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Arts Immersion for music teachers: how to widen the path without losing the plot

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Abstract

Music educators, in private studio and school contexts, are often trained exclusively in that arts discipline. Two decades ago, concerns were expressed that integrated arts programs represented generic learning and a failure to acknowledge discipline-specific understandings and skills for each arts discipline. Some of these concerns linger today, despite the introduction of a national curriculum for the Arts which formalizes the knowledge, skills and processes inherent in each arts discipline, and the development of high quality integrated arts approaches. However, music, as one of the arts disciplines, is in danger of being marginalized in the curriculum due to the predominance of high-stakes testing programs which define legitimate knowledge in the curriculum, related funding cuts to arts education in school and tertiary sectors which reduce pre-service arts education for teachers, and consequent diminished teacher capacity in delivering high quality integrated arts programs. This paper presents the benefits to music education through collaborations with other arts disciplines, and other disciplines across the curriculum. The concept of *Arts Immersion* is discussed in terms of a strategy in which the Arts become the home language of the class room, through a team teaching approach involving a generalist teacher and a specialist arts teacher.

Key words: Arts Immersion, music education, primary school, multiple intelligences, literacy, arts education, multimodal, high-stakes testing, equity.

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Introduction

As a young music student, I trod a familiar path. By the time I was four years old, my family couldn't keep me off the piano, so they decided it was time for formal piano lessons. My first piano teacher was, perhaps, not typical, as she put all of her piano students in a band which would perform once a month at a 'fellowship tea' in the hall next to the local Methodist church. Anyone who could play an orchestral instrument did so, and the rest of us joined in with different sized recorders and percussion instruments. She also taught us other instruments and entered us in

various eisteddfods, where I remember winning second prize for singing *How Much is that Doggie in the Window* with my ukulele.

As time went on and our family moved, I learned from teachers who had a more traditional approach to piano lessons. The year became divided into two sections, "B.E." and "A.E.": "Before Exam" and "After Exam". In the middle of those two periods lay the watershed event, my piano exam, on which my happiness and self-esteem desperately depended. What happened in the exam coloured the rest of my year, until I had a chance to redeem myself in the following year's exam.

Music, and by implication music literacy, was about scales (which I hated), four set pieces (played till I was heartily sick of them), two extra pieces (cobbled together at the last minute), aural exercises where one had to clap or sing something back to the examiner (thankfully, I was good at this), sight reading (at which I was woeful), and general knowledge (which involved quickly cramming my teacher's notes into my head). It was a very fragmented way of learning with no sense of connection to context or what it was that made a musician. I had no idea of how to join the dots, it was just a matter of jumping through the hoops. One year I had trouble reading my teacher's handwritten notes, so it was very fortunate that the examiner didn't ask me that particular question, or I would have told him that the works of Bach were revived by Samuel Absby (Wesley) in England and Mendelskockki (Mendelssohn) in Europe.

Surprisingly, I gained my Associate of Music Australia and became a Conservatorium student. When I was eighteen, I was asked to play the piano for a youth camp, and provided with music that consisted of a melody and chords. I nearly fell off my piano stool in horror! The next few years were filled with discovery in learning how to improvise, a very foreign and frightening experience, and joining a popular music band. Music was becoming a broader experience, as I tentatively dipped a toe into new waters. In retrospect, I was fortunate that my love of all the arts disciplines continued with me on this journey, and I was actively involved in performing and scripting plays and musical theatre. Having attended a very highly achieving girls' school, my student teacher experiences were like realising that another world existed. Of my four student teacher placements, three were in challenging schools where many students did not have the remotest interest in what I was trying to tell them, and didn't care if they failed the subject.

By the time I graduated, I was making inroads into expanding my view of what it meant to be

a musician. Then I began my first placement as a high school music teacher, and was more than a little nervous to see that the school I was sent to was one of the low socioeconomic, culturally diverse schools I had worked in as a student teacher. In a couple of months, I went from playing Beethoven sonatas to dealing with students who would push over bookcases, hide in manholes in the roof and throw chairs at teachers. Students who tried to play a musical instrument could be bashed up on the way to school. I *had* to learn how to engage these students in learning. By drawing on a range of natural connections between music and other disciplines, I was able to enliven my teaching, encouraging deeper learning, and making my subject relevant and engaging to my students.

Decades on, I find much pleasure and satisfaction in continuing to tread a wider path that encompasses all the Arts, and enlists inspiration from other disciplines. As a primary school performing arts teacher, I also lecture pre-service teachers in drama, write short plays with my husband, and perform comedy pieces using music, movement and drama. I would contend that journeying on a wider path allows us to move with a more diverse group of fellow travelers who shape our journey and widen our perspectives. This concept holds true for music experiences in many contexts. My attendance at the recent inaugural Music, Health and Wellbeing Symposium organized by the Queensland Conservatorium Research Centre, has confirmed this belief. Researchers at the event noted that musicians with a very specialized undergraduate or postgraduate focus, such as composition or performance, will need to find other opportunities to engage with society, since full-time job opportunities in these areas are limited. Australian music educators in primary schools are progressively finding that with the introduction of our national curriculum in the Arts, they need to develop pedagogy and skills in other arts disciplines to satisfy school curriculum expectations. These demands challenge teachers

who view their role as individual subject specialists (Ardzejewska, McMaugh & Coutts, 2010). The considerable body of research regarding the benefits of quality integrated arts programs raises valuable questions for music educators (Bresler, 1995; Brown, 2007; Goldberg, 2012; Russell-Bowie, 2009; Sinclair, Jeanneret & O'Toole, 2012). The quality of the journey does not have to be sacrificed as the path gets wider, indeed, sharing that journey makes for a richer experience. This paper offers an explanation of what that rich experience may look like, and how we can advocate to bring this to fruition.

Literature Review

In Queensland, music educators have sought to retain the advantages of having music formally recognized in the curriculum, and taught as a specialist subject in primary schools (Queensland School Curriculum Council, 2002). However, across Australia, schools have been exposed to challenges which reflect international concerns regarding the status of the Arts in education. The literature reviewed in this paper will address the benefits of arts education followed by the challenges facing the Arts in our current educational climate.

The benefits that music shares with other arts disciplines

Eisner (2003) states that the Arts provide us with the means to express meaning, the opportunity to develop our minds, and the possibility of aesthetic experience. The Arts contribute to learning by offering cognitive benefits, social benefits, affective benefits and curriculum benefits.

Firstly, the Arts offer cognitive benefits through transformative learning, that is, by changing the frameworks through which we perceived the world (Caldwell & Vaughan, 2012). By communicating through text, image and sound, the Arts are infused with deeper and unique

ways of knowing (Eisner, 2003, 2005). Students of the Arts learn to access a range of multiple intelligences (Gardner, 1993, 2006) and multimodal thinking (Barton, 2014; Eisner, 2003, 2005) in what Stevenson and Deasy (2005) term, *the third space*. In this space - an interaction between an art work (first space) and a viewer (second space) - the Arts enhance processes of the mind including observation, analogy, generalization, and critique (Harste, 2003). Integrated arts programs offer opportunities for: developing artistic perception; creating and performing art; analysing with informed judgements; and making historical, cultural and interdisciplinary connections (McDonald & Fisher, 2002, 2006). These programs can facilitate improvements in memory, geometrical representation and reasoning, reading fluency, sequence recognition, phonological awareness, observation (Robinson, 2011), creativity (Luftig, 2008; Minton, 2003; York-Viney, 2007), elaboration, originality, and problem solving (Hefferen, 2005). Research in the developing area of neuroscience continues to demonstrate that neural pathways are strongly activated by arts experiences (Huang, 2009).

Challenges for the Arts in our current educational climate

The unintended influence of high-stakes testing on the Arts

Emerging research in Australia (Polesel, Dulfer & Turnbull, 2012) reflects the findings of international research regarding the unintended negative effects of high-stakes testing on education, and particularly on arts education (Au & Gourd, 2013; Minarechova, 2012; West, 2012). Researchers have challenged the validity of high-stakes testing programs (Caldwell, 2010; Comber, 2012; Lingard & Sellar, 2013; Munro, 2010; Wu, 2010), and noted their adverse effects on the structure and nature of the curriculum, teaching pedagogies and methods of delivery, the nature and quality of students' learning

experiences, and students' well-being and health (Polesel et al., 2012). The dominance of high-stakes test data contributes to a focus on the testing system rather than individual student needs (Ewing, 2012), and positions the test as the "de facto curriculum" (Hardy & Boyle, 2011, p. 220). This reductionist view of education narrows the curriculum as the basis of learning (Angelo, 2012; Au & Gourd, 2013; Caldwell, 2012; Comber, 2012; Ewing, 2012; Thompson & Harbaugh, 2013), discouraging a cohesive view of knowledge (Ewing, Hristofski, Gibson, Campbell, & Robertson, 2011; Thompson & Harbaugh, 2013), and privileging high-stakes tested subjects (Barton, Baguley & MacDonald, 2013; Ewing et al., 2011).

Researchers note that under high-stakes testing programs, teachers are often pressured into using lecture-based pedagogies and more formulaic teaching styles, to the exclusion of other pedagogic activities (Comber, 2012). The resulting tension between quality pedagogy and test-driven teaching methods (Assaf, 2006; Au & Gourd, 2013; Bomer & Meyer, 2005; Comber, 2012; Ewing, 2011; Klenowski & Wyatt-Smith, 2012; Lobascher, 2011; Mishook & Hornhaber, 2006; Thompson & Harbaugh, 2013) can lead to teachers perceiving themselves as becoming "progressively deskilled" (Ewing, 2012, p. 11). These pedagogic approaches translate to lower level cognitive skills and impoverished learning experiences for students (Au & Gourd, 2013; Eisner, 2005). Lack of access to a range of pedagogic strategies privileges students whose preferred learning style most strongly aligns with a traditional academic curriculum (Ewing, 2012). This widens the achievement gap between advantaged and disadvantaged students and reduces equity in education (Ewing, 2012). Anecdotal evidence suggests that students who fail to achieve benchmarks in high-stakes testing experience a lowering of their self-esteem and self-image through increased stress and disengagement with learning (Polesel et al, 2012). Researchers report that the unintended negative outcomes of high-stakes testing are more strongly

felt by disadvantaged students (Peters & Oliver, 2009).

Lack of teacher capacity to deliver quality arts education

Teachers' confidence and competence in teaching the Arts are derived from their capacity to deliver quality arts education (Russell-Bowie, 2012). This capacity will determine the self-concept, self-efficacy and self-esteem of teachers in arts education contexts. The following factors contribute to the formation of teachers in arts education: the quality of pre-service training they receive (Barton et al., 2013; Russell-Bowie, 2012); their own arts experiences, expertise and *habitas* (Garvis, 2012; Garvis & Pendergast, 2010; Garvis & Pendergast, 2012; Garvis & Riek, 2010; Jacobs, 2008; Lemon & Garvis, 2013; Russell-Bowie, 2012); and the quality of their ongoing professional development (Guskey, 2002; McDonald & Fisher, 2006; Sze, 2013).

The political agendas that prioritise high-stakes testing, have contributed to funding cuts to arts education in school and tertiary sectors (Barton et al., 2013). This has resulted in reduced hours of arts education training for pre-service generalist teachers, and a reduction in arts pedagogy courses for pre-service specialist teachers (Barton et al., 2013). Additionally, pre-service specialist arts teachers usually receive training in only one arts discipline. Teachers bring a wide variety of experiences, expertise and *habitas* to pre-service training. *Habitas*, refers to the dispositions subconsciously formed by individuals' personal histories and societal views (Jacobs, 2008). *Habitas* derived from negative or absent arts education experiences will need to be reformed for positive future outcomes (Russell-Bowie, 2012).

Teachers require continued professional development to sustain professional growth, especially those whose pre-service training has not been adequate for the task (Sze, 2013). They are more likely to change their beliefs and attitudes when they perceive associated

changes in student learning (Spencer-Chapman, 2008). Guskey (2002) concurs, effectively using professional development as a catalyst for change by progressing through the following stages: professional development, changed teacher practice, changed student learning, and changed teacher beliefs and attitudes. Garvis (2012) notes that while beginner teachers' self-efficacy grows over time in the areas of English and maths, it declines over the same period in relation to music. This suggests more effective strategies are required regarding professional development in arts education.

The problematic use of inadequate models of arts integration

Two decades ago, Stevens (1993), Best (1995) and Smith (1995) expressed concern that integrated arts programs would diminish specific skills and knowledge in favour of general competencies, and result in a homogenous generic labelling of the Arts. More recently Ewing (2012) referred to similar opposition towards discussion of the Arts as a group. However, the recent introduction of our national curriculum for the arts formalises the unique characteristics and modes of expression inherent in each arts discipline (Australian Curriculum Assessment and Reporting Authority, 2013). Several researchers contend that the best option for arts education is a combination of specialist instruction in each arts discipline and an integrated use of the Arts across the curriculum (Brown, 2007; Ewing, 2012; Goldberg, 2012; Russell-Bowie, 2009).

The problem is that quality integrated arts teaching relies on competence and confidence in arts pedagogy and delivery. The absence of these competencies results in superficial learning arising from shallow integration styles (Russell-Bowie, 2009) such as: the *subservient approach*, where the Arts serve other subjects; the *affective approach*, where the Arts are focused on students' emotions and attitudes; and the *social approach*, where the Arts provide for social needs of students

(Bresler, 1995). These styles of arts integration can be readily applied despite limited expertise and knowledge. Greater teacher competence is required to teach a quality arts integration program such as the *coequal cognitive approach* (Bresler, 1995; Brown, 2007), and *syntegration* (Russell-Bowie, 2009), where the arts are equal partners with other disciplines.

Personal background and experiences

The *Australian Curriculum: The Arts, Foundation to Year 10* (ACARA, 2013) reflects the content descriptions of each arts subject in two interrelated strands: making and responding. Making is described as, "learning about and using knowledge, skills, techniques, processes, materials and technologies to explore Arts practices and make artworks that communicate ideas and intentions" (ACARA, 2013, p. 7), which "involves students considering their artworks from a range of viewpoints" (p. 8). Responding is described as, "exploring, responding to, analysing and interpreting artworks" (p. 7). In practice, I regard these two strands as the gifting and receiving of the Arts, reflecting the idea of what we can offer others, and what others can offer us. Being makers of artworks involves both the creative process and the final performance or display of the artwork. The teaching examples I provide will be presented from the perspectives of these two strands.

It is important to provide as many pathways as possible to engage students in learning, through fostering their creativity and deepening their understanding. Gardner's (1993) original *multiple intelligences* have had two more recent additions which we can access and plan for in arts experiences (Gardner, 2006). In music education, these multiple intelligences provide a range of openings or "ways in" to the core of musical experiences. By widening our lens to an arts view of education, these "ways in" can become broader

and more numerous, offering different and more inclusive perspectives on music education. What is fundamental to this approach is the acknowledgement that all learners do not learn in the same way. Table 1 contains suggestions that illustrate ways in which music education can access all of the *multiple intelligences*.

For this reason, when I begin a creative process like song writing, I will use a range of stimuli such as an old hat, a photograph, a painting, a sculpture, a plant, a story, a sound effect, a tactile experience (e.g., running water over hands), moving to music with large pieces of fabric to extend body movement, a smell, a taste, a poem,

Table 1: Accessing Multiple Intelligences through music.

Type of intelligence	Musical understandings and skills particularly facilitated by that intelligence
musical intelligence	*manipulating, identifying and expressing the elements of music: melody, rhythm, tone colour, texture, tempo and dynamics
bodily-kinesthetic intelligence	*expressing a personal response to music through movement *reflecting the mood, narrative or structure of music through movement *effectively accessing parts of the body required for musical performance skills *demonstrating the mechanical memory of music performance (i.e. how it feels to perform a musical artwork)
logical-mathematical intelligence	*recognising the patterns which are inherent in the rhythmic, melodic and harmonic aspects of music *understanding how these patterns provide the structural underpinning for musical artworks *recognising patterns in instrumental performance skills (e.g. fingering patterns)
verbal-linguistic intelligence	*using words effectively to critique or respond to a musical artwork *creating the lyrics for a song in order to express a mood or narrative *understanding the relationship between the words and musical elements of a song
visual-spatial intelligence	*visualising the musical elements, mood, narrative and structure of musical artworks as representations of sound *readily connecting the visual aspect of musical notation with the sound it describes and the analysis it implies (e.g. sight reading – the music is ascending by step in thirds and will produce a consonant sound) *recognising the relationships between technical performance skills (such as finger placement) and sound *envisaging and recalling the use of physical space in a musical performance
interpersonal intelligence	*working effectively in a musical group such as a band or choir *being sensitive and receptive to the musical ideas of others *being aware of the musical balance in a group performance
intrapersonal intelligence	*showing self-awareness as a maker of and responder to music *demonstrating an understanding of one's own musical strengths, weaknesses, preferences and history
naturalistic intelligence	* understanding how we interact with the natural world and how this living world can be reflected in music (for instance, in depicting the movement of an animal or a tree; the feeling of a languid afternoon or a cold night; the nature of rain, snow, wind or fire; the portrayal of a landscape or seascape)
existential intelligence	*asking "big questions...that transcend perception" (Gardner, 2006, p. 26) such as - How do we come to have music? What is the purpose of music? What does music do for humankind? Will music always be here? Will we still have music when we die? Does music still exist if nobody can hear it?

a film, a Youtube clip, a word, or a phrase (musical or verbal). Then I play a musical recording and encourage the students to move around the room. When I stop the music, they turn to the nearest student and share their ideas before moving on again when the music starts. This “walk and talk” strategy mixes up social groups and provides the basis for a whole class mind map afterwards. From there, we identify our intended audience and choose a pathway through our mind map, selecting our focus and the form our musical expression will take. There is not space here to discuss the detailed use of musical elements in this process, rather, my focus is on the ways in which the other arts disciplines can enrich musical experiences.

The following project summaries outline a process I use across all the Arts disciplines, though here they are represented by song writing and musical analysis, in line with the music focus of this paper. The cue for students to enter the performing arts room is the sound of a musical artwork. Students enter and form a large movement circle where we respond to the music with our bodies, and in doing so activate our thinking. This is also a bonding time when we become a community of artists in a supportive, imaginative and inclusive environment. A creative project like songwriting requires the respectful sharing of ideas and enthusiasm, the acquisition of skills and knowledge required for the task, project planning, and record keeping to plot our progress.

Making musical artworks

Original Song: *No Arms No Legs No Worries*

- *Thematic Links:* the Year 6/7 theme: *Inspire* (who really inspires us and how can we inspire other people); awareness of issues facing people with disabilities; Paralympics.
- *Plot:* based on the true story of Nick Vujicic who was born with no arms or legs (Tetra-amelia syndrome).

- *Creative Thread:* watched a Youtube video about Nick; wrote students’ observations on the whiteboard; categorised these into concepts, attitudes and narratives; decided structure; considered words and song style (chose a laid back, slightly funky musical style to offset the seriousness of the words and story); arranged song into solo verses with chorus in three parts; rehearsed and recorded song; sent recording to local radio station and to the Australian Paralympic team (Winner of Wakakirri Best Primary School Song, 2012).

Original Song with Film Clip: *Light the Way*

- *Thematic links:* the Year 6/7 theme: *Light the Way* (how we can provide an example for others to follow); symbols of light; visual images of light; mind map on the theme of light (especially having the strength to try again); video and still photo footage from holiday experiences.
- *Plot:* a collage of images expressing the students’ ideas, incorporating building the mood from contemplation, through despair, to hope.
- *Creative Thread:* students viewed examples of light and mind map ideas; listed phrases or words as the basis for lyrics; considered song style; decided structure; arranged song into solo verses with unison chorus; rehearsed and recorded song; filmed and edited film clip; sent film clip to visual artist for inclusion in art exhibition (Finalist, Wakkirri Primary School Challenge, 2014).

Responding to musical artworks

Music through Media Arts: *Radio Program from the Romantic Period*

Thematic links: musical art works from the Romantic Period; historical background of the Romantic Period; European Culture in the Romantic Period; the lives of composers from the

Romantic Period; nature of contemporary radio shows; visual art from the Romantic Period.

Activities: research background knowledge; listen to and analyse the structure of popular radio programs; select information required for the radio program and plan the format; practise dramatic vocal skills required for voice overs; practice interviewing techniques; practice recording and editing skills; record all segments and edit these into a radio program.

School Concert Theme: *Pocahontas*

Thematic links: Age of Discovery/Exploration 1607; dangers and nature of sea travel in 1607; social hierarchies in UK/European societies; cultural attitudes to the environment; colonisation; standing in someone else's shoes/seeing the world through their eyes; learning to change our views and opinions; aspects of Native American Indian culture; the message and musical features of each song; the symbolism of the wind in the song, *Colours of the Wind*; being stewards of the earth; valuing each other and living in community; the nature of story-telling in the media.

Activities: researching background knowledge; forming Indian tribes with descriptive names (e.g., Wild Horse) and role playing stories; making dramatic tableaux of the story of Pocahontas; communicating with drum patterns (talking drums); moving to Native American Indian music with large piece of fabric to extend body movements; developing body percussion and rhythmic ostinatos to be played on drums, and writing these using musical notation; comparing and contrasting the two songs – *Colours of the Wind* and *Mine* – as musical representations of cultural perspectives; understanding symbols in sound and image; writing stories and drawing pictures of a family who had travelled by sea to the New World; comparing the original Pocahontas story with the Disney version of the story and discussing reasons for the changes; creating pieces of jewellery in the style of Native American Indian

art works; making a tepee/wigwam; creating a visual artwork using Native American Indian music as a stimulus; creating an improvised piece of music using Native American Indian visual artworks as a stimulus.

What is literacy and how does it relate to the arts?

The reductionist view of education inherent in high-stakes testing programs contributes to narrow curricula, and narrow definitions of literacy which marginalise multimodal texts (Eisner, 2003; Ewing, 2012). Rather than adhering to a narrow interpretation of literacy as a predominantly text-based concept, my pedagogical approach favours a more inclusive view of literacy, such as this definition provided by Barton (2014): “interpretive and expressive fluency through symbolic form, whether aural/sonic, embodied, textual, visual, written or a combination of these within the context of a particular art form” (p. 3). Albers (2001) foreshadows this view, describing literacy as, “the ease with which we can create and interpret the signs of one or more semiotic systems through shared meanings with others” (p. 4). (Semiotics refers to the elements of communicative behaviour through which we make meaning of our world.) In the light of these definitions, the multimodal nature of the Arts should place them at the core of curricula rather than on the periphery, as tends to be current practice. Indeed, literacy *in* and *through* the Arts facilitates inclusive curricula, with multiple pathways for learning (Goldberg, 2012; Sinclair, Jeanneret & O’Toole, 2012).

The Arts as a language

The Arts can be used effectively as a language in the class room for the following reasons: they represent universal forms of expression and understanding across cultures and history (Russell-Bowie, 2012); they embody all of

Gardner's (1993) *multiple intelligences*, providing equity in education (Comber, 2012); and they provide deeper, multimodal ways of knowing and expressing that knowing (Barton, 2014; Eisner, 2003, 2005). Through these characteristics, the Arts can provide us with a sense of "home" (Quirk, 2000), offer experiences with multimodal semiotic systems (Innis, 1985), represent other cultures and times (Rassokha, 2014; Williams, 2011), and shape our identity as artists (Hennig, 2010).

The strategy of Arts Immersion

The construction of the term, *Arts Immersion* refers to the process of using an arts program as the purposeful medium through which enhanced learning occurs across disciplines to inform mutual understandings. This is a strategy to improve learning in the Arts and other disciplines for their mutual benefit. By using the Arts as the home language of the class room, a more equitable approach to curricula can be achieved through providing multimodal pathways and accessing multiple intelligences to foster deeper ways of knowing.

Research model to explore Arts Immersion

I am currently planning critical participatory action research to explore the concept of *Arts Immersion* in primary schools. Through a series of action research cycles and emerging data, this strategy will involve a Year Six generalist teacher and a specialist arts teacher (myself), working and planning together in a team teaching situation. We will both seek to improve our teaching practices by working cooperatively, and bringing together the complementary skills of the generalist teacher and specialist arts teacher in using the Arts as the home language of the class room.

Conclusion

Music education can be strengthened by exploring natural connections with other arts disciplines and additional areas of the curriculum. Arts experiences embody cognitive benefits, social benefits, affective benefits, and curriculum benefits, though their status in schools is challenged by high-stakes testing programs. They represent equity in education through inclusive learning approaches. Their multimodal nature, embracing multiple intelligences, fosters deeper ways of knowing. A *coequal cognitive or syntegegration* model of integration can effectively compliment specialist learning in individual arts disciplines, providing quality arts education. To achieve this, teachers will need assistance in developing their competence and confidence in arts pedagogy and delivery. The concept of *Arts Immersion* is suggested as a means of using the Arts as the home language of the class room to facilitate learning *in and through* the Arts for the benefit of all disciplines. In view of cuts to pre-service training in the Arts, the proposed model for professional development is "learning on the job", which is undertaken by a generalist teacher and a specialist arts teacher who agree to team teach in order to improve their teaching practices. Music teachers need to be open to the potential advantages of widening their perspectives. It is time to crawl out of our musical silos and breathe in the possibilities of the world around us.

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