A NEW SCORE FOR ORCHESTRA EDUCATION PROGRAMS:
A DESCRIPTIVE ANALYSIS OF THE CLEVELAND ORCHESTRA'S
LEARNING THROUGH MUSIC TEACHER AND MUSICIAN WORKSHOPS

A Thesis

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By

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ABSTRACT

Accompanied by a lack of public support, budgets of public schools are being reduced. A decrease in funds results in school officials cutting programs from the budget, such as music programs. In response, The Cleveland Orchestra developed a pilot partnership program to bring music back to the public schools. The program, *Learning Through Music* (LTM), utilizes music as an integrative tool for teaching other subjects, extends the skills of its participating teachers and musicians, and promotes a community partnership. This case study provides a descriptive analysis of the LTM professional development workshops for teachers and musicians.

Research determined whether or not the skills of the participants were being developed and if the workshops have an impact on the teachers' and musicians' professional development. To answer these questions, several research methods were implemented: interviews, oral histories, document review, and observations. All collected data was coded for emerging themes. These themes are (1) the presentation of new ideas, theories, and practices; (2) the promotion of catalytic change; and (3) the opportunity to serve as a forum of reflection.
The results indicated that both teachers and musicians were benefiting from the new ideas presented in the professional development workshops. These new ideas and practices could be transferred to other areas of teaching if two criteria were met. Some of the musicians needed another venue to apply the concepts, while the teachers needed to have a previous background in music. Fostering change was more difficult to measure since the program is only in its second year. However, the musicians did see the program as a catalyst for outreach and referred to an increase in job satisfaction. Finally, LTM does allow participants to reflect and share their experiences with other like participants.

Several conclusions for the program can be drawn. The program is dependent upon the teachers’ musical background. Those teachers with prior knowledge in music are more apt to use the LTM curriculum with more frequency. On the other hand, teachers without any musical knowledge expressed that a comfort level needed to be reached before they could implement the LTM curriculum. A collaborative partnership between the teachers and musicians could be developed. Many teachers expressed that they would like to attend a workshop where the musicians were present. By working together, the teachers and musicians could use their strengths to help one another. Other recommendations are discussed and reported.
Dedicated to my family
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CHAPTER 1

INTRODUCTION

"As part of the heritage of our culture, the arts are forms of understanding that are fundamental to what it means to be an educated person. They are the richest and most far-reaching expressions of human creativity, achievement, and communication - from people to people, culture to culture, and age to age. To lack an education in the arts is to be profoundly disconnected from our history, from beauty, from other cultures, and from other forms of expression. The arts are basic, as well, to securing a humane future for our children" (Goals 2000 Arts Education Partnership, 1995, p. 21).

Music programs in our national city’s schools today are in a crisis. “Disparaging remarks are often heard in education circles about the status of music in schools” (Undercofler, 1997, p. 15). And the remarks are discouraging. A 1993 report on the Cleveland community commissioned by local private-sector funders concludes

Once noted as a glory of the Cleveland public education system and evidenced through outstanding bands, orchestras...arts in education may today barely be noticed by students, their parents, or addressed by their teachers. Problems ranging from budgetary to disciplinary, scheduling to learning priorities have all gradually taken more and more emphasis away from the arts (p. 1).

More specifically, this report also finds that instrumental music programs in elementary schools barely exist.

While general music instruction remains in all (elementary) Cleveland schools, instrumental music essentially lacks the sequential, multi-grade program necessary to create performing ensembles...It eliminates the
ability of schools throughout the system to create and maintain instrumental music programs (1993, p. 28).

Already, a bleak picture of the status of instrumental music programs in Cleveland public schools is painted.

The following year, voters in Cleveland rejected a $12.9 million school levy in May and another $9 million school levy in November. As a result of these levies being rejected, music education programs in the Cleveland public schools were reduced even more through budget cuts ("PD's Gift," 1994). During an interview, one public school official remarked that when budget cuts need to be made, the first thing to go is the arts (1999). It became quite evident with a lack of funding from the schools that someone else had to help. This public school official stated that because of the budget cuts, the districts are forced to look at other ways of getting the arts programs back into the schools (1999). The answer to this crisis came from the community.

While music and other arts programs were being cut in the schools, many arts organizations in Cleveland were coming to their rescue. Arts organizations have a very important role in bringing the arts back into the schools. A public school official commented that "It wouldn't make sense if they weren't part of the arts in school districts. It would be a waste of resources" (1999). One arts organization in particular, The Cleveland Orchestra, initiated a task force in 1994 to see what they could do to help (Musical Arts Association board member, 1999). This task force not only evaluated the Orchestra's current education programs, but also searched for new initiatives to bring
music programs to the forefront in public schools. Finally, the task force submitted a proposal to the Board noting that their solution was to create a pilot partnership program with the local area schools (MAA board member, 1999).

As illustrated by the MAA’s task force proposal, partnerships between schools and orchestras to enhance music education for students are a developing and growing trend for arts communities. The most popular form of these partnerships are educational concerts presented by orchestras, better known as Young People’s Concerts. The idea for Young People’s Concerts (YPC), where children are bused from the community to an orchestral hall for a concert, originated from Leonard Bernstein’s passion for children and the symphony in the 1950’s (Kimpton, 1985). His concept for learning about symphonic music was a popular success with the New York City community and is currently the traditional standard for education concerts utilized by orchestras.

Since the 1950’s, approaches for presenting and developing educational concerts have changed immensely. With the emergence of publications and reports such as *Coming to Our Senses* (1977), *Toward Civilization* (1988), the *National Standards for Arts Education* (1994), and *American Canvas* (1997), orchestra education departments today are reexamining the content and structure of their educational concert programs and consulting with other organizations for assistance with their evaluations. Orchestras are “driven by the need to connect in more profound ways with their communities...and are increasingly exploring education and outreach efforts that go beyond the old-style ‘bus’em in’ kiddie concerts” (Waleson, 1997, p. 17). As a result, the original YPC format
has been transformed. Orchestras are building upon their existing educational concert program structures and heightening the level of partnerships with local school communities.

This augmented form of partnership features three core components. First, the partnership centers on the integration of music and musical ideas and concepts into the school core curriculum, including language arts, math, science, and social studies. Second, the partnership features the development of skills for both classroom teachers and musicians through workshop sessions. Third, the partnership desires to be a model for other orchestras and school communities to follow. Thus, the purpose of my research is to develop an understanding of the relationships of these three components and their importance to orchestra education programs.

In the early 1990’s, the Milwaukee Symphony Orchestra launched a new form of partnership with the development of its *Arts in Community Education* (ACE) program. ACE, a National Endowment for the Arts (NEA) award-winning program, was created through the expertise of ArtsVision, a national arts education consulting firm. Also referred to as “education through music,” the ACE program strives to elevate learning by integrating the school curriculum with music and other art forms. Currently, the program partners with 21 area schools and serves over 7000 students and 400 teachers.

Since the implementation of the ACE program, ArtsVision has continued to promote this style of partnership in other communities. In 1995, the Baltimore Symphony Orchestra established its *ArtsExcel* program. *ArtsExcel*, a partnership with
the orchestra and eleven schools, aims to utilize music and other art forms as a tool for teaching core curriculum subjects.

In 1997, ArtsVision assisted The Cleveland Orchestra in the development of Learning Through Music (LTM). LTM, launched by the Musical Arts Association, the governing body of The Cleveland Orchestra, is in its second year of a five year pilot program. Designed to help students learn more effectively by integrating music and musical concepts into the school curriculum, LTM was initially created in response to community needs after area school music and arts programs were gradually reduced. LTM currently partners with four area elementary schools. Not only does LTM strive to "enhance the learning process" by infusing the curriculum with music and musical concepts, it also aims to develop the skills of both classroom teachers and musicians through specialized workshops.

A description of The Cleveland Orchestra's Learning Through Music program (complete description of the program follows in the next section) is the focus of my thesis. I concentrated on the design, implementation, and evaluation (through musician and teacher perceptions) of the professional development workshops. In addition, I described the impact and evidence of teacher and musician professional development.

The following list of questions were addressed:

- What are the teachers' and musicians' perceptions of the impact LTM workshops has on their professional development?

- What evidence illustrates that LTM is extending and developing teacher and musician skills?
Learning Through Music

*Learning Through Music* first began as part of a proposal to bring music and music programs back into the public schools from the Musical Arts Association's outreach task force. The task force's proposal was based on research that showed how music should be a part of learning (integrated) and not separate from other subjects in the classroom (MAA board member, 1999). The proposal was approved and plans for the development of the pilot partnership began.

With the help of the consulting firm, ArtsVision, the pilot partnership idea evolved into the program now known as *Learning Through Music*. *Learning Through Music* is a five year pilot partnership and commitment to the schools in its community. The primary purpose of LTM is “to develop and deliver teaching strategies, resources, and learning experiences that assist schools in helping students learn more effectively” (MAA, press release, 1997). Equally important, is LTM’s intent that students can learn more effectively through music. In order to achieve this purpose, LTM established the following goals:

- To enhance the learning process by working collaboratively with teachers to integrate music into existing curriculum as a catalyst for learning.
- To build a fundamental knowledge of universal musical principles, of an orchestra and its repertoire among teachers, students, and their parents.
- To encourage skills-based music making and support music as a discrete subject area and key component of a student’s education.
• To extend the skills of classroom teachers to utilize music and musical concepts in their daily lesson plans while addressing mandated curricular goals.

• To help musicians develop skills that will assist them in effectively communicating with students and supporting teachers, and in making a significant impact in the community.

• To serve as a model of excellence for a partnership between an orchestra and schools characterized by collaborative planning, mutual goals, and commitment, and sustained involvement in learning through music.

In order to accomplish these goals of the program, there are a myriad of participants, resources, and developmental programs.

First, the participants. LTM requires the partnership of the schools and the Orchestra. Through an open and competitive application process, the MAA announced the selection of four Cleveland-area (for the purposes of my research, Cleveland will represent a community that includes all suburbs and the city) elementary schools. Participants required from the schools are the teachers, principals, visual art and music specialists, and of course, the students. At The Cleveland Orchestra, musicians (also referred to as teaching artists) and administrative staff were needed, since they are an integral part to the implementation of the program. One MAA board member reflected that when it came time to talk to the musicians about LTM, over half of them volunteered to participate (1999). Other participants that are needed are ArtsVision and an evaluation and assessment team based in New York.
Historically, the partnership began with the kindergarten and first grade teachers from all four schools and thirteen Cleveland Orchestra musicians. Since LTM adds a new grade level each subsequent year, new participants are constantly being added. A new grade level of teachers and students are introduced to the program every year. Likewise, more musicians must be recruited.

Second, resources are another essential part to the design of LTM. Present in all of the participating classrooms are Music Resource boxes. These boxes, designed to be used in conjunction with LTM curriculum, consist of books, CDs and tapes, rhythm instruments, a portable CD player, posters of The Cleveland Orchestra and orchestra instruments and kid-friendly biographies of the LTM musicians. Another resource is the LTM curriculum. Each teacher receives a binder containing grade appropriate lesson plans featuring the integration of music into other subjects. Ideas and content for the lesson plans are generated from the teachers in curriculum development workshops and then drafted into actual lessons by the consulting firm. Supplementing the curriculum are classroom visits by The Cleveland Orchestra musicians. Each musician creates an educational program using music as a teaching tool. For example, during an observation, one musician was talking to the class about communication. The musician instructed that people can communicate to one another through their feelings and emotions and by talking. The musician then proceeded to show the students how a musician can communicate their feelings and emotions through an instrument. The final resource to the LTM program are in the form of concerts. All participating grades attend educational
concerts, called Musical Rainbow Concerts, at Severance Hall. Additionally, Neighborhood Concerts are presented at each school for its entire community at the conclusion of the school year.

The final component to the LTM program is its developmental programs which are either in the format of workshops or meetings. According to a first year summarization of activity report, all principals attend three meetings each year. These meetings are designed to help the principals share ideas on the partnership and discuss the needs of their individual schools. Visual art and music specialists are also a part of the LTM program. Through workshop training, the specialists learn about LTM, the curriculum, and how to serve as a resource to the classroom teacher. For the classroom teacher, there are professional development and curriculum development workshops. At the professional development workshops, teachers are introduced and actively practice some of the LTM lessons. Teachers also reflect upon their previous LTM experiences and their interaction with the musicians. At the curriculum development workshops, teachers provide the Orchestra’s administrative staff with educational concepts and ideas that are taught to their students. Finally, musicians are provided with two types of developmental training - Teaching Artist workshops and individual prep sessions. In the Teaching Artist workshops, all of the musicians congregate and discuss their experiences concerning LTM. These workshops basically serve as a forum for information, but also the opportunity for musicians to present their ideas and offer suggestions. As one board member commented that most of the musicians teach at the University level and don’t
know how to communicate to a kindergartner (1999). Thus, more in-depth training occurs at the individual prep sessions for the musicians. This is where the musicians are provided with the necessary skills to create and communicate their programs effectively.

In addition to all of the LTM features of implementation, is a plan for evaluation and assessment. Evaluation and assessment of LTM is conducted by an outside team from the Center for Arts Education Research at Columbia University’s Teachers College. Through similar methods to my thesis, the independent team is documenting the impact the program has on learning in the students and assessing its implementation through qualitative and quantitative measures.

**Theoretical Framework**

I reviewed the literature in three areas. These areas are integrated curriculum and learning, community partnerships, and professional development, specifically looking for studies with emphasis on training for orchestral musicians and classroom teachers.

The first literature area explored is the subject of integrated curriculum and learning. Rooted in the theory of constructivism, the purpose of this section is to define the term integrated curriculum, establish the various approaches to integrated curriculum, and establish its importance to learning for students. Constructivist learning theory states that learners are active participants in constructing learning and processing information. Learners enter the learning environment with different knowledge bases or “cognitive structures through which they interpret new information and the world around them”
(DeHart, 1997, p. 3). The aim of constructivism is to connect meaningful learning to prior knowledge and experiences (DeHart, 1997).

A Californian study, SUAVE (Socios Unidos para Artes Via Eduacacion - United Community for Arts in Education), demonstrates an arts-integrated approach to learning in a multicultural and multilingual setting (Goldberg, 1998). By integrating the arts into curriculum areas of mathematics, language arts, science, and social science, the arts have become a fundamental tool for communication and expression. The arts have developed into “a language of learning...(in that) students can learn with and through the arts” (Goldberg, 1998, p. 57). The study determined that teachers were more successful and comfortable teaching with and through art, than about art.

Another theory, derived from constructivism, is important to this thesis. This cognitive model is Howard Gardner’s theory of Multiple Intelligences (MI). Gardner (1993) believes that there are seven different ways humans are capable of knowing and learning about their environment. Humans learn about their environment through active participation. As a result, learners are able to connect meaning to learning experiences with a hands-on approach (Gardner, 1993).

For my thesis, the study of integrated curriculum is important in order to better understand how the teachers and musicians are developing and utilizing the new curriculum in the classroom. Since discussion of integrated curriculum occurs at the LTM workshop training seminars, I was able to gain a sense of how the teachers and musicians are working with the new curriculum. In addition, I was able to describe how the teachers
and musicians create curriculum that promotes a meaningful learning environment, referring to the theories of constructivism and multiple intelligences.

An investigation of community partnerships is also pertinent to the literature review. The intent in this section established the various types of partnerships that can exist between organizations and identified the components of an effective partnership. Dreeszen’s study (1992) analyzed community partnerships between arts organizations and schools in order to ascertain what contributes to and constitutes an effective partnership. Dreeszen points out that, in action research, “effective partnerships tend to develop in stages over time” (p. 214). His study describes a cycle of partnership development to suggest how partnerships evolve from a simple transaction to an institutional collaboration. Scheff and Kotler (1996), suggest that by forming strategic collaborations with other organizations, arts organizations have more opportunities to build audiences, acquire new sources of funding, and reduce costs.

Another significant study found in the area of community partnerships was conducted by David E. Myers (1996). Myers sought to define and seek the various types of orchestra education programs through his research. His publication, *Beyond Tradition: Partnerships Among Orchestras, Schools, and Communities*, is a compilation of nine American orchestras with an in-depth description of their education programs. While Myers emphasizes the different degrees of partnerships orchestras have with their respective communities, he also alludes to the importance of teacher and musician training as a part of the orchestra education environment.
In order to better comprehend the level of interaction between The Cleveland Orchestra and participating LTM schools, an understanding of the types of community partnerships and measures of its effectiveness is pertinent. By observing the LTM professional development workshops, I was able to see the relationships that exist among the teachers and musicians. Additionally, I questioned teachers and musicians on the subject of partnerships during interviews. Thus, from these observations and interviews, my thesis describes the type of partnership that pertains to The Cleveland Orchestra and participating LTM schools.

In the area of professional development, Bos (1995) states that promoting teacher change involves three key ideas: (1) integrating teachers’ personal knowledge with external knowledge, (2) creating teacher ownership through collaborative environments, (3) and developing a common language for describing, interpreting, and analyzing problems. Her study identifies teachers as the “foot soldiers of educational reform” (Bos, 1995, p. 382) and instrumental to fostering change for themselves and students.

Another study conducted by Gennaoui and Kretschmer (1996) examines the structure and design of the professional development workshops. Through action research, the study analyzes the differences between a traditional staff development workshop and an alternative method in which teachers “create a forum that allows them to become self-reflective and self-evaluative, assessing their own performance in relation to their students’ achievements” (Gennaoui, 1996, p. 83).
During my preliminary research of professional development for orchestral musicians, I discovered a limited amount of information in this field and a pivotal change. Currently, the role of the orchestral musician is transforming. Waleson (1997) supports that “musicians are being called upon to interact with audiences that go beyond playing, and require new skills” (p. 17). In order to guide musicians through this time of transition, professional development workshops are essential in the training of musicians and providing them with necessary resources for the classroom.

As mentioned earlier, there are very few studies that focus on the concept of professional development in the field of orchestra education. The majority of the studies found concentrate on other musical issues such as student musical performance in youth orchestras and orchestra programs in schools. Therefore, my research is important and useful in helping to fill this gap in the literature pertaining to the role of the orchestral musician and professional development training.

Since this thesis concentrates on the LTM professional development workshops, a review of the literature in the area of professional development is needed. From the literature, I have gained an understanding that professional development can have several different meanings depending upon the field that is being analyzed. Thus, it is my goal for this thesis to describe and develop an understanding of what professional development is to LTM.

While the purpose of this thesis is to describe the design, implementation, and evaluation of a professional development program for teachers and musicians, I researched
how all three literature areas (integrated curriculum and learning, community partnerships, and professional development) intertwine. Background research has shown that the three literature areas are topics presented in the LTM professional development workshops. Therefore, I describe the relationships between the areas of literature investigated through a descriptive analysis of the professional development workshops.

**Methodology**

The design of this study focuses on the three areas of the workshop training seminars: design, implementation, and evaluation. In order to answer research questions pertaining to the design and implementation aspects, I collected information from the participants involved with the creation and facilitation of the workshops. Similarly, I needed to gather information from those participants that relate to the evaluation and impact aspects of the workshops. Thus, the type of information being researched is pertinent to qualitative research and empirical inquiry.

In Robert Stake’s *The Art of Case Study Research* (1995), he emphasizes that a case study features a complex bounded system that possesses a uniqueness, wants its story to be heard, and seeks to be understood. He later points out that the intent of case study research is to take one particular case and “come to know it well, not primarily as to how it is different from others but what it is, what it does...the first emphasis is on understanding the case itself” (Stake, 1995, p. 8). Consequently, I utilized the case study method to answer the research questions through a thick description of the LTM
workshops. According to Robert Stake, thick description "reveals the perceptions and values of the people who belong to the case" (1997, p. 404). Therefore, the study is instrumental through its inclusion of teacher and musician perceptions.

For this thesis, I opted to analyze The Cleveland Orchestra's *Learning Through Music* due to its geographic accessibility. Other factors that contributed to the selection of this particular institution pertain to my interests of study, especially in the areas of integrated curriculum and professional development for musicians. Through my research, I discovered that the pilot program, *Learning Through Music*, was initiated through the strong support of the Musical Arts Association. I found this active involvement by a Board of Trustees to be very interesting and encouraging for the orchestra field.

In order to fulfill the need for relevant information, I looked at the design of both teacher and musician workshops and those consultants facilitating the seminars. In addition, I observed the musicians and classroom teachers who participate in LTM and describe its impact on their professional development. In LTM, there are approximately 34 teachers and 20 musicians participating in the program. Thus, I selected a representative sample of these participants. The sample included no more than 10 individuals due to the qualitative nature of the study.

In the spirit of promoting a comfortable research atmosphere, all research took place in the participants' professional environment. Thus, research was conducted at any of the four area elementary schools and Severance Hall, the performance venue of The Cleveland Orchestra.
Robert Stake (1997) notes that case studies utilize several different methods for data collection. These methods include interviews, narrative reports, recorded observations, and qualitative analysis. For the purpose of this study, I employed a combination of case study, historical, and ethnographic methods for data collection in order to gain as thorough a description of LTM workshops as possible. For instance, I recorded observations of the teacher and musician workshops and analyze all written documents (including results from the first year teacher survey questionnaires and materials indicating the progress and descriptions from the first year) and archives pertaining to the LTM program.

In addition, I conducted semistructured formal key-informant interviews among the teachers and musicians. Harry Wolcott (1997) states that informants are beneficial to qualitative research because they are well-informed and capable of telling their life histories. Life histories enable the researcher to better understand "how social contexts ...are played out in the lives of specific individuals...to get a feeling for how things were before they arrived on the scene and for how people view or choose to portray their own lives" (Wolcott, 1997, p. 339). Therefore, I formulated a set of interview questions that encouraged the participant/informant to offer their perceptions of how LTM workshops have had an impact on their professional development. All interviews were tape recorded, supported with notetaking, and transcribed. The transcriptions were then submitted to each informant for verification of the data. This process of member checking assisted in ensuring the validity of the data I have collected.
In order to establish a better understanding as to why LTM was created, historical inquiry is necessary to establish these facts and "requires attention to why, development of a narrative interpretation of facts that makes them meaningful and explains their significance to readers" (La Pierre, 1997, p. 57). The primary source of historical data was oral histories from selected members of the Cleveland community such as a public school official and a Trustee from the Musical Arts Association. To be consistent and accurate, tape recorded interviews were conducted and transcribed.

As a framework for the data analysis, I relied on Stake's (1995) The Art of Case Study Research for guidance. Because the nature of the thesis is instrumental to "understanding phenomena or relationships within it, the need for categorical data and measurements is greater (and will) concentrate on relationships identified in (the) research questions" (Stake, 1995, p. 77). Thus, I employed descriptive analysis when examining the interview transcripts, recorded observations, and notes of documents for common themes to discuss and build conclusions. It should be noted that all interview transcripts were analyzed for thematic patterns and coded in order to construct an interpretive framework consisting of the perceptions of the impact LTM has on teacher and musician professional development and evidence that LTM is developing the skills of their participants. Conclusions were drawn from the analysis of the collected data for The Cleveland Orchestra.
Significance of the Study

As previously mentioned, the literature in the area of professional development for musicians is limited. While the research is not intending to draw generalizable conclusions, it is transferable for other orchestras. In other words, the study is also significant to orchestra administrators that are interested in pursuing this type of education program for their own institutions. Hence, my research is significant in filling the gap in the literature.

I anticipate that the data collected and conclusions reached will prove to be very useful to The Cleveland Orchestra. To emphasize, I anticipate that this information will assist the administrators and consultants with their own evaluations of Learning Through Music and possibly help with the structure of the teacher and musician workshops for the remaining years of its pilot cycle. All in all, the goal of my research is to paint a picture of how the Learning Through Music program has an impact on its participants.

Summary of Remaining Chapters

In Chapter 2, the review of literature relates to the questions for research and discusses the following topics: integrated curriculum and learning, community partnerships, and professional development. Chapter 3 presents the research methodology and methods of data collection I employed for this study. In Chapter 4, a descriptive analysis of the data collected will take place. Chapter 5, the conclusion, highlights the lessons I learned as a result of conducting this study. Suggestions to the
program, rooted in the review of literature, are also discussed. This chapter also presents suggestions for future and additional research.
CHAPTER 2

REVIEW OF THE RELATED LITERATURE

"Music is a challenge that forces people to think logically and have discipline; it builds the bridge between rational and irrational intelligence. Without music we are dead" (Lorin Maazel, 1994, p. 18).

"We do not think of the ordinary person as preoccupied with such difficult and profound questions as: What is truth?...What counts for me as evidence? How do I know what I know? Yet to ask ourselves these questions and to reflect on our answers is more than an intellectual exercise, for our basic assumptions about the nature of truth and reality and the origins of knowledge shape the way we see the world and ourselves as participants in it. They affect our definitions of ourselves, the way we interact with others,...our views of teaching and learning, and our conceptions of morality" (Belenky, Clinchy, Goldberger, & Tarule, 1986, p. 3).

The literature review for this thesis concentrates on three areas. These areas are integrated curriculum and learning, community partnerships, and professional development. Selection of these areas of literature was based on the topics emphasized in the goals of the LTM program. Before I plunge into the review of these three subjects, it is necessary to understand and discuss two theories that influence not only the literature review of this thesis, but the LTM program as well. These theories are constructivism and the theory of multiple intelligences. Referencing back to the LTM program, these theories were chosen because they are the philosophies and guiding missions of the four
participating LTM schools. In addition, these theories are a great influence in how I approach qualitative research and understanding the three subject areas to be reviewed.

**Constructivism**

What is constructivism? Constructivism can be seen as a philosophy or paradigmatic influence. Constructivists believe that in order to understand the meaning of the world, one must construct it. Thus, the individual is an active participant in the creation of meaning and knowledge for oneself. Knowledge can be interpreted as the bodies of public knowledge based on subject matter or the cognitive structures of the individual learner (Phillips, 1995). According to Schwandt (1994) constructivists believe “that the mind is active in the construction of knowledge...knowing is not passive...but active” (p. 125). Furthermore, we create knowledge through the invention of “concepts, models, and schemes to make sense of experience and, further, we continually test and modify these constructions in the light of new experience” (Schwandt, 1994, p. 126). Eisner supports Schwandt’s view and further suggests “knowledge is a constructed (versus discovered) form of experience” (Schwandt, 1994, p. 129) through a framework of perceptions. Since knowledge is constructed and based on a framework of perceptions, Eisner is more concerned with how an individual can develop the skills that accurately interpret and portray the phenomena into representational forms (Schwandt, 1994). According to Eisner (1991), the selection of representational forms is crucial because “the selection of a form through which the world is to be represented not only influences what
we can say, it also influences what we are likely to experience” (p. 8). Thus, the constructivism theory asserts that we actively create knowledge and meaning out of events and phenomena and utilize these meanings to better define and shape our reality.

Types of Constructivism

Since there are two ways to interpret human knowledge, there are basically two types of constructivist thinking - social and individual. While there are many philosophers that position themselves within the theory of constructivism, Jean Piaget is generally viewed as the most prominent in the field. Piaget was concerned with how the individual learner, particularly the child, constructs knowledge. Piaget focused on the child because he was interested in not only the nature of knowledge, but also its formation and development. Thus, the focus of the child allowed Piaget to explain how knowledge could be constructed from birth to adolescence (Kamii & Ewing, 1996).

Another constructivist, John Dewey, stated that the construction of knowledge is an active process. However, the activity can be defined in terms of social processes or individual cognition or in terms of both (Phillips, 1995). In the classroom, Dewey believed that education could be taught either with the child as the center or the subject matter as the main approach (Prawat, 1995). With either approach, Dewey also stressed that the “knower is an actor rather than a spectator...(and) advocated the use of activity method in the schoolroom” (Phillips, 1995, p. 11). Therefore, Dewey believed that the best way for a child to learn is by doing.

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Relevance to the thesis

The understanding of how knowledge is constructed is important to my thesis. First, the theory of constructivism is one of the guiding missions the four participating LTM schools adopted. Second, constructivist thinking is relevant to the theory of multiple intelligences. Howard Gardner, creator of the Multiple Intelligences theory, was attracted to Dewey's hands-on and practical approach to student learning as the key component of the current reform effort (Prawat, 1995). Third, the theory of constructivism has an influence on integrated curriculum and professional development workshops. These influences and connections to constructivism will be discussed later in this chapter.

Multiple Intelligences Theory

Prior to discussing Howard Gardner's theory of Multiple Intelligences, it is necessary to understand what is an intelligence. In a traditional IQ view, intelligence can be seen as a mental skill "defined operationally as the ability to answer items on tests of intelligence" (Gardner, 1993, p. 15). Before Gardner, Alfred Binet (Paris, 1904) discovered that intelligence could be measured quantifiably and devised an uniform measure - the IQ. Binet established the IQ, paper and pencil, test as a scientific tool for assessing children's mental abilities, specifically predicting who would succeed and who would fail in school (Gardner, 1987). One example of an IQ test still used today is the
Scholastic Aptitude Test (SAT) measuring a student’s math and verbal skills as a criteria for acceptance into higher education. Elliot Eisner (1994) further supports that “schools and universities have historically operated on the assumption that skills in mathematics and in the discursive use of language are the primary manifestations of human intellectual ability” (p. 558).

Gardner positions himself as one who opposes the use and intent of IQ. He posits that “we should get away altogether from tests and correlations among tests, and look instead at more naturalistic sources of information about how peoples around the world develop skills important to their way of life” (Gardner, 1987, p. 188). He felt that IQ standardized measures only assessed a small part of a person’s total capabilities and that assessment should not occur in isolation (Armstrong, 1994). Thus, he created his own definition for an intelligence. According to Gardner (1993) an intelligence is “the ability to solve problems or fashion products that are of consequence in a particular cultural setting or community” (p. 15). Gardner took this definition, pluralized it, and created a cognitive model that broadened the scope of human abilities. This model is known as the Multiple Intelligences (MI) theory.

The basic premise of the MI theory is that there are seven different ways humans are capable of knowing and learning about their environment. These seven different ways or intelligences are linguistic, logical-mathematical, spatial, musical, bodily-kinesthetic, interpersonal, and intrapersonal. The next section will describe each of these intelligences in detail.
The Seven Intelligences

Linguistic intelligence is responsible for the use of words effectively, whether orally or in writing (Armstrong, 1994). This intelligence involves the production of language and all complex possibilities, such as “the ability to manipulate the syntax or structure of language, the phonology or sounds of language, the semantics or meanings of language, and the pragmatic dimensions or practical uses of language” (Armstrong, 1994, p. 2). Examples of professions highlighting the important use of language are any type of writer, lawyer, or speaker.

The next intelligence is logical-mathematical. Logical-mathematical intelligence is the ability to use problem-solving skills in reasoning and the capacity to understand patterns and systems of abstract symbols, such as numbers or geometric shapes. Those that excel in this intelligence are able to formulate relationships and statements between different pieces of information (Armstrong, 1994). According to Gardner, he identifies people with highly developed logical-mathematical skills as those who “understand the underlying principles of some kind of a casual system, the way a scientist or a logician does; or can manipulate numbers, quantities, and operations, the way a mathematician does” (Checkley, 1997, p. 12).

Spatial intelligence is next in MI theory. Armstrong (1994) describes the spatial intelligence as “the ability to perceive the visual-spatial world accurately and to perform transformations upon those perceptions” (p. 2). It also includes the aptitude to visualize and represent ideas graphically. Spatial intelligence additionally involves a heightened
awareness to color, shape, line, form, and space (Armstrong, 1994). Thus, Gardner (1993) explains that spatial intelligence is not just used in the sciences but is also included in the arts.

Following spatial intelligence is musical intelligence. Musical intelligence is the capacity to appreciate and discriminate forms of musical expression and the ability to recognize, hear, and manipulate patterns of musical form (Gardner, 1993). This intelligence also includes a sensitivity to rhythm, melody, pitch, and timbre of musical works. Gardner (1993) also suggests that some theorists would argue that musical intelligence is not an intelligence, but a talent. Charles Fowler (1990) supports that the musical intelligence is “a human capacity, another dimension of the wondrous power of the human being. Music is a major civilizing force” (p. 27). Thus, referring back to Gardner’s definition of intelligence, musical capacities should be identified as an intelligence.

The next intelligence is bodily-kinesthetic intelligence. Bodily-kinesthetic intelligence is the ability to use one’s own body in expressing, producing, and transforming ideas and feelings (Armstrong, 1994). This intelligence features problem-solving and learning by doing. Athletes and performing artists, such as dancers and actors, best exemplify the capability of the bodily-kinesthetic intelligence to its fullest.

Another intelligence is interpersonal intelligence. Interpersonal intelligence is the ability to understand other people. It involves forming relationships with others, working cooperatively, and communicating ideas, both verbally and non-verbally, to others.
(Armstrong, 1994). This intelligence also includes a sensitivity to the moods, thoughts, and feelings of other people.

The final intelligence presented is intrapersonal intelligence. While interpersonal intelligence focuses on the ability to understand other people, intrapersonal intelligence features the ability to understand and create knowledge about the self. This intelligence allows us to be self-reflective in creating an “accurate picture of oneself; awareness of inner moods, intentions, motivations, temperaments, and desires” (Armstrong, 1994, p. 3). This intelligence is also responsible for creating a sense of self-discipline and self-esteem in individuals.

**Pros and Cons of MI Theory**

Since the basic understanding of the MI theory has been established, this section will feature a discussion of the advantages and disadvantages of the application of the MI theory. In some cases, the disadvantages of the theory sparked controversy among Gardner and his peers. The end of this section will include a discussion of the theorists that challenge Gardner’s framework for intelligence.

There are four advantages, or key features, to MI theory. First, Gardner (1993) believes that each person possesses all seven intelligences. All individuals are unique in that their seven intelligences function in different ways (Armstrong, 1994). There are some people who “appear to possess extremely high levels of functioning in all of most of the seven intelligences... (while others) appear to lack all but the rudimentary aspects of
the intelligences” (Armstrong, 1994, p. 11). Meanwhile the majority of us, have our own unique combination that falls somewhere in between these two extremes. Second, MI theory supports that most people are capable of developing each intelligence to a level of competency provided the appropriate instruction and encouragement (Gardner, 1993).

Third, Gardner (1993) states that the intelligences are dependent upon one another. The intelligences interact with one another and can not exist alone (Armstrong, 1994). Armstrong (1994) illustrates the relationships of the multiple intelligences through examples of cooking a meal and playing kickball.

To cook a meal, one must read the recipe (linguistic), possibly divide the recipe in half (logical-mathematical), develop a menu that satisfies all members of a family (interpersonal), and placates one’s own appetite as well (intrapersonal). Similarly, when a child plays a game of kickball, he needs bodily-kinesthetic intelligence (to run, kick, and catch), spatial intelligence (to orient himself to the playing field and to anticipate the trajectories of flying balls), and linguistic and interpersonal intelligences (to successfully argue a point during a dispute in the game) (Armstrong, 1994, p. 12).

Fourth, Gardner (1993) emphasizes that there are varying degrees of aptitudes within each intelligence. For instance, all musicians do not possess the same quality of attributes within their musical intelligence. Some violinists can not sing well, but are experts on their instrument. Just as some operatic singers can not play an instrument, but are internationally known for their vocal expertise. In both cases, the example illustrates that a heightened level of musical intelligence can be obtained through different characteristics.

While these key features prove to be advantageous to the MI theory, the theory is not without its weaknesses. First and foremost is the challenge the theory poses to
assessment in the classroom. Because of Gardner’s view on standardized paper and pencil testing, he utilized an alternative approach to assessment. According to Gardner (1993), assessment is the way to obtain “information about the skills and potentials of individuals, with the dual goals of providing useful feedback to the individuals and useful data to the surrounding community” (p. 174). Gardner’s methods for collecting his data is quite similar to the methods that I am using for this thesis. His methods for assessment are observation, documentation (i.e. teacher and student journals, student work samples, videotapes, or photography), and communication (student interviews) which are compiled into a portfolio for each child (Armstrong, 1994). The individual primarily responsible for the collection of the data is the teacher. Keeping an accurate assessment on each child’s performance of the seven intelligences, can be quite a challenge for the teacher.

Robert Sternberg (1994), another psychologist with his own theory of intelligence, does not share Gardner’s view on the exclusion of standardized or objective testing as a means to assessment. Sternberg (1994) states that “any single approach to instruction and evaluation will tend to favor certain patterns of abilities over others. Thus, if we wish to reach the most students possible, we must diversify instruction and assessment” (p. 47). He supports that there are some students who “frequently do well in lecture-based courses and on traditional ‘objective tests’” (Sternberg, 1994, p. 48). Therefore, these objective forms of testing should be included as one of the many means of conducting assessment in the classroom.

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Second, Sternberg addresses another disadvantage, or controversial trait, of the MI theory. Sternberg (1994) posits that the theory is not based on any empirical evidence to date and further questions how a theory to promote educational reform can be based on nothing. In response, Gardner (1995) argues that his theory is based on empirical evidence which can be found in his first book, *Frames of Mind* (1983).

Finally, Sternberg and Morgan argue that Gardner’s MI theory did not discover any new intelligences. Morgan (1996) debates that Gardner’s intelligences are really a reframing of what others have identified as cognitive styles. Morgan defines a cognitive style as a psychological differentiation where “developmental changes in human growth are systemic and dependent upon earlier stages” (1996, p.265). While this may be an issue of semantics, Morgan further points that

> The similarities between Gardner’s categories of intelligence and cognitive style studies that appeared in literature between the 1950’s and 80’s, are so striking that it is surprising how cognitive style theory could have gone unnoticed by Gardner and his associates (1996, p. 264).

Sternberg (1994) also argues that Gardner’s theory does not consist of seven different types of intelligence, but domains of talent. Sternberg states

> We need to recognize that there is not just one general ability or seven multiple intelligences. Rather, each person has a different configuration of abilities, and how these abilities manifest themselves will depend on the tasks they confront in their lives, and the situations in which they find themselves...Rather than trying to find which of seven abilities is the key to success for a child, we need to look at all the things he or she can do or potentially can do well - and then help the child make the most of those things (1994, p. 563-4).
In response to Morgan and Sternberg, Gardner (1995) states that an intelligence is a very different construct from a cognitive style or domain of talent. Therefore, it is not an issue of semantics.

Relevance to my thesis

Regardless of the controversial components of the MI theory, it is still a relevant theory to my thesis. As mentioned earlier, all four of the participating LTM schools adhere to the philosophy of the MI theory, especially in the utilization of an integrated curriculum. MI theory can also be applied to the professional development workshops. At the workshops, teachers utilize a combination of their intelligences, such as musical (learning about musical concepts), interpersonal (hands-on group simulations), and intrapersonal (reflection on their own experiences).

Integrated Curriculum

The first area of literature to be reviewed is the subject of integrated curriculum and learning. This section will answer the following questions: What is integrated curriculum? How is it taught? Who should teach an integrated curriculum when it involves the arts? Should the arts be integrated or treated as a separate subject?
What is an integrated curriculum?

On a basic level, an integrated curriculum features the combination of two or more subjects into teaching and learning. Teachers usually create a single theme or topic that is introduced to the child from many different subjects. Other terms that are used interchangeably with integrated curriculum are interdisciplinary, cross-curriculum, and correlated. At a higher level, an integrated curriculum “dissolves and transcends subject area lines, though it does not abandon all of the knowledge and skill that have traditionally been defined within disciplines of knowledge” (Beane, 1993, p. 18).

Another way to define integrated curriculum is to contrast it with separate subject curriculum. Separate subject curriculum “is divided into discrete discipline areas with the content of each discipline at the center of curriculum development...each content area has a distinct knowledge base, a set of process skills, and subject-specific values and attitudes” (DeHart & Cook, 1997, p. 3). To clarify, core subjects are the central focus and taught as separate entities in a separate subject curriculum.

In contrast, an integrated curriculum “focuses on the student: how the student learns and desired outcomes for student learning” (DeHart & Cook, 1997, p. 3). As a result, the teacher does not focus on the separate subjects, but rather wants to see his/her “students to know, believe, and be able to do as a result of their school experience” (DeHart & Cook, 1997, p. 3). Thus, the teacher desires to make learning a more meaningful experience for the students. In other words, an integrated curriculum promotes the theory of constructivism. According to London (1990), curriculum “thrives
on the assumption that children learn when they are able to build relationships and make connections among concepts” (p. 91). Beane (1995) further supports that “young people are encouraged to integrate learning experiences into their schemes of meaning so as to broaden and deepen their understanding of themselves and the world” (p. 616).

Therefore, the underlying focus of integrated curriculum is the search for self and social meaning - the constructivist philosophy of Dewey.

The perspective of the MI theory can also be applied to the concept of integrated curriculum. Being a constructivist himself, Gardner is an advocate for the hands-on approach to learning in the classroom. Whereas integrated curriculum features a combination of subjects, a MI-based integrated curriculum would utilize a combination of the seven intelligences (Armstrong, 1994). Both approaches are commonly thematic in nature. “Themes cut through traditional curricular boundaries, weave together subjects and skills that are found naturally in life, and provide students with opportunities to use their multiple intelligences in a practical way” (Armstrong, 1994, p. 62).

**How is it taught?**

According to DeHart and Cook (1997), there are three approaches to teaching an integrated curriculum. These three approaches are multidisciplinary, interdisciplinary, and transdisciplinary. First, the multidisciplinary approach links separate subjects to a common theme. In the interdisciplinary approach, the teachers recognize more than a common theme. There is an “overlap in content, skills, and attitudes among subject
areas” (DeHart & Cook, 1997, p. 4). As a result, the teacher uses this overlap to create goals for teaching on a given theme. Finally, the transdisciplinary approach is quite different from the others. That is, the teacher begins with a common theme, issue, or problem (that has been identified either by themselves or their students as important) rather than separate subject areas. Then, the teacher designs curriculum that “best facilitates an examination of the content, knowledge, skills, and attitudes related to the issue” (DeHart & Cook, 1997, p. 4). As a result, the curriculum is more coherent as a whole in its “integrative activities that uses knowledge without regard for subject and discipline lines” (Beane, 1995, p. 619). Furthermore, the use of a theme provides the context to create meaning in the learner. Thus, the transdisciplinary approach to design and teach integrated curriculum best exemplifies the theory of constructivism.

Who should teach an integrated curriculum when it involves the arts?

Deciding who is the appropriate individual to teach an integrated curriculum on the arts can be a challenge. Is it the classroom teacher? The artist? Or the arts specialist? I found this issue to be of particular interest since LTM employs all three “types” of teachers to teach the integrated music curriculum.

Charles Fowler (1988) notes that a clarification of the roles and responsibilities of the classroom teacher, arts specialist, and artist is needed. Since classroom teachers are the ones that usually teach an integrated curriculum, it follows that they should still do the same, even if it involves the arts. Fowler (1988) also asserts that most classroom
teachers are ignorant of the arts. However, given adequate background and professional development training, “classroom teachers can become experts at integrating the arts into the teaching of their regular subject matter” (Fowler, 1988, p. 55). When teachers are supported by arts specialists, their abilities are strengthened. On the other hand, the arts specialist is seen as the educational expert in the arts. However, the focus of an integrated curriculum is not separate subjects, but a common theme. As a result, the role of the arts specialist in an integrated classroom is somewhat shifted. Not only does the arts specialist demonstrate and teach art in the classroom, but also “develops curricula...works with classroom teachers in the arts, provide in-service education to classroom teachers in their art form” (Fowler, 1988, p. 58). Thus, the teacher and arts specialist work together in teaching an arts integrated curriculum to children.

Then, what is the role of the artist? According to Fowler (1988), “they can illuminate the creative process in their art form, demonstrate the quality involved in professional production, and give students the real-life experience of the arts as they exist in society” (p. 60). Artists can communicate these ideas better than teachers and arts specialists. Since there are “legitimate roles for arts education specialists, artists, and classroom teachers working as allies” (Fowler, 1988, p. 60), all three are essential to teaching in the classroom. An integrated curriculum relies upon many forms of expertise, rather than one expert dominating the classroom.
Should the arts be integrated or taught as a separate subject?

There are several authors that assert the arts are just as important as other core subjects such as math, science, language arts, and social studies. For this reason, the arts should be taught as a separate identity. Ralph Smith (1995) argues that what is central to arts education is not interdisciplinary studies of the cultivation of general creativeness and problem-solving skills; rather it is the teaching of art as a basic subject with content, objectives, methods, and rewards unmatched in other curriculum areas. In other words, the proper object of study in arts education is the work of art understood as both a process and product (p. 3).

Roucher and Lovano-Kerr (1995) further support that “the arts must maintain their integrity in the curriculum and be taught for their own sake, rather than serving exclusively as aides to instruction in other disciplines” (p. 20). As a result, the arts should be taught based on their own merit and in terms of history, theory, creation, criticism, and aesthetics.

On the other hand, Irwin and Reynolds (1995) would argue that integrated curriculum is not a goal, but a strategy that enables the student to make connections across meanings. Ulbricht (1998) suggests eight guidelines for integrating the arts into core curricula: (1) instruction should emphasize the arts unique perspective, (2) teaching should be done so that each element is enhanced by others and new meanings are developed, (3) instruction should relate to social and personal issues, (4) should be organized around important themes, (5) a variety of resources should be used in the pursuit of contextuality, (6) teachers should teach with authenticity and relevance, (7)
emphasis on collaboration, and (8) there are different ways to solve the same problems. Thus, Ulbricht (1998) advocates that adherence to these eight guidelines fosters integrity and meaning in an integrated arts curriculum.

Community Partnerships

The second area of literature to be reviewed concentrates on the idea of community partnerships. This section defines a partnership, how a partnership is created, and illustrates the types of partnerships that exist. Additionally, the discussion describes the characteristics of an effective partnership.

Partnerships are traditionally an organization of two or more institutions that have congruent concerns and interests and work together in order to achieve their common vision and goals. Terry Grobe (1993) defines a partnership as a relationship between institutions characterized by an exchange of ideas, knowledge, and resources. Another author, Tushnet (1993), shares Grobe’s view and suggests that “partnerships should be developed if there is a shared concern about a real problem that can best be addressed by organizations from different sectors working together” (p. 3). Another definition by Myers (1996) proposes that a partnership is “a cooperative effort to achieve goals that no one organization could accomplish alone” (p. 14). Looking back to these three different viewpoints, there are some common themes that emerge. All three authors identify that a partnership establishes a relationship between institutions. In addition,
their definitions suggest that communication, whether it’s an exchange of ideas or sharing concerns about problems, is part of the process.

How does a partnership develop? Essentially, anyone can build a partnership as long as they have an idea, support of other organizations, build a consensus on that idea, and implement it (Myers, 1996). While Tushnet (1993) offers that partnerships arise out of concern for a problem, Dreeszen (1992) states that “a partnership may be created in response to a problem or to an opportunity” (p. 213). Barbara Gray (1989) supports Dreeszen and further states that joint ventures can be instrumental in the resolution of conflicts or advancing a shared vision. She notes that partnerships can transform a conflict “into a mutual search for information and for solution that allow all those participating to insure that their interests are represented” (1989, p. 7). To contrast, Gray (1989) asserts that partnerships pertaining to “shared visions are intended to advance the collective good of the stakeholders involved” (p. 8). In order to be successful, all stakeholders need to be identified, as well as resources needed. To think that partnerships developed to advance a shared vision are without conflict, would be naive. Conflict may arise and it is up to the stakeholders to address these concerns throughout the entire process, especially during joint decision making (Gray, 1989).

Once the idea, be it a problem or an opportunity, has been defined and stakeholders and resources identified, the next step to developing the partnership is to establish its direction. During this planning stage, the mission, visions, and goals are created for the partnerships making sure that a consensus is reached, In order to build
consensus, Scheff and Kotler (1996) note that "trust is the most important factor for success. Trust is the key to consensus building and to effective communication" (p. 61).

The final stage in the development process to a partnership is its implementation. Both Gray (1989) and Myers (1996) contend that the partnership is very susceptible to collapse at this stage. Thus, all stakeholders need to be involved and maintain interaction with one another.

**Types of Partnerships**

Because of the differences in terminology, this section is my synthesis or framework from the literature of the three types of partnerships that exist. For the purposes of this thesis, these types are simple, cooperative, and collaborative. These three types are dependent upon the level of interaction shared between partners. In addition, all types are influenced by how the partnership was developed.

The first type of partnership is simple. A simple partnership involves one organization, with an initiative or program they manage, engaging a partner to provide resources. Usually these resources are either financial, in the form of sponsorships, or can be services provided. An example of a simple partnership would be an orchestra convincing a local business or corporation to sponsor an educational concert. This type of partnership is beneficial in building relationships within a community and fostering interest and support for the organization's programs (Grobe, 1993).
The next type of partnership is cooperative. Nierman notes that the purpose of a "cooperative venture is to promote the goals or objectives of an organization (X) by approaching another organization (Y) for resources, access, expertise...X attempts to achieve its goals or objectives with the help, tolerance, and cooperation of Y" (1993, p. 26). After reading this definition, you might wonder what is the difference between a simple and cooperative venture. The difference is that a cooperative partnership is a heightened level of a simple partnership. Within the cooperative relationship, the partners have more interaction with each other. According to Grobe (1993), a cooperative partnership "is characterized by a greater degree of communication, participation, and leadership, although the relationship is unequal, with the school on the receiving end in terms of accruing benefits" (p. 9). While the partners can be viewed as equal, they do bring different skills, expertise, and resources to the arrangement (Tushnet, 1993). Myers (1996) refers to this type of partnership as a coalition where the partners are assigned specific tasks, relating to their areas of expertise, and communicate regularly to make sure these tasks are completed. Thus, a cooperative partnership is a mutual agreement, however, the effects may not be equally beneficial.

The last type of partnership is collaborative. Out of all the types of partnerships, collaborative can be seen as the most complex. In a collaborative partnership, Nierman (1993) explains that "both organizations take an active role in formulating the goals and objectives that are mutually beneficial. A 'We' process mode develops" (p. 26). Since both partners are viewed as equals, similar amounts of time, resources, commitment, and
energy are contributed by each partner. Gray (1989) uses the term joint ownership to describe the dynamics of a collaboration. In a collaboration, the participants "are directly responsible for reaching agreement on a solution...they set the agenda; they decide what issues will be addressed; they decide what the terms will be" (Gray, 1989, p. 13). In order to establish this type of relationship, trust needs to be built among the partners over a length of time (Tushnet, 1993). As a result, a collaboration implies a commitment of longevity with respect to time. Thus, a collaborative partnership is a relationship where both partners are fully committed in contributing resources, planning, setting mutual benefiting goals, implementation, and further program development.

While some authors believe that there are different types of partnerships, Dreeszen (1992) theorizes that partnerships progress through a development cycle. His cycle begins with a simple transaction between an individual or organization, the vendor, offering a program to another organization, known as the consumer. The next level of the cycle, a joint venture, has more complex interaction. Here the vendor and consumer work together in defining needs and designing the program. Following a joint venture, is the information network. As the vendor and consumer recognize the value of sharing information, "regular systems of information-gathering and communication are established" (Dreeszen, 1992, p. 216). In the next stage, coordinated tasks, both vendor and consumer plan activities together that will fulfill programming goals. The next stage is ongoing collaboration where more formal organizational structures are established. The last and most complex stage to the cycle is institutionalized collaborations. At this stage,
the relationship between the vendor and consumer is stronger and a heightened sense of working together towards a common purpose is developed. Dreeszen (1992) does note that progression through every stage is not necessary. Additionally, a partnership can occur at all levels of the developmental cycle.

Dreeszen’s partnership development cycle theory is a compilation of the three types of partnerships I illustrated. For instance, a simple transaction and a simple partnership feature one organization approaching another organization for resources. The difference is that Dreeszen’s cycle suggests partnerships are adaptable and can change their structure over time.

**Characteristics of an Effective Partnership**

Again, this section presents my synthesis from the literature on the characteristics that promote an effective partnership. According to Myers (1996), there are two dimensions to partnership effectiveness. The first dimension is the activities that have a positive impact on the intended audience. The second dimension is the attributes promoting an effective and adequate agreement. For the purposes of this thesis, the traits to be discussed will be (1) leadership, (2) defining mission and goals, (3) element of time, (4) resources, (5) management - definition of roles and responsibilities among partners, (6) impact to community, (7) decision making and dealing with conflict, and (8) evaluation and assessment.
Probably one of the most important and influential traits to an effective partnership, is to have a qualified leader. Tushnet (1993) states that “leadership in successful educational partnerships helps build commitment and supports activities” (p. 2). A partnership may have one leader. Or, the leadership skills and activities can be distributed among the partners (Tushnet, 1993). While a single leader should be able to be a visionary for the partnership, the leader must create this vision by building a consensus of all the partners (Dreeszen, 1992).

Another trait pertinent to the effectiveness of a partnership is the process of defining the mission and goals. The mission and goals for the partnership should be mutually beneficially for all partners. Additionally, it is important for the partners to understand each individual’s intentions for the venture. Grobe (1993) explains “it is important to agree upon and put in writing a formal mission statement (and) to set goals” (p. 25). Through this process, the partners will feel a sense of ownership to the partnership since they took part in establishing its mission.

The next trait of an effective partnership is the element of time. In his partnership development cycle, Dreeszen (1992) suggests that it does take time for a partnership to be effective. Over a length of time, the partnership is able to build trust and share the planning of ideas.

Following the element of time is the commitment of resources. As mentioned earlier, resources usually come in the form of financial, staff, or in-kind services. Not only is it important to simply have these resources, but also the timing of when they are
needed during the process (Grobe, 1993). Thus, the partnership should plan when
resources will be needed during the development, implementation, and evaluation stages.

Management is another trait of an effective partnership. During the development
stages, there should be a clear definition of the roles and responsibilities among all of its
partners (Grobe, 1993). As alluded to earlier, different partners bring different levels of
skills and expertise to the agreement. Thus, the partnership should take advantage of this
opportunity and clearly articulate the duties of its partners.

The next characteristic of an effective partnership is the awareness of the impact
to its community. Grobe (1993) indicates that the partnership should be grounded in the
needs of the community. By conducting a needs assessment, the partnership has a better
sense of what those needs are. Dreeszen (1992) argues that there should be a broad-based
community involvement in the partnership. This level of involvement is advantageous
because there is “the development of a larger community ownership in the partnership
goals;...access to community resources, leadership; sensitivity to multicultural concerns;
and the potential to empower specific community sectors” (Dreeszen, 1992, p. 228).
Thus, the involvement of the community has the potential to impact the entire process of
the partnership.

Another component to an effective partnership is the process of decision making
and resolution of conflict. Here, open communication and adaptability between all
partners is the key. It is important to note that the presence of conflict is not necessarily
a negative occurrence. Tushnet (1993) supports that organizations should view problems
“as an opportunity to examine processes and structures. Decision making procedures are designed to advance the partnership as well as solve the immediate problem” (p. 2).

Grobe further explains that sometimes decision making occurs behind closed doors. This type of behavior fosters a sense of alienation and organizations are likely to drop out of the partnership (Grobe, 1993).

The final characteristic of an effective partnership is ongoing evaluation and assessment. Ongoing evaluation of the progress of a partnership helps keep the program on track and adaptable to changes (Dreeszen, 1992). Additionally, “in-progress assessments can suggest improvements to the planned design and ... is a way to maintain flexibility and inclusiveness to new partners and to new ideas” (Dreeszen, 1992, p. 230). Thus, the process of ongoing evaluation and assessment enables the partnership to understand the impact it is having on its community.

Professional Development

The third and final section in this literature review concentrates on the idea of professional development. This section will define professional development and establish the various ways to approach the concept. Additionally, the concept will be applied to teachers and orchestral musicians.

Regardless of the field, professional development fosters change. Professional development provides the opportunity for an individual to improve or better oneself. There are two ways to approach the concept of professional development. The old, or
conventional, way of thinking views staff developments as a “transferable package of knowledge to be distributed to teachers in bite-sized pieces” (Lieberman, 1995, p. 592). This antiquated form is also known as the “one-shot workshop” where outside consultants present ideas without having much effect on the teacher or the school (Sykes, 1996). In contrast, the new view suggests that schools and their entire staffs become collaborators in providing staff development (Lieberman, 1995). Thus, the new approach to professional development creates a sense of ownership to the teachers in that they are able to take part in creating their own experience. This new approach to professional development also follows the theory of constructivism. To clarify, the participants (here the teachers) are active in constructing knowledge based on meaningful experiences.

**Professional Development for the Teacher**

As mentioned previously, professional development for teachers implies the notion of change, whether it is change for the individual, for the classroom, or for the school as a whole. Staff development in education encourages teachers to be learners. Lieberman (1995) notes that “people learn best through active involvement and through thinking about and becoming articulate about what they have learned” (p. 592). Sykes (1996) also suggests that “teachers need assistance in trying out new practices in their classrooms, along with the opportunity for feedback and dialogue” (p. 467). These two statements promote the idea of inquiry into practice. Inquiry occurs at the professional development workshops where the teacher learns about a new practice and is given the
tools for learning. Practice takes place in the classroom. This is the practical application of the inquiry into a demonstration and teaching for the students.

In addition to improving the skills and knowledge of the teacher, there is another outcome that can result from professional development training. This outcome is the improvement in student learning. As alluded to earlier, staff development can introduce new ideas to the teacher. These ideas can be a new curriculum, a new strategy to teaching their current curriculum, or new pedagogical approaches for the classroom (Lieberman, 1995). All of these emerging new ideas have an impact on the student. At a heightened level, professional development pertains to school reform. Consequently, the teacher learns how the reform will impact the school and their role in its implementation (Sykes, 1996).

Just as there are specific traits to an effective community partnership, there are several characteristics describing effective professional development for teachers. According to Darling-Hammond and McLaughlin (1995) there are six characteristics of effective professional development: (1) teachers are engaged in concrete tasks that illuminate the processes of learning and development, (2) must be grounded in inquiry, reflection, and experimentation, (3) must be collaborative, (4) can be connected and derived from current teachings, (5) must be continuous and supported by coaching and modeling, and (6) can be connected to other aspects of school reform. On the issue of collaboration, Bos points out that “collaboration in supportive contexts is one key to
successful professional development and to subsequent teacher change and integration of research with practice” (1995, p. 380).

Reflection, as noted by Darling-Hammond and McLaughlin, is an integral part of professional development. Bos (1995) states that open discussion on instructional issues can help in defining a balance between “practical principles (ways of teaching) with the theoretical principles (ways of thinking about teaching)” (p. 380). Reflection is the key to linking these aspects. Fenstermacher (1994) defines reflection as a venue for practical reasoning. Practical reasoning is the chance to think about what we do. Through reflection, we discover the results of our actions and apply those discoveries to future teaching (Fenstermacher, 1994). As a result, “reflection is a vital practice in teaching because of the way most teachers learn to practice their profession” (Fenstermacher, 1994, p. 26).

**Professional Development for the Orchestral Musician**

In the orchestral field, there is little literature pertaining to the professional development of its musicians. This is largely due to the fact that the term, professional development, is not used widely in the field. If the term were to be applied, professional development would suggest an opportunity for the musician to better his/her playing capabilities. Musicians think in terms of how they can improve the performance, both technically and artistically, on their instrument.
One issue that is becoming more and more prevalent in the orchestral literature is the role of the musician within the orchestra. It is a role in the process of slow change.

As with any type of change, conflict can arise. Judy (1996) states:

too many music leaders believe and preach that if a musician is encouraged or invited to do anything more than play an instrument, he or she is being ‘exploited’. Or he or she is ‘doing management’s job’ or ‘setting a bad precedent.’ And there are still too many musicians who feel that any organizational involvement or contribution beyond strictly defined musical performance tasks is a legal and moral affront or must be carefully and contractually defined through extensive bargaining and documentation (p. 45).

In spite of this conflict, musicians are beginning to take on new tasks that are not performance-based. One way of participating more in the orchestra is by being involved with organizational structure. Judy (1995) notes that musicians are participating in “organizational discussion and process through membership on committees, be it a task committee, an ongoing non-board operating committee, a board committee, or the board itself” (p. 26).

Another way musicians are changing their role in the orchestra is through participation of orchestral education and outreach programs. Traditionally, orchestra education has been left to volunteers, rather than the musicians (Waleson, 1992). This is largely because musicians are trained to be practitioners and do not necessarily have the skills to teach. Thus, orchestras are creating professional development workshops that provide the skills musicians need for the classroom (Waleson, 1997). Jacob (1996) further points “it is clear that we need both to find ways to bring the present generation
of trained musicians to the task of rebuilding an educated audience base and to equip them to be effective” (p. 15). For training of future musicians, Jacob also suggests that they will need “the kind of education and training that will enable them to communicate effectively with audiences in many different environments and provide context for the music they play” (1996, p. 18).

Making the Connections

In the review of related literature for this thesis, three areas were presented - integrated curriculum, community partnerships, and professional development. Additionally, two theories, constructivism and MI theory, were detailed. With this in mind, the aim of this section is to summarize and explain the relationships between all of these different concepts with respect to the two learning theories.

Based on the literature review for integrated curriculum, an effective integrated lesson is one where content, knowledge, and skills are built around a central theme. This constructivist approach allows both the teacher and student to create meaning out of the learning experience. Furthermore, this constructivist approach allows for the application of MI theory. Armstrong (1994) notes that the use of themes helps to combine different subjects and skills. Gardner believes that individuals should not only construct knowledge, but they should do it actively in a hands-on approach. In an integrated curriculum, themes are intertwined so that students can make the connections and create meaning out of the concepts.
In the area of community partnerships, the partners must be able to effectively communicate with each other. According to Gardner, one component of his MI theory stresses the importance of interpersonal intelligence. Strength of the interpersonal intelligence is demonstrated by having the ability to relate, communicate, and work cooperatively with other individuals. Similarly, the constructivist theory is concerned with how social processes can advance the construction of meaning and knowledge for its active participants.

Finally, the theories of constructivism and multiple intelligences can be applied to the area of professional development. An effective professional development workshop promotes the active involvement of its participants, as well as social interaction. Additionally, professional development pertains to the introduction of new ideas, theories, and practices and reflection while fostering change. Here, Gardner stresses again the importance of a hands-on experience. Professional development workshops are more effective when the teacher, for example, is an active participant in the event. Thus, the teacher can take these hands-on experiences, bring them back to the learning environment, and then apply the lessons in the classroom.

Establishing a Framework for Analysis

Referring back to Chapter 1, the aim of this thesis is to present a descriptive analysis of the design, implementation, and evaluation of the LTM professional development workshops for teachers and musicians. This description of the workshops
will be based on the literature pertaining to professional development. Highlighted in the review of professional development literature were three concepts: (1) the presentation of new ideas, theories, or practices; (2) the promotion of catalytic change; and (3) the opportunity to serve as a forum for reflection. Through interviews, observations, and document review, I investigated the structure and content of the LTM workshops based on these three concepts of professional development. In addition, I researched the role of integrated curriculum and community partnerships in the professional development workshops.

First, the practice of integrated curriculum and community partnerships were new for both the teachers and the musicians. For the classroom, the teachers need training in how to use the musical lessons, while the musicians need to have an understanding of the topics being taught by the teacher. The musicians need this understanding so that they can create their program to directly complement the learning happening in the classroom. Thus, it stands to reason then, that the teachers and musicians should collaborate and use their strengths, derived from MI theory, to help each other. Teachers can help musicians with creating programs that are grounded in applicable educational concepts, especially in areas of linguistic and logical-mathematical intelligences. Likewise, musicians, whose strength is musical intelligence, can assist the teachers in integrating the music into their daily lessons. This collaboration between the teachers and the musicians strengthens the notion of a community partnership. Therefore, the structure and content of professional
development workshops actively constructs new ideas and practices for the classroom, encouraged by a collaboration of teachers and musicians.

Because the two practices of integrated curriculum and community partnerships were new to LTM participants, I inquired how the information was being disseminated and its accessibility. Did the workshops allow for the teachers and musicians to work together and practice teaching integrated lessons? Or, did the workshops simply transfer information? In other words, I examined the approach to professional development (Lieberman, 1995; Sykes, 1996). Next, I researched if the concepts presented (pertaining to integrated curriculum and partnerships) were beneficial and could be applied to other areas of teaching. Through teacher and musician perceptions, I also gathered evidence to see if the workshops had an impact on their skills and professional growth by learning new ideas and practices.

Second, professional development training serves as a catalyst for change. Change can happen at many levels. For this thesis, change can take place for the individual, for the institution (school or orchestra), or for the community. As mentioned in Chapter 1, the Orchestra wanted to help bring music and music programs back into the schools through its LTM program. Equally important, the Orchestra wanted to improve their relations with the community through the development and implementation of a partnership emphasizing the importance of outreach. Thus, the LTM workshops encouraged the ideas of outreach and educational reform.
Again through teacher and musician perceptions, I inquired if the LTM workshops were fostering change. And if so, what evidence supported that statement. For the teachers, I investigated how the workshops affected them personally. Similarly, I asked the musicians if they felt their role as an orchestral musician was different because of LTM. With respect to the classroom, I sought evidence to support that LTM was integrating music into the curriculum. Thus, fostering educational reform. Finally, I researched how LTM was promoting the idea of community outreach. By questioning teachers and musicians about their interaction with one another, I studied the type of partnership that exists with reference to my framework for the three types of partnerships.

Third, professional development promotes the opportunity to reflect upon concepts. Participants should not just think about teaching practices internally, but also be able to communicate with other participants. Thus, the professional development workshop serves as an open forum for ideas and discussion. Through interviews and observations, I investigated if the LTM workshops allow for the sharing of thoughts and ideas among its teachers and musicians. Not only did I inquire if there was communication between like groups (meaning teachers and teachers or musicians and musicians), but also a cross-over between teachers and musicians. Therefore, strengthening the notion that a community partnership does exist.
CHAPTER 3

METHODOLOGY

"This goal is, briefly, to grasp the native's point of view, his relation to life, to realise his vision of his world. We have to study man, and we must study what concerns him most intimately, that is, the hold which life has on him. In each culture, the values are slightly different, people aspire after different aims, follow different impulses, yearn after a different form of happiness" (Malinowski, 1961).

The paradigmatic influence for my thesis is qualitative research. According to Guba and Lincoln, the basis of qualitative research is to describe "a worldview that defines, for its holder, the nature of the 'world,' the individual's place in it, and the range of possible relationships to that world and its parts" (1994, p. 107). As a result, qualitative research is largely influenced by the fields of anthropology and sociology since their aim is to comprehend and study human behavior in a cultural context. Qualitative research also seeks to have an understanding and "interprets how the various participants in a social setting construct the world around them" (Glesne & Peshkin, 1992, p. 6). Denzin and Lincoln further support that "qualitative researchers stress the socially constructed nature of reality, the intimate relationships between the researcher and what is studied, and the situational constraints that shape inquiry" (1994, p. 4). In order to better interpret and understand the socially constructed reality taking place, the researcher
must gather multiple perspectives from its participants through observations, interviews, and direct interaction. Qualitative researchers place an emphasis on “the value-laden nature of inquiry. They seek answers to questions that stress how social experience is created and given meaning” (Denzin & Lincoln, 1994, p. 4).

Through detailed empirical methods of inquiry, the researcher can interpret each participant’s point of view and give it meaning through thick description. Thick description enables the researcher to interpret “the context of an experience, states the intentions and meanings that organized the experience, and reveals the meaning as a process. Out of this process arises a text’s claims for truth” (Denzin, 1994, p. 505). In other words, thick description reveals the truth of a study through the perceptions and value systems of its participants. Consequently, the researcher becomes the main research instrument in exercising subjective judgment for the study and must have a conscious understanding of that role and its influence in depicting the truth of other cultures (Glesne & Peshkin, 1992; Stake, 1995).

Based on the philosophy of Robert Stake (1995), there are three reasons that support why my thesis is qualitative and not quantitative in its structure. As mentioned earlier, qualitative research searches for understanding of a phenomena while quantitative research seeks for explanation and possible control of a phenomena. Another distinction between qualitative and quantitative research is the role of the researcher. In qualitative inquiry, the researcher has more of a personal presence and influence in the study. This personal role is necessary in order to “establish an empathetic understanding for the
reader, through description” (Stake, 1995, p. 39). To contrast, the role of the researcher in a quantitative study is impersonal. Here, the researcher is focused on explaining and identifying cause and effect relationships (Stake, 1995). The final difference between qualitative and quantitative research is the consideration of how knowledge is interpreted. In the qualitative paradigm, knowledge is constructed, meaning that individuals “construct their understandings from experience and from being told what the world is” (Stake, 1995, p. 100). Conversely, quantitative inquiry seeks knowledge through the discovery of cause and effect relationships.

Case Study Methodology

The methodology for my thesis is case study. Case study methodology is just one of the many approaches for constructing a qualitative research design of study. Robert Stake defines a case study as a narrative describing a bounded system that is complex, unique, and seeks to be understood (1995). A bounded system can be defined as “a single actor, a single classroom, a single institution, or a single national program” (Stake, 1997, p. 406). As a result, the intent of the case study methodology is to tell a descriptive and meaningful story about the unique case being researched.

There are many advantages to using case study as the principal research methodology. First, case study methodology does not have a set routine. This gives the researcher more flexibility in designing the study. Because of this flexibility, case studies can be quantitative or qualitative in nature. In my thesis, I determined that qualitative

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inquiry was appropriate since I was interested in gathering perceptions of the participants and reporting the data descriptively. Another advantage to case study research is its focus on “one thing: one person, one classroom, one curriculum, one case. You learn the intricate complexity of one case” (Stake, 1997, p. 401). While I am interested in orchestra education programs that employ integrated curriculum, professional development, and community partnerships, I opted to focus on LTM so that I would gain as in-depth understanding of the program as possible. All in all, the “strength of case study is its attention to the individuality and complexity of the single case” (Stake, 1997, p. 413).

**Case Study Methods**

Within the case study methodology, there are three predominant methods for gathering qualitative data. These methods are interviews, observations, and document review. Within each method are a vast array of styles and techniques that can be utilized. By implementing different methods of data collection, the validity and trustworthiness of the data becomes strengthened (Glesne & Peshkin, 1992). This process of validating data through multiple methods is called triangulation. Triangulation is used “to gain the needed confirmation, to increase the credence in the interpretation, and to demonstrate commonality of assertion (Stake, 1995, p. 112). Therefore, the use of multiple approaches to data collection increases the credibility of the analysis and clarifies meaning
(Stake, 1994). The remainder of this methodology chapter will concentrate on the specific methods used for data collection in my thesis research.

**Interviews**

One of the more common and most widely used research methods is interviewing. As mentioned earlier, there are a wide variety of types and a plethora of applications. Fontana and Frey suggest that the most prevalent form of interviewing is the “individual, face-to-face verbal interchange” (1994, p. 361). Other forms of interviewing include group interviews, telephone surveys, and mailed or self-administered questionnaires. In addition, there are a wide array of purposes for interviews such as academic analysis, political opinion polls, scientific research, and marketing (Fontana & Frey, 1994).

Along with different types and different purposes, there are also three styles or formats of interviews. These styles include structured, semistructured, and unstructured. First, structured or formal interviewing occurs when each participant of the study is asked “a series of preestablished questions...(and) asked in the same order or sequence” (Fontana & Frey, 1994, p. 363). Here, the researcher assumes a neutral role, in that he/she can not engage in a conversation nor offer an opinion on the participant’s responses (Fontana & Frey, 1994). Merriam (1988) further supports that the structured interview is traditionally used in survey research since its format is questionnaire-driven.

Another style of interviewing is semistructured. Merriam states that these interviews are “guided by a list of questions or issues to be explored...(which) allows the
researcher to respond to the situation at hand, to the emerging worldview of the
respondent, and to new ideas on the topic” (1988, p. 74). As a result, this style permits
the researcher to have more interaction with the participant throughout the interview.
The interview almost becomes more of a conversation instead of a survey. Woicott
(1997) advocates that the flexibility of not having to adhere to a fixed set of questions can
prove to be more important. He further points that this less formal style may result in an
interview where the participants (also referred to as informants) are more willing to talk
knowing that the listener is neutral and inherently interested in their testimony (1997).
Accordingly, the researcher is better able to understand the participants’ perspectives of
the questions being addressed through a less formal style of interviewing.

The final interviewing style is labeled as unstructured. Out of all the styles for
interviewing, unstructured is the least formal and organized in its format. According to
Fontana and Frey (1994), unstructured interviewing “provides a greater depth than the
other types, given its qualitative nature” (p. 365). Hence, unstructured interviewing
allows the researcher to develop an understanding of its participants. Merriam (1988)
posits that unstructured interviews can also be used when the researcher needs to learn
more about the situation for subsequent interviewing and observation. These two
viewpoints of Merriam and Fontana and Frey can be combined and are represented as oral
histories. Oral histories are vital to the researcher in understanding “information unlikely
to be contained in written records” (Reinharz, 1992, p. 131). Reinharz (1992) further
states that oral histories are beneficial for getting a person to tell their “own life
story... (which) are typically created through interaction” (p. 130). Thus, the researcher is better able to create a written record based on the perspectives gathered from the interviewee’s stories.

For the purposes of my thesis, I employed two styles of interviewing: semistructured and unstructured. The following two sections will provide a detailed synopsis on the specific types of interviews used for data collection and how they were implemented.

**Semistructured Interviews**

As previously mentioned, Merriam (1988) and Wolcott (1997) explain that semistructured interviews allow the researcher to gather perspectives from its participants with a guided list of questions. I found this style of interviewing, borrowed from ethnography, to be appealing for my research. While the format is somewhat formal through the use of drafted questions, I enjoyed the flexibility in being able to explore issues (not preestablished by my list of questions) that the participant addressed during the interview. In short, the interview became a conversation.

The following is a summary on how I formulated the list of interview questions and implemented the process for selecting interview participants. Referring back to my research questions in Chapter 1, I drafted questions that would enable me to develop an in-depth understanding of the professional development workshops. Since I was interested in the perceptions of both teachers and musicians, two sets of interview
questions were formulated. One set of questions was geared towards the teachers (see Appendix A for complete list) and another set of questions was directed for the musicians (see Appendix B for complete list). After the lists of questions were finalized, I decided on how I was going to select the participants. First and foremost, I gathered access and permissions from both The Cleveland Orchestra and its participating LTM schools. Robert Stake (1995) notes the importance of gathering permissions from informants, especially when the study will involve the use of children as human subjects. Once access to research was gained through letters of support from both The Cleveland Orchestra and the four schools, I selected the teachers and musicians for the interviews. How I determined which to teachers and musicians to select posed to be a challenge for me. As stated in the first chapter, there are only 34 teachers and 20 musicians participating in the LTM program. Since the population size for each pool is relatively small, I knew that the participants used for my study would be a representative sample. However, the manner in which I selected the participants was randomized. Randomization was used to help eliminate any bias in the selection of the participants (Sylvia, Sylvia, & Gunn, 1997). Thus, all twenty names of the musicians were written on a sheet of paper and then cut up into individual pieces. Next, the twenty pieces were then placed into a cup and five names were drawn by a Cleveland Orchestra employee with no direct connection to the LTM program. Accordingly, the five names picked were the five musician participants employed in my thesis. The same procedure was followed
for the selection of the teachers. As a result of this selection process, I had ten informants to interview: five teachers and five musicians.

Equally important to the selection of the participants, was the treatment of activities surrounding the interview. First, the ten interviews were scheduled for thirty minute timeslots. All of the teacher interviews were conducted at their respective school in either the teacher lounge or their individual classroom. For the musicians, three of the interviews were at Severance Hall in a vacant office following their individual prep session with the consultant. The remaining two musicians were interviewed in a empty classroom following their classroom presentation at a school. Preceding each interview was an explanation of the nature and intent of my thesis research. Also in this explanation was a discussion pertaining to anonymity and confidentiality of their identity. The identity of each participant is not revealed in order to eliminate as much risk as possible to the schools, the orchestra, and myself. Finally, I asked for permission to tape record the interview. Once these details were communicated and understood by the participant, a consent form was signed (by each participant) to legitimize the agreement.

As mentioned earlier, all ten interviews were tape recorded as well as supported with notetaking. While Stake (1995) recommends that it is better to listen during the interview rather than furiously taking notes or tape recording, it was important to me to have a written transcript of each interview. Consequently, I transcribed all of the interviews into a written format. Then, each transcript was mailed (as well as a copy of
the consent form) to the participants for the opportunity to check the testimony for accuracy and validity. Stake (1995) refers to this process of validating data as member checking. Member checking is useful for verifying “the actions or words of the actor...featured, sometimes when first written up but usually when no further data will be collected from him or her” (Stake, 1995, p. 115). A discussion of how the transcripts were analyzed will be incorporated with the other data collection methods at the conclusion of this chapter.

Unstructured Interviews - Oral Histories

Oral histories, as established by Reinharz (1992), are beneficial in obtaining material that has not been documented in writing and capturing the life stories of informants. Thus, the use of oral histories (method borrowed from historical methodology) were essential for me to not only understand the intricacies of LTM, but to also understand why the program was originally created. As a result, I sought oral histories from the participants that were responsible for the creation and design of the program from its inception. Two participants were selected representing viewpoints from The Cleveland Orchestra and a local area board of education. These viewpoints specifically consisted of one trustee from the Musical Arts Association and one school official from a local area board of education.

Similar to the semistructured interviews, a smaller list of guiding questions were formulated. However, the aim of these questions for oral histories was to collect as much
background information as possible about the inception of LTM and the participant’s role in its creation. Thus, these questions (see Appendix C for complete list) were more open-ended and allowed the participant to offer more of their life story (Reinharz, 1993).

Again, the same procedures utilized in the semistructured process were followed for gaining permissions of the participants. Once permission was granted and consent forms were signed, oral histories were scheduled. While I intended to tape record and transcribe both oral histories, scheduling conflicts for one interview proved to be an obstacle. As a result, one oral history was conducted in person supplemented with explanation of my research and confidentiality of data. This oral history was tape recorded, transcribed, and a transcription sent to the informant for verification of the data collected. In the meantime, the other oral history occurred over the phone accompanied by the same explanation of my research and discussion of anonymity. As a consequence, I had to collect this data through notetaking.

Observations

Another method for collecting data in the case study methodology is through observations. There are two basic types of observation that are dependent upon the role of the researcher. The first type of observation is participant observation, a method derived from anthropology and ethnography. For anthropologists, participant observation is a vital part of going out into the field of study and collecting data (Wolcott, 1997). The intent of the participant observer is to “attend to the cultural context of the
behavior we are engaging in or observing” (Wolcott, 1997, p. 335). Therefore, the interaction that the researcher has with the participants is the influential element to participant observation. Furthermore, the researcher needs to comprehend that his/her interaction will have an affect of the data that is collected from the field of study (Adler & Adler, 1994).

Another type of observation is complete observation, or simply observation. Adler and Adler (1994) note that observation is a part of our everyday lives. Moreover, they support that one of the key attributes to observation is that of noninterventionism. “Observers neither manipulate nor stimulate their subjects. They do not ask the subjects research questions, pose tasks for them, or deliberately create new provocations” (Adler & Adler, 1994, p. 378). Stated differently, the role of the researcher is one without intervention in the field of study. The researcher conducts his/her observations with no interruption of the phenomena being studied.

For my thesis research, I utilized both observation and participant observation as data collection methods. Relating back to the theoretical framework established in Chapter 2, I observed LTM workshops seeking for themes that would connect with the literature I had been reviewing. The following is a list of the type of workshops I observed:

- Teacher professional development workshops
- Curriculum development workshops - for teachers only
- Teaching artist workshops - for musicians only
• Individual musician prep sessions

Out of the four types of workshops observed, my role changed to that of a participant observer for the individual musician prep sessions only. Here, I was encouraged by the musician to respond and interact with the program as if I was a kindergartner (see Appendix D, lines 287-289). I should note that this was not my initial intention in designing my research. For my thesis, I had planned to be a strict observer when gathering data in the field so that I would not have influence on the phenomena being studied. In the case of the individual musician prep session, my role literally changed to participant observer on the spot and without prior knowledge. During all observations, field notes were recorded and collected. Stake (1995) stresses the importance of maintaining an accurate record of events so that the analysis will “provide a relatively incontestable description” (p. 62).

**Document Review**

The third and final form of collecting data in a case study is reviewing written documents. According to Robert Stake (1995), “almost every study finds some need for examining newspapers, annual reports, correspondence, minutes of meetings, and the like. Gathering data by studying documents follows the same line of thinking as observing or interviewing” (p. 68). The uniqueness of this method is that the source is mute (Hodder, 1994). Meaning that, there is no interaction, observation, nor member checks with participants. Everything to be researched is on paper. The advantage, however, to
reviewing documents is that "material culture...may give deeper insights into the internal meanings to which people lived their lives" (Hodder, 1994, p. 399). Therefore, written documents can serve the purpose of supplementing information that the researcher was not able to observe directly (Stake, 1995).

Review of written documents were a vital part of my study. As Stake (1995) notes above, written documents can provide information that was previously observed by the researcher. In my case, I was able to review first-year assessment reports for the LTM program. This was valuable to my research in providing historical information, since my relationship with The Cleveland Orchestra began during their second year of the pilot program. Other documents, in addition to the first-year assessment report, that were available for review included:

- FY 1997 Musical Arts Association Annual Report
- Press releases
- Newspaper articles
- Agendas and minutes of teacher professional development, curriculum development, and teaching artist workshops
- First-year assessment survey instruments
- Statements of program description and goals
- Sample integrated curriculum lesson plans
Analysis of Data

For interpretation and analysis of qualitative data, Stake (1995) recommends that “the researcher concentrates on the instance, trying to pull it apart and put it back together again more meaningfully—analysis and synthesis in direct interpretation” (p. 75). He further suggests that researchers use direct interpretation of their data in order to reach new meanings (1995). “The search for meaning is often a search for patterns...we can look for patterns immediately while we are reviewing documents, observing, or interviewing—or we can code the records, aggregate frequencies, and find patterns that way” (Stake, 1995, p. 78). Usually, these patterns are known to the researcher before analyzing the data. The researcher can find these patterns in either the research questions or the literature review (Stake, 1995).

Since my thesis is descriptive in nature, all data, including interview transcripts, observational field notes, and document review notes were studied and coded for themes. To clarify, I reviewed my data and searched for patterns in the descriptions. Additionally, these themes or patterns were derived from the literature review. Due to the nature of the data analysis, I synthesized my research by making connections to the theoretical framework established in my review of the related literature.
CHAPTER 4

DATA ANALYSIS

"A judgment as an act of controlled inquiry demands a rich background and a disciplined insight" (Dewey, 1934, p. 300).

As Dewey so eloquently states, qualitative data analysis relies upon description and is based on a theoretical framework. Since the nature of the data analysis for this thesis is that of description, judgments made are supported with evidence from interviews, observations, and document review. As established in Chapter 2, the framework for data analysis is grounded on the three principles of professional development. Those are (1) the presentation of new ideas, theories, and practices; (2) the promotion of catalytic change; and (3) the opportunity to serve as a forum for reflection. All three of these principles were researched in the design, implementation and evaluation aspects of the Learning Through Music professional development workshops.

Definition of Professional Development

Before plunging into the analysis of the LTM workshops, it is necessary to establish what professional development means to the teachers and musicians. While
reviewing the teachers transcripts, what struck me as interesting is that their definitions highlight the three key points of professional development used for this framework. In the area of new ideas, theories, and practices, teachers remarked:

“Professional development is the practice of taking new materials and new information and bringing it back so that they are constantly upgrading what they teach.”

“Professional development is going to these workshops, taking classes. And then bringing back what we think will work with our style of teaching and what we think will work in our classrooms.”

Other teachers defined professional development with the notion of fostering change:

“Professional development is that you are bettering yourself...(and there) would be a personal growth of some kind.”

“Professional development is taking where you are and what you are and growing.”

And another teacher felt professional development was more of a place to discuss and reflect upon one’s practice. This teacher stated, “professional development is where we can meet and share our ideas, (and) discuss both good and bad things.”

As one teacher noted that professional development is “different to different people,” the musicians had a somewhat similar interpretation of the definition. One musician alluded to the fact that professional development fosters change. “It would be a development of the individual in getting better at what they do at their job.” Some musicians referenced change in terms of their field:

“Going back and getting more coaching, or giving recitals, and doing things that actually refine the teaching and performing areas.”
“Professional development would be enhancing an area of learning music, teaching music, or performing music that isn’t routinely addressed with the education and the professional experience that we have.”

The common theme for the musicians is change. However, one musician did point out to me that “it’s not a term we use in our field very much.” Based on the literature, that would be correct.

New Ideas, Theories, and Practices

One of the primary purposes to professional development training is the introduction and explanation of new ideas. The manner in which information is presented to its participants is important. During observations of LTM workshops, I noticed that the dissemination of information varied according to the type of workshop. For the teachers, there was a mixture of styles used that included lecture, open discussion among participants, group work, and simulation of lessons. Some teachers commented on their first time ever in a LTM workshop:

“I was kind of overwhelmed. They gave us all of this detail and we came back with it (to the classroom) during the beginning of the year.”

“The very first time we went there was more of them telling us everything that we needed to know about the program.”

After the first workshop, teachers were more comfortable with how information was being presented and its accessibility. Teachers unanimously agreed that the new ideas and concepts of LTM were accessible and easy to understand. One teacher even stated “the information that they gave us made (LTM) more accessible and having the
materials on hand made it more accessible.” Additionally, teachers really preferred the
design of the workshops especially when LTM lessons were simulated. Their comments
follow and positively reflect the constructivist and MI approaches to the workshops.

“It’s presented to us in the way that we should present it to the children. They did a Gallimoto lesson and read a story to us. Then they had us
work in groups, the way they wanted us to do it here (the classroom). They basically did lessons for us which was helpful because we got to see
how we should be working with the lessons.”

“They actually do lessons for us. So, we really see how to go about doing
it...that way you can take it back and try it.”

“We did a couple of activities with poetry and art that they had us do.
And that was beneficial. You can take that back and it was much easier
than reading it in the curriculum guide. The things we got were hands-on.”

The hands-on constructivist approach was well received by the teachers. Thus, the
teachers overall favored the structure of the LTM professional development workshops.

Not only did the teachers enjoy how information was disseminated, they also
preferred the content of each workshop. As stated above, the teachers appreciated the
opportunity to learn about the LTM integrated lessons. One teacher commented further
on the lessons supporting MI theory. “It’s a lot of work and you have to get away from
the paper and pencil. LTM is getting away from that. LTM also seems to have the kids
working a lot in groups...A lot of the lessons are geared to groupwork which is great.”

Another teacher remembered how a music teacher demonstrated how to effectively
combine reading a story with music playing in the background. As exemplified in this
quote and previous statements, LTM teacher workshops and lessons promote the
development of interpersonal and musical intelligences. Also beneficial to the teachers was learning about their relationship with the musicians. One teacher really valued this discussion because in the classroom, “I really didn’t know what to expect.”

In terms of improvement of teacher skills, I found that responses were dependent upon if the teacher had a background in music or not. Those teachers with a music background felt that their skills as a teacher were not being improved as a result of LTM. If anything, one teacher did remark that there was “an awareness of how to incorporate music into the classroom.” For those teachers without a previous background in music, they found that LTM did improve skills. As one teacher states,

“I feel more comfortable presenting music activities to the children. As much as I love music, I’m not sure that I knew how to approach the kids with it other than by singing songs. The Cleveland Orchestra has brought a whole new dimension to it where it can go along with books (and) with writing...It doesn’t have to be overwhelming...I feel better about it because I can do more than I wouldn’t be able to do.”

Mainly, the teachers with no prior music background found their comfort level to using music in their classroom was increased.

Since teachers felt more comfortable using the LTM lessons, I wanted to see if these teachers were able to take the LTM curriculum and use it in other areas of their daily teaching. From my observations, I discovered that daily application was a bit ambitious. It was even ambitious for the implementation of the LTM curriculum alone. Several teachers commented at the workshops that they were too new to the program and even to their school to be able to use the lessons (see Appendix D, lines 156-162).
During individual conversations with a different group of teachers, I found that their responses were, again, dependent upon if they had any previous experience in music. One teacher without any musical background noted that LTM lessons haven’t been used in other areas of teaching “because when I look at the lessons I see it as music. Also, because I have not done it enough.” On the other hand, those teachers with previous musical experience provided an overwhelming response:

“Yes, and I am finding that as I go on, I am able to use it more and more. Our curriculum is so jam-packed by demands from the state and demands from the city...that if we don’t weave this into where we need it, we don’t do it. It’s open-ended enough that we can do that...It does lend itself well and it is nice that it is open-ended.”

“Actually, the kids love the stories in the resource box. They are always asking me to read them even if we are not doing a lesson from the binder or playing the instruments. I can use the binder elsewhere too.”

One teacher explained even farther how the LTM lessons can be applied to other areas of teaching. “We used the newspaper since (the musicians) were on tour. And, that gave us another way to talk about the newspaper.” From all of these comments, it can be ascertained that the implementation of LTM curriculum is not dependent upon the training received from the professional development workshops. But, whether or not the participating LTM teachers have previous musical knowledge.

Since the musicians do not work directly with the LTM curriculum, the structure and content of their professional development is quite different from the teachers. At the Teacher Artists workshops, all of the LTM musicians gather to receive necessary information. One musician remarked that “normally, those meetings are for information
with (the consultant) speaking about the goals of the program or scheduling issues.”

Thus, the style of presentation is very much lecture oriented. However, there is some discussion that allows the musicians to voice their concerns and suggestions. The individual musician prep sessions is the venue where the musicians receive their initial training. These sessions are designed to assist the musician with the creation of his/her program for the classroom visits. Since these are for the individual musician, each prep session is unique. From observations, some musicians used the session to actually practice their program and receive feedback, while others saw it as an opportunity to gather ideas and construct a program (see Appendix D, lines 286-287; 300-301; 311-315). Furthermore, all musicians felt that the concepts and ideas presented in both workshops and prep sessions were accessible.

With respect to the content of the workshops, the musicians found the interaction with the consultant to be the most beneficial. The musicians responded:

“Probably the most helpful is the individual meetings where (the consultant) gives the basic philosophies of what (the consultant) thinks on how we should go about approaching our programs and how we should go about teaching the kids. The individual session are the most helpful.”

“Just the ideas and (how to) organize the program.”

“To me,...the greatest benefit (was) to see how a program could come out of nothing.”

As illustrated by the comments, the musicians found that the ideas generated from the individual meetings with the consultant were the most beneficial in developing their programs for the children.
Since the musicians were so attracted to the ideas of the consultant, I investigated if they were able to use these ideas in other areas of their teaching. It should be noted that all of the musicians have taught privately, and that the majority of them are currently private teachers on their instruments. While one musician was not sure of the legitimacy of using LTM programs in other areas, several of the other musicians stated that were able to apply their programs for other purposes. The most logical and practical venue was for their children’s school. One musician replied “just today, I played for my (child’s class) and they are coming to a Cleveland Orchestra concert...I put a program together to help introduce them to the concert and the orchestra...it was basically a LTM program using all the same tools, concepts, ideas, and repertoire that I have used.”

Meanwhile, some musicians felt that they did not really have the opportunity to use the LTM training in other areas of their teaching simply because they don’t normally teach small children. Therefore, the programs they have created would not be age appropriate for their private students.

Finally, I asked the musicians if the presentation of new ideas and practices has had an impact on their skills and professional growth. From their responses, there was one apparent theme - the improvement of communication skills. One musician related the importance of having to speak because “some people are sort of fearful of that at first.” In other words, some of the musicians need to reach a comfort level with communicating to a group of students. Another musician felt communication skills were not only needed just for speaking, but also for “creating ideas and being able to express them in a good
way.” Thus, some musicians saw the importance of communication skills in terms of the content of their programs. To further support, a musician remarked, “I think one of the tenets of the program is to not talk to the kids about music, but kind of show them why music is meaningful to me or to any of us that are in it.” This statement supports that the musicians’ programs are a constructivist approach to teaching in that the programs are designed for the students to construct meaning out of the experience. Other skills that were developed besides communication, were performance skills. Ironically enough, LTM has affected the performance abilities of its musicians. One of the musicians commented that performance skills were necessary to “being engaging to an audience. (And) understanding the levels that kids understand and learn...(and knowing) what they are able to access easily.” Finally another musician concluded that, “combining the talking and playing together has been a real learning experience for me.” As a result of all of the individual musician prep sessions, LTM is improving communication and performance skills in its musicians.

A Catalyst for Change

As stated previously, professional development training aims to foster change. During interviews, questions were directed towards teachers and musicians to see if and how LTM professional development workshops changed their lives. For the teachers, many reflected that the program has had an effect on their job satisfaction. Some teachers explained:
“It energizes me.”

“The (previous) idea of teachers having to stay after school for workshops was not worth it. We need to make it a part of our work day...I think it is so special to go to these things and to make it a part of our day.”

“I think what it did for me was refreshing. It came at a good time. You get so bogged down with meetings and expanding skills. So, it’s a way to realize that there are other things that you can do and should do to delight you. It can put a little life into your teaching and into your day and make it a fun thing. Personally, it has done that for me.” Another teacher saw change in terms of teaching style. LTM provided this teacher with “more ways to do things, (such as) providing me with instruments and books.”

Musicians also saw how the program has increased job satisfaction. During an observation, one musician shared that because of LTM, this was the musician’s “most rewarding year in music” ever (see Appendix D, lines 52-53). From an interview, a musician mentioned that “I think that I am happier with my job because I feel like the Orchestra has really invested time and money in something that is very, very worthwhile.” Besides being happier with their jobs, the musician also saw how their role as an orchestral musician has changed as a result of the LTM program. Several musicians noted the importance and their influence to education:

“I feel that education is important and that the future of our trade is dependent upon young people having an understanding and corresponding interests...I feel it is very important to get out there into the trenches and be with young people.”

“To give back as a gift to the public school children...my whole life has changed because of that first start in the public school. If it hadn’t been for that, I don’t think I would ever played (my instrument).”

“It’s our responsibility to pass along not only to potential professional musicians in a conservatory setting but also to everybody in a community.”
Along with the responsibility of delivering educational services, another musician felt that the role included meeting and talking to its supporters. This musician pointed out that “it is important for a person to go and meet people in the audience and to go out into the schools and to meet trustees.” All in all, this musician summed up the effects of a changing role for the orchestral musician. All of these activities “are really important because it really humanizes the people in the orchestra and gets (the musicians) involved in the community.”

In the classroom, it was more difficult for teachers and musicians to see if change was happening. Both teachers and musicians felt that either they were too new to the program or that the program had not been in existence long enough to notice specific changes. One musician even commented, “I’m not around the classroom enough to know if it has brought about any changes there.” However, some musicians did note that their programs were significant in fostering change in the schools for a different reason. A musician explained “I know that arts funding has been cut from schools and that arts programs have been cut totally from schools. So, I know for a fact that a lot of kids don’t have (musicians) going out to their schools.” Thus, the mere presence of the musicians in the classrooms is important to furthering educational reform. For the teachers, some of them did mention that the integrated lessons were one way of fostering change in the classroom, since that was different to the students. Other teachers remarked on the change in attitudes of their students. Teachers stated:

“Certainly, for a love of a different kind of music in my kids... when they have free time they will look on the computer for composers and musician
names to read about them, (and) listen to world instruments. They would have never been interested in it if this program had not taken place.”

“Their acceptance of different types of music has really changed...I am getting a much better reaction when I play something new.”

“I just haven’t noticed anything in particular other than the children’s excitement.”

From a different perspective, one musician recalled “there is great familiarity...and now it is a little bit normal for (the students) to have musicians coming through the halls.” As a result, it can be concluded that the new curriculum, presence of musicians, and the student’s level of excitement has changed the dynamics of the participating schools to some extent. A formal evaluation and assessment is needed to see if the program has fostered catalytic change.

The final area I researched to see if change had taken place was in the community, with an emphasis on partnership development. Going back to Chapter 1, one of the intentions to the creation of LTM was outreach to the community. From interviews with the musicians, it was evident that this purpose was well understood.

“It is an important thing for the Orchestra to be reaching out into the community and an expansion of the role of the Orchestra.”

“I think that (LTM) is going to be great in expanding an ultimate audience base and expanding the number of people who really have a love for music.”

“I think it really helps us, as musicians...reaching to children on a personal level.”

“It is...good for us to go out into the community. And for the community to realize that we’re human.”
"I think that it has opened some other people in the Orchestra to going out into different kinds of communities."

As a researcher, it was quite interesting to see such an unanimous response from one set of participants. It is clear that the musicians see this program as a tool for outreach and a way for the Orchestra to expand its audience base. On the other hand, the teachers found it more difficult to decipher if LTM was in fact promoting change in the community. One teacher supports "At this point, I can't say that it has made any differences in the community." For this reason, I wondered why there was such a drastic difference between the teachers and the musicians. Since LTM is designed to be a community partnership, I thought that teachers and musicians would have similar views on how this partnership could change its community.

As a result, I investigated the partnership relationship between the teachers and musicians. Through interviews, I questioned how the teachers and musicians interacted with one another. Some of the teachers and musicians referred to a meeting at the beginning of the school year. It was the opinion of one teacher that this meeting's purpose was to "meet the musicians and introduce ourselves." Another teacher further commented, "we got to know them a little, but not a whole lot." A similar response came from the musicians. One musician stated, "the only contact I had with the teachers before coming to the classroom was a meeting at the school. Some of the teachers, not all of the teachers, were there, just so we could know what they look like. It was not an in-depth meeting." On the other hand, one musician enjoyed this meeting because "it's good for
me to get to know some of the teachers... At the meeting, I told (them) what my programs 
were going to be.” Other than interaction between musicians and teachers at an 
introductory meeting, what interaction takes place in the classroom? A musician reflected 
that interaction was largely dependent upon the teacher. “Some of the teachers are quite 
good at being absolutely there and being a part of the program... the teachers that were 
more active have made it that much smoother and that much better.” Another musician 
noted “my programs are better if the teacher can help me and not just with the 
discipline.” From a teacher’s perspective, having a musician in the classroom is quite an 
experience. While some teachers feel a bit intimidated by their presence, others are in awe 
and inspired. Thus, the classroom experience can be, as one teacher notes “a little bit 
overwhelming.”

Are there any other venues where interaction between teachers and musicians can 
occur? One teacher remembered a time where the musician initiated a meeting to discuss 
his/her program. The musician called this meeting to make sure that the program directly 
corresponded to the educational objectives for that grade. This teacher thought “it was 
quite amazing to have someone come in and say that I want to make sure I reach your 
kids this time. I don’t think I did the last time. What can I do differently.” Not only did 
the teacher appreciate the musician’s sincerity, but was also able to better prepare the 
students for the musician’s next classroom visit. Later in the interview this teacher 
expressed, “I think that the interaction we have had with them has been very, very 
meaningful... Now that I have been through it, I would like to have more input with the
musicians themselves. But, I know that has got to be close to impossible.” This rare experience illustrates what can happen when a teacher and a musician work together. In this case, a partnership resulted for the classroom.

In addition to this teacher’s desire, all of the other teachers participating in my study agreed that they would like to see more interaction with the LTM musicians. One teacher believed “the fact that (the musicians) would choose to volunteer for this program and the amount of time involved shows to me that they have a great interest in children. To me that is valuable and valuable people to be around.” In the meantime one teacher asserted, “Our musician had really good ideas, but needed to hear from a teacher what will best capture the students, how to interact, and get the kids more motivated. I would like to be able to share with the musicians things like that.”

Then, what prevents teachers and musicians from having more interaction with each other? The answer is time and scheduling. For the musicians, the response was two-fold. The musicians felt that either the current working relationship with the teachers was fine, or that more interaction might help. Those that preferred more interaction did mention the restrictions of time from their schedules. One musician points out that “I know that there are all kinds of scheduling difficulties and eventually it comes down to how much time we are able to put into the program.” While feeling a bit selfish, the teachers do acknowledge and understand that there are limitations to how much time the musicians can provide.
Forum for Reflection

Finally, professional development training gives participants the opportunity to share concerns and ideas and reflect upon concepts. How does LTM promote the sharing of ideas at the workshops? During an observation of a Teaching Artist workshop, I noticed that one of the agenda items was that of reflection among the musicians (see Appendix D, line 45). One musician found this aspect of the workshops to be beneficial. “We can relate stories about what has been effective in the teaching environment - what’s felt good to us...it’s fun to get together and just talk about it.” Another musician felt there needed to be more time dedicated to sharing. This musician stated:

“I probably would like to hear more about what other people are doing...It would be interesting to find out what the other programs are like. We are sort of isolated in a way because I only know what my programs are like. And I don’t know what other programs are like.”

Thus, musicians not only want to hear what has worked in the classroom, but also what types of programs are being created.

Many of the teachers found the sharing of ideas to be beneficial as well. One teacher remembered, “I got to listen to teachers who were using (LTM curriculum) in their rooms already and how well it was working there. I came back to the classroom and I was really psyched to do it after listening to the teachers.” Another teacher supported that “it is also very helpful to talk to other teachers. And to find out what is happening in other schools.” Those teachers without these similar experiences are encouraged by hearing their stories. One teacher went so far as stating “I’m motivated and I could meet
with a team of teachers and say that this is what I have done and share things that way. I think they need to be motivated a bit more.” As a result, teachers welcome the opportunity to reflect upon their own experiences with LTM and then share the ideas to others.

Conclusion

To summarize, the data analysis section of this thesis described and evaluated (through teachers' and musicians' perceptions) the structure and content of LTM professional development workshops. In the area of new ideas, theories, and practices, the data collected illustrated that there were many different methods to the dissemination of information. In addition, the manner in which information was presented to the participants was dependent upon the specific type of workshop. Next, both teachers and musicians concluded that the concepts presented were beneficial, their skills were improved, and that the information could be applied to other areas of teaching. However, this statement relies on the teacher having a previous music background and the musician having another venue to apply the concepts.

On the issue of fostering change, two themes emerged pertaining to change in the community. The musicians viewed LTM has a tool for outreach. Conversely, the teachers had a more difficult time determining if change existed in the community. As far as change in the individual, both groups of participants recognized the increase in job

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satisfaction. For the schools, it was ascertained that LTM has had an effect on the school
environment, in terms of musician presence and increased excitement in the children.

Lastly, LTM does provide its participants the chance to reflect and share
experiences with other “like” participants. This study found that teachers and musicians
are willing and eager to share ideas with their peers. Moreover, teachers would like to see
opportunities where they can share their thoughts with the musicians.
CHAPTER 5

CODA

"There is no reason for cautious optimism. Because of the Herculean work of so many in the music education field, the public is partially enlightened as to how beneficial music education can be in the growth and development of the whole person. Now, however, is when the work really begins: building and demonstrating what we know to be true" (Undercofer, 1997, p. 19).

Professional development is an integral component to the Learning Through Music program. As a result of the data analysis, the purpose of this chapter is to present what I learned from my research and to make recommendations, based on the review of literature, to The Cleveland Orchestra for further development of the pilot partnership. The primary purpose and goals of the Learning Through Music program provide the basis for the recommendations and lessons learned. In addition, I offer suggestions for future research of the program grounded on what I experienced and learned from conducting this study.

Lessons learned from LTM

To repeat from Chapter 1, the purpose of the Learning Through Music program is to “develop and deliver teaching strategies, resources, and learning experiences that
assist schools in helping students learn more effectively” (MAA, press release, 1997). This purpose identifies the expectations of the LTM program for the Orchestra and ultimately, the LTM participating schools. While LTM resulted from an outreach task force effort, the mutual outcome of this program is to educate, not outreach. Outreach is a possible output of this purpose.

It is evident from the data collected that there are discrepancies in expectations at the participant level. The musicians clearly recognized LTM as an outreach tool for the Orchestra, especially in terms of community perceptions and audience development. As one musician supported, LTM “is going to be great in expanding an ultimate audience base and expanding the number of people who really have a love for music...this program is probably one of the most effective ways in the history of The Cleveland Orchestra to be (reaching) into the community.” On the other hand, the teachers expect that LTM would provide them the necessary skills for teaching the integrated lessons and, ultimately, have a positive impact on student learning. Based on the purpose, all LTM participants should understand that the thrust of this program is to foster change in terms of education, not outreach.

Not only were expectations inconsistent, but also identification of who benefits from the program. On the musician side, all of them recognized that they are profiting from the LTM program. The musicians unanimously identified that the children and schools are being served. However, none of the musicians mentioned the teachers as a possible constituent. For the teachers, all of them felt that LTM was serving the
teachers, children, and the school. Only one teacher distinguished that LTM was also
benefiting the musicians and parents.

The question persists. Why are there discrepancies among the participants?
Perhaps, the purpose of LTM and roles and expectations of its constituents has not been
communicated to all of the participants. While goals have been established for LTM and
disseminated to its participants, outcomes and outputs have not. A partnership ensures
that program expectations are mutual and recognizes the constituents being served (Gray,
1989; Nierman, 1993). Thus, the partnership communicates and clearly articulates the
shared vision, sets measurable outcomes and outputs, and establishes the role of its
participants (Grobe, 1993). For these reasons, consistency of expectations among all of
the differing groups of participants is needed if the program aims to achieve its purpose.

Goal 1 - To enhance the learning process by working collaboratively with teachers
to integrate music into existing curriculum as a catalyst for learning.

The aim of this goal is two-fold: to develop a music-integrated curriculum and
with the collaborative participation of the LTM teachers. Is LTM creating a new
curriculum where music is integrated? And, is the curriculum development process a
collaborative venture? Based on my interviews with the teachers, it would appear that
the new curriculum was in fact integrating music into other subjects. One teacher
exclaimed the evidence, “because I’m doing it!” In addition, another teacher pointed out
that “the curriculum was written with that integration in mind.”
While teachers' comments support that LTM curriculum is integrating music into other core subjects, there was a lack of evidence to support that the process of curriculum development was collaborative. During a curriculum development workshop, all of the teachers from the four schools (and of the same grade level) met to discuss, with the consultant and LTM administrative staff, the educational objectives they must teach within an academic year. A teacher noted that during these curriculum development workshops, "we did offer ideas and suggestions for materials and curriculum that we wanted covered." Nevertheless, other teachers wanted to see more involvement with the curriculum development process.

"It was very beneficial working with them on the curriculum and helping them to form it. But, then they sort of took and wrote it. I would have liked to have seen more involvement with the writing of the curriculum. I think that would have been really helpful."

"We did have sessions about what we would like to see in the curriculum. We didn't actually write the curriculum."

"This is a cooperative relationship because (the consultant) develops the curriculum... and it is pretty much left up to us how much we incorporate (the curriculum) into our classrooms."

During a collaboration, all participants are involved in making decisions and building a consensus (Tushnet, 1993). Nierman (1993) notes that "both groups contribute staff time, resources, and capabilities to accomplish the task" (p. 26). Through collaboration, the participants should collectively build a consensus rather than seek a consensus (Tushnet, 1993). Conversely, a cooperation features one group approaches another group for their resources and expertise (Nierman, 1993). Thus, the LTM curriculum
development process, from ideas to actual product, is more of a cooperative venture versus collaborative. If it was collaborative, the teachers would have participated in all of the steps formulating the new music-integrated curriculum.

Grounded in the literature, it is suggested that the curriculum development process become collaborative. Another series of curriculum development workshops could be created where the teachers plan and write the integrated lessons with the assistance of the musicians and administrative staff. This would help alleviate some of the discomfort teachers expressed (during workshops) in using the curriculum because they would become more familiar with the lessons and their application. Additionally, those classroom teachers without a music background would be better equipped to teach the LTM curriculum to their students. Not only would teacher input increase their comfort levels and the improve curriculum, but also strengthen the collaboration component to LTM.

While implementation of these suggested strategies results in collaboration, one more measure emanates in a partnership between teachers and musicians in the classroom. On the surface, this goal appears to omit the musicians. Aren’t their programs intended to be integrative as well? The musicians’ responses would be yes. One musician remarked that “what I do helps...to integrate the music. You have to involve some sort of academic lesson in each program.” Another musician further suggested that their programs “should be related to the curriculum that the children would be using.” Yet, are they?
In this section, I have established that both the LTM curriculum and musicians’ programs are integrating music into other subjects. However, are the two approaches integrative with each other? Furthermore, do the musicians’ programs directly correspond to the teachers’ lesson plans? Rooted in theory, integration desires for children to be able to make connections among concepts (London, 1990). Moreover, the term integration entails a combination of two or more parts. How can children make these connections if the two approaches are developed separately? Supported through field notes, musicians develop their own programs without reference to the LTM curriculum. Similarly, the LTM curriculum is written without the teachers assistance (even though teachers do contribute their ideas and educational objectives) and without knowledge of the musicians’ programs. A partnering relationship would ensure the integration of these two approaches, since both institutions (in this case, teachers and musicians) would be working together (Grobe, 1993). Through a collective and collaborative effort of its participants, LTM could create curriculum and musician programs that would be integrative with each other, specifically in its development and content.

Goal 2 - To build a fundamental knowledge of universal musical principles, of an orchestra and its repertoire among teachers, students, and their parents.

While this goal was not addressed in interviews, I was able to get a sense of how LTM was achieving it from observations and document review for teachers only. With reference to agendas from a sample of teacher professional development workshops,
discussion of musical terminology and concepts does not take place, even though they do participate in musical activities. However, the definitions of musical terms and concepts are included in each integrated lesson plan. Nevertheless, it was clear from the teachers' comments during the professional development workshops that they were not able to understand the terminology, especially those without a musical background. Several teachers suggested that the lesson plans need to be clearer and easier to use. Others noted that a comfort level needed to be achieved before they could even use the lessons in their classrooms (see Appendix D, lines 142-146; 156-162). If the teachers participated in the writing of the curriculum, perhaps these concerns would be alleviated. Yet, their comments do not directly address the problem of understanding musical concepts. Is something still missing?

From a constructivist perspective, the connection is missing. Learners need to be able to make connections across a series of learning experiences in order to construct meaning (Beane, 1995; London, 1990). An integrated curriculum promotes this theory. Teachers that implement an integrated curriculum follow this theory. Therefore, those that train the teachers need to adhere to this theory as well. Accordingly, the professional development workshops are where the connections need to be made. The connection is a discussion and application of musical terminology from the lesson plans. In other words, the workshops should include an explanation of the musical principles from the lesson plans while the teachers are simulating some of the LTM lessons. This approach to the workshop would not only integrate the curriculum with the content of the workshop, but
also strengthen the MI and constructivist teaching styles already utilized by the teachers. Through active participation, teachers would be able to learn and integrate skills of musical intelligence with other forms of intelligence (Gardner, 1993).

As evident from the data analysis, all of the teachers prospered from the simulation of LTM lessons. Therefore, adding explanations of musical principles to these simulations will increase the depth of professional development training the teachers receive. Not only will the teachers gain a better understanding of the new language, they will be able to increase their comfort levels and better implement the LTM lessons in their teaching.

Goal 3 - To encourage skills-based music making and support music as a discrete subject area and key component of a student’s education.

For my data collection purposes, this goal was not specifically addressed for one major reason. From the interviews, observations, and documents, this goal appears to be in conflict with the integrative nature of LTM. This goal aims to treat music as a separate subject whereas the curriculum, musician visits, and professional development training illustrate how music can be integrated into other subjects. Even the title of the program refers to the integrative aspect. Students will be learning through music, not learning about music.

As established in chapter 2, an integrated curriculum concentrates on the student, especially in “how the student learns and desired outcomes for student learning” (DeHart
& Cook, 1997, p. 3). Moreover, an integrated curriculum encourages children to actively create meaningful learning experiences for themselves (Beane, 1995). Thus, an integrated curriculum promotes the theory of constructivism and Multiple Intelligences. Both theories support that meaningful learning occurs when the student is an active participant in constructing, not discovering, knowledge for oneself (Beane, 1995; Eisner, 1991; Gardner, 1993). The best way for a child to learn is by doing. All of these philosophies and approaches to teaching have been adopted by the LTM schools and teachers. One teacher supported “to me, anything that can be integrated or used through all the areas, makes (learning) more meaningful.” Another teacher commented that “if you can overlap it so that the learning goes from language arts to music, or from science to language arts, it gives it more meaning.” All of the teachers interviewed in my thesis utilize the integrative approach to teaching.

According to the purpose of LTM, the desire is to develop and deliver learning experiences that assist in students learning more effectively. Thus, LTM should create learning experiences that complement the teaching styles and philosophies of the LTM schools in order to be more effective. Hence, foregoing the idea of teaching music as a separate subject and promoting skills-based music making.

On the other hand, there are two reasons why this goal may not be taking shape. First, I should note that I did not investigate every component of LTM such as the ongoings in the music specialist’s classroom. It is quite possible that skills-based music making can be happening in the music room. Finally, the age of the students may
stipulate if skills-based music making can even take place. Being a pilot program in its second year, LTM currently serves students in kindergarten through second grade. Thus, the students may be too young to start the performance component that this goal desires to achieve.

Goal 4 - To extend the skills of classroom teachers to utilize music and musical concepts in their daily lesson plans while addressing mandated curricular goals.

As illustrated in the data analysis chapter, teachers with previous knowledge in music felt that their skills were not being extended as a result of LTM. Conversely, teachers without a musical background found that their skills were being improved. It is interesting to summarize again that the teachers who implement the LTM lessons are those with prior musical knowledge, while the teachers without this knowledge are not readily inclined to use the LTM lessons in their teaching. Thus, the question. If LTM is extending the skills of these teachers (ones with no previous musical knowledge), why aren’t these teachers able to apply these skills in the classroom?

While this question could be one for future study, it is suggested that the professional development workshops be strategized so that the skills learned are directly matched with the simulated classroom application. Lieberman (1995) explains that people learn best through active participation and “through thinking about and becoming articulate about what they have learned” (p. 592). Learners need the opportunity to discuss and reflect upon new ideas and practices (Sykes, 1996). It is through reflection
that learners are able to construct meaning out of their experiences. Furthermore, learners can make the connections between practical and theoretical principles through reflection (Bos, 1995; Fenstermacher, 1994). This form of staff development further supports the constructivist viewpoint. In this case, thorough explanations connecting skills to application should be provided. Following application, teachers should have the opportunity to reflect upon the simulated experience (thereby utilizing their intrapersonal intelligence) and discuss what new skills and ideas they have learned.

Another strategy would be to identify those teachers with and without any previous musical knowledge. As a result, teams could be formed at the workshops. Through the use of their interpersonal intelligence, teachers of the two different backgrounds could work together on the simulated LTM lessons.

Lastly, daily application of LTM lessons might be setting the standard a bit high for many of the teachers. Through the interviews, I found that daily application was ambitious and again relied upon the teacher having a prior understanding of music and musical concepts. Some teachers also referenced the fact that their curriculum is already jam-packed with demands from both the city and the state. Furthermore, if they don’t find a way to work the LTM lessons in their own teaching, it will not happen. While LTM lessons indicate how the objectives meet the state’s demands, it is possible that the teachers, especially those without any musical knowledge, are not understanding the connection. Therefore, the workshops should incorporate an explanation of this connection to the state or city mandates during the simulation of the LTM lessons.
Goal 5 - To help musicians develop skills that will assist them in effectively communicating with students and supporting teachers, and in making a significant impact in the community.

Since the musicians felt it was too soon to determine if they were making a significant impact in the community, this aspect should be addressed at the conclusion of the pilot. Even so, it is clear from the data analysis that the musicians do feel that LTM has developed the skills they need to communicate with the students. Yet, do they have the skills needed to communicate to the teachers? Since the musicians discussed improvement of communication skills with reference to students only, it is difficult to transfer the data and generalize it for teachers. However, during observations of Teaching Artists workshops, communication with teachers was discussed in terms of classroom management (see Appendix D, lines 18-30). In other words, how to involve the teachers in getting the students to be on their best behavior when the musicians are present in the classroom. While it is important to accomplish better classroom management, what about their programs? When a musician, on their own initiative, does communicate and collaborate with a teacher, the results can be phenomenal as discovered from the example in the data analysis.

As illustrated in chapter 4, teachers expressed a desire to communicate with the musicians and help them in the creation of their programs. Even though the curriculum development workshops do generate the educational objectives taught in the classroom,
the workshop does not determine the sequence of these objectives during the school year. The ending result is a list of objectives with no idea how or when these concepts are met.

Through communication with teachers, musicians could create programs that are relevant to these objectives and the teaching in the classroom at the time of their visit. In other words, their programs should be integrative with the LTM curriculum and the teachers' lesson plans. Thus, the teacher does not have to rework or shuffle his/her lesson plans trying to incorporate material that will prepare the kids for the musician's visit, even if the teacher has an idea of what the musician plans to discuss. Because the curriculum is already jam-packed with state and city mandates, this would enable the teachers to better prepare the students and alleviate some of the pressure they feel in trying to work in LTM lessons. It should be noted that during the professional development workshops, teachers also commented that they did not always receive an outline of the musician's program before the visit. Having this outline before the visit made it easier for the teacher to prepare the class for the musician.

All in all, it would be easier for the teachers if the musicians could complement their programs to the teachers' lesson plans. Not the other way around where the teacher has to rework her/his lessons to the musician's program. In order to accomplish this, the musicians need to communicate and collaborate with the classroom teachers and find out what they can do to support the teaching taking place at the time of their visit. A collaborative relationship needs to be established between the teachers and musicians. Through collaboration, both partners communicate their ideas, objectives, and concerns.
(Grobe, 1993; Tushnet, 1993). Once communicated, the partners can build consensus, establish goals, and collectively create a shared vision for a program (Myers, 1996; Tushnet, 1993). In order to achieve its outcome of students learning more effectively, the LTM classroom needs collaboration of its participants. Teachers and musicians should work together in creating integrative material (musician program and LTM curriculum) used to teach children. Not only will collaboration streamline the learning happening in the classroom, but also alleviate some of the pressures teachers feel. Consequently, the role of the musician in the classroom will be that of a support system for the teacher. Teachers would also be able to better support the musicians during their visits. And, ultimately, a partnership in the classroom between teacher and musician results.

Goal 6 - To serve as a model of excellence for a partnership between an orchestra and schools characterized by collaborative planning, mutual goals, and commitment, and sustained involvement in learning through music.

Ultimately, this goal of LTM desires to be a model of excellence for collaborative partnerships through its characteristics of collaborative planning, mutual goals, commitment, and sustained involvement. Supported by the review of partnership literature in chapter 2, LTM is not a partnership. On an institutional level, LTM is a cooperative agreement between the Orchestra and its participating schools. Nierman (1993) notes that a partnership requires the involvement of both institutions from its inception. In other words, both institutions participate in planning and creating mutually beneficial goals and objectives for the partnership. The key to a partnership is that both
institutions work together, especially in the formation of a shared vision and communication of program expectations (Grobe, 1993; Myers, 1996; Tushnet, 1993). To label an organization where one institution develops a program that serves itself and another institution, is not a partnership. In this case, LTM was created by The Cleveland Orchestra with the assistance of the consulting firm, ArtsVision. None of the four LTM schools took part in the creation of the program. As one teacher remarked, "the Orchestra does run the program. It is sort of their entity. The Orchestra did start the program from the beginning." Even though LTM is not a collaborative partnership on an institutional level, there are additional measures LTM could implement creating more collaboration among its participants.

First, there should be workshops where both teachers and musicians are present. Not only will this enhance the idea of a collaborative relationship, but also achieve a common purpose. Both teachers and musicians will approach the program with the intent to educate children. During interviews several teachers were in favor of a "joint" workshop with the musicians:

"I think that one of those workshops should be with the musicians. I see a missing link there. Perhaps they need input from teachers to make the musician visits more fun for the kids...I think it will also help with their programs as well as interacting with the teachers. We will be more of a team. Right now, I see where I am removed...But, it doesn't bother me."

"I think it would be really neat to have at least one workshop with the musicians because I think that the musicians could really learn a lot from the teachers."
From the teacher sharing a phenomenal experience (detailed in Chapter 4) with one musician supported “Once, we have meet them, it’s more personal. They know what we want from them. We know how much we can ask from them.” The consensus from these statements is that the teachers would like to see more interaction with the musicians. After all, the musicians are the experts on how to use music and the teachers are the experts for teaching. By combining both groups together in a workshop, they can use their strengths to help each other.

As explained under goal 5, more communication between teachers and musicians can strengthen the collaboration aspect desired in the classroom. By involving the teacher in the creation of the musician’s program, collaboration results. This would be especially helpful to those teachers without any previous knowledge in music. Furthermore, a stronger support system for these teachers would evolve and motivate them to use the LTM lessons more often in their classroom.

Finally with reference to goal 1, more collaboration would emanate if the teachers participated in both the planning and writing of the LTM curriculum. Since some of the teachers have already expressed a desire to assist in the development of the curriculum, getting their participation would not be difficult. The end result would be a heightened level of comfort and familiarity for the teachers, a curriculum that would better suit the needs of the classroom, and the likelihood that the curriculum would be used by all of the teachers, regardless of any prior knowledge of music.
Suggestions for future and additional research

If I had the opportunity to research this case study further, there are several methods I would employ and change for subsequent research. These changes reflect what I experienced and learned about conducting a research study. First, I would increase the length of time devoted to data collection from four months to a full year. Increasing the duration of research heightens the validity and meaning of your findings since you are collecting more data. This would also allow me to observe the pilot program for a full school year. Of course, the ideal situation would be to research the program for the five years of its existence.

Next, I would test my interview questions for the teachers and musicians. While Stake (1995) argues that the researcher should mentally practice and test questions, my experience proved that I needed to test the questions with other individuals first. During the interviews, I discovered that the terminology I used was quite technical for some of the LTM participants especially on the topic of community partnerships and integrated curriculum. Thus, I found myself in a difficult position. While trying not to influence my data, I had to spend time clarifying and defining terms for the participants.

Another change I would make to the study would be to increase the pool of participants. Since LTM increases its numbers of participants each school year, I would increase the number of participants for my study. This would ensure that the sample was a better representation of the population. Additionally, I would increase the number of participants by adding new members from other populations thereby increasing the
complexity of the research. Stake (1997) explains that a case study gathers multiple perspectives in order to understand the complexity and intricacies of the case. With the addition of visual art and music specialists, I can investigate their role in LTM and their relationships with other teachers and musicians. Likewise, I would include the principals in order to get a better understanding of their relationship with the teachers and musicians, as well as the Orchestra’s administrative staff.

Final Thoughts

The current Learning Through Music program does provide a framework for integrating music into the classroom, promoting the idea of a partnership, and extending professional development training for teachers and musicians. The lessons learned, based on literature and data collected from interviews, observations, and documents, for further development of LTM are suggested to strengthen all three parts to this program. Therefore, the aim of these suggestions was to recognize a more constructive program structure, grounded in academic research, that would be coherent with its primary purpose and goals.
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Personal interview with Musician C from The Cleveland Orchestra. (1999, March).

Personal interview with Musician D from The Cleveland Orchestra. (1999, March).

Personal interview with Musician E from The Cleveland Orchestra. (1999, March).

Personal interview with Teacher A from LTM participating school. (1999, March).

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Personal interview with Teacher C from LTM participating school. (1999, March).

Personal interview with Teacher D from LTM participating school. (1999, March).

Personal interview with Teacher E from LTM participating school. (1999, March).


Complementary methods for research in education (pp. 327-398).
APPENDIX A

INTERVIEW QUESTIONS FOR THE TEACHER

1. What is your music background?

2. Why did you want your school to participate in LTM?

3. Who is the program serving?

4. How would you define integrated curriculum?

5. What evidence do you see that LTM is integrating music into the curriculum?

6. How would you describe the manner in which information is presented in the workshops? (lecture, open discussion, simulations, group work, individual)

7. Is the content presented in the workshops accessible to you?

8. What concepts presented in the workshops have been beneficial?

9. What concepts not presented in the workshops would you like to see happen?

10. Have you been able to use concepts presented in the workshops in other areas than LTM? If so, how and where? If not, please explain.

11. How would you define professional development?

12. What evidence do you see that LTM is improving the skills of teachers?

13. Which of your skills have been improved?

14. Has this program affected your professional growth? If so, how?
15. How would you define a community partnership?

16. How would you describe the type and quality of partnership LTM has with the school community?

17. What evidence do you see that LTM is meeting its goal of achieving a model of excellence for community partnerships?

18. How would you describe the level of interaction you have with the musicians?

19. Would you like to see more/less interaction? And why?

20. What changes have you seen as a result of LTM?
APPENDIX B

INTERVIEW QUESTIONS FOR THE MUSICIAN

1. What is your education background?

2. Do you teach privately?

3. Have you ever taught in a school setting before?

4. How would you describe your role as an orchestral musician?

5. Why did you want to participate in LTM?

6. Who is the program serving?

7. What evidence do you see that LTM is integrating music into the curriculum?

8. How would you describe the manner in which information is presented in the prep sessions? (lecture, open discussion, simulations, group work, individual)

9. Is the content presented in the prep sessions accessible to you?

10. What concepts presented in the prep sessions have been beneficial?

11. What concepts not presented in the prep sessions would you like to see happen?

12. Have you been able to use concepts presented in the prep sessions in other areas than LTM? If so, how and where? If not, please explain.

13. How would you define professional development?

14. What evidence do you see that LTM is improving the skills of musicians?
15. What skills are being improved for you?

16. How has this program affected your professional growth?

17. How would you define a community partnership?

18. How would you describe the type and quality of partnership LTM has with the school community?

19. What evidence do you see that LTM is meeting its goal of achieving a model of excellence for community partnerships?

20. How would you describe the level of interaction you have with the teachers?

21. Would you like to see more/less interaction? And why?

22. What changes have you seen as a result of LTM?
APPENDIX C

ORAL HISTORIES

PUBLIC SCHOOL OFFICIAL

1. Why are school music programs on the decline? What are the contributing factors?

2. Is this true for all of the arts disciplines?

3. Are steps are being taken to put arts curriculum and programs back in the schools? If so, what are these steps? If not, why?

BOARD MEMBER OF THE MUSICAL ARTS ASSOCIATION

Please describe how the Learning Through Music program was created and your role in the process of its development and implementation.
Teaching Artist workshop - Musicians - March 1999

Severance Hall, in the green room - About 20 musicians attended. Room is very ornate and baroque. There are marble floors, gilded walls and ceiling - a creamy golden yellow. Both ends had curved walls with paintings framed by ionic marble columns. This room is off of an entrance from the auditorium. You can hear musicians rehearsing in the background.

For the meeting, there are two long tables that are pretty close together, rather snug. Lunch was served during the meeting. Other people present - the consultants from ArtsVision and Center for Arts Education Research and administrators from The Cleveland Orchestra.

The consultant began the meeting. The introduction included the following themes and ideas:

Musicians should be in alliance with the teacher. Musicians expressed that they need help from the teacher especially with behavioral problems and noise.

Musicians should look to the teacher for assistance.

Keep in the back of your mind that the class environment may not be always be ideal.

During their programs, musicians should be in the front of the class; ask for help from teacher; ask kids to be quiet.

Don't be afraid to ask teacher after session for help.

Then the meeting was opened to the floor for suggestions and concerns:
Discussed discipline - What to do? How do I get them to settle down and pay
attention?
Requested bigger name tags on children so that the musicians can see the names of
the kids better. A possible art project with the art teachers to help with making
new name tags was discussed
Discussion of substitute teachers during a musician visit - This is a management
issue of the school. Principals need to intervene and be involved since they have
knowledge of the LTM schedule and can communicate to the Orchestra if a
classroom teacher will be absent. Policy needs to be developed and decide
whether or not to do the session if there is a substitute teacher in the classroom
during a musician visit.
Faculty to student ratio - The more adults in the classroom, the better. It helps
with discipline in the classroom. Additionally, it gives musicians support in the
classroom.

Next, the musicians were invited to share their LTM experiences:
One musician commented and noticed how certain classrooms have different
interpretations of listening, focus, attention and quiet.
Another musician remarked on the relationship and level of involvement with the
kids - would like more participation
What about the lessons? Should they have more/less music? More listening?
Less talking?
Another musician expressed how this program has influenced his/her life. "The
most rewarding year in music."
Similar to the demographics of the Orchestra, the majority of LTM musicians are
men. One musician pointed out that they are role models for boys since majority
of teachers in LTM schools are women.

Several musician reflected upon how they are able to build relationships with the
children and teachers. But, especially the children. The feedback received from
children has been positive. Children have given the musicians hugs, cookies, and
valentines. The musicians even noticed that the children were retaining the
information and remembering what was taught even from last year. In turn, one
musician sent postcards to all of his/her classrooms while the Orchestra was on
tour.

The final section of the meeting concentrated on the Neighborhood Concert.
To recap from the first year, the schools wanted these concerts. There were huge
amount of parental participation. However, musicians weren't entirely prepared
and had weird instrumentation. Thus, the Neighborhood concerts need to be
easier to implement for the second year.

This year, the Spring program would like to have a core group of about 6-7
musicians with some guest artists. This group of LTM musicians would create
one program to go to all 4 schools. Determination of musicians will be based on
instrumentation and be representative of schools. It will be a scripted concert.
Thus, having a narrator. The amount of rehearsals needed will be dependent upon
repertoire. It is possible that this concert will have a theme and focus on family.
One of the musicians suggested to use the Christmas concert as a model.

Since LTM is a project about depth and not numbers, the number of schools will
remain the same next year. The original plan to expand for 2000-01 will not be
happening. Will spend time thinking about replication and expansion for the
future.

Length of time for the partnership - 5 years pilot so that they could learn more
about the partnership.

Professional Development workshop - K-1 Teachers - March 1999

At the Twing Center on Case Western Reserve University campus
In a large open room with huge and high ceilings, white brick walls, sorority and
fraternity crests on walls. The room offers very bright light and lots of windows
Light refreshments were served. About 30 teachers were there including arts and
musician specialists. All teachers sat around a huge U-shaped table.

The meeting began with one of the Orchestra administrators introducing the
consultant. The consultant preceded to highlight the program.
The musician visits are part of a whole weave of lessons that are book-based.
They are also based on resources in the boxes.
A small summarization of the neighborhood concerts took place. The consultant
recapped that there would be a larger ensemble and the possibility of a family
theme.
Overall, the consultant stated that LTM provides resources, methods, and
approaches to the teachers.
The consultant then touched upon two ideas - partnerships and change.
"True Partner" - (what does this mean?) There is a relationship between orchestra
and schools. LTM desires to be in the walls of the halls.
LTM program is a catalyst for change. It has affected other parts of the
Education department of the Orchestra. For instance, more education concerts
were added concerts for grades 1, 2, and 3.

The meeting was then handed over to an arts specialist.
The arts specialist read a story and then gave instructions on a group project to
the teachers. Teachers divided themselves into groups and worked on the project.
They made pictures of waves, suns, etc. with construction paper and glue. No
scissors were used. The teachers had to tear the paper into smaller pieces if
needed. This group art project demonstrated how activity can be used for kids. It
allowed for the teachers to practice. Teachers were active in their participation.
Once the projects were finished, sharing took place. Reflection. Many teachers
commented on how this was a group effort. Others remarked on the practical
application. It shows how it can be used in the classroom and used for their
students. Teachers also brainstormed ideas and made connections on how this
project could be used in their own lesson plans. Ideas included: sounds of waters,
movement, light and refraction, science learn about the ocean, write stories about
the art, use of streamers can create motion and movement of the water. It was
noted that these ideas and others are in the binder.

The consultant took over the meeting again and discussed the curriculum.
Teachers would like to see revision of curriculum - use of material with the
freedom to explore, ways to improve and make it easier.
Overall the teachers felt that the resource binder was very useful. The consultant
tried to reach a consensus on the format of the lessons. The set-up - structure of
curriculum? Length? Subject integration?
Generally, the teachers would like to see lessons clearer and easier to use. And
simpler and more compact. Are they too dense? Several kindergarten teachers
stated that some of the kindergarten lessons assume too much in terms of student
learning.
One teacher expressed, "the simpler, the better"
The "extensions for further activity" section can offer more detail for the teachers.
It was suggested that the teachers go through educational objectives in binder and
pick one that they would like to develop further. They should look at the
concepts and educational objectives. How they can be developed musically with
the element of participation?
Areas of curriculum that need to be covered and have more lessons - social studies
and science.
It was then asked of the teachers to determine their level of frequency in using the LTM curriculum. The response was fairly minimal. Less than one-fourth of the room use the lessons once a week. New teachers especially felt they can't use the lessons. They need more time to develop a comfort level with just learning how to appreciate the music. Other teachers (commenting that they don't have any musical knowledge) stated that they were trying to reach a comfort level with the music as well. In reference to the musician outline sheets, which are supposed to be given to the teacher for prep and follow-up of musician visits, they would like to get those before the visits.

The consultant then talked about how the teachers can better prepare the students for the musician visits. The following suggestions were made to the teachers: use of binder, use outline content, use lessons that relate to outline, use planning calendars to help organize and plan, visualize how to prepare for the musician.

Next, the consultant demonstrated an exercise that involved the use of rhythm instruments which can be found in the resource boxes. It was explained to the teachers that they need to have a clear concept of the task before you pass it out to the kids because they will get noisy (as illustrated by the teachers). Demonstration on how to use these rhythm instruments - add a little length and apply to the classroom, extend more quiet and loud moments. This helps the kids to learn more about the differences in music.

The conversation then moved to the musician visits and understanding the process.

Comments from teacher on musicians:
What do I do?
"It is magic" - There is a good rapport with the kids. The musician tries to relate to the kids.
Would like to see more hands-on activities. While the musician programs are "no doubt, just incredible", the kids are waiting for the moment and want to interact with the musician.
Very willing to go with the class. Musician was very flexible.
The idea of a classical musician is new to some of the teacher, as well as the study and use of music. Some teachers want to see the joy of music - to be free, for others and for pleasure.
Broadened cultural experience for themselves and their kids.
Some pieces are too long. The kids can only pay attention for so long.
The musicians’ programs build a vocabulary for listening.

Classroom Management of musicians was also discussed.
How can this be done?
Consultant pointed out that the teachers are the experts in classroom management.
Musicians need of support from teachers. Teachers should have more of a
presence during the visit. They should be a partner in the classroom with the
musician and assist with behavioral problems.
Substitute teachers - Should the musician’s visit even take place?
Teachers are needed to support musician's growth.
Several teachers felt that the musicians need to bring lessons down to the levels of
the students especially for the kindergartners. Be more flexible.

LTM evaluation and assessment highlights- presented by consultant from the
Center for Arts Education Research
Use of LTM teacher journal - purpose to support anecdotal ideas gained from the
kids.
Documentation - demonstrate the value of program; use of testimony; would like
to get quantifiable information.
Wants to be able to test the students - @ lessons, @ musician visits
Content- what areas are to be tested; What are the style of questions to be asked?
Test sounds and gather their ideas?
Need to separate what is learned from music class and what is learned from LTM
Teachers concerns about testing - worried that kids haven't learned the objectives.
They have been concentrating on gaining an appreciation.
"How is testing about musical concepts promoting the ideas of integration?"
“Isn’t each classroom different? With different musician programs?”
This assessment is focusing on the singular musical concept, not the integration.

Curriculum Development workshop - Grade 3 Teachers - March 1999
Green Room at Severance Hall again - About 16 teachers are present.
Consultant gave an overview of the program and summarized how LTM can to be
3 1/2 years ago - re-examination of the role of the Orchestra in community that
was started by the Board (MAA). Saw a decrease in music education in schools;
Research indicates positive effects on learning with music; In-depth, deep impact (systemic) on learning; New avenue on partnering

What is Arts Education?

General consensus - skills; performance-based
Can be more - aesthetics, paradigms, beliefs, values, perception of the world, a way of thinking or looking at the world
A way of knowing/learning

Goals of LTM
For children to love learning
Be a resource for the classroom
Increase comfort level for the teachers when working with the arts, especially with respect to music
Gain a perspective of the arts - worldview
Connection between internal rhythm and learning to read (keeping a steady beat) - research study
Musician visits - Individual's choice to participate; Real and personal to the kids;
Concepts learned - musical participation and active involvement; Performance

Resources Boxes
One is provided for each classroom, comprised of a series of books, CDs, videos, TCO poster, musician biography (kid-friendly profile), CD player, rhythm instrument kit
Similar to "activity centers" in classroom
Modular learning versus sequential learning
Ongoing assessment from Teacher's College
Principal's roundtable - need support from them; Managers of LTM program in the schools

Keys to Success
Communication and dialogue
Address needs and materials; need of participation to make it work
Level of relationship - five year commitment

Then teachers were asked to offer curriculum ideas and educational objectives for Language Arts, Math, Social Studies, Science, and "Meta" areas such as social behaviors. Compiled lists of the topics and ideas taught in each subject.
Musician Prep Session 1 - March 1999

This musician came prepared (program was scripted) and ready to do a rehearsal of the entire program. During the process, my role changed to a participant observer; I had to behave and respond to the presentation as if I was a k-1 student.

Following the musician’s presentation, the consultant offers comments, such as involving the students more in the program, importance of listening, and possibility of more music.

Musician Prep Session 2 - March 1999

This musician came to the prep session with an actual program already in place. Thus, the musician did a run through of the program.

Again, the consultant made suggestions to this program. It was suggested to play excerpts of a piece versus the entire composition.

Musician Prep Session 3 - March 1999

This musician came to the meeting with ideas for a program and was very open to suggestions. The consultant and musician worked together in synthesizing these ideas and developing them into a program. An educational objective was identified. In addition, concepts to discuss and present, activities for the program, and pieces of music were selected.