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Out of the Trenches:
The Joys (and Risks) of Cross-Disciplinary Collaborations
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(presented as a keynote in ISME 2002;

"How do we find ways of interacting and working together across professions, ideologies and subject areas across the school curriculum?" This question, posed to me by the ISME committee, begs the larger question of whether indeed we should collaborate, and why. In my studies, I have found that even when schools were committed to arts integration, of all school teachers-- arts and academic subjects included-- music teachers are typically the least likely to participate in collaboration. This was particularly glaring in the high school that had the most successful and exciting arts education program I have ever seen. This school, in Washington State, integrated the arts into every imaginable subject – from physics and math to French and Chinese. The only teachers who were not involved in the whole school endeavor were the music specialists. In another, Midwestern school district that included six elementary schools, all arts specialists collaborated closely to develop and implement an impressive integrated curriculum, except some of the music teachers.¹

Who were these integration holdouts? Were they mean, evil spirited, ignorant saboteurs? On the contrary. They were knowledgeable, intelligent, dedicated, friendly educators and often well-liked by their students. Therefore, their reluctance to collaborate in such highly collaborative environments is all the more puzzling. In fact, it makes us wonder whether these teachers may have seen what the rest of the school missed: that unlike other disciplines, music could not or should not be integrated into the rest of the curriculum.

Disciplinary isolation is not restricted to schools, but is often characteristic of academia, reflecting traditional structures and images that maintain “hard boundaries” between academic disciplines (Detels, 1999). Until recently, the culture of research in music education has been characterized by lack of communication even between researchers and practitioners in the same field (Bresler, 1993a). I suggest that the boundaries between music teachers and other school practitioners, as well as professional musicians, can be negotiated to create collaboration, that it can be a powerful experience that expands us intellectually, emotionally,
and institutionally. Collaboration should not be imposed with prescribed outcomes, but as an open-ended process, generated by growth and meaningful relationship.

What does it take to truly collaborate, not just conduct team work, where each person does a part of the task, but to engage in a process where we are transformed and our horizons are expanded? I will start with a personal story, which accounts for why I am here, in this field and on this stage, as well as why I feel that collaboration can be a transformative experience.

The story goes back 20 years. I was then a musician (pianist) and a musicologist with a degree in Philosophy. I found myself at Stanford, trying to decide whether to do a doctorate in Musicology or Performance. But fate decided otherwise. I happened to attend Elliot Eisner’s doctoral seminar in arts education which I greatly enjoyed, and was invited to work with him on a research project conducting case-studies of arts education. I remember the first day of the study, where I sat with four other Stanford doctoral students in an elementary classroom. I had no idea what to observe, let alone how to interpret. I had never taken any classes in education, and was not even familiar with the terms “curriculum” or “pedagogy,” the basics of education. After 25 minutes of being paralyzed with ignorance, I decided to draw on my one area of expertise—music. I then looked at the classroom in terms of its form (introduction, the development of the lesson, closure), orchestration (with the teacher as a conductor), texture, rhythm, and tempo. When I shared my vignette with our small research group, Elliot appreciated my interpretations as original, contributing to what we could understand about classroom life. I was not, of course, as original as I was desperate: ignorant in the field of education, and knowledgeable in music, I drew on the one area where I felt comfortable. But this taught me that my musical lenses could provide understanding that others found meaningful. In that encounter with Elliot Eisner, I learned that different perspectives could contribute to different ways of meaning making. Having been touched by that experience, I have come to appreciate the power of listening to colleagues, teachers and students, whose expertise complements rather than matches my own.

The issue of collaboration is particularly relevant for schools and universities now. We live in a world that is acknowledged to be interconnected and interdependent. Its culture—music, media, economics, indeed the entire value system— is often intensely localized, and at the same time powerfully shaped by accelerated globalization (e.g., Bresler & Ardichvili, 2002). In education, our notions of the nature of learning and the construction of knowledge have undergone a paradigm shift from centering on the individual to the community. This shift

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1 This is not to say, of course, that music integration does not exist. An example of a compelling case of intense collaboration and integration of music in the elementary level is documented in detail in an
is evidenced in the dominance of Vygotskian theories on educational thought (Vygostky, 1986), and the related concepts of communities of practice (e.g., Lave and Wenger, 1991; Wenger, 1998). In this talk, I examine the learning that is involved in collaborative relationship, how collaborative relationship affects the institutional role of music educators, the personal (intellectual and emotional) and professional rewards of such relationship, and the joys of facilitating students’ growth by making connections across the curriculum.

Collaboration has not been part of the American educational system. US schools are the epitome of individualism, reflecting larger cultural values. Independence is cherished, often the number one priority from kindergarten onward (e.g., Einarsdottir, 2000; Lee, 2001; Shweder et al, 1998; Tobin, Davidson & Wu, 1989). Cross disciplinary collaboration requires a shift of perception regarding the relationship of the individual to the society, from the individual constrained by the community, to a framework where the individual becomes enhanced by interactions with others. This latter view is, of course, an old notion traced in the West from Ancient Greek Philosophy to 20th century American Dewey, and one that is at the basis of Asian value systems, philosophy and psychology. Still, the myth of individualism underlies our perception of ourselves, both in terms of individual success and the fear of being constrained by society, prevailing in educational settings. I find its prevalence in music particularly surprising. After all, a collaborative, interconnected model is embedded in the very existence of music ensembles and their repertoire, where instruments or voices—violins, oboes, cellos, tympani; tenors, baritones, sopranos and altos, need each other to bring to life the performed work of art.

Collaborating with other disciplines and institutions involves not only what we do in terms of contents and pedagogies, but also the construction of structures to facilitate it. Most profoundly, it involves who we are – our visions of education and professional identities. Collaborations can be generated in a nurturing setting that promises growth and psychic (if not financial…) rewards, or initiated by a problem, a dissonance. Either way, they force us to emerge from our trenches, cross no-man’s land to gain another view of the educational

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Action Research study (Miller, 1995; 1997).
2 At the same time, we note genuine efforts to move in the direction of collaboration, reflected, for example, in the interest in cooperative/collaborative learning, "learning communities," and the team approach to teaching at the middle and sometimes secondary levels. The Internet is facilitating on-line collaborations among educators and students, and there are "partnerships" with businesses, communities, and families (Armbruster, email communication, 6/12/2002).
3 As well as Aboriginal, Native American, and other cultures.
4 The metaphor of trenches draws on teachers’ images expressed in our conversations, and admittedly contrasts with the “ivory tower” of researchers. Other images of gentler nature (suggested by Joan...
landscape. Like all transformative relationships, professional collaborations are never easy. They push us out of our comfort zones. They take time and energy. And, they are not always successful. But they can offer tremendous opportunities to grow and be effective in new and different ways.

Clearly, there are different models of working together, depending on who the actors are, their missions, their particular contexts and circumstances. Collaboration can involve different educational levels: teachers in primary and secondary schools; faculty in teacher education programs. Collaboration can also occur in research contexts, when researchers choose what to study. The additional perspectives and areas of expertise we seek influence our choice of collaborators, and can enhance our understanding of the researched phenomena. A related issue is what audiences we address. Different audiences often care about different issues, and communicating with them, as I have often discovered, can serve as an invitation to discover new areas of relevance.

In this talk, I discuss several models of collaboration, based on my research in American schools—ordinary ones as well as exemplary. I am particularly interested in observing what integration does to those who engage in it—teachers and students, not just in terms of outcomes and achievements, but also the professional and personal costs and benefits and, ultimately, what integration can mean to the profession. I will refer to within-school integration across disciplines, as well as to collaboration across institution (e.g., with museums and performing centers).

In the first part of my talk I present instances of successful arts integration in elementary and secondary schools, focusing on the perspectives of participants. In the second part, I discuss two levels of obstacles to collaboration among music specialists: 1) the level of beliefs about the nature of music, where specialists address it exclusively as a sonic event, (as contrasted with sound in relation to its socio-cultural contexts); and 2) the institutional level, involving the expectations of schools’ practitioners. I then consider an “enabling” framework that can work around these obstacles. In the third section I talk about the dynamics that are needed to facilitate work across professions, institutions, and various “art-worlds,” facilitating what I call “transformative practice zones” (TPZ).

Anyone who attempts to address school issues should be aware that schools are notoriously complex and change-resistant institutions. Seymour Sarason, a leading scholar on
educational change, has claimed that the characteristics, traditions, and organizational
dynamics of school systems are “more or less lethal obstacles to achieving even modest,
narrow goals” (1990, p. 12). Furthermore, “real life” situations never lend themselves to simple
prescriptions. The contextuality of educational settings allows no “ready-made” recipes. Each
system, micro and macro, has its unique characteristics and each of us has different
commitments and working styles. Accordingly, my own reflections are an invitation to readers
to consider what is relevant and transferable to their own settings and circumstances.

I. Studies of Integration of Music and Art with Other Disciplines

Background of Integrated Curriculum

The attention to working across the curriculum is not new. The roots of integration can
be traced to the ideals of progressive education and its child-centered curriculum at the
beginning of the 20th century. John Dewey, prominent in the formation of the ideals of
progressive education, regarded experience and in particular aesthetic experience, rather than
the formal and symbolic curriculum as the basis around which education should revolve
(1934).

Integration penetrated from the scholarly world to the more practice-oriented circles of
music and arts associations. Its earliest voices can be traced in the "progressive era," for
example, in the Music Educators National Conference Yearbooks of 1933 and 1935, which
listed titles such as "Projects in the Interrelation of Music and Other High School Subjects,"
and "Fusion of Music with Academic Subjects."

The notion of integration was revived in the 60s and 70s, a period of social upheaval
when concern about students' achievement yielded to concern for students' experiences.
Instead of regarding curriculum as a rigidly defined, given entity, educators focused attention
on its meanings to students. The basic, academic subjects lost some of their traditional contents.
At the same time, the arts and artistic ways of thinking assumed a more legitimate, even
desirable status. This climate of innovation and experimentation with new educational goals,
contents and pedagogies, promoted a fusion between the arts and academic subjects.

In the past decade we seem to be witnessing a renewed interest in integration.
Advocates for integrating the arts with academic disciplines reflect a variety of perspectives,
interests, and goals. Because integration, like all concepts, is a construction, it can mean
different things to different people in terms of contents, resources, structures, and pedagogies;
yet the multiplicity of meanings is not always explicit in the ways that we use the term. Each
constituency--principals, teachers of academic subjects, music and art specialists--have their
perspectives on contents and pedagogies in the arts, and often a different model in mind of what integration implies in terms of resources, planning, structures, and outcomes. Hence the need arises for a space to discuss these different visions and interpretations, a space to facilitate a shared mission.

Two prominent advocates for the central positioning of art within the curriculum are Harry Broudy and Elliot Eisner. Broudy regarded the purposes of education as the development of the intellectual and evaluative powers of the individual. The cultural heritage is embodied in aesthetic images. The training of imaginative perception of aesthetic images, according to Broudy, is aesthetic education, which he sees as the main function of music (and arts) education (Broudy, 1972).

Elliot Eisner's rationale for arts integration relates to the power of what he sees as “forms of representation” (1982). Auditory, visual, and kinesthetic forms of representation develop our ability to interact and comprehend the world around us and draw multiple meanings from it. By expanding forms of representation beyond the verbal and the numerical, our perception of the world is enriched immensely. What makes these forms effective in the arts is the interdependence and inter-relatedness of cognition and affect.

Great ideas aside, what forms does arts integration take in actual school practice? Michael Fullan (1982) has observed that improvement is seldom born of merely goal setting and standards raising, but rather of realistic assessment of schools and classrooms, intensive analysis of problems, and careful delineation of areas amenable to improvement. Accordingly, my research studies aimed at greater understanding of how music and arts programs operate, how they relate to the other academic subjects, and how they impact upon schools. The choice of schools for these studies—ordinary, strong, and exemplary, was purposeful. Exemplary schools served to inspire and show what is possible, ordinary schools allow us to observe typical or representative successes and problems.

In the late 80s I was involved in a three year study of arts education in the United States (Bresler, 1993b; 1996; Stake, Bresler, & Mabry, 1991). The study, initiated and funded by the National Endowment for the Arts, centered on “average” schools. Our sites ranged from California and Washington in the West, through Texas in the South to Pennsylvania and New Hampshire in the East. My own settings were three Illinois schools, one in a metropolitan area, two in a small industrial town. All schools had large minority populations with lower SES.

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6 Three year refers only to the duration of data collection and simultaneous preliminary analysis.
7 With Robert Stake as principal investigator and Linda Mabry.
Music was taught by specialists and, less regularly, by classroom teachers. One of the issues pursued was the role of music in the school and the extent to which integration occurred.

Based on this study, I noted four integration styles of arts education, each with its own set of goals, contents, pedagogies, and roles within the school (Bresler, 1995). The most prevalent in all settings was what I called the “subservient integration style,” where the relationship was unidirectional, with music and the other arts serving the basic academic curriculum in contents, pedagogies, and structures. A second integration style, which I called the “co-equal, cognitive style,” was featured rarely, and only in programs for gifted students. It brought in the arts as an equal partner, integrating the general curriculum with arts-specific contents, skills, expressions, and modes of thinking, and addressing larger principles and issues. A third, the “affective integration style,” was typically manifested in the implicit (non-official) curriculum. It consisted mostly of exposure to music, and its aim was to evoke feelings and free expression. The fourth, the “social integration style,” was never part of the formal or ideal curriculum, but was present in all schools, emphasizing the social function of the school and its role as a community.

Following the NEA study, I became curious about the nature of arts education when all arts subjects were taught by specialists. I conducted with eight research assistants another three-year study in six elementary schools in a Midwestern school district. This study focused on music, visual arts, and dance/drama specialists to examine integration across arts disciplines (Bresler, Wasser, Hertzog, & Lemons, 1996). A third study was initiated by the Getty Center and the College Board. In it I was asked to examine the integration of the arts into academic disciplines in five American high schools. These schools were selected for their exemplary commitment from a review process of hundreds of proposals. In these two studies, data sources included intensive observations of single-discipline and integrated instruction, performances, informances, and related artistic events, as well as faculty meetings; in-depth interviews with teachers, administrators, students and parents; and analysis of curricular materials and student work (Bresler, 1997).

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8 The only place where it was absent was in a district where music teaching was reduced in half and teachers wanted to make a statement about the importance of the arts, so they cut the music performances. Indeed, administration got the message and the music budget was restored within a year.


10 Several years later, the program expanded to integration across academic disciplines, providing structures where arts teachers worked with academic teachers. Nancy Pistone coordinated the study. I served as a principal investigator, aided by Dr. Eve Harwood, and doctoral students Kevin Leander and Wendy Burke as research assistants for one site each.
In a fourth study, I was asked to evaluate an Artists in Residence program of visual arts in eight urban schools in Chicago.\textsuperscript{12} There, we focused on integration of the residencies with academic disciplines, examined the respective roles that artists had in the school, their relationships with classroom teachers and art specialists, and the impact of the residency programs on students. Data sources included a combination of qualitative and quantitative methods: year long classroom observations of arts instruction by artists-in-residence and observations of school visits to a local metropolitan art museum; in-depth interviews with artists-in-residence, as well as with administrators, program coordinators, classroom teachers, arts specialists, and students; and an analysis of artists’ curricular materials and student work. A pretest-posttest design using both objective test items and open-ended writing prompts assessed the student outcomes associated with student participation in the residency programs (Bresler, DeStefano, Feldman, & Garg, 2000).

In these studies, each school was unique. Every site had its own story to tell, and none was adequately representative of others. At the same time, it is possible to note common patterns in integration styles and the ways in which the arts contributed to the schools and their students.

The Benefits and Risks of Integration

The Getty Center/College Board schools were, not surprisingly, the richest in the scope and intensity of collaboration across disciplines. The funding of these schools by the Getty Center required proof of commitment of the principal and school faculty to work together to integrate the arts. In addition, good examples of collaboration were found in the Chicago Artists-in-Residence program, which was less selective (i.e., all schools were located in one city) and prioritized schools with low social economic population and the Midwestern school district program taught by Arts Specialists.

I referred earlier to the unexpected finding that of all school disciplines, the arts and the academics, music was the least integrated into the curriculum, and its practitioners consistently least collaborative. This was true at both the elementary and secondary levels, even when all other academic and arts disciplines were involved in integration, and when there were special school structures to facilitate joint planning and collaboration. It was the discipline of visual arts, typically integrated with English (as literature) and Social Studies (as history) that offered the most sustained interdisciplinary linking in all sites.

\textsuperscript{12} I was principal investigator, working with Dr. Lizanne DeStefano, and doctoral students Rhoda Feldman and Smita Garg.
My comments are not meant to be judgmental or “reproachful.” The music specialists had good reasons not to engage in collaboration. Let me suggest here three interrelated explanations. 1. On the curricular level, music teachers in both secondary and elementary settings focused on music primarily as a set of discipline-based skills and formal concepts. This was compatible with specialists’ beliefs and enculturation about what music is. In contrast, visual art teachers, while emphasizing its disciplinary lenses and skills, typically framed the arts more broadly within its social and cultural contexts. This cultural orientation was given a boost by the Getty Center and the Discipline Based Arts Education approach where art history, criticism, studio and aesthetics were seen as integral to visual art. Although state goals and standards aim to transpose these principles to music, dance, and drama, the approach is far less developed in these other (all performance) arts.

2. This tradition of the music curriculum fits with institutional expectations. The focus on performance, rather than education in high school music education is central, leading to a curriculum centered on technical skills. It is promoted by school expectation from the music curriculum. Attaining high scores in state performance is a major part of the job requirements of band directors, in ways that are different from all the other arts, including the other performing arts. I was told in Texas that if a band director does not bring in a rating "1" for his performing group for three consecutive years, he is likely to be fired. Clearly, in this setting, band teachers were not in the best position to form collaborations and work towards interdisciplinarity.

3. A third explanation, connected with school practitioners beliefs’ about music, ties in with the performance/entertainment view of music, and the traditional practice of integration to which I alluded earlier. Music teachers who resist integration often do so based on their experience with the “subservient” model. This is why I believe that collaboration should revolve around relationship between teachers. Rather than imposed as one more thing that teachers are required to do, I see collaboration as an opportunity for professional growth within and through a supportive school community.

When music integration did occur, in an all Hispanic Texan school on the Mexican border, it was by a general music teacher who used the Blues to discuss broad ideas of race and to illustrate structural elements common to music, literature and poetry. Another illustration of integrated music was by an adjunct teacher in a jazz course (an unorthodox discipline in American school settings) in Boston, where jazz music and tap dance were presented as part of an era and culture, relating to larger issues in the American society. In these curricula, musical skills retained their centrality: students, in addition to performing, were given audio-tapes and
asked to listen critically to different "classical" jazz and blues pieces; to research a particular jazz musician and his music; to compare across different works and styles; and to raise topics for a two-page paper, starting "from what you hear in the music." As reflected in these two instances, the integrated music curriculum was presented within its social cultural context. This presentation added to its expressive power, highlighting experience and social messages.13

These two instances of music as well as other arts integration discussed below, a focus on broad questions, common issues, and themes. Integration style involved the introduction of artistic ways of seeing, analyzing and communicating to expand inquiry. Pedagogical orientations incorporated scaffolding and modeling rather than a teacher-centered, didactic approach. Teachers of academic disciplines were quick to adopt from the arts evaluation strategies which included portfolios, projects and sometimes performances, instead of using only tests and essays. This encouraged the presentation of concepts and ideas in a variety of modes of representation – music, movement, visuals.

In all five schools, interdisciplinary learning included individual and group projects, in contrast with the traditional exclusive whole class format. Because of the emphasis on socio-cultural issues and personal interpretation, students' work sometimes involved independent research and public communication of their research. These individual projects cultivated higher order thinking skills, sophisticated interpretations, and the creation of personal meanings. In the Boston school, the program featured an "expansive theme" for each grading term: “Mythology,” “The Hero Ideal,” “Public Lives,” “Private Worlds,” and the “Power of Images.” These themes were inquiry-based, centering around questions rather than "areas of study". Meaningful relationships were forged by connecting the "past" (as evident in historical events, literature, music and visual arts) to the present and by discussing relevant issues (e.g., family, gender, and race). They were also developed by connecting faraway cultures and geographical areas to contemporary America (e.g., visual literacy as applied to various parts of the world-- from ancient Egypt, China, and Greece to contemporary US). Thus, arts integration frequently resulted in a curriculum emphasizing personal as well as social relevance for students.

All integrated programs discussed above emphasized problem setting as well as problem solving. They incorporated a variety of lenses and ways of thinking to make sense of

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13 Interestingly, we found no efforts to integrate music and math. Math was long thought to reside closer to music, from the Pythagorians "Music of the Spheres" through universities structuring of the curriculum in medieval ages, to contemporary beliefs. Rather than attribute it to the inherent relationships of disciplines, this lack of integration can be attributed to the performance/achievement expectation of music teachers discussed above, and the particular dynamics among the music and
an artwork, and to make explicit the relevance of the ideas presented to students’ personal interests, as well as to larger contemporary issues and values. The integrated arts disciplines highlighted aesthetic issues by raising questions on the nature of art and how it affects the viewer, and the importance of cognition and affect in the aesthetic experience.

As in all meaningful relationships, integrated curriculum did not develop quickly with a single person in charge. No one person designed a program. Collaborations across professions and disciplines evolved over time within formal and informal structures for collaborative practice. It took time to establish trust, and to learn about the commitments, teaching styles, and disciplinary contents of others. It took time for new ideas to emerge, tried, modified, then tried again. Programs grew and evolved, often slowly, with problems being confronted and addressed, successes acknowledged and learned from. In the Boston school, for example, curriculum increasingly and gradually incorporated visual media and materials with subjects that traditionally have not integrated arts. Only after the success of the history/literature/visual art collaboration, did integration expand to math. There students did a project focusing on proportion, using classical proportions to measure works of art, as well as themselves and their surrounding. In ancient history, Chinese, and literature, students increasingly drew on principles of artistic thinking (i.e., observation, interpretation, creation and expression) to enhance and enrich these traditional subjects.

In the processes of deliberations and consultations, arts teachers, traditionally marginalized in schools, became an integral part of the school mission, and were perceived to assume a key position in the shared goals of education.

Expanding Beyond the Boundaries of the School

In all schools, ordinary and exemplary, arts programs expanded beyond the school to art institutions--museums and performing centers, adding interest and diversion. Typically these were one time visits, disconnected from the general curriculum, with no preparation or follow up. However, in three of the Getty schools, museums were integrated as part of the on-going curriculum. In the Boston school, for example, stronger structures involved the establishment of the Teacher in Residence program in the Gardner Museum. Its first recipient, ancient history teacher, Rebecca Knowles, talked about the various ways that the residency impacted her curriculum. Because she had free access to the museum, she took students there on a regular basis. Thus, the museum became her territory as much as the classroom.

academic teachers in the sites.

14 All names are pseudonyms.
Knowles’ classroom assignments increasingly drew on museum exhibits rather than on textbooks. For example, students were asked, using sketchbooks and journals, to reflect on the use of a particular contemporary painting of their choice. They were instructed to include a reflection on the relevance of art history and what was happening at that time of its creation and purchase. Knowles developed with the Gardner Museum staff a project which drew on the work of Gardner’s resident-artist, Mona Haguchi. Haguchi created an installation in memory of the Korean comfort women abducted by the Japanese soldiers during World War II. Knowles used the installation as a focal point for having students investigate what history is, how it can be remembered (or forgotten), and how art can be a vehicle for rediscovering lost history. Tina Constantino, the visual arts teacher collaborating with Knowles and with the Gardner staff, developed her curriculum to include the themes of forgiveness and reconciliation. Students were encouraged to reflect on forgiveness from a variety of perspectives, encompassing different cultures and historical eras (e.g., from Latvia, the Holocaust, and the Far East), as well as from their own personal contexts.

In another instance, art history and criticism were integrated with language and culture in a Chinese course. The instructor, Xiao-Hui Yang, drew upon visual art and literature to reflect on philosophies and fundamental values in Chinese society, in particular, Confucius, under the theme of "The Hero."

In addition to these regular museum visits in English and history classes, several exhibitions were integrated into the regular American Studies curriculum to illustrate and develop issues and themes. In addition, teachers made use of the museum for special projects. During my visit, eighth grade students made oral presentations--declarations--of scenes from Shakespeare's *Julius Caesar*. The students, positioned in the exquisite garden or the upper balconies of the Gardner museum, wore formal attire, and their solemn voices and gestures, imitating the ancient style of Roman orators, created a memorable event. Thus, the museums were used not only for what they housed, but for their architectural features as well.¹⁵

In Baltimore, teachers regularly visited cultural resources: museums (the African Art Museum and the Holocaust Museum in Washington DC in particular) and theater performances incorporating related themes into their curricular units. In Washington, a visit to

ⁱ⁵ In addition to whole class visits, students also had small-group visits with the teacher in residence, as well as independent visits (usually, after school) for research projects. The Gardner Museum educational director said that many students chose to do volunteer projects (e.g., talk to the public in the courtyard, help school children in accessing the museum). These activities which reflected students intrinsic interest and engagement with the museum world and learning environment. Thus, the museum became an extension of the school learning environment community.
the "American Grain" exhibition at the Portland Art Museum provided the basis for the winter (November-March) curriculum.

I find the scope and intensity of collaboration between these schools and the museums to be unusual. In my studies I have consistently found that with the exception of the one shot "field trips" museum visits, teachers are typically reluctant to use museums as learning environments. This is partly due to their feelings of insecurity with art history contents; partly their sense of a lack of control over the learning environment (too many stimuli, relative student freedom of movement); and partly, the need to solve logistical problems with scheduling and chaperoning (an adult required for every ten students, permission slips from parents for each visit, etc.).

Similar relationships can be established between music specialists and performance centers. I have found from my own teaching experience the power and effectiveness of assignments that require students to reflect and write on music performances in their “natural” settings of various genres, time periods and culture, to reflect on the differences and similarities of aesthetics. Drawing on museum collections we focus on various uses of timeless themes (e.g., pain and loss; struggles; celebrations; legends and myths; gender issues) in visual art, as compared to music, literature, and history.

Programmatic collaborations with museums and performance centers can enhance schools in ways that are impossible to achieve otherwise, serving to inspire and expand visions and experiences. Most writings on educational reform assume that education best takes place in encapsulated classrooms in encapsulated schools. In his book Schooling in America: Scapegoat and Salvation (1983), Seymour Sarason argued that: 1.) Schools are generally uninteresting, intellectually boring places for students and teachers. 2.) In the U.S., the ever-growing influence of the mass media has created for young people a wide, unbridgeable gulf between two worlds: that of the classroom and school, and that of the real world. In terms of interest and challenge, schools are unable to hold a candle to the outside world. 3.) By virtue of their encapsulation, physical and otherwise, schools have two virtually impossible and related tasks: to simulate the conditions that engender interest, challenge and curiosity, and to make the acquisition of knowledge and cognitive skills personally important and meaningful. Sarason argues for alternative ways of conceiving and structuring formal education, including the use of non-school sites for learning. Collaborations in the Boston and Washington schools provide examples where performing centers and museums can be used as an integral part of the arts and
Collaborations between artists and arts specialists

Another collaboration with the “real art world” outside of schools involved artists in residence programs in visual art, dance, drama, literature and poetry. One of the unexpected findings in the Chicago study was the collaboration of art teachers with artists. The success and intensity of some of these relationships was surprising. Arts specialists often fear their own unemployment given that they are the first to be fired in budget cuts. When interdisciplinary expansions intersect with budgetary constrictions, that fear becomes particularly evident (Siskin, 1997). Indeed, consistent arts instruction by arts specialists is known to be replaced by alternative programs--sporadic visits to cultural institutions, or short periods of artist-in-residence programs (Stake, Bresler, and Mabry, 1991). We expected these realities to carry implications for the extent to which arts teachers were willing to support and collaborate with residencies.

However, the Chicago Artist-in-Residence project, as well as two Getty schools, featured a programatic, intensive collaboration with professional artists who served as artists-in-residents in schools. In one artist-in-residence program, located in an inner city Chicago school, David Barret, an artist-in-residence, and Roberta Maples, the art specialist met regularly and had frequent phone conversations between meetings to plan and discuss curricular issues. David arrived early and stayed late on the days of his residencies in order to spend additional meeting time with Roberta. Interested in how Roberta taught and what kinds of things she covered, David attended her classes, often staying for a couple of hours. The two learned from and inspired each other, with one complementing the other: the art specialist's program focused on hands-on activities, whereas the artist's integrated intensive art history with studio work and focused on special, larger projects. Each was sensitive to and interested in what interested the other. The two jointly developed curriculum, assessed and reassessed, with the curriculum emerging as they progressed. This collaboration has been going on for two years, and the result was an expanded curriculum that provided unique opportunities for

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16 I find the same to be true in University teaching. In my own aesthetic classes, I structure music, dance, and drama performances as well as museum visits and fieldtrips, to allow us to connect philosophical readings with our own lived experience of the arts.

17 The artists in this program had a larger budget to use in their residencies (including four classes), so they could concentrate on a dramatic, single product, whereas art specialists had to spread their budget over the entire school.
students. Clearly, the time investment and the co-teaching of the class were essential to the success of the program.18

The benefits of collaboration for teachers

**Professional growth.** How did collaborations affect teachers? As manifested in the cases of Roberta and David, Rebecca, and many others teachers’ collaborations proved to be transformative on different levels. The most obvious was a change of roles for participating teachers in all sites – a heightened movement toward developing, rather than just implementing, curricula. In developing integrated curricula, academic teachers moved away from reliance on textbooks, and art teachers, from reliance on set activities and narrower, discipline-specific skills, towards a focus on larger projects, overarching themes, broad issues and questions. In this process, they also started to draw upon a larger array of resources. On a more fundamental level, they learned to listen to each other in ways that expanded their own vision of their discipline.

**Change of self-image.** Often, teachers brought up in our conversations the gradual but fundamental changes in their images of teaching that were triggered as part of the process of these collaborative relationship. From a framework of an isolated teacher teaching individual classes, teachers commented that they now saw themselves as a part of a larger whole. Teachers said they became conscious of how their curriculum fit and affected other disciplines, and the ways from which they were able to draw upon other disciplines. This was manifested even at the level of selecting and purchasing materials, with teachers looking for materials of interest to others.

**Becoming central to the school.** Invariably, arts teachers became more central to the school and its mission. As we know, the institutional context of elementary music and arts specialists is different from that of classroom teachers. Specialists represent a distinctive subculture within schools, where theirs is frequently the only subject that is not taught by

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18 A large-scale project focusing on artists-in-residence working in Canadian schools has been conducted by Upitis et. al (2001) Elster (2001), and Irwin and Grauer (2001). The project, “Learning Through the Arts” was designed with the goal of engaging students deeply in learning, through carefully designed math, science, history, geography, and language units that incorporate performing and visual arts into the learning process. This goal is achieved through a structured program of teacher development which includes the involvement of artists who work along with teachers to develop curricula. Research findings indicated that students were engaged by the program, achievement on language and mathematics measures increased, teachers reported positive changes to their teaching practices and attitudes towards the arts, and administrative practices were changed to increase support for arts curricula after involvement with the program.
classroom teachers. Hence, their position, typically a marginalized one, is as “the other” teacher. The institutional view of music and of music specialists as dispensable is reflected in the allocation of space. One's own room is a highly significant possession in school terms, symbolizing professionalism, autonomy, and self-control. In their room teachers have control over use of materials and rules for comportment. They have autonomy that is lacking in most other arenas of a teacher’s life. It is indicative of the image of music and arts within schools that half of our observed schools had no rooms for music or art, although space was allocated for libraries, gyms, and offices for social workers and counselors.

These constraints of space, and the related dynamics with classroom teachers create added technical and emotional pressure for music specialists. When music was taught in homerooms by specialists, some classroom teachers monitored its teaching, interfering with instruction in what they felt was their “territory.” Classroom control was sometimes a contested issue, and quiet and order frequently become more important than experimentation with sound and discussion of ideas. The ability to work together towards common goals facilitated the positive negotiation with classroom teachers, creating allies among different faculty members. Integration placed music and art teachers as legitimate, highly-valued citizens of the school, and part of its core community of practice.

The Benefits of Teachers’ Collaborations for Students

Typically students are crossing disciplines constantly during a school day – often going through four or five subjects. Integration could make their curriculum more natural and fluid. A significant site of gathering information on how students are making meaning from these connections are individual student projects. Students’ ownership of work was stressed in all schools that had strong arts integration programs, and connected with issues of identity, voice, and pride in one's ideas and creation. In particular, teachers in the Washington, Texas, Baltimore, and Boston schools participating in the Getty project used the integrated curriculum to help students explore "who they are," and “understand that what you make is yours, it's a part of your voice.” In the tradition of “informances” rather than the exclusive use of performances students often shared their artistic journeys and explorations, assuming interpretive and reflective roles.

Student-led dance and drama (but not music) groups were a unique and significant realization of the arts/democratic community. In Washington, for example, we observed a

19 A disparity which high school teachers don’t feel because they operate within their own disciplines throughout the day.
highly disciplined and hard-working dance group co-led by three older students that met weekly before school for a one and one-half hour rehearsal. The group had been meeting for several weeks, and was basing some of its work upon the production of “Stomp!” as well as following suggestions from a former visiting dance artist. All of this work had been carried out by the students themselves, with the guidance and support of faculty. From an arts perspective, such projects provided opportunities for students to engage in interpretation and creative expression. From the perspective of democratic community-building, such student-originated and directed work provided strong examples of student commitment to communal purposes.

Students often commented on the power of arts integration to help them make meaning in their life. The words of one student conveyed a message we heard from other secondary school students: "I need to see and feel the integration between my art classes and my academic courses in order to feel alive."

In summary, integrated arts were characterized by students’ active participation, both individually and as a group. Participation included asking questions, generating interpretations, building on each others’ activities and suggestions, experimenting, defining rules rather than just following them, defining quality and working towards it. The larger issues which framed music motivated students to draw on various resources (and often take the initiative to identifying these sources). What was it in the integration that caused this enhanced ownership, resourcefulness and pride? Part of the answer, I believe, lies in the transformation that the teachers underwent in their collaborations. Their group dynamics reflected the very same processes of raising new questions and generating interpretations, building on each other’s ideas, and defining new rules. Having gone through this learning experience served as an implicit model of active engagement that they could cultivate for their students.

II. Enablers: Music as Forming Connections

Music as Connecting to Culture

In the section above, I discussed integrated arts education that proved meaningful to students and to teachers. In this section, I center on music, focusing on the different types of connections that it can cultivate in the context of education. Reflecting on some obstacles for music integration, I then offer a framework for working around these obstacles.

The power of music to connect us to our culture, to a heritage that we identify as ours, is well acknowledged. Our “soundscapes” can encompass various musical genres (my own, for example, dating from my early childhood, includes the folk tradition of Israeli songs, as well as classical music particular-- particularly chamber music repertoire). Thus, one’s culture can
transcend geography and ethnicity, having, I believe, to do more with *experiential power* of the context within which it is acquired. Because these connections can be more easily achieved in non-formal settings, I will not elaborate on this here.

Education is often associated with learning about things that we don’t acquire “naturally”. The need for understanding various cultures is intensified in a globalized world in which the local is often cherished as part of self-identity. The quest for learning about different cultures is central to our gathering here in Bergen. ISME offers an exciting, multi-sensory, and intellectual interchange, where we learn through lived auditory and kinesthetic experience, as well as through scholarly presentations about other cultures-- others and our own. ISME implicitly suggests two different frames for music: 1.) The prevalent conceptualization of music, in academies, universities, and concert halls, as products of musical geniuses. 2.) Music as exemplifying cultural sensibilities. In this latter view, to experience and study music and other art-forms is, as the great anthropologist Clifford Geertz has framed it so well: “to explore a sensibility, a sensibility that is essentially a collective formation, the foundations of such a formation are as wide as social existence and as deep.” (Geertz, 1976, p. 1480) Life would be grayer, says Geertz, if we lost some of these sensibilities. Art and music, then, are about understanding society and what it values: a theory of art is a theory of culture. This lens applies to other cultures, as well as to our own. The process of “making the strange familiar,” allows us to “make the familiar (our music, our culture) strange,” discovering its meaning within our value system.

The tremendous influence of anthropological worldview on our conceptualization of social sciences, including music and music education, is relatively new, dating only to the last few decades. But the view of music as quintessentially social is an old theme in philosophy, dating to Plato. Music creates and shapes collective identity. Music helps define both "we" and "them." It distinguishes "us" from the "other." Music serves as a powerful symbol of who people are, and competing symbols, as Plato implied, threaten the social status quo (Bowman, 1992; 1998). Sound and the arrangement of sound fashion societies. Music creates and consolidates community, and is a primary means of channeling social consciousness (Attali, 1985, in Bowman, 1992).

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20 Under this assumption, the ancients recognized the difference between music that was good musically and that which was good morally or intellectually. Plato was adamant on this point: aesthetic experience had to be judged by its effects on the whole life of a person or a society as well as by artistic standards alone (Broudy, 1958, p. 67).
Music, then, is a powerful tool to get to know societies on an aesthetic, experiential level. The social-cultural aspects of music as “expanding the universe of human discourse” is a central device for “displacing the dulling sense of familiarity with which the mysteriousness of our own ability to relate perceptively to one another is concealed from us (Geertz, 1973, p. 14). Indeed, in a globalized world, the expansion of human discourse is the underlying goal of education at large, where different disciplines allow us to relate to cultures through various modes, and in the process, cultivate distinct sensitivities.

What does it all mean for the music curriculum and for collaboration across disciplines and ideologies? Framing music within a socio-cultural context, expands the “pure,” self-contained view of aesthetics which focuses on music as solely a sonic event. It involves shifting the dominance of what is essentially a “craft” approach to a focus on relationship: relationship to the society and to the learner who participates in it. While the focus on craft—instrumentation, harmonic progressions, symmetry, balance—is, as Geertz and others point out, prevalent in various cultures including the Yoruba, Javanese, Arabic, and Aborigines, it is mostly in the West that we tend to equate technical talk with understanding. Understanding involves access to the meanings of music within the specific contexts in which they are embedded. Indeed within an ethnomusicological tradition, scholars like Minnette Mans (2002), Bruno Nettl (2002), Daniel Neuman (1980), and Mark Slobin (1993), examine music within its social context as part of social life and its underlying value systems.

The goal of touching students within a socio-cultural perspective may require different instructional materials, including an attentive listening to insiders’ (to the culture) perspectives and cherishing. When we teach about another culture, we can bring in voices of that culture through insiders’ presence or through their writing.

The presentation of music within overarching questions, broad cultural and personal themes—from myths and legends, and historical events, different cultures and earlier times—can connect music to the larger curriculum as well as to students’ experiences. Music and arts reach us in ways that are not possible in propositional language (Langer, 1957). Drawing on the expressive power of music, rather than only on the conventional and mimetic modes of representation (Eisner, 1982) can enrich the educational mission.

**Notions of Aesthetics and their Implications for Integration**

Harry Broudy, the scholar who was the first to argue, consistently and extensively, for aesthetics as a foundation for music education in American public schools (Broudy, 1958, see
also Bresler, 2001), to a large extent shaped the field in his definition of music in education. He defined the music curriculum, indeed music itself, as centering on concepts: "Whenever experience can be analyzed into patterns of melody, harmony, rhythm, and tonal color, we call it musical" (Broudy, 1958, p. 62). Broudy's Classical Realism orientation highlighted a curriculum revolving around exemplary works, and oriented towards students' acquisition of subject specific knowledge. A key concern of a traditional view of aesthetics and aesthetic education is the refinement of the listeners’ tastes and preferences. In the quest for refinement, the contribution of music education towards the goal of excellence is to make listeners more discriminating and sophisticated with respect to musical materials and musical forms (Broudy, 1958).

An alternative theory of aesthetics is based on experience and inquiry (Dewey, 1934). Whereas Broudy defines aesthetic experience by characterizing the features of artwork that evoke aesthetic experience, Dewey's aesthetics is grounded in his conceptualization of human experience in the context of education, as a mode of being and knowing. In this view, connection and transformation of the learner are crucial to aesthetics. For Dewey, nothing can be enunciated as knowledge until it is an integral part of a knowing subject:

In an experience, things and events belonging to the world, physical and social, are transformed through the human context they enter, while the live creature is changed and developed through its intercourse with things previously external to it (1934, p. 246).

The origin and essence of art is in lived experiences rather than the musical works, the masterpieces. "The product of art," Dewey notes, "--temple, painting, statue, poem-- is not the work of art. The work takes place when a human being cooperates with the product so that the outcome is an experience that is enjoyed because of its liberating and ordering properties" (1934, p. 214). Thus, Dewey conceptualizes art not as product but as a process, a conceptual and perceptual activity rather than a finished work, belonging to subjective experience rather than being objective entity.

These notions of aesthetics based on an intensified experience and inquiry, lend themselves to co-equal integration across school disciplines. Dewey regards knowledge and art as the same conceptual activity, moving beyond the narrow definitions of cognition. 21 For

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21 Recent advocates of music and arts education have emphasized narrowly conceptualized aspects (for overviews of these arguments see, for example, Bresler, 2002b; Eisner, 2001; Winner and Hetland, 2000) to encompass a richer conceptualization of knowledge and understanding.
Dewey, art and science are both intellectual activities that share the same features with respect to the process of inquiry:

The difference between the esthetic and the intellectual is thus one of the place where emphasis falls in the constant rhythm that marks the interaction of the live creature with his surroundings. The ultimate matter of both emphases in experience is the same, as is also their general form. The odd notion that an artist does not think and a scientific inquirer does nothing else is the result of converting a difference of tempo and emphasis into a difference in kind. The thinker has his esthetic moment when his ideas cease to be mere ideas and become the corporate meanings of objects. The artist has his problems and thinks as he works. But his thought is more immediately embodied in the object. Because of the comparative remoteness of his end, the scientific worker operates with symbols, words and mathematical signs. The artist does his thinking in the very qualitative media he works in, and the terms lie so close to the object that he is producing that they merge directly into it (1934, pp.15-16).

Broudy's epistemology is modernist in that artwork is part of an objective reality. Dewey's emphasis on individual lived experience and interpretation of art makes it a harbinger of postmodernism. Drawing on the concept of experience, Dewey unites opposing polarities--such as society and the individual, emotion and intellect, science and art, artist and viewer, and subjectivity and objectivity (1934, p. 297). Clearly, it’s not an either/or decision. Both orientations can be combined to support each other, where the musical piece, “the product,” serves a larger educational mission and combines discipline-specific concepts and skills with larger values and issues.

**An Entertainment View of Music**

Music teachers were worried about diluting their curriculum. School practitioners tend to associate (a reflection of an attitude by the culture at large) music with entertainment, leading to what I see as a “tourist” approach.

A tourist framework accommodates the subservient and social integration styles prevalent in American schools. The inclusion of songs from different cultures in winter holidays programs and “Ethnic evenings” (e.g., Bresler, 1996) in American schools signifies that all musics deserve some respect (at least superficially) and also, as Bruno Nettl aptly observed, that “they all sound pretty much the same” (Nettl, 2002). Music teachers’ resistance of the entertainment approach often leads them to dig more tightly into their trenches.
The Power of Music

If the focus is not formal and technical, nor entertainment, what is it? Certainly, art and entertainment are not mutually exclusive. Both entertainment and art rely on engaging the audience and capturing their attention. Entertainment marks the attainment of that first level of engagement (Beckerman, 1990), opening the spirit to other possible exchanges between a show and its audience. Whereas this first-order engagement is sufficient for entertainment, art typically involves a deeper level of cognitive and emotional engagement. In their choice of contents and the cultivation of musical skills, music teachers can help to emphasize these deeper levels of engagement.

In an ISME Keynote talk in 1994, Heath Lees commented that the arts offer the means of achieving a “fullness of understanding,” a grasp which he refers to as “three dimensional,” contrasted with rational understanding. Rational description, he wrote, is from the outside, whereas three dimensional knowledge is formed through the insider’s commitment to a tradition. The music makers, he claims, are “those who are particularly charged with restoring and revealing that vital, three dimensional knowledge through the continual exploration and consolidation of the community’s own, recognizable, tradition” (Lees, 1994, p. 3).

This unique, experiential quality of music is increasingly recognized by different scholars. Wayne Bowman, drawing on David Burrows’ work, observes that where visual experience involves an outwardness akin to touching, auditory experience involves an inwardness analogous to being touched. Sounds emanate in all directions at once, intermingle, coalesce with, and pass through each other. Sound's touch is no surface sensation, but one of penetration: it reaches within and passes through us. Sound is fundamental to our sense of being alive to the world. Music transforms these personal phenomena into social ones because of its remarkable capacity to surround us, and to create synchronicity among us (Bowman, 1998).

In summary, our visions shape not only what we teach, but how we teach. Teaching in a tourist guide mode—presenting new sounds and sights, interwoven with factual information—deals with surface knowledge. As educators, we want to touch our students, to cultivate the process of meaning making, to expand our cognitive and emotional understanding of experiences and concepts that may be fundamentally different from the ones students currently possess. On this level, the aesthetics of music—the rapt attention, the presence of heightened experience—can be a powerful force in creating profound learning across the curriculum.
Disciplinarity versus Interdisciplinary

Working across school subjects and institutions requires a recognition of our beliefs (about the nature of music and how to teach it) and of our professional identities. As I have often found out, working with “the other” helps us see our own situatedness, or, as Buddy Peshkin, the great fieldworker in education, has called “subjectivities.” Disciplines are both epistemological and social entities (Boix Mansilla and Gardner, 2000). As epistemological entities, they involve particular conceptualizations of central concepts, traditional bodies of knowledge, forms of representation (Eisner, 1982), and methods of inquiry. Rather than a collection of skills or facts, disciplines are lenses through which we perceive and understand the world. As social entities they involve patterns of socialization, values, and disciplinary heroes, and these are enculturated in organizations and journals.

Clearly then, disciplines cannot be simply juxtaposed. I see organic music integration reciprocal. It aims to provide disciplinary lenses to enrich understanding in other disciplines and to draw from other disciplines to enrich understanding in music.22 The interaction between the disciplines affects the extent to which disciplinary and interdisciplinary curricula function together. Disciplinary and interdisciplinary learning can be imagined as existing in a productive tension with one another. The tensions are experienced at the curricular level of musical choices. Practical issues that may emerge include: Should we give up the musical skills based on the traditional and cherished goals of music education? Should we employ a different set of criteria when choosing music in socio-cultural contexts? These tensions permeate to the social institutional level of structures for collaborating, demanding attention at the policy level of student evaluation.

We should not compromise the types of knowledge and skills that we perceive as central to music. Education geared toward deep forms of understanding uses the dialectic between focused disciplinary practice and broad-based interdisciplinary practice. This education can help students integrate knowledge and modes of thinking from various disciplines to create heightened interest, deeper understanding in music, and through this process also, I believe, better performances.

III. Establishing Transformative Practice Zones

The most urgent problem, (coming back to the initial ISME question)—is how do we find ways of interacting and working together across disciplines, professions, and ideologies.

22 In my own thinking, understanding music is enhanced by understanding the other arts, as well as anthropology, history, philosophy and psychology.
Successful cases of integration are characterized by what I call “transformative practice zones” that facilitate working together. Transformative practice zones provide spaces to share and listen to others’ ideas, visions and commitments, and to build relationship in collaboration across disciplines and institutions.

Originally, Judy Davidson Wasser and I constructed the concept of the “interpretive zone” in the context of a research project as the intellectual realm in which researchers work collaboratively (Bresler, Wasser, Hertzog, & Lemons, 1996; Wasser & Bresler, 1996). I had been lucky to be engaged in several such collaborations and was sensitized to how working with others allowed me to reach different levels of understanding (Bresler, 2002a). Consequently, when selecting research assistants, I have looked for a variety of disciplinary lenses and backgrounds, practice-based perspectives and sensitivities, to add richness and complexity to the collection and interpretation of data.

Bodies of literature and conceptual frameworks in diverse disciplines can provide powerfully relevant ways of constructing meaning. For example, in seeking literature that would help us understand issues of collaborative research, we learned that there was little pertaining directly to methodological issues of interpretation within music education or education. We did, however, find relevant scholarship in sociology, anthropology, philosophy of science, and clinical psychology (see in Bresler, Wasser, Hertzog, & Lemons, 1996).

The term “zone,” too, is borrowed from usage in other disciplines – psychology, linguistic, and critical theory. These include Vygotsky’s “zone of proximal development” (1986), Bakhtin’s “character zones” (1986), Pratt’s linguistic “contact zones” (1992), and Giroux’s “border zones” (1992). Non-academic uses include “comfort zone,” “speeding zone,” “demilitarized zone,” and “inter-tidal zone.” What is similar about these notions of zones, resonating with our conception of it, is that they refer to unsettled locations, areas of overlap or contestation. It is in a zone that unexpected forces meet, new challenges arise, and solutions have to be devised with the resources at hand. The notion of zone implies dynamic processes—exchange, transaction, transformation, and intensity.

Like Bakhtin (1986), we recognized zones to be socially and historically situated, in which multiple voices converge and diverge through the tensions imposed by centripetal and centrifugal forces in action. Note that transformative practice zones are different from the typical team-planning, where people are delegated responsibilities and the task is being divided. TPZ are spaces as well as a way of interacting and thinking, where the participants are touched and often transformed in the process. The sum – a gestalt — is bigger than its parts.
Interpretive zones center on interpretation and meaning making. When it comes to working together across disciplines (involving action, such as developing integrated curriculum), the target is improved practice. The term “zone” assumes more than one party, negotiating, competing, and interacting from different perspectives. Thus, it moves us away from the traditional role of the teacher as lone, isolated figure working independently in the classroom, to one that is socially embedded, shaping and being reshaped. The concept of polyphony of voices is central. In the transformative practice zone, participants bring together their various areas of knowledge, experiences, and beliefs to forge new curricula and explore teaching styles through the process of the joint thinking and action in which they are engaged. This allows people who were trained and enculturated in one discipline to learn from people in other disciplines.

The concept of the transformative practice zone, like the interpretive zone, combines two important and closely linked hermeneutical traditions: the philosophical, represented for example, by such thinkers as John Dewey, and Hans Georg Gadamer and that which stems from interpretive anthropology and the work of Clifford Geertz, Victor Turner, and Barbara Myerhoff. The characterization of zones differs according to the context and the aspects of the collaborative interactions that are emphasized. Zones range from the neutral (scaffolding), through the conflictual (borders, struggles, wars) to the amicable (negotiation, alliances, overlap).

Care is the foundation on which transformational practice zones exist. Within a group, monitoring one's subjectivity is necessary so that the group can function with some degree of harmony. Individual needs for space, dominance, and acknowledgment shape group processes. In our research group, we found it important to discuss these issues in order to understand our collective subjectivity, identifying, rather than avoiding points of tension, negotiating differences, and dealing with conflicts (Bresler, Wasser, Hertzog, & Lemons, 1996). Our discussions were not always harmonious. Because our interpretations often led us to examine values, our professional and personal commitments involved emotional responses and tension. In that research context, for example, we debated public education versus private, religious education; the role of excellence versus general education; and the usefulness of integration of arts disciplines with the general curriculum. Not all issues were resolved, nor did we feel they could or should be. While we were able, through discussion, to reach a deeper understanding of our diverse positions, in many cases we continued to hold divergent views. Here, consensus was not always a goal. Instead, in that collaborative work, we aimed at understandings of arts instruction

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23 These dynamics characterizes other intensive collaborations, see, for example, Hamel, 2000; Hammerness and Moffett, 2000; and Wineburg and Grossman, 2000.
that were more complex, pulling from a relative simplistic advocacy toward a portrayal of multiple perspectives.  

Music educators’ experience and understandings of musical ensembles can serve as powerful models for working together. Various types of music ensembles with their distinct characteristics provide useful exemplars for the individual/group relationship. The big orchestra and the choir are two models where the individual voice is required to fit with a pre-ordained conception of the larger whole. More compatible with the notion of TZP is the chamber group model where each member has its distinct musical line and color, where the individual parts are always prominent, never lost in the whole composition.

Some words of caution. It is important to realize that collaboration is an arduous process, taking time and energy. Moreover, simply because something is collaborative gives no guarantee that its results are more significant, thoughtful or enriched than those gleaned by an individual teacher.

Most importantly, transformative zones cannot be forced. They are characterized by open-endedness, providing spaces for exploration, connection and discovery.

Mandating and prescribing collaborations, (let alone transformations…) is guaranteed to ruin the whole endeavor. Rather than prescribed outcomes, it is useful to think of starting points, conditions that are favorable to productive zones, serving as enablers. These include structures for meetings where trust could be built and nurtured. It is helpful to have supportive administrators conveying interest in teachers’ ideas and encouragement to try these ideas. What made the schools participating in the Getty project successful was the creation of dynamic transformative practice zones where teachers could share ideas, reconsider visions and goals, work with others to create new ones. The Getty schools were selected on the basis of their commitment to create structures and spaces for teachers to meet, discuss, plan, and reflect. These structures, sometimes weekly or bi-weekly, generated frequent, informal conversations, which served to promote the development of shared goals that ultimately resulted in a shared vision. Arts integration in all settings thrived when these collaborative structures were in place, and was far less effective in their absence.

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24 It is possible, of course, to be too reflective. Kierkegaard is quoted to say that the invention of "reflection" was the start of nothing being done. A poem, shared by Bob Stake, goes something like this: “A centipede was happy once until a frog in fun said, ‘Pray, which leg comes after which?’ She lay distracted in the ditch, deciding how to run.” The balance between reflection and action is necessary to achieve improved practice.
Reaching to universities can enhance integration. Informed and engaged teacher educators can help prepare teachers in their conceptualizations and understanding of interdisciplinarity, expanding their familiarity with curricular resources. Important issues that need to be addressed on that level concern the nature of music knowledge that specialists and classroom teachers need to have in order to work productively in interdisciplinary groups, and the kinds of learning opportunities that teachers must be provided with to create meaningful learning experiences for children. As the NEA study showed so clearly\(^\text{25}\) it is crucial that teachers understand not only similarities in disciplinary approaches, but also authentic points of divergence among disciplines, so that one discipline does not become subservient to the other. Researchers can attend to what needs to be explored in search of a deeper understanding of what facilitates and what stands in the way of successful integration.

A climate of accountability and assessment renders the role of policy makers particularly important in music education. The conceptualization of what is assessed and the method of assessment clearly determine its success. My Getty evaluation of the integrated curriculum was positive in terms of what was achieved, (i.e., the processes and products of learning), but in Texas, what “really” counted in the eyes of the principal, the district administrators, and the community were the statistically significant increases in the reading and math test scores of the students participating in the integrated program. Here is where assessment specialists can be useful in responding to emerging integrated curricula.

Are we measuring significant learning in music or, like Nasrudin’s search for his coin under the lamp rather than in the dark alley where he lost it, are we assessing what is easy to assess? This requires that we consider what is worth learning in music education, and what dimensions that are central to musical learning we are leaving out. The studies described in this paper help us to identify some important qualities in arts and music education that are relevant to the general curricula and need to be attended to in assessment.

Important work in many countries—to name a few, Magne Espeland’s work in Norway (1997), James Flolu’s work in Ghana (2000), Minette Mans’ work in Namibia (2000a; 2000b), Gary McPherson’s in Australia (1995), and Regina Murphy’s work in Ireland (2001)---highlight the centrality of the macro contexts of educational policy and national goals. Clearly, the meaning of music education is inseparable from the political, historical, and ideological conditions under which music education is generated and in which it operates.\(^\text{26}\) My talk has

\(^{25}\) For other compelling studies, see also Wineburg and Grossman, 2000.

\(^{26}\) In many African and Asian countries, for example, arts education policy has been shaped by the dramatic changes involved in the processes of transition from colonization to independence and the quest for a national and cultural self-identity. Other important elements are the multiplicity of genres and
focused on the level of schooling, but I can not over-emphasize its interconnectedness to other levels.

The movement towards reaching across professional boundaries has clearly started. It is part of a larger post-modern worldview. ISME ideologies and practices are instrumental in promoting these collaborations. Having this community that nurtures us, intellectually, emotionally, professionally, on all levels, is a real privilege. I am grateful to be part of it all.

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**Contexts**

How the arts fit in schools

Arts in other educational contexts