

## Promoting Values Through the Arts

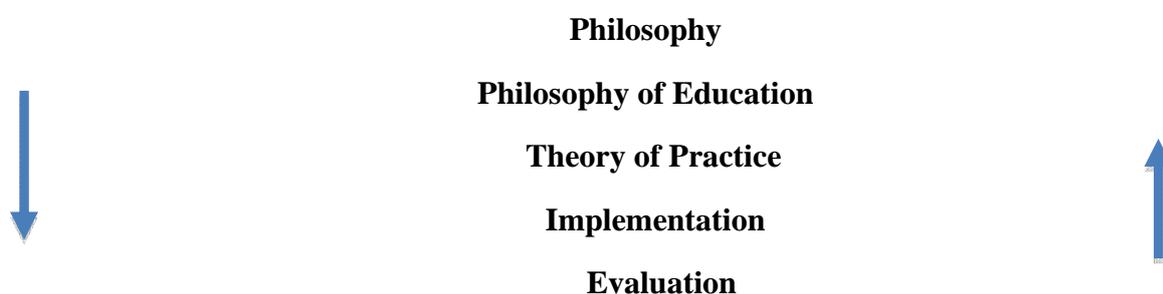
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### Introduction

The purpose of this article is to show how a robust music/arts program may promote self-esteem and wellness in youth. A theory of practice, evolved from a both philosophical and educational philosophical foundation, produces a range of concrete practices, including the “holistic music/arts ensemble,” a vehicle for a disciplined learning process of shared action (the “doing”). In such a vehicle, skill-based success combines with guided self-reflection and community belonging, leading to enhanced attitudes and, ultimately, a change of values.

### Theoretical Foundation: An Overview

The Fox-Scheffler continuum, developed by the late Professor Seymour Fox (Hebrew University) in consultation with Professor Israel Scheffler (Harvard University), outlines the fluid movement between five essential stages necessary for generating any robust educational endeavor. According to Professors Fox and Scheffler, to achieve this robust quality, every educational venture should be firmly rooted in philosophical thinking (both general and educational), driving that venture forward to a well thought out theory of practice, and ultimately to implementation and evaluation. “Fox proposed an analogy to such a continuum of theory and practice in medicine, from anatomy and biochemistry at one end, and diagnosis, prognosis and follow-up at the other.”<sup>1</sup> Every detail of “practice” should be buoyed by deep thought and intent. However, the five levels should not be viewed as a formula for action or recipe, but a means of navigation.<sup>2</sup> The five continuum stages are:



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<sup>1</sup> Daniel Marom, “Four Lessons in Education I Learned from Seymour Fox” (Jerusalem: Keter Publishing House and Mandel Foundation, 2009).

<sup>2</sup> Ibid.

The Fox-Scheffler continuum is a lens for the educator into the educational process, not a mere formula. The first stage, **Philosophy**, represents the rich storehouse of ideas that can guide the educator and educational process. It is the “engine” that powers the enterprise. When those philosophical understandings address desired outcomes of education as part of a “worthy human existence,” they belong to the second stage, **Philosophy of Education**. In the most crucial third stage, **Theory of Practice**, the larger desired outcomes of education (as articulated in the Philosophy of Education) are “broken down” and formulated into a “set of narrower goals and objectives,” i.e. “guiding principles and concepts for implementation,” a fluid state that changes as it becomes closer and closer to the realm of practice. **Implementation** is what educators normally deal with on an everyday basis, the most concrete aspects of the educational process, whether the educational setting, teacher training, policy guidelines, or curriculum. It is the “nuts and bolts” practice of the educational enterprise. Finally, the stage of **Evaluation**, “seeks to increase accountability for education” by assuming that there can be failure, even malpractice, even if intentions are “pure.”<sup>3</sup> The following paragraphs constitute this author’s “journey,” aided by the “lens” of the Fox-Scheffler continuum, toward the evolution of his ideas.

## **Philosophy—Several Sources**

### **Flow of Experience (John Dewey, Mihaly Csikszentmihalyi)**

In *Art as Experience*, John Dewey states that:

Experience occurs continuously, because the interaction of live creature and environing conditions is involved in the very process of living.... Oftentimes, however, the experience had is inchoate. Things are experienced but not in such way that they are composed into AN experience. There is distraction and dispersion.... In contrast with such an experience, we have AN experience when the material experienced runs its course to fulfillment.... In such experiences, every successive part flows freely, without seam and without unfilled blanks, into what ensues. At the same time there is no sacrifice of the self-identity of the parts. A river, as distinct from a pond, flows. But its flow gives definiteness and interest to its successive portions greater than exist in the homogeneous portions of a pond. In an experience, flow is from something to something.... Because of continuous merging, there are no holes, mechanical junctions, and dead centers when we have AN experience.”<sup>4</sup>

Hence, the ideal flow of any heightened experience (artistic, educational or otherwise) is seamless, and consistently engaging. If there is distraction and dispersion, the participant loses interest and focus. Dewey continues:

The act of producing that is directed by intent to produce something that is enjoyed in the immediate experience of perceiving has qualities that a spontaneous or uncontrolled activity does not have.... The artist embodies in himself the attitude of the perceiver while he works....”<sup>5</sup>

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<sup>3</sup> Ibid.

<sup>4</sup> John Dewey, *Art as Experience* (New York: Perigee Books, 1934), 36.

<sup>5</sup> Ibid., 48.

For a creative act to be robust, it must embody qualities that an uncontrolled activity does not possess: critical self-reflection, the ability to stand back and assess the quality of the work, and how the elements unite. Even the novice can sense when the art produced has integrity. Often the road to such quality is through struggle, acquired skill and mastery, and discipline, as well as self-reflection.

Dewey also comments:

When artistic objects are separated from both conditions of origin and operation in experience, a wall is built around them that renders almost opaque their general significance.... Art is remitted to a separate realm, where it is cut off from that association with the materials and aims of every other form of human effort, undergoing, and achievement. A primary task is thus imposed upon one who undertakes to write upon the philosophy of the fine arts. This task is to restore continuity between the refined and intensified forms of experience that are works of art and the everyday events, doings, and sufferings that are universally recognized to constitute experience.<sup>6</sup>

For art to last, it must be part of life and experience, not separate from it. It must be an expression of the participants' experiences, not apart from it. It must tell a true story, not hide it.

“Optimal flow of experience” is also described by psychologist-philosopher Mihaly Csikszentmihalyi in *Flow: The Psychology of Optimal Experience*. If applied to the stage of Philosophy of Education, the optimal flow of experience helps promote individual transformations, such as increased self-esteem, effective educational experience, and love of learning.

Csikszentmihalyi sums up the steps of the flow process succinctly:

- 1) The experience occurs when we confront tasks we have a chance of completing;
- 2) We must be able to concentrate on what we are doing;
- 3) Concentration is possible because task has clear goals;
- 4) Concentration is possible because task provides immediate feedback;
- 5) One acts with effortless involvement, removing us from worries of everyday life;
- 6) There is a sense of control of one's actions;
- 7) Concern for self disappears, but AFTER the flow of experience, the self emerges stronger;
- 8) Sense of duration of time is altered (hours seem like minutes, minutes like hours).

The complete effect is one of total enjoyment.<sup>7</sup> Applied to the educational realm, this would have a serious impact on philosophy, theory of practice, and implementation (as will soon be evident).

Both Dewey and Csikszentmihalyi articulate concepts of flow and heightened experience which indicate the most desirable outcomes in human interactions, learning and encounters with one's environment. Furthermore, in the educational realm, if one is to cultivate enjoyment amongst those who may not be used to enjoying learning, there needs to be heightened flowing experience in the educational setting—an experience. Both the

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<sup>6</sup> Ibid., 3

<sup>7</sup> Mihaly Csikszentmihalyi, *Flow: The Psychology of Optimal Experience* (New York: Harper & Row, 1990).

concept of flow can easily be translated into a desired outcome in an educational setting, and hence applied to the second stage of the continuum, Philosophy of Education.

### **Toward Human Ethical Values: The Concept of the Other (Emmanuel Levinas)**

While the concept of increased flow and the creation of heightened experience is vital, it does not explicitly account for human interaction. Hence, one may turn to the philosophy of Emmanuel Levinas, the concept of the “Other,” the capacity to *hear* “the Other.” This term is central to the philosophy of Levinas who, in *Ethics and Infinity*, describes the confrontation with the face of the “Other,” in the form of a poor beggar. One has no choice but to encounter the beggar’s gaze. One cannot turn away. Levinas describes the responsibility for the “Other,” in a nonreciprocal relationship:

I understand responsibility as responsibility for the Other...since the Other looks at me, I am responsible for him, without even having taken on responsibilities in his regard; his responsibility is incumbent on me.... The tie with the Other is knotted only as responsibility, this moreover, whether accepted or refused, whether knowing or not knowing how to assume it, whether able or unable to do something concrete for the Other. To say: here I am. To do something for the Other. To give. To be human spirit, that’s it...his face, the expressive in the Other, were what ordains me to serve him.... The face orders and ordains me.<sup>8</sup>

The value of caring for the Other’s needs is imperative *and* instinctive, an automatic reaction emanating from one’s very being. The values of tolerance and caring are rooted in this responsibility. If one applies Levinas’s thinking to the realm of Philosophy of Education, educating toward the desirable outcome of “hearing the Other” or “answering to the needs of the Other” could indicate not only effect acquisition of skills, change of habits and attitudes, but also growth of basic human, ethical values. As part of a closely-knit community, the sharing of such values could be the “glue” that keeps a community together. Rather than nurturing “desirable” outcomes of competition and egocentric strivings, one would strive for outcomes where students are sensitive to each other’s needs. For Levinas, the capacity to “hear the Other” is the essence of being human.

## **Philosophy of Education**

### **The Role of the Teacher: Education of Character (Martin Buber)**

Martin Buber recognizes the vital importance of character education: “Education worthy of the name is essentially education of character.” According to Buber, the teacher’s primary concern must always be the person as a whole, both within present reality and envisioned potentials. Character education necessitates the teacher’s “will to take part in the shaping of character and, by his consciousness, that he represents in the eyes of the growing person a certain selection of what is, the selection of what is “right,” of what should be. The vocation of “educator” finds its fundamental expression in this will and consciousness. From this

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<sup>8</sup> Emanuel Levinas, *Ethics and Infinity* (Pittsburgh: Duquesne University Press, 1985), 96-97.

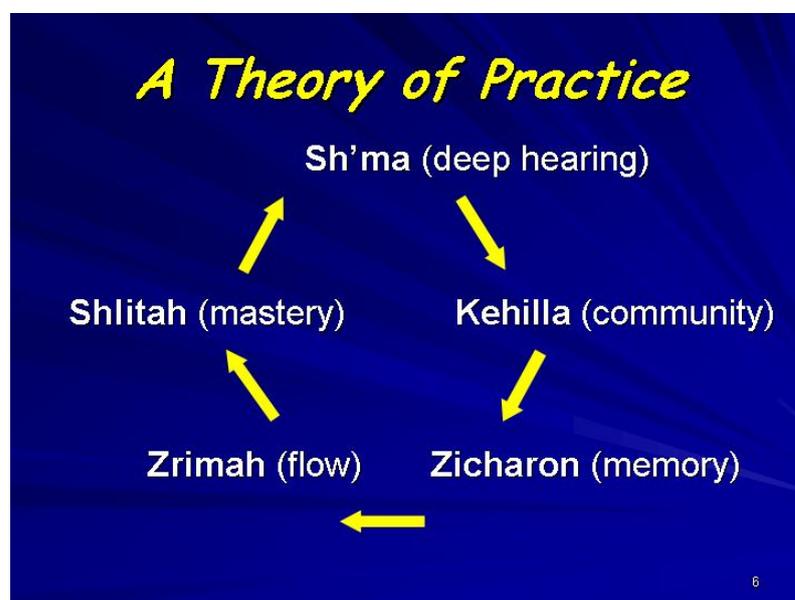
philosophy of education the genuine educator gains two things: 1) humility: the feeling of being only one element amidst the fullness of a student's life and, 2) self-awareness, the feeling of being "present" as a sole force in wanting to affect the whole person, along with a feeling of responsibility for the selection of reality that he represents to the pupil. A third element emerges from all this: the recognition that in this realm of the education of character, of wholeness, there is only one access to the pupil: his confidence.<sup>9</sup> A child's initial trust in the educator as a person is vital reaching youth at risk, and may be a catalyst to trusting others.

The gaining of the student's confidence, in which the student accepts the teacher "as a person" is the essential underpinning of all character education. Only in an environment of trust, in which the teacher deeply cares and takes part in the student's life, can this process really succeed.

### **A Theory of Practice: Moving a Student from Point A to B**

A Theory of Practice sets modest goals and objectives, emanating from the ideas of a Philosophy of Education, leading to practice and Implementation. The key to formulating a Theory of Practice is imagining how to move a student from point A to point B in each lesson, sequence of lessons, each course, in his/her life.

The following are the basic terms of a Theory of Practice relevant to this study and the author's own educational model:



The five concepts in this Theory of Practice reflect the envisioned positive transformations through the educational processes. As guides for action, they exist independently, but interact with each other. They also embody the most important attributes of the program's ideal "graduate" (i.e. his/her capacity for "sh'ma," the ability to embrace the community, the capacity for remembering, openness to flow of experience and mastery of materials).

<sup>9</sup> Martin Buber, "The Education of Character" (1939), in *Modern Philosophies of Education*, ed. John Paul Strain (1971), 486.

## **A Theory of Practice**

1) **“Kehilla”** (Community): The transformative experience relating to “kehilla” (community) brings the student participant from a state of solitude and aloneness to a state of belonging and oneness with a community. The participant is brought to a state of warmth, acceptance, and caring for others, as he/she is made to feel accepted in that community. His/her participation is invited, on whatever level he/she can give it. Thus, the participant’s defenses, shyness, and self-consciousness slowly dissipate into a willingness to participate and contribute. The participant is brought to a state of self-esteem and openness to the accepting of individuals of different ages, genders, ethnic and social backgrounds.

2) **“Sh’ma”** (Hear): The transformative experience involving “sh’ma” allows the participant to “control” his/her sound environment, and build a platform for deeper understanding. This deeper understanding involves the ability to “hear” and empathize with the other.... In entering the learning/work space, often from an environment of emotional and sonal onslaught of “noise” (both physical and mental!), the student is brought to a new state where he/she is able to process the sound experience around him/her in a more acute and sensitive manner. He/she is also cultivates the ability to “disperse” the inner “chatterings” of his/her own daily life (often painful) as well as the problems that plague him/her. This “sensitivity” to the beauty and detail of the sound, allowing each sound its necessary time and space, and the release from feeling “bombarded” by sound, is at the essence of the “sh’ma”-facilitated transformative experience. It is also rooted in the craft of ear training (which, by its nature, is a form of inner concentration). By dissipating the “sound” bombardment with which the student does daily “battle,” this new sensitivity also helps him/her to dissipate his natural blockage and defenses against the sounds around him, and allows him to “let the sounds in.” Some say that many youth have even *lost* the ability to hear with such depth! This new state of receptivity is one of the benefits of the transformative properties of “sh’ma.” It leads to a deeper potential for productive, creative work, relaxed and focused participation, and, above all, being at peace with those around. This newfound peace and concentration creates an ideal platform for intellectual understanding—especially relating to inner, personal experiences and thoughts, as well as moral concepts.

3) **“Zicharon”** (Memory): The student is transformed into a state in which he/she can remember more acutely. He/she is able to recall shared symbols, melodies, as well as his/her own memories and experiences (both musical and extra-musical). A combination of collective and individual memories are effectively aroused and interwoven. The teacher slowly builds up a common language of gestures, phrases, melodies, sounds, instructions, and concepts that become the core of the group’s shared memory. Each ensemble is, in that sense, like a tribe.

4) **“Zrimah”** (Flow): Through various sensitizing exercises and concrete goals, the student is brought to state of experiential flow: a spontaneous and often joyful state, when each experience flows naturally into the next. In this state, there is often a release of feelings of physical “confinement” and the creation of physical freedom of movement. Such release is the prerequisite for the creative experience, and enhances future work in improvisation and creative conducting.

5) “**Shlitah**” (Critical Mastery): The student is also brought to a state of heightened awareness, a self-examining, judging, and evaluative state of mind. In both the arts-based/musical exercises and reflective discussion sessions, the student reflects on his/her actions, both musical and extra-musical. Silence allows such reflection, thoughts are given time to “echo” and reverberate, toward the cultivation of even deeper thought and self-evaluation.<sup>10</sup>

## Past Research

Past research also serves as an additional guide toward formulation of a new robust practice implementation. The results of a decade-long study (1987-97) demonstrated how educational groups, organized around the arts and outside of school environments, resulted in the highest degree of effectiveness in the following areas: 1) ethos for achievement; 2) distribution of responsibility; 3) identification and use of resources; 4) ability to plan and to “improvise” planning; 4) evolution of the group’s primary importance in the student’s life; 5) receptivity and use of peer critique; 6) development of conditional reasoning (with problem-posing and hypothetical reasoning); 7) capacity to consume and produce a variety of different kinds of texts; and 8) development of a healthy flow of experience through a dialectic of work-and-play in daily life.<sup>11</sup> In addition, the National Education Longitudinal Survey (NELS), conducted between 1988 and 1994, revealed that “involvement in arts-based youth organizations led to an intensity of certain characteristics among the young participants including motivation, persistence, critical analysis, and planning.” The survey also concluded the following outcomes:

Youth in arts programs are...

- \*25% more likely to report feeling satisfied with themselves
- \*31% more likely to say that they plan to continue education after high school
- \*eight times more likely to receive a community service award
- \*four and a half times more likely to win an award for writing an essay or poem
- \*three times more likely to win an award for school attendance
- \*twice as likely to win an award for academic achievement
- \*four times more likely to participate in a science or math fair
- \*23% more likely to say they can do things as well as most other people can
- \*23% more likely to feel they can make plans and successfully work from them

...than students in the national sample.<sup>12</sup>

The NELS study concluded that the arts groups also promote “cognitive, linguistic, socio-relational and managerial capacities.” Achievements are “mediated through risks of imagination and interaction, rules that guide but always change, and demands that create

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<sup>10</sup> Stephen Horenstein, “Music, the Arts and Education: An Approach for Enhancement of Values and Identity,” Proceedings, International Conference, Center for Jewish Education (Haifa: University of Haifa, 1999).

<sup>11</sup> Shirley Brice Heath and Elisabeth M. Soep, “Youth Development in the Arts in Non-School Hours,” *Grantmakers in the Arts* 9, 1 (Spring 1998): 9-32.

<sup>12</sup> Ibid.

identities based in resourcefulness and accomplishment.” This means that the arts “put the young on the edge—“out there”—in pursuits that themselves seem endangered and held in questionable esteem by the society at large. “In accepting the direction of the arts, young people must be willing to make a “leap of commitment.”

The arts also create habits of mind that permeate into other aspects of learning, a process that has received “high praise from social scientists and cognitive psychologists.” Additional research at the Carnegie Institute for the Advancement of Teaching, emphasized the value of risk-taking, and learning environments that focus on “creativity and invention rather than prevention or detention.” Studies were judged on their effectiveness “from the point of view of young people.” All effective youth organizations shared several key features: “Creation, collaboration, connection, and critique” (the 4 C’s), as well as “responsibility, relevance, resourcefulness and relationships” (the 4 R’s). The researchers concluded: “It is time for us to shift our notions of “at-risk” youth as to how to develop possibilities for creative and safe risk-taking that fosters and encourages the resiliency, ingenuity, inventiveness, and resourcefulness of our young people.... Our research does provide strong evidence of the power of the arts to move people together in enterprise, expression, and safe experimentation in ways that allow for both exit and entry into communities, and in ways that—as one artist describes it—foster “turning that ME into a WE.”<sup>13</sup> Other research at the Carnegie Institute also documented the vital importance of community outreach in establishing character, and the creation of civic and social responsibility: a sensitivity to the *outer we* of the larger society.<sup>14</sup>

In Norway, a very high correlation was found between *positive self-image and self-esteem* and the study of music.<sup>15</sup> Case studies of Israeli youth at risk showed that overcoming challenging musical tasks in creative ensembles led to *increased self-esteem*, openness to reflection, leading to increased *esteem for others* and increased *openness to more challenging tasks*.<sup>16</sup> Self-respect is a necessary first stage to moral development, and a “platform” for development of “reasonableness” and moral judgment.<sup>17</sup> Students of music and arts generally have more confidence, both personally and in their studies.<sup>18</sup>

The fusion of civic and social responsibility with artistic-creative achievement is also in the vanguard of additional contemporary educational thinking. Howard Gardner, Mihaly Csikszentmihalyi and William Damon, for instance, coined a phrase: “humane creativity.” In using the one’s mind and resources freely, “there should come a concomitant responsibility to use them well and humanely.”<sup>19</sup> In a lecture at the Jerusalem High School of Arts & Sciences, Professor Gardner described recent research on youth’s (aged 13-15) overwhelming desire for closeness with “associates.” He also advocated an educational process promoting human creativity especially in the arts.<sup>20</sup>

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<sup>13</sup> Adelman Aurora Roach, “Youth Development in the Arts: From At Risk to Development in the ,” Proceedings: Americans for the Arts, Annual Convention (3 June 1998).

<sup>14</sup> Shirley Brice Heath and Adelman Aurora Roach, “The Arts in the Nonschool Hours,” Briefing Materials for the President’s Committee on the Arts and the Humanities, Carnegie Institute for the Advancement of Teaching (1998).

<sup>15</sup> O.F. Lillemyr, “Achievement Motivation as a Factor in Self-Perception,” Norwegian Research Council for Science (1987).

<sup>16</sup> Stephen Horenstein, *A Vision for Music and Arts in Jewish Education*, Jerusalem Fellows Project, Mandel School of Leadership, Jerusalem (1999).

<sup>17</sup> Michael S. Pritchard, *Reasonable Children* (Kansas City: University of Kansas, 1996), 3, 96.

<sup>18</sup> J. Burton, R. Horowitz and H. Abeles, “Champions of Changes,” Arts Education Research, Teachers College, Columbia University, (1999).

<sup>19</sup> Howard Gardner, *Extraordinary Minds* (New York: Basic Books, 1997).

<sup>20</sup> Howard Gardner, “Human Creativity,” lecture at the Jerusalem High School of Arts & Sciences, Jerusalem (June 1998).

The U.S. Department of Labor urged the teaching of skills of music and arts: *working in teams, communication, creative thinking*, to prepare for the future workplace.<sup>21</sup> A two-year Swiss study (50 schools) showed that students in the music program showed *improved social climate, enjoyment and stress level* within school.<sup>22</sup> On integrating arts into fourteen New York City schools, student behavior improved, especially with regard to cooperation with others and problem solving.<sup>23</sup> Secondary students who participated in bands or orchestras reported the *lowest lifetime and current use of all substances*—alcohol, tobacco, illicit drugs.<sup>24</sup>

Studies have shown that music is vital to students because it allows them to portray an “image” to the outside world and satisfy their emotional needs.<sup>25</sup> Regular music listening seems to create a different time sense and feeling of repose.<sup>26</sup> The study of music is used to promote emotional intelligence and a heightened awareness of the human condition.<sup>27</sup> Greater involvement in music reduced arrest records.<sup>28</sup> Music and arts teach skills needed to live and work in society (teamwork, interpersonal relationships, tolerance for diversity, and ability to lead and communicate).<sup>29</sup> “The music teacher who trains children to listen contributes significantly toward that child’s readiness and ability to communicate, talk, learn and optimize potential.”<sup>30</sup>

## From Self-Esteem to Esteem for Others

Previous studies seem to indicate music/arts’ potential to increase self-esteem in youth. Can increased self-esteem develop into esteem for the “other”? If so, how?

According to Michael S. Prichard, self-respect is a necessary first stage of moral development, and a “platform” for development of “reasonableness” and moral judgment. According to Prichard, in addition to “reasonableness” (“the ability to respect others and to take into account their views and their feelings, to the extent of changing her mind about issues of significance, and consciously allowing her own perspective to be changed by others”), another prerequisite for moral development is *a sense of self-respect, along with the capacity to resist egocentricity*. Here, the commitment to “other-regarding values” with supportive virtues is essential to emotional growth.<sup>31</sup>

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<sup>21</sup> U.S. Department of Commerce, SCANS Report (1991).

<sup>22</sup> E.W. Weber, M. Spychiger, & J.L. Patry, “Swiss Study” (1993).

<sup>23</sup> Dee Dickinson, *Music and the Mind* (Seattle: New Horizons for Learning, 1993).

<sup>24</sup> *Texas Commission on Drug and Alcohol Abuse Report* (1998).

<sup>25</sup> A.C. North, D. J. Hargreaves, and S.A. O’Neill, “The Importance of Music to Adolescents,” *British Journal of Educational Psychology* 70, 2 (June 2000, British Psychological Society): 255-72.

<sup>26</sup> Stephen Horenstein, *Supersaturation: A Phenomenon in Contemporary Musica University, (1999)..nc*, Doctoral Dissertation, Hebrew University (June 2004).

<sup>27</sup> Aviva Stanislawski, “Developing Models of Interpersonal Communication through Listening and Analysis,” ISME, International Society of Music Educators (2002).

<sup>28</sup> *MuSICA Research Notes* VII, 1 (Winter 2000).

<sup>29</sup> K. Sidel, “How Do the Arts Contribute to Education?” *An Evaluation of Research*, Association of for the Advancement of Arts Education, AAAE (2001).

<sup>30</sup> M. Maudaule, “Listening Training and Music,” *Early Childhood Connections: Journal of Music and Movement-Based Learning* 4, 2 (Spring 1998).

<sup>31</sup> Michael S. Pritchard, 3, 93.

According to Professor Mordechai Nisan, a decision to act in a certain way may be less than “moral” at the moment, but still not disturb the “moral balance” of the individual. A decision may be weighed with respect to its potentially destructive long-range outcome, even if, at the moment, it may be “immoral.” Thus, moral development may be intrinsically bound up with “moral balance,” and a more holistic moral identity.<sup>32</sup> According to Nisan, an educational model must be vibrant enough to support a multidimensional, long-range process allowing for deep change in moral balance. This sense of balance can be strengthened with higher self-esteem.

Nisan’s concept of moral balance allows for departure from what might normally be termed “moral,” in situations where one is faced with a moral conflict. In stepping over the line of moral norms, one might say: “I can live with this departure from the norm because it is within my overall balance /identity.” One weighs the pros and cons, and acts accordingly within one’s overall moral “balance.” One such scenario can serve as an example:

In real rehearsal situations, students may face daily a number of different kinds of moral decisions. The task at hand, then, is not to dictate to students a broad and rigid code of ethics (apart from the shared operative “code” of the community), but to allow time and space for individual examination and growth of one’s own moral identity and balance. This is of course conducted with the awareness that there is no time limit for the realization of such growth. The pace is part of the natural, organic educational process.<sup>33</sup>

Other studies have indicated arts’ potential to nurture esteem for others. The ability to listen inwardly (“*pnimiyut*”) and then actively to music may be a crucial bridge to the ability to hear and communicate with others.<sup>34</sup> Broadening cultural exposure may also lead not only to more worldly students, but more sensitive and compassionate individuals.<sup>35</sup> A music curriculum rooted in a multicultural approach can promote tolerance and understanding, especially in a multicultural society such as Israel.<sup>36</sup>

Noted education expert Professor Eliot Eisner of Stanford University stated that “*work in the arts requires that children learn how to pay attention to relationships.*”<sup>37</sup> Other studies indicated that individuals with strong learned rhythmic ability not only have greater attention spans, but also are able to *consciously stop their own patterns, so as not to interfere with patterns of others.*<sup>38</sup> Most recent studies have shown the direct connection between music training and exposure in the facilitation of sensitivity to emotional meaning in non-musical and speech communication systems.<sup>39</sup>

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<sup>32</sup> Mordechai Nisan, “Moral Balance: A Model for Moral Choice,” in *Moral Development*, ed. W.M. Kurtines and J.L. Gerwitz (Boston: Allyn and Bacon), 213-49.

<sup>33</sup> Mordechai Nisan, “The Dimension of Time in Relation to Choice Behavior and Achievement Orientation.” *Journal of Personality and Social Psychology* (1972): 21, 175-82; also see Mordechai Nisan and R. Butler, “Who is Afraid of Success? And Why?” *Journal of Youth and Adolescence* (1975): 4, 259-70.

<sup>34</sup> Eva Brand, interview with the author (May 2006).

<sup>35</sup> Veronica Cohen, interview with the author (May 2006).

<sup>36</sup> Dotchi Lichtenstein, interview with the author (May 2006).

<sup>37</sup> Eliot Eisner, Interview, Kappa Delta Pi Journal Record (2001).

<sup>38</sup> Cassily Column, TCAMS Professional Resource Center (2000).

<sup>39</sup> W.F. Thompson, E.G. Schellenberg and G. Husain, “Perceiving Prosody in Speech: Effects of Music Lessons.” *Annals of the New York Academy of Sciences* 999 (2003): 530-32; W.F. Thompson, E.G. Schellenberg and G. Husain, “Decoding Speech Prosody: Do Music Lessons Help?” *Emotion* 4 (2004): 46-64.

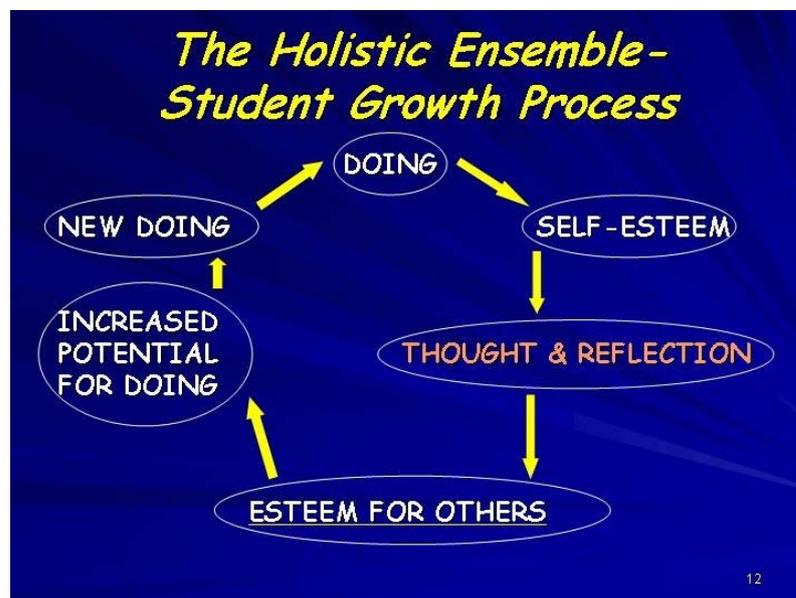
## **A Model for Implementation: The Holistic Ensemble (Horenstein)**

### **Description**

In the holistic ensemble, concrete performance and creative goals are set forth, demanding a level of artistic mastery. Much of the creation is collaborative, and many of the decisions are made after discussion. Especially at the outset of group work, small successes should be achieved, to generate and encourage participation. Skill-based exercises and group creativity are juxtaposed by reflective discussion. There are shared cues, gestures, and expressions that become part of the “tribe’s” shared language and collective memory. Everyone is respected regardless of his/her previous level of experience. Everyone is seen to have a unique irreplaceable role, however “simple” or “complex.” The five elements of the theory of practice are reflected in discipline, creativity, a shared language, respect for others and tolerance/love. In addition to shared musical/artistic activities, group participants share extra-artistic activities together: trips, retreats, discussions, planning sessions, visits to each other’s houses, etc. The combination of artistic and social activities provides opportunities for group bonding.<sup>40</sup>

### **The Holistic Ensemble: Student Growth Process**

The following is a model of how the process of growth progresses, from stage to stage, from “Doing” to the “New Doing,” etc.:



In the above diagram, increased “Doing” (a challenging activity that also allows for student success) helps enhance “Self-Esteem.” Self-esteem then leads to an openness for “Thought

<sup>40</sup> Stephen Horenstein, *A Vision for Music and Arts in Jewish Education* (1999). Also see Lee Shulman, *Communities of Learners & Communities of Teachers* (Jerusalem: Mandel Institute, 1997). This work deeply inspired the author.

and Reflection” (through open discussion sessions, exchange of ideas), which then helps promote “Esteem for Others.” At the same time, there is an “Increased Potential for Doing” (greater mastery of skills, gaining of confidence), which in turn promotes a “New Doing” (more activities at a more challenging level). At the outset, the key to success is constant reinforcing of the positive self-image of all individual group members (regardless of musical level) and all previous successes and positive image of the group. If there is criticism, it must be given in a careful manner, so as not to disrupt the evolving positive feelings. At a later stage, this critique and reflection can be more intense, when new musical/artistic challenges warrant them.

### **The Holistic Ensemble: Five Stages of the Work Process (A Teachers’ Guide)**

The following are the primary stages of a suggested work process for the teacher of the holistic ensemble:

*Stage 1)* Research the “Old Environment” (backgrounds of the students, their skills, behaviors, habits and attitudes); access aspects of students’ identity and character. Observe. Prepare art/music resource material (exercises, pieces, goal-based challenges) given students’ past experience and abilities.

*Stage 2)* Begin building the “New Environment,” establishing new rules and procedures; further accessing students’ identity; narrow choices of artistic/musical materials to insure success in the beginning stages; examine possible directions for gradual positive transformations of student musical skills, behaviors, attitudes and values (trying to sense each student’s own moral balance); codify aims and goals to be carried out within a concrete time frame.

*Stage 3A)* Engagement in a shared activity—the “Doing” (group dynamic exercises, small etudes, short pieces, creative exercises, rhythm training, etc.); increase student self-esteem; improve concentration and focus; strengthen willingness to take risks; nurture students’ responsibility to each other; review of time frames and if they are reasonable for the articulated goals; strive for achievement and success

*simultaneous with*

*Stage 3B)* Engage in Process of Reflection: stories, discussions and “rap” sessions, etc.; confront “Old Environment” (especially values) ; nurture students’ openness to change attitudes; encourage students to make choices (both musical and interpersonal, toward the betterment of the group); explore ethical themes; review time frames, in relationship to specific attitudinal aims and goals, and formation of group cohesion.

*Stage 4A)* Establish Musical Excellence: discipline, mastery, aesthetic awareness (making something of beauty); choose raw materials to form the aesthetic “palette”

*simultaneous with*

*Stage 4B)* Establish New Moral Identity and Moral Balance (where new “red lines” are created; i.e. “one cannot degrade one’s fellow colleague,” or “we will respect each other for the best of who each is”)

*Stage 5A)* Create unique student roles in the group, and even “life” opportunities: such as Musician (performer, composer, conductor), Organizer, Teacher, Director, Producer, etc.

*simultaneous with*

*Stage 5B*) Provide new life possibilities and self-image: Increased self-esteem; increased capacity for esteem of the other; recognition of the many *we*'s in life and one's relationship to them.

### **Supporting Research: A Value Enhanced Robust Music Program (Horenstein/Stanislawski 2007)**

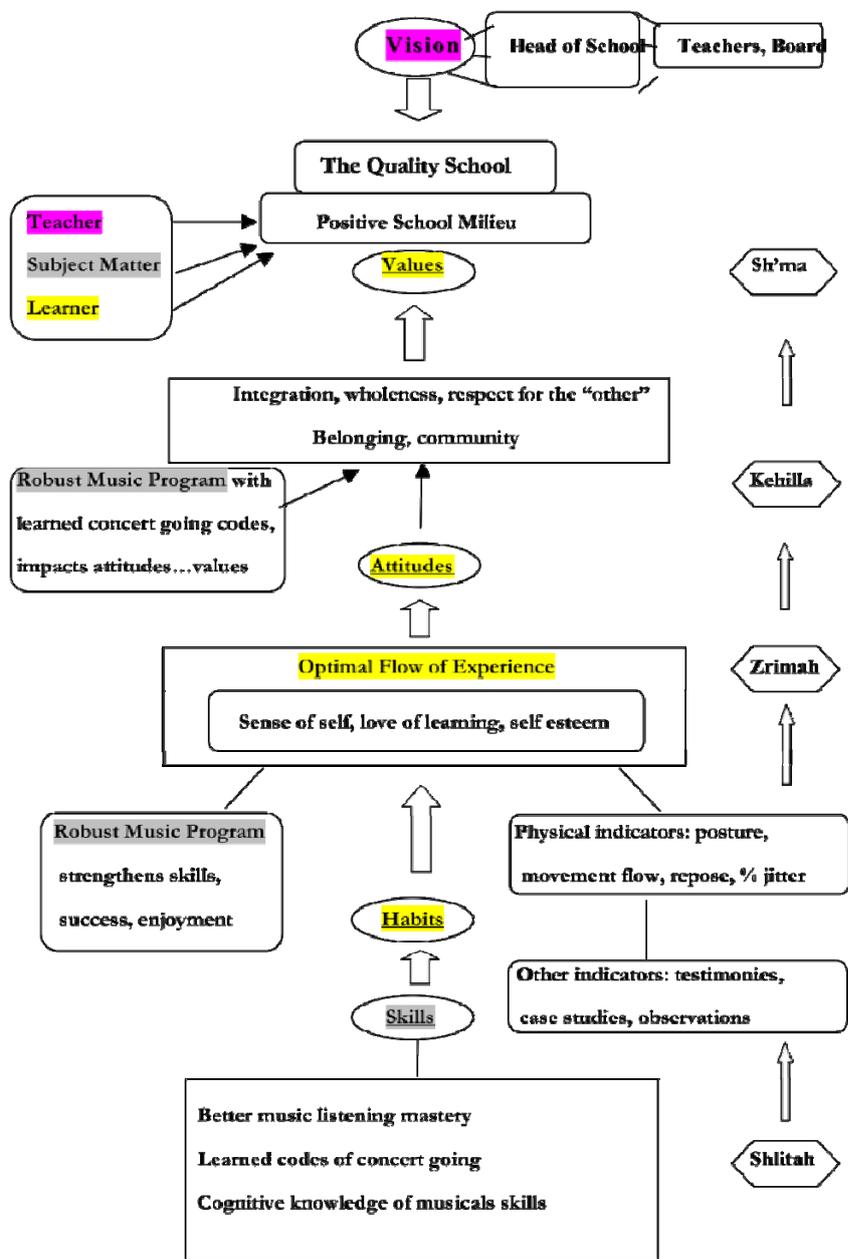
In a recent study<sup>41</sup> it was shown that a robust music program (both active music making and guided listening) succeeded in creating a significant sense of wellbeing in children and youth. Behaviors of young audiences of children, both those who studied and those who did not study music, were observed over time with respect to attentiveness and degree of sudden jittery movements. Results of both quantitative and qualitative research indicated that, in schools with robust music programs, there seemed to be a correlation between degree of skill acquisition and change of daily classroom habits—and eventually change of student attitudes about learning. Educators also noted that in such positive environments, where, in addition to important skills, values were also an intrinsic part of what the teachers taught in class, there was significant change in this respect. This was designated as a Value Enhanced Robust Music Program.

The research concluded that a Value Enhanced Robust Music Program, set in a positive educational setting *and* receiving support from head of school/or/ institution, could ultimately effect the overall milieu of the institution, and shared institutional values. The overall flow of the potential process was articulated in the following diagram:

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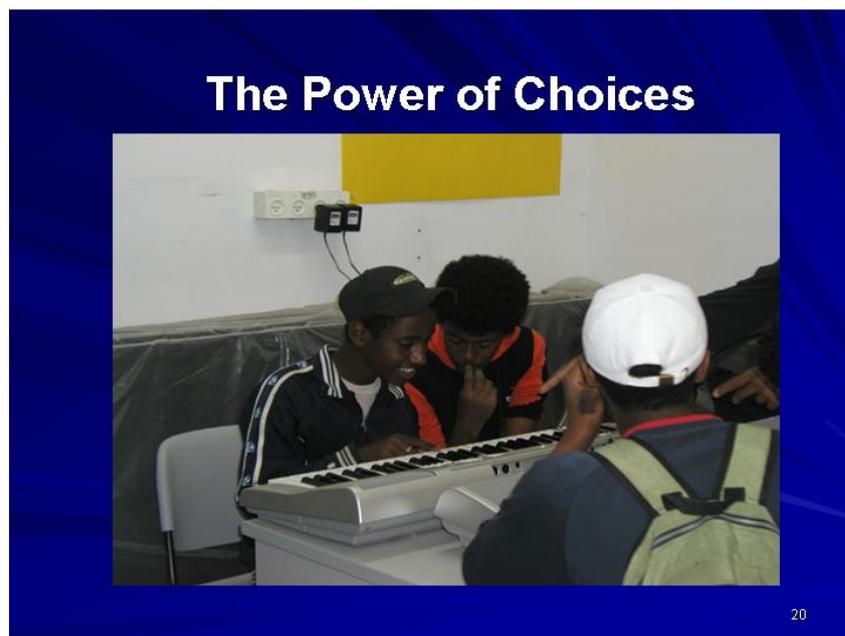
<sup>41</sup> Stephen Horenstein and Aviva Stanislawski, *The Effect of a Robust Music Program on School Milieu*, Research commissioned by the Israel Ministry of Education and Culture, through Hebrew University, Jerusalem (2007).

**Flow Diagram: From “Skills, Habits and Attitudes to Values**



Research concluded that:

- 1) A Robust Music Program with extensive deep listening, significantly promotes student wellbeing (quantitative data: 61 percent less jitter and erratic movements in a sample group of 3,800 participants).
- 2) A Value Driven Music Program set in a community of learners, such as a holistic ensemble, can significantly impact character development of students (qualitative data, case studies and interviews).
- 3) Combining a supportive Visionary (key educational leader) and a Value Driven Music Program will most effectively create lasting impact on overall institutional milieu.
- 4) Adding the element of student “empowerment” through student choices of activities and preferences, and giving students meaningful leadership roles augments program effectiveness.
- 5) Adding elements of larger community involvement (institutional, municipal, etc.) and resources shared between different institutions can help to augment program effectiveness



### **A Working Model of Practice: The Meitarim-Lod Music and Arts Center**

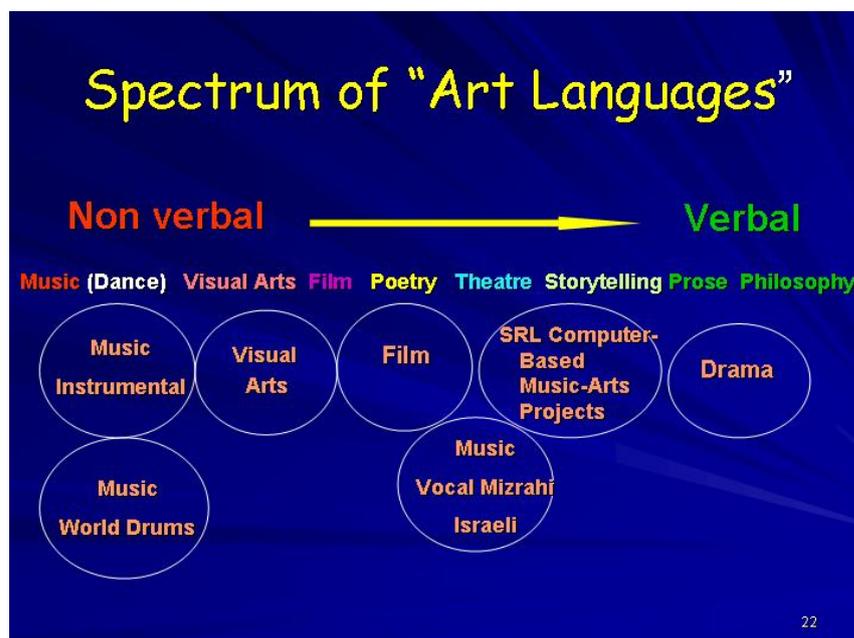
The Meitarim-Lod Music and Arts Center was founded in 2004 as part of a religious high school located in a multi-ethnic, economically challenged community, not far from Tel Aviv. The program operated both in school and after school hours, with some activities required (through student choices of the art-music discipline), and others as electives. The project’s goals were: 1) to build student successes, and self-esteem; 2) to create a feeling of family belonging; 3) to provide challenges in the creative milieu; 4) to develop interpersonal

skills, including caring for the other; 5) to engage students in cultural broadening and exposure.

The content of the program included vocal, instrumental, film, theater and arts “ensembles,” focused primarily on group activity. Many of the activities were based on SRL (Self-Regulated Learning), in which students were able to progress at their own pace, sharing new information with each other in “side sessions.” Each “ensemble” engaged in various artistic/musical challenges, as well as navigating the emotional challenges that constantly surfaced. Discussion sessions were frequent. Many of the students assumed leadership roles, accepting more “responsibility” for the others, especially during the planning and realization of a concert program.



The program’s content can also be viewed from the perspective of the spectrum of the arts (non-verbal to verbal). Such a spectrum was important in advising students what art discipline they chose, given their natural inclinations, ability and “intelligences”:



## **Results (2004-08)**

After four years of the program's operation, the following observations were made:

- 1) Significant numbers of students displayed more confidence in themselves and their abilities;
- 2) Significant number of students demonstrated positive attitudes toward classmates;
- 3) Students were happiest and most cooperative when they had a choice of art focus;
- 4) In-school hours had optimum value, as compared to after-school hours, when students were often fatigued and hungry;
- 5) After-school hours could be best used as "family" time, with less didactic content.

Collected case studies indicate that over a two- to three-year period,<sup>42</sup> the behavior and attitudes of significant numbers of students of the Lod-Meitarim Music and Arts Center changed in the following ways:

- 1) Expressed less physical violence;
- 2) Expressed less verbal violence;
- 3) Increased openness to the strange and different;
- 4) Ability to view the world from different perspectives;
- 5) Increased feelings of an ability to change his/her environment;
- 6) Increased feelings of belonging;
- 7) Increased readiness to undertake responsibility;
- 8) Sensitivity to the problems of others;
- 9) Readiness to accept a role of leadership;
- 10) Readiness to accept a role of leadership from others;
- 11) Development of sensitivity to and ability to perceive beauty;
- 12) Development of self-discipline;
- 13) Development of inner calm;
- 14) Development of concentration.

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<sup>42</sup> Stephen Horenstein and Meitarim-Lod Music and Arts Center Staff, internal evaluation (July 2008).

## Music “Ensemble” (SRL)



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## Film “Ensemble”



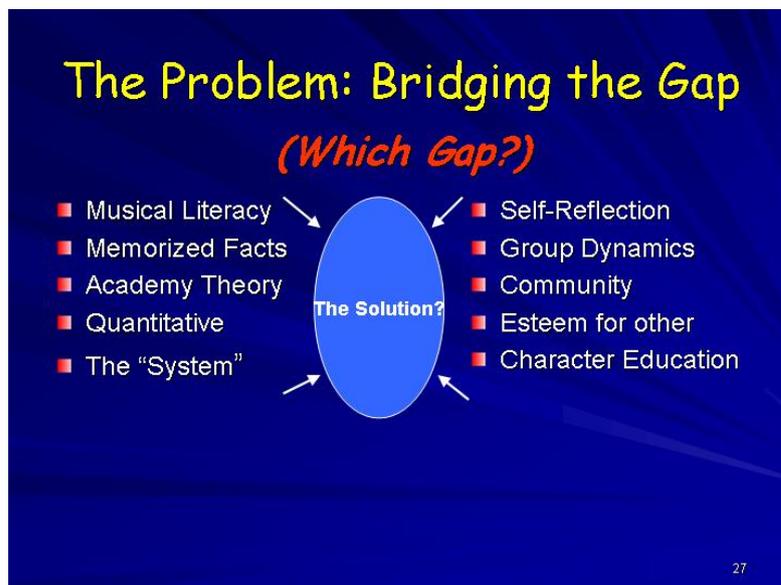
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### **Evaluation: Questions and Challenges**

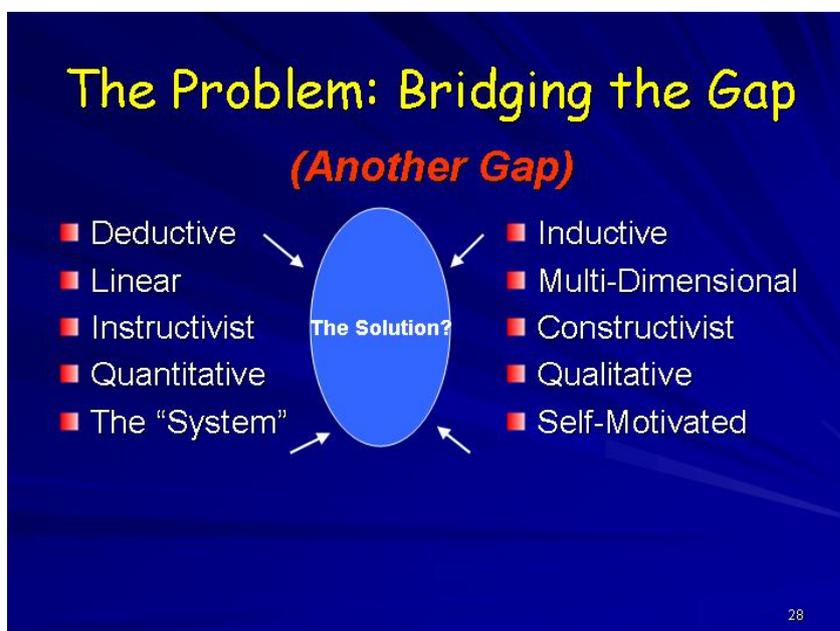
The greatest challenges emanating from the Meitarim-Lod Music and Arts Center Program can be articulated as follows: *Given limited time and resources, how can teachers prepare students for high academic matriculation standards in the music/art disciplines?* Given the experiential nature of the studies, and value-added content, how can the program also satisfy standardized requirements? How can individual and collective creativity be encouraged and stimulated in the community context, and such obstacles as basic music/artistic literacy be overcome?

Several problems arose, in the need to bridge the gap between the program as envisioned (self-reflective, based on group dynamics, stressing community values, building self-esteem and esteem for others, and education of character) and what was required by the Israel Ministry of Education within a relatively short period of time (music literacy,

memorized facts, academic theory, quantitative means of evaluation, universal-systemetized content).



Another gap arose between the program's envisioned inductive, multidimensional, constructivist and self-motivated educational process, utilizing qualitative evaluation of student's progress and a more conventional deductive, linear, instructivist "system," whereby students were evaluated by solely quantitative means:



The following important questions were raised:

- 1) Can the academic world tolerate value excellence, within its need to quantify the acquisition of knowledge through standardized means?

- 2) Is there time and space for both academic and value excellence in formal school programs? In structured after-school programs?
- 3) Do current Ministry of Education policies in the arts nurture the cultivation of values, especially in youth at risk, youth who do not “fit” the preconceived mold?

Given these questions and challenges, we arrived at the following recommendations:

- 1) The Ministry of Education should consider establishing a separate music-arts track for youth at risk;
- 2) Such a track needs to focus on value as well as academic excellence;
- 3) More holistic methods of teaching the arts, incorporating teaching of community values, need to be explored;
- 4) Development of individual creativity and expression should be emphasized;
- 5) A good balance between acquired skills, attitudes and values should be achieved.<sup>43</sup>

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<sup>43</sup> Stephen Horenstein and Meitarim-Lod Music and Arts Center Staff, internal evaluation (September 2008).