

# Responses to Arnold Aprill's Rules for Arts Ed Radicals

BY LARRY SCRIPP, GAIL BURNAFORD, DAVID BEAUCHESNE, AND AMY RASMUSSEN

Introduction by Arnold Aprill

The title "Rules for Arts Ed Radicals" is homage to Saul Alinsky's book "Rules for Radicals" and to the Chicago tradition of community organizing that Mr. Alinsky helped pioneer. In that same spirit of working intentionally to move both policy and practice, Larry Scripp's integration of the "Rules" serves as a call to arms, inviting us to think beyond the walls of our individual classrooms to become "Champions of Change."

David Beauchesne serves as a yin to Larry's yang, reminding us that those of us interested in meaningful innovation (and not just change for change's sake) need to be both "conservative" and "radical" at the same time—conserving what we know to be valuable from multicultural traditions, as well as from traditional music education practices. Our goal is not to be eternal rebels, but to become effective advocates for the ongoing unfolding of meaningful practice, and for the evolution of responsive and responsible relationships among educators, musicians, and learners. My intention in using the word "radical" is not to idealize oppositional, confrontational, or pot-shots-from-the-fringe behavior. Those strategies are

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sometimes entirely appropriate and sometimes entirely inappropriate. We need to exercise good judgment in choosing the best approaches for contributing to meaningful change in each local context. Rather, my intention is to draw on the original meaning of the word "radical," which is "dealing with root causes." For music educators, this means a radical commitment to serving the learning needs of all students and being brave enough to challenge our own assumptions about how best to do that.

Amy Rasmussen clarifies the importance of seeing the "Rule of Joy" as being more than picking partners that are a joy to work with. The "Rule of Joy" also requires consciously re-connecting to our most personal, root purposes in acknowledging learning-through-music as our life calling.

And lastly, Gail Burnaford movingly reminds us that while we may contribute to change, we don't control change, and that at the center of our work as educators is faith in the initiative of those we teach.

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## LARRY SCRIPP

### MUSIC AS AN EVOLUTIONARY CHANGE AGENT FOR SCHOOL REFORM

Our colleagues at CAPE have contributed greatly to the Music-in-Education National Consortium by reminding us that music and music-integrated learning through education partnerships are radical strategies for effective school reform. That is, they are strategies for forging fundamental changes in music education that do not argue for turning back the clock to when exclusively performance-based, competition-driven music programs functioned as the *raison d'être* of music education, but rather for an expansion and integration of a music curriculum that can truly take its place at the center of the public school curriculum for all children.

Music-in-Education Arts Ed Radicals will not succeed in isolation, because change agents do not operate in isolation. And if we are to move schools beyond the rhetoric of change into concrete action, the MIENC membership organizations will need to see music and arts organizations and institutions of higher education becoming both valued external partners and critical friends to schools. Thus, change agents will need to work institutionally according to the "Rule of Three." In the MIENC this means consortial action is at a premium when it draws on the coordination of schools that work as change agents with schools of music and education that can provide new forms of teaching training, professional development, and research guidance for schools, and with arts organizations that have found ways to provide high quality, standards-based arts and arts-integrated learning experiences in schools.

If MIENC organizations intend to activate new thinking and new practices in the core curriculum, we will need to go beyond the rhetoric of "arts only for their own sake" and address music's responsibility for the sake of learning across the curriculum. And as change agents there will be an increasing responsibility to produce documentation and evidence that music can be effectively integrated into a variety of contexts. As change agents we will need to share design work and data that show how to build authentic, comprehensive, and interdisciplinary music programs that can also help reduce the achievement gap in early literacy, engage and enhance social-emotional skills of disenfranchised learners in middle schools, and provide models for college preparation through music in high school. We will need to design and evaluate rigorously the professional development that teachers will need to support the enhancement of learning through music in both music and academic classroom settings. We will also need to build consensus on principles or rules for change that address the complexity of the evolving role of music in public schools.

#### Given that every agent is an agent of change, "If not now, when?" Examples from New England Conservatory

In purely pragmatic terms, at a music conservatory managing



*Aprill's 'Rule of Three' applies to change agents at both local and institutional levels. In other words, Arts Ed Radicals can be individuals at a single school or else come together (as in the case of the MIENC) from three separate institutions, such as schools of music and education and arts organizations. (Photo by CAPE)*

change is dependent first on the ability to articulate clearly "real problems" and related solutions, and then to "dream big."

#### Context for Change: Why do performance majors become educators, whether or not they take education courses at New England Conservatory?

Before the Music-in-Education National Consortium was formed, for example, we at New England Conservatory discovered that, although most music students do not take music education classes, nearly 90% of our performance majors end up teaching in private studies, in community or private schools, higher education, and in public schools. Far fewer performance majors end up with anything like full-time performing positions in arts organizations.

We ask ourselves, is this a measure of failure or success that performance majors end up in education? If it is a measure of success that trained musicians are in demand as educators, what does this say about the demand for music education in our culture? Why is a musical education conducive to teaching? Is it because they are instructed by professional performers who also are dedicated to teaching? Is there an intrinsic and reversible connection between learning and teaching, teaching and learning?

We also learned from a smaller study that our alumni did not feel well-prepared for their transition to education. Given this information, we asked, What can be done to prepare our students to contribute effectively to education in community and public schools and still become the best artist they can be? What entry points can we provide performance majors so that they prepare themselves for future professional development as educators?

**Agencies Antithetical to Change**

Innumerable obstacles were cited to changing the system. Some felt that performance majors wouldn't have the time or wouldn't want to learn about education. Others argued that performance faculty would not see the value of teaching for the sake of either the students' learning or the value of our students and faculty contributing to public education policy or innovation.

Still others contended that teaching experience in public school or community school contexts is antithetical to becoming a good performer and should be left to those who cannot hope to become world class performers. At the other end, some felt that we should not pretend that most performance majors would have performing careers when they leave NEC, and that for that reason we should require music education courses as part of their conservatory training so that they can make a living later in public schools.

**Proactive Change at New England Conservatory**

The proposed solution came as a result of a confluence of proactive and contextual change. Rather than rebooting the old system of separating performance majors from music education majors or pedagogy majors or education majors, we chose to establish a *Music-in-Education Concentration for all performance majors* that would not interfere with their professional training, yet would provide entry points into opportunities they could pursue after graduation, such as:

- giving private lessons, teaching classes or coaching ensembles in community or private schools,
- participating in arts organization outreach programs and school residencies in public schools,
- training in professional certification programs such as Orff, Kodaly, Dalcroze, Suzuki, MusicTogether, etc., and
- furthering their preparation for education by matriculating into a graduate school of education or music education program.

Based on the Artist-Teacher-Scholar framework, the MIE Concentration program changed the premise of teacher preparation for music education. Instead of starting with courses on how to teach, the Concentration prepares NEC students to think of their musical education in three mutually reinforcing strands:

- (1) deep artistic development in the form of performance, composition, recordings, etc.,
- (2) the ability to communicate their artistic and learning values in a wide variety of educational contexts, such as giving master classes, designing children's concerts, teaching, etc., and

- (3) the desire to pursue various forms of scholarship that support artistic development or education *publicly* in the form of publishing articles and research, assessment of learning, the development of school programs, program evaluation, etc., and *privately* in terms of personal journals, reflections on readings, records of creative and/or learning processes.

Curriculum change was necessary to transform traditional music education courses into effective entry points into *the teaching of artistry* as well as *the artistry of teaching*, or *the scholarship of artistic process* as well as *the scholarship of teaching*. Thus, the faculty members at NEC used the MIE Concentration to expand the emphasis of pedagogy or methodology courses toward seminars in pedagogy, psychology, learning theory, assessment of learning, neurological development, cross cultural studies, and creating music integration curricula in schools. And because schools and community centers have changed, the MIE Concentration requires at least two guided, hands-on internships that focus on community and school partnership outreach programs, research, and intensive teaching experiences. With the creation of a new Concentration, NEC became an agent of change not only for preparing performance majors to become "artist-educators" after graduation, but also for changing the spectrum of choices needed from our students to respond to changes in our public school.

**Boards of Education as a Change Agents**

Simultaneous with curricular reform at NEC, the Massachusetts State Board of Education became an agent of change by designing a teacher test that allows any undergraduate to teach in public schools as long as they pass a state educators exam. This change grants provisional teacher licensure to any NEC graduate who can pass the teacher's test. With the stroke of a pen, virtually all NEC graduates can be licensed to teach general music or performance ensembles in public schools for five years, and, if they pursue professional development courses, can become professionally certified within five years without needing a music education degree.

Today there is a severe teacher shortage in our public schools. One agency of change, the state boards of education, recognized this problem and liberalized entry points into the field of licensure in music by allowing for provisional certification. This is a big change. It is now possible for Yo Yo Ma, or any other performance major, to become a licensed music teacher in Massachusetts Schools without having to have a degree in music education.

In addition, national, state and local agencies began to identify and publish more comprehensive standards for music learning than were usually offered in the past. As agents of change, these institutions no longer supported performance-only music programs for the talented few as worthy of meeting national standards. Not only were traditional music values more comprehensively represented (composition, improvisation, listening), but

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also a wide array of historical and cultural contexts and processes, as well as interdisciplinary connections, are now required.

And once these values became public, laboratory school programs, arts organization residencies, and higher education pre-service and professional development programs all aimed at a wider, deeper and more inclusive set of musical values.

Changes in licensure and curricular standards also means that schools can turn to a wider array of resources to support the kind of music education program they want for their schools. Music education becomes site based and, at the same time, guided by national standards.

**Proactive Evolution: a Research Center, Laboratory School Partnership Programs, a National Consortium.**

We, like CAPE, have found that once problems and ambitious hopes are articulated through inquiry, "many, if not most of these supposedly wild, blue-sky fantasies of what-could-be are entirely doable." We redefined the music education our students were receiving at NEC in terms of the Artist-Teacher-Scholar Framework, a differentiation and synthesis model of the highly educated musician and the bases for the Music-in-Education program. The Concentration for both undergraduates and graduates requires 4 courses, 2 entry level guided internships, and portfolio documentation of individual growth over time to be presented at an Exit Interview. (See articles and portfolio samples in Parts II and IV of this *Journal*). As a result of offering the Concentration, many of our graduates now have significant experience in diverse educational contexts, a record of their learning that they can present in job interviews, and have determined their area of interest in education: preschool, residency, pedagogy, group, classroom, interdisciplinary, instrumental or vocal instruction or ensemble coaching. For students

using the Concentration as a steppingstone, they have taken the state teacher tests and are now teaching in public schools or have advanced to graduate schools of education or music education at various universities such as the Harvard Graduate School of Education.

As radical change agents, we certainly couldn't have negotiated for what we really wanted for ourselves and for our students had we never named the problem and acted in a timely fashion—nor had we allowed ourselves to postpone our best work until some imaginary "better" time in the future.

As a result, the principle of continuing to ask the question "If not now, when?" led to several new stages of innovation and change at NEC:

- (1) **The creation of a Research Center at New England Conservatory as an agent for responsible change.**

A Research Center for Learning Through Music is now funded by the Federal Department of Education and the International Foundation for Music Research to provide program evaluation and bring related research to bear on the evolution of the role of music and musicians on learning in public school programs

- (2) **The creation of a Journal for Musicians, Researchers, Music Educators, and School Communities, recognizing that all four constituencies are interlocking agents for change.**

*The NEC Journal for Music-in-Education* features highly illustrated research-based Music-in-Education practices in a manner that makes these findings accessible to practitioners, useful as texts in professional development programs and preservice courses, as well as for the general public.

- (3) **The creation of a Laboratory School Partnership Program at New England Conservatory as a venue for the development of Music-in-Education Programs as Change Agents in Public Schools.**

No longer were we interested in simply sending students out into randomly selected schools. Seeking public schools as agents of change for partnerships brought about the creation of Music-in-Education programs that exemplified new roles for music and musicians in schools.

Thus NEC faculty members became agents for change when they created:

- A Learning Through Music program, designed for public schools that supported both the intrinsic value of music in their schools for all children and its application to other subject areas, and

**THE MIENC LEARNING LABORATORY SCHOOL NETWORK (LLSN) HAS BEEN FORMED OUT OF THE BELIEF THAT INNOVATIVE, HIGH QUALITY MUSIC AND ARTS INSTRUCTION, AND RIGOROUS DOCUMENTATION AND ASSESSMENT PRACTICES CANNOT BE ACCOMPLISHED BY TEACHERS OR SCHOOLS IN ISOLATION. THE ENTIRE COMMUNITY OF MUSIC TEACHERS, CLASSROOM TEACHERS, PRINCIPALS, HIGHER EDUCATION RESEARCHERS, AND ARTS ORGANIZATION LEADERS WILL HAVE TO WORK TOGETHER AS CHANGE AGENTS IN THEIR LOCAL COMMUNITY IN ORDER TO BECOME CHANGE AGENTS AS PART OF A NATIONAL COALITION.**

- A Conservatory Lab Charter School as a research-based school partnership with NEC.

I became an agent of change when, as a faculty member at NEC, I created a charter school application in order to create a school program aligned with the then newly formulated national standards for music education. As Founding Director of Curriculum and Assessment for the first three years of the school, it was my responsibility to set up a curriculum fully aligned with national standards that required:

- Every student to receive comprehensive authentic instruction in music (violin, recorder, music reading).
- Every student to participate in “Thematic Interdisciplinary Projects and Academic Enhancement Lessons” that incorporated historical and culture context, as well as the study of “fundamental concepts shared between music and other disciplines” (see Bamberger, Scripp, Subotnik in *JLTM* vol 1).

- An ongoing teacher and student portfolio system based on the work of Lyle Davidson and myself at Harvard Project Zero (see *JLTM* vol. 1, Arts PROPEL publications).
- An ongoing research and accountability design highly focused on musical literacy development data and their relationship to academic outcomes and social-emotional development (see *JLTM* vol. 1, Gardiner, Scripp).

Other school partnerships set up in Massachusetts and Minnesota have generated program development related to New England Conservatory’s Learning Through Music Frameworks. As agents of change, results of these programs (reported in Scripp, Rabkin) provided some examples of how this charter school stimulated change in the formulation of research-based music integration programs and schools, as well as innovation in research methods used to investigate the results of these programs (Gardiner, Scripp; Scripp, Caterall, Critical Links).

**(4) Co-Founding a National Consortium (MIENC) as a national change agency for Music-in-Education practices at institutions of higher education.**

- The forming of the Music-in-Education National Consortium now supports Music-in-Education programs for performance majors at Georgia State University and Florida Atlantic University.

**(5) Establishing a National Laboratory School Network as a strategy for generating and sustaining change in local school communities.**

- The formation of the MIENC Learning Laboratory School Network is providing a national database that will allow schools to store, access, and assess the quality and impact of Music-in-Education curriculum design, curricular implementation, student work, and professional development plans relevant to school improvement plans.

**We are either Agents of Change or Overwhelmed by Change**

According to Arnold Aprill “in a rapidly changing world, all concerned parties need to perceive themselves as agents of change in order to not be overwhelmed by change. “ Inside New England Conservatory, it is hard sometimes to understand what kind of pressures teachers in public schools are under. Our curriculum, our process of teacher evaluation, and our methods slowly evolve over time and are not subject to the type of upheaval going on in school administrations, sudden changes in state testing requirements, or the threat of state takeover procedures should performance scores not improve immediately.

Yet all teachers do want to expand their knowledge base, find new ways to reach their problem children, incorporate new ideas

into their curriculum. They are interested in finding out what works, how to use tests diagnostically, and how to make their case as to what constitutes high standards of student work. And for those classroom teachers and music specialists who see the potential for using music as both a medium and model for integrative learning, collaborative teaching, and social-emotional development, they will need to become agents of change as action researchers who will find ways to create new kinds of curricular units, documentation processes, and assessment systems to capture and measure the effect of learning through music.

The MIENC Learning Laboratory School Network (LLSN) has been formed out of the belief that innovative, high quality music and arts instruction, and rigorous documentation and assessment practices cannot be accomplished by teachers or schools in isolation. The entire community of music teachers, classroom teachers, principals, higher education researchers, and arts organization leaders will have to work together as change agents in their local community in order to become change agents as part of a national coalition. All members of the Consortium will become change agents as they develop and share their work and data with school leadership and with other practitioners, contributing knowledge to the field rather than just seeking “perks” for schools. The LLSN, according to the CAPE rules for change, will profit together as a consortium of educators-artists-researchers. As they assume the responsibilities of change agency, it will make possible innovation responsible to past research while generating new information about music’s evolving role in education.

**The Generative Tension that fuels Change**

According to Aprill, “working across institutions and across constituencies can break down rigidity and introduce new ‘genetic material’ into the idea pool of all the institutions and partners involved in long-term partnerships.”

The MIENC local partnerships deliberately have brought together institutions of higher education, arts organizations, and public school communities as mixed tables, and we enjoy watching the sparks fly. Collaborative work elevates to the level of change agency when it is fueled by the generative tension of diversity of thought, expertise, and experience of all of its members. Throughout our five-year history, focusing on “Music-in-Education” as a tool for school equity and excellence provides innumerable occasions for ‘professional development exchange events’ across the consortium sites that have included:

- Working conferences such as the Music-in-Education Reform conference in 2004 in Los Angeles structured around five participating universities, nine premier arts organizations and teachers and staff from the Los Angeles Unified School District (See report in this section of the *Journal*).
- Research guidance such as the collaborative efforts of MIENC researchers (Burnaford and Scripp) at Chicago Arts

Partnerships in Education that resulted in the transformation of CAPE into a research-based organization.

- Teacher professional development such as the workshops for CAPE artists mentors by representatives from FAU, NEC, and A+ Schools.
- Joint observation and consulting visits such as visits to the CLCS in Boston and Henderson University School at FAU or the Bronxville School in New York.
- Sharing of best practices such as the MIE program exchange at Georgia State University.
- Performance-lecture events such as the Borromeo Quartet and Rob Kapilow at NEC.
- Program Evaluation such as the MusicVentures Project in Vista California funded by the International Foundation for Music Research. (See report in Part IV of this *Journal*).

Change Agency as the organizational ethos of the MIENC will happen, as Aprill states, because

“Working across constituencies increases the opportunities for bringing together varied working styles, thinking styles, skills, knowledge and vocabularies to find innovative solutions to intractable problems. Teams are not most effective when everyone has shared working and thinking styles, counter-intuitive though this may seem.

**THE MIENC LOCAL PARTNERSHIPS DELIBERATELY HAVE BROUGHT TOGETHER INSTITUTIONS OF HIGHER EDUCATION, ARTS ORGANIZATIONS, AND PUBLIC SCHOOL COMMUNITIES AS MIXED TABLES, AND WE ENJOY WATCHING THE SPARKS FLY. COLLABORATIVE WORK ELEVATES TO THE LEVEL OF CHANGE AGENCY WHEN IT IS FUELED BY THE GENERATIVE TENSION OF DIVERSITY OF THOUGHT, EXPERTISE, AND EXPERIENCE OF ALL OF ITS MEMBERS.**

Variety is not just the spice of life; it is an essential element of effective partnerships. This is cultural diversity in the broadest sense."

**The Rule of Joy**

The work of consortium building and education reform is challenging, but life is short and opportunities are fleeting. If the MIENC is based on mutual respect for diversity of thought, we must celebrate the miracles of consensus building and concerted action all the more. By way of Aprill's Rules for Arts Ed Radicals, the hard work of becoming a change agent who contributes to furthering the evolving role of music in education becomes joyous when the hard work results in valued resources and opportunities for others.



**GAIL BURNAFORD**  
A VIEW FROM SOUTH FLORIDA

Here in early March, Chicago seems a world away from the palm trees and sunshine that I see out my window. CAPE and the more than decade-long discussions about school reform, arts in education, and seeking change sometimes seem very far away as well. In my role ensconced in a university setting, it is a challenge to consider whether and how change is even possible in collaboration with new partners in a new political and social context in a very different climate. Which is why a revisiting of Arnold Aprill's "Rules for Arts Ed Radicals" is both timely and reassuring.

At this writing, I have just completed a Needs Assessment here in Palm Beach County in order to present a snapshot of arts education activities here in the schools and the community. As a part of the project, funded by the Mary and Robert Pew Public Education Fund, we surveyed schools in Palm Beach County School District and arts providers in the County. We interviewed artists, arts directors, and principals. We looked at the literature in the field and offered themes and recommendations for the School District, arts organizations, funders, and university partners. Now that the 110-page report is submitted and we have presented it to the School Board and the community at large, what do the Rules for Radicals have to say to us?

**The Rule of Mixed Tables**

This Rule is a favorite of mine and one which seems as though it would be easy to facilitate. Surely if we invite students, university faculty, funders, arts organization directors, teachers and the district art supervisors to the table (and serve food!), they will come and they will learn and share. But when the change agent is perceived to be an outsider (me!) and when the event is simply that—a one-time occurrence—the "idea pool" does not become enriched; in fact, the pool remains very shallow, and vested, largely independent interests remain intact.

What I have learned is that a mixed table intentionally formed for



*In order to be of most value, 'Mixed Tables' of diverse constituents should be facilitated with clear purpose. Even though constituents may be allies, a moderator who helps to create 'generative tensions' among table participants can help conversations to mutually develop. (Photo by CAPE)*

change and "generative tension" must be created over and for the long haul. The table must be formed among those who are curious, influential, and diverse, and the rules for engagement should be clear and purposeful. In my faculty meetings, I have begun to literally post these rules for engagement, beginning with the first: "Listen and speak as an ally." I have learned that mixed tables, with diverse constituents present, need facilitation, clear purpose, and an extended timeline to be of value in the change process, especially in a context in which resources are thin and politics are thick.

**The Rule of Three**

How does one find the other two? I have always considered myself a change agent, working within my university for new programs, new courses, and new ways of working with colleagues. The Rule that suggests that three such persons are needed to reach the tipping point seems sound.

In my previous institution, Northwestern University, there were two of us working with a new idea for arts partnerships involving our university interns, which we called Partnerships Through the Arts (see "Preparing Artist-Teacher-Scholars for Arts Partnerships" in this Journal). The effort did not appear to be enough, however, and the time was too short. In any case, I moved to Florida, leaving just 'one,' my colleague Dr. Maud Hickey—or so it seemed. Only long after the project was completed did we see that we had in fact been working with a 'third party' all along—our interns. After my departure, they assigned themselves the responsibility of continuing the outreach and involvement with the community through the arts. They formed a university-based student branch of the National Association for Music Education. They established a web site with possible community organizations and schools that would welcome university interns as volunteers. They are teaching their peers about partnerships and the value of working with artists and arts organizations as part of their education. (see articles by Howe and Nikola-Lisa in this Journal).

All of this is to say that the Rule of Three may surprise you. The Third change agent may be an entity that is at first not part of the leadership. The Third may not be an adult; the Third—though necessary—may appear in an unexpected place. As Dr. Hickey puts it: "Perhaps this is the answer! This effort must come from the students. They get it—and with a little knowledge and a little taste (thanks to Partnerships Through the Arts) of what is possible—they will make it happen."

So, how do I find the other two, here in my new environment? I suspect I simply need to keep my eyes open—and watch for them to emerge out of the work itself.

**The "No Black Holes" Rule**

This may be one of the most enduring rules, regardless of the arena in which one works. In revisiting the "Rules for Arts Ed Radicals," I stopped to consider who has been an energy drain in my work in the last few years. I thought about why they have been energy drains and, perhaps most importantly, whether I have applied the "No Black Holes" Rule quickly and efficiently in order to move on to more generative fellow radicals. And here is what I have learned.

When ideas fly, Black Hole-type people tend to offer excuses and "Yeah, buts . . ." When there is work to be done, Black Holes are nearly always too busy. When it's time to return to the art to see children's work, hear a performance, or make art with artists, Black Holes cannot see why that is a necessary role for arts education radicals. When I start to fail or wane in my energy, the Black Holes move away and past me.

I have learned, on the other hand, to find and be nurtured by those very busy Radicals who still manage to do something more. I have learned to find the new colleagues here who want to dance, to paint, and to listen, and then to imagine how what we have learned matters for education in general. I have experienced the Radical colleagues who have stood by me when I have doubted whether I had the energy to stay with the change, and who would not let me go.

**Mixed Tables, Rule of Three, No Black Holes**

In the end, the Rules for Arts Education Radicals are about rela-

**TO BE A RADICAL MEANS MORE THAN BELIEVING IN A CAUSE; IT IS ALSO ABOUT BELIEVING IN THE POWER OF COLLABORATION AND THE POSSIBILITY FOR CHANGE.**



**DAVID BEAUCHESNE**

**REFINING THE RADICAL ART OF COLLABORATION**

*Students in David Beauchesne's Advanced Music-in-Education Seminar who contributed their ideas to this discussion are Amanda Graham, BM, composition (2005), Patrick Hydo, MM, horn performance (2006), Stephanie Koher, BM, bassoon performance (2007), Michelle Mercier, MM, music education (2006), and Leslie Ann Minor, MM, clarinet performance (2005)*

At Georgia State University (GSU), we have been preparing undergraduate and graduate performance, music education and composition majors in the School of Music to work in artist-teacher partnerships since the Spring of 2002. As with any curricular endeavor, and particularly with one so new, we are constantly evaluating our experiences in order to refine our work. Arnold Aprill's "Rules" provided a timely tool for reflection and discussion in the Advanced Music-in-Education Seminar.

Students in the Advanced Seminar have varying perspectives and levels of experience in partnership work. Undergraduate performance major Stephanie Koher, for example, is a sophomore currently participating in her first year-long artist residency, while graduate music education major Michelle Mercier has three years' experience working as a general music teacher in interdisciplinary collaborations with GSU students, professional musicians and classroom teachers. The variety of orientation may be extreme, yet the Rules resonated with what the GSU students have experienced and observed as teaching artists and/or educators. They articulate many of the principles we at GSU believe are necessary in order for partnerships to be successful as change agents. Through class discussion and written assignments, the students reflected on the rules as young teaching artists, and/or teacher-collaborators, and recalled conditions in which the Rules seemed to be validated. Three rules in particular emerged as most significant: The Rule of 'Artists as Resource, not Recess' and 'Teacher as Colleague, Not Audience'; The Rule of Alternating Current vs. Direct Current; and The Rule of 'Mixed Tables.'

**"Artists as Resource, not Recess" and "Teacher as Colleague, Not Audience"**

Graduate student Michelle Mercier noted that The Rule of 'Artists as Resource, not Recess' and 'Teacher as Colleague, Not Audience' was the one violated most regularly.

As a music teacher collaborating with classroom teachers and musicians, Mercier saw varying levels of both artist preparation and teacher engagement. She asserts that violations occurred not because teachers and artists involved had no interest in collaborating, but because they simply lacked the necessary experience, or appeared to find it uncomfortable or difficult to take on co-leadership roles.

Mercier believes that in order to create the conditions necessary for this rule to be upheld, teachers and artists must work closely together before a residency begins in order to:

- Clarify their roles relative to each other;
- Clarify their responsibilities before, during and after residency visits;
- Clarify whether the partnership is asking teachers to change how and/or what they teach, or is simply to be added to what they already do;
- Define learner-centered outcomes that all agree upon and can work towards from their area of specialization.

Mercier cautions, however, that these expectations for artist and teacher roles must be realistic within the context of teacher scheduling constraints and curricular demands, as well as the time that the artist(s) can be expected to reasonably devote to residency preparation. School/partnership administrators must help create favorable conditions for this Rule to be upheld if they expect meaningful collaboration to take place.

The consequences of the Rule being upheld or violated were clearly articulated by students Stephanie Koher, Amanda Graham and Leslie Ann Minor. Reflecting on their current elementary school residencies in second and third grade, they recognize that their ability to connect with children and teachers in their partner school depends heavily on whether or not they connect in meaningful ways with what the teachers are teaching and the children are learning. They have experienced varying levels of success in their programming for this year's residency and have ultimately been more satisfied with school visits where the connections they attempted to make to the students' academic and musical curricula were the strongest. The students typically present the same basic grade-level program in three separate classrooms but have observed that the presence or absence of teacher engagement can have a tremendous impact on the success of a visit. They have noted that children in classrooms where teachers grade papers or converse with other teachers during the visit exhibit low levels of engagement, display less recall from previous visits, and are often poorly behaved. Children in classrooms where the teachers actively monitor their students, guide their students' participation in the visit in a supportive way, and provide informative feedback and guidance to the artists seem to be much more engaged, as evidenced by interaction with the artists, recall from

**ALL OF US IN THE SEMINAR HOPE THAT AS MORE PARTNERSHIPS LIVE UP TO THE "RULES," THOSE ENGAGED IN THE WORK WILL NOT BE SEEN AS RADICAL, BUT WILL BE SEEN FIRST AS MODELS, AND THEN AS THE NORM FOR POSITIVE COLLABORATION AND EFFECTIVE INTERDISCIPLINARY TEACHING AND LEARNING INVOLVING THE ARTS.**

previous visits, and overall good behavior. These students appear to benefit much more from the residency.

**"Alternating Current vs. Direct Current"**

Stephanie Koher contends that interdisciplinary connections attempted by artists and/or teachers will likely neither be "applicable, understandable, or retainable" for children unless teachers and artists struggle to find common ground, and agree on collective learning goals. She cites the positive involvement of teachers described above as examples of the current flowing both ways, where children and artists benefit from teachers giving direction and relevance to a residency visit. For artists to be a resource, and teachers to function as colleagues, it must be clear that not only must all have an equal say, but they must take on equal responsibility or collective leadership in defining the nature of the collaboration. Too often the level of responsibility taken on by an individual is hit or miss, due to a lack of the kind of clarity Michell Mercier urges above. As Amanda Graham pointed out, without clear responsibilities and a sense of co-leadership, some participants in the partnership can become "disconnected." If this person is a key teaching artist, or classroom teacher, the current can be stopped entirely.

**"Mixed Tables"**

The Rule of 'Mixed Tables' supports the notion of Alternating Current not only before the work with students begins, but during the residency as well. Student Patrick Hydo agrees that classroom and music teachers, as well as musicians (and possibly administrators, parents, and other constituents) must share ideas and responsibilities and define common goals before the residency begins; however, he feels that in order to refine and re-evaluate

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**AMY RASMUSSEN**  
**A RESPONSE TO THE RULE OF JOY**

Trying to find the joy in our everyday work can be tricky—we get bogged down in the everyday minutiae of running programs, teaching classes, setting up meetings, etc. Sometimes, we deal with cranky, self-interested, and technocratic individuals who would rather see us go away and stop bothering them than have to engage us in a real discussion and do real work.

**So where is the joy in this? How do we find it?**

Each one of us engaged in advancing music and arts education has deeply personal reasons for being involved. I'm sure that at some point each of us has had an experience with a music teacher, parent or other mentor who showed us the path to a lifelong passion for music, a path that made us say, even before we had gone very far on it, "I'm home." I know that happened for me. Music is what we are—it has saved us, tormented us, inspired us, and made life worth living.

But is the rest of the world with us? I strongly believe music and arts education is an essential part of the human experience, a basic human right. As such, a society that devalues music and the arts fails to bring out the best in its people and thus jeopardizes its future. In order to be agents of change who promote the arts as essential to the way we perceive and shape our world, our work must be:

- *Political.* Creating a society that places deep value on the arts is essential. Paying lip service to supporting the arts is not enough. Changing policies across governments and impacting individuals across networks of artists, teachers, and students is the only long-term solution to a deeply imbedded problem.
- *Groundbreaking.* We must continue to be innovators in our own field. Networks such as CAPE and the MIENC are intended for this purpose. Our goal should be to learn how to more effectively communicate the depth of impact that our work has had.
- *Progressive.* Our collective work must build on itself. The elder generation of arts educators must help the next generation "progress" to the next level of leadership in arts education. Because meaningful and sustainable systemic change occurs over generations, elders must check their egos at the door and include young people in the development of this work.

In the meantime, in order to find joy we have to look at the small victories and hope they provide enough fuel for us to keep going. So the next time I want to complain about the difficulty and thorny-ness of the work, I will remember the Rule of Joy—that no matter what the obstacles, what we are doing collectively is improving the human condition. ¶

residency goals, as well as to assess whether or not they are being furthered, a Mixed Table of all key participants must continue to meet as the residency progresses. Patrick has participated in collaborations where, after a wonderful initial planning session, teachers returned to teaching their curriculum and artists went into seclusion developing their programs. The end result was an artist residency that, in spite of the good intentions of all involved, didn't quite mesh with the curriculum, and a classroom and music curriculum that didn't adapt to accommodate interdisciplinary work. Like Michelle, Patrick believes the Mixed Table must be a clear expectation of the partnership, and the role of teachers and artists at that table must be clearly defined both before and during the partnership. Responding simultaneously to The Rule of 'If not now, when?' Patrick is attempting to apply the rule of Mixed Tables to what remains of his residency this year by engaging in substantive dialogues with classroom teachers as much as possible, and by re-evaluating how he will prepare for and conduct his residency work next year.

For the students at Georgia State University, April's "Rules for Arts Ed Radicals" are about creating a climate where engaged, thoughtful artists and teachers collaborate as colleagues who learn from one another, contribute equally, and work towards agreed upon interdisciplinary learning goals for children. All of us in the seminar hope that as more partnerships live up to the "Rules," those engaged in the work will not be seen as Radical, but will be seen first as models, and then as the norm for positive collaboration and effective interdisciplinary teaching and learning involving the arts. We are looking forward to using the Rules to remind us of our principles for effective partnership work, and will share them with teachers and administrators in our partner schools.



*'Mixed Tables' help key participants, like these CAPE teachers and artists planning across schools, to share ideas and responsibilities in the stages before artist residencies begin. As residencies progress, the 'Mixed Table' notion also helps to further refine and re-evaluate residency goals.*