, Play, Imagination, and Arts Integration

As a long-time director of education programs for orchestras,² I have had many opportunities to work with public school teachers and musician teaching artists, facilitating and coordinating design, planning, and implementation of interdisciplinary programs in which music is integrated with core subject areas and other disciplines. These programs feature participatory, experiential learning and students create either individual or group arts-based projects, such as performance pieces involving music and at least one other subject area or discipline. The intentions are manifold: (a) To activate students' imaginations through critical thinking, creative exploration, and experimentation; (b) To motivate students' interest in the curriculum through explorations of symphonic repertoire; (c) To excite students about music through participatory activities designed to help them make personal connections to the music. I believe that for these learning experiences to occur in the classroom, teachers and teaching artists need to experience how and what they are going to teach; they need to participate in the process of creative exploration

² The terms symphony and orchestra are used in the field interchangeably and refer to a large musical ensemble, one that performs mainly symphonies, which are complex, extended musical works written for orchestras. Symphony can refer to both the musical form and the ensemble; orchestra refers to a musical ensemble only.

and experimentation as well as creative collaboration. Accordingly, if effective, my facilitation of teachers and musician teaching artists through professional development efforts and planning sessions should lead to attaining the goals stated above.

Creative Exploration

It has been my belief for decades, that creativity and imagination are at the center of human experience and are the basis for learning. Along with this notion, I believe that creating and learning are processes that should not be rushed or diminished, that they are immersive experiences, and if followed with conviction lead to results of some value to the creator, the instructor, and/or the learner, such as deepening understanding, developing inner resources, and activating the imagination. I came to this belief through two aesthetic strands that have informed my work with orchestras. The first strand comes through my experiences in theater. As an actress, I discerned a difference in my own performances, in how I felt as I performed and how my performances were received, depending on the degree of my conviction and involvement in playing a character or role. When the direction and rehearsals were superficial and concerned mainly with the final product, my, and my colleagues' acting lacked dimension and depth. The performances were fine on the surface, but the emotional and aesthetic expressions were shallow. In contrast, when the rehearsal process included emotional, intellectual, and creative exploration, experimentation and imaginative play, the result was more compelling, projecting greater emotional intensity. The second strand leading to my valuing process comes through my experiences of writing. When writing poetry or fiction, I go through a process of creative association and imaginative agency that brings memory and reality together; this is an immersive

act, a fully experienced endeavor, requiring conviction and the willingness to follow an idea, an image, a motif, and to then shape what appears into a product that has resonance and force.

Through many years of working with high school students and teachers, and as a mother of a child who attended high school in 2005, I have been surprised that in many ways it does not seem that much has changed in the secondary school learning environment from when I attended in the 1960s. In the main, high schools did not then and do not now foster student creative exploration and experimentation. High school structure is one that emphasizes discrete, linear instruction over exploration and experimentation. In addition, high school schedules tend to be rigid and adhere to strict timetables and are, thus, unresponsive to the unexpected or the unanticipated that is a quality of creative exploration (Robinson, 2001/2011).

English author, speaker, researcher, and education philosopher Sir Kenneth Robinson (2001/2011), defines creativity “as the process of having original ideas that have value” (p. 198). Robinson has spent many years exploring creativity in the context of education; he has written books and articles on the topic as well as appearing as a speaker both in the United States and abroad. His studies have led him to believe that each person, child or adult, is a creative being, stating: “Creativity and culture are the warp and weft of human understanding” (Robinson, 2001/2011, p. 198). In this regard, the arts do not have the sole ownership on encouraging creativity, rather creativity can be applied and explored in each and every discipline and subject area. For example, creativity is a part of many activities that might not seem creative on the surface. Even simple activities such as planning a menu for a party can be a creative act, involving preparation and research, considering options and making choices, organizing ideas and evaluating results, revising, modifying and then finally implementing the ideas. This process is one that occurs in many aspects of a person’s life, and can be found in the classroom as a part

of the learning experience. An example of this is a high school language arts project on the topic of myths. In this assignment, the student conducts research and comes up with an idea to pursue, and will present it in a PowerPoint slide show. She makes choices about what to include and what to leave out, both in terms of how much text and how many images she should use. Then she determines how these elements should be arranged and formatted. She decides on the layout of each slide, and which color components to include. The student spends time experimenting with different graphical and textual ideas, she evaluates the work, and makes revisions. Finally, when the work is completed, and she presents it or submits it to her teacher. This basic process is one that is used in many professions; it is certainly one used by writers, visual artists, playwrights, composers, or choreographers. What changes in each case is the material, the medium or the content, but not the process.

Learning through Play

Another aspect of secondary education is standardization of curriculum, which leads to content with a narrow focus that tends to promote one type of *knowing*, creating discipline silos that only in rare instances connect with each other (Robinson, 2001/2011). In such an environment, play, creative exploration, experimentation, and imaginative thinking are left out of the learning experience. According to education researchers Douglas Thomas and John Seely Brown (2011), play is an essential aspect of learning. Douglas Thomas is an associate professor of Communication and Journalism at the University of Southern California, and John Seely Brown is a visiting scholar and advisor to the Provost at USC. Both men research the intersection of technology and culture. In their book, *A New Culture of Learning: Cultivating the Imagination for a World of Constant Change* they argue that imagination is developed through play and is a

fundamental element of learning. “Children use play and imagination as the primary mechanisms for making sense of their new, rapidly evolving world” (Thomas & Brown, 2011, p. 47). Play is at the center of exploration, experimentation, and creativity. “Play provides the opportunity to leap, experiment, fail, and continue to play with different outcomes—in other words to riddle one’s way through a mystery” (Thomas & Brown, 2011, p. 98). In this way, play embodies a form of learning that is intuitive and intrinsic when nurtured. This can be seen when children engage in pretend, imagining they are a character, or imagining an object is something other than what it is, for instance, a stick becomes a sword, or a string becomes a necklace. This activity is a way for a child to amuse him or herself, but it is also a way of exploring ideas and objects that surround them, to interpret sensory experience and to weave a story, all of which goes towards an effort to make sense of experience. Adults engage in pretend also, but less as a game and more as a form of creating appearances, or with actors, portraying a character.

Play is also participatory and experiential. Educational philosopher and author Maxine Greene in discussing Lincoln Center Institute’s arts-based learning approach that she helped develop, known as aesthetic education, indicates that “what children desire most of all is their share in the becoming of things. Through their own intensively experienced actions, something arises that was not there before” (2001, p. 87). Deep and enduring learning happens when teachers foster the creative abilities of students, their inquisitiveness, and their willingness to take risks ignites their imaginations. Structured play can encourage and assist in the learning of abstract concepts. In a program I directed in Charlotte, NC, third graders who had been identified as having difficulty in writing with detail or elaboration, found exploring and playing with words and sounds helped them to develop writing techniques. Students explored the sounds that instruments made, responded to symphonic repertoire by creating word banks, and developed

graphic notation to compose short pieces to accompany poetry that they wrote. They engaged in experimenting with ideas and sensory stimuli, such as sounds, sights and touch. Play can expand interest by taking a traditional and dry presentation of facts, such as the history of the Civil War, and charging it with drama and excitement. When my son took AP American History, his teacher had the students group themselves into the North and the South. Each student, came up with a series of questions that they took with them throughout the school day. Whenever, one side met students from the other side, they assailed each other with a round of questions, garnering points for correct answers. The students had fun with this activity. They spent time researching the civil war, creating costumes to wear, and discussing various aspects of the conflict.

Imagination

Imagination is “the process of bringing to mind things that are not present to our senses” (Robinson, 2001/2011, p. 2). Because cognition depends on interpretation of sensory experience, thought and intention require the agency of imagination; which is the underlying element of thought, the underpinning of conscious ideation, and the springboard for human creativity.

According to education theorist John Dewey (1934/2005):

All conscious experience has of necessity some degree of imaginative quality.

For while the roots of every experience are found in the interaction of a live creature with its environment, that experience becomes conscious, a matter of perception, only when meanings enter it that are derived from prior experiences.

Imagination is the only gateway through which these meanings can find their way into a present interaction ... the conscious adjustment of the new and the old *is* imagination. (p. 283)

Greene connects imagination with metaphoric thinking, “imagining has to do with metaphor-making, discovering unexpected resemblances, making connections between the inner and the outer” (2001, p. 74). Imagination leads us through what *is* into what *might be*, into the act of imagining, and the realm of creativity. Without imagination, there is no exploration, no experimentation, and no creative act. Discovery, uncovering, creating, and awakening to meaning is imaginative agency and it is what makes learning exciting; this happens through imaginative thinking, through exploration and experimentation that comes through play, which further ignites the imagination, “where imaginations play, learning happens” (Thomas & Brown, 2011, p. 118). Yet, there is little time built into the school day at the high school level for play, there is little time allotted for creative exploration, experimentation, or embracing of the unexpected.

In the examples stated above regarding creativity and play, imagination is also at work; it is the agency which allows creativity and play to occur. In studying to be an actress, I spent a significant amount of time imagining other worlds, taking words in a script and mentally elaborating them with all types of details, such as the character’s life before the play, how this character would walk or talk, and what sort of gestures they would use. Similar to the child at play mentioned above, I took objects and imagined they were something else, a comb turned into the handle of a parasol, a book into a pair of binoculars or a lipstick container into a doll. When I was a child, sitting in the back seat of my parents Studebaker Hawk, I would look out the window as we rode down the Saw Mill River Parkway. As we passed trees, meadows, woodlands and the river, I imagined whole worlds of tiny people and animals living along the roadside in cities and towns huddled within the twisted tree roots and lying among the scattered rocks. This is also like the act of thinking when, through examining memories, information or

knowledge, ideas form, develop and metamorphose into something new or unexpected; it is a type of transformation. The students in the third-grade classroom referenced earlier, used their imaginations to make connections between sounds and words, to create visuals to represent the sounds, and to produce poems full of descriptive detail.

Arts Integration

Arts integration is an approach to learning that has gained traction in schools over the past two decades. I first encountered it both as a concept and as an applied approach in the late 1990s while working at the Charlotte Symphony. While there does not appear to be any one meaning of arts integration there is a broad consensus that it can be understood to be an approach in which points of connections are made between the arts and other disciplines and/or subject areas that provide for inclusion or merging of content that allows students to learn not just about one content area but two or more simultaneously, adding greater dimension and context to concepts (LaJevic, 2013). The Kennedy Center defines arts integration as “an approach to teaching in which students construct and demonstrate understanding through an art form. Students engage in a creative process which connects an art form and another subject area and meets evolving objectives in both” (Silverstein & Layne, 2010, p. 1). In this definition, learning takes place through strategies derived from the art form through which understanding is attained. It offers an interconnection between the arts curriculum and the curriculum of the other subject area. The Kennedy Center, after many years of developing arts integrated curriculum programs, makes a distinction between arts enhanced curriculum and arts-integration such that the first uses the arts as strategies or techniques to foster learning, but without any objective for learning the

art form, whereas, an arts-integrated curriculum has instruction employing the arts as an approach to learning in a way that emphasizes understanding in the art form and the other subject area simultaneously (Silverstein & Layne, 2010).

When implemented with integrity, arts integration involves the advancement of each of the disciplines and subject matters involved by virtue of having connected them (Booth, 2009). For example, when integrating music and language arts you might have students listen to music that tells a story, and identify aural imagistic detail in the music, for example, melody motifs (leitmotif), dynamics, pitch, rhythm, and articulation, then have students demonstrate how these components help tell the story, matching aural techniques to literary techniques, such as setting, mood, action, and character. You might then have students respond to the music verbally, collecting adjectives, nouns, and verbs into a word bank as a source to write a poem or a story. Going one step further, students can create soundscapes inspired by the written work using their own graphic notation, which they can then perform. There are many ways to integrate the arts into the school curriculum, and according to Associate Professor of Art Education at The College of New Jersey, Lisa LaJevic, integration is more likely to treat the curriculum in a holistic fashion, with different content areas overlapping each other. She states: “It concentrates on the ability of the arts to teach across/through the curriculum and transcend the school subject boundaries” (LaJevic, 2013, p. 2). It is this interconnecting quality of arts integration that forms the underlying structure for the thematic, interdisciplinary approach we use with *Connecting with Music*.

Significance of the Study

According to Robinson, “the dominant forms of education actively stifle the conditions that are essential to creative development” (2001/2011, p. 49). Systems of education in the United States are designed to support specific economic and intellectual needs of society, which according to Robinson (2001/2011) “disregard other abilities that are just as important, especially for creativity and innovation” (p. 50). Regarding methodology of educational instruction itself, the emphasis was, and still is to a large degree, on linearity and the idea that one stage precedes another sequentially (Robinson, 2001/2011). Thomas and Brown describe this “as a mechanistic approach: Learning is treated as a series of steps to be mastered, as if students were being taught how to operate a machine or even, in some cases, as if the students were machines being programmed to accomplish tasks” (2011, p. 35). Furthermore, this leads to an instructional approach that favors standardization of learning with standardized testing being the most efficient way to measure outcomes (Thomas & Brown, 2011). All of this is compounded by the notion that education and employment are in a direct relationship with one another, such that education systems place a priority on subjects and learning approaches that will most fully serve economic needs (Robinson, 2001/2011). A learning environment that embraces such approaches hinders activation of the imagination and creativity rather than engendering them.

This study has resulted in providing information pertinent to several beneficiaries. First, I have gained important insight into how I can improve my practice of facilitation and coordination regarding assisting teachers and musician teaching artists to collaborate on developing thematic interdisciplinary learning activities in which creative exploration and experimentation are key components. This stands to help make me more effective as a director of education and as a facilitator. Second, learnings from the study have been used to inform

teachers and musician teaching artists to think in new ways about engaging in collaborating, developing creative learning activities, and integrating music with other subject areas and disciplines. Both areas of improvement have the potential to assist in generating an interdisciplinary curriculum to high school students as well as replicable processes and exemplary units of study that can be used district-wide by other art facilitators and teachers. When my facilitation improves, so too does the ASO's relationship with AISD and the larger community, and as a part of this, awareness of symphonic music and its relevancy is increased.

More broadly, the study results will be shared with other school districts and other orchestras. In an economy and culture where creativity is becoming central to work and play, where there is collaboration taking place across platforms, and where the exchange and interchange of information is dynamic and changeable, the importance of interdisciplinary learning is recognized. In addition, there is growing appreciation for the role the arts can play in education as a means of developing the whole child, and of cultivating skills that pertain to the 21st century (Burdette, 2011). Along with this is the encouragement of children to become adults who continue to creatively explore, experiment, and play (Burdette, 2011). The insights derived from examining how effective thematic interdisciplinary learning activities are collaboratively created can benefit not just schools and orchestras but many other sectors of society.

Thematic learning or instruction is one in which the disciplines and subject areas being integrated are connected by a theme. Such an approach could help students understand music because it is not an isolated, disconnected experience; it is integral to how we see ourselves and understand the world. Visual art educator Marjorie Manifold (1995), indicates that

Thematic, integrated, and multi-disciplinary instructional designs share overlapping goals of providing a point of reference around which learning can

cluster, making connections among activities, discovering relationships between things, and encouraging mastery of subject matter. Additionally, the approach can be designed to allow students to become participants in inquiry rather than being passive receivers of information. (p. 4)

This observation by Manifold (1995) promotes exploration of a theme from the viewpoint of several disciplines, and might help make orchestral music and the curriculum more meaningful. This type of interdisciplinary exploration could allow students to explore their own lives through the prism of musical expression as well as deepening learning and fostering, “enhanced critical thinking, applied metacognition, and greater sensitivity to cross-disciplinary connections” (Ivanitskaya, Clark, Montgomery & Primeau, 2002, p. 96). It is important however, to be sure students make integrated connections between disciplines and subject areas and not merely engage in a series of activities loosely related to a theme, yet disconnected from each other (Burton, 2001). Connections are made in interdisciplinary instruction by identifying where disciplines and subject areas interface with each other. *Connecting with Music* involves making such connections through arts integration.

CHAPTER 2: METHODOLOGY

Action Research and Narrative Inquiry

For this project, I employed an action research methodology that followed a participatory, reflective, inquiry-based process. Action research was suitable to this investigation because it fosters the development of multiple narratives derived from combined interpretations that come from viewing data from different perspectives (Klein, 2012). The reflective aspect of action research is one that is cyclical such that the researcher repeatedly reflects on what is taking place and then puts that reflection into practice, cycling through the process throughout the period of investigation. Reflection on the part of the researcher begins at the outset and informs the selection of the topic (Klein, 2012). This process of reflection is one that was initiated at the outset of the research project and from which the research question emerged.

Researcher Role

An essential aspect of action research, which sets it apart from other methodologies, is the role of the researcher as participant, “A *participant* researcher is fully involved in the activity under study and critically reflects for a self-study. A *participant-observer* involves recording and reflecting on observations and interactions in which the participant-observer’s role is frequently a part of the situation” (Keifer-Boyd, 2013, p. 247). Because the researcher is a participant-observer, a key process in this approach is reflexivity, in which intentions and biases of the researcher are explored and considered throughout the investigative period. In this study, I undertook the role of participant researcher and was fully engaged in overseeing planning and implementation of the learning activities, the data collection, and critical reflections.

In my position at the Austin Symphony, I facilitate and coordinate professional development and planning sessions designed to encourage musician teaching artists and high school fine arts and humanities teachers to collaborate and explore creativity in relation to the interdisciplinary theme, “Overcoming Adversity” of the *Connecting with Music* initiative. The intent is for the teaching artists and teachers to develop and facilitate experiential learning activities in fine arts, social studies, and language arts classrooms during which students explore the theme as it relates to creativity in symphonic music and the non-music subject area or discipline. Aligned with my long-held beliefs, I have asked the participants of the workshops to focus on process rather than results, assuring them that if one fully engages in the process, a meaningful outcome will emerge. A meaningful outcome, in this study, refers to a result, a product, or performance that reflects deep insight or intensified emotion gained through reflection and openness to experience rather than superficial gestures or surface attitudes derived from preconceived notions or beliefs. I have asked the teachers and teaching artists to allow themselves to explore the relationship between creativity and adversity in a manner such that the unexpected might happen, and when and if it does, to embrace that uncertainty to discover or uncover meaning and to pay more attention to the journey than the destination. My goal is for teachers and musician teaching artists to create learning environments that promote play, exploration, experimentation, and discovery; thereby, triggering the imagination and fostering creative learning.

Data Collection

In conducting this study, I used data derived from my reflection logs and observations, products and performances created by teachers and musician teaching artists, and learning

activities and materials that were developed from collaborative creative explorations, experimentation, and planning to gain varying perspectives on my facilitation. This data was gathered so that I could investigate my effectiveness in facilitating thematic interdisciplinary collaboration, promote exploration and application of the creative process in classroom instruction, and develop experiential learning activities that make connections between symphonic repertoire and other disciplines and subject areas. As the researcher and project facilitator, I employed a process of inquiry and reflection to assess and evaluate the progress and outcome of my facilitation.

Analysis Strategy: Narrative Inquiry

Aligned with the idea that “research is the focused exploration of a particular topic through one or more research methods, resulting in the production of new knowledge” (Blaikie, 2014, p. 238), I employed narrative inquiry as my main research strategy. Narrative inquiry is a methodology that uses storytelling and narrative as a means of understanding experience. A story is the telling of an event, situation or episode, real or imaginary (*Concise Oxford English Dictionary*, 2011), and it is how the story is organized and ordered, it is the form the story takes, and how the story is presented to the reader. According to Michael Connelly and D. Jean Clandinin (1990), “humans are storytelling organisms who, individually and socially, lead storied lives. The study of narrative, therefore, is the study of the ways humans experience the world” (p. 2). The premise is that people naturally make sense of their lives through stories and researchers interpret experience by gathering such *stories* and organizing them into narratives (Connelly & Clandinin, 1990). Thus, “narrative inquiry is a form of qualitative research that takes story as either its raw data or its product” (Bleakley, 2005, p. 534).

In this case, I made sense of my experience as a facilitator through stories that I wrote as reflections. Viewing my experiences and my observations through different story modes, I connected into a larger narrative of events that helped me better understand the effect of my facilitation. From my stories from working with participants, and observing how they translated and applied creative exploration in professional development and planning sessions into the classroom I gained insight into the meanings of the experiences as well as how my expectations influenced my actions and perceptions.

My analysis of the data was conducted through creative responses to the data and included narratives, poems, dramatic scenes, as well as visual images and figurative language. I have experience in multiple art forms, including theater, dance, writing and visual art, and I used techniques from these disciplines to explore patterns, themes, and meanings within the data. This process of narrative inquiry included arts-based data such as works created by teachers and musician teaching artists in the form of musical compositions, drama presentations, and writings. The importance of arts-based data aligns with the approach of arts-based research, which is a methodology of inquiry that uses the artistic process or artistic expression to study and make sense of experience (McNiff, 2007).

In the design and implementation of thematic interdisciplinary learning experiences, I encouraged teachers and teaching artists to motivate students to explore the theme, “Overcoming Adversity” and the idea of symphonic music as a means of expressing how adversity affects creativity through creative exploration and participatory activities such as drawing, painting, drama, and writing. I asked the teachers and teaching artists to participate in an inquiry that uses artistic process and expression, as well as asking questions about the process itself, a process through which they in turn would lead their students. In this way, learning itself becomes a

process of inquiry and meaning making, which is the central intention of narrative inquiry. In an article by Karen Estrella and Michele Forinash (2007), the authors demonstrate how narrative inquiry is used to explore multi-cultural issues and identity through multiple perspectives. The authors use their own narratives as examples to gain insight into the unique qualities and multi-layered aspect of individual voices. Estrella and Forinash engage in what they term *internal dialogue* evident in each of their stories (2007). Another example of narrative inquiry is offered by Arthur P. Bochner and Carolyn Ellis (2003) who explore art as narrative inquiry. In my study, art becomes the catalyst for self-reflection, a way of understanding the self through the artistic expression of the other. Writing in my study is employed to express experience in which stories about reality are formed, guiding me towards questioning meanings that led to deeper understanding (Bochner & Ellis, 2003).

Criteria for Analysis

Analysis of the data involved using narrative inquiry to respond to my research question. Through the process of writing, I recalled and reconstructed events and situations that I experienced during the planning and implementation of *Connecting with Music*. This process entailed creating narratives through which I explored the nature and efficacy of my facilitation and coordination of AISD teachers and ASO musician teaching artists. As events were revisited and memories reconstructed, I employed critical reflection and reflexivity to not only gain insight and understanding of what was occurring, but to illuminate researcher biases and assumptions³. (See Appendix A for an example of illumination of researcher bias.)

³ Illumination of researcher biases and assumptions can take the form of becoming aware, through reflection and reflexivity, that the researcher's expectations or perceptions are colored by individual, cultural, historical, social, ideological influences. These influences often go undetected without deliberate effort to expose them (Chan, 2017).

The primary forms of data I used were my reflections and notes about what took place in professional development workshops, planning sessions and classroom experiences. Additional data included documents such as lesson plans, presentations and other materials that were created as a part of the program. Data were analyzed and interpreted through the act of writing stories and other literary devices to connect data to meanings that allowed for new ways of knowing and understanding of myself in relation to the teachers, the musician teaching artists and program content and processes. Exploring data in this manner provided a window into connections between prior actions and post experiences, for example, I explored how professional development efforts were connected through planning to classroom implementation or, in some cases, where connections were not made. In undergoing this exploration through writing, I sought evidence of continuity and change relative to my perceptions of the participants' experience, paying attention to what was both expected and unexpected, in so doing I became closer to what had and could happen, through which I gained insight, new understandings, and self-awareness.

Delimitations

The research study that I conducted falls within the context of the Austin Symphony's High School Concert program. The schools invited to participate were those that are on that year's rotation. The Austin Symphony musicians who participated were chosen on a self-select basis, and demonstrated an interest in education beyond music instruction. AISD also limited participation to fine arts teachers and humanities teachers. The population that I facilitated was small: there were four ASO musicians, and six AISD teachers; approximately 200 students who received instruction co-planned by teachers and musician teaching artists. My facilitation was

limited to teachers who elected to participate and who demonstrated strong interest in thematic interdisciplinary learning as well as in integrating music into their curriculum. The high school rotation is determined by the school district; the rotation is four campuses every three years; there is a total of 12 high school campuses in AISD. The repertoire for the program was determined by the ASO music director, and was partially influenced by budgetary and venue constraints.

I brought to this research certain assumptions. First, I believe there is a lack of creative exploration and experimentation in secondary education due to a variety of external factors that constrain such an approach to learning along with long held societal beliefs about education and how students should learn. I believe this to be the case because of what I have experienced and observed from two sources, as a parent and as director of education with three orchestras, Charlotte, Memphis, and Austin. As a parent, my son's experience in middle school and high school brought into focus that secondary education is still very much one of "siloes"—separated and distinct— disciplines, and that standardization and high stakes testing inhibited teachers from taking innovative approaches in their classrooms. He did have several teachers who created exciting learning opportunities despite the emphasis on standards and testing, but many of his teachers conformed to a rigid and unyielding learning environment and there was little cross-curricular learning.

As a director of education, for nearly twenty years, I have been designing and implementing K-12 interdisciplinary programs in which music is integrated with other disciplines. Each year of undertaking such programs, there is resistance by teachers and administrators to the programs based on how much instructional time it will take away from the students. This is especially emphasized in middle and high school, with high school

administrators being the most resistant. The resistance is never about the content or goals of the programs; everyone claims that such programs would provide learning experiences for the students that would challenge them and inspire them, but the argument is always that instructional time needs to be protected. At the Austin Symphony, I have been working on developing *Connecting with Music* over three years; each year the biggest challenge we face in creating interdisciplinary learning activities is the high school schedule and the rigid demarcation between disciplines.

My second significant assumption is that I believe there is a disconnection for many people toward symphonic music, and that when those who are unfamiliar with symphonic music hear it, they hear mostly undifferentiated sound. My assumption is based, in part, on conversations I have had with non-musicians about classical music, and from nearly twenty years involvement with orchestral music, which included participating in the multi-year Knight Foundation initiative, *The Magic of Music*, and my own experiences of listening to music prior to being immersed in classical and symphonic music as a part of my job of the last two decades. *The Magic of Music*, was an effort on the part of the Knight Foundation to assist orchestras in discovering why they were losing audiences, and why communities were not inclined to support their local orchestras to the extent required for their sustainability.

The Knight Foundation provided funding for orchestras to explore and experiment with programming and marketing efforts to help them create new audiences and reconnect with current audiences, as well as to have a deeper relationship with their communities. Over a four-year period, I participated in discussions with other staff and musicians from the Charlotte Symphony (CSO) where I was employed, and with other orchestras in *The Magic of Music* initiative. In addition to discussions, the Knight Foundation expected each orchestra to employ

extensive evaluation strategies to determine why community members were not attending or supporting their local orchestras. Each *Magic of Music* orchestra conducted surveys, focus groups, and interviews; the CSO's *Magic of Music* program team, which I led, designed and implemented many community programs in an effort to reach out to non-traditional audiences. Non-traditional audience in this context means a group that does not, or at that time did not, typically attend Charlotte Symphony concerts. For the Knight Foundation grant, the organization determined which audiences fell into the category of non-traditional based on attendance data over a period of several years, with the implication that those not included in the data were not typical attendees. The identified groups or communities were African American, Latin American, Asian American and one suburb that was predominantly made up of European Americans⁴. Along with *The Magic of Music*, I participated in North Carolina's *Learning Audiences Initiative*, an effort funded by the Wallace Foundation, to examine why fine arts organizations were perceived as elite and inaccessible. Many funding agencies believe that fine arts organizations should reach out beyond their traditional audiences, because these audiences are shrinking and aging out of attendance while new audiences are not increasing in adequate numbers.

Furthermore, in my experience, orchestra musicians have difficulty easily and comfortably engaging with students in a class environment, especially when the topic is not directly related to music instruction. Most orchestra musicians have experience teaching only

⁴ Except for the one suburb, the groups were identified according to ethnicity because the leadership of the Charlotte Symphony at the time identified ethnic and cultural diversity as a goal of the organization. This understanding of diversity leaves out other indicators such as socio-economic, age or education. The characteristics of traditional symphony audiences are usually identified as older, educated, white American-Europeans with discretionary income.

music students learning their particular instrument and do not design or implement classroom-based instruction. There are a few musicians who teach at the university level, but this involves directing ensembles, providing private instruction and lecturing, not leading experiential exploratory interdisciplinary learning activities. Regarding high schools and high school teachers, my observations are there are many obstacles to designing and implementing vibrant thematic interdisciplinary learning activities for the reasons stated above. The AISD high schools that I have worked with have environments that are in significant ways antithetical to collaborative creative learning and in which departmental silos persist. My thoughts regarding symphonic music and education have contributed to the framing of both the project and the research being conducted.

CHAPTER 3: THE NARRATIVES

Story No. 1: Learning Connections

In the fall of 2016, as a part of the Austin's Symphony's *Connecting with Music* initiative, I organized a series of workshops for the Austin Symphony Orchestra musician teaching artists and Austin Independent School District high school teachers. The purpose of the workshops was to explore adversity and creativity as well as to develop learning activities and schedules for each campus that would be feasible and doable within the given institutional environment.

One of the workshops was conducted by composer David Crowe with whom I had worked extensively during the 1990s and 2000s in Charlotte. The workshop was titled *Adversity and Creativity* and it involved having participants engage in activities that explored the effect adversity has on creativity through the point of view of the composer. The participants were guided to look at ways that music and the arts express or reflect adversity. The focus was on how the creative process related to the human response to adversity.

One of the first activities in the *Adversity and Creativity* workshop involved having each participant pick an instrument they felt conveyed something personal to them, and to explore sounds it can make. After several preliminary activities, the participants formed two groups. Each individual told the other members of the group a story of some personal adversity they had encountered and overcome. When all the stories had been told, the groups either chose one story or combined all the stories of the group into one story; then each person took the percussion instrument they had identified earlier, and as a group, they composed a sound rendering of the story. When this was completed each group performed their piece for the other participants. The

viewers commented on what they thought was taking place in the piece, and the performers responded. David then asked the two groups to combine their pieces into one larger piece.

One of the most striking observations was that the sound renderings possessed aesthetic value and were emotionally moving. The participants were encouraged to enter deeply into the creative exploration of adversity. The product emerged from the process. My hope was that the teachers and the teaching artists would take this experience and recall the characteristics of the process and apply these to designing learning activities that guided students to explore and experiment.

When the musician teaching artists finally went into the schools, I saw evidence of this process happen at only one campus. At this school, school #1⁵, the drama teacher and the visual art teacher elected to participate. Originally, the hope was that a team from each of the schools, made up of band and orchestra teachers, at least one other art educator and a humanities teacher would participate. This didn't happen, however, for a variety of reasons, which differed depending on the school. This school does not have an orchestra program, only band. I worked with the school's director of operations and the principal to identify humanities teachers, but none offered to participate.

The drama teacher and the visual art teacher took it upon themselves to make something exciting happen in their classrooms. They saw the potential for how music could connect to their disciplines. The drama teacher had made strong contributions to the creative process during the workshop. The visual art teacher did not attend that workshop, but the drama teacher imparted

⁵ Schools are numbered according to when their first appear in the study. School #1 is in the northeast part of Austin; it is 78% Hispanic, 15% African American, 3% Asian and 3% white; 81% of the student population is considered economically disadvantaged. School #2 is an all-girl middle school and high school. The student population is 65% Hispanic, 7% African American, 3% Asian, and 21% White; 55% of the student population is considered economically disadvantaged. School #3 is a high school in the southeast part of Austin; it is 84% Hispanic, 10% African American, 2% Asian and 4% White; 78% of the student population is considered economically disadvantaged.

what he had learned to her, and both came to the planning workshop held in November, and worked with one of the musician teaching artists, the cellist. These teachers were the only ones involved in the program who had the students work on projects.

The musician teaching artist also made a leap in understanding and engaging with the students. This was his second year doing this type of work. In 2016–17 he had limited success engendering or initiating engaging activities. Observing him struggle, was one of the reasons I decided to have a consultant come in and work with the musician teaching artists alone on how to identify entry points into the music, how to develop learning activities and strategies, and how to work with students in a class setting.

For the first lesson during this year-long study, the cellist went separately into the drama class and the visual art class and basically conducted a lecture on the composers and their lives. He had the students engage in a process of close listening, so they identified and discussed what they were hearing in excerpts of the repertoire. When we left the school that day, I mentioned that I thought it was a shame we couldn't do more, and he agreed. I then suggested that he and I meet and talk about interactive experiential learning opportunities he might develop to make the learning activities more participatory, and he indicated he would like that.

We met, and came up with a series of activities and tasks that would encourage students to explore instruments and to connect sound to visual imagery. I asked the visual art and drama teachers if we could do a longer combined session with the drama and visual art students, so the students would have time to explore and experiment. I brought a selection of unpitched percussion instruments to the schools. We had the students play with the instruments and they commented about the sound quality each made. Then we asked them to come up with images that would correspond to the sounds, and discuss how they made their decision. For the final

task, the students formed groups made up of both drama and visual art students. They each had a large piece of construction paper and colored pencils. They were asked to create images that corresponded to the sound of a particular instrument, and which reflected some aspect of adversity. Each group performed their composition for the rest of the class. The audience first identified what they saw and heard and how the image and the sound related to each other; then the creators explained their choices and what they were trying to achieve.

The compositions the students created were thoughtful and aesthetic. The teaching artist had made a true leap in understanding, and had modified his approach so that his practice was much more effective. This was very exciting to see. This in contrast to one of the other teaching artists who was conducting lessons at a school for girls as a part of a social studies unit of study. This teaching artist has a good deal of experience creating and delivering lessons that integrate music with other subject areas. She worked for several years as a teaching artist with the Philadelphia Orchestra, which has a large school-based program. While in Philadelphia she received regular professional development. Her lesson was interactive and engaging, but it only went so far. Her lesson involved close listening, and the activities were effective. Essentially, it was the same lesson she created for the previous year's program. However, she didn't return to the school, and I didn't feel the interest to go further with what she was doing to allow the students to explore their creativity; in addition, she didn't connect what she was doing with the theme of overcoming adversity. She did have the students engage in one task that involved expressing character through sound, which they did as a group. But there wasn't time for exploration and experimentation, or for reflection. So, the composition activity was neither aesthetic nor moving, which is not to say that it didn't achieve some effect. However, I see this

as a missed opportunity, and I want to look at why we didn't go further with this; and explore whether I could have done something different to facilitate more lessons.

Story No. 2: The Power of Personal Connections

I interviewed all the teachers who participated in the program, and they shared with me what they thought worked and what didn't work, and for the most part, there was nothing I did not expect in their responses. However, the drama teacher at school #1 said something that caught my attention. He was very chatty, said he had been inspired and motivated by the project, and felt he would change his practice in the future due to what he had experienced in the workshop with the composer, exploring ways of transferring stories into performance pieces. Then he started talking about the ASO concert itself and whether his students, after having the deeper experiential exploration of the repertoire along with connecting sound with movement and emotion, had found the performance more meaningful. In large part, he thought so, and he mentioned that it was significant for the students to have a musician come in and spend time with them, instead of seeing players coming to the campus just for the concert when they arrive at the theater, enter backstage, play, and leave. Having the teaching artist in the classroom in direct contact with the students gave the students a measure of respect, which they didn't feel when the players just came and went without making any contact or connection with the students.

I have thought deeply over the years about the distancing that occurs between players and the audience in orchestral performances; this is traditionally how orchestra performances are presented: the musicians dressed in black, some in tuxedos, rarely smiling, and the conductor with his back to the audience, accompanied by rigid conventions of listening and applauding. This type of presentation is something that audiences who are accustomed to attending

Nsymphonic concerts expect. However, I had never really thought about how the distancing of the performers might appear to people unaccustomed to the conventions of concert going. When this teacher mentioned the significance of the visiting musician coming into the classroom, the concert experience suddenly seemed a vehicle of rudeness given that we arrive and do not interact except for the conductor speaking during the performance. After 45 minutes of listening, the audience applauds and leaves. One of the goals for *Connecting with Music* was to form relationships directly with students and to bring them into the repertoire, thereby making the performance more meaningful.

Story No. 3 in Three Parts: Meaning and Understanding through Experiential Learning

Story No. 3 is divided into three sections because each section is both related to and separate from the other sections. Each section relates to gaining meaning and understanding through experiential learning, but they were separate experiences. I felt there was enough continuity to join them, but enough difference between them to divide them from one another.

The first section relates to the effect of participation in gaining meaningful experiences of music in the drama and visual art program at school #1; the second section is about a situation in which *Connecting with Music* encouraged pathways for music students to find meaning in social studies at school #2, and the third and last section has to do with acknowledging and appreciating creativity in non-arts experiences at school #3.

Section 1: Participation leading to Meaningful Experiences of Music

The drama teacher's participation in *Connecting with Music* was of interest. In the workshops, he contributed artistically, was involved, and collaborative. For each activity, he was

always one of the first to act; he was never hesitant. After the three workshops, he indicated that he intended to plan and implement a unit of study in which the students would create performances in response to the repertoire; the unit would incorporate the teaching artist's visits. I asked him to send me a syllabus and lesson plans, but he never did.

During the semester, there were times when the drama teacher seemed non-responsive; weeks would go by when he did not answer the emails I sent him, and he did not upload lesson plans or other materials that I had requested. As the program was nearing its end, he told me that the students were going to perform works that they had created, using mime, in which they responded to selected works from the repertoire. He gave such late notice that neither I nor the teaching artist could attend. However, he indicated he was recording the performances, a copy of which I immediately requested. It took weeks to get the videos from him. We had a Google Drive folder for the program, but he and the other teachers were not consistent about uploading materials. I eventually, went over to the school and had him copy the video files to a USB drive. When we watched the videos, the teaching artist and I were amazed at the performance pieces the students had created. We realized then that even though the teacher was not a good communicator, he had done what he said he was going to do; he had been paying attention to the facilitators at the workshop and applying what he had learned in the classroom. It was exciting to see evidence of workshop experiences carried forward and manifested in classroom instruction. This was exciting We knew the visual art teacher had been working with the students throughout the semester, because we saw their work, and she described what she was doing, although, she too, did not upload any materials to Google Drive.

Another moment of interest was something the visual art teacher at this school shared with me. She commented that several of her students found approaching music through visual

imagery was a way of connecting with music; as she and I had hoped, in this instance, conducting participatory activities around music and art did provide a viable entry into the music. The connections could be seen in the works the students created; after the teaching artist had conducted close listening and creative exploration sessions, the students responded to the works by dividing paper into segments, one for each piece, and painted their responses in the segments. They wrote on the back of the page the process they undertook to accomplish. Then each student picked one piece and painted a response to that one work. Again, they were asked to explain their choices. This approach loosely follows the methodology of aesthetic education developed by Maxine Greene, founder of the Lincoln Center Institute, a part of Lincoln Center Education. Aesthetic education is an approach to art and learning experiences in which understanding occurs through immersive experiences of art that include participatory activities related to a particular artwork, an experience of the artwork, and reflections on that experience (Greene, 2001). Following or adhering to this process leads to the discovery of meaning, self-awareness and a sense of being alert to experience. Greene (2001) believed that this brings about a heightened state of consciousness. Embedded as a core value in this approach is the idea that art can be transformative, and a belief that we are fully alive when all our senses, our emotions, our thoughts, and motivations are integrated and engaged with experience (Greene, 2001).

Section II: Music Integration Provided a Pathway into Cultural History

Following the teaching artist's lessons, the social studies teacher at school #2, a school for girls, taught a five-week unit of study with her Advanced Placement (AP) world history students in which she integrated music into her course content. I went over to the school to observe one of her social studies classes. This was after the teaching artist had completed her

visits to the school. Of her own volition, the social studies teacher integrated symphonic repertoire into her lessons, and was excited about how it encouraged discussion amongst her students. The lesson I observed focused on imperialism, and they analyzed pieces of music for how they expressed and reflected colonial experience.

The students identified the countries of origin for the compositions and they had to explain why they made the choice they did, they also had to identify and explain what the music told them about that country and about the country being colonized. There was significant lively conversation amongst the students. When I sat down with the teacher later, she told me that one of the positive outcomes of the program was that several music students in the class rarely participated or contributed to discussion of history or culture. They did not offer their thoughts about the content they were learning, but with this program, the integration of music gave them a pathway into the social studies content, providing insight into the historical event, and they became verbally more responsive.

I had always thought the learning activities of this type of thematic interdisciplinary program had the potential to open pathways and entry points for non-music students into the repertoire, but I had not considered that the reverse could be true as well. This underscores how integrating music and the arts with core subject areas can make a difference in students' responsiveness. It reminds us that a classroom is made up of diverse types of learners, some of whom feel excluded due to the structure of the curriculum and the tendency to address learning in a narrow manner, one that often has a heavy focus on linguistic approaches (Berry, 2014).

Section III: Perceiving Creativity in Non-Art Endeavors

I found one other Connecting with Music event arresting. When I went to school #3 and talked to the students after they had received three visits from one of the teaching artists and had attended the concert, the students responded to the concept of creativity and what it meant to them. They indicated they wanted to be creative, but didn't feel they could or should be. I followed this line of thought with them, and after a few moments they told me they thought being creative was fun and an important part of life, but that they, themselves, did not have time to be creative; they had to study, and consider what type of work or job they would do when they left school. Then, at my encouragement, they began to talk about possible ways they were creative; the more they talked, they started to consider that there were other ways of seeing creativity than the narrow definition they had originally given it. For example, they talked about cooking; the school has a culinary program, and several of the students were enrolled in the program. The way they spoke about recipes and cooking, it was clear that they were being creative when it came to menu planning, recipe development and food preparation. When I pointed this out to them, they seemed surprised, but in a positive manner. They had never thought of what they were doing in the culinary program as being creative. I came away from the school with the feeling these students are not often encouraged to see themselves as creative beings, but that they have a need to express that aspect of themselves.

CHAPTER 4: NARRATIVE INQUIRY FINDINGS

Interpreting the Narratives

For my analysis of the three narratives I revisited each one by exploring them through writing poems and dialogues. The process I used was to go through the stories and the reflections on which they were based and identify action and descriptive terms; after this I then wrote distillations of the poems to look for patterns and emerging themes. I also wrote fictionalized versions of my reflections in which I imagined discussions between the musician teaching artists brainstorming ideas for learning activities. Here again, these were based on my reflections. I attempted to try to gain reentry into the experiences I was representing through the dynamic descriptive and emotional character of words so that I could reconstruct aspects of past events in a way that provided insight into what took place. While doing this I looked for what types of hidden biases had motivated my choices and actions.

Analysis of Story No. 1: Learning Connections

For the analysis of story number one I revisited the narrative by looking at it through different prisms, such as rewriting my reflections as poems and creating fictionalized encounters (see Appendix B). The story begins with the teacher and teaching artists training workshops. Through my writing, I do see evidence of collaboration on the part of the musician teaching artists when they are in workshops working together. The musicians know each other, and there is a level of trust apparent in their interactions with each other that establishes a safe zone in which they feel free to explore and experiment. I do not see this degree of collaboration between the teaching artists and the teachers when they meet outside of the workshop environment. I wonder if this is because they do not have enough time to work together to establish trust; the

teachers are always rushed and the planning sessions never long enough to explore deeply what is possible. On my part, during the workshops, I did not encourage the teaching artists and the teachers to analyze the process, or to fully reflect on what was taking place and what they experienced. Without doing this it is difficult to ensure that they will take what they have learned and apply it in the classroom. Without reflections, it even becomes questionable as to whether they really did learn anything at all, beyond having done an interesting activity.

I was reminded, as I wrote and reviewed the narrative, the poems and the distillations, that the cellist teaching artist who did push himself to do more in his work with the students, took risks during the workshop where the others were hesitant. Two questions arise relative to this observation: How do I encourage risk taking on the part of teaching artists and teachers? How do I encourage them to believe or to have conviction in his or her own experience? The result of teaching artists and the teachers not fully developing learning activities together was that the learning explorations, and the environment in the class room when they are working with the students engendered creative exploration but only partially. The students begin the process, but the teaching artist does not stay long enough with one activity for the students to fully engage in making creative choices and to reflect on the process. The work they do is interesting and provides a glimpse into what might be possible, if the process were to be fully experienced. I find that I tend to try to accomplish more than is feasible; self-editing is not one of my strengths. The musician teaching artists seem to have this tendency also, and it is something we need to be mindful of moving forward if we really want to encourage learning as a deep experience.

The following questions arose as I re-created memories and impressions from Story Number One:

- Was trust involved?

- What makes creative collaboration possible?
- What motivates a person to create?
- Did I see any of what took place in the workshops in the classroom?
- Did the teaching artists and teachers let their students tell a story or stories from their lives?
- Were there missed opportunities?

Trust was only partially involved, as I mentioned above. I do not know what makes creative collaboration possible or what motivates a person to create; these are not easily determined qualities, but in the process of writing, rewriting and re-envisioning, what I recollected happened in the workshops, creative responses occurred when (a) people felt unthreatened and yet challenged; (b) when they were personally involved or felt a personal connection to whatever was being created; and (c) when they were allowed to make choices and decisions in the process of creating. Looking at what occurred in the classroom, the students share similar behaviors. It would perhaps help the students to have them start by making personal connections to the repertoire and the lives of the composers before doing anything else, and then whatever learning experiences are encouraged should include opportunities for choice making. In thinking about this, along with trying to cover too much ground, I wonder if teachers move too quickly with process in an effort to get students involved.

During the second workshop, in which the teachers and the teaching artists were together, the composer guided them through the process of telling personal narrative through sound or movement, and yet not one teaching artist or teacher used this method of telling stories and creating works from them. Choreographer Liz Lerman developed this method, which she used to create dance works for the company she founded, *Dance Exchange*. The process is one in which

individuals participate in the creating of a work without needing prior knowledge of the art form or the need to possess performance skills. I was introduced to Lerman's method of creating community-driven performances at a workshop she conducted in Indianapolis. I subsequently invited her to come to Charlotte, North Carolina when I worked with the Charlotte Symphony to train orchestra musicians on how to gather stories from community members and transfer them into aesthetic expression. This was done in conjunction with a project the Symphony was doing in which a composer created chamber music that told the story of the Mill Villages of the Piedmont region of the Carolinas.

Delving deeper into story number one, I wanted to know what the teaching artists did differently from one another that led to different results. I was especially interested in the difference between the cellist, who realized he had not gone as far as he could with the students and wanted to do more, in comparison to the violinist teaching artists who did not express any need or desire to reflect on ways to improve their lessons. The violinist who went to school #2 who had experience planning and implementing classroom lessons, did not express concern about what she did in the classroom, and seemed content with repeating learning activities she had created in previous years. The students were engaged in the activity, but I am not sure they understood why they were doing it as it was not connected to the theme or to the repertoire. Perhaps I should have made it clearer that these connections needed to be made. In addition, the students did not work on projects. I know from previous experiences in Charlotte that social studies students can work on projects. However, the teacher did not go in this direction, but instead encouraged discussions amongst the students. Most significantly, there was no connection to the adversity of the composers and the works on the symphony concert—neither the violinist nor the teacher made these connections. The unit of study the teacher implemented

had the theme of imperialism, which is a form of collective imperialism, but this was never brought back to concert composers and repertoire. The learning activities were good as far as they went, however, this lesson might have been more effective if it had been done in two sessions. The social studies teacher only wanted the teaching artist to do one session, which she repeated for three classes.

Nonetheless, the violinist did not make connections to adversity and creativity. She did not spend time going over the composer's lives and then having the students experience, reflect on and analyze the music. This should be a minimum component of the program, and is something I need to emphasize with both the teaching artists and the teachers involved. I need to develop a framework for the teaching artists and within that I propose questions to be posed and topics to keep in mind. I still want choice involved, but there needs to be enough structure to ensure that what is happening isn't random. I must make clear to all the participants the minimum expectations, even allowing for choice and self-direction, I didn't pay enough attention to how the teachers were planning to incorporate the teaching artists' lessons as well as the repertoire. Motivated by the experiences she had at the professional development workshops, the social studies teacher designed and implemented a five-week unit of study after the musician teaching artist's visits to her classroom. An unstated goal of the program is for teachers to expand and extend the interdisciplinary activities planned by teachers and musician teaching artists beyond the musician teaching artists' visits. It is a positive outcome that this teacher took ideas from her workshop and planning experiences and extended them beyond what was expected, even if other aspects of the program were not achieved at this school.

Once I had written poems and distillations (see Appendix C for a sampling) that related to my memories and reflections on the violinist's and the cellist's experiences, I looked at these

writings side-by-side; in doing so, it is clear the cellist did much more with the students he worked with than did either the first violin or the second violin. But this could have been because the violinists were in social studies and language arts classrooms. It is hard to determine what the variable was that caused the difference, but I think it is partially because I did not work with the violinists to the same degree that I worked with the cellist. I think in my facilitation and coordination, I often let things happen and do not find the time to intervene. When I reflect on this, it is not because I do not feel compelled to speak up and challenge the teaching artists, but that I often am too preoccupied with other demands, and so I do not follow through on making sure the teaching artists are doing all that they can to ensure that learning activities they create connect to the theme, explore the repertoire and encourage student creative responses to the music. In addition, I ask myself if what I am seeing took place in the classroom with the cellist is what I wanted to see taking place. Some students are creating, but there are several who are not attending. It is easy to think that more is taking place than is really happening because I want that to be the case. However, it is also possible, that we can only ever achieve so much, that it is not possible to help students make deep connections when we are only with them for a limited time.

Analysis of Story No. 2: The Power of Personal Connections

In revisiting Story Number 2 through poems and distillations (see Appendix D), the patterns that emerge are:

- the importance of personal connections
- the need for respect to engender student participation
- direct experience is meaningful
- students strongly associate music with color

- the students are impressed by the orchestra and the level of cooperation needed for the musicians to produce the music
- the students have a personal response to the music
- listening and responding inspires words that are varied and descriptive

It is also evident that the students are wary to begin with, but once they enter their own exploration, either through visual art or through drama, they begin to form a relationship to the music. At each school, the students hear and identify with the energy in the music, and to its suggestions of violence, especially in the Shostakovich, but they also heard the undertones of darkness in the Boulanger⁶. Students seemed attuned to conflict and darker tones, but they also relate the music to fairytales, cartoons, and adventure and action stories of which they are acquainted. The cellist and I were not aware of these types of connections until we spoke to the students. In view of this, I should encourage the musician teaching artists to find ways to connect with these personal responses from the beginning, to begin where the students are and then through their experiences find entry points into the music.

The conversation I had with the drama teacher, the stories the students shared with us, and the final products they created, both the visual art work and the drama vignettes, demonstrated that the students have rich inner lives in which conflict and adversity play a significant role in how they respond to the repertoire, the lives of the composers and the musicians. The challenge is how to provide a safe environment in which they feel they can open

⁶ The works in question are Dmitri Shostakovich's *Symphony No. 10* and Lili Boulanger's *D, un matins de printemps*. Shostakovich's work was composed in 1953 after Stalin's death, and it is thought to represent the composer's thoughts about the oppression and brutality of the Soviet Union and Stalin (Fanning, 2017). Boulanger wrote *D, un matins de printemps* 1917 – 1918, and was the first woman composer to win the Prix de Rome. Boulanger chronically ill throughout her short life, and yet she never stopped composing. This work is both light and dark, lyrical with undertones of melancholy (Fauser, 2017).

up, and to lessen their intense self-consciousness. I have worked in the past with *Facing History and Ourselves*⁷, and I am thinking of introducing some of FHO's strategies into the program, ones that they use in their curriculum, such as having the students initially write their analysis of the music and then invite them to share, or conduct a gallery walk of images of composers as well as the times and places in which they lived with students writing responses on posted notes and affixing them to the images, to name a few possibilities. These types of activities allow the students to tap their personal reactions to a topic or item and to record them without feeling as if they are being put on the spot, or having to compete with other people responding. This is another area where I have neglected to step forward and provide support to the teaching artists and teachers in coming up with ways to reach out and involve the students that will bypass their resistance to respond. By introducing these types of guided experiences, the students will be given greater license to participate and to be creative.

The poems also lead me to consider that the teaching artists do not demonstrate how to play the percussion instruments that we bring into the classroom. The students should be invited to explore unusual ways to create sounds, but they should also know how the instruments are designed to make a particular sound. The question is whether the musician teaching artists should do this before or after the students explore the instruments for themselves. Perhaps the musician teaching artists could ask the students which they would prefer, and let them choose. The question of choice is one that I believe is important, but I did not stress this with the teaching artists. What strikes me most regarding this story, is that we are used to seeing the world from our own perspective and we do not appreciate how the world might appear to others. The

⁷ Facing History and Ourselves is an organization who uses the Holocaust and other occurrences of genocide, ethnic cleansing and persecution to understand how moral choices influence individuals and history. Facing History has developed an extensive curriculum that is implemented worldwide (Facing History and Ourselves website, 2017).

underlying assumption that we, the ASO and the musicians, take with us into the classroom is that we have something important to impart, forgetting or not realizing that learning is a dynamic between teachers and students, and learners brings their own unique experience into that dynamic. In this regard, it is not just the students' perceptions of teachers that change, but teachers' perceptions also change, both regarding how teachers see the students and how teachers see themselves in relation to the students.

Analysis of Story No. 3: Participation through Integration Leading to Meaningful Learning Experiences and Unexpected Pathways

Arts integration, a goal of my facilitation, was evident in the meaningful learning experiences in classrooms of three of teachers who integrated music into their disciplines and subject area. The three teachers were the drama and visual art teacher from school #1 and the social studies teacher from school #2. At the heart of this story is the value of participation and paying close attention. From the poems and distillations of my reflections on the conversations, classroom room experiences, and student work that related to these three teachers, the patterns that emerged included the importance of building relationships, inviting personal experiences, encouraging sharing and collaborating, also the idea that adversity resonates with teenagers, and that sometimes the most important learning occurs quietly and is unexpected. It is important to not rule out what is not anticipated. The teachers in each of these instances made connections themselves to the music, took it upon themselves to extend the learning experiences beyond the teaching artists visits and the ASO concert.

The success of this type of program depends on the nature of the teachers' participation and their interest in and commitment to the program. I need to spend more time gathering information from the teachers, and the teaching artists, in the form of reflections, observations

and interviews. I did some of that during the program, but not enough. It is hard to keep track of all the participants and ensure that they are contributing to the program in ways other than planning and teaching, but if the program is to be truly effective, I need to make more of an effort in this area. I need to know what they are learning, what they are understanding what they are comfortable doing and where they need support. The teachers all express enthusiasm for this type of collaboration, but they do not always know how to plan or deliver interdisciplinary instruction or to work collaboratively with their colleagues or with the musicians.

This story (see Appendix E) also underscores how often I and other educators overlook what is truly significant. The child who loves music and becomes interested in history through connecting repertoire with what is being studied in class, or the child who is non-responsive but finds connections to art through music and finds the confidence to speak before her or his classmates, are instances of music providing pathways to meaningful experiences either of music itself or through music of another subject area. This type of experience is one that is resonate with emerging awareness and connects with tenets of Maxine Greene (2001).

CHAPTER 5: IMPLICATIONS AND RECOMMENDATIONS

Reflections on the Program and My Facilitation

I now return to my research question: How effectively does my coordination and facilitation guide and motivate teachers and teaching artists to plan and implement interdisciplinary, experiential, thematic learning explorations of symphonic repertoire?

My main response to the research question is that my effectiveness is partial. In reviewing my reflections, related support materials and analyzing the narratives through narrative inquiry, I find that much was achieved regarding planning, scheduling, and implementing thematic interdisciplinary learning experiences through the collaboration between musician teaching artists and teachers; however, there were gaps in what was designed and delivered. Under my guidance, teaching artists and teachers did develop and deliver lessons that were co-planned: four musicians created learning activities related to the theme of overcoming adversity and that connected to the concert repertoire and these activities were developed in coordination with AISD high school teachers. In addition, the learning experiences were conducted in classes other than music and were interdisciplinary in nature. The disciplines and subject areas in which we integrated music were language arts, social studies, visual arts, and drama. Four schools participated in the ASO program, but only three involved full participation of the teachers. Activities varied in degree of participation and creative exploration with the cellist teaching artist having the deepest impact on the students because the teachers created units that expanded on what the teaching artist did in the classroom. In addition, because of the creative nature of visual art and drama instruction, exploration in this area happened to a greater degree than what occurred in the language arts and social studies classrooms. The violinist who worked with the social studies students did engage the students with participatory activities, and

one that involved collaborative creativity. The violinist who worked with the language arts students tried to provide opportunities for creative responses in the form of poetry and other forms of writing, but the response was tepid. However, verbally, the students were responsive, and used a variety of descriptive terms in their response to hearing the music. Each of these situations had some immediate impact, but I could see little evidence of a more enduring influence regarding understanding how adversity affects creativity or a potential for a longer-term relationship with the repertoire. In the future, I think it would help if I met with each of the musician teaching artists after each of their lessons and talk over what worked, what did not and discuss ways to modify the lesson so that it is more effective. I realize I have developed a more interactive relationship with the cellist and we freely discuss what took place in each lesson he teaches. It is important for me to develop similar relationship with the other musician teaching artists.

The cellist and the two teachers at school #1, visual art and drama, did encourage creative exploration and framed the learning experiences around the investigation of how adversity affects creativity and identifying what characteristics are required to overcome hardship. At school #2 neither the teacher nor the teaching artist framed the learning experiences around the program theme, and, therefore, the students did not explore how adversity affects creativity relative to the concert repertoire and the composers. They did have opportunities to engage in creative exploration, but without a real connection to the learning goals, their efforts did not lead to insights about the repertoire. My involvement with the teaching artist and teachers at school #1 was greater than at the other two schools, and the more developed learning experiences, the fuller creative exploration and the greater complexity and personal expression of students' final projects reflect that involvement. For the future, I could do much more to assist teaching artists

and teachers to plan and execute thematic interdisciplinary learning experiences such as leading the workshops with the facilitators and setting up expectations at the outset, emphasizing the importance of reflections and that everyone needs to do these after every workshop and every lesson, and then having more time for teaching artists and teachers to plan and collaborate. I think it would also help to create curriculum templates for the teaching artists and the teachers within which variation can occur, to provide a structure within which choices can be made.

The teaching artists and teachers all express enthusiasm for this type of collaboration, but they do not always know how to plan or deliver interdisciplinary instruction or to work collaboratively with their colleagues or with the musicians. While I carry in my mind a vision for what is possible, I need to translate my ideas in ways the participants can understand, and which will lead to practices that realize the goals that I have set out for the program. In addition, while it is important for me to set a framework, I also need to welcome and invite input from the participants. A program of this complexity and scope requires a great deal of attention, and should be entered knowing that what is achievable will be limited by diverse factors, many of which the facilitator will be unable to control, such as school scheduling, testing demands, and course pacing. However, there are areas where control is possible, such as providing adequate support and materials, providing training and guidance, conducting classroom observations, and paying attention to participants' reflections and survey responses, and generally being available and present to offer assistance. It is also important to speak out when aspects of the program are slipping and not being addressed. I sometimes allow things to slide because I do not want to confront people, or lessen enthusiasm, but that is not helpful to attaining the overall goals of the program, or of ensuring the best experience for the students. It is also possible that the program is simply too ambitious, and I need to scale it back so that the goals are more feasible.

Recommendations

The following recommendations will help ensure better support for the teaching artists and the teachers.

- Develop minimum expectations or criteria for the program.
- Make sure evaluation is not just summative but formative and the information provided is used to modify and improve what is occurring in real time.
- Interweave the process of reflection into planning and implementing, make it a part of the learning experiences, for both instructor and learner.
- Notice what the teaching artists are doing and critique them primarily in the form of one-on-one discussions but also in group review meetings.
- Develop a structure within which teaching artists and teachers can make choices, but require certain elements to be addressed.
- Encourage teaching artists and teachers not try to do too much; encourage them to stay with one activity or idea if that is all that can be explored in the time given. It is better to go deep than broad.

The following recommendations will assist in the effort to engage students:

- ◆ Provide terms and tools students can use for close listening.
- ◆ Have learners respond initially through other ways than verbal, then invite them to share responses.
- ◆ Incorporate opportunities for choice in learning experiences, and provide opportunities for them to connect their experiences to the activity, invite the

students into the experience, and allow them to find a personal way into the music, into the experience.

- ◆ To deepen the learning experience, encourage teaching artists to have learners explain their choices.

Conclusion

The idea for *Connecting with Music* arose out of my desire to find pathways for non-music students to have a meaningful experience of the high school concerts the Austin Symphony performs annually. I also hoped that if band and orchestra students were involved, they would have deeper experience of the music. In several ways, I believe we have accomplished some of what we set out to achieve: students relate that they enjoyed the concert more than they expected because of meeting the musicians and exploring the repertoire and the lives of the composers in creative ways. There have also been unexpected and wonderful moments, for example, the visual art teacher at school #1 took the initiative to create a slide show of her students' final art work that they created in response to the repertoire, each student selected one piece to which they responded visually. This was significant for the students; it provided them an entry point into the music, an opportunity to reflect on and express their feelings about adversity, and to share their work with their peers, school staff, the Orchestra and other community members.

It was also a moving experience for the musicians of the orchestra who were not involved in the program but performed at the concert, most of whom did not know the details of what we were doing in the classroom. Musicians were particularly moved by the images because many of them, if not most, had a negative view of this school. Many in the Orchestra consider this school

in an unfavorable light; to them it is a school that has a difficult and recalcitrant student population, and they expected that the performance would be not well attended, and the behavior would be poor. The opposite occurred; there was standing room only at the concert and the students were attentive. Added to this was the surprise that the musicians felt on seeing the artwork, how good it was, and how it enhanced the concert experience. This was only one example of a welcomed unanticipated outcome; there were several more, quieter and less overt instances of connections and insights being made on the part of the students, and on the part of the teaching artists, the teachers, and myself.

For all the imperfections of the program, the short comings, and pitfalls, these moments of connection and insight are brief illuminations of what is possible, or what can be attained if educators and artists continue to work with conviction, commitment, and continuing self-awareness on improving, strengthening, and deepening how to approach preparing and implementing thematic interdisciplinary learning experiences that foster imaginative thinking and creative exploration. In doing so, learning becomes richer and deeper, and symphonic music is revealed to be a form of creative expression that has relevancy and meaning to students and their lives.

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**APPENDIX A:
POEM DISTILLATIONS FOR STORY #1**

In the workshop

Narrator:

In the fall of 2016

Three workshops were organized

Three workshops were scheduled

For the Austin Symphony's

Connecting with Music

A high school initiative

About adversity and creativity

The workshops were for

Austin Independent School District teachers

And Symphony musician teaching artists

To explore adversity and creativity

To develop learning activities

For each campus

Learning explorations feasible and doable

Within each institutional environment.

The first of three workshops

Were the teaching artists alone

To help them understand

How to collaborate and plan lessons around a theme

The second of three workshops

Brought the teachers and teaching artists together

A composer led the activities

Conducted the day around creative explorations.

He and I had worked together in Charlotte

The participants engaged in activities

Exploring, experimenting, translating

Lived experience into stories into performance

How does adversity effect creativity?

Envisioning through the composer's point of view

Ways music and the arts express

Or reflect adversity.

Staying focused on the creative process

And the human response to adversity.

Each participant picked an instrument

An instrument that attracted them

A personal attraction, and they explored

Sounds, responding to each other
Expressing themselves through the instrument.
They formed two groups
They collaborated creatively
Told a personal story, their experience
Of adversity, an encounter with hardship
Or disappointment or difficulty
Something they had had to endure
And overcome. They shared their story
With the other group members
And they choose one of the stories
Combined elements of their narrative
Into one story. Using their instruments
They composed a sound rendering
A auidial depiction of their experience.
At the end of the process they rehearsed
The piece and performed it for the others.

The audied commented
What did they see happening?
What was taking place?
The performers responded
And they combined the two pieces into one.

Chorus:
*The drama teacher from school #1 and the cellist
Demonstrated resourceful responses
Made strong contributions to the creative process
This eagerness to explore, to experiment, to create
Manifested itself in the classroom*

In the classroom

Narrator:
After the third workshop
A day-long planning session
The musicians went into the schools
and worked with the students
leading learning experiences
But the process of creative collaboration
Of creative exploration I saw
Only at one school.
School #1, the cellist partnered
With the visual art teacher
And the drama teacher

Chorus:

Originally, the hope was a team from each school, a team made up of band, orchestra, arts disciplines and humanities, but this didn't happen, a variety of reasons got in the way, varying reasons at each school, always some form of obstruction.

Narrator:

These two teachers, drama and visual art
Saw the potential and made
Something exciting happen
They say how music could connect to their disciplines
To art and to drama, ways of creatively responding
To adversity.

Chorus:

*The visual art teacher didn't attend the adversity and creativity workshop
The drama teacher imparted what he had learned. They shared experiences
And both came to the November planning session and collaborated with the cellist
The only two teachers whose students worked on projects.*

*The cellist also made a leap of understanding
This year, his second year, after limited success
He opened his mind to a new way of engaging
Observing him struggle in the previous year
Made me decide to bring in a consultant
A violinist, a teaching artist, with experience
She worked with the players to identify entry points
To develop learning experiences, to experiment with strategies.*

Narrator:

The cellist went first separately to drama and then to visual art
He conducted a lecture on the lives of the composers
He led the student in close listening
Guiding them through the process of noticing
Of becoming aware.

The students identified elements
They discussed what they heard
But as I watched it felt like it could have been so much more
And the cellist agreed.
We left together, and I suggested he and I meet
When we could share ideas
For experiential learning
Opportunities for the students to explore
Participate, experiment and create.
We met, talked and ideas emerged

Ways of encouraging students to explore
Ways of connecting sound to visual imagery.

At our request, the students were combined
Drama and visual art together, a longer session
More time to experiment.
With a crate full of percussion instruments
The students were invited to play
To comment on the sound quality
They created images to express the sounds
They discussed their choices
After a while, they formed into groups
And draw on construction paper ideas for sounds
For representing an instrument
Each group performed their composition
The students observing identified what they saw
They recognized and described what they heard
They explained how the image and the sound were related
The creators explained their choices
They explained what they hoped to achieve.

Chorus:

What about adversity? What happened with adversity? Did we connect back to theme? Not yet, not here, later, the teachers brought the students back to the central question.

Narrator:

The compositions were thoughtful
The cellist made a leap of understanding
He modified his approach
His practice was more effective
In contrast to violinist 1
Who had more experience
But made less effort
Who worked in Philadelphia
A teacher artist for the Orchestra
Her lesson was fine
But it only went so far
Close listening exploration
And a short composition
All in one lesson
Not enough time.

Chorus:

She didn't return to the school and I didn't intervene. I didn't encourage her to go further. A lack of interest? A shortage of time? I could have suggested she go further, invite the students to explore their creativity, push them to explain their choices. There was no time for exploration,

experimentation, reflection. The composition experience ended too soon. Why did this happen? We all wanted so much more: collaboration, creativity, the potential so much greater than the achievement. Still, something was accomplished, students listened, created, and discussed.

Prior imaginings from reflections on the musician teaching artist workshop:

We aspire to creating learning activities
That connect
That resonate
That inspire
Education consultant and violinist Diana leads the workshop
Four musicians exploring how to be “agents of artistic experience”
How to create learning activities
Around symphonic repertoire.
Identifying modes of inquiry
What constitutes an entry point?
How do we design a warm up exercise?
How do we present it?
How to develop personally relevant connections
To people without symphonic experience?
We need to seek an emotional connection with experience

They watch Diana as she plays a piece of music
Three times, each time differently.
The musicians respond:
Which one is compelling, which one is not, why is one compelling, why is one not?
The presentation that helps people connect
To the emotion of the music—this is the one everyone thinks is compelling.
Diana warns: don’t just tell; don’t just inform!
Experience, discover, explore, and trigger the imagination
How to do this?
One suggests a scavenger hunt
Another suggests developing stories
And another suggests drawing
And another suggests dance.
Ways of responding to music.

The importance of reflection
Its rewards: understanding, clarity, connection accomplishment
The importance of being playful
Extending an open-ended invitation to explore
The musicians discuss what sorts of questions engender exploration
They offer various activities that connect people to music

Writing a story
A visual collage
Digital stories
Dance

And then one musician asks: what shapes or colors express the music?

Diana leads a review of last year
Consensus that it was a challenge
Working with the teachers
Getting to the students
Uncertain about the scope
Smaller groups of students better than large ones
Teachers said they would do things but didn't
David co-planned with the teachers
Maria created a module after meeting with the teachers
They all agreed it is important to work with different populations

The musicians attempt to build a framework for developing learning activities
First, they choose a piece of music
Then an entry point
They choose Beethoven
Diana begins with questions
 What are the learning goals?
 What is the warm-up activity?
 What are the learning goals?
 What is the warm-up activity?
 What is the main activity?
 How do we connect with students?
 How do we encourage active listening?
 What is a musical "aha" moment?

All lead to hands-on collaborative creative experience

Reflecting on reflection:
The musicians develop a lesson.
We see them discuss the warm up activity and when they should introduce the idea they want students to explore.
We see them come up with several activities.
We listen as they discuss that it is important to think through the steps you will ask the students to follow.
We see them collaborate, discuss, create and share:

The Lesson:
Learning goals:

They determine
They decide
They ask:
They discuss:

You want to get to an “aha” moment, some wakeful realization.

For the main activity:
How long
Who
What
Listen again
Reflect

Assessment:
Discussion
Hopes and dreams
Form from experiences
Discuss again
Several possibilities

What is the measure of success?
If word gets out
More schools and teachers eager
For us to come to their schools

The nature of collaboration
What qualities are evident?
How do you invite these into the classroom?
What excites the teachers and the students?
Include excitement and enthusiasm.
Determine comfort level with technology

What questions should they ask the teachers?
What are your concerns about the project?
What are you currently doing/studying that we can connect with?
It is important to be respectful
To be flexible
To not overwhelm the teachers
Keep the lesson plan simple
Find out their expertise, their interest

A simple rubric to determine effectiveness

Then Diana leads the musicians through another work: Lili Boulanger’s D’un matin de printemps and how to develop related learning activities. Denise acts as teaching artist, the

musicians as students. They respond to her direction. The musicians are now fully engaged and animated. Diana has tapped into their passion.

An imagined conversation:

Maria: we need to think of activities students would enjoy, like creating mash-up or remixes.

David: we could have them explore adversity through the shared histories of two different composers, like Beethoven and Boulanger.

Marian: don't we need to come up with a warm-up?

David: Yes, the warm-up could be having students identify where the overlaps exist.

Diana: You could use a Venn diagram.

They decide that main activity will be to design or create a mashup.

Ellen: The mashup could be two musicians of that the students choose.

Marian: what do you think would encourage the student to think of musicians they like?

Maria: They would need to identify and describe their characteristics, their histories, lyrics (if any), and the era they wrote in.

David: Yeah, and the musical style or elements.

Ellen: Students could form groups, and work on the activity.

Marian: Would it be feasible to create a mash-up or remix during the lesson?

Maria: that's a good question; perhaps they could they explore the conflict that emerges from the activity; you know, the obstacles.

David: They could explain how this would this be included in their compositions.

The musicians then worked on one last idea for the lesson. They agree it is important to start with a good question—one good question leads to a big idea! They wrap up the session by reflecting on the idea that you get the students to consider life concepts through musical examples.

**APPENDIX B:
POEM DISTILLATION OF STORY #2**

Chorus:

*I interviewed all the teachers
Participants in the program
Thoughts shared about what worked
And what didn't, responses
Unsurprising: the students are challenged
Exposed to music, involved with musicians
Experiencing moments, important and significant.*

Narrator:

The drama teacher as school #1 spoke
Intently, honestly and respectfully
He said he was inspired, motivated
The program stimulated his imagination
He felt his practice would change
From what he experienced.
He spoke of the concert, his students' impressions
Their having experiential exploration
Deeper involvement with the ideas of adversity and creativity,
Fully experience of the music
Made the performance more meaningful.
He thought this was so, he thought it significant
The musicians working with the students
In the classroom, spending time with the students
Instead of faceless players
Arriving on campus, entering the theater, staying backstage
Playing and leaving, making no connections.

Chorus:

*The distance between players and the audience
The traditional demarcations of musicians
And people sitting in seats, musicians dressed in black like wasps
Unsmiling, waiting for direction
Waiting for the conductor to signal them to play.
Then after the music stops, the players leave.
The conductor stands, back to the audience
And the people in seats adhere to customs
Rigid and conventional, they listen and applaud
In all the right places, it's what they expect.
I had not thought of how the orchestra might appear
To students unfamiliar with symphony halls*

*And classical repertoire, how odd it might look
To teenagers of people dressed all in black, mournful
As if in search of a funeral, scurrying in and scurrying out
What does it convey? That we care? That we value the students?
I listened to the drama teacher, and the image
Was not polite or respectful; it was rude.
What are the perceptions we hold of each other?
Of ourselves? The insight of division struck hard against my eyes.*

Narrator:

The intent was to connect students to music
To lead them into the sound of the composer's thoughts
So, the performance would have meaning.
Together with the cellist, I visual art students
Talked about their paintings
Drama students about their vignettes
Why they chose one element over another
What colors, or shapes, or movements they represented
They began to relax, to opened up, to share their thoughts
Amazing insights about adversity in their lives
How their paintings and their vignettes reflected
Their feelings, their impressions of the music
They responded to the dark and the light
Honestly, they told me, symphonic music
Was not interesting to them, except for the pieces
They heard in the classroom
they painted and acted in response to the works
These they found meaningful at the concert.

Chorus

*Connections were made, insights occurred. Gestures of caring, the act of respecting the
experience of others, inviting them in through entry points of their lives, can such acts make the
difference, alter indifference and create moments of intersection.*

**APPENDIX C:
POEM DISTILLATION OF STORY #3**

Section I: Participation Leading to Meaningful Experiences of Music

Narrator:

The drama teacher
Involved, motivated, excited
At the workshops
contributed artistically
Worked collaboratively
Enjoyed the instruments
Connected sound to movement
In the classroom he encouraged exploration
He said the students
Would create performances
They would respond to the music
Through dramatic interpretation.

Chorus:

I asked for the syllabus, the lesson plans, student reflections. He promised to send them, but never did. He disappeared, was unavailable, unresponsive. I thought the worst. But, in the end he did with the students what he intended. They created dramatic vignettes, interpretations of the music: moving, following, responding, highlighting darker elements of the works. I went to the school and he gave me copies of videos of the student performances. The cellist and I watched them together. We were amazed.

Narrator:

The students created works
Made choices, worked collaboratively
They explored sound
Listened closely
Heard the music
The adversity of the composers
Participation lead to meaning
The teacher payed attention
Applied his learning in the classroom
Through the semester, he worked
Leading the students in discovery
His silence was not empty
It was filled with implications
Of many connections made.

Moments of interest

In the visual art classroom

The teacher mentioned
Students commented
Approaching music
Through visual imagery
A way of connecting with music
Participatory activities
Experiential learning
Connecting music and art
Provided a viable entry
Into the music
The students interpreted pieces
integrating sound with image
picturing what is heard.

Chorus:

Maxine Greene's Aesthetic Education
An approach to art and learning
Immersive experiences awakening the senses
Reflecting on experience
The process leads to discovery
Meaning revealed through close listening
Close looking
A heightened state of consciousness
The transformative power
Of aesthetic experience
Fully alive
our senses, our emotions, our thoughts, our motivations
Integrated, engaged, activated
The imagination soars.

Section II: Music Integration Provided a Pathway into Cultural History

Narrator:

School #2, a school for girls
The social studies teacher
Created a unit of study five weeks long
She integrated music into world history
After the violinist had come and gone
The teacher continued
She encouraged discussion
Focused on imperialism
The students analyzed music
How it expressed, how it reflected
Imperial colonial experience
Appropriation, displacement, recoding
Student identified the country of origin

Explained why that choice?
What did they hear in the music?
What did it tell them about the country? The people?
The conquerors and the conquered
The subversive potential of music.
The students discussed, lively interaction.
Later the teacher said
A positive outcome, for her,
Several music students
Students who rarely participate
Rarely contribute to discussions
Of history or culture
Spoke up, shared their thoughts
About music and human experience

Chorus:

*Integration of music with social studies
provided a pathway into the history
Students often silent were vocal
Responsive
Easy to see how integration
Opens entry points for non-music students
Into the music
But it works in reverse
And the music makes entry into history
The arts illuminating core subjects
Classrooms made up of diverse learners
Some feel excluded by the structure
Of school, the rigidity of curriculum
Integrating music forced
The narrow approach
To open and invite
To reach out and bring in
Through exploration
Creativity
Collaboration
Reaching insight.*

Section III: Perceiving Creativity in Non-Art Endeavors

Narrator:

The students at school #3 said
They wanted to be creative
But they were not allowed
They didn't think they could be
Or should be creative

That was for other people
They had obligations and duties
No time for fun.
Yes, it is important
But they must study
Consider work, what type
When school ends
Maybe creativity is not just art
Maybe creativity is broad
Not narrow
Varied not rigid
What about cooking?
What about menus?
The school houses a culinary program
Once it was mentioned
They spoke about recipes
They spoke about dishes
They talked about cooking
And how much they enjoyed it
Isn't food preparation creative?
It can be; for a moment surprised
They smiled and saw the connection.

Chorus:

*I left the school thinking
perhaps we helped the students to see
To see they are creative, expressive, and vital
Exploring notions of hardship, persistence,
tenacity and creativity
the beginnings of awareness of possibilities.*

**APPENDIX D:
ADDITIONAL POEM DISTILLATIONS**

Creative Explorations I

They explore composers' lives
Adversity and creativity
An array of percussion instruments:
Rain stick
Metallophone
Xylophone
Drums
Rattles
Gyro
Cabasa
Tibetan symbols
Karimba
Bell
We do a quick introduction
Participants listen to works
They brainstorm words
Words describe what they are hearing
Composers play with sound
He hands out newspaper to each person
They take the newspaper
They create two contrasting sounds
In groups they use their sounds to create a short piece
They perform for each other.

The participants stand
In two lines
Facing each other
One side has instruments
They play their instruments
The other group moves and responds
They reverse sides
Graphic notation:
Black shapes with white arches
Lines
Triangles
Rectangles
Cellist responds to image
Violinist joins him
The process can be reversed
Sounds generating images

Story telling
Think about a time in your life
When you and someone you know faced a challenge or adversity
Each person in each group (there are only two)
Will tell your story to the others
When everyone has finished
Either choose one of the stories
Or combine the stories
Create a performance piece.
He reminds them
Make it personal—people like talking about their experiences.
They tell their stories
Create their pieces
Once the story is told
They explore the instruments
Investigate the sounds
Asking which sounds will best portray the story.
They work for together 45 minutes to an hour
Telling their stories
Creating a performance piece
The first group creates a musical piece
The second group dramatic scene
Vignettes one through sound one through movement
This was unanticipated
They put them together into one performance piece
They performed together

Distillations:

Start with
Life
The story
Of Challenge
And Adversity
Tell our stories
Choose a story
Combine stories
Create a
Performance piece
From personal
Experience
Explore Instruments
Investigate sound
Which sound portrays the story?
Work together
Collaborate
Create together

Collaborate
Through the process together
Creating together a performance Piece
One with sound
One with music
Vignettes of experience
Unanticipated
Combine into one performance piece
They perform together

Brainstorm
Words describe sound
Play with sound
Respond
Sounds generating images
Images generating sounds
Moves and responds

Collaborative Explorations II

Creativity and adversity
Experience process
reflect on experience
Exploratory phase
Make connections through composers' experience
Regarding adversity and creativity

What do I see?
Listening
inconsistent
Variety of instruments (percussion)
sense of anticipation

Making gestures: hands outward, open

Musicians and teachers
experience paper
Roll it up
tear it
wear it
pull it
fold it
Each perform sound

Tactile- Lots of movement:
long and slow
short and fast

Soft and loud

Multiple possibilities to one problem

What do I hear?

Exercises stimulate creativity

Adapt and use

Composer plays with sound

Simple activity- musical Instrument- newspaper

Create two contrasting sounds

What do I see?

Participants move into two groups of 4

Sound: talk, listen and share

Move: look, speak and gesture

Focused, attentive, involved

Movement mirrors sound

Perform

coordinate movements

pay attention to each other

Notice each other

listen for cue

responsibility

Process

first group starts rhythm

layered approach

Second group rising and falling

Started with exploration

moved to experiment

then to performance

What do I hear?

Explore

Slapping, hitting, and scratching

Tearing and low muttering

Collaborating

Ready to share

hard and soft

slow and fast

a variety of sounds

There are many ways to structure pieces

decide how you will incorporate sounds

lots of talking: ideas and possibilities
experimentation
sharing and collaborating
rhythm and form

first group- no ending
second group- rhythmic

combination of many sounds organized into a form

What do I see?
Participants stand in two lines facing each other
One line plays the other responds
Lots of variation

Graphic notation
Black shapes on white:
Arches and lines, triangles and rectangles

Looking and listening
Image changes:
curving lines
Small triangles, straight line and small ellipse
The musician takes his cello
plays what he sees
Image mirrored in movement
Visual- movement- sound

What do I hear?

Group a improvises
Group b responds
Group a makes rhythmic sounds
Group b tentatively moves around
Giggling
The process is reversed B initiates
movements and group A responds
more giggling amid tentative movements

group B has instruments
they don't take time with inst.
Group A responds with random sounds
lots of expressive movement

I didn't encourage the musicians and teachers to analyze the process, to fully reflect on what was taking place. With this it is difficult to ensure that they will take what they have learned and apply it in the classroom. Frank took a risk, the others followed. How to encourage risk taking and conviction. Also, a belief in one's own experience?

Reverse- group A initiates
big movement to lots of sound

Orchestra teacher remarks:
High school orchestra students
All playing mezzo forte
no variation
Perhaps create images and ask students to play

you can start with visuals and go to sounds
Or move in the reverse from sound to image

Language arts symbolism – Kim
-what color is the character and why?
- what shape?
-what sound?
Description becomes less arbitrary

Theater — Cesar
Use music to write dialogue
to come up with scenes

Orchestra – Kelsey
Outlet a vehicle of expression
Using instruments as props
Students are more comfortable

Telling your story
A story of adversity

Think of a time in your life
At time when you or someone you know
faced a challenge or hardship
Combine truth and elaboration
Share what you feel
From these stories create a performance piece

Spend four minutes
Reflecting on experience

Hard being still
Reflecting is difficult
Kelsey is restless
Susan on the phone
Wes is distracted
Also on the phone

The drama teacher makes connections;
what he says here can be seen in what he
does with the students. Kim understands,
but it doesn't translate into instruction.

Period of sharing
listening
One person dominates

Make it personal
people like talking about their own experience

Look at word bank
Explore instruments
attentive, careful
Make choices- which instruments?
How to use memory
How to remember
How to create form
What types of sounds?
What types of movements?
Express adversity
Explore responses
Through the creative act
The act of collaborative creativity

Distillations:

Creativity and adversity
Experience process
Reflect on experience
Explore
Connect to experience
Of adversity and creativity
Anticipation
Experience substance
Perform sounds
Movement and sound
Possibilities
Stimulate creativity
Trigger the imagination
Adapt and use
Play with sound

Sound
Listen and share
Movement
Look and gesture
Movement mirrors sound
Perform
Coordinate

Pay attention
Notice
Listen
Responsibility
Exploration
Experiment
Performance
Explore
Collaborating
Share
Variety within
Structure
Decide
Incorporate
Ideas
Possibilities
Experimentation
Sharing
Collaborating
Rhythm and form
Combination of many
Organized into form

What do I see?
One plays
The other responds
Variation
Shapes and sounds
Looking and listening
Musician takes cello
Plays what he sees
Image mirrored in movement
Movement mirrored in sound

What do I hear?
Improvisation
Response
Rhythms
Giggling
One initiates
One responds
Giggling
Tentative movements
Building trust, conviction and commitment
Response
Expressive movement

Students play mezzo forte
No variation
Create images and ask students to play: dynamics, tempo and duration
Creating variation

How to erase self-consciousness?

Language arts
The color of character
The shape of mood
The sound of place
Description becomes concrete

Theater
Musical dialogue
The music of dialogue
Using sound
To generate words
Inspire movement
Music motivates action
Use it to create scenes

Orchestra
Expressing through music
Instruments as props
Protect students
Provide a safe zone for expression

Stories of adversity
A time in your life
Personal expression
Personal experiences
You or someone you know
Truth and elaboration
Share feelings
From stories emerge
Performance pieces

Reflect on experience
Hard being still
Difficult to reflect
Restless
Distracted
Avoiding the personal
Connections are made
Sharing

Listening
One person dominates
Share your experience
Of adversity
Create a performance piece

Word bank
Words collected
Explore instruments
Attention
Care
Make choices
Which instruments?
Memory
Remember
Reconstruct
Create
Form
Which sounds?
Which movements?
Express
Adversity
Express
Responses
Through
Creative acts
Acts of collaborative creativity

Drama Vignettes: Impressions

Beethoven
High energy movement
Reflecting music
Play fighting, running, wrestling
Positive Energy
Excitement and enthusiasm
Music energetic but not angry
Reflected in choices

Boulanger
Three students play a game
Fourth is rejected
Returns and kills the other players
Reflected in music: begins upbeat
And light
Then changes, slower pulse

Darker sound, descending melody
Brooding and heavy
The action reflects the music

Market scene
Queen busy flowers
Crippled woman forced her to eat poisoned apple
Queen recovers and kills crippled woman
Swirling repetitive music
High energy
Upbeat but relentlessly rhythmical
Happy mood reflected in high energy of music
But with a dark undertone

Shostakovich
Store owner: two come in and vandalize store
Intensity of music builds anticipation
Foreshadows conflict that happens later
Vandals knock out store owner and leave

Slow start as intensity builds
Acting gains intensity in tandem with music
Fight between three people in line
High energy music reflected in acting
conflict continues through scene
Music is aggressive
Driving
Loud
Matches action on stage

Distillation:

Action reflects music
Energy
Excitement
Enthusiasm
Reflected in choices
Action reflecting music
Repetition
Energy
Relentless rhythms
Dark undertones
Anticipation
Conflict
Foreshadowing
Intensity
Building

Acting in tandem with music
Fighting
Energy
Conflict
Aggression
Driving
Loud
Music matches action on stage
Vandalism
Theft
Poison
Envy
Rejection
Displacement

Visual Art Studies: Impressions
Distinct character
Variety
Color choice
Layers and textures
Matching image to sound
Strong contrasting colors
Clashing or excited music

Representing music
Sections of the page
Once color per piece
Associations
Mood and emotion
Heavy black and red segments
Suggest conflict or tension

Colors denote different pieces
Lines, dashes and dots
Indicate rise and fall of music
Visual representation
Of rhythm or melody

Bright colors fill the page
Variety of textures and layers
A flower in top right
Dense and complex
Layering of sounds
Artist influenced by higher pitched instruments

Rhythm and texture
Represent mood of the pieces
Variety of density
Variety of brush strokes
Suggests variety of rhythms
Complementary colors
Represent tonality of piece

Narrow vertical segments
Red and yellow predominate
Variety of brush strokes
Represents texture of music
Blended smooth color in areas
far left and right
Shorter jagged strokes in the middle
Blending of colors suggests
Blending of sound

Shading suggests nuance of music
Jagged brush strokes indicate rhythm or pulse
Blended colors represent sound blending
Blue, green, yell or orange
Line variation: straight, waving, meandering
Reflect melodic line of the music

Brush strokes indicate mood
Long strokes of color suggest melodic line
Colors refer to instruments
Strokes and dots suggest rapid playing
Short articulations
Blending colors
Form cohesive texture
Red thick dense
Heavy overlapping brush strokes
Loud excited music

Long continuous lines suggest melody
Shape traces rise and fall of melodic line

Density of color
Variations
Density of orchestration
Blending of colors and blending of sound
Dark red swirl surrounded by yellow
Could be turmoil or struggle

Blended colors on top suggest clam or harmonious playing
Short choppy strokes
Suggest rapid accented playing

Strong contrasts
Red and black
Blue with splashes of bright color
Grey and black: dark and chaotic
Bright yellow
Responding to texture and tone color of music

Visual Art: Final Product

Distillations:

Representation
Colors
Associations
Mood and emotion
Conflict
Tension
Colors
Lines, dashes and dots
The rise and fall of the music
Bright
Variety
Textures
Layers
Layering of sounds
Dense
Complex
Rhythm and texture
Brush strokes
Suggest rhythms
Mood
Colors
Dynamics
Articulation
Tonality
Red and yellow
Blended color
Blended sound
Jagged strokes
Shading
Nuance
Rhythm or pulse
Blue, green, yellow or orange

Straight, waving, meandering
Melodic line
Reflections
Strokes and dots
Rapid playing

Cohesive
Red thick and dense
Heavy overlapping strokes
Loud excited music
Long continuous lines
Melodies rise and fall
Variations
Density of color
Density of orchestration
Dark red swirl
Surrounded by yellow
Turmoil or struggle
Calm
Harmonious
Short and choppy
Rapid accented
Strong contrasts
Red and black
Blue with bright color splashes
Grey and black
Dark and chaotic
Responding
Texture and tone color

Gaining new perspectives

Able to see relationships
Music and other subject areas
Using personal experiences
To bring to life creativity
sharing
Developing
Personal ability

Take experience
Of sharing and developing
Creativity through discussion
Reflecting on past experiences
To create a shared moment
Ingenuous way

Fostering creativity
From community
And Students

Goal to connect music and art
Reflecting how on overcoming problems
Resonates with teenagers
Dealing with issues and problems
Looking at how musicians and artists
Deal with adversity
To share this with them
To make a connection
Linking their artwork
To feeling and emotion

More connections
Focusing on artists, their lives,
Getting to know their problems
Real connections
Then it would have been a 5

Kids did great work
Made connections
Focused on getting right color
Took their time
Stared at blank paper
Linking art to something
Scary to get started
Once the first stroke
The rest began to flow
It became easier
They responded to the music
The movement of their arms
The look on their faces
Deep in that process.

To have a guest artist
Work with the students
Using musical instruments
Listening to the different sounds
The lesson was unique
Unlike anything done before

We could have spent more time on the composers
The life of an artist as well
linked it up with people with their own adversity

given students the chance to think about their adversity
maybe write a piece on that as well.

Hearing the instruments
choosing a color
a type of line.
They were forced to make decisions
The cellist tried to find way
To translate from sound to image and color.

Social, emotional, learning
looking for ways to connect and express emotion
Work with teachers on making connections

Making connections
Hearing angst in the music
Looking for ways to paint it
Finding deeper meanings
Entering into experience

Art relieves stress
Reflections on feelings
Noticing emotions
That lead to insight
Initial surface connections
Give way to deeper experiences.
They start to hear
The angst and agitation.

Students who were not very vocal
Showed feeling
One student all year had a blank face
he doesn't react much
but in this project
he got into it
volunteered to talk about it
He stepped up and allowed himself to show that
Students who would rather you not pay much attention to them
who would rather be left alone revealed more.

Interdisciplinary work
It's huge
it shows how the world is interconnected
It makes it very personal
shows we're all connected

It helps you respond to the world in a more positive way.
We have lots of students going through adversity
The social and emotional learning
It's huge.

Distillations:

Connect music and art
Reflect on adversity
Resonates with teenagers
Issues and problems
Looking at musicians
At artists
Dealing with hardship
Share with them
Make connections
Linking art work
To feeling.

More connections
Knowing problems
Real connections
More would be welcome

They made connections
Focused on choices
Took their time
Linked art to the personal
Scary starting
Once they began
The rest flowed
Easier
Responding to music
The movement of their arms
The look on their faces
Deep in the process

Musician working with students
Musical instruments
Listening
Different sounds
Unique

More time on composer
On artists
Their lives
Linking our own adversity with theirs

Hearing instruments
Choosing color
A type of line
Making decisions
Translating sound to image and color.

Social
Emotional
Learning
Looking for connections
Ways to express emotion
Teachers making connections
Hearing angst in the music
Looking for ways to paint it
Finding deeper meanings
Entering into experience

Reflections
Feelings
Noticing
Emotions
Leading to insight
Surface connections
Into deeper experiences
Begin to hear
Angst and agitation.

Students not vocal
Showed feeling
Get into it
Volunteer to talk
Show their emotions
Reveal themselves.

Interdisciplinary
Huge
How the world
Is interconnected
Makes it personal
We are all connected
Respond to the world
Social and emotional
connections
Distillations:

Learned about music
Integrating
music with history
Collaboration
Working together
With musician
How to listen to music
Transferring listening
To reading history
Listening
Time
To plan
To plan with others
To work with others
So often forgotten
Background
Lives of composers
Overcoming adversity
Through creativity
Effective planning
Cross curricular
Music in history
Plays a role
Part of instruction

I should spend more time reading the reflections of the teachers and teaching artists, so I know what they are learning, what they are understanding, what they are comfortable doing, and where they need support.
The teachers all express enthusiasm for this type of collaboration, but they don't always know how to plan or deliver inter-disciplinary instruction or to work collaboratively with their colleagues or with the musicians.

Something triggers your mind to express something
Adversity triggers it and makes you feel more
Sometimes a challenge makes it easier to create something
They all portrayed their emotion
They had a devotion and tenacity
Ambition
Adversity makes you persevere

Opportunities for creativity
Opportunities in high school
No, yes, maybe, not really
Right now, just doing work, little creativity
We were in culinary class
Sometimes we find our own recipes
Comes from something you've known for a while
Make your own recipe
it's yours
like composing a piece of music
not so different

You make your own ideas for competitions

Ways of being creative

Where do you hear symphonic music?

Games

Videos

Movies

If a game has no music
experience isn't cool

Music shows you how to feel
you can feel like the character.

Or like in thriller movies

Shostakovich not nice

Angry

Powerful

That was unexpected

Distillations:

Triggers your mind

To express

Adversity triggers

Your emotions

Challenge motivates

All portrayed emotion

Possessed devotion

Tenacity

Ambition

Persevere

Creativity

No, yes, maybe

Not really

Little creativity

All work

Except

In culinary class

Create recipes

From something known

Make your own recipe

Like composing

A piece of music

Not so different

Ideas for competitions

Ways of being creative

Games
Videos
Movies
Without music
It isn't cool
Music makes you feel
Feel like the character

Surprise
Shostakovich not nice
Angry
Powerful
Unexpected