CHANGING SOCIAL PERSPECTIVES: TEACHING ARTISTS AND

TRANSFORMATIVE LEARNING IN AN EL SISTEMA-INSPIRED

AFTER-SCHOOL MUSIC PROGRAM

by

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Submitted to the Graduate Faculty of the
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in partial fulfillment of the requirements
for the degree of

Doctor of Education

May 2019

ACKNOWLEDGMENTS

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CHAPTER 1

In the last decade, after-school music programs that focus on student social

development have rapidly become a global phenomenon. Inspired by the Venezuelan El

Sistema Youth and Children's Orchestra Program, this expanding social education movement

is demonstrating a remarkable ability to adapt to a variety of communities and cultures

throughout the world. Although each Sistema-inspired program is unique and varies in size,

racial makeup and level of accomplishment, all share the passionate belief that musical

engagement can have a positive effect on vulnerable children and provide them with the

means to overcome the significant challenges in their lives (Booth, 2014; Tunstall & Booth,

2016). *Teaching artists* are the instructors who work in these programs. A teaching artist is a

two-career professional: a working artist and a working educator ("What is a Teaching

Artist," 2017). These instructors combine the roles of artist and teacher into a professional

practice that promotes learning through the arts (Booth, 2012; Rapp, 2012). Teaching artists

are an important part of the success of Sistema-inspired programs and "play a significant role

in the holistic development of their students" (Creech, Gonzales-Moreno, Lorenzino,

Waitman, Sandoval, & Fairbanks, 2016, p. 29). While researchers have studied Sistema-

inspired programs and documented how they benefit the children and communities they

serve, minimal attention has been given to the teaching artists who work in this emerging and

unique learning environment (Saraniero, 2008).

An important contextual consideration for my study is the worldwide expansion of

the El Sistema Youth and Children's Orchestra Program. El Sistema is a worldwide

movement for social change and youth development that uses the collective learning

experience of music instruction and youth orchestra participation to enable students to realize

their own self-worth and importance within a community (Witkowski, 2016). Founded in Venezuela in 1975 by conductor Dr. José Antonio Abreu, El Sistema focuses primarily on children with the fewest resources and the greatest need (El Sistema USA, n.d.). It is currently one of the fastest-growing music education programs in the world and includes hundreds of thousands of students and employees, operating in over fifty countries (Baker, 2014). The growth of El Sistema and similarly inspired programs is opening up new job opportunities for teaching artists, who previously had very few non-performance career options. This increased demand for music teachers is drawing many performing musicians originally trained for careers as concert soloists or as members of professional orchestras into a field primarily focused on student social development through the use of music ensemble training and participation. The continuing success of El Sistema-inspired programs depends on teaching artists having a broad set of skills that includes both music pedagogy and knowledge of social development theory and practice.

Statement of the Problem

Throughout the world, El Sistema-inspired programs all struggle with the same two problems—inconsistent funding and inadequate staffing (Zorn, 2016; Booth, 2017). While savvy financial individuals often address the critical and practical issues of fundraising and balancing program budgets, recruiting, hiring and retaining qualified and committed instructors is a challenge. To this end, understanding the teaching artist experience is a complex and vitally important issue that scholars have not seriously investigated to-date (Booth, 2017).

Often, many teaching artists approach working in El Sistema-inspired programs with a gig mentality, merely considering their teaching as just one of several job sites they visit

each week (Booth, 2017). Musicians possessed by a gig mentality tend to be over scheduled and preoccupied with the performance aspects of their career, unwilling to fully engage in the El Sistema philosophy and lacking both the classroom management skills and additional commitment required to be successful in this type of learning environment (Witkowski, 2016). This pervasive attitude, coupled with an absence of a thorough understanding of how teaching artists are affected by the El Sistema-inspired learning environment, limits the ability of program administrators to adequately train preservice teaching artists and consistently meet the ongoing professional development needs of veteran staff. Without adequate training, unprepared teaching artists impede the social development of their students or end up leaving the field, both of which undermine the effectiveness of El Sistema-inspired programs and impede their growth into more mature and robust organizations.

Three Developmental Challenges Facing Teaching Artistry

The three developmental challenges facing teaching artistry are (1) a lack of training opportunities for inexperienced teachers, (2) insufficient teacher awareness about the community in which they are working, and (3) the inability of program administrators to sustain and retain teaching artists in the field (Booth, 2009; Foley, Marlow, & Sandoval, 2016; Sinsabaugh, 2009).

Lack of Training

The first problem that threatens to slow the growth of Sistema-inspired programs is a lack of well-qualified teachers. Ideally, teaching artists are social pedagogues—a term used to describe a holistic teacher who is responsible for the student's musical, cognitive, social, and creative development (Creech et al., 2016). However, for many teaching artists the social

development aspect of their job can be a real challenge. Professional musicians are trained for careers as concert soloists or as members of professional orchestras; most have minimal music education experience or knowledge of social development theoretical concepts and practice. Booth (2015) writes, "Teaching artistry is the most challenging to develop in music, partly because it is so opposed to the predominant ways the artists were trained for so long and partly because it confronts traditions of the discipline" (p. 8). Professional music schools and conservatories are narrowly focused, emphasizing technical training and performance experience while not exposing students to the social benefits of music participation (Estrada, 2012). In addition, conservatory-trained teaching artists have not had the experience of working with the lower socio-economic students they find in their Sistema-inspired ensembles and studios. Effective classroom management and transforming a static learning environment take time to develop and require a particular skill set these teaching artists simply do not possess—so many of them struggle (Booth, 2017). The reality of leaving the narrow confines of one's discipline is a decision that many teaching artists find difficult and unsettling.

Unfortunately, not all teaching artists have the opportunity for professional development and training; and for those that have had professional development training, the experience is sometimes not particularly valuable to them at the time (Rabkin, Reynolds, Hedberg, and Shelby, 2011). Only later in their careers, when these musicians find themselves in a teaching situation for which they are ill-prepared, do they regret the missed opportunities or blame their school programs for not adequately preparing them for their current pedagogical challenges (Booth, 2013).

Lack of Awareness

Another problem is many teaching artists initially lack awareness about their students and the community in which they are teaching. In general, teachers are unprepared to work in the low socioeconomic communities in which their schools are located (McAnally, 2013). This deficiency is also true of teaching artists, who are perceived as outsiders and have to come to terms with the rampant poverty and social issues found in these neighborhoods (Foley et al., 2016). Teaching artists also have to learn to become aware of their own assumptions that include embedded biases and cultural stereotypes (Jaffe, Barniskis, & Hackett Cox, 2013).

Sustainability and Retention

A significant problem that threatens El Sistema-inspired programs is retaining teaching artists in the field. Sustaining teaching artist positions is hampered by a lack of qualified individuals to choose from with some regions having smaller applicant pools than others (Foley et al., 2016). Retention is affected by the lack of proper training, which puts stress on unprepared teaching artists and leads to early burnout (Downs et al., 2014). The issue is further compounded by inadequate funding and pay; teaching artists on a part-time or contractual basis tend to remain in their positions for only one or two years. Younger teaching artists are more apt to leave their school positions when a better job comes along (Foley et al., 2016). Retaining qualified and experienced teaching artists is important for the successful expansion and future of El Sistema-inspired programs across the world.

Pilot Study

In 2016, I conducted a pilot study that examined the lived experiences of two teaching artists in an after-school music program focused on student social development. Both of my participants received training to be professional performers and had no formal

music education training or previous teaching experience. As a result of working in the after-school program, they underwent a transformative process that destabilized their engrained beliefs about the purpose of music. The experience forced both of them to shift and broaden their perspectives and realize that music is a powerful change agent, one that can improve a child's personal and social development. I discovered the transformative process for the two teaching artists revolved around five prominent themes that are part of the experience: (1) Developing teacher competence and confidence; (2) Utilizing mentors; (3) Balancing discipline, care and compassion; (4) Adjusting expectations, and; (5) Developing community connections. These five themes indicate that over time, as a result of the transformative process, teaching artists may develop a greater awareness and understanding of the social issues outside of their primary music discipline.

Figure 1. Five themes of the transformative process
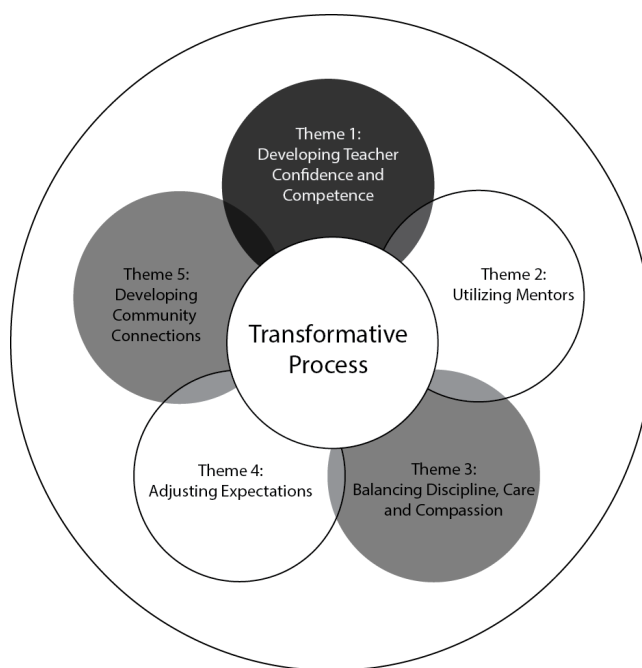
Power of Music

Music is a powerful force, one that can influence our emotions, thoughts and perceptions. Cognitive research has found that musical activity takes place in almost every region of the brain and has the ability to elevate dopamine levels, which has a positive effect on a person's mood and outlook on life (Levitin, 2006). The film composer uses musical cues to manipulate the audience, harnessing melody, rhythm, harmony and timbre to dictate the emotions they feel, to communicate the unspoken thoughts of the characters on the screen, and to suggest important insights into the film narrative. This same musical power can be directed at altering the life trajectories of disadvantaged students living in low socio-economic communities. Guitarist Jimi Hendrix famously said, "Music doesn't lie. If there is something to be changed in this world, then it can only happen through music" (Peddie, 2011, p. 2). El Sistema and El Sistema-inspired programs embrace the belief that the power of music can change children's lives (Tunstall, 2012). In Venezuela, El Sistema claims to have "rescued hundreds of thousands of children from the worst depredations that poverty can cause, and gives them skills and hope, self-confidence and community, and the experience of beauty" (Tunstall, 2012, p. 271). Since teaching artists serve as the primary interface between El Sistema's philosophical objectives and the students who participate in the program, they are the ones responsible for this vitally important work. It is important for new teaching artists to shift their ideology and see music, not just as a form of entertainment, but as a means to bring about social change (Pignataro cited in West, 2016). Thus, teaching artists must understand the important role they play within the El Sistema learning environment and receive adequate training to carry out both their music education and social development responsibilities.

Purpose of the Study

The purpose of this multiple case study was to examine the lived experiences of teaching artists and determine if and how they undergo social perspective change when working in an El Sistema-inspired music program focused on student social development. At this stage in the research, social perspective change is considered part of a larger transformative process that is described as broadening the teaching artists' awareness, increasing their knowledge and skills outside of the music discipline and shifting their point-of-view from that of the narrowly focused musician-performer mindset, to a much broader musician-teacher-social pedagogue perspective. The point-of-view shift is an important distinction, one that addresses the three challenges facing El Sistema-inspired programs and the teaching artists who work in them.

Research Questions

The primary question selected for this study is: Does a teaching artist's perspective about social issues change when working in an El Sistema-inspired music program? Additional questions for the study are:

- If a teaching artist's social perspective does change, how is the occurrence perceived by the teaching artist?
- If a teaching artist's social perspective does change, how does the occurrence affect the teaching artist's cognitive, affective, and behavioral domains of human experience?
- If a teaching artist's social perspective does change, what evidence suggests teaching artists may be predisposed to social perspective change?
- If a teaching artist's social perspective does change, how can the researcher use

transformative learning theory to describe and understand the occurrence?

- If a teaching artist's social perspective does change, what aspects of the occurrence can the researcher describe as interdisciplinary integration between music and other disciplines?

Significance of the Study

There are several significant reasons to justify an inquiry into the changing social perspectives of teaching artists. First, individual teaching artists need to understand that learning and change are a normal part of their professional experiences. This study articulates the idea that a shift in personal beliefs about social issues may be a natural result of working in an El Sistema-inspired program environment. Describing the transformative process experienced by teaching artists will help future teaching artists better understand their own experiences with social perspective change. Teaching artists need to realize that increased community awareness, critical reflection and shifts in beliefs and assumptions about social justice issues are normal responses to working in these types of after-school music program environments.

The second reason for this study is to provide El Sistema-inspired administrators with a greater appreciation for the transformative process and what their teaching artists may be experiencing. This will enable administrators to develop improved and targeted training sessions for new teaching artists, while creating challenging professional development opportunities for veteran teachers. A more applicable training program will improve teaching artist job performance and also lead to increased job retention in the field, which will support the continued growth of El Sistema-inspired programs throughout the world.

A third reason for investigating teaching artist social perspective change is it could

recontextualize the music education field and lead to rethinking traditional music teacher identity development, priorities and philosophies. A reexamination of the emphasis placed on instrumental and vocal talent and training students for public performance is an opportunity to become more inclusive and broaden the purpose of musical study (Reimer, 2003). Contemporary music instruction needs to draw upon the disciplinary insights of social science, psychology, and philosophy to empower the teaching artist's holistic approach. This softening of the hard boundaries used to separate music from the other disciplines would expand the role and function of music education (Detels, 1999). Embracing the values of artistic citizenship and developing a teaching philosophy grounded in an ethical social praxis, one focused on positive change and community outreach, is a pathway for musicians to reframe their purpose in modern society (Elliott, 2016).

Conceptual Framework

The conceptual framework I developed for my research study consisted of two theoretical lenses—transformative learning theory and interdisciplinary integration theory. This dual approach allowed me to examine the teaching artist experience from two distinct perspectives: (1) personal change within a Sistema-inspired program environment; and (2) the expansion and use of disciplinary knowledge outside of the primary music discipline. I also evaluated the role of reflective thinking in my study, which is the catalyst that initiates both theoretical processes.

Transformative Learning Theory

Transformative learning theory was developed by Jack Mezirow in the 1970s and has evolved into "a complex and comprehensive theory of adult learning" (Cranton, 2016, p. 27). Because I identified several common themes between transformative learning theory and the

results of my pilot study, I assert that transformative learning theory can help explain how the teaching artist's social perspective changes when working in an after-school music program focused on student social development. Mezirow (2000) describes transformative learning theory as a reflective process through which individuals, as a result of new experiences, alter and broaden their previously held perspectives, assumptions, and beliefs to include new, more open ones that change their outlook and lead them to new and different actions. Everyone has a set of assumptions called *habits of mind* that are our way of interpreting the world based on our background, personal experience, culture, and personality. When these assumptions are critically questioned and revised, an individual's prior belief system is altered and the result is a transformative learning experience (Cranton, 2016).

Mezirow's rational approach. Mezirow's approach to transformative learning is rational and conscious, focused on the critical assessment of existing assumptions through the process of reflective discourse (Mezirow, 2000). The transformative process is either triggered by a sudden, disorienting dilemma or it can unfold gradually over time. Mezirow's *Ten Phases of Perspective Change* outline a process of personal perspective transformation that is the basis for many peer-reviewed studies. The ten phases are (1) a disorienting dilemma; (2) self-examination with feelings of guilt or shame; (3) a critical assessment of epistemic, sociocultural, or psychic assumptions; (4) recognition that one's discontent and the process of transformation are shared and that others have negotiated a similar change; (5) exploration of options for new roles, relationships, and actions; (6) planning a course of action; (7) acquisition of knowledge and skills for implementing one's plans; (8) provisional trying of new roles; (9) building of competence and self-confidence in new roles and relationships and; (10) a reintegration into one's life on the basis of conditions dictated by

one's new perspective (Mezirow, 2000, p. 22). Appendix L contains a comparison of the five transformative themes I identified in my pilot study with Mezirow's ten phases of perspective transformation. I have made connections between the two lists of themes, revealing similarities and a positive indication for the results of my pilot study.

Boyd's extrarational approach. Another interpretation of transformative learning theory that applies to how teaching artists learn is the analytical psychology approach employed by Robert Boyd. Boyd adopted Mezirow's theory and applied the depth-psychology work of Jung to define the extrarational aspects of transformative education. Boyd (1989) describes personal transformation as "a fundamental change in one's personality involving conjointly the resolution of a personal dilemma and the expansion of consciousness resulting in greater personality integration" (p. 459). However, what instigates the perspective change is the primary difference between the two approaches. Boyd replaces critical reflection with the concept of discernment, which addresses the subconscious and spiritual side to learning and perspective change. In the context of Boyd's theoretical interpretation, discernment utilizes symbols, images and archetypes to produce personal transformation. The process of discernment is defined by three activities: (1) receptivity, (2) recognition, and (3) grieving. Boyd and Myers (1988) write, "it is discernment, especially occurring within the person's expression of grief, which stands as the primary condition for the possibility of personal growth" (p. 276). Emotion and subconscious activity, not rational thought, become the dominant force in this interpretation of transformative learning theory.

Daloz's social responsibility approach. Daloz (2000) examines the transformative learning that occurs as an individual develops an awareness of social responsibility and the common good. While the capacity for change is always possible, the proper environmental

conditions must be present to activate the transformation process (Daloz, 2000). Daloz identifies the four essential conditions as (1) the presence of the other, (2) reflective discourse, (3) a mentoring community, and (4) opportunities for committed action (Daloz, 2000). Key to this change environment is constructive engagement with otherness. Daloz (2000) writes, "In some significant way the inner experience of the other was engaged, a bond was formed, and some deep lesson about connection across difference was learned" (p. 110). Daloz's approach supports the presence of transformative learning in the El Sistema-inspired learning environment as these four conditions are the same characteristics found in these types of after-school programs.

Integrated theory approach. Cranton (2016) advocates for an integrated theory that pulls together the above three approaches as well as other theoretical perspectives into a "comprehensive and consistent theory of transformative learning" (p. 41). Cranton acknowledges that both the cognitive and intuitive approaches are valid because people learn in different and unique ways. Cranton (2016) writes, "Whether a person engages in a cognitive or extrarational process may depend on his or her personality characteristics or on the circumstances of the learning" (p. 42). In my study, I will use the integrated approach to transformative learning theory as part of my conceptual framework.

Since transformative learning theory forms the philosophical basis for contemporary adult education, I believe it applies to my study and is an appropriate theory to use in my investigation of social perspective change as experienced by teaching artists in El Sistema-inspired music programs.

Interdisciplinary Integration Theory

The second theoretical perspective I will utilize in my study is interdisciplinary

integration. This theory can help explain why teaching artists change when working in an after-school music program focused on student social development. Interdisciplinary integration is "critically evaluating disciplinary insights and creating common ground among them to construct a more comprehensive understanding" (Repko, 2014, p. 133). The blending together of different disciplinary perspectives allows the interdisciplinarian to create a more robust set of tools to address complex, ill-structured problems that cannot be solved otherwise. Experienced teaching artists take equal parts of disciplinary expertise in music and education that have traditionally been separate and intentionally combine them to form new insights (Booth, 2012a). The blending of disciplinary insights is a creative process and requires top-level cognitive learning behaviors that are an essential part of interdisciplinary theory and practice (Repko, 2014). Dreyfus (2011) expands on this idea further and contends that integration is not a fixed or finite process; the experience is filled with cognitive tension and discomfort that does not always result in a definitive resolution. Teaching artists, acting as interdisciplinarians, must learn to cope and "simultaneously hold different ways of knowing in relationship" (Dreyfus, 2011, p. 74) as this uncertain, yet integrative space offers new insights where intricate solutions are found. Examining the teaching artist experience through an interdisciplinary integration lens helps define the context of the El Sistema-inspired environment and explains why teaching artists feel motivated to put themselves through this intense process and reach outside their primary discipline to broaden their perspective.

Reflective Thinking

The primary concept that underlies both transformative learning theory and interdisciplinary integration is reflective thinking. Dewey (1933) first defined reflective

thought as "active, persistent and careful consideration of any belief or supposed form of knowledge in the light of the grounds that support it and the further conclusion to which it tends" (p. 9). Mezirow (1991) believes that intentional, self-directed learning and problem-solving result from reflection that examines the premise of the problem. Transformative learning occurs when students see themselves and the world in a different way (Cranton, 2016). Integration requires individuals to be critically reflective of their situation and actions. Repko (2014) writes in order to arrive at a place where interdisciplinary integration is possible, a critical process of "analyzing, questioning, and reconsidering the activities you are engaged in" must take place beforehand (p 42). Schön (1987) adds a professional perspective that directly applies to my research problem and advocates for the need of reflective thinking in teacher education programs. In order for teaching artists to arrive at the intellectual place where they can undergo transformative learning or integrate the disciplines of music, education, and social work, they must first become reflexive thinkers.

Assumptions

Given this conceptual framework, I arrived at two assumptions about the teaching artist lived experience:

1. Teaching artists working in a challenging new school environment experience a series of personal developmental changes that include increased awareness and a shift in social perspective. Transformative learning theory leads me to suspect these changes are a result of the teaching artists examining and reflecting on their existing beliefs and assumptions, reinterpreting the situation, and then expanding their thinking and actions to accommodate their new perspectives.

2. One reason the teaching artists are successful in the El Sistema-inspired learning

environment is because they reach outside of the primary music discipline and expand their knowledge and skill set by incorporating insights from other disciplines. I suspect transformative learning opens up the teaching artist perspective, encouraging them to expand their search for insightful answers. Interdisciplinary integration is a tool the teaching artists use to meet the demands of the challenging new environment.

Researcher Positionality and Responsibilities

I am a 52-year old, white male who grew up in an upper middle class, suburban community in the northeastern part of the United States. I have two degrees in music performance and received a master's degree from a conservatory that is based on the traditional, European music school model with an emphasis on preparing students for professional careers as concert performers. As a guitarist, I have played both contemporary and classical music, experiences that provide me with a broad, musical perspective. I have many years of teaching experience in after-school programs, working in both suburban and inner-city locations. However, I have never taught in an El Sistema-inspired program or a school primarily focused on improving the social lives of its students.

Twenty-five years ago, I was a full-time guitar instructor, working at two different music schools located in a major city on the east coast. One school was located in the city, drawing a diverse body of students from both middle-class and low socioeconomic families who lived in neighborhoods I was unfamiliar with and did not relate to. The other school was located in an affluent suburb, where the majority of the students were white and more like the friends I had growing up. Of the two schools, I always felt more comfortable at the school in the suburbs.

The students in the city school struggled with challenges and issues that seemed to be unfamiliar to the students in the suburbs. I had a teenage girl whose family had immigrated from Africa, trying to adjust to life in America. I had a shy, Hispanic boy who came to his lessons with a cheap, out-of-tune toy guitar because it was all his family could afford at the time. I had a black student who had severe ADHD and could not focus on anything for more than two minutes, competing with an older brother who was a gifted music prodigy and favored by his father. For each of those students, our lessons were unusual and very different from the more straightforward instruction I was giving my students in the suburbs. Unconsciously, I assumed the students in the city music school were not capable of doing the same things and performing at the same level as my students in the suburban program. Only years later, when I began researching El Sistema and happened upon an old brochure for the city school, did I realize music and social change were a vital part of the program's mission statement. Had I known then what I know now, I would have approached teaching at the city music school very differently.

Positionality and Perspective

In order to minimize the inherent power imbalance between researcher and participant, I needed to be conscious of my perspective and positionality throughout all phases of the study. Patton (2015) writes, "Reflexivity calls for self-reflection, indeed, critical self-reflection and self-knowledge, and a willingness to consider *how* who one is affects what one is able to observe, hear, and understand in the field as an observer and analyst" (p. 381). My researcher responsibilities included being open and honest about the purpose of the study, respectful of the participants' time,

attentive to confidentiality procedures, mindful of data collection boundaries, and knowledgeable about ethical standards (Patton, 2015).

I realized that my participants saw me as more than just an education researcher from the university. They also knew I was a music administrator from a local school of music familiar to them, so I tried to downplay this role by dressing casually when visiting the research site and keeping our conversations and electronic communications informal. At times, I was aware of a distinct separation from the research site and my three participants. When I walked down the hall, I felt like an outsider and that the children and teachers took notice of my uncomfortable presence. I tried to blend in by emulating the other teaching artists, maintaining a low profile by not bringing a lot of extra stuff with me—no laptop, camera, or bulky recording equipment—and discretely sitting off to the side in the classroom. My goal was to be a stealth observer, carrying only a small notebook and pen. Because I tried not to look like a typical researcher, perhaps that created more curiosity as to my purpose visiting the school.

Music Education Philosophy

As a music educator, I believe music is a fundamental part of the human experience. Everyone, no matter their race, gender, sexual orientation, or social status, has an inherent right to learn about and participate in music. The study of music should encompass a diverse set of interests, genres and purposes, and not be limited to only public performance. Communication, collaboration, and self-expression through music composition, songwriting, improvisation, and music therapy are all valid ways to experience music. I believe in the power of music to heal individuals, uplift students and change peoples' lives for the better.

As a music administrator, my goal is to develop a music program that will engage and empower the musicians of tomorrow. I strive to broaden my students' perspective and provide opportunities that encourage their intellectual growth, empathetic understanding, and committed call-to-action. I believe music is an important component of a larger, interdisciplinary continuum, one with the potential to solve some of the world's most pressing problems. Today's music students need to think holistically, embracing music as a social practice and fulfilling their role as ethical and responsible artistic citizens while continuing to develop and sustain their musical talents and professional careers.

Social Justice

My awareness of social justice issues is relatively recent—a result of questioning the usefulness of a performance degree and learning about El Sistema and the social change movement. I became intrigued with the idea of using music as a vehicle to improve the social lives of children living in marginalized communities with limited opportunities.

Definition of Terms

Teaching Artists

In the context of an El Sistema-inspired program, a teaching artist is a professionally trained musician who spends time teaching as part of their professional practice (Rabkin et al., 2011). The majority of music teaching artists spend a considerable amount of time preparing for careers as professional performers and have little or no experience with music education concepts and formal classroom practices. Professional performers prioritize developing a positive mindset that allows them to enter a trusting and confident mental state

onstage with the goal to deliver a high artistic performance in front of an audience (Moore, 2010). Bernstein (1981) writes, "For the concert stage is indeed like a battlefield where the artist wages a living battle between his strengths and weaknesses, the outcome of which is determined by how he practices" (p. 202). Professional performers focus on maintaining their musicianship, managing busy practice and rehearsal schedules, learning new repertoire, and networking for future performance jobs and opportunities. Often, they are so caught up with performance preparation they are unaware of the power of music to do anything else but entertain, impress, and please the patrons in the audience.

Teacher Perspective Change

In my study, I defined teacher perspective change as the process by which an individual's beliefs, assumptions and attitudes are altered as a result of their lived experiences within the El Sistema-inspired learning environment. The process is based on self-reflection and influenced by change factors such as student and peer interaction, mentorship, program support, and the availability of relevant information.

At-risk Students

In my study, *at-risk students* are children who have a high probability of not meeting grade level expectations, are in danger of dropping out of school, and are more likely to commit juvenile offenses. Without supportive interventions, consequences might include experiencing anxiety and depression, drug addiction, delinquency, teen pregnancy, education failure, underemployment, incarceration, poverty, violence, and premature death (Camilleri, 2007). Risk factors that determine these outcomes result from societal, environmental, and domestic stressors; the individual's character and resiliency can influence how these stressful experiences impact the child's life (Camilleri, 2007).

Classroom Management

Classroom management is a set of skills and techniques teachers use to promote student development and maintain a structured learning environment while limiting disruptive behavior with clearly defined consequences. Effective classroom management requires time to learn and is essential to developing a successful teaching practice (Mulvahill, 2018).

ECMP Discipline Management Plan

The ECMP discipline management plan consists of four *steps*, each increasing in severity:

1. Step One: the student receives a verbal warning from the teaching artist.

2. Step Two: the student loses the opportunity to participate and moves to the *Behavior Reflection Area* where they complete the *Reflection Area Activity Sheet.* The student resumes activity after 5 minutes or less at the discretion of the teaching artist.

3. Step Three: the student follows the procedures for step 2; the student is required to take home the completed *Reflection Area Activity Sheet* and have it signed by a parent or guardian.

4. Step Four: the student is removed from the classroom activity and sent to an ECMP administrator for an intervention. Previous behavior issues are reviewed to determine the appropriate consequence. Direct communication/scheduled meeting with the student's parent or guardian is initiated. Student could be dismissed from the program.

Student Social Development

The priority of El Sistema-inspired music programs is on improving the lives of the students who participate in the program. Equipped with the motto *tocar y luchar* (to play and

to strive), El Sistema and the programs it inspires use musical goal achievement as the means to develop student resiliency, self-esteem, leadership skills, and encourage positive peer relationships within the program (Witkowski, 2016). Moreover, the belief that El Sistema is "rescuing" these children and effecting "real and lasting changes" in their lives, their families' lives, and the life of the community is a core principle of the organization (Tunstall, 2014, p. xii). Teaching artists focus on student social development through a range of activities that increase and support a student's self-esteem and self-efficacy. Program goals include academic achievement, understanding the community, and developing positive life skills and exemplary behavior through the study of music (B Sharp, 2018).

Social Pedagogy

Described as an interdisciplinary science, social pedagogy combines the theoretical knowledge of education with the action-oriented practices of social science to address complex, ill-structured problems. Social pedagogy is holistic and "is essentially concerned with enhancing individual and collective well-being and human dignity" (Cameron & Moss, 2011, p. 39). Practiced primarily in continental European countries, social pedagogy requires degree-level qualification that includes the study of sociology, cultural studies, psychology, pedagogics, arts and crafts, and training in-the-field (Cameron & Moss, 2011). Creech et al. (2016) write, "The perspective of social pedagogy may also have much to offer in terms of continuing professional development for Sistema teachers, who play a significant role in the holistic development of their students" (p. 108).

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Summary

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El Sistema-inspired after-school music programs focused on student social development are experiencing successful, world-wide growth. However, many of these new

programs struggle with the same problems of inconsistent funding and inadequate staffing. Few studies have examined the teaching artists who work in these programs and serve as the primary interface between El Sistema-inspired philosophy and the students being served by the program. Understanding how the experience of teaching in the El Sistema-inspired learning environment affects the teaching artist's social perspective is essential for retaining existing teachers and training new teaching artists.

In this study, the two theoretical lenses selected to examine teaching artist social perspective change are transformative learning theory and interdisciplinary integration theory. Mezirow's transformative learning theory, which is the foundation for adult education practice, is a reflective process that involves a reassessment of existing habits of mind based on new experiences. When the individual takes action based on her or his new perspective, the transformative learning process is complete. Interdisciplinary integration is the process of examining insights from two or more disciplines and combining them to create a more comprehensive understanding of the problem under study. Interdisciplinary integration might explain why teaching artists reach outside of the music discipline for answers to resolve problems in the classroom. Both transformative learning and interdisciplinary integration require the individual to practice reflective thinking. Understanding if and how the teaching artist social perspective change experience occurs is crucial for the continuing success and growth of El Sistema music programs in the twenty-first century.

CHAPTER 2: LITERATURE REVIEW

Research concerning teaching artists in El Sistema-inspired music programs is limited (Saraniero, 2008). As the El Sistema-inspired field continues to grow, researchers have primarily focused on how these after-school programs affect the students that attend them and the impact the programs have on the community-at-large (Downs et al., 2014). Despite the growing need for more data about the El Sistema-inspired field, minimal attention is being paid to the teaching artist experience and how this learning environment affects the teachers who work within it. For the purpose of my research study about teaching artist social perspective change, I examined resources related to my topic and the two theories I believe support my particular investigation.

The literature review is organized into six sections: El Sistema and Sistema-inspired programs; student social development; teaching artists; teacher perspective change; transformative learning theory; and interdisciplinary integration.

El Sistema

José Antonio Abreu, a conservatory-trained conductor and government official in Caracas, Venezuela, founded El Sistema in 1975 (Tunstall & Booth, 2016). Born out of frustration with the lack of professional Venezuelan musicians playing in the country's major orchestras, Abreu's original purpose was to train young musicians to form the first all-Venezuelan youth orchestra. Over the next several years, as the ensemble worked hard to improve musically, Abreu observed that the experience was also enhancing the self-confidence and social demeanor of the players. In this moment, he realized the program could do more and developed a broader vision, one that could serve as a "transformative educational process for the entire society" (Tunstall & Booth, 2016, p. 7). Abreu (2016)

writes, "El Sistema is first and foremost a social and community project" (p. 7). Abreu

suggests the important role teaching artists serve in the El Sistema movement:

> Today, there is potential for a worldwide social revolution through art, with an ever-
> growing number of children and young people overcoming material and spiritual
> poverty with music as the tool. To realize this potential, the revolution requires
> individuals—dedicated to art and social justice—to offer their commitment and
> passion. (Abreu, 2016, p. 8)

El Sistema consists of "a set of inspiring ideals which inform an intensive youth

music program that seeks to effect social change through the ambitious pursuit of musical

excellence. El Sistema focuses on children with the fewest resources and the greatest need"

(El Sistema USA, n.d.). El Sistema's core values include the right for all children to a life of

dignity and contribution, the belief that every child can learn to experience and express music

and art deeply, and that strengthening the individual's spirit overcomes poverty and adversity

(El Sistema USA, n.d.). The motto for El Sistema is *tocar y luchar* (to play and to strive), a

statement that express the social-emotional benefits of musical study; working hard towards a

shared goal increases self-esteem, strengthens personal resolve, reveals leadership ability,

and helps students develop positive peer relationships (Witkowski, 2016).

El Sistema Program Characteristics

The following characteristics are part of every El Sistema program: (1) Social Change

Mission, music and ensemble participation reveal that every child is an asset to their

community; (2) Access and Excellence, everyone is welcome and capable of achievement;

(3) Núcleo Environment, a safe and nurturing place supports all participants; (4) Intensity,

the program requires rigorous and dedicated work; (5) Ensemble Participation, group

interaction and cooperation encourage social development; (6) CATS (Citizen, Artist, Teacher, Scholar) Teacher Model, the program expects teachers to serve as role models and set a positive example; (7) Multi-Year Continuum, the program accommodates students as they grow and move through different life stages; (8) Parent and Community Inclusion, there is a strong relationship between the program, parent and the community; (9) Connections and Network, multiple núcleos are interconnected; and (10) Ambition and Achievement, the program aspires to transform students' lives and alter their life path to be more fulfilling and successful (El Sistema USA, n.d.).

El Sistema is described as a *tested model,* one that is capable of producing both accomplished musicians while guiding and improving the life trajectory of those children deemed most at-risk (El Sistema USA, n.d.). In Venezuela, students begin their studies in small, community-based groups called *núcleos*, spending three or four hours every day after school and often, on weekends as well. The núcleo provides a secure and supportive environment for children who may not have anywhere else safe to go. As the students grow and develop, they join a series of community orchestras and choirs, each one more advanced than the next. Friendship and respect constitute the núcleo experience, with an emphasis on the joy of learning through hard work (El Sistema USA, n.d.).

Intensiveness

A distinguishing characteristic that underlies all El Sistema programs is *intensiveness.* Intensity describes the immersive quality of the Sistema learning environment (Tunstall & Booth, 2016). Most programs require students to participate several hours a day for at least five days a week. Rigorous musical activities fill the daily schedule—rehearsals, sectionals, lessons and classes—intermixed with fast-paced games, and academic tutoring. Public

performances occur frequently. El Sistema schedules are demanding for the purpose of maintaining student attention and focus. Hard work leads to success, which increases student self-esteem and self-efficacy. When the goals are clear, students challenge themselves, which in turn motivates the other members of the ensemble to do their best (Witkowski, 2016). Tunstall and Booth (2016) write, "The Sistema movement is powerful because intense intrinsic motivation is part of the learning environment at all levels" (p. 193). Teaching artists also project intensity. The expectation is for them to provide energetic instruction, be committed to musical excellence and encourage the students through positive reinforcement and recognition (Shorts, 2016). The difficulty faced by teaching artists is creating and maintaining an engaging learning space with high expectations in a safe and supportive classroom environment (Witkowski, 2016). Finding a balance between nurturing students and pushing them to reach for ever-higher musical goals is an intense experience for those learning and teaching in the El Sistema program environment.

Baker's Critique of El Sistema

Although lauded by organizations and governments worldwide, El Sistema is not without its critics and controversies. Baker (2014) writes, "It is hard to find much support in the academic literature for the idea that simply playing good music automatically generates positive social effects; there is good reason, therefore, to approach sweeping claims about El Sistema and social action through music from a critical perspective" (p. 178). Baker (2014) and other critical theorists not only take issue with the lack of evidence to back up El Sistema's social development claims, but they also seriously question the legitimacy of El Sistema's primary objective—social transformation through the pursuit of musical excellence. Based on the undemocratic and hierarchical nature of the professional symphony

ensemble, Baker and his supporters ask whether the orchestra is the best choice in which to promote social change among young children. Baker finishes his critique with the assertion that El Sistema and its reliance on European classical music traditions is continuing the hegemony of Venezuela's colonial past (Baker, 2014).

However, an increasing amount of research is being conducted every year to prove otherwise. El Sistema advocates counter that playing classical music in an orchestral ensemble is merely the vehicle through which the program administers social action. Tunstall and Booth (2016) write, "It is the quality of the learning environment—more than the pedagogy, more than the curriculum—that gives Sistema programs their potential to transform lives" (p. 42).

In 2016, there were 780,000 students participating in El Sistema programs across Venezuela with the goal to increase that number to 1 million in 2019. However, administrators associated with the program claim that the purpose is not to develop talented musicians for the country's concert halls but to have a greater impact on the society itself and "create successful, happy and good citizens" (Tunstall & Booth, 2016, p. 9).

El Sistema-inspired Programs

In the last ten years, El Sistema-inspired programs have experienced rapid growth throughout the United States (WolfBrown, 2016). The literature describes these types of programs as being flexible, able to organize into many different formats and models, accommodate a variety of artistic genres, and conform to international communities around the world (Downes et al, 2014). These programs also tend to have challenging goals such as trying to disrupt generational poverty, establish ambitious performing ensembles, connect with marginalized communities, and secure public support and funding for non-traditional

music schools (Booth, n.d.).

In 2009, Abreu used a TEDx monetary award to establish a program at Boston's New England Conservatory to prepare fifty teaching fellows to start their own programs in cities across the United States. The goal of the Abreu Fellowship was "to distill the spirit and principles of El Sistema into practices that can be adopted in the United States, and to share them with the broadest possible audience" (Foley, Marlow, and Sandoval, 2016, p. 2). Today, 375 El Sistema-inspired programs operate in 63 different countries, with a total global enrollment of almost 900,000 student participants (Ensemble Newsletters, 2017).

Principles of an El Sistema-inspired Program

To qualify as El Sistema-inspired (ES-i), a program must adhere to the following six principles to guide and develop the program: (1) Social Goals, the primary goal of an El Sistema-inspired program is to develop the social skills of its students within the ensemble community; (2) Inclusiveness, all students who are interested in participating in the program may do so, free of charge; (3) Ensemble Learning, consistent and frequent ensemble participation delivers music learning experiences; (4) Intensiveness, students are expected to commit to rigorous and lengthy study over the course of many hours and many years; (5) Mentoring and Peer Learning, the program relies on the more experienced teachers and players to support new instructors and students; and (6) Positive Learning Environment, activities are to take place in a safe and welcoming environment that is supportive and motivating, promoting hard work and high aspirations while encouraging family and community engagement (Tunstall & Booth, 2016).

In 2016, WolfBrown published the initial results of a study examining the effects of El Sistema-inspired programs in communities across the United States. The study focused on

the growth of student participants in three core areas: musical performance, socio-emotional behaviors, and school success. Initial results show that students who participate in El Sistema-inspired programs demonstrate significant musical growth in the areas of pitch, intonation, and rhythm; slightly higher academic performance than those of their non-musical peers; and a measurable increase in developing a growth mindset, perseverance, self-concept, and self-efficacy (WolfBrown, 2016). Tunstall (2012) writes, "From the very beginning, the Sistema has been dedicated to realizing the simple but radical idea of its founder—that music can save lives, can rescue children, and can in fact be a potent vehicle for social reform and the fight against the perils of childhood poverty" (p. x).

The El Sistema-inspired Environment and Teaching Artists

At this time, no one has seriously examined how the El Sistema environment affects teaching artists (Booth, 2017). Since El Sistema-inspired programs are designed to address the needs of individual communities, the teaching and learning environment can be set up and approached in a variety of ways, usually quite different from the music classrooms found in traditional school settings. Booth and Tunstall (2014) write, "These teaching artists are learning how to guide learning that is distinctively different from the music education environments within which they grew up" (p. 70). The El Sistema-inspired program environment provides the supportive setting in which teaching artists can develop "new perspectives, visions, commitments, and strategies" to enable students to be successful (Rabkin, 2011, p. 26).

A Unique Learning Environment

El Sistema is a unique learning environment that continues to evolve and challenge the status quo. An important core value of El Sistema states:

Learning organizations never arrive but are always becoming—striving to include:

more students, deeper impact, greater musical excellence, better teaching, improved

tools, more joy. Thus, flexibility, experimentation, risk-taking, and collegial exchange

are inherent aspects of every program. (El Sistema USA, n.d.)

El Sistema-inspired programs favor an education environment that is faculty-driven, "one in

which teachers are trusted, valued, and respected as the experts on the ground" (Witkowski,

2016, p. 269). This approach encourages teaching artists to focus on communication,

collaboration and develop a unified sense of commitment to the students and to the program

(Witkowski, 2016).

El Sistema is about change—social change and breaking the cycle of entrenched

poverty by building connections with neglected and marginalized communities, establishing

high quality music ensembles where none previously existed and securing public funding

from those who previously did not care (Booth, 2016). As a result, teaching artists develop

new and broader perspectives working in the El Sistema environment (Rabkin, 2011).

Central to broadening perspective is developing awareness and understanding. Books (2008)

believes that understanding is a key part to becoming a compassionate, caring, and

empathetic teacher. Teachers have to dispose of "preexisting judgements" and "media-hyped

stereotypes" and "make a concerted effort to learn, undertaken with openness to the

possibility of being challenged and changed" (p. 192).

An unfortunate truth in the field of education is that many teachers are unprepared to

work in the low socioeconomic communities in which their schools are located (McAnally,

2013). McAnally (2013) believes that today's impoverished children are more in jeopardy

than ever before, affected in profound, complicated and lasting ways. Teachers that work in

low-income schools but live elsewhere must become aware of the extent of poverty in the United States and how the growing socioeconomic divide affects these communities (McAnally, 2013). Jaffe (2013) writes that teachers also need to perceive the embedded racism and segregated structures that underlie many school cultures and be prepared to confront the restrictions school administrators and faculty place on certain students based on narrow stereotypes. Individuals working in inner-city environments need to have an "in-depth knowledge of different cultural norms of interaction, communication, gender identity, and authority" (Camilleri, 2007, p. 62). Schools must address the need to add a "lens of culturally responsive pedagogy" to the teachers' perspective and have them examine their own biases and develop an awareness of the community in which they are teaching (McAnally, 2013, p. 27).

Student Social Development

Student social development is the focus of El Sistema and El Sistema-inspired music programs. "El Sistema's fundamental premise is that bringing children and young people together in intrinsically motivated musical ensembles can provide social and emotional growth as well as musical learning" (Booth & Tunstall, 2015, p. 69). To emphasize the social change mission, all those who work in the El Sistema learning environment are asked to "effectively communicate their conviction that music can move the social needle in significant and lasting ways" (Foley et al., 2016, p. 1). Musical development is important but assumes a secondary position in the primary purpose of the El Sistema movement—social and community development (Abreu, 2016).

One can define student social development in multiple ways. Camilleri (2007) describes student social development as a *psychosocial adjustment* in which the student

learns vital social skills that include "relationship formation, communication skills, and self-esteem" (p. 43). McClung (2000) refers to social and emotional development as extramusical skills that can be part of the music curriculum. McClung (2000) describes a series of interdisciplinary instructional techniques that value and emphasize both music and extramusical skills for use in the classroom. This proactive approach teaches students about cooperation, responsibility, and dependability, while reinforcing positive peer interaction and recognizing and supporting the rights of others. Skills required in the music classroom include focus, impulse control, delayed gratification and acceptance of consequences (McClung, 2000).

Social and Emotional Competencies

The three core attributes of social and emotional competencies in the El Sistema-inspired program environment are: self-esteem, self-efficacy, and classroom behavior.

Self-esteem. Self-esteem is a concept described as having respect for yourself and your abilities and consists of three components: the cognitive, the affective, and the evaluative. The cognitive characterizes the self in terms of power, confidence and agency. The affective judges these characteristics on a scale of positiveness versus negativeness and the evaluative measures the worthiness of the self against a personal idealized standard (Smelser, 1989).

The concept of self-esteem is used in the examination of student performance, including those students who participate in after-school music programs focused on student social development. Michel and Farrell (1973) examined underserved students at an all-black elementary school and found that developing simple musical skills may have an effect on increasing the student's self-esteem, especially for those students who are socially and

economically disadvantaged.

Hallam (2010) observed the effects of active musical engagement on students' intellectual social and personal development and found that those who had enjoyable and successful experiences studying music, enhanced their self-confidence and self-esteem. Other related benefits include improved academic performance, positive social interactions, and increased emotional sensitivity. Hallam (2010) writes, "Engagement with music can enhance self-perceptions, but only if it provides positive learning experiences which are rewarding" (p. 282).

Self-efficacy. Self-efficacy is the personal belief in one's ability to generate the required levels of performance needed to accomplish specific tasks that affect an individual's life (Bandura, 1994). Bandura (1994) writes, "A strong sense of efficacy enhances human accomplishment and personal well-being in many ways" (p. 71). Children who fail to receive adequate education during their developmental years are prone to illiteracy and unemployment in later life, which results in a crippling sense of self-worth and self-achievement (Camilleri, 2007).

Several studies have found that students who participate in musical activities demonstrate an increase in self-efficacy. Broh (2002) examined the impact of music on children's lives and found that student musicians were more likely to converse with parents and teachers, which provided social and academic benefits that increased student motivation and self-efficacy. Roy Kennedy (1998) determined that musical instruction and performance improves the musical self-efficacy and self-esteem of students identified as being either at-risk or juvenile delinquents. Uy (2012) conducted a review of Venezuela's El Sistema program, observing similar instances reported by other studies of how the program improves

students' social behavior and cognitive development. Teaching artists use a busy concert performance schedule to motivate students to practice and work hard, developing their self-efficacy and teaching them to become adaptable, critical thinkers (Uy, 2012).

However, in order for teaching artists to successfully support the development of self-efficacy in their students, they must first have a positive belief in themselves. Bandura (1994) writes, "The task of creating learning environments conducive to development of cognitive skills rests heavily on the talents and self-efficacy of teachers" (p. 78). Once the teaching artist believes in her or his abilities, the next step is to encouragee the growth of positive self-efficacy in her or his students.

Student social behavior. Classroom social behavior is a combination of social skills that allow the student to function within the classroom setting. Social skills include: (1) skills that help children relate to others; (2) skills that help children regulate themselves; and (3) skills that help children complete assigned tasks (Gooding, 2009). The same set of social skills acceptable in the classroom are an inherent part of the music-making process (Gooding, 2009). Gooding (2009) writes, "Children need opportunities to learn social skills, practice those skills, and receive corrective feedback about their performance of those skills. Because music is an inherently social activity, the music classroom is an ideal place to help students develop or improve vital social skills" (p. 35). Once learned, social behavior skills are applicable to life outside of the school classroom (Gooding, 2009).

Camilleri (2007) describes a set of *moderating factors* that allow children to protect themselves from the stressors they face while living in a struggling community. Moderating factors include (1) successful peer and adult interaction; (2) the ability to resolve conflict in a positive fashion; (3) ability to adaptively problem-solve; (4) manage intense emotions; (5)

possess a positive self-concept; and (6) possess positive future expectations (Camilleri, 2007). Camilleri (2007) writes, "When a child is responsive, compassionate, and has good communication skills she will be more apt to develop positive and sustaining relationships" (p. 53). Resilient children learn to use these moderating factors to hopefully avoid the debilitating stressors that, once in place, are difficult to overcome.

Social Pedagogy

Social pedagogy is part of the cultural foundation in many European countries but otherwise unknown in the United Kingdom and other English-speaking parts of the world (Cameron & Moss, 2011). Social pedagogy combines the social—concern with the individual, the group and the community, with pedagogy—the science of teaching and learning. Cameron and Moss (2011) describe social pedagogy as being holistic—a point where education and care meet. This blending of theoretical knowledge with a concern for social issues suggests that social pedagogy is an interdisciplinary action-oriented science with dynamic and reflexive tendencies (Cameron & Moss, 2011).

Cameron (2004) acknowledges the interdisciplinary nature of social pedagogy when describing the formal preparation of practitioners:

> Training in social pedagogy draws on sociology, psychology, cultural studies, criminology and social history, and the vocational training usually includes practical subjects as music, drama, art, woodwork and working with the natural environment (p. 135).

Creech et al. (2016) make the connection between social pedagogy and the teaching artists' role in El Sistema-inspired programs:

> The perspective of social pedagogy may also have much to offer in terms of

continuing professional development for Sistema teachers, who play a significant role in the holistic development of their students (p. 108).

Student Social Development and After-School Programs

The American Institutes for Research (2015) published a report on how after-school programs contribute to the development of students' social and emotional wellbeing. The report identifies five cluster competencies a young adult needs in order to be successful in school, work, and life: (1) self-awareness; (2) self-management; (3) social awareness; (4) responsible decision making; and (5) relationship skills. After-school programs can teach these competencies through either stand-alone curricula or by integrating the competencies into existing program activities. The report concludes that after-school programs do contribute to social and emotional development, provided the meet two important criteria: (1) the program must offer high quality and engaging activities; and (2) the students must participate on a regular basis to receive these benefits (American Institutes for Research, 2015).

Durlak, Weissberg and Pachan (2010) performed a meta-analysis on after-school programs (ASPs) designed to provide a secure environment for organized activities that benefit the personal, academic, and social growth of students. Durlak et al. (2010) describe the social and emotional learning process as one that helps students develop self-awareness, self-control, self-efficacy, social awareness, problem solving, conflict resolution, leadership skills, and responsible decision-making. Researchers examined 69 different programs and collected empirical data, assessing the program curricula by using a set of coding criteria referred to as S.A.F.E. Programs that receive the S.A.F.E. designation must satisfy the following criteria:

- Sequenced - program uses a sequenced set of activities

- Active - program uses active forms of learning

- Focused - program has at least one component focused on developing personal/social skills

- Explicit - program targets specific personal/social skills (Durlak et al., 2010).

As Durlak et al. (2010) conclude, high quality ASPs that infuse S.A.F.E. criteria into their program curricula can be successful in fostering the personal and social development of young people. Beneficial outcomes include increased feelings of self-confidence and self-esteem, positive feelings towards school, and positive social behaviors (Durlak et al., 2010).

Social Power of Music

Both of these reports validate the mission of El Sistema-inspired programs, which take place after-school and are predicated on the idea that students can achieve social and emotional growth through music ensemble participation (Booth & Tunstall, 2015). Jaffe (2013) goes one step further, focusing on the influence teaching artists have on their students in the after-school environment. Teaching artists can assist students in developing their personal and social abilities using the skills and techniques of the artistic medium, while deemphasizing the art making process and end product itself. Jaffe (2013) writes:

> It's also important to remember that the experience of working as an artist—having real artistic agency, making work that you conceive and that expresses what you want to express—can be liberating and can sometimes even save people, especially young people, in terribly difficult circumstances (p. 17).

Youth Development Program Goals

In a study on youth development programs, Roth and Brooks-Gunn (2003) examined

the claims about these types of after-school programs and the realities of what they are actually able to deliver. Roth and Brooks-Gunn (2003) reviewed the available evidence on program effectiveness, defined the key principles for program success, and then assessed how well programs met their stated goals. Roth and Brooks-Gunn (2003) found that, at a minimum, youth development programs focus on expanding positive student competencies and establishing a supportive program atmosphere. Roth and Brooks-Gunn (2003) write, "Youth development programs seek to enhance not only adolescents' skills, but also their confidence in themselves and their future, their character, and their connections to other people and institutions by creating environments, both at and away from the program, where youth can feel supported and empowered" (p. 180). However, the teacher plays a vital role in this process as "many of the qualities that distinguish a positive, caring, youth-centered tone depends on the staff's demeanor and attitude towards the adolescent participants as well as the quality of relationships" (Roth & Brooks-Gunn, 2003, p. 175). The relationship between teacher and student is an important consideration when examining teaching artist perspective change in the El Sistema-inspired environment.

Transnational Social Movements

Although El Sistema-inspired after-school programs are spreading around the world, arts-based social change movements are rare, providing the teaching artists affiliated with these programs a sense that they are part of something unique and special (Booth & Tunstall, 2014). Movements that focus on a social cause and span national borders are referred to as *transnational social movements.* Transnational social movements (TSMs) that take the form of formal organizations are described as "supranational networks of actors that define their causes as global and organize protest campaigns that involve more than one state" (Della

Porta et al., 2006, p. 18). Transnational social movement organizations (TSMOs) are a combination of "formal organizations, individuals, and many informal associations that interact in a variety of ways" (Smith, 2008, p. 121). TSMOs function as ideological bulwarks against globalization and neoliberal economic policies that result in inequity and a widening gap between the rich and poor. TSMOs support a world that values democracy and prioritizes people over free markets and globalized capitalism (Smith, 2008). However, Laxer and Halperin (2003) point out that effective resistance and the mobilization of unified forces has to occur at the national and local level to be most effective.

Smith (2008) acknowledges that TSMs sometimes need to assume a more formal organizational structure to provide consistent communication and share in a collective decision-making process. Examples of such transnational social organizations include Amnesty International, Greenpeace, Oxfam and Friends of the Earth (Smith et al., 1994). Sistema Global is the organization that represents El Sistema at the international level. Sistema Global is a nonprofit organization that "[seeks] to connect, encourage, and inspire El Sistema teachers and leaders everywhere" with the goal of "[telling] the world about El Sistema" (Sistema Global, n.d.). Sistema Global functions as an online network that links independent programs and provides up-to-date information about El Sistema using social media, online mentoring, conferencing, research and scholarship activities. Sistema Global's efforts support national El Sistema-inspired organizations and individual teaching artists at the local level but do not dictate how they should function. This loosely coupled arrangement provides individual El Sistema-inspired programs with independence and flexibility, allowing them to tailor their programs to meet the needs of their own students and individual communities around the world (El Sistema USA, n.d., Foley et al., 2016).

As El Sistema has grown and developed, other transnational music education programs including the Orff Approach, Dalcroze Eurythmics, and the Kodaly and Suzuki Methods, have been influential. The Suzuki model, which also prioritizes the importance of developing good citizens over training future professional musicians, has strong similarities to El Sistema (Tunstall & Booth, 2016).

<div align="center">**Teaching Artists**</div>

It seems there are as many different definitions of what a teaching artist is as there are teaching artists. The inability to agree on a single definition is not necessarily unwelcome; lack of a definitive explanation demonstrates the depth and breadth present in the teaching artistry field (Booth, 2009). Simply put, the term *teaching artist* is difficult to define (Booth, 2015).

Defining Teaching Artistry

The term teaching artist originated at New York's Lincoln Center Institute in the 1970s as a label to describe the instructional activities artists were undertaking in the public schools (Reeder, 2009; Booth, 2009). Eric Booth is a renowned leader in arts education and community engagement who has written extensively on the subject of teaching artistry. Booth characterizes teaching artists as experts who help bring regular people into the world of art (Booth, 2009). One can describe a teaching artist as a professional artist who dedicates time to learning the skill set of an educator. One can also describe a teaching artist as an artist who practices inside the artistic medium of learning. Booth (2015) summarizes these ideals into a working definition:

> A teaching artist is a practicing artist who develops the skills, curiosities, and habits
> of mind of an educator, in order to achieve a wide variety of learning goals in,

through and about the arts, with a wide variety of learners. (para 5)

Booth believes that teaching artistry is more than just a job; it is a way of thinking and functioning in the world (Booth, 2012). He refers to teaching artists as *citizen artists* and believes they are the future of art in the United States, serving as a model for the twenty-first century artist who is responsible for engaging all students at a high educational level (Booth, 2009).

Rabkin (2011) offers a more straightforward description, writing that a teaching artist is an artist who includes teaching as part of his or her professional practice. In a 2011 research study that included over 3500 participants, Rabkin found the majority of teaching artists are women, incorporating a racially diverse and well-educated cohort of individuals who enjoy the work, but also acknowledge it is a way to supplement their careers as practicing artists (Rabkin, 2011). Teaching artists are "hidden, underdeveloped, and underutilized resources" actively working in museums, theaters, and schools with more than half teaching in after-school programs (Rabkin, 2011, p. 27). While artists have always taught, teaching artistry is a relatively new development in cultural history, one that can be recently associated with social change, reform, and community-building (Rabkin, 2015).

The Association of Teaching Artists (ATA) is a non-profit advocacy organization that defines a teaching artist as "a two-career professional: a working artist and a working educator" ("What is a teaching artist," 2017). The ATA believes that a successful teaching artist must be able to strike a balance between performing and nurturing his or her art while developing the necessary knowledge and skill set to be an effective teacher and active educational collaborator. Teaching artists facilitate the connection between creativity and learning, and support meaning making in both the classroom and community-at-large ("What

is a teaching artist," 2017). The ATA states, "Teaching artists are a crucial resource for the future of arts education, the arts in general, and the overall process of learning" ("What is a teaching artist," 2017).

Saraniero (2008) describes the teaching artist in her survey study as someone involved in a primary art form such as theater, dance, music or visual art, who earns income from both his or her art and teaching activities and, has taught at least once in a public or private school setting within a two-year period. She identifies teaching artists as fulfilling a hybrid role, many of whom have informal training, are not certified or credentialed, and utilize different approaches and methods from what conventional classroom teachers use. Reported activities include performing in schools, teaching their art form, integrating their art form with another discipline, assisting with curriculum development, and providing professional development to other teachers. In general, teaching artists prepare for their work through experiential learning in the field, being guided by a mentor, or taking professional development classes provided by the school district or through a local college or university (Saraniero, 2008).

Jaffe (2013) believes the work of the teaching artist is not a single quantifiable science, but an art, one built on variety and flexibility. A practicing artist can be a teaching artist, as can the arts specialist who has been professionally trained to teach, yet, who also has extensive knowledge and experience in pursuing his or her craft in the studio. Jaffe (2013) writes that to be an impactful teaching artist, "One need only be entirely grounded in one's medium and be able to break it down in useful ways" (p. 5). Jaffe (2013) maintains teaching artists cannot teach art—their role is to guide people to make art while being enthusiastic and supportive during the process. One essential purpose of the teaching artist is

to help the student find a time and place for original art-making that allows them to fully engage in the human experience, approaching it from their unique viewpoint (Jaffe, 2013).

Teaching Environment

Another aspect that helps to define the term teaching artist is the environment in which they work. Traditionally, teaching artists have been part of arts education in both school and community settings. Teaching artists work in classrooms and after-school programs; they are on staff at community centers, museums, arts organizations and are members of performing arts ensembles (Cox, 2013). However, teaching artistry is expanding into corporations, social service agencies, senior centers, parks programs, prisons and juvenile detention programs (Reeder, 2009; Booth, 2015). With the rapidly growing popularity of El Sistema-inspired programs, teaching artists are "inspired by the idea that musical engagement can make a difference in the social conditions and opportunities of children, families, and communities" around the world (Tunstall & Booth, 2016, p. 45). Cox (2013) believes that the many different ways teaching artists work helps "reevaluate hidden assumptions and cultural biases about how arts education is conceived and practiced" leading to re-conceptualizing education practices in general (p. 185). Silverman and Elliott (2016) concur with this idea, envisioning an ethically infused arts education environment that supports and empowers teaching artists to act as artistic citizens. Artistic citizenship takes arts education to the next level, encouraging teachers to focus on human well-being and a broad array of social, cultural, personal and political aspects (Silverman & Elliott, 2016). Since the El Sistema-inspired teaching environment is teacher-driven, one based on collaboration, creativity, risk-taking, and commitment, an opportunity to "create a new culture in education" is truly possible (Witkowski, 2016, p. 269).

Arts integration. Arts integration is a growing education strategy adopted by schools and arts organizations to counter cuts to arts education and overcome their resource limitations (Rabkin, 2011). Booth (2009) refers to arts integration as "the biggest experiment in arts learning in America," with teaching artists fulfilling a primary role in its execution (p. 23). Arts integration is the combining of two disciplines, one arts-based and the other academic-based, with the goal of achieving greater educational experiences than those accomplished separately. It requires careful planning to establish a balance between the two disciplines—and the two teachers—so they collaborate and contribute equally, avoiding the arts subject area becoming supplemental to the academic subject area (Booth, 2015).

Social Impact of Teaching Artists

Another important dimension of the teaching artists in El Sistema-inspired programs is the social impact of their work. While many social service agencies employ teaching artists, they are not social workers. Teaching artists use their artistic agency and serve as positive role models for young people experiencing challenging circumstances (Jaffe, 2013). Jaffe writes:

> It also cannot be overstated how transformative it can be for student-artists to work alongside artists with whom they identify, whether because of skin color, class, gender, sexuality, social or personal circumstance. To learn from and collaborate with such artists can change a student's life whether or not a student decides to become an artist. (p. 16)

Witkowski (2016) describes the ideal teaching artist as being "passionate about creating social change through musical excellence, believe that access to music education should be open to all, and find value in building community through ensemble-based

learning" (p. 255). The influence of teaching artists extends outside of the K-12 classroom, encouraging the community-at-large to examine social/emotional learning, identity development, cultural awareness, and group activities that promote social and political change (Dawson & Klein, 2014). Tunstall and Booth (2016) also recognize the duality of teaching artistry and observe:

> [Teaching artists] are dedicated to teaching and to the belief that music enhances children's lives. But there is also a social dimension to their commitment. They are inspired by the idea that musical engagement can make a difference in the social conditions and opportunities of children, families, and communities. (p. 45)

Music therapy. To further clarify the field of teaching artistry, teaching artists are not music therapists. Music therapists are professionals who use music as a therapeutic tool in their practice of healing and health services within the context of a client-therapist relationship (Boxill, 1985). Bruscia (2014) writes, "A music therapist is a person who makes a commitment to help a client with a health-related goal through music, using his expertise and credentials within a professional relationship" (p. 37). Music therapists tend to focus on the non-musical objectives of a therapeutic intervention and when placed in a school setting, are typically part of an Individual Education Plan (IEP) or special education strategy. Music therapists must also document their client sessions and may co-treat with other disciplines (Meehan, N.D.).

Essential Qualities of Teaching Artistry

Teaching artists need to have a passionate and collaborative mindset, be creative risk-takers, reflective problem-solvers, and exceptionally skilled instructors while maintaining a clear vision of their program's mission (Witkowski, 2016).

Core elements of teaching artistry. Booth (2012b, p. 5), after having attended the First International Teaching Artist Convention, identified thirteen core commonalities of teaching artistry. Good teaching artistry, as practiced in various cultures and for various purposes, relies on the following:

1. Teaching artists guide participants to imagine new possibilities.

2. Teaching artists listen acutely to those being served.

3. Teaching artists motivate people to care deeply about the art they create and form personal connections with art others have made.

4. Teaching artists encourage active participation as their primary learning tool.

5. Teaching artists assume the innate competence of those they work with.

6. Teaching artists offer activities that are inherently fun.

7. Teaching artists understand how to scaffold and sequence the learning experience.

8. Teaching artists use thought provoking questions in their work.

9. Teaching artists use the reflective process with their students.

10. Teaching artists plan ahead but also know when to be flexible and improvise.

11. Teaching artists take on a variety of roles when leading a group.

12. Teaching artists seek to change cultures.

13. Teaching artists teach 80% of who and what they are.

While not every teaching artist will use all of the commonalities as part of his or her teaching practice, Booth (2012) considers the elements a set of ideals to guide the development of teaching artistry throughout the world.

Benefits of Teaching Artistry

Teaching artists realize that the teaching experience helps them become better artists.

Booth (2009) argues that the skills one learns to become an educator are directly related to improving one's overall musicianship and performance abilities. Reeder (2007) goes further and claims, "Specific benefits await the artist who teaches" (p. 16). Possible benefits include increased personal observation and a stronger sense of artistic self, the ability to be inquisitive and see art through fresh eyes again, the realization that their art is important and allows them to refine their expertise, provides them with perspective and where they place themselves within the art world, encourages them to promote art in the global community, and the opportunity to reflect on and transform the world in which they live (Reeder, 2007).

Teaching Artist Development Issues

Several national surveys and research sources have identified a multitude of issues confronting the teaching artist field. Teaching artist resources are limited, with useful information and tools either unknown or not readily available to those working in the field. (Mehta, 2009). Although the situation continues to improve, many challenges remain.

A problem that has challenged teaching artists is a lack of training and professional development opportunities. Booth (2009) writes that initially, the idea that individuals could train to become teaching artists was slow to develop. Professional training and development have always been inconsistent and usually focused on specific issues and problems (Booth, 2009). Sinsabaugh (2009) observes that even though musicians working as teaching artists received formal training at universities, colleges, and conservatories, they are missing education classes. Teaching artists agree that in addition to being trained in their art form, having education classes in classroom management, child development, and lesson planning would be valuable in a training program (Erickson, 2003). Rabkin (2011) writes, "Professional development is a part of many artists' DNA" and that taking "classes and

workshops to keep themselves fresh, sharp, and growing in their art" is an important aspect of being an artist (p. 149).

Lack of preparation is another common complaint expressed by teaching artists. Booth (2009) writes, "Almost all music teaching artists feel they have been thrust into the work before they are adequately prepared (p. 96). Employer-provided training is often insufficient and inconsistent across the field. Veteran teaching artists complain that the focus is on the new instructors, with minimal professional development offered to address their advanced interests and concerns (Rabkin, 2011).

Another challenge is the small amount of support teaching artists receive in the field. Tunstall and Booth (2016) write, "Although the United States field of teaching artistry has grown steadily in size and efficacy, it remains underfunded and under the radar, even while being widely utilized in many settings" (p. 261). Many teaching artists complain and point to a lack of professional standards that perpetuate the ongoing legitimacy issue. A formal set of guidelines and general skill set based on artistic discipline and teaching expertise would elevate teaching artistry to the level of a professional field (Erickson, 2003).

Finally, no professional certification is currently available to teaching artists. Although many professions receive a certification or credential after completing a formal training program, the majority of working teaching artists do not see how it would help them (Saraniero, 2009). However, Ericsson (2003) found serious interest in developing a dual certification program in both the art form and in education, facilitated by higher education or other similar institutions.

One innovative program that may be a hint of things to come is the Master of Arts in Teaching degree at the Longy School of Music at Bard College. Longy's administrators

believe musicians are *agents of change* and took the bold step of restructuring the school's curriculum around the ideas of social change and community engagement (Zorn, 2016). The accredited program embraces a balance between the roles of performer and teacher, emphasizing Sistema-inspired principles while providing a conventional K-12 public school teaching credential. Zorn (2016) describes the degree as being adaptive, preparing students to "think about, analyze, and build their own pedagogical approach, one that is responsive to the wide range of environments in which they are likely to find themselves over the course of a career" (p. 194). The program recognizes that teaching artists must serve as examples to their students who see them as teachers, performers, as well as life-long learners themselves (Zorn, 2016).

Teacher Perspective Change

The literature concerning teacher change is extensive, containing countless theories and approaches used to examine, identify, and determine how teachers learn, develop, and change throughout their careers. For the purpose of my inquiry, I chose to focus on the process of teacher learning that results in altering personal attitudes and beliefs. In general, learning and change are the result of many different dynamic interactions, a combination of cognitive and physical wellbeing, supportive and safe structures, positive community and peer interaction, committed teachers, and information readily accessible. Human beings are genetically programmed to learn, and the process is always taking place, experienced on an individual basis or within the context of a social group (Orr, 2010). The learning process is sometimes self-initiated, sometimes the result of environmental factors, and sometimes a combination of both, shared and supported by others who are experiencing the same phenomena.

Reflective Thought

Self-reflection, the act of carefully considering one's thoughts and actions, is an important component of the learning and change process. Dewey (1933) was first to suggest employing reflective judgement to wrestle with and solve complex, ill-structured problems. The self-reflection process initiates intense scrutiny of one's beliefs and assumptions, requiring the cultivation and application of a particular set of personal *attitudes*—open-mindedness, whole-heartedness, and responsibility—to prepare an individual to think and learn in this way (Dewey, 1933).

To define the self-reflective process, King and Kitchener (2004) developed a Reflective Judgement Model (RJM) that categorized reflective thought into seven stages, grouped into three levels primarily determined by how a person accumulates knowledge. In the first two levels, *prereflective* and *quasi-reflective* thinking, individuals are restricted to concrete cognitive assumptions in which no reflection or minimal reflection occurs. As individuals mature into late adolescence and early adulthood, a third *reflective* level becomes accessible. At this higher level, reflective thinkers become comfortable with consistently cross-examining evidence from multiple perspectives and apply reason in support of their decision-making and consideration of ill-structured problems (King & Kitchener, 2004). People tend to develop critical thinking skills at the reflective level, which leads them to become open to new experiences and a willingness to interact with people who are different from themselves (King & Kitchener, 2004).

Self-reflection requires the ability to think abstractly, a characteristic of advanced cognitive development that first occurs in early adulthood and requires a significant period of time and contextual support to develop fully (Fischer & Pruyne, 2002). In contrast to RJM,

Fischer and Pruyne (2002) contend that the development of reflective thinking is a dynamic and nonlinear process and describe it as "a constructive web, rather than the oft-cited ladder of developmental stages" (p. 179). A primary difference exists between functional reflection, in which a person received a low-level amount of support, and optimal reflection situations that provide consistent and high-level support for the individual. Fischer and Pruyne (2002) write, "Optimal levels are attained only in those infrequent circumstances when environmental conditions provide strong support for high performance" (p. 170).

Fischer and Pruyne (2002) believe that although most individuals have the capacity to develop reflective thinking skills, many do not because it requires consistent interaction with ill-structured problems. However, evidence suggests adult brain maturation may offer another opportunity to develop higher level thinking and reflection abilities during midlife, occurrences experienced by many people in their 40s and 50s.

Schön (1983) examined reflective thinking from the perspective of professional practice and identified two approaches called *reflection-on-action* and *reflection-in-action*. Reflection-on-action involves assessing a past experience and considering what could have been done differently to improve the outcome. Reflection-in-action is thinking that takes place in-the-moment. Schön (1983) clarifies the difference between technical training and knowledge, referred to *knowledge-in-action* and reflection-in-action. Reflection-in-action is the result of being surprised or confused by an experience, which leads to instantaneous thought that reshapes what we are doing while we are doing it. Reflection-in-action is a critical response to established beliefs and assumptions (Schön, 1987). In the classroom, teaching artists experience reflection-in-action and the surprises it entails as an agent of learning and change. Schön (1987) describes idealized situations of reflection-in-action that

are moments of spontaneous experiments, similar to creative improvisation where "the student's learning tends to be broader and deeper and more substantive, holistic and multiplicit" (Schön, 1987, p. 169). Schön (1987) describes the idea of a reflective practicum, one based on "learning by doing, coaching rather than teaching, and a dialogue of reciprocal reflection-in-action between coach and student" (p. 303).

An increase in knowledge and abilities that result from reflective thinking and the transfer of learning from one situation to another is called *reflective practice* (Dawson & Kelin, 2014). As a person's reflective practice intensifies, it expands the relationship between intention and action, requiring a deeper investigation of choices for the purpose of improving the overall practice for everyone involved. This advanced process of professional self-analysis is called *reflexivity*. Dawson and Kelin (2014) write, "Reflexivity is introspection, which demands a more intense scrutiny than reflection as well as willingness to revise, update or even upend personal beliefs and assumptions" (p. 30). Dawson and Kelin (2014) address reflective thinking and reflexivity within the context of teaching artistry, supporting the idea of perspective change:

> Cultivating the reflective and reflexive skills of an individual ultimately contributes to a more informed, thoughtful, open-minded person who considers multiple perspectives, analyzes available information and makes purposeful, well-thought-out choices that reflect both her beliefs as well as her understanding of what she has yet to learn. (p. 37)

Environmental Learning and Change

A supportive environment, such as institutes of higher education or a workplace such as an El Sistema-inspired program can lead to individual growth, learning and change.

Schein (1992) envisions a *learning organization* that is stable and functional yet, encourages perpetual learning and change. Organizational environments that support both individual and group problem-solving efforts while focused on a set of shared assumptions are the most successful (Schein, 1992). The change dynamic is grounded in managing disconfirming information through a process of unfreezing and refreezing core beliefs and assumptions—this is how the process of learning occurs. Schein (1992) claims this process to be true at both the personal and organizational levels.

Bandura (1986) examines environmental learning in his updated *social cognitive theory,* which is grounded in social context and advances the idea that people learn from one another. Bandura (1986) acknowledges the importance of self-reflection and the fact that people act to satisfy self-regulatory functions. However, he also explains that learning is the result of *triadic reciprocality*, a theory in which individual behavior, cognitive and personal factors, and environmental influences function interactively as determinants to one another. Triadic reciprocality generates learning that can occur either inactively—the person learns by doing—or vicariously where learning occurs by observing others who serve as models. Bandura (1986) writes, "Modeling both thoughts and actions has several helpful features that contribute to its effectiveness in producing generalized, lasting improvements in cognitive skills" (p. 74). Modeling that occurs within a supportive environment inspires creative risk-taking and can influence and enhance the two constructs that mediate learning and behavior—outcome expectations and perceived self-efficacy (Bandura, 1986). An outcome expectation presents an individual with the choice to follow actions and routines he or she believes have the greatest chance for success. Self-efficacy is the belief in one's ability to achieve a particular goal or objective. These two experiences increase an individual's

confidence and the belief in his or her ability to achieve similar goals and objectives without

the fear of criticism within the organizational environment. Organizations use modeling,

employed on a global scale, to spread ideas transculturally across boarders (Bandura, 1986).

Experiential learning. Kolb (2015) emphasized the importance of experience in his

experiential learning model. The model is represented by a cycle of four continuous stages:

(1) Concrete experience, can be a new situation or revisiting an existing experience; (2)

Reflective observation, deep consideration of the experience; (3) Abstract conceptualization,

new ideas or beliefs arise/learning occurs; and (4) Active experimentation, application and

testing of new knowledge. A learner can enter the cycle at any point but must complete all

four stages to ensure effective and worthwhile learning. Kolb (2015) believed an essential

part of the learning process requires dedicated time for reflective thought to process

experiences and solidify understanding. Self-reflection is accomplished through *intension*—a

personal, internal process, or *extension*—a social, group-oriented process. Reflecting on new

experiences is often a catalyst for learning and personal transformation (Cranton, 2016).

Workplace learning. Learning and change within an organization requires a

particular type of environment to support the process. Smylie (1995) identifies four

conditions that foster learning in the workplace and require those involved to "learn new

skills, adopt new attitudes, and develop new working relationships" (p. 107). The first

workplace condition required is to encourage collective learning and create opportunities for

individuals to learn from each other. The second condition is to promote collaborative

conditions and open communication to examine and assess both individual and

organizational beliefs and established assumptions. The third condition is to implement a

level of workplace egalitarianism that fosters a sense of shared governance and participatory

decision-making, allowing for increased access, critical-thinking, analysis, and feedback among group members. Lastly, the fourth condition provides autonomous work opportunities that promote learning, encouraging individuals to experiment, innovate and be self-reflective while increasing self-efficacy through daily problem-solving and reaching attainable goals. Although it may be superficial to describe the ideal workplace conditions to support teacher learning, lasting change requires a deeper understanding of the relationship between the school environment and the level of personal teacher commitment (Smylie, 1995).

Self-authorship. Baxter-Magolda (2008) examines the process of personal learning and change in her theory of self-authorship, in which an individual has the ability to internally develop his or her own beliefs, personal identity, and social relations. Baxter-Magolda (2008) describes self-authorship as a shift from "uncritically accepting values, beliefs, interpersonal loyalties and intrapersonal states from external authorities to forming those elements internally" (p. 270). The process involves creating a personal *system* through which the individual perceives experiences and crafts appropriate responses to it. Baxter-Magolda (2008) found this internal meaning-making structure to be based on three elements: (1) Trusting the Internal Voice—the individual develops an awareness of self to deal with periods of confusion, uncertainty, fear, and despair as their personal beliefs are being challenged and reframed; (2) Building an Internal Foundation—a process of creating a personal philosophy that pulls together various aspects of an individual's attributes into a single cohesive unit and increases confidence in new personal beliefs and perspectives; and (3) Securing Internal Commitments—the transition from internal contemplation to acting out the individual's new beliefs and perspectives, actively living core convictions in the external world with a sense of inner wisdom and security. Similar to environmental learning and

change, self-reflection and outside support are important aspects of the self-authoring process in which individuals "were open to learning about and developing new parts of their self-authored systems, often recognizing contexts in which they needed to refine or develop some aspect of themselves" (p. 281).

Transitions. One can describe learning and change as disruptive transitions in life. Anderson, Goodman and Schlossberg (2012) examine the nature of how adults deal with change and unexpected situations using Schlossberg's transition theory (Schlossberg, 1981). Adults experience transitions in a variety of ways—anticipated, unanticipated, and those labeled as nonevents. Important considerations in analyzing transitions are perspective, context, and impact. How an individual perceives the transition, the environmental influences present, and the severity to which the change alters his or her life will determine the significance of the transition and if he or she regards it as being positive, negative or neutral. Anderson et al. (2012) write, "It is clear that transitions may provide both opportunities for psychological growth and dangers of psychological decline. And this often relates to people's unique reactions, lived experiences, and the way they view the changes in their lives" (p. 48).

Anderson et al. (2012) identify four major variables that determine how adults deal with change. Referred to as the 4S system, the first variable is *situation*. This variable describes the scope of the occurrence and the level of stress produced. The second variable is *self,* which identifies who is undergoing the situation and what is their personality and level of experience. Third is support, which questions whether the person has support available and if they are willing to accept it. The fourth variable is *strategies,* which describes how the person handles the situation and the effort they make to resolve it. The 4S system is a psychosocial theory that examines adult development across the entire lifespan (Taub, 2008).

Anderson et al. (2012) believe learning how to change is an important transferrable skill needed in 21st century workplace. As a person moves throughout their career, recognizing what has been learned and being able to apply that knowledge in new situations within different environments will result in successful transitions.

Perspective Change and El Sistema

For many teaching artists who did not experience El Sistema training first hand, the concept of *tocar y luchar* is difficult to incorporate into their professional lives. Tocar y luchar is a concept that challenges teaching artists, requiring the "questioning of longstanding beliefs around music education and student competence while establishing high expectations within a nurturing and engaging environment" (Witkowski, 2016, p. 177).

Saraniero's developmental stage theory. Saraniero (2008) investigated how teaching artists change throughout their professional careers. Saraniero (2008) describes how during the course of her investigation, she developed a preliminary stage theory of how teaching artists move through professional development. Saraniero (2008) believes that teaching artists move through their professional development in three stages: (1) the improvisational stage; (2) the growth stage; and (3) the established stage. The improvisation stage is the first stage that all teaching artists experience. Most teaching artists characterize this stage by describing their unplanned entry into the field and how they learned to teach "informally and experientially" (p. 20). The second or growth stage, involves the teaching artist incorporating "thoughtful and purposeful teaching" (p. 20) into their work. In this stage, the teaching artist has gained confidence and has become more intentional and interested in developing advanced instructional abilities. The third and final stage, the established stage, comes when the teaching artist is assured of their teaching abilities and focuses on specific

aspects of the services they provide. Saraniero (2008) refers to a fourth stage, referred to as the mismatched stage, as a time of struggle and dissatisfaction with the work the teaching artist is doing. This stage could possibly occur at any point in the teaching artist's development. Saraniero (2008) believes that there is some fluidity between the stages and that a teaching artist may move back and forth between the stages, a response to building new skills or faced with new problems to be solved.

Guskey's model for teacher change. Guskey (1986) developed a model that illustrates the process of personal teacher change within the context of professional development. Guskey (1986) writes, "The model portrays the temporal sequence of events from professional development experiences to enduring change in teachers' attitudes and perceptions" (p. 5). Or "The premise of this model is that change is a learning process for teachers that is developmental and experientially based" (p. 445). The important difference in Guskey's approach was reordering the development sequence so that (1) change in the classroom practices of teachers led to (2) change in the learning outcomes of students, which resulted in (3) change in teachers' beliefs and attitudes. Guskey (1986) found that "significant change in the beliefs and attitudes of teachers is contingent on gaining evidence of change in the learning outcomes of their students" (p. 7).

Guskey (1989) concluded that change is a difficult and time-consuming activity for teachers in the field, especially those preoccupied with demanding schedules that leave no time for reflective activity in the classroom. To bring about successful and lasting change, the process needs to happen incrementally, providing teachers with regular feedback on their students' learning outcomes while offering regular professional development activities and opportunities for reflection that support the teachers' own personal change process.

Changes in Teacher Self-efficacy

Novice teacher self-efficacy is another aspect of the teaching profession that scholars have not widely investigated (Hoy, 2000). Hoy (2000) defines self-efficacy, in relation to teachers, as the level of confidence a teacher has in his or her ability to promote student learning (Hoy, 2000). Hoy (2000) studied pre-service teachers and first year teachers and observed that teacher efficacy increased during teacher preparation and training but then decreased when the novice teacher entered the classroom for the first time. Adequate support was a key factor in maintaining self-efficacy levels; new teachers whose schools supported and gradually gave them more autonomy, did best. Hoy (2000) found that teachers with a low level of efficacy were more apt to "have an orientation toward control, taking a pessimistic view of students' motivation, relying on strict classroom regulations, extrinsic rewards, and punishments to make students study" (p. 5). Novice teachers who received support and had higher levels of efficacy "found greater satisfaction in teaching, had a more positive reaction to teaching, and experienced less stress" (Hoy, 2000, p. 6). Hoy (2000) also reported that new teachers' established efficacy beliefs are resistant to change, which highlights the importance of professional development programs and consistent support for inexperienced teaching artists entering the Sistema-inspired field.

Social Justice Perceptions

An important aspect of teaching artist perspective change in Sistema-inspired music programs is how they develop a sense of social justice. Baily, Stripling, and McGowan (2014) conducted a study that examined how teachers develop their perceptions of social justice issues through experiential learning opportunities and tracked these perspective transformations using Berger's *growing edge* framework. The growing edge exists at the

boundary of individual meaning and new experiences; it is a transformative space, characterized by discomfort and critical self-reflection, in which personal beliefs and perspectives can shift and change (Berger, 2004). Drawing on aspects of both Mezirow's transformative learning theory and Kolb's experiential learning theory, Baily et al. (2014) created uncomfortable situations that directed the novice teachers to address issues of power, privilege, social justice, and diversity (Baily et al., 2014). Baily et al. (2014) found that by being placed in an uncomfortable experiential learning environment, novice teachers are more self-critical about their identity, more aware of how create and disseminate knowledge, but often struggle to recognize that power and privilege structures in education are not always equal. By working along the growing edge, a more complex understanding of the world becomes possible and achievable (Baily et al., 2014). New teachers should continuously engage in social justice development experiences "because there is often a preference to fall back to previously held assumptions or a more passive reaction to curriculum and pedagogy" (Baily et al., 2014, p. 261). In the El Sistema-inspired learning environment, social justice issues are an inherent part of the teaching artist experience and need to be addressed as part of a comprehensive training program.

Transformative Learning Theory

I have selected to use transformative learning theory as one part of the conceptual framework for my research study. I recognize the transformative learning process is similar to the observations and themes found in my pilot study. Transformative learning theory is a way to explain the lived experiences of teaching artists in the Sistema-inspired program environment.

Transformative learning theory (TLT) is "a process that leads to a deep shift in

perspective during which habits of mind become more open, more permeable, more discriminating, and better justified" (Cranton, 2016, p. xii). Transformative learning occurs when a person experiences a disorienting event that causes her or him to critically examine both the situation and their own beliefs and assumptions. The event triggers subsequent actions used to support, develop, and integrate altered viewpoints into the person's new perspective. Teaching artists may experience a dramatic shift in their perspective, either through a sudden, solitary seismic event or more commonly, through a gradual process spread over an extended period of time. Whether the change is incremental or epochal, the key factor is the critical questioning of their beliefs (Cranton, 2016; Mezirow, 2000).

Four Approaches to Transformative Learning

There are four distinct approaches one can use to examine and understand transformative learning theory. The first approach is developmental, attributed to Mezirow's belief in rational thought and reflection as the basis for questioning and revising personal beliefs and assumptions (Mezirow, 2000). Boyd developed the second approach as a reaction to Mezirow's theory, focusing instead on extrarational thought and the work of Carl Jung (Boyd, 1988). The third approach is also developmental, concerned with the holistic, intuitive and contextual aspects of transformative learning within the sociocultural environment. This approach views learning as a spiritual process, one associated with the practice of mediation and yoga (Dirkx, 2006). The fourth is an integrated approach, which validates the other three and also incorporates Freire's social justice perspective and the belief that transformative learning can free people from oppression (Cranton, 2016).

Mezirow. The concept of transformative learning was first identified in the 1970s by Mezirow after he observed his wife returning to college to finish her degree. This experience

prompted Mezirow, who was a professor of Adult and Continuing Education at Teachers College, Columbia University, to conduct a national study on women returning to school and the workforce. Mezirow (2000) describes transformative learning as "the process by which we transform our taken-for-granted frames of reference (meaning perspectives, habits of mind, mind-sets) to make them more inclusive, discriminating, open, emotionally capable of change, and reflective so that they may generate beliefs and opinions that will prove more true or justified to guide action" (p. 7). Mezirow's research centers on adult education and personal perspective transformation. He was interested in the meaning perspectives associated with adult learning and how adults categorize the accumulation of new knowledge. Mezirow refers to these perspectives as the personal/psychological, the sociolinguistic and the epistemic. Transformative learning involves critically assessing our ingrained beliefs and questioning our perspectives. Transformative learning manifests itself in four ways: (1) by elaborating existing frames of reference; (2) by learning new frames of reference; (3) by transforming points of view; and/or (4) transforming habits of mind (Mezirow, 2000). Transformative learning is facilitated through discussion with others and requires some sort of action step to confirm it has occurred. However, Mezirow's critics claim his approach was too rational and did not address social action and the power and cultural context associated with the learning process (Cranton, 2016).

Boyd. In reaction to Mezirow, Boyd applied the work of Carl Jung to transformative learning theory to create a psychoanalytical approach that emphasized the extrarational aspects of adult learning. Boyd (1989) writes, "A personal transformation is a fundamental change in one's personality involving conjointly the resolution of a personal dilemma and the expansion of consciousness resulting in greater personality integration" (p. 459). Boyd

referred to his approach as transformative education and identified *discernment*, in which symbols, images, and archetypes enlighten the individual, as the catalyst for the transformative learning process. Discernment is an emotional process of deeply judging a dilemma that involves the activities of receptivity, recognition, and grief. The first step is receptivity, in which the person faces his or her discomfort and listens to what is being said. The second step is recognition, in which the person accepts that something authentic is taking place and that the emotional reaction is valid. The third step is grieving, in which the person acknowledges the loss of previously held beliefs and begins to accept a new reality. For Boyd (1988), this is the "critical exercise of the discernment process," in which the person suffers "the loss of a significant aspect of identity and of [the] capacity to make meaning" (p. 278). Boyd (1988) further describes the grieving process in terms of four bereavement phases, clarifying how the transformational process occurs over time. In phase one, the person experiences both feelings of numbness and panic, with an overall sense of disbelief. In phase two, the person experiences both frustration and pain through emotional yearning for what once was and a protest to that which is new. In phase three, the person oscillates between feelings of disorganization and despair, as attempts to regain a sense of order are replaced with feelings of apathy and profound sadness. The characteristics of phase four are a restabilization of perspective and a reintegration of personal identity. In this final stage, the person undergoes a change that provides them with hope and the ability to contemplate their future. Boyd (1988) concludes, "Transformative education identifies grieving as a critical condition for the possibility of personal transformation; grief work, identifiable as a four-phase process, stands as discernment's central dynamic" (p. 280).

Dirkx. Dirkx continues the work of Boyd, focusing on the role of emotion and the

spiritual aspects of transformative learning. Dirkx (2006) refers to his approach to transformative learnings as soul work and advocates for "a more integrated and holistic understanding of subjectivity, one that reflects the intellectual, emotional, moral, and spiritual dimensions of our being in the world" (p. 125). Dirkx approach integrates the experiences the outer world with those of the inner world to create a deep learning experience that challenges existing beliefs and assumptions. Dirkx (2008) writes, "Constructive and holistic approaches to emotion in adult learning represent what we may essentially consider as ways of knowing that challenge historical dominance of reason and scientific ways of knowing" (p. 15). Dirkx advocates for integrating emotion with other ways of knowing in non-formal learning environments, such as workplace learning (Dirkx, 2008).

Cranton. Over the last decade, transformative learning theory has expanded and become much more holistic. Scholars show a growing interest in developing a unified theory that integrates the rational approach with the extrarational approach, social change, and social justice, as advocated for by Freire (Cranton, 2016). Different people will experience TLT in different ways. Cranton (2016) uses Jung's psychological type theory to examine how different personality types will experience the process of TLT. Since all teaching artists are their own person with their own lived experiences, I find Cranton's approach to be most enlightening and appropriate for my research study.

Teacher Training and Development

Transformative learning theory has been the basis for several studies concerned with pre-service teacher training and professional development. These studies focus on the process of critical self-reflection, which Mezirow identifies as the initiator of the transformative learning experience (Mezirow, 2000). Since there are similarities between the teaching artist

experience, pre-service teachers and veteran teachers needing professional development, these studies are of interest to my research on teaching artist perspective change.

Pre-service teachers. Trilokekar and Kular (2011) use transformative learning theory to examine the study abroad experiences of pre-service teachers. The study focuses on the teachers disorienting experiences of being in a new and challenging environment and having to critically reflect on issues of race, their *outsider* status, risk-taking behaviors, and power relations. While the pre-service teachers did reflect on their experiences individually and with peers, they did not do so on a deep level that would produce meaningful perspective change. Trilokekar and Kular (2011) write, "Students had varied opportunities for reflection; however, they also revealed a limited ability to relate some of their study-abroad experiences in ways that would revise or develop new frames of reference" (p. 1149). Although transformative learning is a voluntary process, it requires the individual to possess a high level of mature cognitive function and personal self-awareness to be the most effective (Cranton, 2016; Merriam, 2004).

Professional development. Veteran teaching artists wish for more professional development opportunities that address challenging and practical issues they have to deal with in the field (Rabkin, 2011). Most of us base our personal beliefs and assumptions about teaching on the experiences we had as students; the society and community in which we live also influences our beliefs (Cranton & King, 2003). Cranton and King (2003) investigated professional development techniques that use critical self-reflection to bring these assumptions into consciousness, and then has the teaching artist consciously examine and question them. This approach opens up the possibility for transformative learning to occur (Cranton & King, 2003). Cranton and King (2003) write, "If we view professional

development as an opportunity to cultivate transformative learning it gives us a new perspective on our goals, what we do in our practice, and how we think about our work" (p. 36). Rabkin (2011) writes, "Too much training is limited to orienting TAs to the logistical requirements of programs, and not enough to the big ideas and concepts that make the work coherent and powerful" (p. 24). The transformative learning process is one way to create more meaningful professional development for teaching artists.

Teacher perspective change. In a three-year study, Leung (2014) examines a professional development program and applies transformative learning theory to explain how and why teachers' change when teaching a new and unfamiliar topic in their classrooms. In an effort to promote Chinese culture education, the Hong Kong Government encouraged the teaching of Cantonese opera in school music classrooms. Music teachers, with a Western music background, collaborated with a professional artist to develop a lesson plan to teach this marginalized Chinese art form in their classrooms. Leung's longitudinal study focuses on how the teachers' attitude and knowledge about Cantonese opera changed as a result of the learning experience. Leung (2014) writes, "It takes time and space for teachers to reflect on their teaching to respond to the curriculum reform and change their habit of mind" (p. 130). As a result of teaching in a teacher-artist partnership situation, Leung concluded that the teachers' perceptions about the value of teaching and learning Cantonese opera changed in positive ways and contributed to an increase in teaching confidence and competence. Leung (2014) acknowledged Mezirow's belief that "transformation as development happens when new experiences generate new meaning, which creates a shift of changing expectations" (p. 129).

TLT and Social Responsibility

Another aspect of professional development that is part of the teaching artist experience is the process of developing an awareness of social responsibility. Daloz (2000) examines the role of transformative learning in working toward the common good and writes, "Transformation has a context that is historical and developmental as well as social" (p. 106). Using the story of Nelson Mandela's personal journey as a backdrop, Daloz (2000) identifies four environmental conditions required for social awareness transformation to occur: (1) the presence of the other, (2) reflective discourse, (3) the presence of a mentoring community, and (4) opportunities for committed action (p. 112). Daloz (2000) argues the transformative process unfolds slowly, "through an incremental process of differentiation and integration" (p. 112), which depends on exposure to differences and diversity, having the opportunity to discuss challenging situations with others, being supported by experienced individuals within a positive community, and having the opportunity to take personal action and make a difference.

Interdisciplinary Integration Theory

Interdisciplinary integration is the second theoretical lens that is part of my study's conceptual framework. In a pilot study, the two teaching artists I investigated informed their instructional practice by reaching outside of the music discipline, gathering information and tips from non-music professionals and online sources to overcome and solve the student issues they were dealing with in the classroom (Cortese, 2016). It is not unusual for artists who have an interest in other disciplines to integrate diverse ideas and concepts into their regular practice (Jaffe, 2013). Booth identifies the integration of at least two disciplines as a core attribute of teaching artistry and claims, "Teaching artists take two equal bodies of expertise that have traditionally been separate domains and intentionally combine them

together. This overlapping area is characterized by dynamic excitement and is an explosion

of energy for both the arts and education" (Booth, 2012a). The theory of interdisciplinary

integration provides an explanation for this aspect of teaching artistry—the desire to know

and understand more about the non-musical side of the El Sistema-inspired learning

environment.

Repko (2014) defines interdisciplinary integration as:

The cognitive process of critically evaluating disciplinary insights and creating

common ground among them to construct a more comprehensive understanding. The

new understanding is the product or result of the integrative process. (p. 133)

Repko (2014) writes, "Integration is an innate human ability that involves taking portions of

different perspectives or concepts and creating an integrated third perspective or concept" (p.

133). Teaching artists working in a learning environment focused on student social

development seek answers and information outside of their primary music discipline to

effectively meet the needs of their students.

Interdisciplinary Thinking

An essential part of interdisciplinary integration is developing the ability to

simultaneously hold different, sometimes conflicting disciplinary perspectives in relation to

one another (Dreyfuss, 2011). Many people require patience when facing this uncomfortable

mental challenge, which produces confusion, complexity and the "inherent tensions that we

instinctively seek to resolve" (Dreyfuss, 2011). However, interdisciplinarians learn to

maintain these contrasting disciplinary ways of knowing *in relationship*, observing how they

interact on one another and the things it produces. In this way, this thinking becomes

interdisciplinary" (Dreyfuss, 2011). Teaching artists working in the El Sistema-inspired

learning environment have to make a similar transition, blending their musical training with the social development requirements of being a teaching artist. Foley et al. (2016) write:

> The transformative work of [teaching artists] has validated the hypothesis that, in order for the field to thrive, it requires a nuanced and flexible approach to thinking about the many ways that music education can address the needs of vulnerable communities (p.1).

Lateral Knowledge

Teachers also use interdisciplinary integration to broaden their knowledge and professional skill set. Barrett (2007) utilizes the concept of lateral knowledge to examine the way music teachers utilize the knowledge of disciplines outside of their primary specialization. Barrett (2007) writes, "The concept of lateral knowledge balances traditional emphases on the depth of teacher knowledge in subject areas with breadth of knowledge across subjects to foster meaningful interdisciplinary connections" (p. 20). Influential factors that motivate teachers to go outside of their primary discipline and seek relevant and useful information are school setting, the members of the school community, and the policies, objectives, and events within the school program (Barrett, 2007). To develop lateral knowledge, Barrett (2007) found that new teachers utilize critical thinking and reflect on their undergraduate experiences while experienced teachers look beyond the school boundaries to seek out content that is more comprehensive and integrated. Barrett (2007) writes, "Lateral knowledge is enhanced through formal educational experiences, informal experiences with the arts and other disciplines outside of school settings, and as a consequence of teaching within schools and learning more about the content, pedagogy, and initiatives of other disciplines" (Barrett, 2007, p. 21).

Intuition and the Liminal Zone

When teaching artists reach outside of their discipline for practical reasons, it also results in changing and broadening their philosophical perspectives. Welch (2007) writes, "Interdisciplinarity is not simply a problem-solving tool, it is a philosophical stance toward understanding and being in the world. This unsettled equilibrium is at the core of the integrative mindset and is essential to wisdom itself" (p. 152). Although interdisciplinary integration is a conscious and rational process, teaching artists also employ intuition and improvisation as part of their skill set to trouble-shoot problems. Use of intuition in the career fields of business, nursing and military science is well documented (Welch, 2007). A majority of teaching artists enter the field in an unplanned way and learn experientially, making things up as they go (Saraniero, 2008). Besides on-the-spot thinking, teaching artists working in Sistema-inspired programs also realize intuitively that they require additional skills to meet the social developmental needs of their students and seek outside advice (Booth, 2009; Rabkin, 2011). The teaching artists in my pilot study both demonstrated a self-motivated interest in developing new skills to help them succeed in their work.

Integrative Training

Inexperienced teaching artists first need to learn how to think in an integrative way. Augsburg and Chitewere (2013) examined a preservice teacher training program that uses integrative learning to prepare students for interdisciplinary study and research. Their approach combines interdisciplinarity, transformative learning theory, and reflective learning theory, and leads students through a series of five-steps in which they critically reflect and assess their worldview and perspective. Augsburg and Chitewere (2013) write, "students need to understand the concept of worldview" and "understand that individuals may see the

same problems from different perspectives" before attempting to integrate concepts from different disciplines (p. 179). Augsburg and Chitewere (2013) conclude, "Overall, our five-step sequenced process helps students to learn how to examine the lens through which they see the world around them; in so doing they prepare for integrative interdisciplinary learning" (p. 187). Teaching artists also need to develop a similar integrative lens to broaden their perspective and be open to interdisciplinary solutions within the El Sistema-inspired learning environment.

Summary

Although El Sistema-inspired music programs are growing in number and popularity around the world, there is a gap in the research concerning the experience of teaching artists and how they are affected by working in the El Sistema-inspired after-school environment. For the purpose of my research study, I examined resources related to my topic and developed a conceptual framework using two theories I believe support my particular investigation.

El Sistema is a worldwide movement for social change and youth development that uses the collective learning experience of music instruction and youth orchestra participation to enable students to realize their own self-worth and importance within a community. El Sistema is about change—social change and breaking the cycle of entrenched poverty with the goals of building connections with neglected and marginalized communities, establishing high quality music ensembles where none previously existed, and securing public funding from those who previously did not support such social programs.

A set of principles that embrace social change, inclusiveness, rigorous musical experience, mentoring, and a positive learning environment define the ideal El Sistema-

inspired program. El Sistema-inspired programs are flexible and accommodate a variety of artistic genres, following different organizational formats that allow the program to adapt to a variety of cultural communities around the world (Downes et al., 2014). The implication is that teaching artists, as a result of their work in the El Sistema environment, develop new and broader perspectives while helping to create this unique learning environment in which their music students feel supported and empowered.

The literature reveals there are many different definitions of teaching artistry, both simple and complex. However, it is important to realize that a teaching artist is not the same as a classroom teacher or music therapist. Booth (2010) provides a working definition that summarizes the current concept of teaching artistry:

> A teaching artist is a practicing artist who develops the skills, curiosities, and habits
> of mind of an educator, in order to achieve a wide variety of learning goals in,
> through and about the arts, with a wide variety of learners. (para. 4)

Teaching artists possess certain essential qualities that lead to success in the field. These include a collaborative mindset, reflective problem-solving, and the ability to motivate people to care deeply about the art they create as well as form personal connections with art created by others.

Teaching artistry currently faces many challenges that impede the growth of the profession. One challenge is the lack of training and professional development opportunities for both new and veteran teaching artists. Another is the small number of accredited teaching artist degree programs available and the lack of a professional licensure or certification. Retaining quality teaching artists in the field is also an ongoing problem in most El Sistema-inspired after-school programs. These challenges result in many teaching artists not

committing to their El Sistema-inspired programs or being recognized and valued as true teaching professionals.

Student social development is the focus of El Sistema and El Sistema-inspired programs. Scholars describe student social development as a psychosocial adjustment that encompasses the child's social and emotional competencies of self-esteem, self-efficacy, and classroom behavior. Social pedagogy is an interdisciplinary, action-oriented science that combines the social—concern with the individual, the group and the community, with pedagogy—the science of teaching and learning. Primarily found in European countries, El Sistema-inspired programs can incorporate social pedagogy's holistic teaching approach to prepare and train new teaching artists. Several studies and reports have found that after-school program promote student social and emotional well-being. The social power of music-making is capable of changing lives and helping children survive difficult and challenging circumstances.

Transformative learning theory is one way to understand perspective change in individuals. Mezirow (2000) describes transformative learning as "the process by which we transform our taken-for-granted frames of reference (meaning perspectives, habits of mind, mind-sets) to make them more inclusive, discriminating, open, emotionally capable of change, and reflective so that they may generate beliefs and opinions that will prove more true or justified to guide action" (p. 7). The literature describes how professional development programs can use transformative learning theory for teacher training and to increase individual awareness about social responsibility. Over the last decade, transformative learning theory has expanded and become much more holistic. Scholars have expressed an interest in developing a unified theory that integrates Mezirow's rational

approach with Boyd's Jung-inspired extrarational perspective to actively address social change and social justice issues (Cranton, 2016).

Interdisciplinary integration is a process of evaluating and blending together different disciplinary perspectives to create a more robust set of tools to address complex, ill-structured problems that cannot be solved otherwise. Teaching artists learn to take equal parts of disciplinary expertise in music, education and social work that have traditionally been separate and intentionally combine them together to form new insights (Booth, 2012). Theories of lateral knowledge, intuition, and the concept of operating within a liminal zone are examples of how teaching artists integrate new disciplinary insights with their formal arts training. Teaching artists can learn to become interdisciplinary thinkers using the five-step integrative method developed by Augsburg and Chitewere (2013).

CHAPTER 3: METHODOLOGY

In this study, I examined the lived experiences of three teaching artists who work in an El Sistema-inspired after-school music program. My preliminary pilot study indicated that a teaching artist working in this type of learning environment undergoes a transformative process that challenges their personal assumptions and broadens their overall perspective. Since a transformative process is composed of many different aspects, I chose to focus my investigation on *if and how* the teaching artist's social perspective changes when working in an El Sistema-inspired program environment.

Research Questions

The primary question selected for this study was: Does a teaching artist's perspective about social issues change when working in an El Sistema-inspired music program? Additional questions for the study were as follows:

- If a teaching artist's social perspective does change, how is the occurrence perceived by the teaching artist?

- If a teaching artist's social perspective does change, how does the occurrence affect the teaching artist's cognitive, affective, and behavioral domains of human experience?

- If a teaching artist's social perspective does change, what evidence suggests a teaching artist may be predisposed to social perspective change?

- If a teaching artist's social perspective does change, how can the researcher use transformative learning theory to describe and understand the occurrence?

- If a teaching artist's social perspective does change, what aspects of the occurrence can the researcher describe as interdisciplinary integration between music and other

disciplines?

Research Approach

I chose to conduct my study using a multiple case study research approach because I found it to be the most appropriate method to answer my research questions. Case study designs are part of a distinguished research tradition that spans a range of disciplines including anthropology, sociology and education (Creswell, 2013, Merriam, 1998). Case study research is utilitarian and flexible, with the power to provide descriptive, analytical, and critical insight, which "inform practice, policy, research, civic action, or professional discourse" (Barrett, 2014, p. 123). In a related study on teaching artist development, Saraniero (2008) selected case study as the research approach writing, "Case studies of teaching artists at each of the different stages and orientations may provide a deeper and richer understanding of the developmental process of teaching artists" (p. 36).

The Case Study Debate

There exists a scholarly debate about the methodological nature of case study research. Two points of contention define this disagreement: (1) what exactly constitutes a case and; (2) whether or not case study is a recognized methodology. Creswell (2013) provides a good working definition of case study research:

> Case study research is a qualitative approach in which the investigator explores a real-life, contemporary bounded system (a case) or multiple bounded systems (cases) over time, through detailed, in-depth data collection involving multiple sources of information (e.g., observations, interviews, audiovisual material, and documents and reports), and reports a case description and case themes (p. 97).

Creswell affirms that case study is a methodology that can be both an object of study as well

as a product of inquiry (Creswell, 2013).

In contrast, Stake (2005) believes that the case itself takes priority over the methodology used to investigate it. Stake writes:

> Case study is not a methodological choice but a choice of what is to be studied. If case study research is more humane or in some ways transcendent, it is because the researchers are so, not because of the methods. By whatever methods, we choose to study the case (p. 443).

Stake suggests the researcher can employ qualitative, quantitative, or mixed methods to explore the subject both analytically or holistically, as long as the researcher is completely focused on the case. However, Stake's research approach is broad and regarded as somewhat ambiguous by those seeking a clear explanation about research methodology (Barrett, 2014).

Yin (2009) contributes yet another perspective, writing that case study is an empirical inquiry that can support both qualitative and quantitative methods but must emphasize rigor in its design and execution. He believes that case study methodology "investigates real-life events in their natural settings. The goal is to practice sound research while capturing both a phenomenon (the real-life event) and its context (the natural setting)" (p. xii).

Merriam's approach to case study is pertinent to my topic as her research focuses on adult education and adult development and learning. Merriam (2009) describes case study as a method of inquiry that is similar to other forms of qualitative research in that it pursues a search for meaning and understanding, the researcher serves as the primary instrument for data collection and analysis, it follows an inductive investigative strategy, and the final product report is a thorough and descriptive representation of the phenomenon under study. Merriam (2009) identifies three special characteristics that define case study. (1) Case studies

are *particularistic* because they focus on a particular situation, event, program, or phenomenon; (2) Case studies are *descriptive* and provide a comprehensive statement about the subject under study; and (3) Case studies are *heuristic,* allowing both the researcher and then the reader to discover and develop a thorough understanding of the phenomenon for themselves.

While scholars will undoubtedly continue to debate the methodological nature of case study research, I appreciate that it is an open and flexible method, one that defines and investigates a *bounded system* over a period of time, using many different types of in-depth, data collection techniques to focus on the phenomenon in question (Patton, 2015). For the purpose of my study, I accepted the idea that case study is a methodology and chose to model my approach on the work of Merriam because I felt her research in the fields of adult education and transformative learning were important precursors to my own investigation.

Why Use Case Study

The field of music education recognizes case study as a valuable research tool. Barrett (2014) writes, "Music education looks to case studies for multiple accounts of concrete, context-based knowledge, crucial in forming collective expertise and professional knowledge to inform teaching and learning" (p. 120). Merriam (1998) acknowledges that case study is an appropriate choice for education research and defines an interpretive case study as one that uses descriptive data to "illustrate, support, or challenge theoretical assumptions held prior to the data gathering" (p. 38). To focus my investigation on the teaching artists' transformative learning experience, I used an interpretive multiple case study design as the method of inquiry to develop an in-depth understanding of if and how teaching artists undergo social perspective change within the El Sistema-inspired learning environment.

Multiple Case Research Design

To conduct a valid and reliable investigation of the teaching artist experience, I selected three teaching artists (cases) as the basis for my data collection and analysis. Stake (2006) believes that to thoroughly understand a phenomenon, one must "seek out and present multiple perspectives on activities and issues, discovering and portraying the different views" (p. vi). Merriam (1998) offers a more practical justification and writes, "The inclusion of multiple cases is, in fact, a common strategy for enhancing the external validity or generalizability of your findings" (p. 40). I followed the same research protocol for all three cases, collecting and triangulating multiple sources of data and constructing a case study database that allowed me to organize my research materials, analyze my data and present a clear chain of evidence to support my findings. Yin (2018) advocates for the use of these case study design principles to increase the reliability of the case study project.

Figure 2. Case Study Dimensions
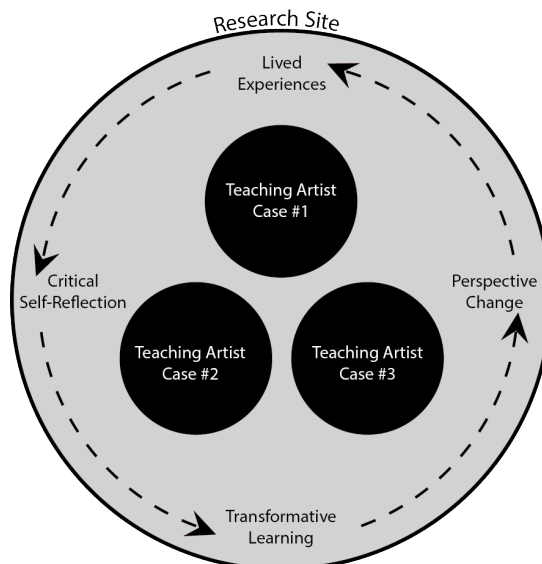
The quintain. The quintain (pronounced kwin'ton) is the object or phenomenon under study. The quintain is the target—multiple cases and the cross-case analysis are used

as a means to focus on the quintain. Stake (1994) clarifies this distinction and writes, "The case is of secondary interest; it plays a supportive role, facilitating our understanding of something else" (p. 237). In my project, the quintain was the social perspective change phenomenon.

I also considered contextual factors to see what effect they have on the teaching artist experience. However, I did not directly study the research site in and of itself. The diagram above (Figure 2) illustrates the dimensions of my case study.

Conceptual Framework

As a researcher, I am interpreting the lived experiences of the participants in my study, who have socially constructed their reality. My preliminary pilot study suggested changes were taking place that involved the interplay of multiple disciplines. Based on these initial findings, I selected transformative learning theory and interdisciplinary integration theory to guide my investigation of social perspective change as it allowed me to examine the phenomenon from two aligned, yet different perspectives.

Transformative Learning Theory

Transformative learning theory was the lens used to examine the teaching artists' personal perspectives and lived experiences. Mezirow (2000) describes transformative learning theory as:

> The process by which we transform our taken-for-granted frames of reference (meaning perspectives, habits of mind) to make them more inclusive, discriminating, open, emotionally capable of change, and reflective so that they may generate beliefs and opinions that will prove more-true or justified to guide action (p. 7).

Transformative learning is the result of critical reflection and critical self-reflection that leads

to a deep shift of prevailing beliefs and a broadening of personal perspective. Taylor and Cranton (2012) write, "Transformative learning has to do with making meaning out of experience and questioning assumptions based on prior experience" (p. 6). Transformative learning theory allowed me to interpret the lived experiences of my three participants and answer my research questions about how the social perspective of those teaching artists changed while working in the El Sistema-inspired teaching environment.

Interdisciplinary Integration

I used the concept of interdisciplinary integration to examine how my participants made sense of the El Sistema-inspired learning environment. Repko (2014) defines interdisciplinary integration as:

The cognitive process of critically evaluating disciplinary insights and creating common ground among them to construct a more comprehensive understanding. The new understanding is the product or result of the integrative process (p. 133).

Interdisciplinary integration provided a lens to examine the teaching artists' practice of utilizing non-music disciplinary insights to solve problems in the classroom.

<div align="center">**Research Site**</div>

The Enharmonic Children's Music Program (ECMP[1]) is a free extended-day program at Mountainview Primary School[2] in Beaconville, USA.[3] The Celeborn Family Trust[4] funds the program in partnership with the Beaconville School District. ECMP provides music education, tutoring, and social skills development for students who participate in the after-school program. ECMP is an El Sistema-inspired program, modeled after the El Sistema Youth and Children's Orchestra Program originally developed in Venezuela. Currently, 11 college-educated teaching artists

teach 62 students enrolled in ECMP.

Mountainview Primary School is located in the Bowman Neighborhood,[5] a predominantly African-American community on the south-side of Beaconville. The school is part of a new district-wide initiative to improve academic outcomes, strengthen student character and behavior, and instill a culture of high expectations within the community. The school requires students to wear uniforms, gives them multiple opportunities to revisit and master academic assignments, and encourages students to participate in after-school enrichment opportunities. The Mountainview school population consists of 440 students that span pre-kindergarten through grade 5. Student enrollment is 62.3% African-American, 29.8% Hispanic, 4.1% bi-racial, 2.7% White, and 2% other. The school describes 89% of the students as economically disadvantaged; 20.9% are English Language Learners.

Population

In this study, I used a purposeful, maximum variation sampling strategy to select three participants who work as teaching artists at ECMP. This strategy is ideal when working with a small sample size as it "aims at capturing and describing the central themes that cut across a great deal of variation" (Patton, 2015, p. 283). Creswell's (2013) preference is to make diverse case selections that represent "multiple perspectives" about the phenomenon under investigation (p. 156). Each participant was invited to participate (see Appendix C) and served as a single case in this multi-case study, representing different aspects of the sampling criteria that differentiates each participant from the other. The sampling criteria were as follows:

- Participants have graduated from or are currently attending an accredited

higher education institution;

- Participants have a degree/are pursuing a degree in music performance, music education, or other music area that enabled them to be hired as a teaching artist;

- Participants have fewer than six years teaching experience;

- Participant selection is varied by gender, race and nationality;

- Participants that attended an El Sistema-inspired program themselves are excluded from the sample;

The small sample size specified in my study is characteristic of case study design and other types of qualitative research. Patton (2015) writes, "Qualitative inquiry typically focuses in depth on relatively small samples, even single cases, selected for quite a specific purpose" (p. 264). Limiting the sample size to only three teaching artists provided me with adequate time to engage in individual, meaningful discourse while pursuing the depth of inquiry required of a qualitative study.

Preliminary Research

I took several preliminary steps to prepare for this research project.

Interviews. I conducted several interviews with professionals in the El Sistema field to learn about the process of recruiting and training teaching artists. These persons included Heath Marlow, director of the Sistema Fellowship Resource Center at New England Conservatory, Tina Fedeski, executive director of Ottawa's El Sistema-inspired OrKidstra program, and Eric Booth, author and teaching artist professional consultant.

Document review. I examined my research site's program documentation

and website to become familiar with its history, structure, policies, and procedures. I also reviewed the professional biographies of my three participants and incorporated these materials into each of the three case studies.

El Sistema USA. I attended the El Sistema USA Conference prior to starting my data collection to learn more about the organization and to discuss my project with teaching artists, program directors and organizational leaders. These conversations confirmed my belief that there was a gap in the research concerning the lived experiences of teaching artists and that my study would contribute to the understanding and growth of El Sistema-inspired programs.

<div align="center">

Data Collection

</div>

I collected and triangulated the following data sources for each teaching artist to define the participant's bounded case and ensure depth and breadth in the study: two participant interviews, two participant observations, one card sort analysis for each participant, one focus group interview with the three participants, and four self-reported e-mail questionnaires for each participant. I conducted on-site observations to develop a contextual understanding of the school classrooms and the ECMP learning environment in which the participants were situated. The data collection process occurred as follows:

- Observation #1: 60-minute small group sectional rehearsal (field notes only)
- Interview #1: 50-minute interview with each participant, included a card sort activity to collect before and after data on social perspective and awareness, utilized Protocol I (Appendix E - interviews were audio recorded* and included note-taking)
- Observation #2: 60-minute one-on-one lesson or small group rehearsal (field notes only)

- Social Perspective Reflection Questionnaire: Administered via email to each participant, once a week for four weeks to assess the participant's current social perspective thoughts and experiences

- Interview #2: 50-minute secondary interview with each participant, utilized Protocol II (Appendix H - interviews were audio recorded* and included note-taking)

- Focus Group: conducted a 50-minute focus group with all three participants to discuss their observation and interview results and possible social perspective change experiences (Appendix I - session was audio recorded* and included note-taking)

Interviews

The participant interviews were conducted in a conference room at a university in Beaconville. This location was chosen because it offered a quiet and private room in which to have a conversation, without any risk of interruption. Each interview lasted for 50-minutes and each participant was interviewed twice. Protocol I (Appendix E) was used for the first interview with all three participants; protocol II (Appendix H) was used for the second interview with all three participants. The interviews were audio recorded and I took notes. The audio recordings were transcribed by a 3rd party service and I checked the written transcripts against the audio recordings for accuracy. I made the necessary transcript corrections and updated my interview notes, ensuring they were accurate. The interview transcriptions and notes were added to the case study database and coded as part of the analytical phase of the project.

Card Sort Activity

I utilized a card sort activity to understand how the participants' awareness had changed over time. Card sorting is described as "a fast and interesting method of obtaining

valid and reliable interview data, and one which appears to be capable as well of counteracting at least some of the biasing effects of response set" (Cataldo, E. F., Johnson, R. M., Kellstedt, L. A., & Milbrath, L. W., 1970, p. 202). Each participant was asked to arrange a stack of 15 flash cards, from most aware to least aware. Each card had a different music or social term printed on one side of the card. The participants did this twice—the first time they were to sort the cards referencing their perspective before they began working at ECMP; the second time they were to sort the cards using their current ECMP perspective. The 15 terms selected for the card sort were: (1) collaboration; (2) commitment; (3) community; (4) inequality; (5) mentorship; (6) performing; (7) politics; (8) poverty; (9) practicing; (10) privilege; (11) self-awareness; (12) social change; (13) spirituality; (14) teaching; and (15) world-view. I asked the participants to include their own term; the participant wrote their term on a card and it was added to the second card sort.

To record the activity, I photographed each card sort as arranged by the participant. Based on where the card was on the table, I assigned a level to each card—1, 2, 3, or 4. Afterwards, I reviewed the photos and transferred the numerical data into an excel spreadsheet. I compared the two columns of numbers, noting if a particular card moved up a level, moved down a level, or stayed the same. I used these results as discussion points in each participant's second interview, asking questions about how the 15 preselected terms had changed over time and why they chose to add their particular term. The card sort activity helped me to consider how each participant's awareness had changed after they had been working at ECMP.

Observations

I conducted on-site observations to develop a contextual understanding of the school

classrooms and the ECMP learning environment in which my three participants were situated. Each participant was observed twice. One observation was of either a one-on-one lesson or small group rehearsal; the other observation was of a larger group sectional rehearsal. Each observation was approximately 1-hour in length, and I took short-hand notes to record my observations. Afterwards, I went back and wrote more detailed descriptions of what I had observed. All of the observation field notes were added to the case study database and coded as part of the analytical phase of the project.

E-mail Questionnaires

I worked one-on-one with each teaching artist for three, consecutive 4-week periods, asking each participant to respond to a weekly email questionnaire (Appendix G). The questionnaires were queries about their current thoughts, feelings and social perspective with regards to their teaching, the ECMP school, and the Bowman community. The questionnaires were varied, influenced by our interviews, observations and certain current events that I believed were related to their work at ECMP. The participants were free to answer the questionnaires, drawing on their experiences, beliefs and personal opinions. Each participant's questionnaire responses were added to the case study database and coded as part of the analytical phase of the project.

Focus Group

Once the data collection for each individual teaching artist was complete, I conducted a focus group with all three participants to discuss the interdisciplinary nature of teaching artistry and the effect it has on their work and social perspective at ECMP (see Appendix I). It is not unusual for artists who have an interest in other disciplines to integrate diverse ideas and concepts into their regular instructional practice (Jaffe, 2013). The discussion was

recorded and transcribed; the transcription and notes were added to the case study database and coded as part of the analytical phase of the project.

<div align="center">**Analysis**</div>

The analysis process began in conjunction with data collection. I kept a project journal with detailed descriptions and reflections about each participant and the after-school program in which he or she taught. I collected data for each individual case by transcribing the participant interviews and developed the observation field notes into rich, in-depth descriptions of what was observed. The participants' weekly e-mail questionnaires were reviewed and yielded a third data source. I asked my participants to review and approve the written transcriptions by signing member check forms.

Case Study Record

I uploaded all of the data files to a secure, web-based application (Dedoose.com) to create a *case study record* that functioned as the supporting database for the analytical process. Patton (2013) writes, "The case record pulls together and organizes the voluminous case data into a comprehensive, primary resource package" (p. 537). The interview transcripts and observation descriptions were read multiple times and coded to identify the patterns, concepts, themes, and turning points that emerged and defined the participants' experience. The codes were reviewed and organized into three categories: (1) social perspective; (2) teaching and; (3) human experience.

Social perspective codes. I placed the social perspective codes into an Excel spreadsheet and listed the code counts for each participant. I used this spreadsheet as a numerical point-of-reference during my analysis.

Bar graph chart. I created a visual bar graph chart that displayed the top social

perspective codes for all three participants and used it as a visual point-of-reference throughout my analysis. (Appendix N).

Case studies. Using the Excel spreadsheet, the visual bar graph, the card sort tables, and my analytical notes, I developed a case outline for each participant. I used the case outline, the interview transcriptions and my observation notes to write a case study report for each participant.

Cross-case Analysis

Once each individual case study report had been completed, I conducted a cross-case analysis using numeric and graphic representations of the multiple themes derived from the case data. The idea of investigating and analyzing multiple cases is recognized as a significant way of conducting qualitative analysis (Stake, 2006). The graphic representation of my findings revealed a deeper level of the particular commonalities and differences between the three teaching artists, transcending the individual case study findings and building abstractions that provided a greater understanding of the social perspective change phenomenon. In my study, the three case descriptions and cross-case analysis were used to develop chapters four and five in the final dissertation document.

Research Timeline

The research timeline for this study was based on a proposed 30-week project schedule, capable of being completed within the duration of one academic year. Adequate time for each phase—data collection, analysis, and reporting—were included as part of the schedule. Creswell (2013) writes how the qualitative researcher must be willing to spend "extensive time in the field" and be committed to "the complex, time-consuming process" of analyzing large amounts of data to fulfill the requirements of qualitative research (p. 49). The

research project schedule provided the time required for these activities to take place, although additional time was needed to complete the cross-case analysis after the three case studies had been written.

Data collection phase. Once the university's Institutional Review Board reviewed and approved my study proposal and permissions from ECMP and the Mountainview School were obtained (see Appendices A and B), I began the data collection phase of my project. I spent one, four-week period with each of my three participants, conducting interviews, observations, and e-mail questionnaires. The four-week period allowed me to focus on each individual participant, listening to their stories, developing an understanding of their teaching philosophies and reflecting on their lived experiences. After three months, I conducted a focus group with all three participants in which we discussed my initial findings and the interdisciplinary nature of teaching artistry.

Analysis phase. The data collection phase of the project was followed by the analysis phase, which took approximately 12-weeks to complete. I set up a secure, web-based case study database and uploaded all my data materials. I coded my data, reviewing my collected materials several times and developed a substantial list of code words.

Reporting phase. The analysis phase overlapped the reporting phase of my project and took approximately 6-weeks to complete. Using the analyzed data in the case study database, I wrote a case study report for each of my three participants. I conducted a cross-case analysis and my used results to develop the last two chapters in my dissertation, which included my conclusions about the quintain—the social perspective change phenomenon.

Ethical Considerations

The underlying principle for all research is to *do no harm,* with the priority on

protecting the identity of the participants and the organizations involved in the project. In my study, I was aware of the potential issues that could negatively affect the participants and I took the necessary precautions to maintain high ethical standards during all phases of the project. These ethical considerations included first submitting a formal proposal to be reviewed and approved by the university's Institutional Review Board before the project could begin.

Consenting Procedures

The selected teaching artist participants were asked to sign a letter of consent that confirmed their participation in the study (see Appendix D). This document clearly stated that their involvement in the study was completely voluntary and that they could withdraw at any time, without consequence (including after data collection has been completed) by notifying the researchers via telephone or email.

Because data collection included on-site observations while children were in attendance, I prepared a letter to be sent home to the parent/guardian of the selected participants' students (see Appendix F) to inform them about the purpose of the study and to assure them that no data about their children would be collected and used in the study. The parent/guardian had the option to withdraw their children from the observation activities without penalty by notifying the program director or the researchers via phone or email. An equivalent on-site activity was available for these children, provided by the program director if requested by the parent(s).

The participants were also asked to sign a member check form (see Appendix J) after reviewing the interview transcriptions, acknowledging the content was accurate and met with their approval.

The three teaching artists received no incentives for participating in this research study.

Confidentiality

In order to maintain the confidentiality of my three participants and the after-school program where they work, I used pseudonyms to protect all identities in the transcribed and written research materials. I stored the code key for the pseudonyms in a separate location from the data materials, kept in a password-protected folder on a private hard drive at home. I secured my interview notes and field observation notebooks in a locked file cabinet in my office and kept all electronic transcripts and audio files in a password-protected folder on a private hard drive in my office at school.

Once this research project is complete, the consent documents and raw data materials will be stored in a locked cabinet in the Principal Investigator's office on the university campus for a minimum of three years.

Potential Risks

This study presented minimal risk to the participants due to the confidentiality precautions I took before, during and after the research project was completed. However, possible risks I was aware of are as follows:

Participants faced a potential psychological risk as they recalled stories and events that may have been emotionally upsetting. Issues of race, religion, politics and socioeconomic disparity may also have been uncomfortable for participants to discuss with the researcher. I reminded the participants they did not have to answer these types of questions and could terminate the interview and their participation in the study at any time.

Another risk involved the researcher disturbing the participant's teaching by being present in the classroom making observations. To reduce this risk, the participant talked with the students about why the observer was there before the observation began. I sat in an area of the room that was least disruptive and acted discreetly when making field notes of the participant activities.

Publication and Presentation

In the event of publication or public presentation of the research study findings, I will observe the above ethical considerations to protect the confidentiality of the participants and the identity of the after-school music program. I asked the three participants to sign a Media Recording Release Form granting permission to use their interview transcriptions and observation field notes for appropriate scholarly activities (see Appendix K).

Summary

My research project was designed to answer a primary question—does a teaching artist's social perspective change when working in an El Sistema-inspired program environment? I chose to examine my topic using a case study approach because it is an established methodology within educational research, and one that provides descriptive, analytical, and critical insight into the topic of study. My conceptual framework for the study utilized Mezirow's Transformative Learning Theory (2000) and Repko's concept about interdisciplinary integration (2014) to guide and support my investigation. I conducted the data collection phase of my research over a 12-week period that included participant interviews, observations, email questionnaires, and a focus group. This was followed by a 12-week analytical phase, which required the creation of a case study database that I used to

code my research materials and identify several broad, emergent themes. The reporting phase took approximately 6-weeks in which I wrote a case study report for each participant and conducted a final cross-case analysis that compared and contrasted the social perspective experiences of the three teaching artists while addressing my research questions. Throughout my research project, I protected the confidentiality of my three participants by securing my data and using pseudonyms to protect their identities. I acknowledge my professional musician bias and I am aware of the potential power imbalance that exists between my participants and my job as a college music administrator. Although my research study presents minimal risk, I acknowledge the potential psychological and disruptive uncertainties that could impact my participants. The limitations of my research study involve a lack of existing research about my topic, conducting my research at a single site, participant recall and self-reporting, and the limitations of the ECMP program schedule. It is my hope that the knowledge gained from this study will provide El Sistema-inspired programs and higher education institutions with insights on how to effectively train and prepare students and professional musicians for career opportunities in the growing El Sistema-inspired after-school music education field.

CHAPTER 4: FINDINGS AND ANALYSIS

The purpose of this multiple case research study was to examine the lived experiences of teaching artists working in an El Sistema-inspired after-school music program and answer the following research questions:

- Does a teaching artist's perspective about social issues change when working in an El Sistema-inspired music program?

- If a teaching artist's social perspective does change, how is the occurrence perceived by the teaching artist?

- If a teaching artist's social perspective does change, how does the occurrence affect the teaching artist's cognitive, affective, and behavioral domains of human experience?

- If a teaching artist's social perspective does change, what evidence suggests a teaching artist may be predisposed to social perspective change?

- If a teaching artist's social perspective does change, how can the researcher use transformative learning theory to describe and understand the occurrence?

- If a teaching artist's social perspective does change, what aspects of the occurrence can the researcher describe as interdisciplinary integration between music and other disciplines?

Three Teaching Artist Perspectives

In order to answer the research questions, I chose three teaching artists and developed a case study for each to examine the social perspective change phenomenon. The participants presented three different viewpoints about the teaching artist lived experience. Differences were characterized by gender, race, nationality, age, childhood experiences, and length of

employment. The three teaching artists shared similar experiences including youth orchestra participation, attending a professional college music program, and teaching at the same El Sistema-inspired after-school music program.

Data Overview

I collected data from each participant using individual interviews, a card sort activity, email questionnaires, individual observations and a focus group. I also utilized public reference materials about ECMP and the three teaching artists to support the investigation. The data was uploaded to an electronic database, coded and triangulated to develop each participant's case outline, case study report and the final cross-case analysis.

The research findings are presented in the following three case study reports.

Thomas's Narrative

Thomas spent his early childhood in a small-town setting, a rural suburb outside of a major metropolitan city. He described the town as predominantly white and "not very diverse at all…a very southern-type area." Thomas attended an arts-based elementary charter school and began his violin studies in the 4th grade. He was not an especially social child and had a small group of friends at school he describes as being "fairly diverse." Thomas's parents divorced when he was seven; he lived with his father and saw his mother on weekends. His father remarried when he was ten and the family moved to an adjacent town, a larger suburb closer to the city. Thomas has an older sister and two younger brothers—one is Hispanic, the other is white and both were adopted through a Christian organization. The new town's school system had a robust music program that allowed Thomas to continue his violin studies all the way through high school. The high school was located in a lower socioeconomic part of the community and included a mix of families; Thomas first became aware of diversity by

interacting with Asian and Muslim students in the school orchestra and playing on community sport teams. However, although he was aware of the differences he didn't think in those terms: "I did have a couple of friends but at that time I didn't think about them as like, "Oh, this is my Muslim friend, [it was more] like this is just my friend and he wears this thing on his head."

Family music. Although Thomas's parents are not musicians, music is prevalent in his family. Thomas's father enjoys singing and would wake him and his siblings up on the weekends with selections from the musical *Oklahoma*. Thomas's grandfather is a talented amateur guitarist who sings and plays country music. When Thomas was younger, his granddad was always after him to come over and play his "fiddle." Thomas's sister studied piano and guitar and their competitive relationship influenced him to learn to play the guitar too. Thomas's brothers are about fifteen years younger and have studied music—the youngest is a talented pianist and the older one plays violin in the school orchestra.

Church experiences. Thomas grew up attending the Church of Christ, which exposed him to music through the use of a cappella singing by the congregation during the worship service. Through his church, Thomas first experienced the fulfillment that comes from volunteering, traveling with other young people on mission trips and helping out at the local food bank. Thomas recalls, "It wasn't necessarily because I believed that I wanted to do it. It was more like this is what's expected. This is what all my friends are doing. This is what the church is doing so I'm going to go do that." Thomas now questions how impactful these actions actually were. Thomas remarks that many people derive "satisfaction" from simply having the desire to do something for others, and that thought is enough to make them feel good about themselves. Thomas says, "But in reality, I know that's not the case." For

Thomas, making a difference requires much more than just feeling good about one's positive

intentions.

Although Thomas's beliefs are no longer dictated by the church, he attributes many of

his personal values to his Christian upbringing. Values such as humility, putting the needs of

others first and acting selflessly resonate within him. Thomas also highly values being a

considerate person. He believes it is important for him to exemplify these values for his

students' benefit. Thomas remarks, "Being a role model. Just being a good example…that

adults aren't always what they see. There can be adults that are responsible and respectful,

things like that."

College experiences. Thomas's college randomly assigned him to live with three

international students his first-year, representing the countries of South Africa, China, and

Ghana. He recalls not being shocked or surprised by his roommate assignments but being

open to the idea and enjoying the experience. Thomas remembers:

> Yes, it was actually really fun just learning about their backgrounds and what it was
>
> like back home and what they thought of America and things like that and showing
>
> them around and fun things to do…what a lot of Americans do.

Through this roommate experience, Thomas also began to question his beliefs and

assumptions about religion. He assumed his beliefs were the correct ones until his faith was

challenged, listening to what others believed in. Thomas remembers, "The way I was raised

[to believe] that's the right answer and then just hearing all these other perspectives it's like,

'That's kind of a good point, like you're just as convinced like I'm convinced so maybe

there's like some middle ground here or something.'"

Thomas's roommate experience in college broadened his perspective and prepared

him for future experiences. Thomas reflects:

> I think having my cultural roommates opened my eyes to…how everybody has a different perspective. It could be a drastically different perspective. And, there's not necessarily one right way. Everybody has their own ideas and own background and that's influenced how they see the world and how they do things. So, just being aware of that, I think has influenced me a lot.

Thomas brought this perspective to ECMP and has used it to frame his experiences with the students in the Bowman neighborhood.

Political beliefs. Thomas grew up in a conservative household and naturally assumed the belief system of his father and step-mother. Once he left home for college, his perspective began to shift. Thomas recalls this change:

> So, [I grew up with] super kind of white Christian values and things like that. As I got to college, that started to kind of fade away and then I started to realize what the world is…well, through my eyes…what I see the world is and how things should be and how things could be better. But that's definitely…I wouldn't call myself a liberal or a conservative. I take ideas for what they are, so I just say I'm independent. I was a big fan of Bernie Sanders…so huge Bernie supporter, but yes, I would say it's opened me to more experiences like I don't think I would be teaching at ECMP if I was more of a conservative, if I had, still have those values.

Thomas is politically active, staying informed by visiting online forums. Although he did not attend any political rallies, he proudly displayed a Bernie Sanders bumper sticker on the back of his car.

Spiritual beliefs. Thomas has separated his spirituality from a specific religion.

While he does not necessarily believe in the "supernatural," he considers his spirituality "more of a purpose and connection to fellow humans," something that "makes us want to do good for each other" and "lift each other up." Thomas believes to "only selfishly look out for yourself…without having done something to leave the world a better place is kind of a waste of your life." In this way, Thomas channels his spirituality towards his work at ECMP. Thomas says, "I just feel more of a purpose for waking up every day and going to see the kids and helping them and feeling like I'm helping them with their lives. That influences me spiritually, I think."

Teaching experiences. Thomas has always had a desire to teach. Whether it was showing his younger brothers how to play a board game or working with a private violin student on a difficult measure of music, Thomas enjoys the process of opening up a person to new experiences and watching them grow. Thomas recalls, "I've always felt that I've wanted to be a teacher. I've wanted to mentor people and help, so I think that's what drove me." This comment indicates Thomas's predisposition to becoming a teaching artist. He believes that people need to support one another in order for them fulfill their human potential. Thomas continues, "I felt the need to use my talents and my knowledge to help people to teach so that's what I did."

Teaching struggles. One aspect of teaching Thomas is struggling with is gaining the respect of his students. When Thomas first started teaching, he wanted the children to like him; he acted more like their "best friend" and did not enforce the program's structure and discipline. Thomas believed this was a way for him to build a relationship with his new students, but it did the opposite and "hurt" him a few times. Thomas recalls:

As a result of me being too friendly and nice to them, a lot of the kids would not

really follow my instructions, I guess. So, as I would give an instruction and another

teacher would have to step in and be like, "Hey, Mr. Thomas gave you an instruction,

you need to treat him just like every other teacher." I'm like, "Oh, you shouldn't have

to say that for me."

Thomas realized he had to act more like a teacher and less like a friend. Despite this change,

Thomas is one of the more popular teachers at ECMP and when he fills in for other teachers

the students frequently ask, "Why can't you be our teacher for the rest of the year?" These

kinds of comments make him feel good about the work he is doing at ECMP.

Discovering ECMP. Thomas found out about ECMP from a friend who was

working at the school as a teaching artist. ECMP was hiring, so he encouraged Thomas to

apply and send the director his résumé. Thomas met with the director and although he did not

fully understand what the after-school program was about, he decided to give it a try.

Thomas recalls what surprised him about starting to work at ECMP:

I was really nervous to meet the kids. That was the biggest thing because I hadn't

grown up around these types of kids, I'd no idea what to expect. So, the biggest

surprise to me was that they were just kids, just like everybody else's kids. They're the

same kids that I've experienced and grown up with. Just they have experienced a little

bit more than maybe the kids in my upbringing but yes, it just surprised me how

relatable they were and how much I liked them and how fun it was.

Thomas was initially afraid he would not be able to relate to the students—a fear that was

quickly dispelled. Thomas continues:

But once I started and developed some relationships with them, I did start to relate to

them in some of the ways I mentioned above, but in other ways I realized that there

are even bigger differences than I thought [in terms of their lives outside of school]. Because of these encounters, Thomas's awareness and understanding about his students at ECMP increased.

Thomas recalls his early experiences getting started at ECMP. He spent several weeks observing and assisting the other teaching artists. He describes the adjustment period all new teaching artists go through:

> It's just like, "All right, you saw what we do, now go do it." Definitely the first few lessons are pretty hard to get a grasp over your class and then especially when another teacher walks in and you're like, "Oh, I got to show what I can do." Things like that but yes, I mean that's the best you can do though.

Thomas is observed and evaluated on a monthly basis and receives feedback about how he can improve in the classroom—a process Thomas believes is "helpful."

Teaching philosophy. Thomas is the least experienced teaching artist in my study, having only worked at ECMP for one semester. His undergraduate degree is in music theory and, in his master's program, he focused on research-based music education philosophy and curriculum design. Thomas did not receive any "practical music education courses" to prepare him to work in a classroom setting. Thomas's experience is unique—he is directly interacting with classroom situations for the first time that were previously only studied as part of his academic research. Thomas reflects on his academic background:

> It was all very theoretically based and talking about philosophy and history of curriculum but not necessarily what curriculum to implement in different situations or anything like that. It was all very research-based so I came in kind of just not really knowing.

However, his time spent at ECMP has confirmed the beliefs he has about music education:

> I've always been subscribed to the idea that everybody can do it, music education is for everybody, every single kid has the ability to experience music and to play music. So, coming here and seeing what some of these kids can do, to someone you can think can't…would necessarily excel in music and these kids are good and they're excelling at it. That definitely helped solidify that idea that I've always had…idealistically had and then seeing it in realization I think really influenced me a lot.

Personal values. Thomas's personal values, initially formed during his Christian upbringing, influence his teaching philosophy. These values include humility, respect, effort, discipline, consideration of others and mindfulness. When asked how his teaching at ECMP has affected his values, Thomas replies, "I would say if anything, they've been reinforced." These values also support Thomas in managing his own anxiety, a condition he has had to cope with since college. Thomas finds setting and achieving goals in the climbing gym, combined with daily yoga practice to be most beneficial. His intense personal fitness behaviors carry over to his teaching philosophy. He believes successful teaching is a combination of his personal values and structured classroom discipline. Thomas comments:

> [Intensity and discipline] are really especially helpful in teaching music to kids. You got to help them understand that motivation is only going to get you so far and you need discipline to reach your goals, so I definitely think those influence my teaching philosophy.

Thomas's beliefs about teaching and his personal values correspond with the intensiveness present in the El Sistema-inspired learning environment.

In the classroom. In keeping with one of the primary tenets of El Sistema-inspired philosophy, I observe that Thomas is concerned with making sure all his students are participating and engaged in their music activities. Thomas explains:

> But it's like in ECMP, if the kid is not making progress, that's a problem. We need to talk to this kid and, "You need to be making progress. You need to be going through your karate levels. You need to be taking these assessments and if you're not passing them, we need to figure out why and we need to address that issue." Of course, there are some of that in teaching other ways but at ECMP, it's a very much like we need this kid to move on or else why are they here.

The intensiveness of Thomas's rehearsals includes pushing tempos, correcting wrong notes, questioning his students about the music and calling on individuals to play select passages for the group. The goal is to create an active, fast-paced experience for the students, one in which they can advance and realize their true potential.

Thomas remarks that "the expectation for ECMP is really high" and the students need to come to rehearsal prepared to work hard. Thomas begins rehearsal by having the students recite the readiness pledge:

> [Thomas] "One, two, ready go…"
>
> [Students] "Remain still and silent…"
>
> [Thomas] "Two"
>
> [Students] "Share your organized space…"
>
> [Thomas] "Three"
>
> [Students] "This is rest, this is ready, this is play"
>
> [Thomas] "Where are your eyes?"

[Students] "On you"

[Thomas] "How do we listen?"

[Students] "Actively"

The pledge settles the students and helps them get focused on their rehearsal activities.

Throughout the rehearsal I observe Thomas using several positive verbal reinforcements to encourage his students to do their best. Thomas says, "Good job," when a student does something correctly. After working on a particular passage, the group finally succeeds in playing it together in time. Thomas exclaims, "Good! Your bows look much better. See, that little bit of focus made all the difference. Very good." When one boy is not listening, Thomas captures his attention and re-engages him by giving him a verbal warning, referred to as a *step one* in ECMP's discipline plan:

"Dillion – what did I just say?" Dillion cannot answer and another student snickers.

"Okay, I'm giving instructions so I'm going to give you a step one 'cause I need you to pay attention."

At the end of rehearsal, Thomas acknowledges his students' effort with heartfelt gratitude, announcing, "Thank you for your work today."

El Sistema-inspired philosophy is built on the premise that student engagement is the result of providing a clearly defined structure to all activities. The ECMP discipline plan, borrowed from the Boys Town Education Model, supports that structure and is supposed to be implemented consistently by all teaching artists. Thomas explains:

It's important to kind of follow the structured plan of what's in place at ECMP. Something that [the director] talks about all the time is how these kids have no structure at home. They don't even have a structure at school in their regular classes

so when they come to ECMP, they need structure. They need something to follow. Implementing the discipline plan is difficult at first but Thomas is learning its value. If followed correctly, the plan allows him to maintain control over his classroom and accomplish the group's daily activities. Thomas explains:

> If you gave certain kids a step for every single bad reaction or under their breath murmur, then they'd be on step four by the end of every single day, so it's tough to know which kids would benefit more from which steps you give them. That is still a line I'm trying to find with a lot of kids, but plain and simple, if you are not participating, if you are not following instructions, that's a step because the point of class is to come in and participate and to learn and to listen to instruction, so if you not doing those things then it's definitely a step.

Thomas also supports and guides his students by offering them suggestions about ways they can be successful in music and in life. Thomas says, "Sometimes I try and give them little snippets of advice…like, 'you need to do this every day or we're wasting our time'…things like that. They don't always listen, but I try." Thomas is not sure if anything he is saying is sinking in, but his well-intentioned efforts gives him "a good feeling" at the end of his teaching day.

Classroom management. Thomas is a new teaching artist and is still developing his classroom management skills. Out of the three participants in my study, Thomas has the least amount of experience and it shows. My first observation of Thomas is an awkward rehearsal—the students have just returned from spring break and they are looking at their new music for the first time. The group is large, made up of students of different skill levels. For this rehearsal, a more experienced teaching artist is assisting Thomas, a training format

ECMP uses for their new teachers. However, due to a problem with the sheet music, she has to leave the room to recopy the parts, leaving Thomas alone to manage and lead the large group by himself. Thomas describes what happened:

> Unfortunately, since it was their first day in their class a lot of them were unprepared with their music and things, so [the other teaching artist] was kind of running around doing errands for me, going to get music, going to get their finger pattern worksheets and things like that. It definitely was a little disorganized in that way and left me in there trying to control twelve kids. It was definitely challenging.

Although ECMP provides new teaching artists with training and support, there are no shortcuts to developing effective classroom management skills. Thomas realizes there is room for improvement:

> I feel that I can definitely use some work, especially under our discipline plan, because before this job, it's actually my first time having a classroom and having a bunch of kids that I am responsible for and these kids are not exactly the easiest ones to manage so just getting used to the system we have in place and really mastering it, I guess, and when do you use and things like that. I think I can definitely improve on that.

As Thomas spends more time at ECMP, his experience and abilities will increase, providing him with the confidence and insight on how to handle unforeseen classroom situations.

Colleague support. During our conversations, Thomas did not identify any prominent musical mentors or teachers in his life while he was growing up. However, he mentioned how he values the current relationships he has with his colleagues at work. Thomas reflects:

One thing that helps a lot is talking to the other teachers that have been there awhile and hearing their perspectives and what they know about certain kids and what they've done to…what successful ways they've had in helping these kids and how do you understand them, and what to do in certain situations and things like that.

Thomas describes a "supportive" and "collaborative" environment at ECMP that allows the teaching artists to grow and develop. The program director's motto, "Teamwork makes the dream work," is the foundation of the program. Thomas explains:

She really pushes us to work that way and so all the teachers are really working together. If we didn't have the group of teachers that worked as closely as we do, I don't think it would work. In every class, we tag team everything and it makes things so much better when you have the team behind you to accomplish the goal.

Student awareness. Thomas is still adjusting to teaching in the ECMP learning environment. At first, Thomas's overall lack of awareness made him feel nervous around his students. When asked how he relates to his students, he acknowledges he is struggling to make those teacher-student connections; yet, he clearly is developing an understanding of his students and their lives outside of ECMP.

Sometimes it can be hard for me to relate to some of the kids. On one hand yes, they're kids, and obviously I have been through similar experiences in terms of their social relationships, struggle to excel in certain academic subjects, dealing with emotions, and so on. However, I do often find myself not relating to them in many ways. For example, some days at school it is difficult to have some kids line up for dismissal. I've often asked them, "Well, it's time to go home, don't you want to go home?" to which their response is "No, I want to stay here!" It can sometimes be easy

to forget that some of the kids have very difficult lives at home, and many of them are picked up by different family members on different days and go to different places after school. As much as I try, it's tough to try and relate to them in some ways because then it becomes easier to forget how their lives are outside of the school, which is an important thing to keep in mind.

As Thomas's student awareness continues to grow, his ability to form relationships and empathize with his students also increases.

Community awareness. ECMP is located in the Bowman neighborhood. Thomas's awareness about the community increased one afternoon, when he and his students volunteered to pick up trash throughout the neighborhood. Thomas reflects:

Not only was it shocking to me to see the amount of litter…beer cans, bottles, et cetera… but it was also surprising when students would point out their houses to me, which were in the direct vicinity of where masses of trash were being accumulated. I think it definitely provided a much deeper level of awareness/reality to my understanding of these kids' lives outside of school.

Even though Thomas has only been working at ECMP for a short time, his awareness of the community is growing as a result of his deepening relationship with his students. Thomas comments:

But things like poverty, social change, spirituality, of course, I was aware of the fact that there is poverty and that we need a social change in the world, but I never saw it, I was never in the community. So now I'm there and I'm seeing these kids and I'm seeing their families and it makes you think, it really does.

Care and compassion. Thomas is in the process of learning how to balance care and

compassion with the need to provide structured discipline for his students. He is developing a sensitivity for when he needs to be strict versus when he needs to ease up and give his students the physical and mental space to act out. Thomas comments:

> Sometimes it can be tough to figure out because some of the kids will…if you implemented the [ECMP discipline] plan in theory as it is completely intended to be, some of the kids would be on step 3 before they entered the classroom. So, it's hard finding that balance of "Okay, this kid maybe needs a little more room to adjust" and things like that.

> During a sectional rehearsal, I observe Thomas navigating between these two

extremes. When Thomas asks his students to take out the second piece, several students point out the time, "It's five-oh-one." Another student counters, "No, it's five-oh-five." Thomas takes the hint the students are getting tired and need a break. He calls for a stretch break—he directs the students to perform head rolls and individual finger stretches, which he cautions them to do carefully. The boys ask if they can jump instead and Thomas permits them one jump each. Once the students are done stretching, Thomas is upbeat and asks, "Okay, does everyone feel a little bit better?" The students sarcastically respond, "No." Thomas ignores them and continues, "Okay, well sit down. We're going to keep going." One girl student shrieks in disbelief, "What!" In this example, Thomas follows his care and compassion with discipline and his need to re-engage the students in the rehearsal activity—a prime example of the intensiveness characteristic of the El Sistema-inspired teaching environment.

Similar to observations I made in my pilot study regarding care, compassion, and discipline, it took some time for Thomas to become comfortable with utilizing the ECMP discipline plan. Thomas reflects:

So, it's tough, especially at first…I had a hard time giving steps because I didn't want [the students] to not like me. I don't want to be the mean teacher. So, I would just be like, "Hey, can you be quiet please?" And I was like, 'Okay, I'll do step 1, like sorry." Thomas is realizing the discipline plan creates a structured classroom environment, allowing him to have feelings of care and compassion for his students while at the same time, gaining their respect and compliance.

Card Sort Comparison

Thomas participated in a card sort activity that used a list of musical and social terms to examine changes in his awareness over time. Similar to the other two participants, there were noticeable changes between the first card sort and the second card sort. However, Thomas demonstrated the largest change in awareness, with almost every category in the second cart sort increasing one or more levels. This dramatic shift in awareness may be attributed to Thomas being the newest member of the ECMP faculty; he is experiencing aspects of transformative learning as he settles into his new role of being a teaching artist. Thomas reflects:

Just the experience of being [at ECMP] I think has increased my awareness of so many different things that I would normally wouldn't have thought about. Things like collaboration and poverty, social change, things like that.   In my life, previous to ECMP, those things weren't really on my radar I guess because that is just not a part of the world that I lived in before.

First card sort. For the first card sort, I asked Thomas to arrange a set of index cards with printed music and social terms from the perspective of when he was a music student. He placed the terms *commitment*, *community*, and *performing* in the top position, indicating he

was most aware of them while in school. Thomas placed the terms *practicing*, *mentorship*, *teaching*, and *worldview* in the second position. He placed the social terms *poverty*, *inequality*, *social change*, *privilege*, *spirituality* and *politics* in the lowest position, indicating he was least aware of them. He also placed the terms *collaboration* and *self-awareness* at his lowest level of awareness.

Figure 3. Thomas Card Sort A
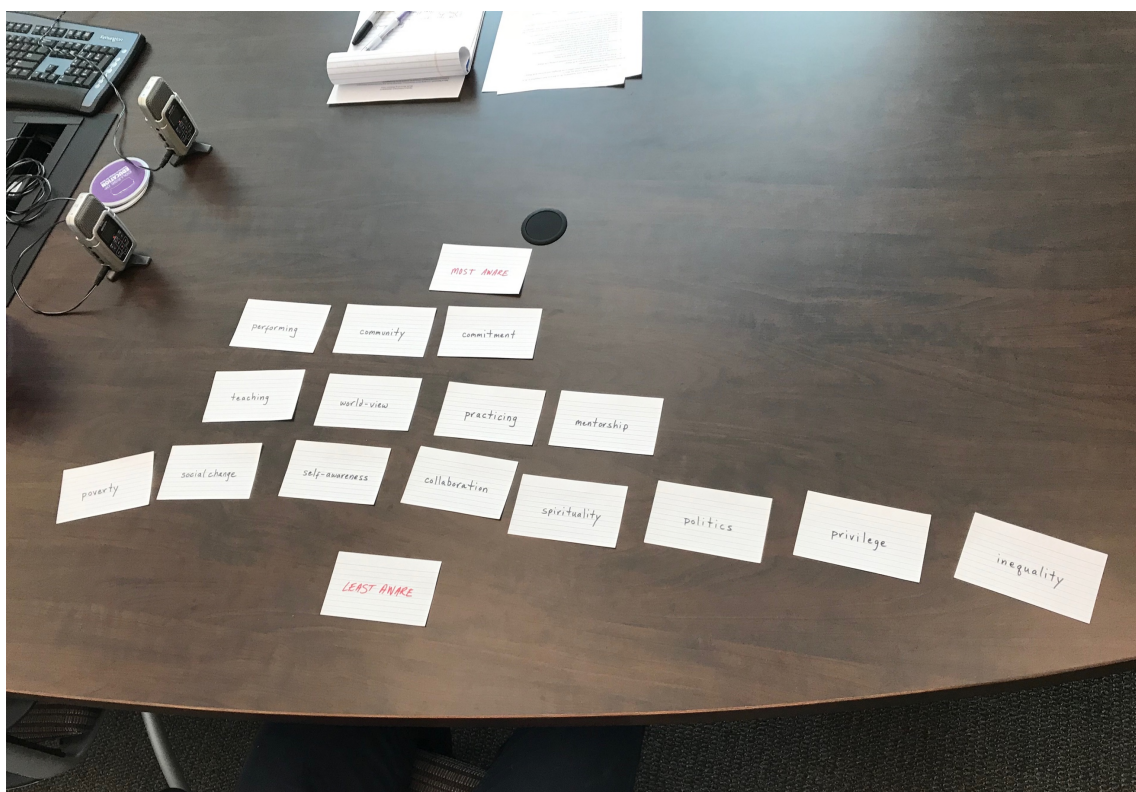
Second card sort. I shuffled the cards and Thomas sorted them again, this time using his current teaching artist perspective. Remarkably, Thomas increased the position of almost every term. The social terms *poverty*, *social change*, *spirituality*, and *worldview* along with *teaching* moved above the previous top position; the terms *inequality*, *politics* and *privilege* moved up at least two positions. The terms *commitment*, *community* and *practicing* didn't change position and the term *performing,* was the one term that actually decreased.

Thomas explains:

> I don't see performing as a priority. I think performing is just a necessity to show the
>
> parents that we're not just wasting your time, wasting the time of your kids. They can
>
> actually do things. I mean, I do think it's important for the kids to be able to play for
>
> people. But I don't think that's the most important thing that we're doing for them.

Figure 4. Thomas Card Sort B
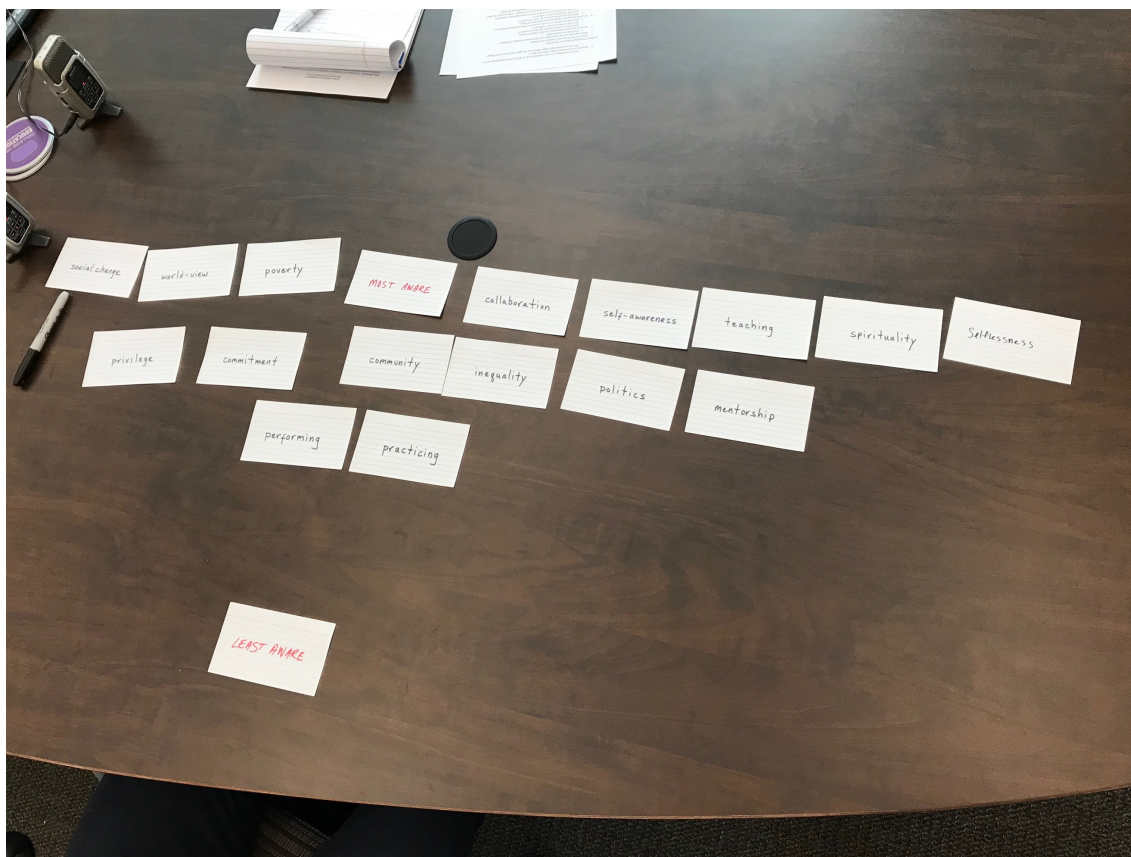
The researcher asked Thomas if he wanted to add a term to the card sort; Thomas

suggested *selflessness*. He placed this term with the others in the top position and described it

as "just being able to put myself aside and doing a job that doesn't necessarily benefit

me…and doing things that won't necessarily benefit me or that I really want to do for fun.

Just knowing that it's for the greater good and helping others."

Table 1

Thomas Card Sort Activity Results

Card	Sort A	Sort B	Awareness Δ
Collaboration	3	+1	+4
Commitment	1	1	Ø
Community	1	1	Ø
Inequality	3	1	+2
Mentorship	2	1	+1
Performing	1	2	-1
Politics	3	1	+2
Poverty	3	+1	+4
Practicing	2	2	Ø
Privilege	3	+1	+2
Self-Awareness	3	+1	+4
Social Change	3	+1	+4
Spirituality	3	+1	+4
Teaching	2	+1	+3
Worldview	2	+1	+3
Selflessness	NA	+1	NA

Note. The term selflessness was added by Thomas during Sort B.

Since Thomas is the newest teaching artist at ECMP, the results of his card sort comparison indicate he is undergoing significant social perspective change, some of which can be attributed to his working in the El Sistema-inspired teaching environment. Thomas comments:

Just the experience of being [at ECMP] I think has increased my awareness of so many different things that I would normally wouldn't have thought about. Things like

collaboration and poverty, social change, things like that. In my life, previous to ECMP, those things weren't really on my radar I guess because that is just not a part of the world that I lived in before.

Reflective thinking and self-awareness. Thomas believes both his reflective thinking and self-awareness have increased during the semester he has been working at ECMP. Thomas remarks, "I do find myself reflecting a lot. Especially after work. What went wrong, what went right, what could go better."

Thomas recalls a recent conversation he had with his director after another teacher sat in and observed his teaching. Thomas recalls:

> She asked me how it went, and I was like, "It was actually the best day ever. The kids were super well-behaved…well, Mister G was in the back of the room." But she said, "Okay. Well, what do we need to do to make sure every day is like that?" And I was like, "Huh, I've been thinking about that." Because I mean, Mister G was there but I should be able to do that too. They should have that same respect for me as they do for Mister G and so, things like that. That definitely helped my reflection.

Sense of purpose. Since starting to teach at ECMP, Thomas has become aware of a renewed sense of purpose. After graduating from college, Thomas took a job with a technology company and soon found himself asking, "Man, why am I here?" Thomas explains:

> I definitely feel more purpose everyday…just going to work. Like I said…at my desk job, going to work every day was miserable and I didn't want to be there, and I didn't want to drive there. But going to ECMP is exciting…every time I go to work, I know that it's going to be a good day and I'm going to help some kids, so it feels really

good.

Social perspective change. Thomas is aware his social perspective is undergoing change. He acknowledges he is struggling to understand all of his students' different situations, saying he is actively "striving for it." Thomas explains, "I knew I was aware of the fact that people needed help. But I didn't know…I didn't see them, and I didn't know to the extent of what and how much it was. So, [working at ECMP] definitely shifted my perspective." As his awareness increases, his social perspective broadens as well. Thomas remarks, "Just my awareness of inequality and unfairness, and yeah…how desperate people can be for help. It's…yes, it's crazy."

Education inequality. Over the past several weeks, Thomas has become aware that some of his students are not performing up to grade level. He first noticed this when reading the discipline forms the students are required to fill out after being sent to the classroom reflection station. Thomas is aware many of his students have not had equal educational opportunities. Thomas comments:

> Often, especially with younger students, the students are unable to accurately write their thoughts due to their limitations of spelling and vocabulary. While this can be expected in young students, it is alarming when I read their forms and there are many fundamental errors with their vocabulary and spelling. Seeing this gives me a deeper understanding into the lives of these kids, and that patience is incredibly important in dealing with these situations.

While Thomas says he does not let his students' inabilities affect the expectations he has for them, it does inform his understanding of how he can better address their behavior and help them in reflecting on their actions.

Overall, Thomas is aware his social perspective has shifted and asserts it is a result of his work with the students at ECMP. Thomas says, "But as far as like my perspective on things and my desire to want to go out and help people, it's definitely increased from being around these kids and things like that."

Interdisciplinary integration. Thomas describes using both psychology and sociology resources to inform his teaching practice. When asked how he feels about reaching outside of the music discipline to solve a problem, Thomas compares it to the feeling of finding a missing puzzle piece. Such discoveries are breakthroughs and are especially valuable when they are shared with other teaching artists who are struggling with similar issues. Thomas explains, "I think kind of knowing that we're all in it together…having that validation of our little group just being like…we all have the same goal, we're all feeling the same way. That helps a lot."

Social work. At one point, Thomas had a girlfriend who was studying to be a social worker. Thomas would talk with her about his students, describing his classroom challenges and seeking her advice on how to handle the various difficult situations. Thomas remarks:

> She's a master student in Social Work. So, her internship involves counseling kids in [the city schools]. So, a lot of similar kids like we have at ECMP. So, talking to her and asking her opinion on things and how to handle situations and how to be understanding of certain things. That helps a lot as well.

Thomas appreciated these informative conversations as they helped him to realize that many of the student issues happening in school were the result of stress and trauma occurring at home, having nothing to do with Thomas or his classroom teaching.

Child psychology. Thomas and the other teaching artists at ECMP participated in a

professional development retreat at a professional institute specializing in social work. An important takeaway for Thomas was a better understanding of child psychology. Thomas recalls:

> Just having an understanding that a little kid brain is very heavily influenced by their emotion. Just having yourself understand that, gives you a lot of patience and helps you to…another thing we talked about at the professional institute was regulation, regulating yourself and regulating the kids. If you're getting worked up, if you're getting emotional and you want to discipline the kid, that's not the time to discipline a kid. You need to take the time to make sure yourself that you are regulated and then you can help to regulate a child. So, definitely the psychology aspect of the…I think helps a lot.

Incorporating aspects of child psychology into Thomas's teaching practice is an example of him reaching outside the primary discipline of music and integrating insights from another discipline to aid him in his work at ECMP.

Summary

Thomas is a new teaching artist who has been working at ECMP for one semester. He is a trained violinist who has degrees in music theory and research-focused music education. In school, he did not receive any practical classroom management training to prepare him for working in the ECMP environment. Thomas's Christian upbringing provided him with a set of personal values that include humility, acting selflessly and being considerate of others. As he has grown older, Thomas is acutely aware that his political and religious beliefs have shifted away from those of his conservative parents. Thomas has combined his personal

values with his exposure to diversity in college and a strong desire to help others, suggesting he has a predisposition towards social perspective change.

Thomas felt the desire to help people and has always believed he would become a teacher. Thomas bases his teaching philosophy on his belief that everyone has the capacity to learn about and participate in music education. Thomas has learned to prioritize classroom management over his relationship with his students to gain their respect and help them to make progress. Thomas's ECMP experiences have led him to begin developing an awareness and understanding of his students and the community in which they live (cognitive), having feelings of care and compassion for his students and their difficult circumstances (affective), and acting on his changing perspective and new beliefs (behavioral).

Thomas is working in an environment that is conducive to transformative learning. While at ECMP, he has experienced uncomfortable and disconcerting situations that have caused him to self-reflect and re-examine his previously held beliefs. The ECMP environment is supportive of change, encouraging collaboration and the sharing of ideas and information among the teaching artists to foster personal growth. As Thomas's awareness and understanding grows, he is incorporating these changes into his professional practice, a key indication of transformative learning.

Thomas is receptive to incorporating other disciplinary insights into his teaching practice. He has taken aspects of psychology and social work and combined them with insights of his primary music discipline to aid in his work at ECMP.

Thomas attributes his changes in awareness and understanding of social and community issues as a result of working with his students at ECMP. He believes his social perspective has changed, expanding to accommodate and support his newly acquired

knowledge.

Dwayne's Narrative

Dwayne was born in a large, southwestern city in the United States and grew up in an urban/inner city environment. He described the community as being "a very diverse and a more liberal area." When Dwayne was six years old and entering first grade, his mother was diagnosed with cancer and he was sent to live with his grandparents in another city, in a different southwestern state. It was at this school that Dwayne first became aware of his race; he was black and the white adults that surrounded him were very much aware of the differences between them. After a year, his mother's cancer went into remission and Dwayne was relieved to return home. Dwayne remembers:

> There is still a great deal of racism there and although it's a more…the school I went to was more black but there is definitely, I guess you can say, a white power stigma surrounding it and…I have been bullied by people…students that weren't people of color and that was my first awakening to racism and kind of segregated, you know, ideas and believing that people should be separated and that people are lesser than…all that changed once I came back [home].

Dwayne is the youngest person in his family. He has a brother who is five years older and two half-brothers who are more than ten years older. Dwayne's parents are together and both work in the medical field. Dwayne describes them as coming from a more "socially conservative background" but as persons of color, were always "vocal about social injustice in the workplace and in the community at large."

First musical experiences. Dwayne is the only musician in his family and began participating in orchestra and band in middle school, experiences that diversified his social

life. Dwayne explains:

> I joined the orchestra when I was in 5th grade and a lot of my friends that I still speak
> with today are from that same time period, from different backgrounds—white, black,
> Asian, Hispanic, you know, the water works. But music definitely played a role into
> my friend group.

Dwayne's high school demographic was predominantly black and Hispanic. As a result, Dwayne always felt part of the majority in school. Dwayne first became interested in music education when he was a sophomore in high school. While in school, Dwayne was exposed to strong music mentors that inspired him to consider becoming a musician, conductor, and teacher. He attended a prominent summer string camp at a local university and served as orchestra president his senior year in high school—a position that provided him with student teaching and conducting experience.

Music mentors. Dwayne was exposed to several influential mentors during his middle school and high school years, several of whom were women. These individuals inspired him with their experiences and philosophies to become a musician, a conductor, and a teacher.

> My orchestra director…I used to eat lunch in her office every day. We would just talk
> and you know, those are some of my fondness memories of being in high school
> because I had someone who was willing to listen to me, even though they had they
> had their own children to worry about…their own issues to worry about, they'd set
> aside that time just to listen to me talk about me wanting to become a teacher.

Dwayne is also inspired by two young black professional conductors. Following their rising careers has encouraged Dwayne to pursue his own interests in becoming a conductor.

Dwayne reflects:

> But when you see conductors like Roderick Cox or Joseph Young, who are African-American conductors in the professional world…it has really opened doors for me to try to pursue a professional conducting career…so, this is one of the stepping tools that I'm using to help me get to that goal.

Dwayne recognizes the contributions these two individuals have made, which has allowed him to take the next step in his own professional evolution.

At ECMP, Dwayne has found peer mentoring to be helpful. The new, inexperienced teaching artists co-teach with the more experienced teachers, fostering a culture of support. Dwayne explains:

> I go to her and just ask her for advice or ask her how she does things and you know we do things differently, we have different teaching styles but we're still able to find this middle ground where we're both consistent with the students so, that way, they're not leaning towards one way or the other and they still get the same amount of information that they need…just from different approaches and I think that's really awesome we're able to do that.

The ECMP teaching artists function as a team, meeting once a month to review curriculum and discipline issues. Dwayne explains that although each teaching artist is free to use their own approach, "we don't do anything drastic individually without discussing it as a team first…we want to make sure that it benefits everybody or most of us. ECMP teaching artists believe in the program's mantra "Teamwork makes the dream work."

Stereotypes. Dwayne recognizes he does not fit the typical young, black male stereotype and his musical interests have always challenged conventional expectations,

placing him in his own "individual bubble." Dwayne explains:

> I mainly listen to classical music. I'm really big into like, you know, science and mythology and literature and that kind of excludes me from the majority of the black population because that's just something you don't see often…and so being with different people has always been just kind of a product of my interest…and I think it's in part to that I've never been one to align myself with the stereotypes found with people of color or with men in general.

Dwayne's personal experiences with racism, diversity and conventional stereotypes have increased his awareness and prepared him for his own social perspective change.

College experience. Dwayne is in his junior year, majoring in music education and minoring in business administration. Dwayne acknowledges the fact that going to school while teaching in an after-school program is a unique opportunity. Dwayne explains:

> I, without a doubt in my mind know that I want to be a teacher. Having that rare opportunity being a college student, an education major while actually having a teaching experience is really helpful because I have many friends who have gone into music education and pulled out because they found out it was something they didn't want to do. Whereas, I actually get to work in the field…and it's been really helpful with where I want to be once I graduate and the things that I want to accomplish.

Dwayne shares his ECMP classroom experiences with his professors and classmates and uses their comments and insights to adjust and improve his teaching.

Community orchestra project. A unique thing about Dwayne is he founded an orchestra in a community that has never had its own performing orchestra. The ensemble is made up of community volunteers with Dwayne serving as conductor, artistic director, and

business manager. Dwayne enjoys the challenge of wearing multiple hats and is passionate about the new orchestra project. His decision to minor in business administration is a result of these experiences and demonstrates Dwayne's ability to think entrepreneurially.

Learning about El Sistema. Dwayne first became aware of El Sistema when he saw Gustavo Dudamel and the El Sistema-inspired Youth Orchestra of Los Angeles (YOLA) perform during the Super Bowl halftime show in 2016. Dwayne investigated YOLA online and learned about similar programs across the country, including the ECMP in his own city. He wrote to the program's director, asking about volunteer opportunities and ended up being hired as one of the program's cello instructors. He has worked at ECMP for almost two years, having taught or coached nearly all of the students in the program at one time or another.

Teaching artist. Dwayne is twenty-two and "without a doubt" wants to be a teacher. He describes himself as a relaxed and soft-spoken teaching artist, one who is relatively new to the field and still learning through trial-and-error experimentation. Dwayne acknowledges he is still learning:

> You know some other teaching artists, they're all over the place, they're really energetic, they're perfect for kids. It keeps their attention. I often struggle with trying to keep their attention span because I'm still relatively new at this. And I'm still young, trying to wrap my head around all this.

Dwayne realizes how important this experience is in his development, both as a teacher and as a human being. After working at the school for a while, he began to realize how much work it was going to take. Dwayne reflects:

> At first, I hadn't [considered it] but after a short awhile of being at ECMP, I started to

really think about how much more time it's going to take for me…because this is a growing process for me. This is a learning process for me as well. This isn't just a job, I'm gaining experience. To help to be a better teacher and hopefully be a better person as well.

An aspect of ECMP that all teaching artists recognize as challenging is learning to implement the discipline plan. Dwayne has found as he has become more comfortable using discipline to create a structured classroom environment, he has become more self-aware of his teaching. Dwayne explains:

It's definitely made me more self-aware of my actions and my vocabulary, the way I say things or what I say, how I say them…make sure that students get the correct information and that they understand that information and that the student understands that if I do give them discipline, I'm not doing it to punish them.

Dwayne remarks that being a teaching artist at ECMP is being part of a team. Dwayne appreciates how the team functions and recognizes the benefits. Dwayne comments:

Everybody understands that they have their parts to play in it and there's "teamwork makes the dream work" that's the big mantra with going from one place to the next and you know, when the students to the next level, the teachers go to the next level and we all progress and we learn and we learn from our mistakes at the same time. I just thought that was really fascinating to be a part of that.

Teaching philosophy. Since Dwayne is a current music education student, he is still developing his teaching philosophy. Dwayne combines what he learns in the classroom with the practical experiences he has at ECMP. However, Dwayne already believes he "is more than just a teacher," he sees his role as "a guiding light" and

understands "you have to really set aside time just to interact with your students" and "build relationships." Dwayne comments:

> There are things that we as teachers, and as adults and as parents…we have responsibilities to instill…specific information into children growing up and we have responsibilities to model…to be role models for them. To show them, you know, right from wrong and just to show them that we care and that, you know, we love and that emotions are a good thing and that they shouldn't be something to be ignored.

As Dwayne has become more aware of himself, he has applied that self-knowledge to enhance and improve his classroom management skills. Dwayne reflects:

> Like I said before, I'm more self-aware now. That's helped change my philosophy. It starts with me first. I have control of how the classroom goes throughout the day. I had to make choices on what kind of class do I want to have and what do...how do I want to interact with the students.

Dwayne also considers commitment to be an important value embedded in his teaching philosophy. He believes teaching artists have to fully commit themselves to the program for the sake of the students. Dwayne explains:

> It goes back to what I said earlier about your investment and how much you want to invest into this work and how much of your life…how much of yourself you want to put into it because again, you're not dealing with just yourself. You're dealing with children who come from, in some case…many cases, tragic backgrounds and ECMP may be their only, you know, shining light in the day. So, you got to make the most of it. So that [the students] wanna keep coming back.

Dwayne's expanding teaching philosophy benefits from an increased understanding of his

students' situations and the neighborhood in which they live.

In the classroom. I observed Dwayne's teaching twice, first with a single student and then with a group of students. The ECMP classrooms are in several tan-colored, single-story buildings that resemble army barracks, located behind the school, next to the playground. Inside, the room resembles a typical elementary school music classroom. There are colorful posters on the walls, each displaying different musical terms and expected classroom behaviors. At the front of room, a large banner above the white board reads, "You Can Do It." The room is full of different size cellos, some double basses – new-looking black metal music stands and black Wenger chairs are scattered about the room. You can hear the students in the class next door. They sound older and are talking, laughing, and playing various melodies on the piano—Star Wars, Jingle Bells, pop songs, etc. It is cold outside; the heating system kicks on and blows warm air into the space. The sound of the blowing air adds more noise to the room.

The first observation is a one-on-one lesson, the result of the other students not showing up because of bad winter weather. Dwayne appears relaxed. He and student sit side-by-side, in front of a single music stand with a full-size cello on the floor next to Dwayne and a half-size cello next to the student. The student is a small Hispanic boy—he is quiet and appears tired. Dwayne demonstrates patience when he asks the student to repeat a particular difficult passage several times. When the student finally plays the notes and rhythm correctly, Dwayne reinforces the student's efforts by telling him, "Good job" and asking for high-fives. Dwayne is creative, using different analogies to help the student understand the technique they are working on. The lesson lasts for almost an hour with Dwayne and his

young student remaining focused and productive.

The second observation is of Dwayne's cello sectional group. The group is made up of three African-American girls and requires more of Dwayne's classroom management skills. The class begins with the students reciting the readiness pledge:

Remain still and silent. Share your organized space. This is rest, this is ready, this is playing. Where are your eyes? On you. How do we listen? Actively.

One of the girls is quiet and does not join in with the other two students. Dwayne is aware but says nothing to the girl.

Dwayne starts by asking questions about the music—notes, rests, time signatures, etc. The students are eager to answer his questions and want to get the right answer. When the students don't give the right answer, Dwayne demonstrates patience and asks the same question in a different way, trying to help them remember.

The group proceeds with a series of clapping and counting exercises, each one increasingly in difficulty. One girl exclaims, "These are so hard!" Dwayne responds with supportive encouragement, "They are hard but they're not impossible. We make mistakes but that's how we learn."

Dwayne observes the quiet girl is less engaged than the other two students. He goes over to her and asks her a few questions about the exercises they are working on, trying to get her to focus on the activity. The quiet girl, not listening to Dwayne's explanation about the bowing exercises, is given a step one. Dwayne delivers the warning in a direct, no nonsense tone of voice, and continues with the lesson. Dwayne explains his thought process behind giving a student a step one:

It's just a quick reminder…you're doing this, and this is what you're supposed to be

doing. Fix it…you're not fixing it. Okay, here's the consequence for that. I'm moving

on with the class. You think about what you're gonna do.

The step one warning gets the girl's attention and she self-corrects.

During the ensemble rehearsal, I observe Dwayne using several analogies in his

teaching, explaining musical concepts and instrumental techniques with familiar examples

his young students will understand. Dwayne believes his young students are "visual learners"

who need an image to help communicate the idea or direction. Dwayne explains the seesaw

image:

Seesaw…you know, it's fun for them. They're developing a new skill and playing

outside…it's a more positive image to put into what they're doing…makes the

learning process easier. Because it can be difficult, and it can be frustrating…they do

get frustrated in learning.

Student awareness. Dwayne has taught at ECMP for two years and has a good

understanding of the students that participate in the program. Dwayne reflects:

Many of them come from broken homes and a lot of them…they don't know how to

express that, you know, appropriately and so when they lash out or when they're

having a bad day in the orchestra and they're just not participating, and you're trying

to figure out what's going on in their little heads and you see that there's something

that's triggering these responses, so you try to work with how you can help them see

what the issue is and how they themselves can overcome it and it's easy to tell a

student, "Hey, you're not following instructions. You're not behaving appropriately"

but it's another thing to explain to them why they're doing that and what's causing

that and what they themselves could do about it. Once you give them a sense that they

have a power themselves to make their life just a tiny better, that they have the power to make better choices that will affect them in the long run. I think that's the more important way to go about it.

Dwayne and the other teaching artists attended a professional development seminar focused on the emotional well-being and emotional health of young students to help better understand their students' perspective. Dwayne describes the experience:

[The training seminar] really opened our eyes up to students, how students think and react, on why they think, and how their brain operates as compared to our brains in adult, you know, fully grown brains. Their amygdalas and their emotions…some they can contain, some they can't...they cannot and when they can't contain, how can they regulate the situation to where it doesn't exceed, where it starts…and it's been really helpful and it's we are actually going to look at our own behavior plan curriculum as a team and see if we need to make any adjustments.

Dwayne has had several experiences that have made him more aware of his students. One student encounter filled him with hope about the future. Dwayne remembers a student asking if the ECMP director, who is white, was his mother. Dwayne told him she was not and reflects on the student's response:

What the student said was really inspiring to me, he said, "Well, just because you guys aren't the same skin color doesn't mean you can't be family" and you know, hearing that from a second grader just blew me away. It really it gave me hope hearing that…this 8-year-old kid can see the obvious, what you would think…but he's already seeing the answer to the race problem where adults still struggle with and that's one of the moments that I tell everybody because it shows that we are

progressing as a country, as a people and the work that I'm doing really does make a difference.

Informal student encounters combined with professional development training have increased Dwayne's awareness about his students and influenced his evolving social perspective.

Dwayne's social growth also includes becoming more culturally aware of his students. He has developed cultural sensitivities with two brothers who recently emigrated from a country in Africa. Dwayne explains:

[ECMP] has brothers who are refugees and they…we find sometimes there are situations, even with their parents, that we get into…it's just a cultural misunderstanding. Like if you look at them a certain way…that means something here, but it means something different from where they're from. Just things like that. It's very important for us to be aware of that, so that we don't have any misunderstandings in the future.

Another incident that prompted Dwayne to consider his role as a teaching artist occurred after he gave a third grader student a step one warning in class. Dwayne was aware the student's mother had just been institutionalized and that the student was unstable as the family struggled to come to terms with this serious issue. Dwayne spoke with the student after class who suddenly revealed that "he wanted to kill himself."

The fact that a 9-year-old is saying something of that caliber to begin with is unsettling and knowing what they're going through [at home]…when they leave school it really hit me because I only get to see these students a couple of times, a couple of hours throughout the day and I have no power to help them, outside of that.

The incident changed Dwayne's behavior:

> It was a wake-up call that there's a lot more going on that I don't know, and it made me think about what my role is as their teacher and what I can do with the best of my ability, with the best of my power to help them overcome whatever personal obstacles they're going through.

This experience changed the way Dwayne interpreted the behavior and actions of his students, having him consider why something occurred the way it did and looking for a way to support the student through the experience.

Even though Dwayne appears comfortable in the classroom, some student behaviors still surprise him. At the end of one ensemble rehearsal as the students were busily collecting their belongings and preparing to leave, I observed one girl pick up the backpack of another and throw it forcefully across the room to her. Dwayne saw this happen and quickly raised his voice in objection—he was caught off guard but did not scold her or give her a step.

Community awareness and understanding. Dwayne also became more aware of the Bowman neighborhood the first winter he worked at ECMP. Dwayne comments in a written questionnaire response:

> When I finally arrived at ECMP, I was surprised to see how many students at [school] didn't have coats. Of course, some could've easily left theirs elsewhere, but I know a few that don't have one at all. It made me realize that some of these students aren't behaving/learning adequately because they don't have basic needs like a coat.

Social values. Dwayne has several personal social values he uses to inform his teaching practice. These include treating others with respect, providing everyone with access to the same opportunities, holding yourself accountable for your own actions, and being more

collaborative with others. Dwayne says:

> Many people…they try to do things on their own. And they self-destruct by doing
> that. And I think that if people were more willing to just be interactive with one
> another. And talk about needing help. I think that people wouldn't be in as many
> situations as they are in now. Those are things that I've dealt with growing up.

Dwayne has sought help from his colleagues

> Asking for help, that's one of the real reasons why I'm surviving at ECMP because at
> first, I really felt like I a fish out of water. But speaking with my colleagues and
> reaching out to everybody and then speaking with my old teachers, back from
> secondary school. They really helped me to get a better grasp on what I'm doing and
> what it means to be a teacher.

Political views. Dwayne considers himself politically neutral with slightly left-leaning tendencies. His beliefs were influenced by his parents, who had strong reactions to social injustice in the workplace and the community. He believes his generation (millennial) has made a shift, using social media to break "the barriers of traditional hierarchies and different social groups, all that being deconstructed that really kind of tore down the walls of what we thought traditionally about where people should be politically and socially…" Dwayne is aware of the change, seeing more women and minorities in power positions. He also believes growing up during the Obama years made a significant impact on himself and his friend group.

Dwayne is somewhat politically active—he is aware of the issues but has not attended any political rallies or protests. However, he did vote in the last presidential election and believes his contribution is in preparing his young students to be future leaders:

The first time I voted was in 2016 for a presidential candidate but I think my work, for me politically…I feel like my work is rather suited to actually being out and working in places like our El Sistema program…working with at-risk students because they're going to be our future leaders. So that's usually where my work kind of goes towards.

One issue Dwayne is concerned about is the future of Deferred Action for Childhood Arrivals (DACA) and how it might affect his students and their families who live in the Mountainview community. He describes the parents as "lovely people" who are just trying to provide a better future for their children. Dwayne comments in a written questionnaire response:

Many of my colleagues wrote to our local congressmen to express our upset. In discussion, we've all agreed that our students (no matter where they're born) are the future of our country. We should provide for them the means of success so they can one day take care of us. ECMP is one of the many programs in the US where children of all backgrounds can benefit. None is more deserving than the other.

Dwayne expresses his concern further by saying, "It saddens me that voters would want to take that away from them."

Spiritual beliefs. Dwayne grew up in a family with many different faith traditions. He describes the experience as:

My grandparents come from a very conservative traditional holiness church. My mother is a self-proclaimed Catholic. My father used to be a Jehovah Witness. My brother and sister-in-law…they're Seventh Day Adventist so there's also a bit of Methodist ideology there for six weeks we study the Mormon Bible. So, I've had

many different flavors.

However, Dwayne is not a very religious or spiritual person. He describes his beliefs as reflecting a "modern perspective" and not being traditionally "spiritual." What he did receive from his multiple church experiences is a strong moral compass, one he uses daily when making decisions at ECMP.

Socioeconomic experiences. Dwayne's awareness of socioeconomic issues develops while working at ECMP.

Clearly a family that lives in a poverty area is gonna think differently than a family that lives in a wealthy gated community. So, it really opened my eyes more…having been kind of born into that…and you know, living most of my life away from that and coming back to it...working in that community as a teacher, it's helped, just kind of opened my eyes to what has changed or what hasn't changed… and where people's priorities lie. And also, it's helped me better understand how to interact with my students and what they really need from me.

Care and compassion. Dwayne demonstrates his care and compassion when he observes a student's hand cramping up after playing a difficult passage. "Does your hand hurt?" Dwayne stops the lesson and has the student go through a series of finger stretching exercises while reciting a silly poem that accompanies each movement. The student smiles as his hand relaxes.

Over the last year, the way Dwayne feels about disciplining his students has changed. At first, he would feel guilty about having to give one of his students a step and then he would dwell on it afterwards. This was not good for his teaching or for the rest of the students who were on task. Now, Dwayne's approach is more practical:

It makes me disappointed because I know that they can do better, and I know that

they know that they can do better as well. But I try not to dwell on it. At first, I used

to dwell on it when I started teaching. But now it's just, this happened, move on and

that's just kind of how my approach is with them.

On a deeper level, Dwayne is faced with having to balance his care and compassion

with classroom management and maintaining the intense structure of the ECMP program.

Dwayne recalls one student that caused him to consider his actions carefully in a written

questionnaire response:

A cello student of mine who lives in Bowman lost her father to a drive-by shooting a

couple years ago. It really made me consider how I approached disciplinary actions

with her. Of course, keeping her to the ECMP expectations is essential, however, I

can't imagine losing my father at 9. Knowing all this, it has made teaching this

student difficult sometimes. I tend to be more lenient in one area and stricter in the

other when it comes to her. Her loss is greater than what I can imagine, but she's still

a student who should follow instructions like the rest of her peers. It's helped me

become a more flexible instructor.

Working with this student has compelled Dwayne to think carefully about his actions and

how he administers the discipline plan. Dwayne continues:

I still maintained the expectations and everything but I went from, "you're not

following instructions" to "you're not following instructions but there's a reason why

you're not following instructions and there's a reason why you're acting out and I'm

going to find out why and how I can help or say it to somebody that can help you."

Dwayne's awareness and interest in discovering the underlying issues affecting his students

indicates a cognitive and behavioral shift in his social perspective at ECMP. Dwayne explains:

> That's one great thing about ECMP…it's not just music, it's social…social building and the administrator…they really take care of the students who are going through things and they really interact with the parents and the family members of the students and the community at large. Just because I have to understand that it's more than just the student themselves. It's everything surrounding that student that matters.

Card Sort Comparison

The research project employed a card sort activity to examine how Dwayne's awareness had changed over time. Sitting at a table, Dwayne arranged 15 flash cards with music and social terms printed on one side. He placed the terms he was most aware of at the top of the sort in position one; the terms he was least aware of at the bottom, in position five. The results of each card sort are listed side-by-side, in the chart below so that they can be compared.

First card sort. The first card sort represented Dwayne's perspective before he started working at ECMP. Dwayne placed the terms *collaboration*, *performing*, and *social change* in the top position. Those terms were followed by *commitment*, *community*, and *spirituality*. Underneath, in position three were the terms *mentorship*, *self-awareness*, and *worldview*. In the fourth position were *inequality*, *privilege*, and *teaching*. In the last position, Dwayne indicated he had been least aware about *politics* and *poverty*. When asked if he wanted to add his own term to the sort, Dwayne chose the term, *mental health*, something he attributes to increased self-awareness and concern for his students' wellness and well-being. Dwayne explains:

I personally have experience with many mental health challenges after graduating

high school and also…I have, you know, the friends I grew up with and even now

working at ECMP you know, some of the students and so it's really opened my eyes

to…there's a lot more going on than on the outside.

Figure 5. Dwayne Card Sort A
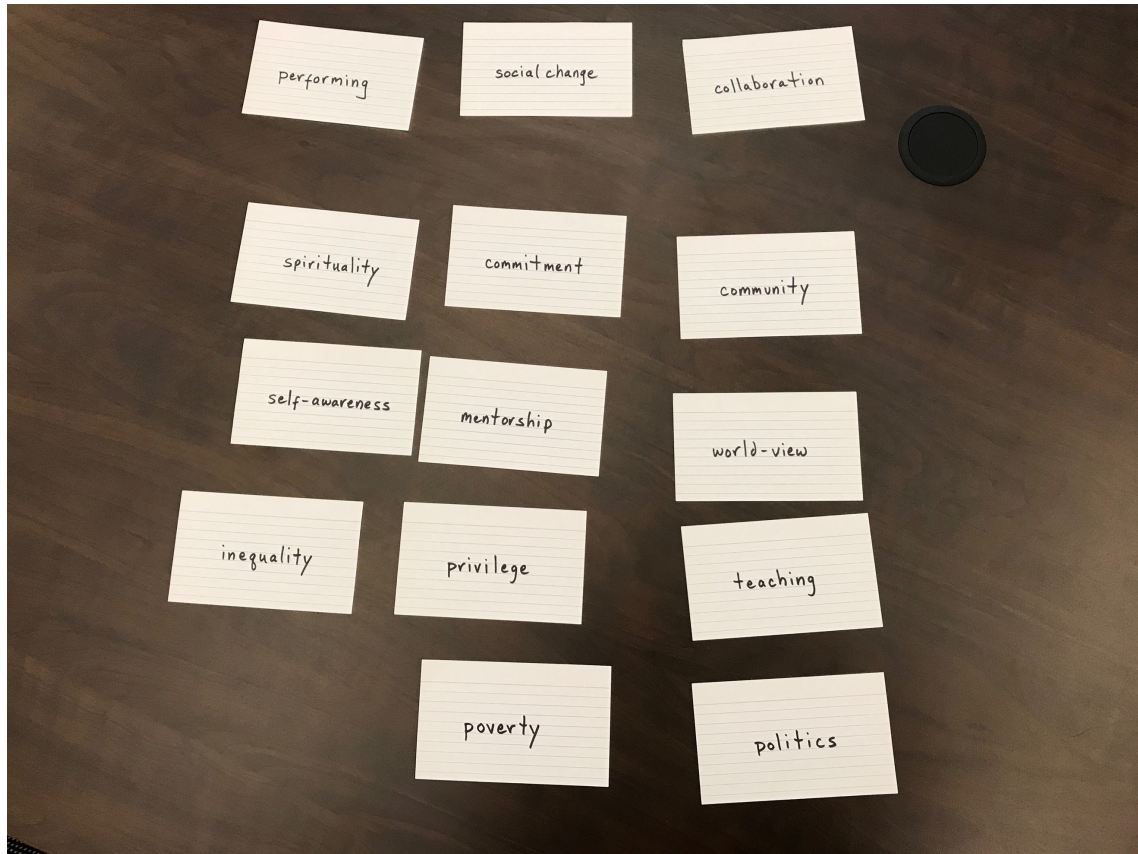
Second card sort. I shuffled the cards and for the second sort, Dwayne arranged the

cards using his current, ECMP perspective. Overall, the number of positions decreased from

five to four in the second sort. While the term *performing* remained in the top position—

indicating it is a musical term that is a prominent part of Dwayne's overall awareness—the

terms *commitment* and *community* moved into the top position, each increasing by +1. The

term *worldview*, also moved up into the top position, increasing by +2. Dwayne reflects on

Figure 6. Dwayne Card Sort B
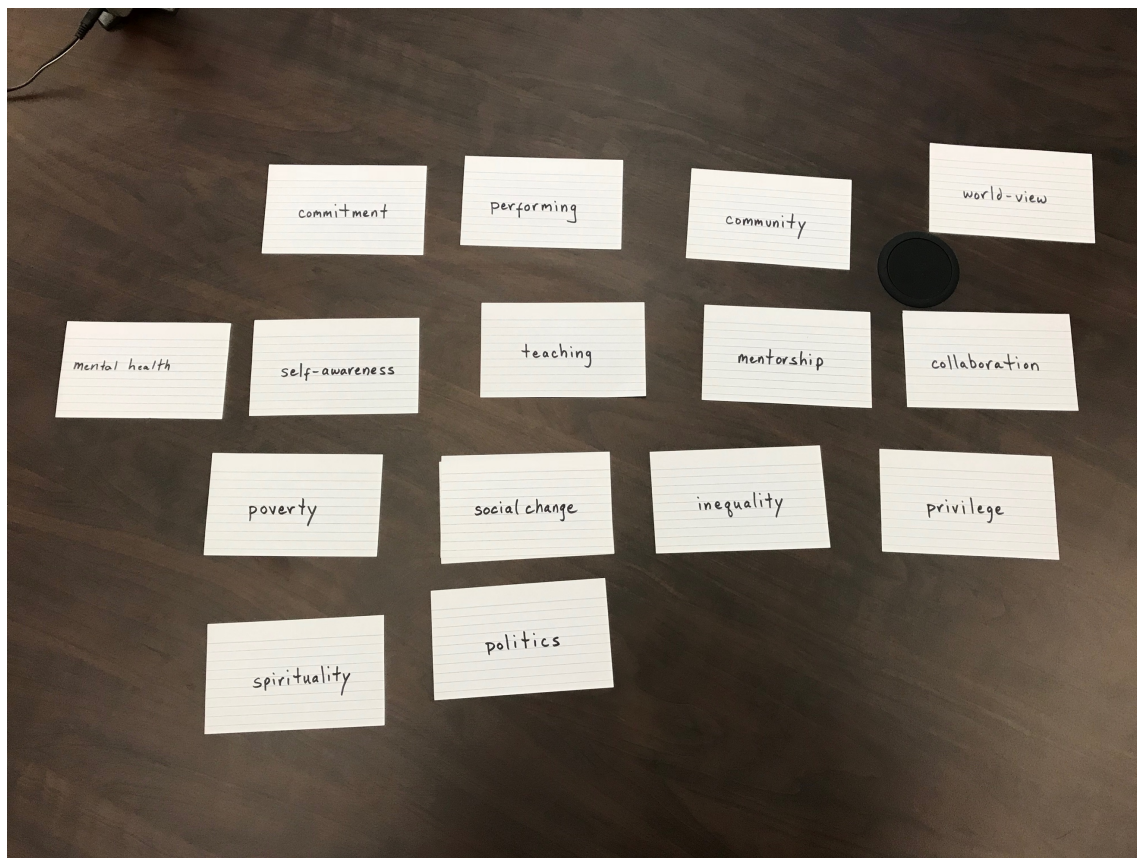
how his awareness has changed:

> When you see people where they go home to after school…and you see the kind of
> family dynamics they have, it really puts a true perspective why that student is who
> they are. And puts into your perspective what their worldview is. What they think
> about. How they feel and why think that way. And you know, clearly, a family that
> lives in a poverty area is gonna think differently than a family that lives in a wealthy
> gated community. So, it really opened my eyes, more having both been born into
> that…and you know, living most of my life away from that and coming back to
> it...working in that community as a teacher, it's helped just kind of open my eyes to
> what has changed or what hasn't changed…and where people's priorities lie. And

also, it's helped me better understand how to interact with my students and what they

really need from me.

His awareness of the terms *teaching* and *poverty* also increased by +2, moving up into

positions two and three. The terms *inequality, mentorship, privilege*, and *self-awareness* each

increase by +1, indicating a heightened awareness. Interestingly, the term *collaboration*

decreased by -1, indicating Dwayne is less aware of it now that he was pre-ECMP. Dwayne

explained that collaboration has become a normal part of his daily routine, so much so, he

doesn't consciously think about it anymore. More surprisingly, Dwayne's awareness of

social change decreased by -2. Dwayne believes his shift on social change is because his

conception of what the term means to him has changed. Dwayne explains:

> I think social change happens when you first tackle other issues beforehand, and that
>
> comes with education. Teaching [students] a useful skill that you know they can use
>
> later on in life. Teach [students] to work well with others. To me that's not social
>
> change, that's just educating people. And we instill all that information into them. By
>
> the time they become adults and tax-paying citizens, they will have all that and
>
> therefore, there wouldn't be a need for social change. Because throughout their lives,
>
> they'd been influenced, they'd been taught how to be an active member of the
>
> community. So that's why [the term] social change went down for me. I believe that
>
> social change is needed when other people didn't do their jobs in a person's life first.

Dwayne's decrease in *spirituality* is reflected in his thoughts about religion and his shift to a

more "modern perspective" as he has grown older. Dwayne's awareness of *politics* remained

low for both sorts, illustrating his belief that his "energy and time is better spent elsewhere."

The term *practicing* was not used for either sort as it was discovered afterwards, that particular card had been stuck to the back of another.

Table 2

Dwayne Card Sort Activity Results

Card	Sort A	Sort B	Awareness Δ
Collaboration	1	2	−1
Commitment	2	1	+1
Community	2	1	+1
Inequality	4	3	+1
Mentorship	3	2	+1
Performing	1	1	Ø
Politics	5	4	+1
Poverty	5	3	+2
Practicing	NA	NA	NA
Privilege	4	3	+1
Self-Awareness	3	2	+1
Social Change	1	3	−2
Spirituality	2	4	−2
Teaching	4	2	+2
Worldview	3	1	+2
Mental Heath	NA	2	NA

Note. The term mental health was added by Dwayne during Sort B.

Social awareness and understanding. Dwayne spoke openly about his social awareness and understanding and believes his social perspective has changed during the two years he has been working at ECMP. Dwayne believes self-awareness leads to becoming more aware of others. Dwayne says, "You start to look up, take notice [of people's] non-

verbal cues…their behaviors." This increased awareness has positively influenced Dwayne's perspective about his work at ECMP. Over the last two years, Dwayne has spent a lot of time helping his students develop their musical skills but has also learned about them by observing their young lives. Dwayne reflects:

> When you see people where they go to, where the go home after school. And you see like the kind of family dynamics they have. It really puts a true perspective why that student is who they are. And puts into your perspective what their worldview is. What they think about. How they feel and why think that way.

> **Social equality.** Dwayne believes that everyone "should be given an equal opportunity to pursue their goal and an opportunity to be productive in society." However, he realizes our society is far from perfect and racial and gender challenges remain. Dwayne explains:

> I think when you purposely put obstacles in people's way to kind of keep down a certain demographic, I think that it holds us back as a human race. I also think that people are responsible for their own growth and continuation in the world itself and I believe that life is what you make of it…despite what people will try to tell you or make you do. I believe that there's also going to be barriers for people of color or women, or you know, sometimes even white people as well but at the same time, you have to use the talents and power you have to make the most of it and overcome those challenges. And that's one thing I try to instill in my students. There will be obstacles. I mean that's just the nature of life and you're going to either let it get you down or you're going to let it, you know, not let it define you or let it be a learning curve experience in life.

Dwayne uses his own experiences as "a young black student" to support his students at ECMP and prepare them for future challenges.

Dramatic insight. Dwayne had a recent experience he described as a "wake-up call." A boy who had bullied him in elementary school and was expelled as a result of what he did to Dwayne, was recently arrested for murder and sentenced to prison for fifty years. Initially, Dwayne was not surprised to hear this news but then learned about how the boy had been neglected by his parents and family, none who cared about looking after him. Dwayne comments:

> There are things that we as teachers, and as adults and as parents, we have responsibilities to instill…specific information, into children growing up and we have responsibilities to be role models for them. To show them, you know, right from wrong and just to show them that we care and that we love and that, you know emotions are a good thing and that they shouldn't be something to be ignored and I think that, had he, the person who bullied me, had that…I don't think that he would be serving a fifty-year sentence.

This experience encouraged Dwayne to self-reflect about his own teaching at ECMP. Dwayne continues:

> I started looking at [the ECMP] kids and I started thinking, how are they going to end up? How are they going to turn out? And I was thinking, if my bully had a program like ECMP when we were growing up, would he have turned out different? And I think he would have.

As a result, Dwayne's sense of purpose and belief in his role as a supportive role model at ECMP were further validated.

Self-awareness. Dwayne believes being self-aware is an important responsibility of being a teacher. Dwayne comments:

> And since then, I've been just more self-aware…especially as a teacher, you
>
> have to be self-aware. You have to be self-aware of your voice tone, your
>
> facial expressions or mannerisms. You have to be aware of, you
>
> know, your students. You just have to be aware all times because you have
>
> these wandering minds that have all this space to be filled with information
>
> but at the same time, you yourself can forget who you're talking to. You
>
> yourself can forget why you're doing what you're doing in the first place and
>
> so, just keep reminding yourself why it is that you're doing this and reminding
>
> yourselves of all those, you know, broken down components of thoughts that
>
> you have and not just reassuring yourself and just being aware of everything
>
> that you're doing, I think it's important.

Dwayne believes that ECMP can change lives and that one interaction can make a difference:

> So that's one of the biggest things that's happened to me and you know, with my view
>
> point of social settings and things like that, I think about the students I'm teaching
>
> now, am I molding them to be participating citizens or just good
>
> people…compassionate people? Am I teaching them that? Am I giving them enough?

Interdisciplinary Integration Experiences

Dwayne is still a college student and regularly speaks with his professors about the questions that come up in his teaching practice. He also draws on the experience of his program director and colleagues at work:

> All these different experiences…people have these different experiences I can come

to and ask them for advice and everybody has their own opinion and once you kind of see different sides of the same coin, you kind of start to shape what you think is right but being able to hear all that, you know, different philosophies and different ways about teaching and dealing with a certain situation, it really opened my eyes to what I can do personally as a teacher as well.

Despite access to knowledgeable resources, he has had experiences reaching outside of the primary music discipline. Dwayne's sister-in-law teaches at an alternative school, where her students are older with more difficult discipline and behavior problems. Dwayne explains how they share experiences and offer one another advice:

We share war stories and we also talk about ways we help the children or just situations that go on at home behind the scenes…those things you don't always see in classrooms and she does a really great job with following up with her students and checking in with the parents or the guardians. Those are things that I've learned from her…to be more in tune to their family's situation because it can really help you teach them if you know what's going on at home.

Dwayne also utilizes online resources to learn about things he is not familiar with. TEDx videos on YouTube are especially insightful. Dwayne says, "Especially when you're looking for specific things or you want to learn how to do something better or if you're looking for a completely different perspective, I really feel like [TEDx videos] help out a lot."

When reaching outside of the music discipline, Dwayne considers different disciplinary perspectives. Dwayne describes how discovering these non-music insights make him feel:

That's such a huge relief, especially when it's like a really specific situation because

you're out of your comfort zone. We're musicians, that's what we live and breathe and

when it's something that we're not familiar with…yeah, we definitely have to go with

those outside resources or just talk to another colleague or whomever. When you

finally figure it out, you can find a way to incorporate it into something you're

familiar with…with music, I think you get the best of both worlds.

Dwayne's priority is his students, and he believes "we are also teaching them about how the

world works" so it is important to include aspects of math, science, and history in the music

lesson—music is only one part of the ECMP experience.

Summary

Dwayne is a 22-year-old teaching artist who has taught at ECMP for two years.

Dwayne is African American and has experienced racism and is familiar with the challenges

a young black person faces living in the southern United States. While growing up, he

observed his parents speaking out against social justice issues in their community and he now

sees himself as an agent for positive change. These experiences combined with a strong,

moral compass, predispose Dwayne to social perspective change. Dwayne is currently a

college student and passionate about teaching, pursuing a degree in music education. He also

possesses an entrepreneurial spirit, having established a community orchestra in which he

serves as conductor, artistic director and business manager.

Dwayne identified several influential mentors and role models in his life. These

include several past music teachers and two young African American conductors, who's

rising careers Dwayne has followed closely. These individuals have guided and supported his

pursuit of becoming a music educator while inspiring him to be the conductor of his own

community orchestra. Dwayne also recognizes the importance of peer-mentorship in his development, a factor that has enabled him to successfully grow into his teaching artist position at ECMP.

Although Dwayne's teaching philosophy is still developing, he sees his role as more than just being a teacher—he is a "guiding light" for his young students, committed to their musical and social development. He has an authentic desire to lead young people, contributing to their development and helping them reach their full potential. Dwayne is patient and relaxed with his students, although their impulsive behavior can still surprise and confuse him. He uses a trial and error approach to lesson planning and is focused on developing meaningful relationships with his students. Dwayne realizes it will take time for him to become the teaching artist he aspires to be.

Dwayne has learned how to balance the care and compassion he feels for his students with the classroom structure and discipline they need to be successful. He carefully manages his expectations and implements the ECMP discipline management plan accordingly, impressing upon the students that incorrect actions have consequences. Dwayne believes his increased self-awareness has led to greater self-confidence and managing the dynamics of an active classroom.

Dwayne believes his social perspective has shifted at ECMP. He attributes the change to his own developing self-awareness, which has led him to be more aware and understanding of others. His empathy has increased as he has spent time with his students and learned about their individual home situations. Dwayne's conception of social change has evolved, focused on education rather than enacting social change itself. Similarly, Mezirow—who was criticized for not directly addressing social change in his transformative

learning theory—believed that teachers enact change in the world by educating and helping students learn how to change the world, not by addressing social change directly.

Dwayne is working in an environment that is conducive to transformative learning. ECMP supports the personal growth of its teaching artists through open discussion, collaborative teaching and professional development. Dwayne's broadening social perspective stems from his student interactions and becoming familiar with the challenges facing the Bowman community. He has used his own personal experiences and those from his classroom to critically reflect on his beliefs and assumptions, altering how he sees the world. The ECMP environment has supported Dwayne in implementing these changes in his teaching practice, which has broadened his social perspective and increased his overall sense of purpose.

Dwayne is still a college student and regularly speaks with his professors about the questions and situations that come up in his teaching practice. However, he also seeks out and incorporates other disciplinary insights into his lesson plans. He believes it is his responsibility to show his students "how the world works" and draws on academic examples and creative analogies to communicate ideas to his students. Dwayne has an innate sense for the common good and uses his primary discipline of music as well as the insights from other disciplines to achieve the El Sistema-inspired goals of ECMP.

Fiona's Narrative

Fiona grew up in a rural, agricultural community in a South American country. Her town was small and close-knit—the type of place where everyone knew everybody. Fiona's father was a university professor and later became a high school principal. Her mother was a stay-at-home mom. Fiona has two siblings—an older brother and a younger sister. Her

brother lives in the town she grew up in and works as an agricultural engineer and her sister is a psychologist living in the United States. Neither her parents nor her siblings are musically inclined.

Early musical experiences. As a child, Fiona joined the community band and learned how to play the saxophone. Her father had an amateur's love for music and had always wanted one of his children to be a musician, so he signed Fiona up for lessons with the band leader. Fortunately, Fiona enjoyed the lessons and displayed a talent for music. In high school, she switched instruments and began playing the clarinet. With her parents' support, Fiona decided to study music in college. Her decision to pursue a career in music was considered an odd choice by people in the community who knew her. They laughed at her choice of a musical career and didn't understand how she was ever going to make a living. Fiona reflects on the importance of her parents' encouragement: "…and of course the support of my father and my mother in what I'm doing. That was very…I think the most important. If they didn't do that, I wouldn't be here."

During high school, Fiona traveled around the country competing in and winning several prestigious music competitions. Her father always traveled with her and was happy to do so, making her brother and sister jealous and claiming she was the favorite one.

College and the big city. Fiona attended college in a large city, but right away felt like an outsider. The city was very busy and the people she interacted with were not very friendly, always "rushing around and stressed out." She noticed a difference between the students who came from the rural communities versus the students who grew up in the city. Fiona comments:

But then also I notice that, people like me, were always... let's say, without sounding

too much... like better. You know, I remember in my school, we were like six or seven outsiders, you know. We were always the ones that got the auditions, the ones that got the… jobs, playing in the orchestra, the job to play in the auditorium, whatever. Those kind of little things and good things. So that's another thing like, it was cool for me or I don't know maybe we felt that we have to be better somehow.

Feeling like an outsider is an aspect of Fiona's lived experience that helps her relate to her students at ECMP.

Going to college in the big city brought Fiona into contact with a diverse group of people. Growing up in her hometown, Fiona had friends who were black and from the indigenous population. In the big city, she met people from different countries for the first time—her clarinet teacher was from Italy, her piano teacher was Russian, and her music theory professor was Chinese. As these teachers shared their experiences with her and she learned from them, Fiona's own mind was "opened" and her perspective, broadened.

It was also during this time Fiona had her first teaching experience. Fiona's teacher recommended her for a teaching opportunity, one she was lucky to have at the time. It was volunteer position teaching clarinet lessons in an orphanage. Fiona remembers it being a good experience but listening to the children's stories was heartbreaking. Fiona recalls:

Like the stories I heard, the life, it was like oh my God, I am fortunate what I have. I mean, that experience was really hard because of the stories. Because hearing the experience of a 10-year old telling all kind of drug things in his life. It was a little like shock.

Fiona's experience with the orphans pushed her to become more aware of herself and was good preparation for her teaching artist position at ECMP.

Moving to the Unites States. Fiona moved to the United States to attend an artist diploma program at a university in the southern United States. The program was focused on developing her performance skills on the clarinet and did not require her to take academic classes. This gave Fiona time to learn English, which has been a significant challenge for her. After completing her artist diploma, Fiona enrolled in a graduate music program for clarinet performance at the same school. During this five-year period, she developed her abilities as a performer but also observed what her music education friends were doing in their lessons. Fiona began to think about teaching, realizing that it was going to be part of her future.

Becoming a teaching artist. At first, Fiona was not interested in being a teacher. She was a natural performer who was focused on winning competitions and planned to audition for positions with professional orchestras around the world. However, her experiences in graduate school changed her mind. Many of the other players in her clarinet studio were music education majors and Fiona began to listen and absorb the information she overheard them discussing. Fiona recalls:

> The experience [in school] made me change that belief. I mean, you need to teach, I mean it's not that you... I mean, we need to be realistic. There are not a bunch of opportunities to be principal of Dallas symphony or New York symphony or the National symphony. You know what I mean? So, like I realized about that and I started to change my thinking whenever I got in ECMP.

One afternoon, she was asked to sub for the clarinet teacher at ECMP, which went well and led to more temporary work. Fiona was eventually hired and was working at ECMP when the current director was hired. Fiona describes her arrival as pivotal—the new director began to change things for the better, which made teaching at the school so much more

enjoyable for Fiona and the other teaching artists.

One challenge Fiona had to overcome was her shyness and having to teach her students in English. At first, she was afraid of using the wrong words, but the other teaching artists corrected her vocabulary and with their support, she soon became more comfortable and confident in front of her students.

Fiona also spent time learning how to talk to her young students about music. Because she had not studied music education in school, she had to teach herself how to present the musical material she wanted her students to learn. Fiona explains:

> So, like I have at the beginning, I have to find a lot of videos on how to approach a
> kid at the moment to tell her or tell him like the kind of words they will understand.
> Do you know what I mean? Like for teaching a music staff or for teaching…I don't
> know, fingering. So that was for me…that was like research every single week
> whenever I just started.

Fiona approach was very much a trial and error process—trying something once and if it did not work, revising it and trying it again the next day.

Fiona's teaching philosophy. Fiona has been working at ECMP for almost six years and during that time, has developed her own unique teaching philosophy. She considers herself a role model for her students and believes music has the power to improve the life of all students. Fiona explains:

> I want them to have opportunities and music is the free opportunity that they are
> having nowadays. I want to show them that I am a teacher because of music,
> therefore, music could be a huge opportunity for them to be someone in a future.

In keeping with one of the major tenets of El Sistema, Fiona considers developing her

students' self-esteem to be the priority and remarks, "…because I always work on their self-esteem, you know. Always…every day, I try to work on their self-esteem. You know, that's the more... for me it is very important."

Developing a relationship with the student is also an important aspect of Fiona's teaching philosophy, one that yields positive results. Fiona continues:

But then if you give some time, if you get to know that kid, if you know his history, you know what are the surroundings of him, you know. So, you can approach him in a better way to make him play that [concert c note] perfect, you know what I mean?

Fiona believes a teaching artist must be patient. However, it took time for her to realize how important it is to have patience. Fiona recalls:

Yes, in the beginning I used to get frustrated because…I was working with the kids, but it was actually not working. It wasn't like these kids have been playing [their instruments] for this time and they have been unable to do it, to do it right and those kind of little things but then you need to be patient. Give some time because it's not just…for them it's not just the music. It's not just playing an instrument. There's a lot of things happening in their life. So, patience is important.

Fiona describes herself as a passionate teaching artist who is not afraid to experiment and try new things to engage her students and increase their ability to learn. ECMP is a school that gives her the freedom and support to be creative in the classroom. Fiona also believes love is an essential part of being a teaching artist. She remarks:

I always teach with love. I tried to be like, a very loving person and everything… [the students] respond better. They make…they feel like there's a little family here in this class and they love that. So, yes. I'm trying to be most right and be the teacher and a

friend also.

In the classroom. I observed that Fiona has solid classroom management skills. She is in control of her class and the students respect her authority. Fiona's demeanor is supportive and relaxed, keeping the students engaged. The exchange between Fiona and the students is respectful—with some funny moments—but never out of her control. They talk about the music and how to approach playing it as a group, analyzing the piece as they learn it. Fiona comments:

> I feel like I can be just me and with the students is even more because the students…the little kids don't judge you, and I love to be very passionate at the time you're playing…like singing, like jumping, like counting…all those kind of things.

Similar to the other two teaching artists, Fiona reinforces her student's musical accomplishments with verbal acknowledgment and encouragement. When a student does something correctly, Fiona will exclaim, "Good job" or "perfect!"

One positive experience Fiona had in the classroom came as a surprise to her. She had been working with a young boy who had severe behavior problems, teaching him how to read music and to play the clarinet. Fiona recalls:

> And I remember him, the first time he play was a really good experience, I was like, "Oh my God! I can't believe this kid that came here in such a bad shape; mentally and physically and everything, now, he is playing this, a little Mozart melody that I took from an excerpt." So that was a really good experience.

This experience helped Fiona realize she can make a difference by creating positive, one-on-one relationships in her classroom. She says, "I try my best to make them feel that my class is a happy place where they can find and create awesome things."

Student awareness. When asked what advice Fiona would give to a new teaching artist, she cautioned they should be prepared to hear "terrible stories" from "normal kids." The stories Fiona heard when she first started teaching were shocking and had an impact on how she related to her young students. Fiona explains:

It is sometimes impossible not to get involved with the kids…like loving them. Sometimes you met some kids that you…how can I say this…fall in love, like in a good way. In a teacher-student way and sometimes it's not possible either. You actually feel like you really hate that kid. I never thought I was going to say that in my life before ECMP but like I'm going to say, "Oh my God, I hate that kid." I never thought I was going to say that in one time in my life. But you actually are going to find yourself in that position. That doesn't mean that you need to be mean. But it's like, "Oh my, I just can't stand that little human being." Yes, that's something that's happened to me…I don't know that someone else think the same thing.

Fiona's honest feelings about her students reveals how deeply connected she is to them. Over time, Fiona has realized that a teaching artist needs a lot of patience to be successful at ECMP, regardless of how one feels about individual students.

Community awareness experiences. Since Fiona has worked at ECMP for just over five years, she has had numerous opportunities to observe the difficulties her students face every day. Several students' mothers have been in and out of jail, which Fiona says is a particularly difficult transition for young children to manage, especially if the family had to move away and then return to the community months or years later.

Although the Bowman neighborhood has a reputation of being crime-ridden and unsafe, Fiona finds it to be "a friendly and peaceful community." As she has gotten to know

her students and their families, many of whom are African American, she has become aware of their different situations and challenges. Understanding their perspective has increased her commitment and belief in accomplishing the ECMP mission. Fiona explains:

> Getting to know the students, and families, and knowing what kind of struggles and issues they have, makes me feel committed one hundred percent with the goal, and function of the ECMP program. I believe we can contribute to improve the life of every kid with the music.

Fiona recalls her experiences growing up and watching many of her minority friends' families struggle. She is familiar with what can happen to people when they do not have adequate financial resources and support. Fiona explains:

> I remember that our social lives were different because of our economic backgrounds. I was so fortunate to have opportunities because of my parents' economic possibilities. However, I know several of my friends from those minorities didn't have opportunities and are lost in a day to day world without dreams and a future.

Fiona believes it is essential to provide people, especially those living in marginalized communities, with opportunities that can improve their lives.

Cultural awareness experiences. A significant experience in Fiona's life was emigrating to the United States. Fiona had to learn to speak English and adapt to American culture, which had a somewhat negative influence on her social perspective. Over time, many of the things she observed about the United States really surprised her. One big revelation was that America is not as perfect as its portrayed in the media. Fiona remarks:

> I was in [my home country] thinking about United States, the big country, the power of the world. You know, there you think, oh no, that place should be perfect,

everything should be perfect. Because I mean, you hear…you hear from news. Everybody's happy…has jobs you know. But then, whenever I came here and getting into ECMP, I realized that sometimes the family situations, I mean the concept of families here is not…it's even worst like in for...even for poor people in my country, you know. Like here, I realized that…the kid is alone by himself you know. Most of the kids doesn't have that...it was hard to see that the family is not together. Families...the family concept is not...is very superficial.

It was these types of experiences that had a somewhat negative influence on her impression of her new home.

Several students at ECMP are from foreign countries and learning about and respecting their culture is important. Fiona has connected with a student by asking the student to teach her a few words in Swahili. Fiona also uses her own bilingual abilities in the classroom, speaking Spanish with several of her students. Fiona explains:

Something that I learned at ECMP is, you know, a lot of kids speaks Spanish there so, sometimes I have…I know you notice that I speak Spanish with one of my girls because they still have some issues to learning and understanding in English, you know, so that's another thing that I notice. Whenever I have a kid that speak another…I mean Spanish, they understand much better in Spanish, of course.

Realizing her students need to communicate in Spanish is an example of Fiona being aware of her students and their individual needs.

Racial experiences. Fiona has inadvertently examined racial and cultural issues when having to explain the nature of her nickname. Fiona's students and teaching colleagues often refer to her as Mona, a nickname that originated in her home country and followed her

to the United States. The name is associated with Fiona's appearance—blonde hair and light skin color—which is unusual as the majority of the people who live in her hometown are dark-skinned. The term Mona could be construed as derogatory with racial overtones. However, Fiona explains it is a cultural thing, not considered rude or disrespectful, but simply a nickname—one that does not make her feel uncomfortable. For a woman, the term is Mona and for a man, it is Mono. Fiona describes it as a term of affection, one that makes her feel more "confident." Fiona explains how her nickname came about:

> So, [friends at home] keep calling me like that and then when I got here, my [South American] friends were used to calling me Mona so, whenever they were here to see me every time they call me Mona, Mona, Mona. So, all my friends here now started calling me Mona. Then, when I got to ECMP [the students] heard that my friends called me Mona so that was the reason…because I'm white and blonde.

In Fiona's home country, the use of terms based on one's appearance is perceived differently than they are in the United States. This is one of the many things Fiona had to learn when adjusting to her new life. "Actually, a person who's black we call him Negro but there is not something rude as it is here, you know. I feel here if you say to a black person Negro is like, 'Oh my god, you are insulting me.'" The experience of understanding two different cultural conventions defines Fiona's unique racial perspective.

Political experiences. Fiona grew up in a country with a harsh and oppressive government and experienced a lot of political turmoil. Before Fiona was born, her father had been a student revolutionary and when she was growing up, he was an outspoken professor who was critical of the government. At one point, he was in danger of being shot because of what he had said. When they were younger, her mother protected Fiona and her siblings and

wouldn't let them get involved. However, after moving to the city Fiona remembers coming into contact with the political protests. Fiona remembers:

> Because one day, my father was going to be shot because he speak too much, you know. So, I try to be away from those movements and everything. But in [my country], it is hard, not to get involved when you are in a university for example. When I started in the conservatory...it was a public conservatory, so there was a bunch of student groups against the government and there was a lot of [protests] against the police and those kinds of things.

Because of the protests, life was unpredictable. The situation could become so unstable that classes were often cancelled, and the students sent home until the violence subsided and things were brought under control. Fiona was afraid to vote in national elections and she and her music colleagues were frustrated by the lack of professional opportunities caused by this instability. It was the political uncertainty that motivated Fiona to leave her country and come to the United States.

In one of her questionnaire responses, Fiona reacted strongly to the Parkland high school shooting, unable to understand why the politicians in Washington DC will not address the issue of gun control. The tragedy prompted Fiona to reflect on her position as a teaching artist, describing her role as being more than just teaching music to her students. Fiona says, "I feel that it is highly important as an educator to teach my students the value of each other, and that being a kind human is even more important that any subject or topic." This statement provides insight into Fiona's social perspective.

Spirituality. Fiona's town is predominantly a Catholic community and she was raised in a Catholic household and attended a Catholic elementary school. However, she is no

longer active in the church but considers herself a spiritual person who continues to question the meaning of her life. Fiona remarks, "So, yeah…but whenever I went to [the city], I get a little far away from [religion]. Also because of the music, I don't know…. I found out that music is more than...more fun than for any of religion you know [laughing]."

Care and compassion. Fiona cares about the welfare of her students and balances the need for discipline with a compassionate presence. During one observation, I watched Fiona put her arm around one of her students as they walked back to the front of the school. Fiona comments:

> I always try to be, at the core, the teacher but like…be a kind of a parent image, you know? Because I mean, you never know that kid has…I mean a mom or a dad who can hug him or who can guide him, you know what I mean?

When speaking directly to a student, I observed how Fiona faces and leans towards the student, entering their personal space and making direct eye contact with the child. The child appears to respond favorably to this behavior. When asked about this, Fiona responded that her behavior is cultural:

> Yes. I mean that was the only way that I can. [laughter] I can learn and actually I think, I don't know if this is going to sound bad or good for you and me, but I think it's something cultural. I mean in my country, it is okay if I hug you and kiss you as I say, "Hello." Here, I learned that people don't like to do that. So, for kids they don't know yet. You know they are not adults. They haven't learned yet that you can't get too closer to me, so, I mean so that's the…with the kids, I still feel like I can go get closer, of course…in a right way.

Fiona considers her students as if they were members of her own family and shared a

more recent experience in one of her interviews. There are two brothers at ECMP who recently immigrated from a country in Africa. The move was hardest on the younger brother who is very quiet and has not spoken to many people since arriving at Mountainview Elementary. Fiona explains:

> He is going through a very…I mean, in a more difficult process than what his brother did because his still in his bubble and he actually don't talk a lot. He had just spoke twice in my class, and one time with another teacher. He was just counting and saying the name of the notes. That's all what we have heard from him from the whole year. His going through a harder process of adapting here, I think.

Fiona has empathy for what the two boys must be feeling and, having emigrated herself, can relate to their experience. Fiona continues:

> At the beginning, he had a lot of language problem because he didn't speak English and barely his language also. So, he had a lot of... you know whenever you go to a new country you feel like, you are not... you are anybody, you know? So, that kid is important in my life right now because of that. Because he was like my project. Right now, he's one of the best ones.

> Fiona is also empathetic when her students struggle and become frustrated with the slow process of improving. Again, learning to be patient is important. Fiona says, "I have had long conversations with them about being patient and trying to let them understand that improving requires some time, and that they have a lot time to get better." Fiona's own experiences training to become a professional performer have prepared her to manage her students' expectations.

> **Student discipline.** When Fiona does have to correct the behavior of one of her

students and administer discipline, she does so in a direct, no-nonsense manner. She does not raise her voice or get visibly upset. Her tone is firm and her directions clear and concise. When a student interrupts the lesson by playing out of turn, Fiona corrects her, "Harmony, I'm taking, please. Don't play when I'm talking." I observed Fiona conducting a sectional rehearsal and stopping because they were not ready. She addresses the group in a serious tone, "Playing position. You have to be ready when I'm counting. When I have my hands here, your instrument should be in your mouth."

ECMP utilizes a four-step discipline management plan as a way to modify student behavior. Step one is a verbal warning, step two requires the student to go to the reflection corner and acknowledge their misbehavior, step three is a note home to the parents, and step four is a parent conference with possible expulsion from the program. The students take the step system very seriously. Fiona admits discipline is more difficult with the younger students than with the older ones because the younger children get upset and begin to cry. Fiona remarks:

> Yeah, they take it [seriously], oh my god, because I mean, they know that that paper is going to go to their parents and everything. But whenever they are all like 5th grade kids I mean, it is just…for me it is what I have to do, you know.

Fiona tends to give more steps when she is co-leading a large class and students are very active and it is difficult to keep the group under control. However, Fiona realizes that by utilizing the step system and maintaining a strict studio she is helping her students learn.

Card Sort Comparison

A card sort activity was used to examine how Fiona's awareness had changed over time. She was presented with a series of 15 flash cards with music and social terms printed

on one side. Sitting at a table, Fiona was asked to sort the cards. She placed the terms she was most aware of towards the top of the table in position one, and those terms she was least aware of below, in the lower positions. The results of the two card sorts were listed in a chart, side-by-side, so they could be examined and compared.

First card sort. In the first card sort, Fiona was asked to remember what she was aware of before working at ECMP. Fiona's awareness of the terms *performing*, *practicing*, and *commitment* remained at a high level of awareness for both sorts. These are terms Fiona believes to be important in her professional life, both as a teaching artist and as an active performer. Fiona agreed her awareness is the result of being a performance major in music school. "Like, that's my life, commitment to my work, performing to live…I mean playing clarinet and of course practicing to be able to play." Her awareness of *privilege*, *self-awareness*, and *spirituality* did not change from the first card sort to the second, remaining at a second level of awareness. *Privilege* is a term Fiona is especially aware of:

> If I compare my life here with someone in my country with the same skills I have, with the same…perhaps opportunities but like somewhat alike I mean like me, I have had the privilege, a lot of privilege. I mean, because if I compare that I have a lot of friends that has even better skills than me and they haven't had the privilege to be here, to work here, to study outside of the country or you know, and that kind of privilege I think is that always compare with the people in my country that is having a rough time right now.

Although the term *self-awareness* didn't change position, it is a term Fiona believes is present in her daily thoughts and actions. "I analyze myself a lot and like, what kind of words I can say to the people in a kind way or in a polite way."

Figure 7. Fiona Card Sort A
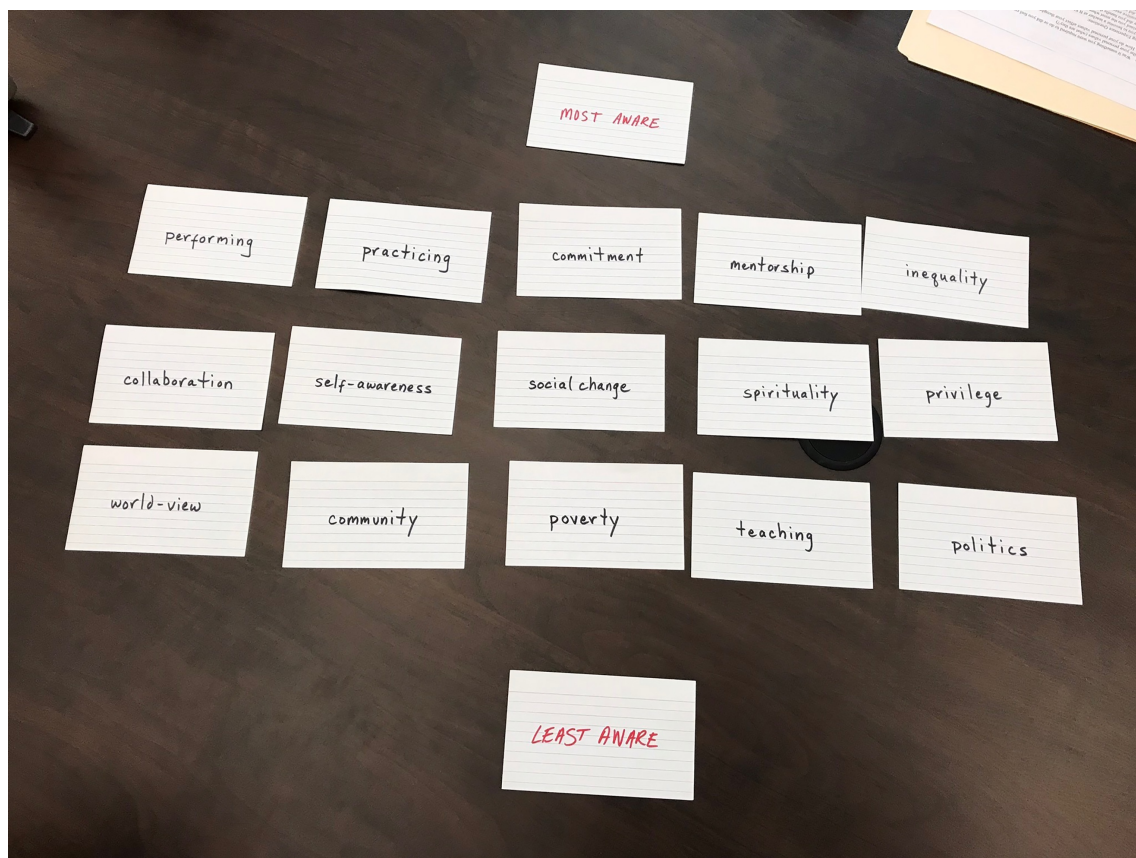
Second card sort. In the second card sort, Fiona was asked to consider her current state of awareness as a teaching artist at ECMP. Fiona's awareness of *collaboration*, *community*, *poverty*, *social change*, and *worldview* all increased by +1. Fiona has realized you need to work as part of a team, helping one another. Fiona comments:

> Playing in the orchestra you need to be a team member to make that piece sound good. I applied that kind of thing everywhere, and ECMP is like even more…I mean in ECMP one of the places where I learn the most that kind of thing collaboration and everything because [our director] have been always very insistent. Like, very focused on that…work together to solve the things together.

Fiona's perspective on *social change* and her *worldview* have also increased, a result of hearing her students' difficult stories and living abroad from her home country.

Figure 8. Fiona Card Sort B
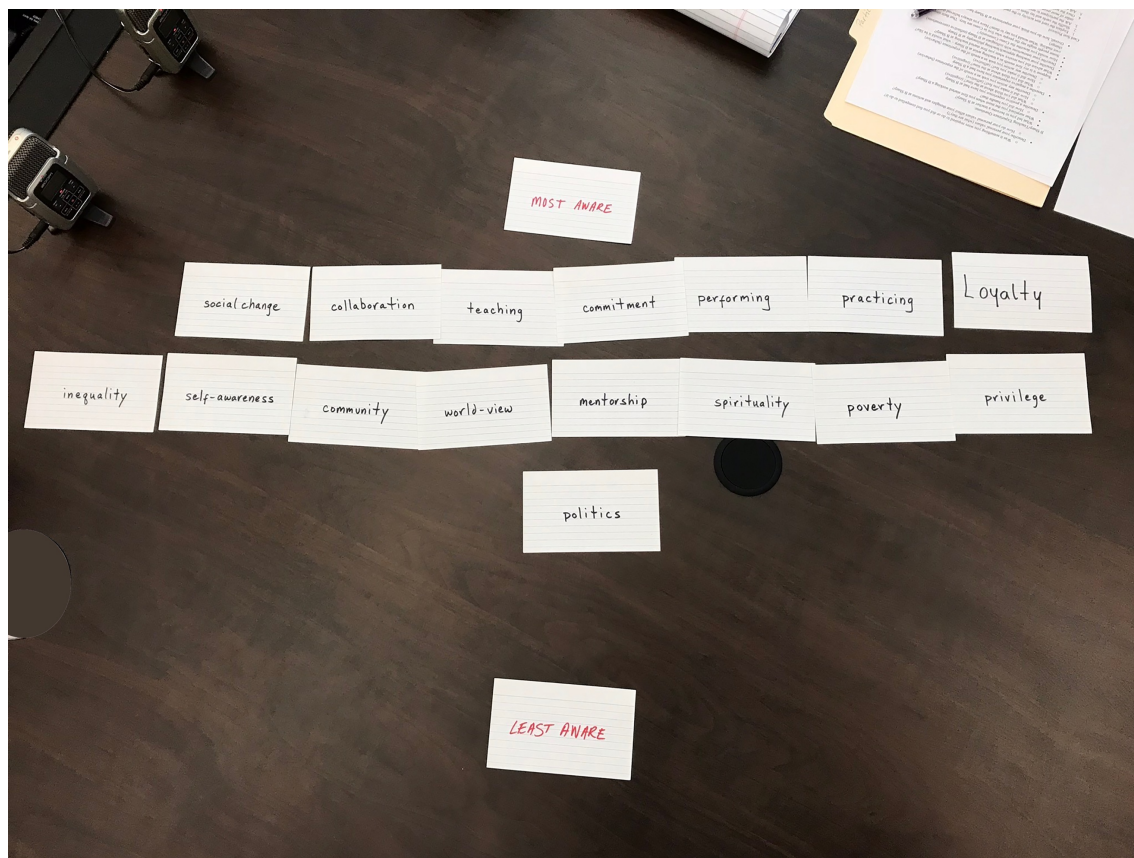
The largest increase in awareness occurred for the term *teaching*, which increased by +2. This can be attributed to the fact Fiona has been teaching at ECMP for almost six years and teaching has become an integrated part of her professional life. Fiona comments, "Yes, I love this. Doing this playing, teaching, going to my work. I never thought I will love that much teaching." Developing a deep love for being a teaching artist surprised Fiona, a love she attributes to her "Latina heart."

When asked if she wanted to add her own term to the card sort, Fiona suggested the term *loyalty*, explaining that is has to do with being faithful to yourself and how you behave

Table 3

Fiona Card Sort Activity Results

Card	Sort A	Sort B	Awareness Δ
Collaboration	2	1	+1
Commitment	1	1	Ø
Community	3	2	+1
Inequality	1	2	−1
Mentorship	1	2	−1
Performing	1	1	Ø
Politics	3	3	Ø
Poverty	3	2	+1
Practicing	1	1	Ø
Privilege	2	2	Ø
Self-Awareness	2	2	Ø
Social Change	2	1	+1
Spirituality	2	2	Ø
Teaching	3	1	+2
Worldview	3	2	+1
Loyalty	NA	1	NA

Note. The term loyalty was added by Fiona during Sort B.

towards others. Fiona explains:

> If you're faithful…I associate that more with loyalty. Like if you are faithful and
>
> loyal to what you do. So, for me that's very important for my music, for my clarinet
>
> and for teaching and for my family. For my commitment, for my…for me,
>
> that's…[laughs]…important.

For Fiona, her feelings about *loyalty* have increased over time and is something she applies

more to her personal relationships, realizing "who can you count on or who's going to be for you every time in your life or who is not."

Fiona's awareness about *inequality* and *mentorship* both decreased in the second card sort. When asked to explain why this happened, she attributed it to being so involved with her students, these two things have become normalized and part of her everyday experiences.

The term *politics* was at the bottom of both card sorts, yet Fiona mentioned that her home country was having a presidential election and she was aware that the people there were just as divided as they are here in the United States.

Awareness about collaboration. Fiona has been teaching at ECMP for almost six years and has had time to reflect on what is required to be a successful teaching artist. She considers teamwork and collaboration to be essential. Fiona comments:

> Sometimes, we think we are right and what we do, and what we think and the way we do it is the only way and the right way. No, you need to have an open mind and as I say, give up, abort, save and give ideas and also accept ideas and all of that. I have seen a lot of musicians…they are always arguing and no agree and no accepting those kind of things and that's not…it is impossible to work out something with someone like that.

Fiona has learned a lot about collaboration from the ECMP director who encourages the program's teaching artists to work together to solve problems.

Transformative learning. Fiona works in an environment that is conducive to transformative learning. ECMP is a supportive and safe environment that encourages the teaching artist's personal growth. Fiona has the opportunity to engage in discourse with her colleagues and participate in professional development activities. Transformative learning

can also be triggered by a dramatic experience. When Fiona first started working at ECMP, her students would tell her stories about their home lives that shocked her. Hearing these stories increased her awareness about her students' difficult lives and she began to "feel the mission to change something" and make their lives better. Through critical self-reflection, Fiona began to expand her performer's mindset to consider more complex social issues. Fiona recalls:

> But whenever I start in ECMP, I'd realized that…I remember analyzing myself, "What I'm doing for this society? What I'm contributing to the work? What I'm doing?" So, it's when I got to ECMP and I realized, this is my opportunity to give something to the society or do something for someone different than me or my family let's say. So, yes definitely…I feel like I'm doing something from someone.

After working at ECMP, Fiona realizes how children without adequate resources can end up in very negative and destructive situations. Fiona says, "Moreover, I have a better understanding of what I want for my students."

Interdisciplinary integration. Fiona's experience integrating other disciplines with music began with her sister, a professional psychologist who has volunteered at ECMP in the past. Fiona has attended psychology conferences with her sister and has asked for her advice when grappling with student developmental and social issues. Fiona explains:

> I asked her a lot about kids' behavior. I mean she advised me a lot when I found a situation with a kid. 'This kid is behaving this way. What do you think is happening?' So, she kind of like has the way of finding out, perhaps her mom is [upsetting] her or some kind of that situation.

Fiona has also participated in professional development programs that have focused

on fostering student social emotional health in challenging environments. She has learned about child brain development and behavior while examining new approaches to educating disadvantaged young students. These experiences have reminded Fiona that her purpose is not only to teach children to play the clarinet, but it is also about developing the whole student and ensuring their physical wellbeing and emotional growth.

When asked how interdisciplinary integration has changed her social perspective, Fiona says, "I just feel useful." Fiona discovered she could use psychology to understand and manage her difficult classroom situations. Adding other disciplines to her teaching made her feel "like a scientist." She believes she is doing something else with music.

Social perspective change. Fiona believes social perspective change benefits the teaching artist in several positive ways. Fiona remarks:

> It may affect the way a teacher [carefully considers] the instruction, it may make the teacher more aware of the new social [curriculum] goals, it may close the gap between teacher-student and build more relationships, it also may have an impact on the way music is perceived by the students, and it may create a safer environment in the classroom.

Fiona's perception of how much she has changed while working at ECMP is significant. When asked to describe the amount of change she has experienced on a scale from one to ten, she responded, "For me, it was a change from zero to twenty." Fiona's lived experience is a combination of her childhood background, learning to live in a new country, and realizing how music can be used as a vehicle for social change. She has grown beyond the confines of her narrow performer mindset, a mindset shared by many musicians who have graduated from a professional school of music. The experience has changed her as a

musician, a teacher and as a person—her understanding about how it all fits together has been expanded. An important aspect of the experience was developing a social sense of purpose. Fiona explains:

> But it's like, I need to feel like I'm doing something for somebody, and I found out that ECMP was the best opportunity that I can work for somebody, you know. Like for real, for somebody. I mean I'm not saying that playing in an orchestra is not fun, of course it's fun. But like I feel more useful doing this than playing in an orchestra now.

Summary

Fiona is a 33-year old teaching artist who has taught at ECMP for almost six years. She is the oldest and most experienced participant in my study. She grew up in a South American country and because of continuous political turmoil, emigrated to the United States for graduate school. Fiona's lived experience includes the challenge of learning English and adapting to American culture. Fiona's social perspective is filtered through the lens of her feeling like an "outsider," in which her perceptions regarding family structure, racial identity and politics are different from someone who grew up in the United States.

Fiona is a trained clarinetist with two degrees and an artist diploma in music performance. As a young student, she was a gifted performer who won several prestigious competitions in her home country. Since her initial career goal was to secure a position with a professional orchestra, she did not formally study music education in school. However, listening and observing her friends who were studying music education changed her mind about teaching. A temporary teaching opportunity led to her being hired at ECMP.

At ECMP, Fiona considers herself a role model for her African American and

Hispanic students. She is aware of her students' struggles and the daily challenges they face living in the Bowman Neighborhood. Fiona is a passionate teaching artist who is focused on increasing her student's self-esteem and providing them with a sense of accomplishment and an awareness of the opportunities that arise from serious musical study.

Fiona's teaching philosophy is based on patience and taking time to develop a supportive relationship with each student. She manages her classroom with confidence while employing an experimental, trial and error teaching methodology to achieve her educational objectives. Fiona has found a comfortable balance between the care and compassion she feels for her students and having to enforce the classroom discipline and structure they need to be successful. After almost six years at ECMP, Fiona feels a deep love for teaching and is committed to ECMP and its social and musical mission.

Fiona is working in an environment that is conducive to transformative learning. ECMP is supportive of teaching artists' personal growth and provides opportunities for staff discussion and professional development. Before working at ECMP, Fiona had a narrow mindset focused on being a professional performer. As she has grown into her teaching artist role, Fiona has been self-reflective, questioning her goals and developing a broader sense of purpose. Fiona's card sort assessment revealed increases in several key areas, including *collaboration*, *community*, *social change*, *poverty* and *worldview*. Although Fiona's performer's mindset has shifted and become broader, the importance of practicing and performing are still very much a priority in her life as a teaching artist.

Many of Fiona's interdisciplinary experiences involve her sister, who is a professional psychologist, and the professional development training sessions offered by ECMP. Fiona has incorporated insights from psychology and sociology into her teaching

practice, which has broadened her perspective and understanding of her students and their community.

Fiona believes her social perspective has changed significantly and expanded while working at ECMP. She has combined her various lived experiences, shifting her narrow performer's mindset to a much broader perspective that has increased her awareness of her students and the community in which they live. Fiona contends she understands how these different elements fit together and uses this insight as the basis for her teaching practice.

Cross-Case Analysis

The purpose of my research study was to examine social perspective change for three teaching artists within an El Sistema-inspired learning environment. Cameron and Moss (2011) define social perspective as having an awareness and understanding of individual and community well-being and possessing a personal belief in the cultivation of human dignity. Transformational perspective change is the process of challenging and disrupting an individual's existing beliefs and assumptions, causing a shift and/or a broadening of those beliefs and assumptions that result in the individual taking action in support of the new perspective (Mezirow, 2000). In the following cross-case analysis, I used my findings to develop abstractions across the three case studies and answer my research questions. I was also able to identify several emergent themes and a developmental pattern that further conceptualizes the social perspective change phenomenon for the three teaching artists in my study.

Social Perspective Change Occurrences

As a result of my research, I found my three teaching artists did experience social perspective change while working at ECMP. All three participants described a period of

discomfort when they first started working at the school—a feeling that faded over time as they adjusted to working in the ECMP learning environment. A majority of the change for each teaching artist was an increased awareness about the students' lives, their individual struggles and associated family issues. The participants developed greater student awareness and understanding from listening to their students' stories about their lives in the Bowman neighborhood—dramatic stories that captured the participants' attention and opened their eyes to what life is really like for the students at ECMP. During the study's data collection phase, I observed the teaching artists were most concerned with understanding student behavior and helping students develop positive self-esteem. The three teaching artists also expanded their awareness and understanding about the Bowman neighborhood by becoming more active in the community and interacting with their students' parents and guardians. As a result, each participant learned about the problems Bowman and similar communities face when dealing with poverty, crime, and racial inequality.

The card sort activity results for all three participants showed an increased awareness for the social terms *poverty* and *worldview* after they had been working at ECMP. For Thomas and Dwayne, the social terms *inequality* and *privilege* also increased. However, Fiona's awareness of *inequality* decreased, a surprising result that she explained as her having worked at the school the longest and developing a sense of normalcy for life at ECMP. For the term *social change*, both Fiona and Thomas showed an increase in awareness after working at ECMP, which was the expected result. However, Dwayne's awareness of *social change* decreased—a finding not expected but explained by his reconceptualization of the philosophy behind social change, interestingly similar to Mezirow's own thinking about the subject. Although all three participants indicated low awareness and interest for the term

politics, each spoke about a current political event that directly impacted their students,

ECMP and the Bowman community—indicating a heightened level of awareness. This

finding, combined with the participants increase in their awareness of the term *worldview*

suggested a general shift in perspective, one that included greater awareness of social issues.

In general, the change in awareness for all of the social-oriented terms was higher for

Thomas and Dwayne than for Fiona, which suggested the broadening of social perspective

occurs early on in the employment period at ECMP (see Appendix M).

Teaching Artists' Perception of Change

In my findings, all three teaching artists perceived they had undergone social

perspective change since working at ECMP. Although the participants had not sought out to

undergo social perspective change, each accepted the broadening of their previous beliefs

and assumptions and agreed social perspective change had been a beneficial experience. In

the case of Thomas, he was adjusting to his new role as a teaching artist, experiencing

discomfort in his classroom as he struggled to understand and manage his students. When

prompted, Thomas was aware his social perspective was changing but was not ready to

contemplate what it meant for him. In Dwayne's case, he realized a social perspective shift

had occurred and he was now at a point of actively implementing his expanded perspective

into the various aspects of his personal and professional life. Dwayne's concern for his

students' well-being and his interest in determining the reason for their misbehavior are

examples of his personal investigation. In the case of Fiona, who had worked the longest at

ECMP and described her own social perspective shift having occurred several years ago, she

was more reflective of the experience. I observed she had grown comfortable in her role as a

teaching artist and used her expanded social awareness to confidently interact and guide her

students in the classroom. Based on my observations, the findings suggested teaching artists with more experience at ECMP were more comfortable reflecting on and talking about their social change experiences.

In my study, each teaching artist perceived their social perspective change as a positive experience, one that contributed to their growing sense of purpose as a teaching artist. As their sense of purpose increased, they came to see themselves as more than just musicians—using the terms *teacher*, *role model* and *scientist* to describe themselves. As expected, the card sort activity results for all three teaching artists indicated an increase in awareness for the term *teaching*. The card sort activity also revealed a gain for the term *commitment* and *privilege* for at least one or two of the three participants, which reflected different levels of personal perception. One can attribute this discrepancy to the different stages each teaching artist had reached at the time they were asked to perform the card sort activity.

Teaching Artist Experiences

In my study, I listened to all three teaching artists describe social perspective change experiences that stimulated their cognitive, affective, and behavioral growth. For the cognitive domain, the participants' growing awareness and understanding of their students and the Bowman neighborhood was the focus of intellectual activity. Each teaching artist mentioned they thought about their students' future and what would happen to them as they grew up. The teaching artists' changing social perspectives affected how they conceptualized student behavior and the reasons for misbehavior in the classroom. As each teaching artist came to realize and understand how difficult and troubled their students' lives were, the way they interpreted students acting out in the classroom changed, attributing misbehavior to the

many extenuating circumstances in their lives and not to take such behavior personally. All three teaching artists spoke about encountering social issues they had never thought about until they were working at ECMP. The teaching artists compared their analytical efforts to those of a scientist. These experiences prompted self-reflection and critical discourse with other teaching artists. The participants also contemplated other disciplinary insights— psychology and social work—to help solve problems in the classroom.

The three teaching artists expressed thoughts about American society and the unfair treatment of students-of-color and marginalized people. These comments appeared in the participants' e-mail questionnaire responses and addressed particular current events that had a negative effect on their students and the Bowman community. All three participants showed an increased awareness for many of the social terms in their card sort results, such as *poverty*, *inequality*, and *community*, a strong indication of cognitive activity being influenced by changing social perspectives.

For the affective domain, each teaching artist experienced feelings of apprehension and empathy for their students. Each participant expressed concern for his or her students after observing their difficult day-to-day circumstances in the low socio-economic Bowman neighborhood. Each teaching artist spoke about feeling guilty when their students cried or became emotionally upset in the classroom—a result of the participant learning how to balance care and compassion with structure and discipline in the classroom.

When the teaching artists were asked if any of these experiences have a connection to their religious beliefs, all three participants acknowledged their spirituality, but emphasized their feelings were from a moral and humanist perspective, not a religious one. In the card sort activity results, Thomas showed a dramatic increase for *spirituality* while the other two

participants did not. I found Thomas provided the most commentary about spirituality, which may have been a result of the overall changes he was experiencing at ECMP or possibly related to his conservative Christian upbringing.

All three teaching artists' cognitive and affective experiences influenced their behavior, primarily observed in classroom management activities. Each teaching artist gave examples of how he or she acted differently as a result of their changing social perspective. Behaviors included the three teaching artists adjusting how they interacted with certain students based on the knowledge of what was going on with the student's home life. Another noted behavior was how the teaching artists felt compelled to support their students by giving them individual attention in class or putting an arm around a student who was struggling with a behavior issue. This was in addition to the musical support the teaching artists were already providing to their students and was an indication of the growing care and compassion they felt for their students.

The three teaching artists were inspired by their cognitive, affective and behavioral experiences and became more connected with their students over time, which contributed to their growing sense of purpose at ECMP. As the teaching artists spoke about their challenging experiences, each mentioned how important it is to have patience to succeed in the ever-changing ECMP environment.

Teaching Artist Predisposition

My findings indicated all three participants were moderately predisposed to social perspective change before starting work at ECMP. Each teaching artist grew up in a stable and supportive home with parents that encouraged their study of music. All three teaching artists participated in youth music ensembles, an experience that provided each with the

opportunity to interact with a more diverse group of students. During data collection, each teaching artist spoke about personal experiences with racism, adjusting to life in a new country while feeling like an outsider, living with a diverse group of roommates, and being aware of poverty for the first time. These early incidents left a lasting impression on each teaching artist, preparing them for their later social perspective change experiences at ECMP.

Transformative Learning

In my analysis, I found transformative learning theory can be used to describe and understand the teaching artists' social change experiences. Each teaching artist at ECMP spoke about their classroom interactions with the *other*. I observed the students who attend ECMP are primarily from marginalized populations who live in the low socio-economic Bowman neighborhood. The participants spoke about how teaching their students at ECMP increased their awareness and understanding about the other. All three teaching artists experienced student behavior and unfamiliar social situations that surprised them and challenged their existing beliefs and assumptions. These experiences had an immediate effect on the teaching artists, causing them to think and react *in-the-moment* to the experience; and afterwards, taking time to assess how they reacted and what could be done differently next time to produce a more favorable outcome. My analysis indicated these experiences were more prevalent at the start of the teaching artists' time at ECMP but also sporadically continued for the veteran teacher as well.

My findings showed all three teaching artists acted on their revised beliefs and assumptions by changing their instruction and classroom management approach with their students. The card sort activity results showed awareness of the terms *community*, *inequality*, *poverty*, and *teaching* were high once the teaching artist was working at ECMP. I observed as

the teaching artists' awareness and understanding of their students changed, the participants adjusted how they treated individual students based on their situational needs. Each teaching artist described a trial and error approach to their work in the classroom, trying something one way and if it did not work, reflecting on it and revising it for the next day. My analysis showed such behavior is indicative of a shifting mindset and is an important step to completing the transformative learning process.

I observed ECMP fosters transformative learning by providing a supportive and safe working environment for its teaching artists. All three participants described faculty meetings that encouraged open communication and group discussion in which the teaching artists felt comfortable sharing their concerns and frustrations with others. ECMP fostered a learning environment by providing co-teaching opportunities that paired new teaching artists with more experienced instructors. The participants agreed this arrangement supported their personal and professional growth; the teaching artists believed hearing different perspectives challenged their existing beliefs and assumptions and they appreciated receiving peer advice that supported and informed their changing habits of mind.

Interdisciplinary Integration

For my investigation, I found all three teaching artists reached outside of music to gather non-music disciplinary insights to aide in their classroom management and instruction. My findings indicated the participants' efforts were self-motivated; described as informal actions to collect non-music information that would help them solve a perplexing student problem or resolve a difficult classroom situation. The most frequently accessed disciplines by the participants were the fields of psychology and social work. Each teaching artist conducted her or his own research, which included reading online articles, reviewing

suggested web links posted by the ECMP director, or watching subject videos on YouTube. The teaching artists also participated in social activities that included engaging in conversation with ECMP colleagues, speaking to a professional person from another discipline or attending a professional development training seminar. Each teaching artist used the non-musical disciplinary insights in conjunction with his or her existing instructional techniques for work in the classroom. I noted the participants did not consciously try to blend the different disciplinary insights together to create a new, integrated approach to the problem.

ECMP supported the teaching artists' use of non-musical resources by providing professional development opportunities with social science-based organizations. These programs were arranged by the ECMP director and provided the teaching artists with training in the non-music discipline. I did not find evidence of a formal, interdisciplinary integration process at ECMP, nor did the participants describe such a process.

Cross-case Themes

As part of my cross-case analysis of the individual case studies, I also identified four emergent themes that are related to my research questions and help describe the social perspective change phenomenon. The four emergent cross-case themes are: (1) developing classroom management skills; (2) finding balance between care/compassion and structure/discipline in the classroom; (3) developing social awareness and understanding about the students and their community and; (4) acknowledging personal self-awareness.

Cross-case theme 1: Developing classroom management skills. Classroom management was the most prominent code found in two of the three teaching artists' case studies. Although not directly related to social perspective change, my participants agreed

classroom management competency was essential to being successful in the El Sistema-inspired learning environment. The developing classroom management skills theme includes the codes for classroom management, behavior modification, student support, and teaching. All three teaching artists' card sort activity results showed a large increase in awareness for the term, *teaching*, which is reflected in the developing classroom management skills theme. The developing classroom management skills theme was also frequently referenced in the interdisciplinary integration focus group, with an important part of the discussion centered around the use of non-musical insights and techniques to solve student problems in the classroom.

The developing classroom management skills theme was most prominent for Thomas, the participant with the least amount of teaching experience, who was learning to manage his classroom and struggling to gain control of his students. I was not surprised by this finding. However, the same theme was also most prominent for Fiona, the participant who had worked at ECMP the longest and as I observed, ran a well-managed classroom with an engaged group of advanced students. This finding surprised me, but I believe the disparity can be explained by Fiona's lack of formal music education training and her hard work to develop her classroom management skills, which resulted in her placing a premium on the importance of classroom management in creating an effective learning environment. As for Dwayne, developing classroom management skills was not his most prominent theme—it came third, following the themes of developing social awareness and understanding and finding balance between care/compassion and structure/discipline in the classroom. I concluded that Dwayne, after teaching at ECMP for two years, had reached a point where he had gained confidence and an adequate level of control over his classroom to allow him to

spend more time considering other aspects of his teaching practice. For all three teaching artists, developing classroom management skills consisted of cognitive and behavioral experiences, that challenged each participant to contemplate and analyze classroom situations, using a trial and error approach to solve problems.

I found the developing classroom management skills theme to be a concretization of stabilizing the teaching artist's environment. All three participants agreed mastering classroom management techniques is essential to becoming a successful and effective teaching artist in the ECMP learning environment. In my cross-case analysis, I found that the process of developing the classroom management skill set serves as a catalyst for the other three emergent themes. As the teaching artist struggles to learn classroom management, she or he becomes more open to experiencing the other three themes.

Cross-case theme 2: Finding balance between care/compassion and structure/discipline. Finding balance between care/compassion and structure/discipline is an important theme related to successful classroom management. All three teaching artists agreed learning to implement the ECMP discipline plan while providing musical instruction in a caring and supportive classroom environment was a difficult and uncomfortable experience. I found each teaching artist had struggled with his or her attempt to sustain an equilibrium in the classroom between affective and the cognitive experiences, which manifested in a range of personal behaviors. It took time for the teaching artists to become comfortable managing their empathetic feelings for the students within the intense and structured nature of the El Sistema-inspired learning environment.

I found care and compassion to be a prominent code for all three teaching artists. Yet, the code occurred at different levels, related to the developmental stage of the participant.

Thomas, the least experienced teaching artist, was trying to find a balance in the classroom while learning how to effectively implement the ECMP discipline plan. Thomas was not fully aware of his feelings and his level of care and compassion was not as high compared to the other two participants. Dwayne had the highest level of care and compassion. After teaching for two years, he had found an initial balance between his concern for his students and the need to provide them with structure. Yet, some of the things that occurred in the classroom still surprised Dwayne, which limited his ability to respond to the situation in a constructive manner. Fiona, the longest serving teaching artist, had a level in-between the other two participants. She had found a balance that gave her clear command of her classroom; she was comfortable providing her students with a structured environment while showing she supported and cared for them.

In the classroom, I observed all three participants encouraging their students' efforts verbally. While this technique is a fundamental part of El Sistema praxis, its avid use also demonstrates a level of care and support on behalf of the teaching artist. I also observed the teaching artists being concerned about the well-being of the students outside the classroom. Such worries included dressing adequately for cold weather, not having enough parental and family support at home, and negative influences in the community.

For each teaching artist, seeking balance between care/compassion and structure/discipline was a motivator to reach outside of the music discipline and find other disciplinary solutions to meet the challenges faced in the classroom. I observed that each participant had committed fully to ECMP and felt a deep sense of care and compassion for his or her students. The teaching artists felt compelled to examine insights from psychology and social work to better understand their students; incorporating these insights into their

teaching practice helped the students with their learning and social development.

Cross-case theme 3: Developing social awareness and understanding. The developing social awareness and understanding theme is a cross-case abstraction that encompassed the teaching artist's process of learning about their ECMP students and the Bowman community. The learning process involved both cognitive and affective experiences at ECMP that contributed to broadening the teaching artists' perspective. I found the teaching artists' predisposition to social perspective change also supported the developing social awareness and understanding theme. Their childhood experiences prepared them to be more open to what they experienced at ECMP. This predisposition may have enabled them to develop social awareness and understanding more easily than others who did not share the same experiences.

My findings showed the developing social awareness and understanding theme was highest for Dwayne and the second most prominent theme for Fiona and Thomas. All three teaching artists had experiences with their students and the community that exposed them to poverty, racial inequity, and family issues, leading them to examine situations from a social and political perspective. One result of developing social awareness and understanding is an increased awareness about personal commitment. In the card sort activity, Dwayne's awareness about *commitment* increased whereas for Thomas and Fiona, awareness about *commitment* remained high for both Teaching Artists.

My findings also indicated as the three teaching artists developed more awareness and understanding about social issues, the experience led to an increase in the teaching artists' sense of purpose and commitment to their work at ECMP. As each participant developed more awareness about the social issues facing their students, the teaching artists' personal

belief in the importance of their work at ECMP become more prevalent.

    Cross-case theme 4: Acknowledging self-awareness. In my analysis, acknowledging self-awareness was an emergent theme expressed by all three teaching artists. I observed each participant was, to some extent, self-aware. Each acknowledged that ECMP experiences were having an effect on how they thought about social issues in relation to their students. All three teaching artists described moments of self-awareness, including a growing sense of teacher identity and having a greater sense of purpose for their work at ECMP.

    I found self-awareness to be relative to the individual's persona and the length of time the individual had worked at ECMP—the more experienced Dwayne being more self-aware than Thomas, who had only been at ECMP for six months. However, in observing Fiona, who had worked at ECMP for almost six years, I did not record as much self-awareness as I saw with the other two teaching artists. One possible explanation is Fiona had moved past this development phase and did not report her experiences or was simply not as self-aware as the other two participants.

    The teaching artists' acknowledgement of self-awareness was an indicator for the presence of transformative learning at ECMP. Each teaching artist encountered classroom situations requiring conscious revaluation of personal beliefs and assumptions; acting on a changed mindset required the teaching artists to have an active awareness of self. Developing individual self-awareness is also a necessary condition to support interdisciplinary integration. Self-awareness of personal limitations enabled each teaching artist to reach outside of the music discipline and pursue other disciplinary solutions to help solve problems in the classroom. Both are experiences in which the teaching artists developed and acknowledged individual self-awareness, which is an important building block for

professional development and continued improvement as a classroom teacher (Cranton, 2016).

Helper Applications

In my analysis, I identified three secondary themes that support the four emergent cross-case themes. The secondary themes are as follows: (1) self-reflection; (2) ECMP support and; (3) non-music insights. The secondary themes have been labeled *helper applications* to clarify their subordinate role to the cross-case themes.

Helper application 1: Self-reflection. In my cross-case analysis, I found all three teaching artists described having moments of self-reflection about their work at ECMP. Such moments occurred when the individual was alone—e.g., driving home at the end of the day or, as part of a group, engaged in conversation with a colleague or with several other teaching artists present—e.g., a faculty meeting. Examples of self-reflection stimuli included student social behavior, students not grasping musical techniques or concepts, or situations that surprised the participant, forcing them to question their personal beliefs and assumptions. Each participant spent time thinking about a particular situation, considering it from another perspective or reviewing their choice of actions or words that might have led to a different outcome. In my analysis, self-reflection is an important helper application for each of the four emergent themes above and a key indicator of transformative learning and interdisciplinary activity that make up my study's conceptual framework.

Helper application 2: ECMP support. In my study, I observed ECMP's high degree of supervision and support for its teaching artists. ECMP provided all three teaching artists with a safe and secure environment in which to work. Each participant described instances of thoughtful, open dialog with colleagues and the program director. The ECMP

director encouraged all three teaching artists to ask questions, share ideas and to experiment in the classroom—the goal being to discover what works best for the students and their learning outcomes. ECMP included mentoring and co-teaching opportunities as part of its training protocols, which supported the participants' professional growth. ECMP also scheduled professional development sessions for all three teaching artists and conducted regular peer teaching observations that provided valuable feedback to help guide the participants and improve their teaching abilities. ECMP fostered a diverse learning environment that provided the three teaching artists the opportunity to engage with the *other*. My findings show the ECMP learning environment was conducive for teaching artists to experience both social perspective change and transformative learning.

Helper application 3: Non-music disciplinary insights. I found all three teaching artists used non-music disciplinary insights to help solve student and classroom problems. The participants described instances of informally reaching outside of the music discipline and gathering non-music disciplinary insights using two different methods: (1) the participant engaged in online research, reading articles and watching YouTube videos or (2) the participant sought out the advice from friends and family members who were either students or professionals in the fields of psychology, social work and education. I found the act of reaching outside of the music discipline to gather other disciplinary insights a characteristic of interdisciplinary integration that provides knowledge and support for the teaching artists' development of classroom management.

Observable Developmental Pattern

In each individual teaching artist case study, I observed the following developmental pattern: as the teaching artist developed classroom management skills, the other three themes

of finding balance between care/compassion and structure/discipline, developing social awareness and understanding, and acknowledging self-awareness, emerged. The developmental pattern is supported by three helper applications of self-reflection, ECMP support and non-music insights. Appendix L provides a graphic representation of the developmental pattern.

Summary

My cross-case analysis provided abstractions to help me to answer my research questions. I found my participants did experience a change in their perspectives about social issues while working at ECMP. All three teaching artists were aware of their expanding social perspectives, enabling them to identify and define their sense of purpose at ECMP. I observed social perspective change resulted in each participant having cognitive, affective, and behavioral experiences that influenced his or her teaching artistry in the ECMP classroom. The cross-case analysis indicated that my three participants were moderately predisposed to social perspective change, as a result of individual experiences they had before teaching at ECMP. The ECMP environment fosters transformative learning, which allowed the three teaching artists to engage with the other, reflect on their experiences and act on their new beliefs and assumptions with their students in the classroom. Supported by ECMP, the three participants engaged in interdisciplinary activities by gathering information online and consulting with professional sources that allowed them to solve student problems in the classroom. However, I did not find evidence of a formal interdisciplinary integration step/process at ECMP.

As part of my cross-case analysis, I also identified a developmental pattern among my three teaching artists comprised of four emergent themes. Beginning with the theme,

developing classroom management, the subsequent themes of finding balance, developing awareness and understanding, and acknowledging self-awareness emerge afterwards. Three secondary themes, self-reflection, ECMP support, and non-music insights, support the four emergent themes. For the three teaching artists in my study, the developmental pattern is indicative of the social perspective change phenomenon present at ECMP.

CHAPTER 5: DISCUSSION, IMPLICATIONS, AND CONCLUSIONS

El Sistema-inspired after-school music programs are growing worldwide but struggle with sustaining and retaining qualified and committed teaching artists. Scholars have not adequately studied teaching artistry and the teaching artist's developmental experience is largely undocumented. The teaching artist field requires research that describes and interprets the teaching artist experience to promote interest and understanding for the continued growth of El Sistema-inspired programs. At the program level, administrators require reliable information to guide their efforts when developing professional development experiences for teaching artists to expand and diversify their skill sets while increasing their understanding about their students and school environment. Programs that encourage both personal and professional growth increase teaching artist commitment and counteract the lack of awareness and gig mentality many undertrained teaching artists share.

The purpose of my research study was to examine the lived experiences of three teaching artists and determine if and how they undergo social perspective change while working in an El Sistema-inspired music program focused on student social development.

For my research, I used an interpretive multiple-case study design with a cross-case analysis to organize my data and answer my research questions. I also identified several emergent themes that suggested a developmental pattern, which supported my research findings and which I used to interpret my participants' teaching artist experiences.

Discussion of Results

I answered my research questions using a cross-case analysis of my findings. A discussion of my results is as follows:

Question 1: Does a teaching artist's perspective about social issues change when

working in an El Sistema-inspired music program?

In my study, all three teaching artists acknowledged they had undergone social

perspective change experiences while working at ECMP. The teaching artists' comments of

initial feelings of discomfort while learning to navigate the ECMP work space resembled the

descriptions offered by Bailey et al. (2014) about the growing edge—a boundary space

between individual meaning and new experiences where a more complex understanding of

the world becomes possible and achievable. Bailey et al. (2014) believe spending time in the

growing edge space stimulates social justice awareness. For the teaching artists in my study,

working at ECMP provided the opportunity for each participant to constructively engage

with the other and work in an environment that prompted the social perspective change

process. The presence of change in the ECMP environment was evident in the participants'

card sort results, with several of the terms associated with social perspective change—

poverty, *worldview*, and *community*—increasing for all three participants. I assert the social

perspective change process was one of reciprocality for the teaching artists in my study. As

their overall awareness increased, each experienced social perspective change; as their social

perspectives expanded, their awareness of themselves, their students, and the Bowman

community increased.

Question 2: If a teaching artist's social perspective does change, how is the occurrence

perceived by the teaching artist?

As a result of my investigation, I found that each participant in my study was aware

of her or his changing social perspective and considered the change to be a positive

experience. McAnally (2013) believes many teachers are unprepared to work in the low

socioeconomic communities in which their schools are located. Teachers living elsewhere

often have misconceptions about the neighborhood and biases about poverty and cultural issues that are not accurate. I found this point to be true of my participants, each having to overcome an initial lack of awareness about their students' situations and the Bowman community. As part of the social perspective change process, the three teaching artists had to examine their own stereotypical assumptions and hearsay from friends and family members about working in an inner-city school with Black and Latino students.

As each teaching artist became more acquainted with their students and had time to reflect on their classroom experiences, their awareness and understanding about ECMP and the Bowman community increased. For all three teaching artists, their growing perception led to a greater sense of purpose for their work in the El Sistema-inspired learning field. I assert that for the teaching artists in my study, developing a greater sense of purpose at ECMP was an indicator for the occurrence of their own personal social perspective change. The participants saw themselves as more than just musicians—they were role models, teachers and scientists—discovering ways to combine music education with social skills development and increase the self-esteem and self-efficacy of their students. The teaching artists' shift from the narrowly focused musician-performer mindset to the much broader musician-teacher-social pedagogue perspective indicates an openness to a broader range of possibilities.

This holistic classroom approach forms the core of El Sistema-inspired philosophy and aligns with the principles of artistic citizenship, in which the creative individual embraces a more prominent role in society. Silverman and Elliott (2016) describe arts education at the next level, focused on human well-being and the social, cultural, personal, and political aspects of student development. I believe the three teaching artists in my study

perceived the broader implications of their work as they were learning about the El Sistema-inspired philosophy while situated in the experiential ECMP environment.

Question 3: If a teaching artist's social perspective does change, how does the occurrence affect the teaching artist's cognitive, affective, and behavioral domains of human experience?

In my study, each teaching artist experienced social perspective change within the cognitive, affective, and behavioral domains of human experience. I assert that these experiences positively influenced the development of the teaching artists' classroom management skills.

When speaking of the cognitive domain, all three participants described how their social experiences at ECMP entered into and stimulated conscious thought. The teaching artists used their growing awareness and understanding to interpret their students' behavior. All three participants engaged in critical thinking to develop solutions to problems in their classrooms, often utilizing other disciplinary techniques that required them to shift their perspective to a non-music disciplinary viewpoint. The teaching artists also acknowledged their own self-awareness, examining their previously held beliefs and assumptions and reframing their perspective based on the social experiences they were having at ECMP.

As for the affective domain, all three participants described how they developed an empathetic connection with their students. Each teaching artist wrote about how they felt concern for their students' well-being, both in and out of the classroom. In the email questionnaires, current events regarding DACA and school shootings prompted feelings of fear and anger—being upset with the government and the current political climate. The three teaching artists had to learn how to balance their growing feelings of care and compassion for

their students with the structure and discipline they needed to be productive in the classroom.

In addressing the behavioral domain, all three participants reported that their changing social perspectives compelled them to adjust their behavior in the classroom. Each teaching artist described a situation in which he or she dealt with a student differently based on what was going on at home. All three participants agreed mastering classroom management is fundamental to building a successful practice in the ECMP environment. The experience of learning classroom management is a transformative process that draws on all three domains of human experience. Acting on new beliefs and assumptions in the classroom, influenced by an expanding social perspective, is part of the teaching artist's lived experience.

ECMP influence. In my study, the three teaching artists actively engaged in the ECMP learning environment. ECMP classroom experiences influenced each participants' cognitive, affective, and behavioral domains. As the students showed improvement both musically and socially, I observed the teaching artists' self-efficacy increased. This finding aligns with Guskey (2010), who concluded that teachers' changing attitudes and beliefs are contingent on observing the positive learning outcomes of their students.

I also found the El Sistema-inspired ECMP to be an experiential learning environment that followed the four-stage learning model described by Kolb (2015). Kolb (2015) writes the workplace can function as a learning environment, one that uses meaningful work to augment formal education experiences and foster personal growth and professional skill development. ECMP supported the process of social perspective change for my three participants by providing each with a set of new experiences, the opportunity for reflecting on those experiences either alone or with peers, providing a safe space for learning

to occur, and allowing the teaching artists the freedom to act on their learning through a trial and error approach in the classroom. All three teaching artists commented on how much they appreciated the support they received from ECMP and having the freedom to try out ideas with their students. In this way, ECMP supported the teaching artists' social perspective change, which influenced their cognitive, affective, and behavioral domains of personal experience.

Question 4: If a teaching artist's social perspective does change, what evidence suggests teaching artists may have a predisposition to social perspective change?

My interest in teaching artist development led to the question of whether or not my three participants had a predisposition to undergo social perspective change in the ECMP environment. I found evidence to suggest the three teaching artists in my study were predisposed to social perspective change based on earlier experiences they had as children and young adults. Each teaching artist experienced personal challenges with racism, otherness, diversity, and poverty. My participants also spoke about the positive role models in their lives and how they grew up in relative safety, supported by their parents—two factors I attributed to their well-being and positive self-efficacy.

However, Mezirow (1991) cautions adult learning is dependent on the individual accounting for and authenticating the knowledge and assumptions accumulated during previous learning experiences. Without thorough assessment, past experiences can obscure future learning. The three participants in my study described prior experiences that I believe psychologically and emotionally prepared them for social perspective change before working at ECMP. The factor I found most compelling was that all three participants belonged to youth music ensembles that were made up of students from a wide range of socioeconomic

levels, in which they experienced positive peer interactions with diverse individuals. Sharing music making activities with the *other* at a young age prepared them for future encounters and helped to make them more open and accepting of social perspective change in the ECMP learning environment.

However, the assertion that all three teaching artists may have felt predisposed to social perspective change warrants further investigation. It is beyond the scope of this research study to examine what other factors one should consider in assessing social perspective change predisposition in teaching artists.

Question 5: If a teaching artist's social perspective does change, how can the researcher use transformative learning theory to describe and understand the occurrence?

I assert transformative learning theory can be used to explain the teaching artists' social perspective change. Mezirow (2000) described transformative learning as a reframing of personal perspective based on acquiring new insights and information about a situation. I found the ECMP environment was ideal for fostering transformative learning. ECMP possesses all of the transformative learning community characteristics described by Daloz (2000): the presence of the other; opportunities for reflective discourse; a supportive mentoring community; and opportunities for committed action. Daloz (2000) wrote constructive engagement with the other leads to social perspective change. These characteristics combined with a sense of security each teaching artist felt while at ECMP was conducive to transformative learning and supporting the participants' social perspective change.

Mezirow (2000) wrote that individuals undergoing transformation need to be open, self-reflective, and emotionally capable of change. In my study, all three teaching artists

demonstrated these characteristics in our interviews and observations. Each teaching artist described how they reflected on their ECMP experiences, often alone, but sometimes in a faculty meeting or while seeking advice from a non-music professional. My findings align with Schön (1983) who wrote about how the working professional uses both *reflection-on-action* and *reflection-in-action* to improve performance. I found all three teaching artists experienced both self-reflection in and out of the classroom, preparing themselves to address difficult situations, should they occur again. My findings support the premise offered by Cranton (2016) who believes reflecting on new experiences is often a catalyst for learning and personal transformation.

Transformative learning requires change to be voluntary in a supportive and safe environment, with critical self-reflection and decisive action being part of the process. Mezirow (2000) believed the transformative learning process was not fully complete until the individual took action as a result of the new mindset. ECMP afforded each teaching artist the freedom to manage her or his own classroom. This arrangement provided the growing teaching artist the opportunity to act on his or her new beliefs. All three teaching artists described actions they took both inside and outside of the classroom, as a result of the changing social perspectives.

Question 6: If a teaching artist's social perspective does change, what aspects of the occurrence can the researcher describe as interdisciplinary integration between music and other disciplines?

As a result of my study, I concluded the three teaching artists did reach outside of the music discipline to gather knowledge to help solve their student problems in the classroom. However, I did not find evidence of an intentional interdisciplinary integration process that

took place between the teaching artists and their non-music disciplinary counterparts. Rather, the teaching artists' commentary and actions indicated they were following an informal, multidisciplinary collaborative approach. Repko (2014) describes multidisciplinarity as the examination of a difficult problem through the lenses of two or more disciplinary perspectives, each perspective contributing unique insights to arrive at an acceptable solution. A multidisciplinary approach collects information from two or more disciplines but does not integrate the different insights to create a more comprehensive understanding of the problem. Repko (2014) affirms a multidisciplinary approach is not inferior to an interdisciplinary one. In many instances, multidisciplinarity may be all that is required to develop a better understanding of a problem and offer a solution (Repko, 2014).

Based on my analysis, I assert multidisciplinary collaborative activity influences social perspective change at ECMP. I found as the three teaching artists learned about non-musical disciplinary insights, the knowledge they gained contributed to an increased awareness and understanding of student behavior and socio-economic realities—which broadened their overall social perspective. However, the teaching artists only used the non-musical insights in conjunction with their existing musical knowledge—a purposeful step or a dedicated time to integrate the different insights into a greater understanding of the problem did not occur at ECMP.

Limitations

I acknowledge this research study has several limitations. The first is my researcher bias. I am a professional musician trained in a traditional, Eurocentric music conservatory environment to be a performer. I recognize that my professional musical training and high expectations about performance are not always applicable or appropriate in the El Sistema-

inspired after-school learning environment. To temper these expectations requires self-awareness on my part and to withhold judgment while I am in the field conducting interviews and observations.

A second limitation is a lack of prior research on teaching artists and their changing social perspectives. While I considered this research gap to be unfortunate, it required me to expand the scope of my investigation and examine a variety of related sources I deemed informative and essential to understanding my research topic.

A third limitation of this study is restricting the investigation to a solitary research site. I acknowledge that each El Sistema-inspired program is unique, each having its own issues and organizational culture. Conducting my investigation at a single site restricted the breadth of my study; however, it does not limit the transferability of my findings to similar after-school programs and teaching situations.

A fourth limitation is participant self-reporting. I relied on the recall, memory and unique perspective of my participants, which possibly introduced false perceptions and exaggerated truths into the data set. Without extensive cross-checking, my ability to verify participant statements was limited.

Finally, I did not conduct a second member check after completing my analysis and creation of the case study reports. The three teaching artists were not given the opportunity to read their case narratives and comment on whether or not my interpretation of their lived experiences was accurate or met with their approval.

Implications for Practice

The generalizability of my study results is limited due to the nature of case study research. However, I believe certain aspects of my findings are transferable and can be of

benefit to the El Sistema-inspired program field.

Social Perspective Change Phenomenon

Based on my research findings and analysis, I assert the social perspective change phenomenon is a transformative process that occurs over a variable length of time. The process involves taking a teaching artist's existing social viewpoint and shifting it towards a broader, more inclusive perspective. Social perspective change is characterized by an increase in self-awareness, an increase in awareness of the other, and an increased awareness about social issues. The teaching artist's critical self-reflection propels the process forward. As the teaching artist's perspective shifts, she or he wants to understand/know more about the students and the classroom environment—the teaching artist's musical training is not enough, so he or she reaches outside of the music discipline to other disciplines, utilizing multidisciplinary collaboration to formulate answers. Social perspective change leads to changes in behavior with the teaching artist acting on his or her new perspective.

A description of the social perspective change phenomenon provides the El Sistema-inspired program director with insight into their teaching artists' personal and professional development. Anderson et al. (2012) describe how adults deal with change, pointing out the importance of adequate support and strategic thinking to facilitate the process. Knowledge of social perspective change will enable the director to support the new teaching artist's efforts adjusting to the El Sistema-inspired learning environment. For the teaching artist, understanding the social perspective change process will help her or him navigate new experiences, realizing self-reflection and a trial and error approach in the classroom are part of the transformative learning process.

Developmental Stages

I found the three teaching artists in my study moved through a series of developmental stages that affected their classroom experiences. In the cross-case analysis, a developmental pattern emerged that described a series of steps each participant took that led to their changed social perspectives. Each teaching artist went through the arduous process of developing classroom management skills, a concretization theme that served as a catalyst for the three subsequent themes of finding balance between care/compassion and structure/discipline, developing social awareness and understanding, and acknowledging self-awareness. As a result, all three participants demonstrated an increased awareness of their students, themselves, the classroom environment and the complex problems that are inherent in low socio-economic communities.

I observed the four developmental themes are related to the teaching artist developmental stage theory developed by Saraniero (2008). My participants fit each one of Saraniero's stages perfectly. Thomas, beginning ECMP at the improvisation stage and adjusting to his new work environment while learning classroom management; Dwayne, working through the growth stage and using his increasing confidence to develop a contemplative teaching practice, actively engaging with other three themes; and Fiona, confidently situated in the established stage, overseeing a productive classroom with a perspective that integrates her social and musical beliefs. One outcome of my study was the realization that social perspective change was an intense experience for the participants in my study. The impact of the social change phenomenon is deep, affecting long-standing beliefs and assumptions.

El Sistema-inspired Program Structure

El Sistema-inspired programs need to set up organization structures that support the

awareness and understanding of their teaching artists. Program directors can use the results of my study to facilitate the planning of appropriate professional development sessions for new and more experienced veteran teachers while creating a program environment that is supportive of transformative learning and fosters multidisciplinary collaboration with non-music professionals. Cranton and King (2003) write, "If we view professional development as an opportunity to cultivate transformative learning it gives us a new perspective on our goals, what we do in our practice, and how we think about our work" (p. 36). The important factor is setting aside adequate time to establish and sustain a supportive work environment that encourages personal self-reflection, open communication, and a collaborative spirit. A more applicable training program will improve teaching artist job performance and also lead to increased job retention in the field, which will support the continued growth of El Sistema-inspired programs throughout the world.

Since the same organizational characteristics that govern ECMP may be present in other El Sistema-inspired programs, I assert that the potential for these programs to be able to create a supportive and conducive environment that fosters social perspective change, is possible. I also assert, since the El Sistema-inspired learning environment follows Daloz's (2000) social responsibility approach to transformative learning, other types of after-school programs that utilize the same approach could exhibit similar results regarding teacher social perspective change.

New Course Creation

I intend to use my findings to guide the creation of a new course called Music and Social Change. Music and Social Change will take an interdisciplinary approach, integrating aspects of music education, music performance, and social leadership development into the

course syllabus. Students will develop an understanding of social change through musical study while learning practical, classroom management skills that will prepare them to work in the challenging, yet, rewarding El Sistema-inspired learning environment. The new course will be open to all music students—however, it will particularly suit those majoring in music performance who have an interest in exploring career options within the El Sistema-inspired education field. I believe music performance majors have the most to gain from learning about this topic, which will broaden their social perspectives and provide students with an opportunity to develop a classroom management skill set.

Recommendations

I make the following recommendations to encourage the continuation and expansion of my research in the area of teaching artist social perspective change.

Continuing Research

Continuing research on teaching artist social perspective change needs to include a larger sample set. Randomizing the sampling strategy would reduce bias and yield a more diverse group of participants. Expanding the number of research sites to collect and analyze additional data would yield more generalizable results. One option would be to design a mixed methods study that uses a small group of interviews to develop a survey instrument, that can be sent out to gather a wider-range of data about the teaching artist social change phenomenon.

Developmental Pattern

I believe there is a need to further evaluate the teaching artist developmental pattern and assess its generalizability. Determining if the current pattern or a variation thereof occurs in other El Sistema-inspired programs is justifiable. One practical consideration is how can

program directors use the pattern to inform the training of new teaching artists and design professional development activities for current employees.

Program Evaluation

One aspect my research uncovered is the positive impact a supportive El Sistema-inspired program can have on the personal growth of a teaching artist. Providing existing after-school programs with program evaluations that focus on the level of transformative support they provide to their teaching artists would be beneficial to the program and to the El Sistema-inspired field.

Longitudinal Study

I am interested in the long-term implications of teaching artist social perspective change. How will my participants feel about their social perspective changes five years from now? How will their ECMP experiences affect them later in life? A researcher could design a longitudinal study to revisit my participants periodically, as they move through their lives, recording how their social perspective changes persist or diminish over time. I suspect both the El Sistema-inspired and general music education fields would benefit from this information.

<div align="center">

Conclusions

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In conclusion, my analysis shows the three teaching artists in my study experienced social perspective change while working in ECMP's El Sistema-inspired learning environment. I found for the social perspective phenomenon to occur, there first needs to be a group of individuals willing to embrace change and be open to having their existing beliefs and assumptions challenged and transformed. Second, the social perspective change phenomenon requires a supportive setting in which to occur. ECMP is such a program—it is

an experiential learning environment that is transformational, fostering professional development, personal growth and social perspective change in its teaching artists.

I observed that the teaching artists in my study who underwent social perspective change, developed a more holistic understanding of teaching artistry. ECMP has a dual purpose—to develop a student's social-emotional skills while providing a robust music education experience. Although the director explained the program's mission to the participants during their initial orientation, it was not until the teaching artists were situated in the environment and working with the students, that their mindsets shifted, and they understood the scope of what they were being tasked to accomplish. The social perspective change experience increased the teaching artists' sense of purpose, who became more committed to ECMP and the El Sistema-inspired movement. The students and the Bowman community were the direct beneficiaries of the teaching artists' experiencing the social perspective change phenomenon.

Throughout my research study, I came across many different aspects of the teaching artists' lived experience. I believe all musicians in the 21st century, especially those who are just starting their training, need to familiarize themselves and embrace the principles of artistic citizenship, reframing how they perceive their purpose in contemporary society. Today's music students need to become aware of the power of music and its growing application in an expanding array of professional pursuits including leadership development, social work, and music therapy. Taking music out of the concert hall and applying it to service-learning projects in communities at all socio-economic levels will allow musicians to remain relevant in a society that continues to prioritize technological efficiencies and economic growth at the expense of nurturing the human condition.

As a result of my study, I realize higher education has an important role to play in supporting the future expansion of the El Sistema-inspired field. Colleges and universities have the resources to develop and offer innovative courses about music and social change. Teachers providing instruction based on transformative learning will broaden music students' perspectives and encourage them to be open and inquisitive. Higher education should support interdisciplinary exchange between the disciplines by providing the space and time necessary for integration syntheses to take place, guiding young people to a more comprehensive understanding of the world and enabling them to grapple with the problems we face in the 21st century. One course becomes a minor and then a major, with the potential to grow into a radical new program that can change a community and possibly the world. Higher education is also morally obligated to pursue this path, both to responsibly prepare music students for sustainable careers in the arts and to inspire them to pursue artistic citizenship for the benefit of society-at-large.

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Footnotes

[1]Enharmonic Children's Music Program (ECMP) is a pseudonym

[2]Mountainview Primary School is a pseudonym

[3]Beaconville, USA is a pseudonym

[4]Celeborn Family Trust is a pseudonym

[5]Bowman Neighborhood is a pseudonym

Appendix A

Letter to School Directors

(Date)

Dear _____:

My name is Paul Cortese and I am a doctoral student in the College of Education the University. This fall, Dr. Don Mills and I are conducting a research study entitled, *Changing Social Perspectives: Teaching Artists and Transformative Learning in an El Sistema-inspired After-school Music Program*. Our study will examine the teachers who work in the Enharmonic Children's Music program and we are writing to ask your permission to conduct our study at your school.

Below is a short summary of our research proposal:

- The purpose of this study is to examine if and how the teaching artist's social perspective changes when working in an El Sistema-inspired after-school music program.
- Social perspective includes issues involving race, politics, religion, education, and socioeconomic disparity.
- The results of the study will be used to better prepare preservice teaching artists and experienced teaching artists seeking professional development.
- No more than (3) teaching artists will be selected for the study.
- **No data will be collected from the students in the ECMP**.
- Data collection for the study will occur sequentially within a 12-week period, i.e. four weeks for each participant.
- Each teaching artist will be required to participate in (2) 50-minute interviews, (2) 30-minute teaching observations, (1) 50-minute focus group session, (1) 50-minute review session (member check) and asked to complete a weekly 3-5 item questionnaire about their personal/teaching experiences for a period of one month.

Please let us know if you have any questions or concerns about our proposal. I will call you in two days to find out if it is possible for us to conduct our research study at your school.

Thank you,

Paul Cortese

Should you have any questions or concerns about this research project, please contact Dr. Don Mills at d.mills@tcu.edu or by calling 817-257-6938.

Appendix B

School Director Approval

(Date)

To the TCU Institutional Review Board:

Dr. Don Mills and Paul Cortese have been granted permission to conduct the study, *Changing Social Perspectives: Teaching Artists and Transformative Learning in El Sistema-inspired Programs Focused on Student Social Development* at the Enharmonic Children's Music Program. We agree to facilitate communications with our teaching artists for the purposes of the study. We agree to provide access to the teaching artists' lessons and rehearsals for observational purposes. If needed, will provide the student researcher with a room for the teaching artist interviews and focus group session.

This permission is contingent upon passing standard criminal background checks.

This permission is also contingent upon the approval of the study by the TCU Institutional Review Board. In addition, we may withdraw our permission at any time during the course of the study. The participation of each teaching artist is also contingent upon granted permission, which may be withdrawn at any time by the teaching artist.

_____

Name of Administrator

_____   _____

Signature of Administrator   Date

Should you have any questions or concerns about this research project, please contact Dr. Don Mills at d.mills@tcu.edu or by calling 817-257-6938.

Appendix C

Invitation to Teaching Artists

(Date)

Hello _____,

My name is Paul Cortese and I am a doctoral student at the University. I am writing to invite you to participate in a research study that is being conducted by the College of Education.

The purpose of this study is to examine if and how the teaching artist's social perspective changes when working in an El Sistema-inspired after-school music program. Social perspective includes issues involving race, politics, religion, education, and socioeconomic disparity. By understanding this experience, we will provide valuable data and much needed direction to program directors and higher education institutions seeking to develop training programs to prepare musicians for careers in the Sistema-inspired field. The study has been reviewed and approved by the University, ECMP, and the Beaconville School District.

Your participation is completely voluntary and will include (2) 50-minute interviews, (2) 30-minute teaching observations, (1) 50-minute focus group session, (1) 50-minute review session (member check) and completing a weekly 3-5 item questionnaire about your personal/teaching experiences for a period of four weeks.

Please see the attached consent form containing more information about the study. If you decide to take part in the study, we will schedule your participation around your teaching schedule.

If you are interested in participating, please respond to this email at your earliest convenience.

Thank you,

Paul Cortese
TCU College of Education

Should you have any questions or concerns about this research project, please contact Dr. Don Mills at d.mills@tcu.edu or by calling 817-257-6938.

Appendix D

CONSENT TO PARTICIPATE IN RESEARCH
Teaching Artist

Title of Research: Changing Social Perspectives: Teaching Artists and Transformative Learning in El Sistema-inspired Programs Focused on Student Social Development

Funding Agency/Sponsor: N/A

Study Investigators: Dr. Don Mills, Paul Cortese

What is the purpose of the research?
The purpose of this study is to examine if and how the teaching artist's social perspective changes when working in an El Sistema-inspired after-school music program. Social perspective includes issues involving race, politics, religion, education, and socioeconomic disparity.

How many people will participate in this study?
(3) teaching artists will be selected to participate in the study.

What is my involvement for participating in this study?
Participants will be expected to complete (2) 50-minute interviews, (2) 30-minute teaching observations, (1) 50-minute focus group session, (1) 50-minute review session (member check) and a weekly 5 item questionnaire about your personal social experiences for a period of four weeks.

How long am I expected to be in this study for and how much of my time is required?
Data will be collected over a one-month period with each participant spending approximately 6 hours of activity time during that period.

What are the risks of participating in this study and how will they be minimized?
The risks for this study are minimal and include experiencing psychological discomfort during the interviews and having your students distracted and/or classroom disrupted during the observations. Confidentiality measures will be taken, and participants can stop any activity at any time for any reason.

What are the benefits for participating in this study?
Defining the experience of teaching artists will provide data and much needed direction that higher education institutions can use to develop curricula to better prepare performance majors for this growing career field.

Will I be compensated for participating in this study?
Participants will not be compensated in this study.

What is an alternate procedure(s) that I can choose instead of participating in this study?
There are no alternate procedures for this study at this time.

How will my confidentiality be protected?
In order to maintain your confidentiality by participating in the research study, pseudonyms will be used to protect all identities in the final written materials. Collected data and preliminary, identifiable analyses will not be shared with the participant's employer or co-workers. All data will be stored in a secure location within the TCU College of Education and destroyed after 3 years after the completion of the study.

Is my participation voluntary?
Participation in this study is completely voluntary.

Can I stop taking part in this research?
Participants can withdraw from the study at any time without penalty.

What are the procedures for withdrawal?
Participants may withdraw from the study by contacting one the two researchers:
Dr. Don Mills at d.mills@tcu.edu, 817-257-6938; or Paul Cortese at p.cortese@tcu.edu, 817-257-7098.

Will I be given a copy of the consent document to keep?
Participants will be given a copy of the consent forms for their records.

Who should I contact if I have questions regarding the study?
Participants may direct their questions about the study to one the two researchers:
Dr. Don Mills at d.mills@tcu.edu, 817-257-6938; or Paul Cortese at p.cortese@tcu.edu, 817-257-7098.

Who should I contact if I have concerns regarding my rights as a study participant?
Dr. Cathy Cox, Chair, TCU Institutional Review Board, Phone 817 257-6418.
Dr. Morri Wong, TCU Institutional Review Board, (817) 257-7472, m.wong@tcu.edu

Your signature below indicates that you have read or been read the information provided above, you have received answers to all of your questions and have been told who to call if you have any more questions, you have freely decided to participate in this research, and you understand that you are not giving up any of your legal rights.

Participant Name (please print):

_____

Participant Signature: _____

Date:_____

Investigator Name (please print):_____

Date:_____

Investigator Signature: _____

Date:_____

Appendix E

Teaching Artist Interview Protocol #1

Participant Background Questions
- Please tell me about your personal background - where you grew up, your family life, etc.
- How did you decide to become a musician?
- Describe your primary school and college experiences.
- Describe what the term *social perspective* means to you.
- How do your political beliefs and activities affect your social perspective?
- How do your religious beliefs and activities affect your social perspective?
- Describe your experiences with people who are different from you.

Teaching Experiences Questions
- What led you to become a teacher at ECMP?
- Please describe your teaching approach/teaching philosophy at ECMP.
- Describe a positive experience you have had at ECMP – how did you respond?
- Describe a negative experience you have had a ECMP – how did you respond?

Card Sort Exercise – Participant Perspective Survey
Using the (15) cards on the table, listen to the prompt and arrange the cards in order of priority, from 'most aware' to 'least aware.'

- Before working at ECMP: How would you have arranged the cards prior to becoming a teaching artist at ECMP.
- After working at ECMP: How would arrange the cards currently, now that you are a teaching artist at ECMP.

15 Cards
- Collaboration
- Commitment
- Community
- Inequality
- Mentorship
- Performance
- Politics
- Poverty
- Practicing
- Privilege
- Self-awareness
- Social change
- Spirituality

- Teaching
- Worldview

Is there anything else you would like to share with me today?

Thank you for your time.

[End]

Appendix F

Parent Information Letter

(Date)

Dear Parent or Guardian,

My name is Paul Cortese and I am a doctoral student in the College of Education at the University. This semester, Dr. Don Mills and I are conducting research that involves your child's after-school music teacher, (teacher's name). The purpose of our research project is to study if and how the teachers' social perspective changes when working in the Enharmonic Children's Music Program. Our results will be used to better prepare future teachers in similar after-school music programs.

Since we are only concerned with the teacher's experience, we will not be collecting any data or information about your child. However, we will be observing (teacher's name) in both a lesson and ensemble rehearsal situation in which your child may be present. There are no known or anticipated risks associated with your child being present during these observations and sufficient steps will be taken to protect the confidentiality of both your child and the teacher. Please be assured that our research project has been reviewed and approved by the University, the ECMP director, and your school's principal. However, you may withdraw your child from these activities at any time without penalty by notifying the researchers below and an equivalent activity will be provided for your child on that day.

Should you have any questions or concerns about this research project, please contact Dr. Don Mills at d.mills@tcu.edu or by calling 817-257-6938.

Respectfully,

Paul Cortese   Dr. Don Mills
College of Education   Professor, College of Education

If you have concerns regarding research at TCU, contact Dr. Cathy Cox, Chair, TCU Institutional Review Board, Phone 817 257-6418 or Dr. Morri Wong, TCU Institutional Review Board, (817) 257-7472, m.wong@tcu.edu.

Appendix G

Social Perspective Reflection Questionnaire

Questions:

Cognitive:
- Were you aware of anything this week that caused you to be concerned about or reflect upon an issue or situation having to do with race, politics, religion, education, and socioeconomic disparity?
- Describe your thoughts about this experience.
- How might this experience apply to your work at ECMP?

Affective
- Did this or another experience cause you to feel empathy this week?
- Describe your feelings about this experience.
- How might this experience apply to your work at ECMP?

Behavioral
- As a result of any of the above experiences, did you take action(s) to address the issue?

Discourse
- Describe the nature and/or content of a conversation you had with a colleague or mentor about your social perspective experiences this week.

Appendix H

Teaching Artist Interview Protocol #2

(1) Questions* about the participant's first interview responses

(2) Questions* about the results of the participant's cart sort activity

(3) Questions* about what the participant's social perspective reflection questionnaire responses

*specific questions will be developed after the data has been reviewed by the student researcher

[End]

Appendix I

Focus Group Protocol

Questions:

What resources do you use to support your teaching at ECMP? (If these resources were discussed in the individual interviews, use them as an example to stimulate the conversation)

Are these resources associated with another discipline outside of music?

If so, describe the steps you have taken to integrate these resources into your work at ECMP.

Why do you feel it is important to reach outside of the music discipline to support your work at ECMP?

Which non-music disciplines do you believe to be of most value to your work at ECMP?

How does ECMP support your efforts to integrate other disciplinary insights into your work at ECMP?

If you have engaged with someone who represents another discipline (e.g. a social worker), describe that interaction and how it made you feel about your work at ECMP.

Describe how the process of interdisciplinary integration may have contributed to and/or changed your social perspective.

Appendix J

Member Check

(Date)

Hello _____,

Thank you for providing such personal and insightful interviews for the study, *Changing Social Perspectives: Teaching Artists and Transformative Learning in an El Sistema-inspired After-school Music Program*. Attached are transcript drafts for your review. Please check for accuracy and that your responses are being reported correctly. Please contact one of the researchers below should you have any questions or concerns about the transcripts and their content.

By your act of reading the transcripts and signing your name below, you acknowledge and approval of the transcripts and their content as written.

Thank you,

Dr. Don Mills   Paul Cortese

I, _____ approve my transcripts:_____
        (Print Name)   (Sign Name)

Appendix K

Media Recording Release Form

Title of Research: Changing Social Perspectives: Teaching Artists and Transformative Learning in an El Sistema-inspired After-school Music Program

Study Investigators: Principal Investigator, Dr. Don Mills
Student Investigator: Paul Cortese

Record types. As part of this study, the following types of media records will be made of you during your participation in the research:

- Audio Recording of the individual participant interviews
- Audio Recording of the focus group

Record uses. Please indicate what uses of the media records listed above you are willing to permit by initialing below and signing the form at the end. We will only use the media records in ways that you agree to.

- The media record(s) and/or their transcriptions* can be studied by the research team for use in this research project.
    Please initial: _____

- The media records(s) and/or their transcriptions* can be used for scientific or scholarly publications.
    Please initial: _____

- The media records(s) and/or their transcriptions* can be used at scholarly conferences, meeting, or workshops.
    Please initial: _____

- The media records(s) and/or their transcriptions* can be used in classrooms.
    Please initial: _____

* all names and places will be protected using pseudonyms

I have read the above descriptions and give my consent for the use of the media recordings as indicated by my initials above.

Name: _____

Signature: _____   Date:

_____

Participants may withdraw from the study by contacting one the two researchers: Dr. Don Mills at d.mills@tcu.edu, 817-257-6938; or Paul Cortese at p.cortese@tcu.edu, 817-257-7098. If you have concerns regarding your rights as a study participant, contact Dr. Cathy Cox, Chair, TCU Institutional Review Board, Phone 817 257-6418 or Dr. Morri Wong, TCU Institutional Review Board, (817) 257-7472, m.wong@tcu.edu.

Appendix L

Cortese's Five Transformative Themes (Pilot Study Findings)

Mezirow's Ten Phases of Perspective Transformation

	Developing teacher competence and confidence	Utilizing mentors	Balancing discipline, care and compassion	Adjusting expectations	Developing community connections
A disorienting dilemma					
Self-examination with feelings of guilt or shame					
A critical assessment of epistemic, sociocultural, or psychic assumptions				●	
Recognition that one's discontent and the process of transformation are shared and that others have negotiated a similar change		●			
Exploration of options for new roles, relationships, and actions		●			●
Planning a course of action					
Acquisition of knowledge and skills for implementing one's plans	●				
Provisional trying of new roles					
Building of competence and self-confidence in new roles and relationships	●				
A reintegration into one's life on the basis of conditions dictated by one's new perspective				●	

Appendix M

Table 4

Card Sort Activity Results

Card	Sort A	Thomas Sort B	Awareness Δ	Sort A	Dwayne Sort B	Awareness Δ	Sort A	Fiona Sort B	Awareness Δ
Collaboration	3	+1	+4	1	2	-1	2	1	+1
Commitment	1	1	Ø	2	1	+1	1	1	Ø
Community	1	1	Ø	2	1	+1	3	2	+1
Inequality	3	1	+2	4	3	+1	1	2	-1
Mentorship	2	1	+1	3	2	+1	1	2	-1
Performing	1	2	-1	1	1	Ø	1	1	Ø
Politics	3	1	+2	5	4	+1	3	3	Ø
Poverty	3	+1	+4	5	3	+2	3	2	+1
Practicing	2	2	Ø	NA	NA	NA	1	1	Ø
Privilege	3	+1	+2	4	3	+1	2	2	Ø
Self-Awareness	3	+1	+4	3	2	+1	2	2	Ø
Social Change	3	+1	+4	1	3	-2	2	1	+1
Spirituality	3	+1	+4	2	4	-2	2	2	Ø
Teaching	2	+1	+3	4	2	+2	3	1	+2
Worldview	2	+1	+3	3	1	+2	3	2	+1
Added Term		Selflessness			Mental Health			Loyalty	

Note. The added terms were provided by the participants in Sort B.

Appendix N

Social Perspective Code Counts
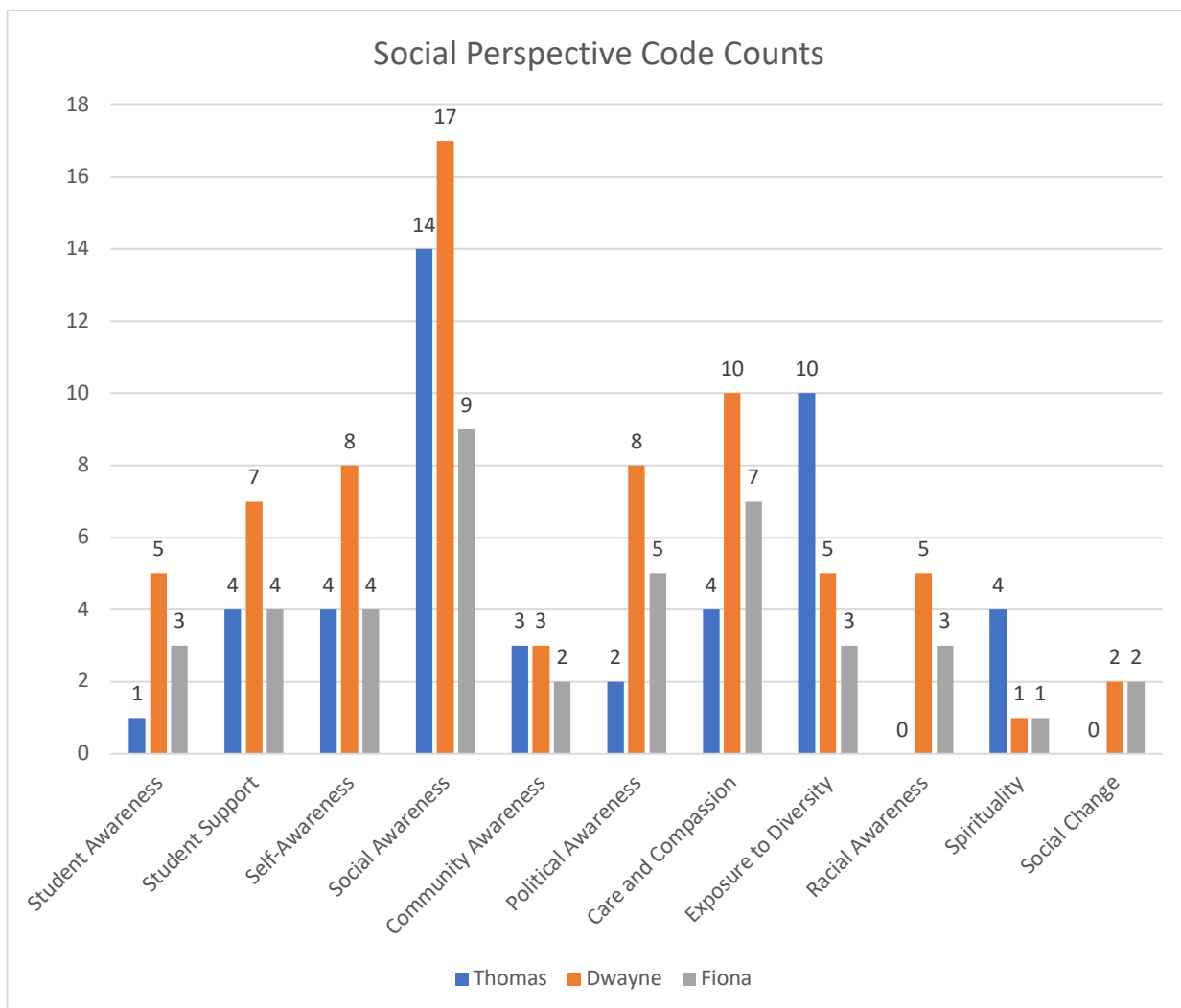
Appendix O

Teaching Artist Developmental Pattern

Social Perspective Change

Finding Balance

Developing Awareness and
Understanding

Acknowedging Self-Awareness

Cross-Case
Abstractions

Emergent
Themes

Classroom Management

Cross-Case
Concretization

Self-Reflection

ECMP Support

Non-Music Insights

Helper Applications
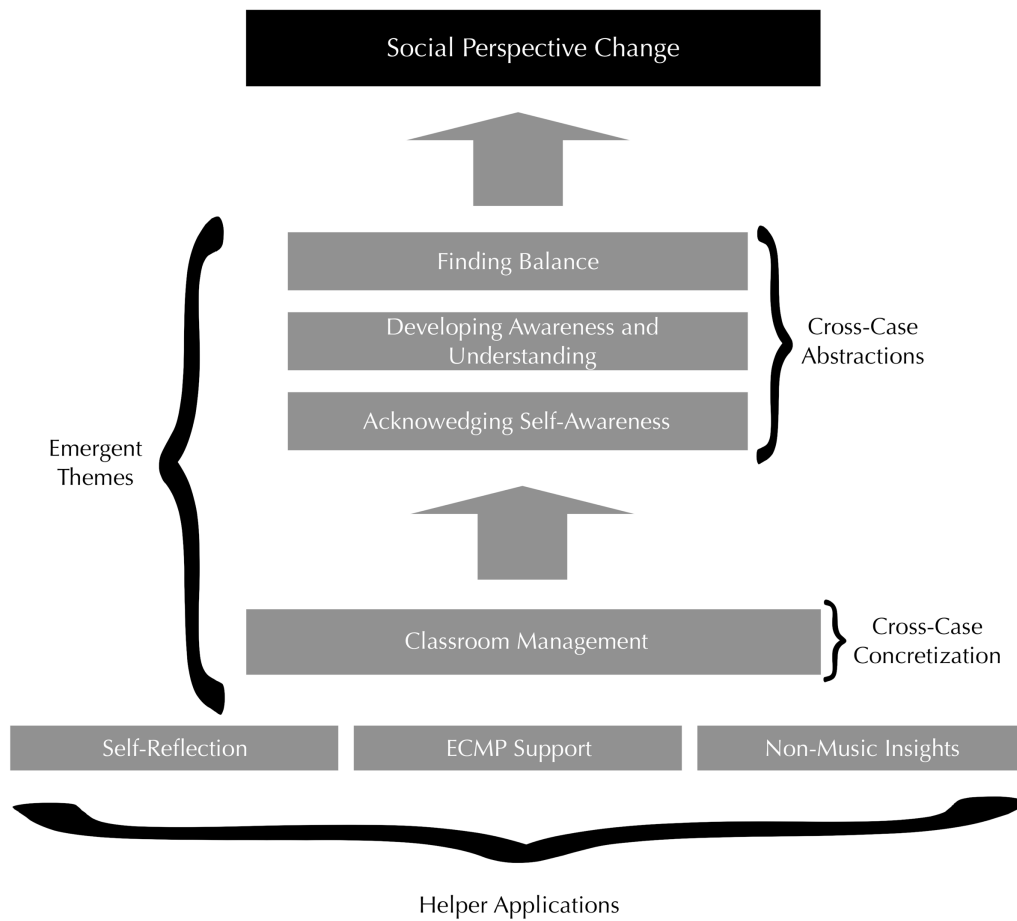
ABSTRACT

CHANGING SOCIAL PERSPECTIVES: TEACHING ARTISTS AND
TRANSFORMATIVE LEARNING IN AN EL SISTEMA-INSPIRED
AFTER-SCHOOL MUSIC PROGRAM

by Paul Andrea Cortese, Ed.D., 2019
College of Education
Texas Christian University

Dissertation Advisor: Don B. Mills, Distinguished Professor of Educational Leadership

El Sistema-inspired music programs are growing worldwide but struggle with sustaining and

retaining qualified and committed teaching artists. This study examined the lived experiences

of three teaching artists to determine if and how they undergo social perspective change

while working in an El Sistema-inspired learning environment. The research was informed

by literature that examined teaching artistry, teacher perspective change, transformative

learning theory, and interdisciplinary integration; the study used an interpretive multiple-case

study design with a cross-case analysis to answer six research questions. This study found

that participants did experience a change in perspective about social issues while working in

the learning environment. All three teaching artists were aware of their expanding social

perspectives and described cognitive, affective, and behavioral experiences that increased

their sense of purpose in the classroom. The El Sistema-inspired program fostered

transformative learning by providing the participants with a means to engage with the other,

self-reflect on their experiences and act on their new beliefs and assumptions in the

classroom. The participants engaged in multidisciplinary research that helped them to solve

problems in their teaching practice. No evidence of a formal interdisciplinary integration

step/process was found in the learning environment. Several emergent themes indicated a

developmental pattern might be used to further describe and understand the social perspective change phenomenon. This study's results can be used to design more effective training and professional development programs for teaching artists. Higher education can use the results to develop courses that prepare students for careers in the El Sistema-inspired field.

CHANGING SOCIAL PERSPECTIVES: TEACHING ARTISTS AND TRANSFORMATIVE LEARNING IN AN EL SISTEMA-INSPIRED AFTER-SCHOOL MUSIC PROGRAM
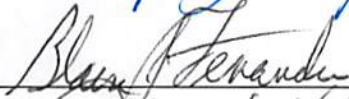
Dissertation approved:

_____

Dr. Donald B. Mills, Major Professor

_____

Dr. Jo Beth Jimerson

_____

Dr. Blaise Ferrandino

_____

Dr. Gabriel Huddleston

_____

For The College of Education