

# Pedagogy in the Spirit of Jazz Idan Yaron, Ph.D.

## Pedagogy in the Spirit of Jazz Friends of HTH Community in Israel (Inspired by HTH Network, San Diego)

Idan Yaron, Ph.D.

Illustrations and Paintings:
Avital and Atar Geva



### Pedagogy in the Spirit of Jazz

Idan Yaron, Ph.D.

English Translation: Micaela Ziv

Design: Tom Baikin-O'hayon

#### Table of Contents

Acknowledgements	7
Preface	9
Introduction	31
Manifesto Advances	38
Impressions from Delegations from Israel	56
The Case Study HTH Network, San Diego	63
The World of Education – Music Starting Point	82
A New Pedagogy in the Spirit of Jazz	84
White Music – Black Music	95
Friends of HTH Community in Israel	104
The Ecological Greenhouse at Ein Shemer	111
Prominent Case Studies	124
A Pedagogical Manifesto in the Spirit of Jazz	160
Epilogue	257
Appendix - About the illustrators	261
Refrences	267

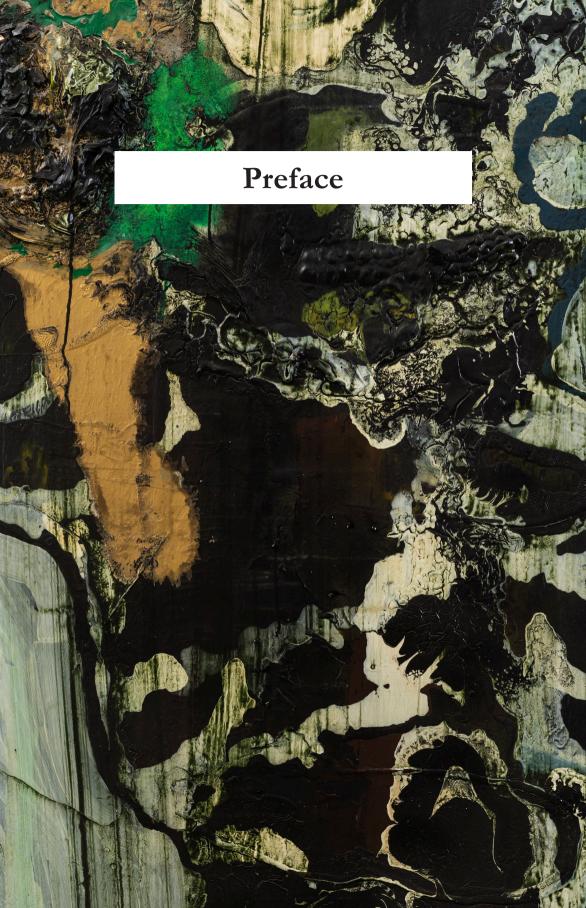


A big thank you to Gary and Jerri-Ann Jacobs for their support in this project, and deepest thanks to them for founding the HTH network, San Diego, and for their longstanding support for Friends of HTH Community in Israel. A heartfelt thank you to Yaacov Schneider, the living spirit and beating heart of Friends of HTH Community in Israel. My heartfelt thanks to Avital and Atar Geva, whose illustrations and drawings render the book a multidisciplinary, visual, and textual experience, one of a kind.<sup>2</sup>

Thank you from the bottom of my heart to Dr. Tirza Yovel, for her faithful, professional and responsible language editing of the original Hebrew. It was a pleasure to work with her.

<sup>1</sup> See below.

<sup>2</sup> See Appendix – about the illustrators



#### Where I come from

The following incorporates the knowledge and experience I have accumulated over the years – both in sociology-anthropology of education research, as well as in the field of learning music in general and teaching jazz culture in particular.

#### Education research

The following is the product of long-term immersion in our education system. For long periods of time, I was involved with in-school and extra-mural activities. This was expressed among other things, in the books Snapshots from the Life of a Secondary School (in collaboration with Yoram Harpaz), and Teenagers' Journeys to the Death Camps in Poland: A Diary of an Anthropologist. In the first study, I devoted three years to participant observation in a school in the center of Israel to become familiar with the school culture and modes of life, and to understand the youth culture and the vicissitudes of the society in which we live. In the second study, I accompanied seven delegations of teenagers to Poland from the preparation stage, through the journey itself, to the processing of the ensuing emotional and educational experiences. These in-depth socio-anthropological studies have allowed me to observe many hundreds of principals, teachers, and students, to examine their cognition and behavior, and to understand the structure and function of our schools in the various life contexts in which they operate. All this has enabled me to formulate the observations and insights of this journey.

#### Music Experience

As a graduate of the Jerusalem Academy of Music and Dance High School, my matriculation certificate included five musical disciplines. The high school was founded in the late 1960s, and its first principal was Moshe Hillman. The intention was to make music and dance an inseparable part of the students' daily activities in the framework of regular studies. After attending a competitive school, part of the assembly line for the 'Grade Industry', I found a warm home and an intimate atmosphere that encourages learning at the Music High School (located near the Prime Minister's House – on the other side of the fence). Principal Hillman not only created a cultural and pleasant atmosphere but also took advantage of teachers' absences to give us inspiring lessons about the works of Goethe and Schiller. Over the years, in various academic institutions I have taught a course called 'The Culture of Jazz', comprising musical, social and cultural aspects. Even then, I recognized the depth of Louis Armstrong's insight, noting that "what we play is life itself."

## HTH network, San Diego-Friends of HTH Community in Israel<sup>3</sup>

In October 2023, I participated in a delegation to San Diego. Immediately after the trip, I spent a year observing the activities of Friends of HTH Community in Israel. My direct impression allowed me to connect my education research with my experiences in music. The experiences and insights I developed during this period inspired me to formulate a radical manifesto that seeks to exhaust the theory and practice of the network in the US and the community of friends in Israel, and to propose an alternative model – in the sense of future experimental representation – that will contribute to shaping certain aspects of the complex system we call 'education'.

<sup>3</sup> For convenience, hereinafter HTH.

#### Where I am going

#### **Emerging trends**

Delving into the literature indicated to me that thinkers and researchers in pedagogy were able to propose valuable trends. I was impressed, for example, by works mentioning flow, joy, or groupwork, and their role in the theory and practice of education.

A study of *flow* clarified that for the students, this might evoke a rare combination of a sense of challenge and urgency alongside calm and tranquility; it might increase their engagement beyond mere obedience and empower them both individually and collectively. In a state of flow, students may forget themselves, become curious, display creativity, and think critically. However, as emphasized in the study, *flow* cannot be a plan of action or a pedagogical model.

Likewise, I became convinced that the aspiration to learn through *joy* is indeed both valid and essential. Learning should relate to perceptions of beauty, wonder, amazement, and curiosity. The first step that emerges in this context is to shift from a focus on teaching to a focus on learning. The goal is to generate satisfaction with both the learning environment and the learning itself.

A study of *groupwork* made me realize the importance of students working in a group small enough so that everyone can participate in a clearly assigned learning task.<sup>4</sup>

<sup>4</sup> Elizabeth G. Cohn (1932–2005) was a professor of education and sociology at Stanford University; Rachel Lotan served as a professor and director of the Education Teaching Program at Stanford University.

The general feeling created is that it is difficult to realize these trends, and certainly to maintain them over time. Flow is fragile, sometimes deceptive, and cannot be a prescription for improving teaching-learning. The aspiration for joy that creates contentment and satisfaction is vague, hard to conceptualize, let alone to be realized. The formation and operation of small groupwork is apparently essential, but its implementation, which appears to be technical, will not lead to results without a deeper structural and functional understanding.

Beyond these trends, overarching concepts that I believe may help us understand the depth of educational-pedagogical work, and to establish a suitable school culture, are *play* or *performance*.

However, all these trends and overarching concepts still do not amount to a vital, systematic and holistic model that is inspiring and creative, in the spirit of which it will be possible to plan and formulate new pedagogical frameworks. What we need, therefore, is a model that will enable us to reach as long moments of *flow*, *joy*, and *groupwork* as possible, and to establish a culture of *play* and *performance*.

#### Concepts and fundamental components

Pedagogy of Oppression - Pedagogy of Freedom, Liberation, and Hope: Many of the leading concepts here - though not necessarily the overall content - relate in one way or another to a defined pedagogical current that emerges from oppression and reaches freedom, liberation, or hope.

The importance of *hope* is recognized in the framework of the pedagogical discussion. It is often valued as understanding the core of all educational processes. A large part of the thinking and research in the field occurs in the domain of *critical pedagogy*. This is a school of thought that assumes that every educational situation is an inseparable part of a critical conception of culture.

The most prominent of the pioneers in the sphere of *oppression-hope* is Paulo Freire,<sup>5</sup> who stated that "without hope there is no way we can even begin to think about education." Another important leader of this concept is Henri Giroux.<sup>6</sup> In this context, it is also worth getting to know Bell Hooks,<sup>7</sup> as well as others.

Paulo Freire made a decisive contribution to the philosophy of education. He saw education as a deeply transformative practice, designed to foster critical and historical awareness. He adopted an interventionist and creative stance towards the current situation, in the hope of creating a more egalitarian, democratic and humane world.

In his main book, *Pedagogy of the Oppressed* (1968), Freire justified this pedagogy, as well as the contrast between the oppressors and the oppressed and how this could be overcome. He proposed a *liberating pedagogy*, which relies on egalitarian dialogue between teachers and students, as a reciprocally active process that empowers everyone involved. The process is designed to reveal the students' power to bring about change together in both their personal and social lives.

<sup>5</sup> Paulo Freire (1921-1997) was a Brazilian educator and theoretician.

<sup>6</sup> Henri Armand Giroux (1943–) is an American-Canadian scholar and culture critic, one of the founders on the Theory of Critical Pedagogy in the United States.

<sup>7</sup> Bell Hooks (1952-2021) is the pen-name of Gloria Jean Watkins, a social activist and professor of African and Afro-American Studies.

This book was somewhat a response to Franz Fanon's The Wretched of the Earth (1961). Fanon placed himself on the side of life and creativity. He had a rare talent for expressing the pain that history has inflicted on Blacks and peoples oppressed by colonialism. Fanon called for the political education of the masses as a historical necessity. Its aim is to make adults out of them, not to make them infantile.

His work praised freedom, liberation from the shackles of psychological obstacles, and the creation of the experience of self, which offers hope to oppressed communities. Fanon claimed that the great task was to "free the black man from himself;" to bring him to the recognition of the "universality inherent in the human condition."

Freire's later book, *Pedagogy of Hope* (1992), presented a contrast to the *pedagogy of oppression*. He articulated a crucial vision of education as an ongoing process of empowerment whose objective was the creation of critical agents. He called on educators to master the knowledge and skills that would enable them to intervene in the spaces where social identities are shaped, values are distributed, and people's lives are shaped by power. In his mind, pedagogy is simultaneously about the knowledge and practices teachers and students might engage in together and the values, social relations, and visions such practices legitimate. Freire's pedagogy of hope was dialogic in that it critiqued those modes of pedagogy that uphold relations of subordination and oppression while enabling pedagogical practices that teach people to think critically, engage in problem solving, connect seemingly disparate events, learn how to hold power accountable, and take risks in doing so.

<sup>8</sup> Frantz Fanon (1925–1961) was a psychiatrist and political philosopher, one of the most prominent thinkers of the postcolonial movement. He headed the psychiatry department at an Algerian hospital and was one of the leaders of the Popular Front for the Liberation of Algeria (FLN).

Freire argued that education as a practice for freedom must attempt to expand the capacities necessary for human agency and hence the possibilities for democracy itself. He also wanted education to establish appropriate conditions that would enable people to formulate alternatives to the existing social order.

Freire stressed that education is not only a technique but also includes a political quality. This means that education cannot be neutral. He called for the solidarity of a human society with similar dreams based on hope, human rights and social justice. Without hope, he asserted, it is impossible to oppose the rise of various forms of oppression.

Henri Giroux advocated 'radical democracy', which involved an effort to expand the possibility for social justice, freedom, and egalitarian social relations in various domains of everyday life. He developed a *pedagogy of resistance*. Giroux believed that education should set out to fight oppression. This would require a new language of *struggle*, *hope*, and *compassion*, as well as fundamental narratives of *freedom* and *equality*. Educators must bring the truth out of the shadows and create a space for critical thought and civic action, while pushing at the frontiers of the social imagination. Most of all, they need to acknowledge and fight for the centrality of education in shaping modes of agency, identity, values, social relations, and visions of the future.

Bell Hooks saw Freire as her teacher and guide, the one who introduced her to critical pedagogy. She embraced his message that learning could be liberatory. She saw the importance of the classroom as a communal place. For her, the pleasure of teaching was an act of resistance, countering the overwhelming boredom, uninterest, and apathy that so often characterize the way teachers and students fell about teaching and learning, about the classroom experience. She advocated a progressive, holistic education, "engaged pedagogy."

In his book, Radical Hope: A Teaching Manifesto, Kevin M. Gannon<sup>9</sup> proposed a concept of practical and ethical radical hope, reminding everyone of the promise inherent in the possibility that education can bring liberation and freedom. This was based on the conceptions of critical pedagogy thinkers validating life in general and education in particular, offering a vision of education as critical awareness (Freire), as a language of critique (Giroux), or as a practice of freedom (Hooks).

Gannon saw teaching as a radical act of hope. It is assertion of faith in a better future in an increasingly uncertain and fraught present. It is a commitment to that future even if we can't clearly discern its shape. It is a set of static characteristics. Simply put, "we teach because we believe it matters." Radical hope needs to be more than a slogan; it has to be the set of lenses through which we see pedagogy, our students, and our institutions.

**Pedagogy as a Science – Pedagogy as an Art:** Pedagogy is often defined as the science and the art of teaching-learning. Accordingly, some seek pedagogical innovation through a closer combination of the two.

In contrast, I have strategically chosen to offer a firmer connection between pedagogy and *art*, specifically *artistic performance*. In this context, pedagogy involves the ability and sensitivity to assist teaching-learning to promote students' integral development, create stimulating learning environments, and inspire and motivate students to learn, and especially to grow intellectually, mentally, and spiritually.

<sup>9</sup> Kevin M. Gannon is a professor of history at Queen's University in Charlotte, North Carolina. His academic areas of practice are race and racism, and critical pedagogy.

**Pedagogy – music or 'musicking':** My choice was to connect pedagogy with a better-defined *art*. For this purpose, I turned to music. This referral to music in general, and jazz in particular, in the context of education, stemmed from my recognition of their close connection to life in general. I offer two brief examples to clarify that education, like music, can reflect an essential universal experience. Combining them, it seems to me, will lead to a particularly enhanced individual-collective experience. Such an experience – in Wynton Marsalis's view of jazz, <sup>10</sup> which certainly applies to education – is what "truly makes us the 'family of man'."

John Dewey<sup>11</sup> spoke a lot about 'education as life', declaring: "I believe that education is a process of life, not preparation for future life." In his essay "My Pedagogic Creed" (1897), Dewey wrote: "I believe that the school must represent present life – life as real and vital." In sum: "I believe that the individual who is to be educated is a social individual and that society is an organic union of individuals. If we eliminate the social factor from the child we are left only with abstraction; if we eliminate the individual factor from society, we are left only with an inert and lifeless mass. Education which does not occur through forms of life, or that are worth living for their own sake, is always a poor substitute for the genuine reality and tends to cramp and to deaden."

<sup>10</sup> Wynton Marsalis – (1961–) is a New Orleans trumpeter and composer of jazz and classical music, historian, educator, and jazz expert. He is regarded as the most important musical personality in jazz in recent decades. He is the Artistic Director of the Lincoln Center for Jazz and the Jazz Orchestra and the first jazz musician to win the Pulitzer Prize for composition (1997).

<sup>11</sup> John Dewey (1859–1952) was an American philosopher, psychologist, and educator. His philosophy had a profound impact in America and around the world. He was a leading representative of the progressive movement in American education, and probably the most prominent education philosopher in the Western democracies of the 20th century. His impact on the 21st century is still felt. American philosopher, Richard Rorty justly remarked that he is "waiting at the end of the road that contemporary philosophers take."

Dewey argued that individuality requires community. An individual cannot thrive outside an extensive social network. The key spirit of the school he founded was to ensure a free and informal community life in which every child could feel they had a role in the work they had to do. Moral responsibility is assured only by appropriate freedom. The main goal was to prepare children for an inclusive, cooperative and mutually helpful life, to nurture in them a consciousness of interdependence, and to help them in practice to make the adaptations that would bring this spirit into overt action. The root of educational activity lies in the child's instinctive and impulsive attitudes and activities. Every child will learn to recognize that orderly self-direction of their activities is essential to group effort. The aim was that the dynamic flow of energy from the inner passion to act and to create would be used to acquire action-dexterity, which would enable children to achieve their goals. As a member of a group, the child would learn the basics of cooperation. Dewey perceived each individual as a potentially creative personality, while at the same time recognizing that the individual was always in relationships, a member of a society that was also a powerful influence. He believed that the individual finds their most successful expression when their interests and purposes are identical to those of a group promoting a joint venture.

Wynton Marsalis spoke much about *music as life*. He declared: "We have to talk about music and life, because in the end it boils down to the same thing." Marsalis called on us to "speak to the truth of your soul as a human being."

Jazz highlights the sovereignty of humanity, which is the gateway to the truth and clarity of the jazz musician, the gateway to learning. Jazz embodies the creative tension between self-expression and self-sacrifice; the proper balance between the right to express yourself and do things your own way and the responsibility to respect others while working with them to achieve a common goal.

Jazz reminds you that you can work things out with other people. When a group of people tries to invent something together, there's bound to be a lot of conflict. Jazz urges you to accept the decisions of others. Sometimes you lead, sometimes you follow – but you can't give up, no matter what. It is the art of negotiation change with style. The aim of every performance is to make something out of whatever happens – to make something together and be together.

Thus, two paths merge: expressing your sincere feelings and being willing to process things with others. When a dialogue begins, such an emerging moment requires total concentration and attention. In music in particular, as in life in general, serious listening forces you to recognize others, to reach empathy. Your job is to listen, learn and appreciate. Performing jazz means understanding what something means to you. Jazz allows individuals to shape language out of their emotions and use that personal language to communicate precisely to others – through musical stories – how they themselves sense the world. Jazz has the power to lead you into the depths of your being.

The theory and practice of educators such as Dewey and of leading jazz musicians such as Wynton Marsalis oscillate between individualism with a unique voice, on the one hand, and an inclusive-cooperative polyphonic life, on the other. Dewey expressed the belief that all education arises from the individual's participation in the social-universal consciousness. Similarly, John Cage<sup>12</sup> argued that the essence of jazz performance is: "not only individual-self-fulfillment – but social-inclusive fulfillment."

John Cage (1912–1992) was an American avant-garde composer of experimental music, a writer, and a visual artist, or, in the words of one of his followers, "a composer, a Zen Buddhist, and a mushroom eater." Cage accepted John Dewey's position on 'art as an experience'. He called for some of the most astonishing events in the history of music: recorded and broadcast collages, compositions composed with the help of a roll of a cube, multimedia events, and more. Cage is best known for his work 4'33 (4 minutes, 33 seconds). This is a three-movement work written for various musical instruments, with the instruction for the musicians not to play at all for the entire duration of the work. The work is sometimes referred to as "4 minutes and 33 seconds of silence". In fact, it includes the voices made by the audience itself.

Beyond a general reference to music, I will make a distinct reference to the term 'musicking'. The term was coined by Christopher Small,<sup>13</sup> to help with the understanding of music. Small clarified that music is not a thing at all but an activity, something that people do.

Accordingly, 'musicking' is not a noun, but a verb – what people do. The absence of a verb used to describe this activity in English and in most European languages, is significant, and can characterize the European approach to musical activity. Thus, the term is intended to express the act of taking part in a musical performance.

The term derives from the notion that art in general, and music in particular, is not limited to products – such as a symphony or a concerto – but is, essentially, a process or a social activity. A musical work is like a living being. Each performance presents it at a certain stage of its development, and not in its final state.

Performance does not exist in order to present musical works, but rather, musical works exist in order to give performers something to perform.

The act of 'musicking' establishes a place where it occurs, and a system of interpersonal relationships, which in turn give meaning to the act. Accordingly, we will better understand education and pedagogy if we relate to them in practical terms, when we see the structure not as a situation or a result, but as a set of processes. The emphasis is on an ongoing and frequently changing experience. This implies that the essential educational act is not product-oriented, but rather process-oriented.

Small drew a valuable conclusion in our context, that we are free to construct our models of the universe from our own materials, rather than being dependent on the sets of relationships provided by others. We are, of course, invited to rely on our memories and experiences, but at the same time we should use our own imagination.

<sup>13</sup> Christopher Small (1927-2011) was a musician, educator and lecturer born in New Zealand.

Black education – Black music: It is no coincidence that I chose to focus on 'Black education' in the US in general, and 'black music' in particular. <sup>14</sup> Black education in the US reveals opposing aspects: oppression on the one hand, and freedom or liberation on the other. William Du Bois <sup>15</sup> wrote correctly that "education is a double-edged sword that can be used to either liberate or oppress certain social and cultural groups."

Carter J. Woodson<sup>16</sup> wrote that black Americans had established a heroic tradition in their schools and classrooms around stories and names referring to what he called 'fugitive pedagogy'. He made it clear that 'escape' in general, and 'pedagogical escape' in particular, is the meta-narrative of the history of Black education. It is a social and rhetorical framework through which we can interpret the aspiration of Black Americans to legislate practices of humanizing and validating teaching-learning.

<sup>14 &#</sup>x27;Black music' is an umbrella term for musical genres created or heavily influenced by African-American culture. It began with folk songs that black slaves brought with them to America. It later developed, and includes various genres, such as ragtime and blues in the late 19th century, and rhythm and blues, hip-hop, and many other styles during the 20th century. From the 1950s onwards, most of the popular music that does not fall into the category of black music remains deeply influenced by it.

<sup>15</sup> William Edward Burghardt Du Bois (1868–1963) was an African-American sociologist, author, and poet, founder of the National Association for the Advancement of Colored People (NAACP), and one of the founders of the Civil Rights Movement in the United States and a leader of the black struggle for equal rights in the United States in the late 19th century and the first half of the 20th century.

<sup>16</sup> Carter Godwin Woodson (1875–1950) was a historian, writer, journalist, and founder of the Association for the Study of African-American Life and History.

Ta-Nehisi Coates<sup>17</sup> testified that even later in American history, school continued to be an oppressive setting: "I was a curious boy, but the schools were not concerned with curiosity. They were concerned with compliance."

Coates quoted a reference that "schools where I learn they should be burned, it is poison." He said that was exactly how he felt back then. He sensed the schools were hiding something, drugging them with false morality so that they would not see, so that they did not ask: Why – for them and only them – is the other side of free will and free spirit an assault upon their bodies? Schools did not reveal truths, they concealed them. He concluded that in the schools where he studied, there was a process that would break all the dreams, all the comforting myths of Africa, of America, and everywhere, and would leave him only with humanity in all its terribleness.

Like the political struggle of Black Americans in general, the aspiration for freedom and liberation through education was expanded by efforts of social organization during the period of slavery. Many slaves who were aware of the value of learning as a means of escape from their oppressive reality wished to engage in it. Due to the prohibition on education (including even basic literacy), they continued to study under difficult circumstances. Black education has been an escape venture from the very beginning – since it was outlawed as a criminal act for slaves in the South, and sometimes also as an object of suspicion and violent resistance in the North.

On closer inspection, we see that Black education was largely concerned with freedom and liberation. It was a school project against the entire existing oppressive world order, to protest it and fight it, in the hope of changing it.

<sup>17</sup> Ta-Nehisi Coates (1975–) is an African-American journalist, blogger and comics writer.

Jazz has also been associated with the historical oppression of Blacks in the US. Some have argued that the essence of Black music in general, and jazz in particular, is to offer a narrative of the Black experience in ways that the oppressors cannot perceive; that Black music is a ritualization of Black life.

On the other hand, this music - especially the facet of improvisation that is so closely associated with it – was also connected to freedom/liberation from the earthly situation in which Blacks in particular, and human beings in general, were subjected, and offered new hope. As early as the mid-1960s, prominent leaders of the civil rights struggle among the African-American community recognized this aspect of iazz. Malcolm X18 claimed improvisation was the only sphere of the American scene where black men had the freedom to create. He saw improvisation not only as a musical endeavor, but also as an essential social endeavor. Similarly, Martin Luther King, Jr. said that "where life itself does not offer order and meaning, the musician creates these through the sounds of the earth flowing from his instruments." He claimed that "much of the power and spirit of the freedom movement in the US came from jazz."

<sup>18</sup> Malcolm X (1925-1965) was a human rights activist and a prominent radical leader. He was one of e leaders of Nation of Islam and was assassinated while making a speech in New York.

#### **Prerequisites**

A sense of urgency: With regard to leading change, John Kotter<sup>19</sup> wrote that firstly, a sufficient sense of urgency must be instilled. In the context of our education system, I believe there is no need to elaborate on this matter. A volume dealing with the topic of *Educational Futures* raises the obvious rhetorical question: "Is anyone satisfied with the current dominant model in particular, and with the education system as a whole?"

Henri Giroux proposed a rather gloomy picture of the state of contemporary education, which very much aligns with Israeli reality. He referred to the decline in the status of educational values as public goods and the emptying of democracy of any real content. The influence of the forces of conformity and anti-intellectualism is expanding. Human beings are increasingly losing their ability to think critically and act responsibly. As anti-democratic and populist-authoritarian forces expand, so do critical approaches to activism, creating a space that invites oppressive forms of education and the tyranny that profits from them. Under these circumstances, democracy is seen as the enemy of politics, and critical education is seen as the enemy of freedom. Discipline and obedience become mechanisms that create pedagogies of oppression, while matters of understanding, truth, critical thinking, knowledge, and skills - so necessary for dealing with social, economic, civic, and political problems - are marginalized. As a result, education becomes nothing more than an anti-democratic propaganda machine, and a training center for global capitalism.

<sup>19</sup> John Paul Kotter (1947–) was a professor of leadership at the School of Business Administration at Harvard, and founder of an international management consulting firm.

The challenge before us is whether we can shake off the past, which is immersed in an oppressive post-industrial revolution world, and move to a future education system based on freedom, liberation, and hope.

**Vision**: According to John Kotter, in addition to instilling a sense of urgency, a suitable vision must be proposed. Vision plays a central role in making meaningful change, as it helps to direct, prepare, and inspire different actions to be taken by many people.

## Meeting the prerequisites: 'Pedagogy in the Spirit of Jazz'

'Pedagogy in the Spirit of Jazz' may address the prevailing sense of urgency and offer an appropriate vision for dealing with our current education system, offering a viable and vibrant future model, attentive to the distresses and desires of a broad public of young and old alike, who yearn for freedom and liberation from oppressive structures and functions, and yearn for hope.

Blacks in the US have used jazz to promote freedom and liberation, alongside awareness of the oppressive effects of racial discrimination. Jazz improvisation was designed as a unique, exemplary democratic American art form, and as a constant symbol of these particular and universal aspirations.

The main goal of the vision proposed here is to encourage and nurture a "jazz culture" in our education system; to establish a deeper understanding, based on ideas that can unleash a broad scope, deeply meaningful human potential – one that transcends defined contexts and disciplines, and touches on the human experience itself.

It is assumed that ideas such as the vision proposed here are created through the initiative of individuals striving to respond to certain overt or covert concerns, problems or hopes. Ideas are always active, on the move, fluid and emerging. Ideas, and the thinking that underlies them, constitute an essential aspect in education in general and pedagogy in particular. They stem from what Dewey called a 'struggle' against defined circumstances, as we strive forward. Such ideas can provide an ethical perception, a moral conscience, and a powerful call to action. They offer more than a theory of education; they express and enact an educational philosophy that may become a living practice.

The model presented here offers a motivational reset through which we can approach the reality of our schools and classrooms by deliberately embracing a wealth of possibilities; addressing the complexity of choices and challenges that teaching-learning presents in the 21<sup>st</sup> century.

I will preface by saying that in the analogy of jazz performance, we must recognize that jazz 'happens' – it is an activity, not just an abstract category. As such it is something to participate in, to experience. Therefore, the active cooperation of each and every reader is required towards shaping a better future in our life systems in general, and in the education system in particular.

#### The genre of the manifesto

The ideas I offer will be presented as a kind of manifesto – from the Latin "to make clear/make public." In contrast to a variety of other manifestos, the one proposed here is closer to the usual implication – a text that constitutes a direct statement of a worldview in general and a plan of action in particular, which includes explicit intentions or principles. In this context, one can cite a formulation that appeared in the online Hebrew magazine *Maarav* [West] (2010), which gave expression to the complexity and internal contradictions of this special genre. Its headline: "A manifesto is both always and never." It opens with the following: "A manifesto will always express dissatisfaction with the current situation. / A manifesto will always express urgency. / A manifesto will always include a call to action. / A manifesto always requires attention."

The genre of manifesto is located in the space between theory and critical writing on the one hand, and practical realization and action in the world on the other. As Yaakov Rabinovich and Asher Barash wrote in the *Echo* manifesto (1922), it reflects "the words of people who desire something, who are looking for a way or just a path." In the words of the founding manifesto of the journal *Hetz* [Arrow], where the writers sought to "shoot an arrow into the heart of our educational and spiritual wilderness... To strive to awaken our people from its imaginary peace, from its dangerous slumber. The time is now bad, and the days are days of low stature... Out of this heavy sense of responsibility, we seek to make our voice heard, to challenge, to examine ways, to propose alternatives, to confront, criticize, consider, dare and stimulate thinking about taking responsibility and acting creatively."<sup>20</sup>

<sup>20</sup> Based on the work of Nana Ariel (1985–), a researcher in rhetoric, culture and literature, as well as the sciences of learning. Member of the Faculty of Humanities at Tel Aviv University.

The most notable manifesto, published in July 1776 in Philadelphia, is the *Declaration of Independence of the United States*. Its famous opening words may also be the starting point for the manifesto I am proposing here: "We accept these truths as self-evident, that all men are created equal," and that they "cannot be deprived" of certain rights granted to them. Another major manifesto is the *Communist Manifesto*, written by Karl Marx and Friedrich Engels. Among other things, it includes the following, which are relevant to our discussion here: "The chronicles of every society up to now are the annals [...] of oppressors and the oppressed, who faced each other in an unceasing struggle." In this context, I say "Down with oppression!"

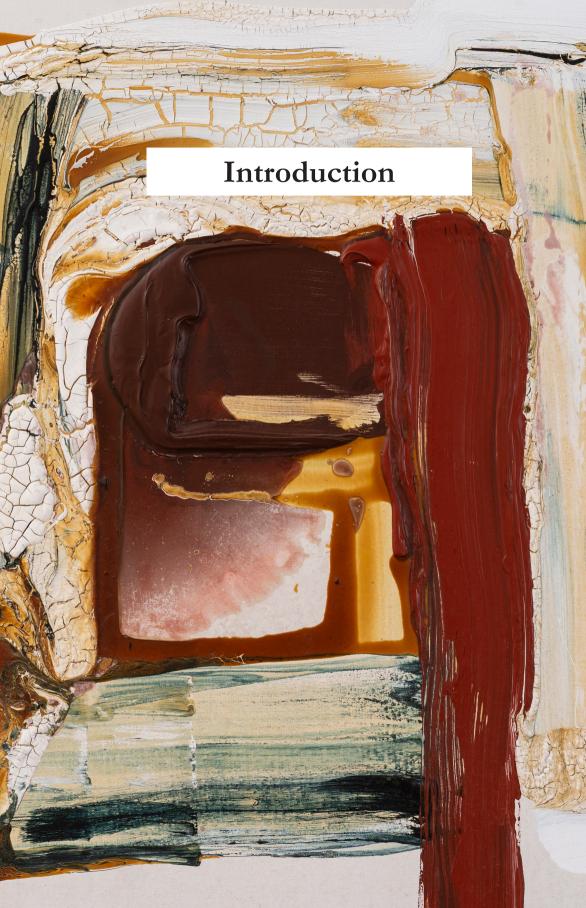
#### To whom I am accountable

This journey is intended for anyone involved in education or has an interest in it – i.e. everyone. Although I refer directly to the 'pedagogy of education', the model may be applied – with necessary adjustments – to improve creativity, adaptation, and productivity in a variety of areas of life and occupations.

#### Getting started

In keeping with the Black expression, let's move on to the 'peep game' – a phrase telling us to 'pay attention' and take a good look at the reality of the activity unfolding before our eyes, and make sure we don't miss anything important.

The term 'peep game' is fundamentally different from 'attention!' in its oppressive, obedient, and disciplinary context. The latter term (from French) originated in the exercises of professional armies in the 16th and 17th centuries. It became the standard in the British Army - which served as a prototype for many Western armies - at the beginning of the Industrial Revolution, in the mid-18th century. The order required soldiers to be attentive to receiving additional orders. It became essential in military practice as armies grew and became more complex and therefore required precise formations and movements. This is similar to the practices that have developed in our education system in general, and in schools in particular - such as standing up when the teacher enters the classroom and ceremonially saying 'good morning'. About a decade and a half ago, a principal wrote in the Haaretz newspaper that the 'ideological' reason involved in the demand to stand up when teachers enter a classroom is to strengthen their authority. However, he says, the real reason is a sense of despair and helplessness given the teachers' difficulty in overcoming students' inappropriate behavior. In his estimation, times have changed, and it turns out that a hierarchical system built on distance from teachers and their authority leads to increased alienation and violence among students. The call for a transition from oppression to freedom, to liberation, and perhaps also to hope, was already heard then.



The HTH network, San Diego, which I describe below in general terms, is the educational organization closest to an ideal vision of educational pedagogy in the spirit of jazz. For this reason, it is also a radical educational experiment like no other, whose inspirational and exemplary value is evident. This metaphor, which connects educational pedagogy to the spirit of jazz, emphasizes the creative, exploratory and interpretive process. Above all, as John Dewey pointed out, and as jazz culture actually works, education goes beyond knowledge; it must relate first and foremost to learning 'how to live'.

There are not many opportunities in Israel to see an inspirational education and pedagogy system that approaches, at least to some extent, one conducted in the spirit of jazz. One of them is Friends of HTH Community in Israel, and the educational frameworks in which it has been involved in one way or another over the years. Therefore, I will consolidate the following into a review of the network in the US and the community in Israel, and then of the frameworks it created here inspired by them.

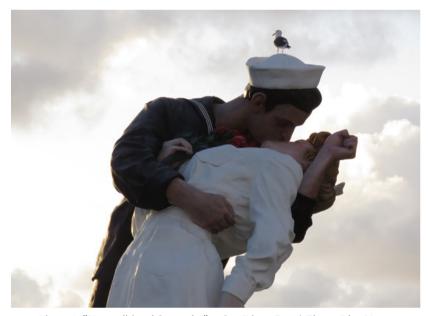


Figure 1: "Unconditional Surrender" at San Diego Port | Photo: Idan Yaron

Standing on the world's summit, we launch once again our insolent challenge to the stars (Filippo Tommaso Marinetti, "The Founding Certificate and Manifesto of Futurism").

#### A chaotic call for a new cosmic spirit<sup>21</sup>

Here are a few things for you, dear principals and teachers, about pedagogy – "leading children" – in a new spirit. This pedagogical model calls for liberation from the limitations of existing formats in particular and of fixed formats in general, by allowing the creation of its own formats – just as a river carves out its own course.

For us, education is a primary human, truly existential experience; a rare occurrence of existential friendship, where social and existential dimensions merge. Education is an improvisational activity that realizes the human ability to be amazed. Education generates a social event of creative shared thinking, in which the unknown is revealed to us only by the presence of others.

A form emerges whenever a stable equilibrium is achieved, even though it is in constant motion. Changes are interconnected and sustain each other. When there is such cohesion, there is endurance. Order is not imposed from the outside but arises from harmonious interactions. Because it is active, the order itself evolves, and its balanced movements involve a wide range of changes (John Dewey).

<sup>21</sup> Since the manifesto is a free-standing rhetorical and aesthetic genre, over time conventions have also been accepted, such as the use of certain fonts, which deviate from those accepted in regular publications. Such use also makes it possible to identify manifest passages that appear in the text sequence, and especially at the end.

In order to maintain the balance between format and freedom, the educational model proposed here makes do with establishing a gesture, a move, or a position that is comparable to an essential 'minimal structure'22 – a vague 'spirit' that influences the entire experience. In our case, we are aware that "improvisation is not the expression of accident but rather of the accumulated yearnings, dreams and wisdom of our very soul" (Yehudi Menuhin). Every human creation is organized in one way or another – and the best of them do not reveal the depth of the organization.

Knowledge is not perceived as 'ice cubes', but rather as 'aqua vitae'. Learners are perceived as knowledge producers no less than as knowledge consumers. Accordingly, the more the teachers themselves teach, the less successful the process.

The success of a lesson is measured, first and foremost, on the basis of a shared experiential feeling in which something new is created: "The primary responsibility is to maintain freshness" (Derek Bailey).<sup>23</sup> The work is done using materials at hand, a work of bricolage.<sup>24</sup> Paul Klee<sup>25</sup> believed that artists should adapt themselves to the contents of the color palette in their hands.

<sup>22</sup> Jazz is known for offering some standard that serves as a 'minimal structure', in order to achieve a performance with maximum flexibility.

<sup>23</sup> Derek Bailey (1930–2005) was a British avant-garde guitarist and an important figure in the free jazz movement.

<sup>24</sup> Bricolage, meaning 'patchwork', encompasses all types of non-professional activities carried out in an improvised and amateurish manner, related to the creation, improvement, repair, and maintenance of physical objects.

<sup>25</sup> Paul Klee (1879–1940) was a Swiss painter who used different styles, usually Surrealism, but at the same time developed his own language and vocabulary, which allowed him to express his inner vision.

Such an adaptation is more important than nature and its exploration. Painters do not match the colors to the world and certainly does not adapt the world to themselves; they adapt themselves to colors. The self is the servant of the color palette.

The 'chaotic call for a new cosmic spirit' may conjure up images such as "And the earth was a void, and it was void and darkness upon the surface of the abyss, and the Spirit of God hovered over the surface of the waters" (Genesis 1:2).

Since the days of ancient Greece, 'chaos' or 'anarchy' has been perhaps the greatest concern in Western culture. The Greeks saw no moral basis for comparing order to disorder. In their understanding, at least in some traditions (such as tragedy), <sup>26</sup> an orderly universe has always been seen as a virtue. The modern world has lost this sensitivity to the horrors of the order imposed in the 20<sup>th</sup> century by National Socialism, Fascism, and Stalinism, which inspired the immortal dystopian works of Aldous Huxley's *Brave New World* (1932)<sup>27</sup> and George Orwell's 1984 (1949).<sup>28</sup> When order is imposed, the task is to make it as least tyrannical as possible.

<sup>26</sup> Greek tragedies were literary works with a plot containing intense events and experiences that addressed fundamental questions of human existence.

<sup>27</sup> Aldous Huxley (1894-1963) was a British author mainly known for his novellas and a wide range of articles, short stories, poems and travelogues.

<sup>28</sup> George Orwell (1903-1950) was the pen-name of the English writer Eric Blair.

It should be said at the outset that 'anarchy' is not necessarily a dirty word. Anarchism may relate to a vision that advocates a set of values for organized relations between human beings, emphasizing (at least minimal) order, cooperation, equality, and mutual support, which rejects authoritarianism, oppression, exploitation, coercion, and hierarchy. In this respect, in certain school and classroom contexts – as I will show in detail later – it may also be desirable and appropriate.

When first confronted with phenomena of 'pedagogy in the spirit of jazz,' people may experience a sense of total confusion. A similar feeling can arise with the performance of certain modern 'classical' music works (such as those of Arnold Schönberg).<sup>29</sup> However, Theodor Adorno<sup>30</sup> found that such works force the listener to deal with sounds initially perceived as harsh and unrelated. He believed that even in such an exceptional case, investing effort in intense, self-aware listening, which relies on musical knowledge, leads to an experience of deciphering, insight, and the discovery of the unique and different internal structure of these works. I think the same is true of jazz music, even though Adorno himself questioned the value of this music.

<sup>29</sup> Arnold Schönberg (1874–1951) was an Austrian-Jewish composer, music theorist, and painter, associated with the Expressionist movement in German poetry and art, and the leader of the Second Viennese School. Although he invented the twelve-tone method and greatly influenced the music of the 20th century, his work was not accepted by performers, while the general public showed apathy towards it, or even real antipathy.

<sup>30</sup> Theodor Adorno (1903–1969) was a German philosopher, sociologist, musicologist, and composer of Jewish and Italian descent. Adorno is considered a prominent member of the Frankfurt School. He devoted much of his writing to music, contributing more to its social and political understanding than any other thinker in the first half of the 20th century. For this reason, he is known as the "father of the sociology of music." In 1925, Adorno went to Vienna to study composition with Alban Berg, and at the same time began to publish critical essays on music, especially on the work of Arnold Schönberg, Berg's teacher and friend.

The creative aspect of jazz also disappeared from the generally sober view of John Dewey, who implied that jazz, like yellow press, was "a cheap art that the average person seeks because fine art is perceived by him as distant from everyday experience." Dewey saw improvisation as "a convulsive movement that is not continuous." This position is typical of the low esteem in which jazz was held in American intellectual life in the 1930s. This was a missed opportunity to anchor his aesthetic theory in a unique American field of action, thereby advancing both his theoretical and political goals.

In keeping with this implication, 'education in the spirit of jazz' represents, in my opinion, a metaphor that emphasizes a combination of values, attitudes, and skills that are essential for both the short term of daily personal life and the long term of overall human development. Jazz became — especially during periods of dark regimes (such as in the former East Germany) — one of the greatest metaphors for freedom of thought, action and expression. In the manifesto that appears later on, I will try to apply the metaphor of jazz to the following topics: the school, the desired graduate, curriculum, organization and management, teaching, learning, teacher and lesson.

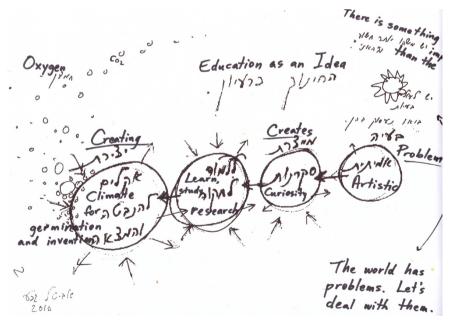
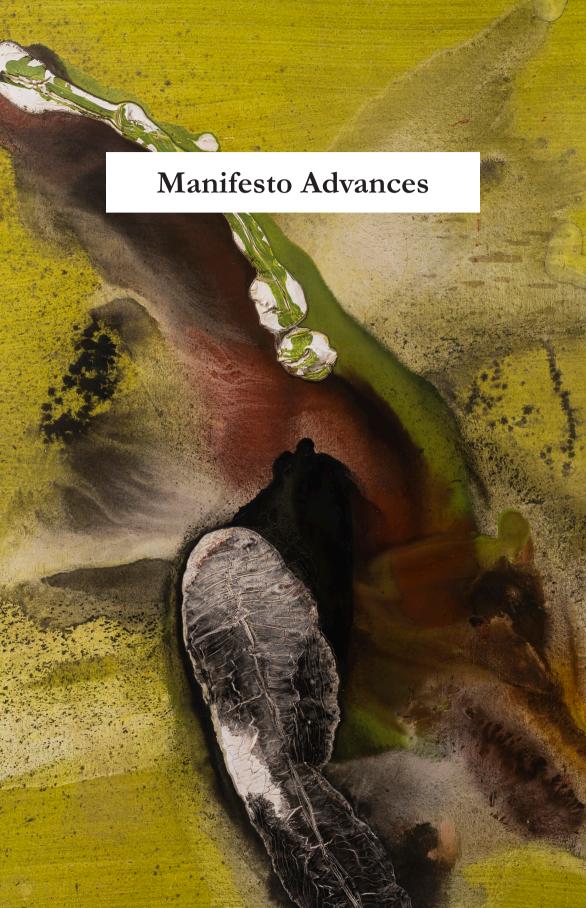


Illustration 1: Avital Geva: Education as an idea



The words in this journey are formulated as a 'manifesto' that defies the current reality in our schools and classrooms and proposes 'quarry stones' for the construction of a new building. To facilitate the reading, definitions of professional concepts and details about the personalities, organizations, institutions and movements mentioned in the text have been compiled in footnotes.

## The Essence of the Pedagogical Manifesto

The manifesto<sup>31</sup> lies somewhere between literature and art – and in my opinion, science as well. It lies between theory and practice, between a declarative political act and an independent literary work or an artistic object; somewhere between modes of expression, motivations and passions, modes of writing – between genres. The manifesto is the best friend of those who wish to challenge the state of affairs and propose new ways of thinking and doing.

The pedagogical manifesto proposed below is based on a collection of manifestos from the fields of literature and art written during the 'belle époque' (beautiful era) of the late 19<sup>th</sup> and early 20<sup>th</sup> centuries. Manifestos dealing with matters of literature and art also fundamentally reflect political practice in the broadest sense. The manifestos that serve as the political-aesthetic foundation for this essay are informed mainly by the modernist<sup>32</sup> and avant-garde<sup>33</sup> movements.

<sup>31</sup> A manifesto is a public declaration presenting the ideas, principles, values, beliefs and aims of an individual, a group or an organization. A manifesto usually addresses a political, social or cultural issue

<sup>32</sup> Modernism refers to new artistic and literary styles which developed in the late 19th century until or immediately after World War I

<sup>33</sup> Avant-garde (French) literally means 'vanguard'. The term describes revolutionary currents in art, literature, and music in the 20th century. In music, the movement has taken revolutionary approaches to composition and performance.

The manifesto presented at the end of this essay corresponds with the works of the Italian thinker and founder of the Futurist<sup>34</sup> movement, Filippo Tommaso Marinetti.<sup>35</sup> Marinetti's writings illustrate his profound conviction that the progress brought about by modern civilization should also be reflected in art and literature. Marinetti declared war on the cultural establishment and developed a new artistic philosophy. Between 1909 and 1912, he and his colleagues published no less than thirty manifestos outlining their artistic concepts.

In a manifesto relating to theater, Marinetti wrote about the value of "dynamism, simultaneity – which mean the birth of improvisation out of a spark of intuition, and out of the sensations and manifestations of the fleeting moment." He noted: "We believe that something has value as much as it is improvised... without undergoing strenuous or lengthy preparation." This theme is threaded throughout the following remarks, which call for a change in educational theory and practice through art, music, or a defined form of it – jazz, which is essentially improvisational.

<sup>34</sup> Futurism was an artistic and technological movement founded in Italy in the early 20th century that functioned until World War I. The movement developed an artistic style that strove to aesthetically depict the dynamism of modern life as a result of the influence of industrialization and mechanization. The movement was active in all areas of the arts. Above all, futurism aspired to bridge art and life, and present aesthetic innovation in the real world. Its goal was to change life through art, and make it a way of life. The movement set the tone for other avant-garde movements in the early 20th century, significantly impacting the ideas of modernism throughout Europe.

<sup>35</sup> Filippo Tommaso Marinetti (1876–1944) was an Italian poet, thinker, and founder of the Futurist movement. In 1909 he published "The Fundamental Movement and Manifesto of Futurism" in the French newspaper Le Figaro.

Another manifesto that greatly influenced my thinking, and which is considered "one of the most significant documents of musical aesthetics in the 20th century," is "The Art of Noise – Futurist Manifesto" written in 1913 by Luigi Russolo.<sup>36</sup> This manifesto also influenced one of the 'heroes' of what followed – John Cage, who loved noise. In 1937 he declared: "I believe that the use of noise to create music will increase until we reach music produced with the help of electronic instruments." These, Cage claimed, would allow us to "use all the sounds we are able to hear."

Russolo's manifesto, whose publication preceded Cage's statement by more than two decades, offered "a new art: the art of noise." Russolo wondered: If music is sound, why shouldn't you use all kinds of sounds? Why don't you adopt the voices of animals and people, the voices of nature, the voices of Western-industrial society? The manifesto opens with the following: "Life in the ancient world was still. In the 19th century, with the invention of machines, noise was born. Today, noise dominates a person's sensitivities." Indeed, the Industrial Revolution was a turning point that changed the soundscape in Europe. Alongside the effects of the Industrial Revolution, the world of sound also slowly began to take its cultural place within the 19th century world of audio. Russolo argued: "Every expression of life is accompanied by noise. Therefore, noise is familiar to our ears and has the power to remind us immediately of life itself."

<sup>36</sup> Luigi Russolo (1885–1947) was a futurist painter, composer, and builder of experimental musical instruments; Some consider him one of the first experimental composers in 'noise music'.

Various manifestos adopted poetic and aesthetic characteristics. The manifestos of modernism were vociferous, fresh, extreme, rhetorical, metaphorical, and moving documents. They were also unique in their improvisational nature and their experimental fluidity – qualities to which I will ascribe great weight in the proposed pedagogical model.

The present manifesto was formulated in the space between science and art, in agreement with John Dewey's belief that "when science and art join hands, the highest motive for human action will be achieved; will awaken the most original fountain of human behavior and the best service that human nature can promise." Dewey believed in art not as a subject of study, but as a way of being in the world. When we truly experience art, we absorb it into ourselves and change accordingly.

I have allowed myself to use figurative and expressive language, even though this manifesto is based from the outset on a scientific-style text. Therefore, there is a certain hybridity, a blurring of areas offering a broad and comprehensive view.

## Metaphors as a Manifesto Infrastructure

I will start from a defined approach of 'metaphorical contemplation', the advantage of which lies in its vitality, density, and expressive qualities. Jorge Luis Borges<sup>37</sup> noted that "the history of the world is possibly nothing but the history of the changing tones of a few metaphors." Similarly, Hans Blumenberg<sup>38</sup> noted the importance of metaphor in general for a fundamental understanding of the world, its history, and man's place in it.

Aristotle stated that "the greatest achievement is mastery of metaphor," according to his definition – "giving a name to a thing, which belongs to something else."

<sup>37</sup> Jorge Luis Borges (1899–1986) was an Argentinian writer, essayist and illustrator; one of the greatest Sansh writers in Latin America.

<sup>38</sup> Hans Blumenberg (1920–1996) was a German Jewish philosopher and intellectual.

Lately, there has been a prevalent notion that all our knowledge is rooted in metaphorical (or analogical) models of perception and thinking. Metaphors are so central to our lives because most of our thought processes are metaphorical in nature. We conceptualize the world by using metaphors so habitually that we are unaware of it. As a result, we think metaphorically most of the time, and act daily on the basis of the metaphors through which we understand the world.

A significant part of our understanding of society and social life is based on and reflected through various metaphors. There are those who maintain that sociological thinking, like any other form of thinking, cannot be achieved other than metaphorically. One of the most important insights offered by George Lakoff and Mark Johnson<sup>39</sup> is that metaphors do not appear in language, but in thinking and even action. Our perceptual system is fundamentally metaphorical; what we experience and what we do is largely a matter of metaphor. The metaphor helps us overcome the fragmented perception of the world and examine the interactions between seemingly unrelated fields and aspects.

Metaphors have guided scientific thinking from its inception and have helped it over the years. They offered a useful tool for inquiry and discovery; but the attempt to establish fields of knowledge as scientific disciplines – especially after World War II – brought about a shift from metaphors to more direct, precise and prosaic definitions.

<sup>39</sup> George Lakoff (1941–) is an American professor of linguistics at the University of Berkeley in California, specializing in cognitive linguistics. Mark Johnson (1949–) is a professor of philosophy at the University of Oregon in the United States.

This shift, originating from Plato and anchored in logical positivism,<sup>40</sup> the proponents of which accepted only statements that could be verified by empirical observation, was attributed to the general distrust of figurative language<sup>41</sup> or borrowed meaning<sup>42</sup> on the part of scientists and logicians.

In his essay, "On Truth and Falsehood in an Immoral Sense" (1873), Friedrich Nietzsche<sup>43</sup> argued that metaphors are invented by human beings, created by general consensus to aid interpersonal communication, but then people soon forget this and believe that they are true and correspond to reality. The 'truth' is in fact "a mobile army of metaphors... A sum of human relationships that have been intensified, copied, and decorated poetically and rhetorically, and after continuous use appear to be solid, canonical, and binding."

In recent decades, there has been growing recognition of the value of metaphorical thinking in the construction of knowledge in the sciences. Although metaphors are not precise, we connect to them on an emotional level, and they often inspire us to action that changes the 'world' around us. Metaphors allow us to formulate interdisciplinary theories and even communicate our scientific findings in a more exciting way.

<sup>40</sup> Logical positivism is a trend in the philosophy of science and language advocating reliance on empirical information coming from the senses alone as having true value.

<sup>41</sup> Using rhetorical tools used to illustrate a concept or description by creating a verbal image that corresponds to or parallels it.

<sup>42</sup> The use of a word or phrase in a sense that differs from its original meaning.

<sup>43</sup> Friedrich Nietzsche (1844–1900) was a German philosopher, philologist, cultural critic, poet, and composer. Essentially, he called for people to overcome social and cultural conventions on their own.

Science and art are often perceived as two cultures that differ in both their language and their values. Although the products of these two fields differ, the creative cognitive processes that underlie them are quite similar: both fields use metaphorical language that shapes the perception of the individual-self and increases awareness of structure.

Renaissance thinkers saw science and art as intertwined in their quest to expand the boundaries of human knowledge and experience. Even today, one can bridge the gap between the two fields: the metaphors used in both science and art allow us to see things that would otherwise have escaped us, thereby enriching our experience. Through metaphors, we become aware of the meaning and structure of the world around us.

Karl Weick<sup>44</sup> argued that we should see theory construction as sense-making. He suggested that in constructing a theory, the theorist should conduct imaginary experiments that would rely on metaphors – in order to provide him with vocabulary and images to represent and express the phenomena under discussion, which are often complex and abstract. At the heart of Weick's approach to theory lies the role played by the metaphor as a tool through which thought experiments are conducted, as well as a source, a unique image, for theoretical representation and research.

Weick claimed that the selection of metaphors includes judgments based on criteria such as their potential for enlightenment (*interest*), simplicity and clarity (*comprehensibility*), capacity for expansion and establishment (*relatedness*), reasonableness and coherence (*credibility*), aesthetic value (*beauty*), and relative or actual nature (*reality*). All these judgments led Weick – and for that matter, me too – to adopt the jazz metaphor for the purpose of constructing a theory.

<sup>44</sup> Karl Weick (1936–) is an organizational researcher from the University of Michigan, US.

What appears here is inspired by pragmatism.<sup>45</sup> In this vein, Dewey's work was motivated by 'meliorism',<sup>46</sup> according to which education, like other fields, should begin with the flow of life experiences.

Beyond that, my path shares quite a lot with the 'radical' or the 'radical-romantic' approach to education.<sup>47</sup> One source of this state of mind is found in the writings of existentialist thinkers,<sup>48</sup> especially those who sought to base psychological theories on these foundations. Its most prominent representatives are Carl Rogers<sup>49</sup> and Abraham Maslow.<sup>50</sup>

Another source is 'radicalism', centered around anarchist ideologies (as expressed by Bertrand Russell, Herbert Reed, Paul Goodman, Ivan Ilyich, John Holt, and A. S. Neal).

<sup>45</sup> Pragmatism is a philosophical school that emerged in the United States at the end of the 19th century, the most prominent classical thinkers were Charles S. Pierce, William James, and John Dewey. Among other things, Pragmatism stressed the importance of connecting philosophical concepts to the practices of everyday life.

<sup>46</sup> Meliorism is a philosophical view according to which the natural tendency is towards a better world, a tendency that can be promoted through well-directed effort. Thus, it is possible to improve our education system by adopting theories and practices that are appropriate to the changing conditions. This theory requires a dynamic interplay between theory and practice, so that the results consistently address problems anchored in everyday life.

<sup>47</sup> Radical education, by its very nature, strives for the root of things and is not satisfied with gradual reforms and other cosmetic corrections of reality. It strives to free students from dogmatic thought patterns and educate them to identify the factors that suppress the personality.

<sup>48</sup> Existentialism is a current of philosophy that lasted from the end of the 19th century to the 20th century, mostly concerned with human existence.

<sup>49</sup> Carl Rogers (1902–1987) was an American psychologist, one of the fathers of the humanist stream of psychology.

<sup>50</sup> Abraham Maslow (1908–1970) was an American social psychologist who is considered one of the leading theorists of humanistic psychology.

I mainly support their claim that education occurs throughout a person's life, and that the entire world is a source of learning and knowledge production. The 1960s, the years of the 'counterculture',<sup>51</sup> were also the beautiful years of education – a radical-romantic education<sup>52</sup> – which invented alternatives to traditional schools. An alternative in this vein is proposed here.

My approach is also inspired by Zygmunt Bowman.<sup>53</sup> The most striking feature of Bowman's approach is the use of metaphors in which the main ones relating to society are 'solid' and 'fluid'. Baumann's metaphors are intended to allow us to see what is happening and to think about things more clearly; but at the same time, they are intended to allow us to see what might happen: in our case, what could happen in the education system in general, and in its pedagogical aspect in particular.

As I will show, one of the fundamental differences between a standard school and an HTH network school, lies precisely in the distinction – upon which Bowman places considerable emphasis in his theoretical and empirical works – between 'solidity' on the one hand and 'fluidity' on the other – or, in a special essence of 'fluid solidity', or 'solid fluidity'.

<sup>51</sup> Counter-culture is a sociological term that describes a culture with values and norms that are fundamentally different from those of the mainstream in that social group.

<sup>52</sup> Romantic education proposes a synthesis between the Romantic stream (which believes in the natural kindness of human beings undermined by industrial and urban life) and the radical trend.

<sup>53</sup> Zygmunt Bauman (1925–2017) was a Polish-born Jewish sociologist who lived in England. He is best known for his research on postmodern consumer culture.

### Limitations of metaphorical contemplation

Metaphorical contemplation also has certain limitations: metaphors have liberating potential, but they can also enslave us to a certain type of contemplation. For example, a metaphor based on a structural-functional approach of a social system will be characterized by a prominent emphasis on stability. A metaphor based on a Marxist or symbolic-interactionist approach will be characterized by a prominent emphasis on change. Moreover, metaphors are never neutral, as they shed light on certain aspects and leave others in the dark. For example, looking at matter or energy as a wave may dim our view of it as a particle.

Lakoff and Johnson made it clear that metaphorical concepts provide us with only partial understanding: "It is important to recognize that metaphorical construction is not absolute" – it does not "grasp" the phenomenon we observe as a whole. Steven Pinker<sup>54</sup> argues that 'The Truth' is a competition between metaphors.

Aristotle, in his essay *Poetics*, argued that metaphor is the kind of thing that cannot be learned from others, and that it is a sign of genius. This is because a good metaphor indicates an intuitive perception of differences, and especially of similarities. In any case, we are required to present a set of metaphors, because culture is always polyphonic, with many meanings, offering itself to different readings or interpretations – ones that complement each other, and sometimes even contradict each other.

<sup>54</sup> Steven Pinker (1954 – ) is a Jewish Canadian psychologist, expert in cognition sciences.

### Metaphors and Education

Education metaphors influence the structure of the school, its management in general, and classroom management in particular, and even shape them in practice. Metaphors may not only win the hearts of principals and teachers but also serve as a means of acquiring new approaches and insights about teaching-learning, and perhaps also for achieving enlightenment and breakthroughs. Some educators have even recommended that school leaders use metaphors as a focus of reference, so that they can properly guide school change processes. Others have demonstrated how adopting and applying metaphors could reframe the school and the classroom.

Few factors in education affect students' academic and personal success more than metaphors that teachers use to clarify unfamiliar concepts. Due to their importance, metaphors should play a central role in our education system and schools. If we want our students to understand a topic, we must show them how to visualize it. The goal is to make abstract ideas tangible so they can influence the individual.

I will illustrate this by proposing some seminal metaphors that shed light on our case: HTH network, San Diego, and Friends of HTH Community in Israel.

#### Example metaphors

Clearly, the metaphor of 'knowledge transfer' is completely different from that of 'knowledge construction'. In a sweeping generalization, one might say that a traditional school usually applies the metaphor of knowledge transfer from teacher to student. However, an innovative school largely applies the metaphor of knowledge construction by the students under the guidance of the instructors and experts.

Similarly, Paulo Freire described conventional schooling as 'banking education', in which teachers 'deposit' knowledge in students' 'accounts' to be 'redeemed' in some way in the future. The hidden and real purpose of 'banking education' is to preserve the social structure, which is based on the oppressors and the oppressed. The oppressive education system, according to Freire, produces graduates that do not ask questions and do not challenge the existing order, which oppresses them. School education adapts students to it and silences them in a variety of ways: a regime of time (bells) and space (a fenced yard, classrooms and corridors), knowledge that is distant from the students' world, exams that label students, prejudices, insults, and more. The more students invest in maintaining the 'deposits' teachers have entrusted to their minds, the more obedient and submissive they become, and the less capable they are of critical consciousness, which can only develop as a result of engaging with the world. 'Banking education', which eliminates the students' critical and creative powers, serves the interests of the hegemonic class, which enjoys the existing social order. Any attempt to educate for criticism, for a different reading of reality, is met with an immediate, blunt or sophisticated response from the ruling class and its governing arm in the field of education. Ferreira revolted against this injustice. Instead of 'banking education', he proposed a 'pedagogy of liberation' based on a dialogue in which a political-critical consciousness is built on the basis of the experience of those involved.

As another example, the metaphor of 'organization as a machine' (traditional school) is fundamentally different from the metaphor of 'organization as an organism' (innovative school).

School as a 'laboratory' - John Dewey: Dewey came to the University of Chicago in 1894 as chair of the Department of Philosophy (which included psychology and pedagogy). He sought to merge philosophy and psychology and attach these two fields to the theoretical study of education. Dewey saw the school as a laboratory for these fields, the equivalent of that used in the natural sciences. The attempt to combine theory and practice is perhaps the main characteristic of Dewey's professional career. The University of Chicago Laboratory School opened under Dewey's leadership in 1896 and functioned until 1903. It is considered "the most important educational experiment to have taken place in the US." Many of the most talked-about educational ideas and innovations of our time – such as the professional independence of teachers, multicultural education, character education, and more - pale in comparison to how Dewey and his colleagues handled similar matters over a century ago.

Dewey stressed the importance of the *community* aspect of the school – in contrast with his perception of a *factory* designed to produce masses of well-trained children for work in the 'real world'. He stated that a democratic society should be composed of "people who act together along common lines, in a common spirit, with respect to common goals." The school must discover ways to "exchange thoughts and higher unity that stem from feelings of sympathy and revolve around joint productive activity." Dewey and his colleagues sought to establish a type of education based on an inclusive-cooperative structure; A small society in which children at all stages of development will be able to cope with problems related to practical life, develop their abilities and identify their own needs. The basic skills – such as reading, writing, and arithmetic – were supposed to be developed out of a real need and as a result of activities that are more of a profession than disciplines.

Knowledge was supposed to grow out of active contact with objects and energies immersed in these constructive activities. The development of the students' character and the management of discipline should have been, as far as possible, the result of an inclusive-collaborative practice, in which teachers serve as facilitators and leaders. The spirit of Dewey's school allowed for more opportunities for initiative, discovery, independent communication, and intellectual freedom than those of the traditional school.

School as a Design Studio: Design thinking is basically a method of learning by doing. Its roots go back to thinkers such as Dewey, and later Donald Schön.<sup>55</sup> Clearly, when students are allowed to do something real, their learning can be more inspiring and effective than abstract and seemingly meaningless learning. The approach is based on the development of empathy, teamwork, commitment to active problem-solving, a sense of creation, and understanding that trial and error are necessary aspects of success. Design thinking brings us back to Dewey's vision, which sees the school as a transformative space for creative and inclusive-collaborative exploration.

Schön based himself on Dewey's theory of inquiry and proposed a framework for the development of the idea of *reflective practice*. He addressed educational questions, incorporating musical aspects into his thinking, inspired by Dewey, who argued that the educational experience entails such *reflective thinking*. Schön made it clear that he had adopted the concept of *reflective action* as his own version of this. He claimed that Dewey had devoted his life to overcoming the dualism of education, as well as the rest of the modern world – that of thought-action, research-action, science-common sense, academia-everyday life.

<sup>55</sup> Donald Schön (1930–1997) was an American philosopher and urban planner who contributed to the theory of organizational learning.

Dewey's renunciation of dualism, as well as the theory of self-knowledge and the pursuit of certainty, was expressed more than anything else in his *theory of inquiry*: for him, inquiry combines rational judgment with action. Thus, the theory of inquiry rejected the "autonomy of thinking above action," as well as the "scale of knowledge" that placed abstract theory above skill and practical wisdom in everyday affairs. However, Schön stressed that "we have to be careful not to accept this attitude as Dewey left it." Schön saw the role of philosophy in proposing a useful program for education. However, while Dewey thought that the most obvious site for education was the science laboratory, Schön saw it actually as a *design studio*.

Schön searched for the deep meanings behind words and phenomena – the concepts and metaphors that underlie them. He applied philosophy and design to professional practice, perceiving design as its unifying 'backbone'. Thus, out of the philosophy of design, he created a new model for professional teaching-learning.

Schön argued that *school knowledge* refers to the ability to predefine and control – prominent characteristics of all bureaucracies. School knowledge – in its traditional, modern form – is formal and categorical. It is organized as a *body*, a set of results, which, at best, are the outcome of university research. This knowledge is evident in the fact that there are correct answers to the questions that are asked. It is the teacher's job to know what the correct answers are and to pass them on to the students. This conception of knowledge includes the idea that school knowledge is molecular and is made up of pieces that are basic units of information or basic units of skill that can be put together in more advanced systems of information. The teacher's role is to impart knowledge, and the student's role is to receive and assimilate it.

This kind of knowledge leads many students to conclude that school is not about life at all. The split between teaching and doing leads many teachers to the conclusion that what they teach is not what they do, and what they do is not what they teach.

In contrast to *school knowledge*, there is a type of *knowledge in action* — latent and spontaneous knowledge often transferred without pause for thought, and thus not typical of intellectual activity. However, it involves creating surprises and directing one's thinking. In this state, which I champion, instruction becomes a form of *contemplation-in-action*. This means engaging with what the students are saying and doing, being willing to be surprised by it, and responding through an immediate active experiment that relates directly to the students' words or actions. The goal of the new set of knowledge is to reconcile the split between teaching and doing, between school and life, between research and practice — a split that was so cunning that it led to the death of the school experience at all levels. All of these are, of course, included in the concept of *Pedagogy in the spirit of jazz*, which is centered on improvisation, a concept I present here.

Schön perceived the design studio as the prototype for *reflection-in-action* and art education in other fields of activity as well. The studio offers the freedom to learn by working in an environment that involves relatively low risk and easy access to instructors who mentor students and help them see for themselves what they most need to see.

Schön especially valued learning via a practicum, which he saw as a platform for professional learning. The students learn by doing in a context that simulates a practical world – even though their doing is not identical to that in the real world. Under close guidance, they learn to take on projects that simulate and simplify the work, or those that relate to the real world. The practicum is a 'virtual world' – a kind of bubble – relatively free from the pressures, distractions, and risks that exist in the real world to which it relates.

It is also an inclusive-cooperative world in its own right. The practicum work is carried out through some combination of the trainee's learning by doing, and the interactions with instructors and peer trainees. The practicum often involves groups of learners who are no less important to each other than the instructor. Therefore, they immerse themselves in the world of the practicum through the inclusive-cooperative group, learning new habits of thinking-doing.

The practicum of a design studio is fundamentally different from how learning takes place in standard – traditional, modern, rather than liberal or progressive – schools, working almost exclusively with abstract knowledge that students are expected to absorb immediately and recycle on demand. The lesson that all students learn is that they must be consumers – not producers – of knowledge, and that the only valid knowledge is that which reaches them through the school system. They learn a lot about the world, but their experience of them outside of the hermetic world of the classroom and the closed yard is lacking. In the same context, Dewey warned at the time that "there is a constant danger that the formal material will be exclusively that of the school – detached from the experience of life."





Delegations of educators from Israel to San Diego have been taking place since 2002, when Gary Jacobs accepted Yaacov Schneider's proposal to introduce the HTH network, San Diego to Israel. Over the years, these delegations have included principals, teachers, supervisors, representatives of educational networks, as well as senior representatives of the Ministry of Education and local authorities. The following are some impressions from selected years.

"I take with me the colorfulness, expressed in the huge variety of projects, the learning towards something practical and the togetherness of the Israeli group."

"I was especially impressed by the learning culture—that of modeling: teachers learn in the same way they expect students to learn i.e., they ask questions. Staff meetings are dedicated to discussing questions that interest everyone, and not to procedural matters. I was also impressed by the spatial structure that allows things to happen. There is dynamism: everyone learns from everyone. I am thinking of implementing this learning culture in subject staff meetings."

"The ability to recruit a creative, determined, eager team that thinks outside the box. Belief in the ability of each student. Belief in equal opportunities. Belief in creative ways and willpower."

"Love and respect for the students. Focusing on skills and less on content. Equal opportunities for all without screening and tracking. As for implementation, some things I already do in my class, and some I will do more following the visit. I learned a lot from the math teacher about her approach to teaching."

"I was mainly impressed by the quality of the conversation and the feedback, and by the self-examination carried out over the years – the constant desire to improve; the understanding that in the end 'everything is people'. I will try to implement this wherever I teach."

"I am taking away with me the issue of respect and dialogue with the students and the school climate, which has no disciplinary problems, and the constant monitoring of where and what to improve."

"The classroom design, the presentation to peers, adults and professionals, the envelope surrounding the pedagogical work – it has meaning and increases student involvement."

"They created a safe environment here; one where you can talk about difficulties and problems and get support. I was impressed by the sparkle in the eyes of the teachers and students. That says it all. The students believe in the teachers and follow them. They write everything on the board (lesson objectives, daily agenda, the weekly and monthly schedule). They don't burden the students' memory. The staff provides support. There is a hierarchy, but you don't feel it. There are support groups – the multi-age counseling group. ... the culture where everything is presented and there is respect for the students."

"I was amazed by the self-examination of each and every stage and at every level. How staff meetings are conducted, beginning with mutual encouragement, the focused, on-point meetings. I'm also adopting the focus on learning strategies and learning skills, as well as peer learning."

(January 2010 delegation)

"Returning from San Diego and 'landing' in Israel is not easy, especially when we return full of experiences and impressions from the pedagogical paradise we visited. I'm still pondering... about the familiar and the new, about possibilities and about implementation. I feel that the visit expanded the 'potential space' for me to implement appropriate educational work."

(May 2011 delegation)

"The journey is inspiring and supports the formulation of a pedagogical concept for all participants."
(August 2012 delegation)

"I experienced an emotional explosion on the trip. I felt that someone had found this thing, the method that makes students happy, teachers happy, that actually keeps education relevant to the 21st century."

(October 2017 delegation)

"It was a fascinating experience, combining learning, enjoyment and the wonderful connections we created among us. I have no doubt that the spirit of the HTH network, San Diego created in our group will continue to bear fruit in the municipality's activities. One of the most significant challenges in returning to school will be mediating to the staff the tremendous wealth I have acquired and examining what can be integrated at our schools. At this stage, I will mention a few points on the agenda for me: The issue of the active student is very significant. So is the Project-Based Learning (PBL) tool... The concept of restorative justice, mapping consequences, has considerable potential when it comes to developing relationships in the school and managing exceptional events in a manner that promotes ties. Anonymous reporting by students in need of help is interesting and worth examining... Many ideas were raised to enhance the involvement of students in school and community activities; there will be room to hold an in-depth dialogue on the issues of personal and group commitment as a platform for students' more active involvement in community life."

(November 2022 delegation)

## Participant Observation – The Visit in Early October 2023

The Friends delegation embarked on a learning journey to the HTH network, San Diego set for October 1–9, 2023. The purpose of the trip was a four-day visit (October 2-5), where participants would experience the HTH Graduate School of Education in San Diego (HTH GSE), which offers master's degrees and professional development programs (for HTH educators from the region, the US, and other countries) – and the teaching process from kindergarten to high school graduation (HTH K-12).

The participants held three preparatory meetings - one at the Peres Campus in Tel Aviv, whose longtime principal, Max Sivan, was one of the leaders of the delegation (together with Abdullah Jarjawi, principal of the Misgav Shalom School in the Negev and a longtime member of the HTH community). The second meeting took place at the Ecological Greenhouse in Ein Shemer, a source of inspiration and partner of the community for many years (see more below). In the meetings, we were introduced to and understood the spirit of the Friends of HTH Community in Israel. Teachers and principals working in a stressful system and debating issues of education and teaching were able to 'take a breather' and look for practical solutions to life problems that could be transferred, mainly through the necessary adjustments, to the educational institutions they manage or work in. The third and final meeting before the trip, again on the Peres Campus in Tel Aviv.

The journey was attended by 35 educators from all across Israel (teachers, principals, directors of educational networks, leaders of in-service training centers, local authority education departments officials), of various religions (Jews, Muslims, Bedouin, Christians), as well as academics.

The visit was intended to inspire teachers and principals, based on the experience of the HTH network, San Diego. Throughout the visit, the mixed delegation showed strong inter-sectoral cohesion, devoid of friction or tension. Any lack of cohesion was mainly due to the affinity of certain principals and teachers for the educational frameworks from which they came. In order to increase the sense of confidence, the Bedouin (Arabic-speaking) members (men and women alike) often spent their leisure time together.

During the visit to San Diego, members of the delegation became acquainted with cohesive and innovative educational worldviews and were impressed by the presentation and demonstration of the work in the field. Attention and engagement were high.



Figure 2: Listening together | Photo: Idan Yaron

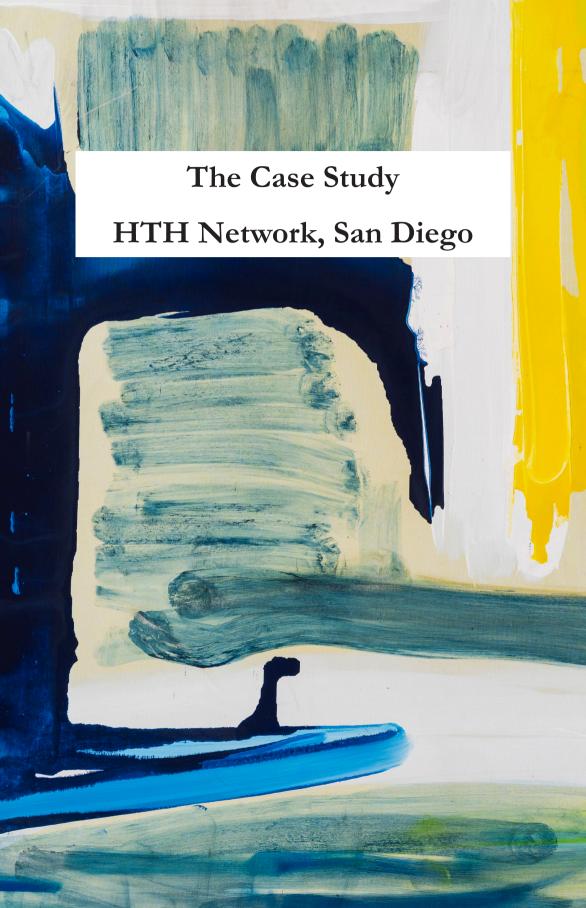
The visit ended in the shadow of the stormy events that soon became known as The Swords of Iron War, following the massacre in southern Israel that took place on October 7, 2023. At this stage, out of deep concern for the fate of the families and communities, groups and individuals returned to Israel, with the support of the Jacobs family. It was a sad end to an immersive, and often breathtaking, experience.

"HTH network, San Diego is an amazing place to see education through other lenses. The delegation gave me new perspectives on how I perceive the school as a structure, and of the community that inhabits it. I learned about the importance of communicating pedagogy in a shared – uniform, but not identical – language. I was impressed by the importance of the students' encounter with their products displayed on the 'talking walls', along which visitors pass. When the learning outcomes are displayed on the walls, individual and group learning becomes public learning, and the students share their work with others."

"When visiting the schools, you can get an immediate impression of how comfortable the students feel, how they know how to explain what they are doing, and no less important – why they are doing it. One can understand how broadly, and profoundly inspiring PBL could be."

"You could feel the intense passion of each and every teacher and student. The latter seemed to me to have a light in their eyes, a sense of appreciation and gratitude for the schools and the possibilities provided to them."

(October 2023 delegation)



HTH Network, San Diego – It "doesn't do anything by the book;" it "teaches via hands-on projects," and "get students think outside the box." (Oprah Winfrey)

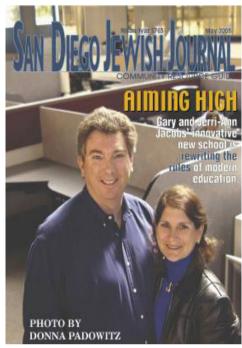
## **Human-Centered Approach**

No pedagogical approach or educational metaphor will succeed if it is not backed by certain people who are creative, exemplary, committed and passionate. Hence, those who have ideas and lead pedagogical-educational initiatives are highly important. In order to promote such initiatives or understand their nature, one must identify these people and understand their vision and how they lead.

It should be noted that one of the biggest challenges of any inspirational education system is the transition from one director to the next, and especially the ability to overcome the founder's departure and maintain organizational and cultural continuity over time, a process that requires a 'routine of charisma.'

I will briefly introduce some of the people who played a major role in the creation and development of the HTH network, San Diego.

### Gary and Jerri-Ann Jacobs



Gary and Jerri-Ann Jacobs, in a cover story for the Jewish Journal of San Diego

The founder of the HTH network, San Diego, and the chairman of its board of directors is Gary E. Jacobs, born in 1957, the son of a Jewish family, married Jerri-Ann to Jacobs. Jerri-Ann was a cofounder (later a prominent activist in the parents' committee, an assistant math teacher, and more). They have four children.

The original HTH Network High School is now known as "HTH –

Gary & Jerri-Ann Jacobs High School."

Gary is the son of Prof. Irwin M. Jacobs; electronics engineer and businessman. Irwin is the founder of Qualcomm Inc., a multinational public San Diego-based corporation that designs integral semiconductor components, primarily in wireless data communications. Irwin and his late wife, Joan, donated hundreds of millions of dollars of their fortunes to education in the US and Israel.

Gary received his bachelor's degree in management sciences from the University of California, San Diego, in 1979. He was a software engineer and director of educational programs at Qualcomm Corp. In 2000, he left the corporation to focus on philanthropy.

Gary is the CEO of Jacobs Investment Company, founded in 1997 to participate in the development of real estate throughout the US. In collaboration with several developers, the company has invested tens of millions of dollars on various projects. Gary has served as chairman of the board of directors of various high-tech corporations.

Gary insists that the HTH network, San Diego was founded on an economic basis. The idea was also based on the overall Jewish concept of *Tikkun Olam* – a concept that means repairing and improving the world. Gary and his family are proud Jews, devoted members and major supporters of the city's Beit El Conservative synagogue. Gary was also president of the United Jewish Federation of San Diego and of the board of directors of the Jewish Community Centers (JCC) in North America, currently serving as its honorary chairman. He is an enthusiastic supporter of the local Jewish community centers.<sup>56</sup>

Gary and Jerri-Ann's daughter, Sarah, is a Democratic congresswoman from California's 51st district. She is a member of the Committee on Foreign Relations, as well as the Armed Services Committee. Gary and Jerri-Ann have family in Israel – Terry, Jerry-Ann's sister, and Hezi Shlomo, who have been involved in local activities over the years, and their home serves as a meeting place for meetings of the Friends of HTH Community in Israel – and for hosting educators and delegations from the HTH network, San Diego. Gary was one of the founders of the partnership between the Sha'ar HaNegev Regional Council and the Jewish Federation of San Diego. This partnership was proposed to the Jewish Federation of San Diego by Yaacov Schneider, as part of his role as the Jewish Agency's emissary to the community.

<sup>56</sup> Gary and Jerri-Ann, personal interview 7.10.2023.

The partnership began with the adoption of the Ibim Student Village established in 1992 by the Jewish Agency to absorb immigrants in the area wishing to continue with higher studies after their initial absorption. Accordingly, 'San Diego' was added to the name of the village, as a sign of an ongoing contribution to its maintenance. The partnership continues to this day.

In 2000, Gary founded and funded the Gary and Jerri-Ann Jacobs International Teen Leadership Institute (JITLI). Initially, the Institute brought together ten young people from San Diego, ten young people from the Sha'ar HaNegev region, ten young Arab-Bedouins from the settlements of Segev Shalom and Lakiya (a Bedouin town, and local council, in the Southern District of Israel), and ten young Palestinians from the Gaza Strip. The young people, in grades 10-12, went on a joint expedition to San Diego, as well as on a journey to Spain, in order to learn about the relations between religions during the Spanish Golden Age.

Beginning in 2005, Gary invested in the Nazareth Technology Incubator, founded by Jewish and Arab entrepreneurs, and joined its board of directors. The incubator was established following a decision by the Ministry of Industry, Trade and Labor, and is intended to encourage and support entrepreneurship in technology and biotechnology.

Gary Jacobs sees himself as an "enabler." He tries not to interfere in the professional aspects of education in general, and pedagogy in particular, and leaves them to elite professionals, such as Larry Rosenstock and Rob Riordan (see below). He bases his online intervention on his intuitive understanding and business experience and devotes most of his energy to establishing and deepening the incubator's influence.

The board of directors of the HTH network, San Diego, which he chairs, plays a mainly strategic role – raising funds (particularly through the business community, which aspires to train engineers and technicians for the high-tech industries). The board looks at the resources available to the network and determines how to distribute and allocate them. Gary's aspiration today is not necessarily external growth, but rather internal growth.

In 2000, the San Diego Unified School District approved the first school, and construction began on a former US Navy training center in Point Loma County, known as Station Liberty, near San Diego Airport. In November 2000, the Charter School was opened, designed to accommodate 450 students, beginning with 200. The project became a school development organization, based in San Diego. The organization includes teacher certification programs and graduate schools of education, and a network of elementary, middle and high schools in the US. In 2009, the school was expanded to include a K-12 building with classes from kindergarten to high school graduation. The HTH network, San Diego has developed, and has 16 schools, serving about 6,350 students on four campuses.

#### Dr. Larry Rosenstock

In 1996, 40 members of San Diego's civic and high-tech industries gathered to discuss ways to prepare and employ more young people for the San Diego Economic Development Corporation and Business Roundtable. The initiative stemmed from a shortage of employees for the strong local high-tech and biotech industries. They met regularly for two years. Educator Larry Rosenstock was called upon to speak to the forum and present possible management structures for the school. He later became its founding director, serving as the living spirit and pedagogical compass of the HTH network, San Diego, and as president of its GSE.

Larry Rosenstock attended law school to promote prisoners' rights. He was a single father and worked as a carpenter during his studies to support the family. On one of his carpentry jobs in a community center, young people began to gather around him, took an interest in what he was doing and wanted to learn how to use his tools. The program director suggested that Larry study education, and so he did. Later, Larry served as a carpentry teacher in one of the schools (hence, among other things, the important status of carpentry in the HTH network, San Diego).



Figure 3: Carpentry teacher at an HTH school and "Hanging chairs" | Photo: Idan Yaron

Larry is a graduate of Brandeis University in Art and Psychology. He completed a master's degree in educational administration at Cambridge. He also earned a Juris Doctor at Boston University. Larry taught at the Harvard School of Education and the School of Education at the University of California, Berkeley.

He later became the director of the New Urban High School Project, an effort by the US Department of Education to search for and describe new models for urban high schools. Larry and his team formulated three design principles that seemed to be common to successful urban schools: personalization, connection to the real world, and a shared intellectual mission. These were later used, as of 2000, to design the HTH network, San Diego. Larry won the Ford Foundation Award for Innovation in State and Local Government. He is a member of the Ashoka Program, which promotes systemic change through social entrepreneurship.

#### Dr. Robert (Rob) Riordan

Rob Riordan received his Ph.D. from Harvard University's School of Education. He was a teacher, coach and program developer for over four decades. He has worked with various teams to develop 14 new schools (11 in the HTH network, San Diego). For several years, during which he served as a lecturer at Harvard University's School of Education, he led the university's Practical Teaching Seminar. Later he managed the New Urban High School Project.

Rob became Larry's right-hand man, and later president of the HTH GSE. He was a leading partner, together with Larry, in the development of the network's design principles. Among other things, Rob developed the concepts of exhibitions, peer evaluation, and educating the public to impart the values of the network.

# Jeff Rubin – The Ultimate Art Teacher at the HTH network, San Diego



Figure 4: Painting by Jeff Rubin

Jeff Rubin was a founding teacher of the network and its ultimate art teacher. Larry Rosenstock wrote that Jeff not only taught art but also created the network's authentic culture. He covered every space in the school with the students' artwork and turned it into a gallery or *Exploratorium*. His main message was: most importantly, the students should be creative. He claimed that "we live, work and play art. All the students' experiences should be reflected in their work... A good artist develops and is in constant communication with the world and with other people."

#### Kaleb Rashad

Kaleb Rashad served as Acting CEO of the HTH network, San Diego and was the Creative Director of the Center for Love & Justice located at the HTH GSE, and former Director of the HTH network. Rashad fights the rising tide of white supremacy and the distorted narrative of color blindness in American society. He strives to establish love and justice through education in the network's schools. As an instructor at the GSE, Kaleb teaches courses in creativity, innovation, and community-based liberating design. He works with community leaders in the US, Canada, Spain, and Hong Kong to create new schools and redesign existing ones, focused on promoting equality through anti-racial PBL.

### **Network Goals**

Four goals guide the network from its early stages of development: first, to serve a student body that reflects the ethnic and socio-economic diversity of the local community. Second, a combination of technical and academic education to prepare students for higher education in the fields of high-tech, as well as in social sciences and humanities. Third, increasing the number of students challenged in mathematics and engineering who then succeed in high school and in higher education. Fourth, training graduates to be thinking and engaged citizens.

### **Basic Principles**

Four basic principles determine the desired goals and create an infrastructure for understanding the approach: First, equity: teachers work to address inequality and help students realize their full potential. The schools are deliberately unique in diversity and inclusion, reflecting the diversity of the communities they serve. The goal is to fight tribalism and 'otherness'.



Figure 5: "Equity", HTH Network, San Diego | Photo: Idan Yaron

Second, personalization: The comprehensive educational approach is student-focused, supporting and challenging each and every one. Students fulfill their passions through projects, reflecting on their learning. The approach recognizes that identity development and individual growth occur in a communal context that fosters trust, concern, and mutual respect between students and adults. This is achieved through the design of foundations such as small schools, small classes, home visits, and students' inclusive-collaborative work.

Third, authentic work: the projects combine hands and minds, and interdisciplinary research that leads to the creation of meaningful and aesthetic products. The students engage in work that interests them, their teachers, and the world outside of school. They connect their studies to the world through field research, community service, internships, and consulting with external experts. The facilities are both inclusive and collaborative; PBL in small groups.

Technology is suitable, and the common spaces are used to display the art, prototypes, and other objects conceived and created by the students.

Fourth, collaborative design: Teachers collaborate to design curricula and projects, lead professional development, and participate in the recruitment of new teachers. They strive for students' experiences and making their voices heard in each of these areas to achieve the set educational goals.

### Project-Based Learning (PBL)

Beyond these basic principles, the HTH network, San Diego has also distinguished itself in the use of PBL, a mode of learning that focuses on problem-solving and product development, with the students leading the learning process.

PBL is not a new method. It originated in schools for architecture during the Renaissance. Such learning gained a great deal of recognition at the beginning of the 20<sup>th</sup> century.

One of the most ardent supporters was the educator and pragmatic philosopher John Dewey. Dewey, whose work I discuss at length below, conceived of *project* as encompassing the unique feeling of searching that recurs with each task. It also occurs when interpersonal sharing is an activity of joint action between people who are committed and invested in it.

PBL involves several stages: determining the learning goals; planning the lead question and the outcomes; design of tools for feedback and evaluation; teamwork and student evaluation.



Figures 6-7: Project Cards, HTH network, San Diego

The HTH network uses PBL as a means to lead schools to a practical vision. Used in all HTH frameworks it is a method that engages educators and students in authentic work anchored in real-world contexts and requires real-world solutions. This type of work necessarily takes a considerable amount of time – a class can devote weeks, months, or even years to one complex and challenging question. To answer these questions, students can work in one or more classes, acquiring broad and deep knowledge and diverse skills. In PBL, students not only learn about a topic, but also fulfill certain social roles (scientists, journalists, etc.), and sometimes even form a unique personal and group identity. In the HTH network, PBL is used as a tool to achieve equal opportunity in the classroom. Because projects provide students with many entry points and require different skills and knowledge, a diverse group of students may be involved, contributing diverse and essential aspects with a synergistic impact on joint work.

## First Impression

A visit to the schools reveals, first and foremost, the sparkle in the eyes and radiant faces of the principals, teaching staff and students. The principals and staff appear motivated to teach and learn, revealing a burning and contagious educational passion. The human environment is characterized by thoughtful, creative and caring people.

The salient message is that the HTH network, San Diego promotes change in schools not by incrementally adding programs, but by generating inclusive-collaborative patterns that enable new ways of teaching-learning. The belief that the language used in daily life in schools also requires change poses a challenge to outside observers, who must adopt new perceptions and concepts.

Meeting with the teachers presents a unique picture: HTH schools do not have homeroom teachers in the format known in Israel. Each subject teacher is solely responsible for his or her relationship with the students. Mentoring takes place in a multiage group, which is maintained throughout the student's three years of studies in middle or high school. These groups greatly influence the school ethos and culture. The older students in the group serve as role models for the younger ones. The teachermentor is the most significant adult for the students, and the closest to them. The mentoring group discusses difficulties, achievements, academic challenges and plans for the future. This group considerably influences both the students and the school, serving as the main framework in which students' personalities are shaped. Teacher-mentors each have an activity budget to be used however they see fit.

The pedagogical concept of the HTH network is that of 'the student at the center'. This requires the students to construct their knowledge or create meaning from the learning experiences the teacher offers, alongside their own prior experiences. Such learning requires students to be engaged partners (rather than just present).

Beyond that, the goal is to create a shared pedagogical dream, which includes the principals, the teaching staff (themselves lifelong learners) and the students. This aspiration is true for every school in the HTH network, and for the network as a whole. Decisions are made by the entire school staff in an active partnership that models the desired teacher-student relationship. Principals, faculty and student representatives hold frequent and exhaustive conversations. Hence, the vertical concept indicating the school's autonomy is accompanied by a horizontal perception of the partners throughout the HTH network, San Diego.

Discipline is maintained according to defined and declared rules and regulations, but the goal is to prevent coercion by providing reasonable explanations for them. The school does not require a dress code, and the students reserve the right to express themselves through their attire (some students live in a car or suffer from severe financial hardship, so the options available to them are limited). Schools in the largely liberal state of California do not ask about the sexual orientation of teachers or students and respect their choices on this issue as well.

The strong ongoing relationship between teachers and students also facilitates dealing with irregularities and disciplinary violations. Such violations lead to a conversation between the teacher and the student, and even an appeal to the parents. Severe disciplinary offenses are dealt with educationally, with the accepted terminology being 'you are in trouble,' and the aspiration is to speak in 'ideals,' through exemplary 'spiritual' or 'inspirational' teaching.

# Closing the Metaphorical Circle

The HTH network, San Diego is characterized as being based on the metaphors of knowledge construction and organizations as organisms, rather than on knowledge transfer and organizations as machines.

The HTH network schools, like those of Dewey, are a kind of 'laboratory' – a place for activity, for work, for continuous performance, which, in the case of education, must include basic human values, all designed to bridge between abstract and sublime educational principles and real-world practical life.

The network's schools are, to a large extent, built as *design* studios, with an experimental nature. The network's thinkers believe that school change does not occur by adding programs, but by creating inclusive-collaborative designs that enable new ways of teaching-learning. In their understanding, the network is a system of design principles that are included in the concept of design in practice.

Each school in the network is independent in the design of the calendar and curriculum. The schools adapt the program to the needs of the school community and to HTH design principles. The topics of study lie in the space between the teacher's passion and the needs of the class and are not dictated from the outside. Since teaching-learning is based on such passions, the school is run with limited use of standard textbooks, which may rapidly become obsolete and in a dynamic and interpersonal reality thus acquire secondary status. Teachers are facilitators who challenge themselves just as they challenge their students through fruitful dialogic discourse, instead of playing the traditional role of 'lecturer'.

The teacher-facilitator is not perceived as omniscient, and learning is often shared, or occurs through technological access to online information and knowledge. Content learning is accompanied by an in-depth layer of learning about the shared humanity between different people, both in and out of school. The goal is also to humanize the learning experience, while building a deep sense of community. The result is, as is often mentioned within the HTH network, 'beautiful work'.

The main characteristic of the design of HTH network buildings is their ability to adapt to the changing needs of students and faculty. The design emphasis is on space, light and air (spaces as high as possible, glass walls – which do not cause distraction, but rather expand it towards the open space), and transparency (reception-secretariat at the entrance in an open space), color and creative diversity.

HTH schools have developed 'talking walls', where students' learning outcomes and products works are displayed. This is an opportunity not only to present the students' voices, but also to integrate them into the design of the school's living environment and learning spaces.



Figure 8: "Talking Walls', HTH Network, San Diego | Photo: Idan Yaron

The spirit of the HTH network, San Diego aims to celebrate diversity. At the same time, work is carried out in accordance with clearly stated standards. The result of this is that while the guidelines for project management are detailed and defined, the work process, to a large extent, has broad margins.



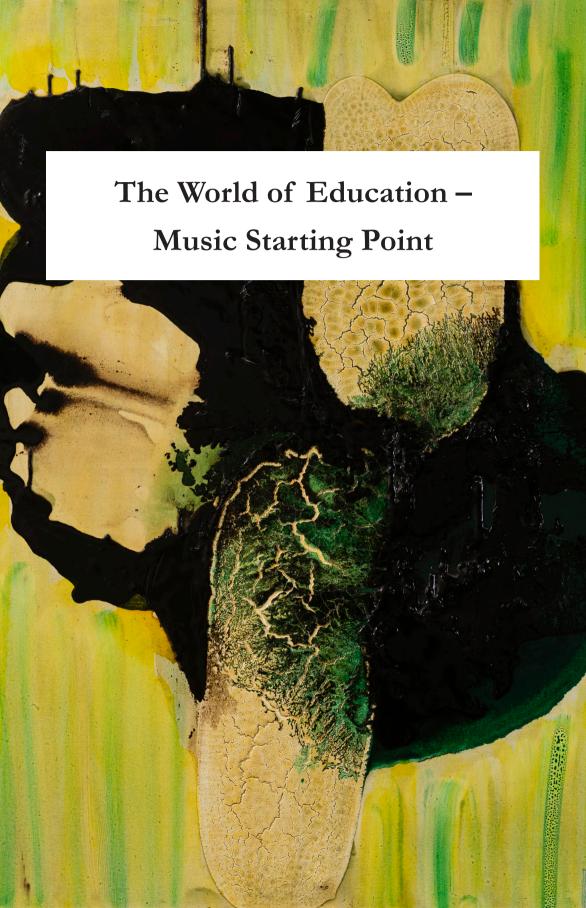
Figure 9: Celebrating diversity | Photo: Idan Yaron

Design considerations in their deepest sense include flexibility; a sense of ownership; transparency and originality – which emphasizes individuality. The four HTH network design principles are personalization; connection to the adult world; a common intellectual mission; and the teacher as a designer. Teachers work in interdisciplinary teams that design curricula and other programs that reflect their passions as well as the content of the lessons they teach. The team includes experienced expert teachers, young university graduates and external working professionals. These teaching teams meet for at least one hour every day for the purpose of planning and development. The teachers are also involved in recruiting and guiding new staff members.

The project management of the HTH network, San Diego is highly reminiscent of the practicum proposed by Donald Schön.<sup>57</sup> The network's experience shows that projects make it possible to bring different topics together into the classroom, and to experience learning as an integrative whole, as in real life, rather than as an endless series of separate lessons (commonly called 'subjects') throughout the school day. Projects nurture not only the involvement of students in their learning, but also the degree of involvement of the school and the community as a whole, as well as of family members and local businesses. Projects help to overcome the artificial separations that are accepted today between practical and intellectual skills in the adult world and the world of formal schooling.

Successful projects stem from choosing a topic that excites both teachers and students, guided in collaboration with peer teachers and students. This allows students to produce multiple drafts and give each other feedback, all leading to a concluding event and an audience presentation.

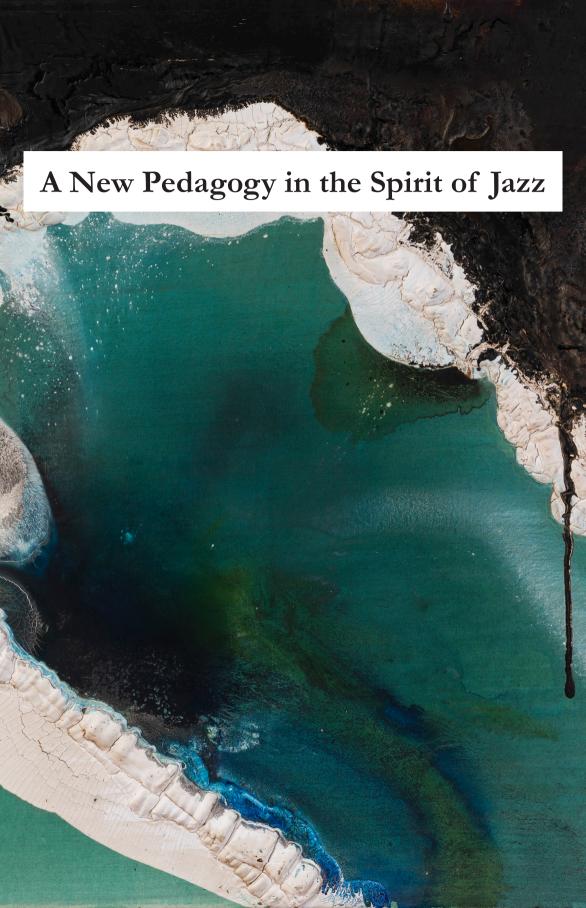
<sup>57</sup> Donald Schön (1930–) is an American philosopher and expert in urban planning.



There is a world at war / There is still a long way to go / And only the sky is the limit / You sleep on the cloud opposite.

(Baruch Friedland, "Cloud", the Doppler Effect)

Towards the end of 2011, the Friends of HTH Community in Israel took a field trip to the Ecological Greenhouse in Ein Shemer. After the visit, Avital Geva, its founder and director, offered a key to deciphering the experience of the educational-musical approach I am promoting here. He summed up the experience with the following words to his staff: "A day of inspiration and wonder. Light and optimism. These are people like us who turned professionalism into song, and education into a concert. See what a concert the HTH teachers gave and what a fascinating encounter was created there. Now look at how much work we have to do, how much we can and need to learn, invest and prepare, and what to aspire to."



# A Pedagogical Laboratory in the Spirit of Jazz

A social-pedagogical laboratory of the kind proposed by Dewey might be conducted in the 'spirit of jazz'. Jazz is about ensuring the right of every individual to be heard and even to have an impact. When people play jazz together, the complex harmony they create arises from the free musical expression of each individual as the basis for the free expression of the ensemble. In the words of an active student in the Ecological Greenhouse: "Each staff member and student bring their own selves to joint work. The individual's ideas are always welcome, and they may find attentive partners willing to examine and promote them."

Creative expressions draw from the individual's springs, feelings, memories, and experiences, but exclusive focus on inner states prevents access to the surrounding reality, which invites a response and paradoxically expands inner awareness.

# The Jazz Metaphor as an Educational-Pedagogical Infrastructure

### Improvisation as a Guiding Principle

The mystery of jazz is largely related to how it is performed, where each performer develops creative and innovative ideas through an astonishing, unfounded process, seemingly absorbed out of nowhere called 'improvisation'.

Improvisation is a central component of any human, individual and group creation. Although creativity is found in all groups, improvisation is particularly interesting because it accentuates the main characteristics of group creativity: process, unpredictability, intersubjectivity, complex communication, and generation.

Improvisation is an action, and an action is not really a work of art or a musical piece. Improvisation has a transient quality, which can be identified by time and place, but not repeated as is. Improvisation allows us to think simultaneously about stability and change, about the past and the future – a paradoxical and procedural way of thinking that is so essential to shaping our lives in the 21<sup>st</sup> century.

More specifically, improvisation is one of the most striking features of the jazz metaphor. As we will see, jazz is rife with paradoxes that generate its creative tensions. Jazz is called 'improvisation' because it does not try to mitigate these tensions. The word 'improvisation' is based on the Latin word provisio, which means 'foresight', 'taking care of something in advance', 'doing something with premeditation'. By adding the prefix *im*- to 'provisio', you obtain its antonym. Improvisation thus an act without foresight, without worrying in advance, without prior direction.

Improvisation is an 'action in the making' – an action without prior planning. Or, as Paul Berliner<sup>58</sup> suggested, simultaneous creation and execution. In greater detail, improvisation involves the reprocessing of previously created material and patterns, in accordance with unexpected ideas that come to mind and that are designed and modified during execution. These ideas add unique features to each and every creation.

In jazz improvisation, people do things in order to think. This is in contrast to the accepted saying, "think before you act," which suggests that proper planning leads to optimal results.

<sup>58</sup> Paul Berliner (1946– ) is an ethnomusicologist, best known for his studies of African-American music, jazz, and other improvisational systems.

Jazz musicians invent their music on the fly. Much of jazz is spontaneous, not written or practiced in advance. It's like having a random conversation: each conversation is a kind of jazz performance. We use words and phrases we have used in the past, but now we are improvising by using them in new ways and in a different order. Part of the spirit and vitality associated with jazz stems from the spontaneity of improvisation. According to Dewey, spontaneity is the result of long periods of activity, otherwise it is so empty that it is not an act of expression.

Improvisation focuses attention on the profound meanings between order and disorder, between chaos and cosmos. The fundamental claim underlying jazz culture is that the two can coexist. Improvisation is a partially organized activity. At its foundation is a general schema or guiding image. However, the order involved in improvisation is not meticulously planned, nor does it refer to standardized processes.

Improvisation is often seen as a metaphor for musical and social freedom and liberty. The sense is that it is possible to experience freedom or even create it through improvisation. Jazz was identified with freedom and the absence of boundaries and limitations. The purpose of removing the constraints was to allow performers ample freedom in choosing what they wanted to play, and the opportunity to express themselves as they felt in a concrete musical context. In such free improvisation, which lacks formal musical structures, the voices heard become the frame of reference in themselves.

In educational pedagogy in the spirit of jazz, 'doing in order to think' is no less than 'thinking in order to do'. While working, anyone who comes up with an idea is welcome to bring it and lead it (in jazz – playing solo) wherever they want. The motto is to create together, without intrusion, the living and work environment that allows freedom of expression and action. The work here is everywhere.

According to Karl Weick, the idea of jazz improvisation is important for the construction of a theory in organizational research, because it concisely and vitally binds together a set of explanations that imply that understanding 'organization' means understanding 'organizing'; or that understanding 'being' means understanding 'becoming'.

#### Minimal structure

Beyond the limitations necessary for any human or natural phenomenon, the advantage of the jazz metaphor – applied intelligently – is evident. The uniqueness of this metaphor is that it allows for a 'program' – a plan or a platform – but, by definition, it does not set it in stone. It offers adaptive adoption, according to changing needs and circumstances, an environment that is itself chaotic and turbulent. Such an experience also allows you to master the patience essential for successfully withstanding complex events, even in unexpected circumstances. Experimenting with improvisation allows us to feel comfortable even in uncomfortable situations.

Wayne Shorter<sup>59</sup> wrote that jazz is a creative process, an improvisational dialogue that may break through the superficial constraints of dogma, decrees, and mandates.

However, it usually possesses a 'minimal structure', which may include a credo – stories, myths, visions, slogans, mission statements, and trademarks. Metaphors may serve as an implicit minimal structure of consciousness that bridges the gap between the achievement of the general-cooperative goals and the assurance of individual goals. Metaphors enable the shaping of thoughts, worldviews, and related actions. They may offer insights, guiding future action, and empowering group cohesion.

<sup>59</sup> Wayne Shorter (1933–2023) was an American jazz saxophonist and composer.

The most obvious and complex case is the phenomenon known as 'free jazz', developed by Ornette Coleman<sup>60</sup> and others in the early 1960s. In this genre, the performers do not follow any predetermined pattern. The rules occur as they are executed. The performers create them and then let them fade away. Free jazz is created as a process of flow, where the performers feel that they are not the ones playing the music, but that the music is playing them. This phenomenon is nothing but the result of group interactions. In free jazz there is no 'product'. The work cannot be formulated in the past tense. This is an ongoing activity, and certainly not a process of input-output that characterizes an industrial enterprise.

The proposed metaphor is intended to serve as a 'minimal structure' that may create the sufficient and necessary common denominator for the life of the organization, the group and the individual. Such a structure prioritizes ambiguity over clarity. It preserves interdependence and paradox while preventing over-closure – at a fragile balance point between freedom and constraints, between flexibility and control. This is achieved through partially-organized activity that does not descend into a chaotic abyss, but rather blurs the boundaries between work and play, between thinking and doing – while 'combining minds and hands'.

Although jazz emphasizes dynamism and flow, it does not mean that the application of improvisation is tantamount to complete abandonment of structure, rules, procedures, conventions, and routines. Random activity does not create cohesion and meaning, but only noise. Hence, a minimal structure is required.

<sup>60</sup> Ornette Coleman (1930-2015) was an American saxophonist and composer.

For jazz to work, performers must share a set of social conventions learned through professional socialization. These conventions are usually unwritten but are implicit practices of an oral culture. Although performers must learn these conventions before they can engage in effective improvisation, the conventions are non-restrictive, rather they are primarily enabling – they increase group creativity and improvisation. For this reason, they do not make the performance structured and pre-determined. Paradoxically, they do the opposite – rendering the performance more inclusive and collaborative, more improvised and more generative. Thus, the rules and conventions lead to greater group creativity than would exist without them.

Obviously, one cannot improvise on 'nothing'. If we take the score from the musicians in a symphony orchestra and tell them to play as they please, we will not create jazz – only noise. The essence of jazz is to improvise on something, while at the same time preserving the freshness of improvisation. Improvisation is influenced by past experience, collaborations, and the contemporary context, and yet it is also determined by the core or basic melody, which serves as a starting point.

Organizations need both structures and routines. The problem arises when they rely too much on routines (as in a symphony orchestra format), especially where different thinking is required (more suitable for jazz ensembles). To create a jazz performance, certain non-negotiable constraints must be in place, so that 'chaos' leads to music and not to meaningless noise.

After all, organizations undoubtedly need rules and a certain degree of order. A closer look at the culture of jazz ensembles reveals that rules – as elusive and non-coercive as they may be – define almost every aspect of their conduct. However, such combinations are unique in that the rules are applied in a particularly flexible manner and sometimes are not implemented at all.

### Freedom - Constraints

Jazz performance is particularly challenging because it requires a delicate balance between freedom and constraints, between flexibility and control, between autonomy and interdependence. Relying too much on learned models tends to limit the risk-taking required for creative improvisation; Too much regulation and control tend to limit the interconnection between musical ideas. If we criticize creativity and innovation too closely, or if we do not share the results of our experiments with others, it will be impossible to be blessed with the ingenuity that each individual brings to the jazz ensemble.

Although improvisation is a deviation from the rules, clearly these very rules are the prerequisite for such an exception to occur. Deviation does not presuppose rules, but in many ways creates them and arises from them when it examines their hidden potential, being fully aware of the constraints they impose and the conflicts they provoke. Even in improvisation, it is not the case that 'anything goes'. When artists defy the rules, it is because they are inventing a different game, other rules; and these rules must be compatible with nature, form, harmony, and color.

As for experimental music,<sup>61</sup> John Cage argued that the attitude it fosters among its best performers, composers, and listeners is not 'indifference to results', but rather an engagement and responsibility of a kind unfamiliar in other areas of music.

Those who support the metaphor of improvisation in the education system proceed from the basic assumption that too much of school life and teaching-learning that takes place in it has become too routine. In teaching-learning, as in any other profession, a balance between structure and creativity is required.

<sup>61</sup> Experimental music is an umbrella term for all types of music that stretch musical boundaries and definitions of existing musical genres.

Tension between these two components is inevitable and is undoubtedly essential for schools in the knowledge era. The inspiration we draw from improvisation metaphors in general, and jazz improvisation in particular, demands that we examine schools, classrooms, and lessons, and design them so that there will be places where reciprocity is essential, and interactions are often spontaneous. When the improvisational approach of "yes, and..." is accepted in the classroom, it becomes a way to create a positive learning environment, promotes students' contributions to the lesson, and allows for teachable moments.

One of the most prominent expressions of the need to balance freedom and constraints involves the complexity of individual vs. society. Jazz is an inclusive-collaborative art form that reveals a high level of mission interdependence. The delicate balance created between strong individuality and courageous inclusivity-partnership is one of the wonders of the social organization conducted in the spirit of jazz. The inclusive-collaborative nature of jazz improvisation reflects the ability to engage in social creativity or the production of knowledge with others through dialogue. The dialogue – on which jazz depends – is based, at its best, on trust, empathy, and a sense of excitement at the very act of being together. Developing trust encourages the willingness to experiment, take risks, and jointly deal with uncertainty.

In elite jazz ensembles, you can hear individual members creating a harmonious unity in a way that involves a measured degree of negotiation. A paradoxical kind of collaborative inclusivity occurs in real time. The performers adjust to each other, while at the same time safeguarding their 'rights'. They adjust to others while at the same time presenting them with new challenges. The result is a comprehensive-collaborative synergy. The lesson learned from jazz ensembles is that individualism is not a threat to an inclusive-cooperative social structure, but rather an invitation to strengthen it. Jazz is a perfect model for demonstrating both sides of human nature.

The uniqueness of the jazz spirit, as an open improvisational process, brings with it the potential for the social inclusion of different individuals. In this sense, individual differences are a source of dynamic creativity and contribute to the emerging collective-collaborative identity.

# The metaphor of jazz as a minimal structure balancing freedom and constraints

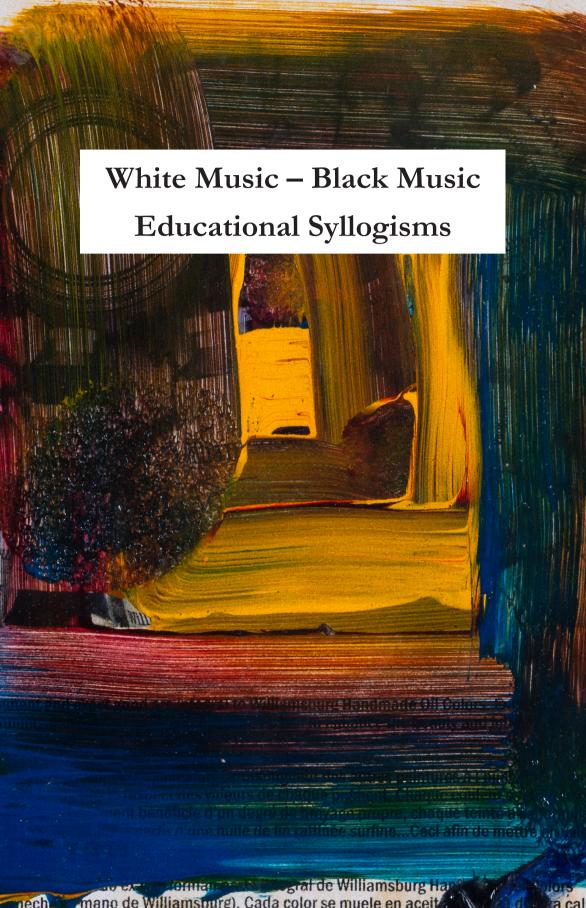
Metaphors may serve as a minimal implicit cognitive and social structure that can bridge the gap between the achievement of the general-collaborative goals and the assurance of individuals' goals. Metaphors can shape thoughts, worldviews, and related actions. One metaphor proposed in this context for the education system in general, and for pedagogical work in particular, is the jazz metaphor.

This metaphor has gained wide artistic, cultural, social and political recognition. It allows us to see things in a new light, formulate lines of thought and action that diverge from conventional perceptions and frameworks by blurring boundaries between different activities such as learning, playing, creating, etc. It enables one to propose new and bold activities (deframing accompanied by a measured degree of reframing). This kind of generative metaphor<sup>62</sup> provides impetus for change, reform, reflection, creativity and critical scrutiny.

A generative metaphor, according to Donald Schön, is characterized by the transfer of mental frames or perspectives from one realm to another. When there is a conflict between frameworks, it allows for the construction of a new framework.

Pedagogy in the spirit of jazz is, thus, an invitation to playfulness, to enthusiasm for change, to developing the ability to cope with the unexpected. It gives adopters the same historical perspective, a spiritual acceptance of necessary contradictions, and basic optimism.

Beyond the individual self-expression, jazz teaches how to focus on improving the inclusive-collaborative effort in any area, by clarifying the intentions of the individual and the collective. Above all, it teaches respect and trust.



The American world, like the Israeli world, is often caught in black and white. Sammy Smooha<sup>63</sup> proposed the thesis of "White Jews – Black Jews." This is based on the parallel to the American reality. In contrast to referring only to color, Smooha referred to socioeconomic status and political awareness. The social divide between Blacks and Whites is evident in all areas of life – including music in general, jazz in the US, or Oriental ("Mediterranean") music in Israel, in particular.

Henry Louis Gates Jr.<sup>64</sup> wrote that the image of 'blackness' is a veritable repository of African-American historical meta-identity, a box containing a long list of connotations, significations, stereotypes, folklore, myths, jokes, boasts, assumptions, predispositions, and counterclaims.

One of the boxes presented by Gates is the one coined by Stephen L. Carter:<sup>65</sup> "To be black and intellectual in America is to live in a box. So, I live in a box, not of my own making, and on the box is a label, not of my own choosing. Most of those who have not met me, and many of those who have, see the box and read the label and imagine they have seen me. The box is formed by the assumptions others make when they learn that I am black, and a label is available for every occasion." Gates argued that throughout Black history there has been a long, sad, and often nasty tradition of attempts to censor popular art forms – the blues, ragtime, and jazz.

<sup>63</sup> Sammy Smooha (1941–) is an Israeli critical sociologist and recipient of the 2008 Israel Prize for Sociology. He specializes in ethnic relations from a comparative perspective, and in the study of Israeli society. Smooha formulated the theory of "social rifts" in Israeli society, and his research focused mainly on the Mizrahi-Ashkenazi and the Jewish-Arab rifts in Israel.

<sup>64</sup> Henry Louis Gates Jr. (1950–) is an American literary critic, historian, and filmmaker. He is the director of the Institute for African and African-American Studies at Harvard University.

<sup>65</sup> Stephen L. Carter (1954–) is an American legal scholar and professor at Yale Law School.

The great challenge for African-Americans in the US – as well as, to a considerable extent, for Mizrahi Jews in Israel – has been to get out of the 'Black box' that closes in on them.

The word "jazz" has different meanings, many of them outside of music. The origins of the word are unclear. According to popular etymology, it evolved from the word "jass", a term given to male sperm in the US at the turn of the 19th and 20th centuries. "Jass music" was therefore sexual and promiscuous music, played in brothels and other dubious establishments. In New Orleans, the capital of jazz, there were dozens of high-level brothels at the time, all boasting a solo pianist, who sometimes also sang, and was recognized as a 'professor'. Many of these later became musical entities in their own right. The original spelling was changed to jazz under unclear circumstances (first appearing in the local New Orleans press only in 1917). The term was used in the colloquial language of sexual meaning until at least the end of the 20th century. Over time, as the word found its way into polite conversation, it lost its crude meaning and meant a kind of music. More specifically, it referred to several types of music that had enough in common to be understood as part of a single cohesive tradition.

As an innovative and unfamiliar phenomenon, jazz aroused suspicion and sometimes even rejection. Thus, for example, Theodor W. Adorno argued that jazz innovation was superficial and limited. He saw jazz as devoid of spontaneity, novelty and freedom of expression, a faded outcome of preexisting stereotypical formulas. Jazz is a commodity in every way, subject to the laws and arbitrary nature of the market. It mainly serves the bourgeoisie, contributes to alienation and destroys subjectivity. The only melodies that find their way into the public's memory are those most easily understood and the simplest in rhythm.

An African-American writer commented on the local black rhythm: "I always liked the tone of the religious preacher, the talk of black women around the kitchen table, the throaty laughter of black men in the barbershops, the vibrations and clapping of the black choir in the church. We are people who move and swing frequently, and we manage our lives at measured times."

Adorno predicted that the end of jazz, which signifies decadent modernity, was near. Hence, 'Farewell to Jazz'. At the same time, he recognized that in the framework of pop music, jazz has unique advantages: "It taught techniques, mindfulness and concentration that pop music had abandoned, and developed a distinction of sound and rhythm. The atmosphere of jazz freed the youth from the narrow-minded sentimentality of their parents' useful music." But, in the end, "time and time again, jazz became a prisoner of the cultural industry and of musical and social conservatism."

According to Amy Horowitz,<sup>66</sup> in Israel, 'Mizrahi music' did not easily integrate into the hegemonic Israeli-Ashkenazi culture. Horowitz noted the connection between the manifestations of the "Black voice" in popular culture in general, and in music in particular, in the US, and the racially-differentiated voices repressed to the margins of Israeli society. Her sympathy for these voices was mixed with political and social criticism of the structural inequality between Jews of European descent and Jews from Islamic countries, as well as between Jews and Arabs in Israel.

<sup>66</sup> Amy Horowitz is a Jewish-American folklore scholar, Grammy Award winner, and activist for social justice and the fight against racism.

She referred to the attempt of third-generation Mizrahi musicians to reconnect with the heritage of their grandparents, draw inspiration from their traditions, and produce works that are both rooted and contemporary; to reconstruct Arab cultural identities through music, thereby making new political demands. In moments of joy and sadness, Mizrahi music opened a sentimental window into the lost home they had left behind. The hegemonic Israeli-Ashkenazi majority often saw Mizrahi music as a threatening cultural hybrid and therefore repressed and distanced it, looking down at it with dismissive condescension.

A similar phenomenon occurred in America. Black musicians went back to their African roots to validate what was deep in their souls. They felt that music could help the process of healing from history itself; serve as an essential remedy for some prevalent, and often institutionalized, assumptions about Black music in general and jazz in particular. The Black musicians claimed that the Whites treated Africa as a dark continent devoid of civilization. In any case, America's Whites of European descent had difficulty understanding both African and African-American music. Those who did not like this music reacted to it in different ways: some said they were bored with its monotony and repetition, which dulled the senses. Others argued that the music was so complex in rhythm that they were confused and could not attribute any meaning to it. They tended to add that because they could not recognize patterns, they were threatened by monotony or confusion, and so they did everything in their power to ignore the discomfort involved. Less tolerant people felt that their sanity or morality was being challenged, and some of them even took drastic measures such as banning such music in public. In one case, when the Dean of an art school learned that a jazz ensemble wanted to perform at the institution, he announced that jazz would never be performed in its halls of culture.

It should be remembered that most jazz critics were White Americans, unlike most jazz performers, most of whom were Black. It was only natural that the criticism of the former, whatever its intent, was a product of the society in which they lived or at least reflected some of the attitudes and tendencies of that society, even when they did not directly address the issues at hand.

In contrast to such critics, from a European perspective, Eric Hobsbawm<sup>67</sup> rejected Adorno's above-mentioned commentary, describing it as "some of the stupidest pages ever written on jazz."

In fact, in the mid-1920s, later known as the Jazz Age, and aptly called the Commercial Jazz Age, the frontal attack seeking to eradicate jazz was exhausted. At the same time, there was an effort to curb the development of this new music and its popularity. This policy led to tolerance of jazz music as long as it kept to its 'rightful place'. This meant that jazz in all its forms had to be kept outside the concert halls. Moreover, jazz musicians were required to leave classical music alone.

Since the new music sounded largely unacceptable, the widespread and intensified opposition it aroused among many Americans is not surprising. However, the speed with which the resistance faded is rare. Within two decades, public opinion had largely changed from bewilderment and lack of empathy to tolerance and acceptance. In the late 1930s, only a few Americans still publicly condemned it. More and more – including those who had come out against it in the 1920s – now saw it not only as respectable popular music, but also as art. Academic musicians with a vision of the future showed growing interest. Composers such as George Gershwin, Igor Stravinsky, Aaron Copland, and Leonard Bernstein all borrowed jazz techniques and sought to capture the 'spirit of jazz'. Jazz penetrated the Holy of Holies – the concert hall and the conservatory.

<sup>67</sup> Eric Hobsbawm (1917–2012) was a British Marxist historian.

Music critics and historians have written books that analyze its foundations and describe its development. It began to find his way into high school and college classrooms. Today, the vast majority of self-respecting universities teach courses in this field.

From dubious music, jazz has become a respectable cultural phenomenon. Moreover, it has become the domain of an artistic elite. Many of its performances – as in the case of Free Jazz – require a very high level of perception, to the point that the entertainment-hungry general public can no longer enjoy and understand it.

In the US, jazz has gained widespread national recognition. It is supported by government institutions and is heard in more and more media outlets and at various events. It has also been introduced into teaching at all levels of the education system. The 'dark age' of nightclubs is over, and jazz has enjoyed a revival: it has penetrated the very heart of American cultural life.

Although jazz does not play a central role in the world of popular music and musical audiences today, it continues to mark an alternate history of American culture and society, challenging Americans on issues of cultural distinctions, cultural legitimacy, and national identity. As an authentic American art, the jazz tradition continues to challenge our democratic cultural notions. When applied in the US, as well as in Israel, it forces us to reflect on our tendencies to divide culture through distinctions that label certain arts, artists, and audiences – and thus certain social groups (class, racial, ethnic, religious, gender) – as preconceived, inferior, and even dangerous. It obliges us to confront the nature of legitimacy and status in our culture and the distinctions that arise in their name.

In the heyday of jazz – and to a certain extent, also in the context of the topic under discussion here – jazz represented the boundaries between normativity and deviance, between conformity and alienation, between commercial capitalization and artistic authenticity, between black and white, between rural and urban America.

According to Erik Hobsbawm, jazz was one of the most significant phenomena of 20<sup>th</sup> century world culture, in historical perspective.

InNovember 2011, UNESCO designated April 30 as 'International Jazz Day', thereby highlighting jazz and its role in uniting people across the planet. In doing so, the organization focused attention on several key meanings of jazz, for which it deserves such great admiration: jazz breaks down barriers and creates opportunities for mutual understanding and tolerance; it encourages freedom of expression; it is a symbol of unity and peace; it relieves tensions between individuals, groups, and communities; it fosters gender equality; it reinforces the role played by youth in social change. Moreover, jazz encourages artistic innovation, improvisation and new forms of expression, and the inclusion of traditional culture in contemporary culture. It stimulates intercultural dialogue and empowers young people from social groups that have been pushed to the margins of society.

William Du Bois<sup>68</sup> wrote that "the problem of the 20<sup>th</sup> century is the problem of color-line – the relation between the darker to the lighter races of men." In contrast to the concept of black and white, jazz was eventually recognized as "a universal, colorblind musical art."

<sup>68</sup> William Edward Burghardt Du Bois (1868–1963) was an African-American sociologist, author, and poet, founder of the National Association for the Advancement of People of Color, and one of the leaders of the Black struggle for equal rights in the US in the late 19th century and the first half of the 20th century.

A similar trend is of course found in Israel as well, with the acceptance and institutionalization of Mizrahi music and the suppression of the prestige of Ashkenazi-hegemonic music. The frills, the oriental rhythms and the festive atmosphere have all become the hallmark and the new standard of the 'post-Mizrahi' sound in the mainstream of Israeli culture in recent decades. The transition from Ashkenazi aesthetic dominance to Mizrahi dominance in Israeli music was absolute.

All these meanings are also fundamental to educational purposes – not only for school, but for every individual who wishes to develop society and promote their own well-being. This also clarifies the central importance of the "Pedagogy of Relationships and Connections", which has been given considerable expression in the HTH network, and especially in the Friends of HTH Community in Israel – which aspires to bridge cultures, classes, nationalities, ethnic groups, religious affiliations, and more. The new Pedagogy in the Spirit of Jazz is intended to overcome all color and other social divisions, and establish a universal, 'colorblind' education system.





During the acquaintance between Gary Jacobs and Yaacov Schneider, in the second year of HTH's operation, Gary told Schneider he was going to China with Larry, because their venture they had developed aroused great interest there. Schneider asked innocently: "Maybe we could introduce this project in Israel as well?" Gary agreed. This is how the initiative developed, and the first group, consisting mainly of representatives from Israel's rural education system, paid a visit to San Diego.

The Friends of HTH Community in Israel is an organization that works to connect all schools, people, and organizations that promote education in the spirit of HTH. The community connects various educational bodies to enable collaborations, organizes joint learning of active teachers, creates and disseminates pedagogical knowledge, and facilitates learning directly from the HTH network, San Diego staff. This is achieved through delegations and conferences. Membership in the community is open to all. Any entity or person is welcome to participate in activities. The knowledge created is accessible to anyone who is interested. The educational concept of the community is based on democratic-liberal values, which place the person-student and interpersonal relations at the center. This is in addition to striving for excellence and doing good for the benefit of all.

An educational team dedicated to addressing this issue, led by teacher Dr. Zvi Liraz, proposed "meticulous educational innovation methods in the spirit of HTH." As part of the preparation of the document, the team went on a special delegation to HTH network, San Diego.

The Road Map document he proposed was intended to assist in the meticulous and effective implementation of the approach in existing elementary and secondary schools and also colleges; present the theory and practice to educators unfamiliar with it; strengthen the community of knowledge, action, and learning (among schools and educators who apply the approach); and to set a milestone for documenting the implementation of the approach in Israel, in preparation for continued documentation, research, and learning.

The leaders of the Friends of HTH Community in Israel, headed by Chairman Yaacov Schneider, believe that the way to learn from the HTH network is through *inspiration* rather than *emulation*. It is clear that every teaching method or tool is anchored in a school, community and national culture, as part of a complete system and an inclusive logic, and therefore there is no point in emulation detached from the local context.

### Yaacov Schneider

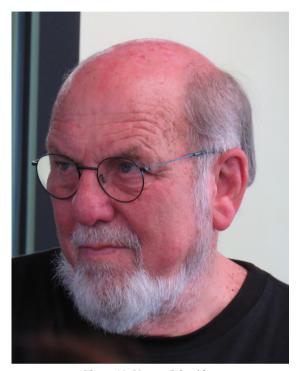


Figure 10: Yaacov Schneider,
Chairperson of the Friends of HTH Community in Israel,
during the visit to San Diego | Photo: Idan Yaron

Yaacov was born in Afula and grew up Haifa. Yaacov is graduate of the **Immigrant** Camps (HaMahanot HaOlim) Movement, the founding group Kibbutz Netiv of HaLamed-Heh, and later a member of Kibbutz Yiftach, where he was farmer. He also served as the editor kibbutz ofthe newspaper,

cultural coordinator, the in-house stage director and founder of the community TV, which later became the basis for the establishment of such networks in the communities along the northern border. Yaacov was a drama teacher, actor, and one of the founders of the Galilee Theater. He was also the organizer and host of the Singing Club in the Upper Galilee. Between 1987-1989 he was an emissary of the Kibbutz Movement to the Jewish community and the Habonim Dror movement in Durban, South Africa. When he returned, he became the director of the culture department of the Upper Galilee Regional Council.

In this position, he founded the Voice of Chamber Music in Kfar Blum, co-founded the Metula Poets Festival, the Jewish Festival, and more. He also served as the producer of the environmental art event Tel Hai 91 and sat on the board of directors at Tel Hai College. Yaacov was the first director of the Canada Center in Metula, and one of the founders of the sport of figure skating in Israel. He was also a founder and board member of the Upper Galilee Tourism Association.

From 1997 to 2002, he was an emissary of the Jewish Agency to San Diego. His position included promoting ties between the Jewish community and Israel. Yaacov currently heads the Young Jewish and Arab Leadership Institute, founded by Gary and Jerri-Ann Jacobs, with the assistance of the United Jewish Federation of San Diego County. The Institute seeks to establish intercultural and Jewish-Arab educational institutions. Over the years, all of Gary and Jerri-Ann Jacobs' children – Adam, Sarah, Beth and Dylan – have participated in his programs. Since 2002, Yaacov has served as the Chairman of the Friends of HTH Community in Israel, which operates through the Institute. 69

Yaacov stresses that in the Israeli context, the main emphasis is on social justice and equal opportunity – in accordance with the overall perception of the network. In addition, it is about the integration of populations and connections between different social groups. The latter task requires confronting prejudices and stereotypes, a complex experience over many years, and the need to address and alleviate resistance and hostility. The emphasis is on getting to know the 'other' – Jewish-Arab relations, center-periphery relations, as well as nurturing the younger generation in Israel.

<sup>69</sup> Personal interviews, 2023-2024.

This mindset is often at the heart of the discourse between Israeli community leaders and individuals, organizations, and institutions wishing to interest them in the subject. Here's a typical speech on this issue (January 2017): "The HTH network, San Diego inspires. There is no room for 'copy and paste'. The question is how the inspiration from there can serve us here, where gaps are growing instead of narrowing. That's why we are meeting today – you can't just transfer what goes on there to here. Our situation is much more complex than in San Diego. Here, there is a policy of separation here between sectors. Society is divided from the outset. It takes time to connect with the students... We can change their consciousness only slightly – Gary Jacobs changed his 'speech'. He now emphasizes 'social justice'. When working with students, you have to understand that the emphasis is social."

In mid-2021, a decision was made by the Friends of HTH Community in Israel that it is important to collect in writing the educational-pedagogical work that takes place in the community's partner educational institutions. To manage the process, a steering committee was established, and a project coordinator was chosen— Ido Argaman from Kibbutz Mefalsim, an educator with extensive experience and knowledge (former principal of Mevo'ot Hanegev School in Kibbutz Shoval, supervisor of the Ministry of Education's Administration of Rural Education, and more). Writers were selected for the various chapters, and the project was called "The Theme Team"<sup>70</sup> – the ten core areas of the community. Selected topics: PBL; appropriate feedback and evaluation; organizational regularity as a support for behavioral regularity; planning and design of learning complexes; restorative justice; connection to place and community; personal education; education in the light of conflicting narratives; sustainability and the climate crisis; understanding as the goal of teaching-learning.

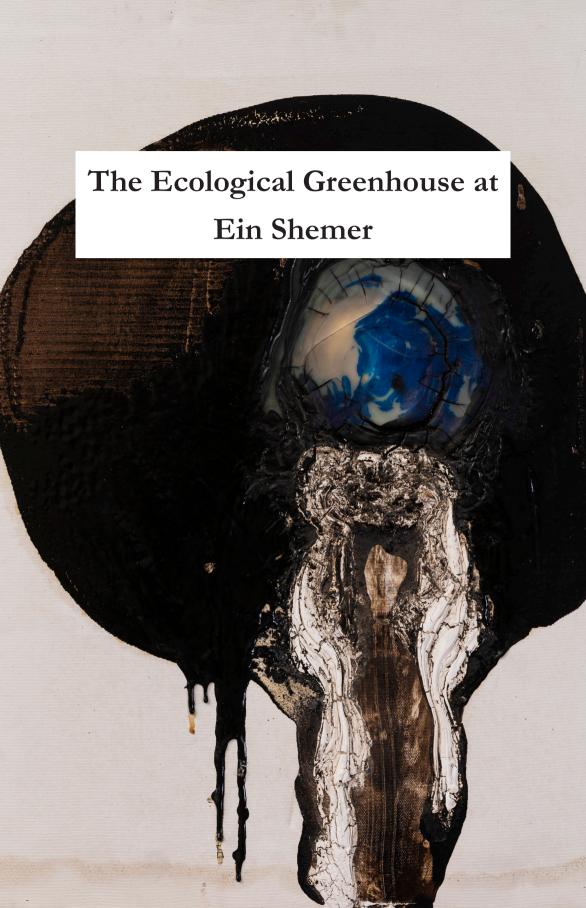
<sup>70</sup> hthfriends.co.il/#1.

It is the community's understanding that PBL is a potential tool for connecting the curriculum to authentic work. Authenticity is achieved through enabling choice of topic, formulation of the essential question, and the final product.

Based on the spirit of the HTH network, San Diego, education in light of conflicting narratives is a unique contribution of the community in Israel and is intended to contribute to the development of a multicultural civil society that promotes the values of: recognition of the 'other', equality, and social justice anchored in a sense of respect, self-worth, and mutual recognition among students, individuals and groups, regardless of religious, ethnic, or national affiliation.



Figure 11: "A multicultural society", HTH Network, San Diego | Photo: Idan Yaron



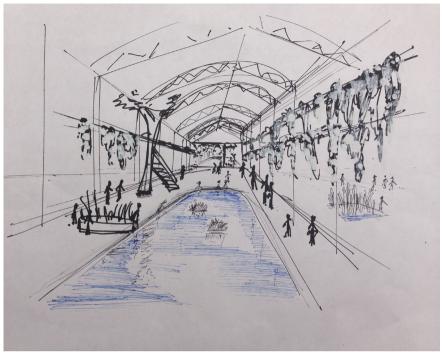


Illustration 2: Avital Geva – Overview of the Ecological Greenhouse The Ecological Greenhouse was founded in the late 1970s. Over the years, it has become a germinator of innovative ideas, a magnet and a source of educational, social and artistic inspiration.

Avital Geva, its founder and director for many years, was one of the first members of the groups to visit the HTH network, San Diego. Regarding its development, Avital explained: "The celebration of the 50th anniversary of Kibbutz Ein Shemer in 1977 was the perfect time. The idea was a suggestion for the kibbutz members to learn to grow tomatoes with their offspring. So, we took a teacher from Kfar Saba, and with his help we learned everything, like children. It became a nine-month long happening, which is hard to describe... I had an anchor here, my own plot of land. I asked to have it for another year, and my request was granted. In 1978 we proposed a slightly different idea: to go for education and not for community gardens.

The fact that we already had an autonomous space given to us by the members in the center of the kibbutz and not on its outskirts was important. The enterprise grew. We asked for the Ecological Greenhouse for another year, and for another year; and again and again we got it. Every two or three years we took over more space; every year we expanded a little more and even grew vertically. We have done nothing but good with these chicken coops; We held creative activities in them that allow the youth to leap forward. After some years, we understood that water is the main story – it's endless, and you can be inspired to use it to advance many things. The researchers and experts who came to the Ecological Greenhouse led us forward and brought us into other worlds."

The Ecological Greenhouse was established in 1977 as a response to the local regional school community. Since then, it has been built steadily by the students themselves, accompanied by a team of instructors and experts at their disposal. In 2004, it became a non-profit organization and opened its doors to other schools in the area.

Gideon Ofrat<sup>71</sup> commented on the presentation of the Ecological Greenhouse at the Venice Biennale: "We have come to offer 'The Thing Itself', a kind of unprecedented Readymade.<sup>72</sup> Its great advantage: without a hint of metaphor... As such [being, by its very nature, a very powerful seminal metaphor], the project escapes the obstacles of rhetoric, while leaving the curator and the critics with the rhetorical dilemma – the dilemma of theory and its foundation."

<sup>71</sup> Gideon Ofrat (1945–) is an Israeli art historian and philosopher specializing in aesthetics; an expert in the history of art, and especially in the history of Israeli art. Ofrat has curated many exhibitions in museums and galleries, and has written many articles, catalogues and books.

<sup>72</sup> Readymade is a term coined by French-American artist Marcel Duchamp (1887–1986), associated with the Dada school. It depicts art created using everyday objects.

The learning environment in the Greenhouse – which also characterizes the HTH network, San Diego – strives to instill inspiration, enthusiasm, and encouragement for inclusive collaboration in a closed but wide-ranging space. The complex contains ponds, fish farming systems, seaweed facilities and plant growing tables; All of these are used for educational projects and scientific experiments carried out by the students – from kindergarten to high school – as part of the formal curriculum of the schools and as part of science classes and research programs that take place after school hours.

It is a learning environment devoid of coercion that characterizes the vast majority of our educational institutions. The feeling there - as opposed to what is customary in a regular school - is that the students come to take part, to act and to have fun; not to work or study. This environment invites learning while making smart choices at various stages – including planning and execution through self-evaluation. Students take responsibility for their own learning and collaborate with their peers in teams. The teaching methods are aimed at helping to carry out self-directed learning - designed to nurture a learner with unique characteristics: open to experimentation - curious, willing to withstand situations of uncertainty and ambiguity; preferring the complex; loving play. They are ready to engage in new activities; open to the experiences encountered as a result of their learning; they are flexible - willing to change goals and learning methods. When they fail, they cope with an adaptive attitude rather than withdrawal. The self-directed autonomous students are not afraid to choose to study unpopular subjects, questioning normative standards; they are willing to experience trial and error. The Ecological Greenhouse is unique in the possibility of transitioning – according to an autonomous decision and in a limited range - from one field of knowledge to another. This immediate transition can also be between different life situations: work, studies, leisure, recreation, and rest.

One student summed it up: "The magic of the place lies in the ability of each and every one of us to express themselves within the framework of group work... The Ecological Greenhouse excels in openness and freedom to realize ideas and dreams; The near-chaotic atmosphere allows for openness, innovation and creativity... In the Ecological Greenhouse, all things come together under one umbrella that allows them to live side by side and fertilize each other. The combination of experts and amateurs, young and old, creates a unique creative dialogue."

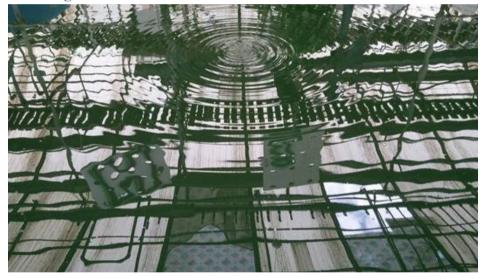


Figure 12: The pool at the Ecological Greenhouse, Ein Shemer | Photo: Idan Yaron

In the Greenhouse, teenagers from across the spectrum of Israeli society study together under the guidance of instructors and in collaboration with experts to address the challenges of the planet: seaweed cultivation, water treatment, food production, precision agriculture, sustainability, urban agriculture, biomimicry, 3D design and printing, and more.

The official vision of the Greenhouse is "to create and develop a model of a multidisciplinary learning environment that encourages curiosity, innovation, enthusiasm and creativity among students, and to raise a young generation of inventors and researchers in Israel; to nurture Jewish and Arab youth to the values of social and environmental leadership, responsibility, engagement, tolerance and independence of thought." Its creed: "Meaningful learning that takes place simultaneously at different levels, combining the cultivation of values, the acquisition of life skills, and the imparting of knowledge – all of which are interconnected, similar to an ecosystem that maintains full balance between its components."

Avital Geva argued that the Ecological Greenhouse realizes this vision in practice by defining a unifying 'vision story'; the formation of a nucleus of 'enthusiasts' who will create the appropriate 'atmosphere' and lead it out of passionate commitment, and instructors who will convey its 'spirit' to everyone involved; a gathering of experts, researchers and external entrepreneurs who will provide it with innovative inspiration in science, education, society and culture. They will set up inclusive-collaborative, flexible, open, and democratic work groups. They will ensure responsible management for the gathering and allocation of resources, so as to ensure the flow of energy required for sailing to shared destinations, connection to various elements in the community and in the immediate and more distant environment. They will create a harmony that balances all of these and includes them in a single ideological system. Those involved should feel they are 'reinventing themselves' every day, like the Ecological Greenhouse itself.<sup>73</sup>

<sup>73</sup> Interviews and participatory observations in recent years.

According to a student at the Ecological Greenhouse: "There's a lot of 'thinking on your feet' with other people. You're not always sure about what you're doing, but there's always someone to share with and look for the way together." Creation is the essence: "The creativity in the Ecological Greenhouse is completely open. Any individual who has a good idea, in any field, can implement it within its framework." One instructor explained it as follows: "Here you see the children and their needs – the person behind the child – more than in a standard school. There's no need to push knowledge, but to actually offer life – and not in a gray manner like in the standard education system."

Similar to improvisation, the Ecological Greenhouse (similar to the HTH network, San Diego) emphasizes the complex interplay (and sometimes the hidden and even overt tension) between disorder and order. One of the most interesting aspects of the Ecological Greenhouse (and HTH) is its seemingly chaotic atmosphere, which boils down to creative disorder. "Freedom enables entrepreneurship and innovation;" "Avital always makes sure the Ecological Greenhouse does not become institutionalized; that it will always remain wild to the right extent - a certain kind of anarchism, which avoids putting everything in the drawers we know;" "Avital's unique ability is summed up in creating 'harmonious chaos', with an intuitive understanding of what to connect and what to let go of." The Ecological Greenhouse leads its graduates to the realization that one can push boundaries by using energy in positive directions. In the Greenhouse, various seemingly unrelated creations are made simultaneously, which eventually constitute a complete whole. "This mess has an aesthetic form, it's not total chaos; The Ecological Greenhouse is a place where rules are broken, where things can be set in motion, out of deep opposition to everything that is organized and disciplined."

As in the HTH network, the improvisation based on the unity of opposites that takes place in the Ecological Greenhouse brings with it a sense of freedom accompanied by considerable adaptability. "Avital is endowed with an artistic soul and constantly lives a creative life. His work is constantly evolving and changing and never stagnates." "The great flexibility that exists in the Ecological Greenhouse makes it possible to adapt very quickly to changing situations."

Here, the creative tension between chaos and cosmos requires a constant search and a renewed interpretation of structure and function: the right balance must be found between the structuring of the program and flexibility, openness, and an inviting approach. One of the students commented that the Ecological Greenhouse maintains the right balance between freedom and framework: "There isn't too much openness, and there isn't too much rigidity." Thus, the life of the Ecological Greenhouse is conducted in a delicate balance between freedom and constraints – flexibility accompanied by a measured degree of control. According to Avital, "there must be rules in the Ecological Greenhouse, but they can be flexible; It is a system, but it does not have to be rigid. It's very much on the edge, but the balance is still maintained here."

Jazz is also characterized by a seemingly paradoxical relationship between structure and a lack thereof. The fundamental structure of the Ecological Greenhouse, similar to that of jazz, is interpreted by the partners – managers, experts, instructors, students or mentees alike – in an elusive and non-coercive manner, while increasing ambiguity and the possibility of a variety of interpretations. This elusive structure creates a space for improvisation, and hence also for creativity, innovation and change.

The changes revealed in the Ecological Greenhouse (as in the HTH network) are visible. Students involved in the Greenhouse expressed this in different ways: "It changes all the time; things are changing; the dynamism is amazing;" "It's constantly alive and breathing, changing frequently." The life of the Ecological Greenhouse is filled with uncertainty: "Life here is exciting and unpredictable – every mood and state of mind is possible here." Based on the lyrics of a well-known Israeli song, one of the slogans that guide the Ecological Greenhouse experience is: "I and the algae will change the world."

The Ecological Greenhouse deliberately combines art, education, scientific and technological research, social action, and community involvement. In contrast to the modes of operation of established art institutions, such as major museums, which are built and operate to a large extent in the spirit of the white box – and perhaps also for schools, which operate within the box – the Ecological Greenhouse combines different fields. It brings together an ad hoc community consisting of all its partners: learners and mentors, young and old, immigrants from various communities of origin and ethnic groups. The work is made possible in all of these places with individuals and groups staying together. The process that precedes the product is the axis around which the ongoing action is weaved, which over time acquires history and political, social, cultural, and educational significance.

The Ein Shemer Greenhouse is perceived as part of a broad artistic movement that has received various names, including: 'relational art', 'socially engaged art', 'community-based art', 'activist art', 'dialogic art', 'interventional art', 'research-based art', 'collaborative art, and Littoral art (see below).

Avital, the founder of the Ecological Greenhouse, was seen as a far-sighted artist who was ahead of his time, marking many of the trends that matured in the late 20<sup>th</sup> and early 21<sup>st</sup> centuries.

The Ecological Greenhouse is a variety of concurrently functioning entities; a set of influences and forces that operate at different levels of meaning and in different discursive relationships. Nevertheless, it should not be assumed that its significance remains undefined. It can be analyzed at certain points, and the ability to determine significant influences among certain partners or observers is an important part of the dialogic feedback. And yet, the work is an overt process of dialogic engagement that creates new and unexpected forms of inclusive-collaborative knowledge.

Avital strives to be constantly connected to the physical and human environment. His management style is 'roaming' – he constantly walks around, dealing with things as he sees fit, and maintaining a constant dialogue with those around him – in a type of activity known to jazz musicians as 'hanging out'. He encourages learning first and foremost through the work of others, especially himself, as an example and model.

According to an instructor at the Ecological Greenhouse, "Avital is not a leader who makes speeches; he barely talks" (according to Stefano Bollani, "That's what I like about jazz performers – you don't have to talk that much"). When he does open his mouth, his 'talking' or 'opportunistic conversation' is designed to share experiences and ask questions that may lead to a breakthrough. He makes sure that the ego, the cult of the individual, does not occupy a central place. "Avital strives to take people from the chorus line and place them center stage.

<sup>74</sup> Stefano Bollani (1972–) is an Italian composer pianist and jazz player.

He adopted the slogan 'a thousand flowers will bloom' and asks to 'be careful of the poor." "Avital connects directly to things and people." Instructor: "I always come, knowing there is someone who cares for me; someone to ask if I have had anything to eat or drink; someone who will offer me a cup of coffee, soup, a good word." Student: "He is constantly smiling and supportive."<sup>75</sup>

Note to musicians: The sweeping distinctions proposed above – for the purpose of illustrating the issues discussed here – do not, of course, reflect the full complexity of reality. These distinctions were not intended to diminish the value of classical music or to show lack of sensitivity to the creative aspect of their composition. Clearly the experience of composed music is a primary form, and not just a reflection of a textual outline. The performance of a written work - like a symphony - also varies from one evening to the next, because it is impossible to predict exactly what will happen, nor is it in anyone's control. Moreover, although one might think that musical improvisation is unique to jazz (at least in some of its styles), for many years, including in classical times, it was an accepted - perhaps even basic - feature of music worldwide. Improvisation was already known in the Middle Ages, and the phenomenon was clearly evident during the Renaissance. Improvisation was common among the greatest classical composers - such as Mozart or Beethoven. From the late 18th century to the 19th century, improvisation represented climactic moments in both public events and private life. Many of the celebrated musicians and singers of the time made use of improvisation. Notably, improvisation in Western concert music declined in the 19th and 20th centuries. As a result, for many listeners in the Western tradition, the paradigmatic example of improvisation is indeed jazz. Moreover, completely different real-time performances of a classical piece may all represent the composer's work. The limits of freedom in performing a composed piece are defined, but because of this, the element of performance creativity is even more impressive. It is clear that although the performance in the Western classical musical tradition is based on continuous repetition and practice, it must be a creative act, and to a considerable extent also spontaneous. These distinctions were not intended to ignore the aspects of jazz that do not show distinct improvisation or any improvisation at all, as it is not essential to the definition of jazz. In the history of jazz, there were periods when jazz and improvisation were more or less closely related to each other. Improvisation was especially prominent in the Bebop style, which developed in the 1940s. From then on, the audience expected the jazz vocalist to improvise. The improvisation reached its peak in the performance of free jazz, which developed in the 1950s and 1960s. On the other hand, the role of improvisation was relatively marginal in the large orchestras of Ellington, Whitman, Dorsey, Goodman and others - at least for certain instrumental ensembles, if not for the soloists. When there was a full score, it was not called that in the context of jazz ensembles, but rather a 'transcription' or 'transition arrangement', and aroused suspicion as to whether the performers followed it too closely. Many jazz melodies are based on 'standards' - musical ideas or fragments of ideas, established in the tradition of jazz performers, which are reinterpreted and performed countless times in a variety of ways. In

The learning experience in the Ecological Greenhouse is characterized by *flow* and a sense of peak. According to one instructor, learning there is "learning with fun", "learning without pain." According to a student, "The Ecological Greenhouse is a kind of 'boom' – you go in and fly. It's a kind of heavenly refuge, which has nothing to do with the continuity of life."

Management in the Ecological Greenhouse is perceived as an enabling factor: "to offer resources and infrastructure in order to achieve goals and deal with challenges;" "Avital knows when to step aside and let things flow on their own.

He knows, with a deep intuitive understanding, that he cannot bring about 'swing' – the sensory experiential quality without which jazz loses its value – but can only make it possible." (And, according to Jim Hall,<sup>76</sup> it is a question of friendship or brotherhood).

Avital's spirit is similar in essence to the spirit among jazz performers, for whom change is the only stability in their creative life.

addition, different ensembles use what are called "lead sheets" – a page containing the melody notes and the appropriate chord markings. Moreover, sometimes jazz soloists play something – consciously or unconsciously – from memory. Apart from this, jazz improvisers of different styles repeat solo pieces note by note or, at least, use certain verses or melodies (licks) over and over again. In ensembles that play together over time, players sometimes perform a set of patterns they reintroduce from time to time in order to provoke action-response reciprocity. But, after all, the nature of jazz composition is extraordinarily fluid, and is only minimally defined: it is impossible to reduce jazz to a score or to any permanent prototype that exists before a performance. Finally, it is worth emphasizing that despite the limited time available for the creation of mental processes, compared to that available to composers – the so-called "playing against time" – it turns out that solo pieces created during jazz improvisation are no less complex than pieces composed in the classical European tradition.

<sup>76</sup> James (Jim) Hall (1930–2013) was an American jazz guitarist and composer.

Duke Ellington was always much more interested in innovation than in the finished work. His most enthusiastic pleasure in the musical performance was to surprise himself again and again. Like Avital, Ellington wanted life and musical performance to always be in a state of becoming, while maintaining several stable principles: partnership, creativity, innovation, and independence.

instructors in the Ecological Greenhouse simultaneously combine creation and execution. They are constantly engaged in processing and reprocessing materials and molds in accordance with unexpected ideas that come to mind among any of those involved, designed and modified during the execution. One instructor said: "Whatever I can grasp and make something out of, I do." Another commented: "The atmosphere in the Ecological going into Greenhouse encourages the unknown, encountering materials, putting something together from them – and ultimately creating meaning, improving oneself and benefiting the world."





Within the framework of the Friends of HTH Community in Israel, there are various individuals, groups, and educational organizations that implement one aspect or another of the HTH network culture. In accordance with the notion that people are the ones who carry forward the ideas, I will first identify the relevant personalities in each case and then present the realization of the ideas they have introduced in their educational institution.

## Holon

In 2011, the Director General of the Ministry of Education, in cooperation with the Municipality of Holon and the Institute for Democratic Education (founded in 1987 to bring about social change by promoting a democratic culture) decided to establish a new school in Holon in the spirit of HTH, the first of its kind in Israel.

In 2012, the infrastructure for this six-year high school was established – designed to promote meaningful project-based community-oriented learning.

The school strives to infuse the students with a broadminded, multicultural, socially sensitive outlook that aspires to excellence and personal responsibility, while building trust and dialogic discourse.

A prominent teaching tool in the school is PBL, adapted to the Ministry of Education curriculum. Learning relates to life's challenges: topics are taught in relation to the curriculum, with flexibility and an interdisciplinary approach, and not in the framework of separate subjects. The curriculum consists of several content tracks: humanities, sciences, elective studies, mentoring, English, democracy, and more.

Teaching and learning utilize advanced technologies and is connected to both the real world and the student's world. This is achieved through experiential projects accompanied by experts from academia and industry, companies and social organizations, or personalities who work in various fields of knowledge. All this is based on the hope that the graduates will go out into the world equipped with values, critical thinking, creativity and a desire to act.

The studies are also based on digital learning platforms, multiple drafts, teamwork, and individual work at various levels of thinking, while fostering creativity, the ability to present to an audience, and unique reflective processes that promote thinking and doing. Assessment of the learning is based on a unique multidimensional model where, in addition to the knowledge the students acquire, attention is also paid to the skills required for the project, as well as the use of the habits acquired in the process.

The school conducts respectful discourse, based on the belief in the personal relationship between adults and students and the creation of a space of dialogic trust. Teachers and supporting staff accompany the student on a personal journey of learning, maturation and development, listening attentively and open-heartedly, alongside adherence to the rules of proper behavior and taking personal and community responsibility. The school is open to students who are interested, without prerequisites. The students are admitted via lottery from all parts of the city. Thus, students with varied abilities are accepted.

The school involves people from the community for the purposes of learning and specialization, as well as being involved in social action and local civic activity.

The school is unique in its humanistic worldview; A way of life and school conduct that respects and promotes rights: developing tolerance and interpersonal solidarity with a view to a multifaceted society, developing respect for the law, the ability to conduct critical discourse, a commitment to protecting personal and social rights while maintaining the common good.

There are meetings that allow for personal acquaintance and discourse – mentoring, group learning with an emphasis on inclusive-collaborative discourse, the study of democratic values and education for civil-democratic activity, and social involvement in the school environment in the town of Holon, and beyond.

The school in Holon is Gur Sela's 'home'. This is the place that shaped him as a teacher and as an educator, while he contributed to the design of the school itself. The school aims to develop and disseminate teachers who specialize in pedagogy that identifies with the HTH network. In this regard, Gur Sela plays a central role.

## Gur Sela

Gur Sela is a teacher and pedagogical coordinator at the Peres Campus of Holon in the spirit of HTH. He has been researching and experimenting with HTH-inspired pedagogy since 2012. He facilitates and accompanies workshops and change processes in this spirit in other public schools.

Gur was born on a kibbutz in the north of Israel. He experienced growing up in a 'Children's House'<sup>77</sup> and attended the regional school on the kibbutz. After completing 12th grade (with a science-oriented matriculation certificate), he completed a voluntary year of service in a newish kibbutz in the Arava (in southeastern Israel). Gur was drafted into the Air Force and served in the regular army for ten years. He was a fighter pilot, a training officer and flight simulator instructor. In the Air Force, he had his first experience of mentoring cadets - an experience he took with him for the rest of his life. Upon his discharge, he sought to work in training. After a short period of work in training and simulation in a high-tech company, he decided to switch to education and teaching. Gur obtained a B.Ed. in humanities for high school, in contrast to his natural inclination towards the sciences. His studies led him to activism. As part of his studies, Gur underwent formative experiences as a person and future teacher. He participated in an experimental program to encourage social involvement. Gur did his internship at a high school in Herzliya, as a history teacher as well as a class (homeroom) teacher.

<sup>77</sup> As part of the Communal child rearing – the method of education that prevailed in the collective kibbutzim, until about the end of the 1980s.

At the time, Gur defined his field of practical research as an attempt to replace the matriculation exams with educational projects (PBL). He decided to focus on the public education system (state schools) – which caters to the vast majority of Israeli children, and where most of the state's resources are invested. He believes this to be the place where something can be done for Tikkun Olam – repairing the world (including the struggle against militarism, racism, hatred, violence, occupation, destroying the environment, etc.). Gur understood that in order to do this, one must meet the students where they are and undergo a shared journey with them.

In 2010, Gur was first introduced to the ideas of the HTH network, San Diego, and participated in teacher training workshops applying PBL. He immediately identified with this method. Gur understood that the students should be allowed to teach their teacher how it is best to work with them; to be sensitive to where they come from. He learned how to allow them to be open to discussing sensitive issues in a safe and protective environment.

Gur taught grades 7-8 in his second year at the school in Holon. He moved there specifically to be part of this special pedagogy. He grew with the school, and after teaching in middle school, he helped set up the high school.

In 2013, Gur participated for the first time in a delegation to HTH, San Diego. He was particularly impressed by the PBL tools, the integration of space-environment, and the application of restorative justice. Gur sees restorative justice as a worldview based on the idea that people tend to make positive changes when their relationships with authority officials combine empathetic inclusion and a demand to improve.

Gur spent his sabbatical year (2017-2018) as a volunteer at HTH schools, and was interested in the question: What makes an educational experiment an institutionalized and sustainable program?

Gur completed his M.A. in sociology and anthropology of education at Haifa University, where he wrote a thesis on 'political imagination' (as part of the Alternative Summer Camp – a branch of the radical left in Israel dealing with informal education).

As part of his history teaching, for example, Gur was engaged in an interdisciplinary 11th-grade project on "Moral Dilemmas in Extreme Situations". As a key topic, the students discussed the significance of the Holocaust.

From his varied experience, it became clear to Gur how important it is to implement the pedagogical concept at all levels and in all relationships within the school. He understood the importance of caring for the teaching staff, their job security, well-being, and personal and professional advancement. His vision is to promote a higher school of education that will address the development of knowledge, making it accessible, and assisting in the establishment of new institutions. The main emphasis, in his opinion, should be on the "pedagogy of connections." According to Yaacov Schneider, Gur is the 'Israeli Janusz Korczak', embodying the entire story of the Friends of HTH Community in Israel.

<sup>78</sup> The pen name of Henryk Goldszmit, a Polish Jewish pediatrician, educator, children's author and pedagogue.

#### Tali Lerner

Tali grew up in Be'er Sheva. She studied in a school that combined gifted students with ones who came from a development neighborhood (established in the 1950s as a housing complex for new immigrants mainly from Islamic countries and Holocaust survivors from Europe). During her studies at the experimental high school in Kibbutz Ma'abarot, Tali participated in the program for gifted students at Ben-Gurion University of the Negev. After her military service, she was mainly involved in informal education, in the framework of the Meretz youth, 79 and was involved in environmental issues (as part of the Green Course<sup>80</sup>). She began her studies for a B.Ed., in a unique program of the Kibbutzim College and the Democratic Institute. 81 The combination of science and education fascinated her. She received a teaching certificate in biology and chemistry, as well as in democratic education.

Tali first encountered the work of the HTH network during her studies and became a devotee of school education. A mentor at the college visited the HTH network, San Diego, and returned with bright eyes, full of impressions. Tali and her peers began to read about the network and take an interest in it. Together with Gur Sela, Tali opened an enrichment program for gifted students at the Rishonim High School, Herzliya, employing PBL. Tali went to HTH San Diego on one of the first delegations, together with Prof. Yoram Harpaz and others, and returned filled with great enthusiasm.

<sup>79</sup> The youth wing of the Israeli political party Meretz.

<sup>80</sup> A movement consisting of activists from all over Israel that proclaims that the only way to change reality is to act.

<sup>81</sup> An Israeli NGO promoting a Democratic Culture in order to create a meaningful social change.

After graduating in 2008, Tali moved on to teach Science and Environment at the Mevo'ot Hanegev Educational Campus, an HTH-inspired experimental school. In her second year there, she again joined the delegation to HTH, San Diego. It was a continuing love affair. Tali was particularly impressed with how the students there were motivated by purpose and felt there was a reason for what they were doing; that they were involved in an important project valuable to both the internal school community and the surrounding external community. The children were 'busy' not because someone had given them instructions, but because they were motivated by a goal they felt was worthwhile.

At the Mevo'ot Hanegev Campus, of which Ido Argaman was the principal, Tali and her colleagues were asked to propose a PBL-based curriculum. For her, this program was a model of how she wanted a school to look.

In 2012, Tali again visited San Diego with the Friends of HTH Community in Israel, where she stayed for six weeks. Her goal was to work with teams of middle and high school teachers, and to closely accompany their projects.

While she worked at Mevo'ot Hanegev Campus, until 2015, she was involved in experimentation, a dissemination center, the writing of revolutionary curricula, and the generation of many products. Over the years, the program spread from the local elementary school to the local high school.

That same year, Tali was informed that the Graduate Programs at HTH Graduate School of Education (GSE) had received official approval from the government. She was offered a one-year student visa, so she went to San Diego. Tali fell in love with San Diego and met her partner there. The year at GSE was very intense. She worked during the day alongside one of the principals and attended evening studies. Subsequently, she decided to stay there.

Tali taught for a year in a private middle school. Later, she became involved in the establishment of an HTH-inspired Charter school, working on projects and curricular development. In recent years, she has been working in San Diego County, focusing on leading projects, creating partnerships with businesses and organizations, and deepening students' active learning, as a science content expert.<sup>82</sup>

<sup>82</sup> Tali Lerner, Personal interview, 1.10.2024.

# Community experiment

#### Max Sivan

Max attended high school in the southern town of Dimona, served in the army, and completed a B.Sc. in biology at Ben-Gurion University of the Negev. He taught biology at the Zinman Darca High School, Dimona, and then became its principal for four years (2008-2011). In 2011, he was asked to manage the six-year Shevach Mofet High School in Tel Aviv and has held this position ever since.

Over the years, Max has developed an educational philosophy based largely on personal example. He believes that one of the most important aspects for the proper mental development of students and for building their personality is to strengthen their self-confidence. The essence is to focus on the student's skills and strengths, through which confidence and self-esteem are built. Proper conduct will help students believe in their abilities and skills, as well as to develop them and see any difficulty as a challenge. According to Max, three basic rules allow the teacher to build a democratic atmosphere that supports students' self-esteem and self-confidence: mutual respect; opportunity for control and choice; encouraging and strengthening their particular skills and abilities.

At the beginning of Max's career, the student population at Shevach Mofet consisted mostly of immigrants from the former Soviet Union. He raised the percentage of those eligible for a matriculation certificate from the 90 percent threshold to 100 percent.<sup>83</sup>

<sup>83</sup> Max Sivan, Personal interview 25.06.2024.

Shevach Mofet took part in an initiative by the management of the Friends of HTH Community in Israel to examine the implementation of PBL in the spirit of HTH in secondary schools in Israel (2011-2017). It was decided to continue the experiment for five years. Accordingly, the technology- and science-oriented Amal Educational Network operated the 'Kehila' Program – implementing PBL in the HTH spirit in nine schools, with the support of the Friends of HTH Community in Israel, and the Division of Experiments and Initiatives at Israel's Ministry of Education.

The goal was to develop a concept of community in the school, and to implement high-quality PBL through it. The design principles of the HTH network, which at the time underpinned the program, included personalization, connection to the real world, shared intellectual effort, formative teachers, and social justice.

The PBL methodology involved an organized research process and a product (in the form of an artifact) driving the students' activities. This kind of learning involves completing complex tasks that students present to an audience, explain, defend, and reflect. The use of PBL assumes a change in the status of the teacher: teachers are autonomous and design curricula according to their interests and those of the students. They are active and offer students thought-provoking guidance, thus transforming themselves from knowledge transferers to facilitators. They employ alternative assessment methods that encourage complex projects and exploratory learning processes and encourage inclusivity-collaboration and personal mentoring.

The program instilled a new way of learning in the schools, expressed in a variety of ways. It developed communities of action sustainable groups of people who join together to jointly design a product, thereby consolidating a culture of 'designer teachers'. It led to the development of practices – such as visits between schools, project fairs, management tools, professional development tools – all of which nurtured the culture of inquiry. It empowered online service agents – such as the referents, who spread the innovative pedagogy to other schools in the network. Visits to HTH schools in San Diego inspired and set an example for many principals and teachers. Following this inspiration, "islands of innovation" were developed within schools.

In 2017, the Tel Aviv Municipality demanded to take over the Shevach Mofet School building and ordered the students to be dispersed. The school administration fought the decision valiantly. The Tel Aviv Municipality then proposed establishing a new school in south Tel Aviv to absorb this student population. The school administration accepted the proposal, and received suitable space, but without funding. In the planning and construction of the school, Max Sivan – who was appointed principal of the school in its new format at the time – was particularly influenced by his first tour of HTH, San Diego, in 2013. The atmosphere of the schools left a deep impression on him. He asked to visit again, the following year, and began to understand the principles on which the network is based.

The direct impression of the experience of HTH, San Diego, led to the adaptation of this reality to the local conditions and the spirit of the principles here – inspiration, rather than emulation. Ultimately, a model was created that suited Israel, the city of Tel Aviv, its southern neighborhoods, the vision of the principals and the particular characteristics of the school community.

The building was designed out of the teaching staff's strong commitment to defined work methods and orderly procedures. Emphasis was placed on visibility, responsibility, trust (between principals, teachers, and students, and within each group), as well as order and cleanliness. Max believes that trust is the key to school achievements and also leads to a proper learning atmosphere and a reduction in violence.

The plan was worked on for an entire year, during which all the essential aspects were thoroughly considered. Subsequently, construction took another year, including learning spaces outside the classroom, in the courtyards and areas near the school, and even throughout the city. The school's appearance was designed differently from the usual one and seems more like a hotel (Max visited WeWork's offices and other workspaces in Israel and overseas to get an impression). The design was based on transparency between the different spaces, to which everyone quickly became accustomed. This required appropriate procedures, such as refraining from speaking over glass or not interfering in what was done in the classroom (except in cases of violence, which cross a red line). Transparency as a metaphor also includes the schoolwork processes and activities, in which the students are offered the considerations for making various decisions. The design included comfortable indoor and outdoor work environments for small or large groups, and furniture with a more homely character. In addition, balconies and roofs with landscaping ('green roofs', with the intention of contributing to the urban environment) were set. The design was refined by means of extensive signage for orientation, briefing and instructions. Such an environment design also led to a change in behavior – less running in the hallways and less wild behavior and shouting.

In order to neutralize the environment from noise, the school administration canceled the bell-ringing and added wall clocks. In order to prevent hunger, which causes distraction, 70 sandwiches are prepared every day and placed in the refrigerator adjacent to the school secretariat and are available to students who need them. Evidently the design of the environment profoundly influences school behavior. For example, verbal and physical violence dropped by 90 percent.

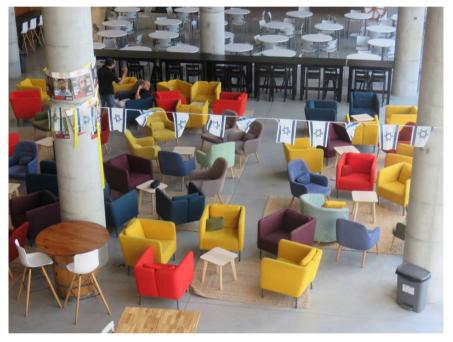


Figure 13: Shevach Mofet lobby | Photo: Idan Yaron

As part of the new educational concept, the class goes out to study various subjects (such as history) in the neighborhoods of Tel Aviv. The curriculum is led by PBL, where the goal is learning that simulates reality and reaches out to it. The program is instituted on creativity )the key to which is other people), on dealing with issues of depth, and relevance, the use of technological means, activism and flexibility.

In recent years, the emphasis has been placed on inclusiveness-collaboration and working with the community. Each project is examined according to the level of integration – deciphering the complex and dynamic reality and connecting to circles of belonging; adoption, interpretation and informed choice of values; proactive creation and contribution.

In contrast to the HTH network, the emphasis is on "the student with people" and not on the "student with product." Every project should also contain significant ethical and social aspects. Another uniqueness of the school is that not everything is displayed in public spaces. Everything that is hung on the walls must be meticulously reviewed and professionally organized, branded and framed. Only works that look aesthetically pleasing are hung, and the overall feeling is that of an art museum. Moreover, all the materials created by the students are in the cloud, on the Internet, or appear in well-laid out brochures.

In order to praise the teaching staff – who were selected primarily on the basis of their personal and social merit, and only afterwards according to their pedagogical abilities (which can be improved with appropriate training) – the school set aside half a day a week, during which the teachers hold continuing education courses in the middle and high schools. On the same day, in the morning, the students enjoy elective studies. In preparation for the distribution of the report cards, two days during which there are no studies are devoted to an in-depth conversation between each student and his or her homeroom teacher and subject teachers.

The administration's approach to working with teachers is more flexible and open than the essentially rigid one used by the HTH network. The teachers lead, and the administration allows greater initiative, imagination and creativity, and is less involved in dictating the work and activities. The management works uncompromisingly, mainly in matters of safety and security; when it comes to teaching, it hardly interferes.

The student population – 1,300 in number – is mixed, and today consists of immigrants from Eastern Europe, Ukraine and Russia (Jews and Christians), most of whom do not speak Hebrew. In addition, there are local residents (from Neve Ofer and Kiryat Shalom) – veteran Bukharan, Iraqi and Moroccans Jews, and more. This is in addition to the families of migrant workers from Eritrea, Sudan and the Philippines.

In such a complex population, about half of which comes from families in need, the attitude is that "the students are ours 24 hours a day." As much as possible, the school maintains a holistic, social-communal, perspective. To this end, there are many conversations with parents. During the holidays, the school distributes food baskets to needy families among the students. If necessary, the school equips students with laptops, cell phones, bags, notebooks, writing utensils, and appropriate clothing.

# The HTH-inspired Yitzhak Navon Elementary School, Herzliya

# Shirley Rosman

Shirley Rosman has 15 years of international experience in consulting and training in the high-tech sector. A few years ago, she decided to turn to education. She taught civics and social sciences in high school, and philosophy in elementary school. She participated in a delegation to HTH, San Diego in October 2018, while attending the Mandel School for Educational Leadership. Later, Yaacov Schneider put her in touch with the administration of Herzliya's Education Department, and she was appointed to establish a new school in the spirit of HTH. The school applies a unique pedagogy based on three cornerstones: learning journeys, personalization, and choice. Rosman formulated these goals inspired by the HTH approach.

However, the emphasis was on building an advanced school, and not necessarily on assimilating the HTH network theory. Her materials were advanced in the application of the theories and practices practiced in San Diego. The digression from the approach and actions of the HTH network was necessary in order to adapt to the Israeli reality. Furthermore, she claimed that teachers have almost no planning and work time, an area that is very strong on a daily level in the HTH network. Not all subjects are taught by way of projects, mainly the more text-based subjects. In addition, there was greater integration with Ministry of Education content.

The school fosters the learning of 21st-century skills through processes known as 'learning journeys' – multidisciplinary, research-based learning that revolves around a topic close to the students' world.

The learning journeys allow for expression of various key skills, such as public speaking, independent learning, identifying and solving problems, teamwork, critical thinking, reflective thinking, and creative thinking. In the course of the learning, meaningful products are built in the real world, and space is given to each student's voice.

Learning in these journeys is multidisciplinary, combining disciplines and topics, and each journey can be spread across a different period of time, as the staff see fit. During the course, curriculum content and skills are taught, educational tasks are carried out, and meaningful products are built. The products which are presented to an audience express the knowledge and understanding of the subject being studied.

The learning journeys are developed and built by the school staff. To succeed in this challenging task, the team consists of creative and innovative teachers who are motivated to constantly learn new matters and create 'something out of nothing'. The learning journeys, which encourage engaging and active learning, are inspired by PBL, as designed by the HTH network.

The stages of the learning journeys are as follows: Exposure – an event that arouses interest, curiosity, and a personal connection to the subject; Knowledge and research – receiving a challenging, captivating assignment that requires building relevant knowledge; Product planning – producing a meaningful product that gives space to each student's voice; Submission – presentation of the product to an audience at the final exhibition; Evaluation – feedback and implications from peers and the teacher.

The goal is to create learning options tailored to the needs, preferences, strengths, and uniqueness of each student. The choice allows for creative thinking, generates experiences, responsibility and self-direction, engagement and curiosity.

The documents are known as 'journey diaries'. They describe processes the students underwent each semester. The diary is the product of an ongoing dialogue, reflecting the school's spirit and climate, and revealing a combination of academic, social, and personal assessment of effort, competence, and abilities.

The classrooms and learning spaces in the school allow for flexibility in learning methods. The student desks in the classroom may be combined in different ways, and enable learning in small or large groups, for individuals or for the whole class. The students leave the textbooks and notebooks in the storage compartments, which leaves the classroom space open. Every classroom has carpets, sofas, standing tables, stools. Students can choose where it is convenient for them to learn at each stage of the lesson and move freely between the options. Learning also takes place outside the classroom: in the hallways, in the 'annex rooms', or on the lawn.

The 15-minute discussion circles, which take place twice a day, are dedicated to a conversation among students in the class. During this period, the students acquire social skills through sharing, speaking and listening, and also develop social and emotional skills. Defined rules have been set for the discussion circles – such as the absence of judgment and criticism, empathetic listening, patience and tolerance.

The school operates without bells, so that the teacher is responsible for the lesson time and can choose whether to extend or shorten it to adapt to the state of learning in class. The lessons are double length, allowing for optimal learning time. During an hour and a half there is time for a discussion circle, a short imparting of the study topic, teamwork and independent learning.

The curriculum is built on the basis of the school's vision, with 45 percent dedicated to personalized core studies; 20 percent – to learning journeys; 10 percent – to elective classes; 25 percent – body and mind activities. The school maintains a policy of minimizing assignments outside of school hours, while encouraging reading and writing.

The school climate is designed to create an inclusive perspective that takes into account the needs of the other, so that they will come to school with joy and pleasure. The goal is to involve the community in the school's activities, to create a pleasant space provided by the community and integrate into it.

The EFRAT<sup>84</sup> Behavioral Model used in school describes the process that takes place within us from the moment an event occurs to our reaction to it. The model is based on ideas from the approach of psychologist Alfred Adler (founder of individual psychology), through which the staff reflects on the students how an event can be interpreted in different ways, and highlights their ability to choose their own ways of responding and their personal responsibility. The stages are: Event – description of the event from the student's point of view; Interpretation – the interpretation given by the student of the peer's action, which led them to behave in the manner they chose; Emotion - the student's feeling as a result of the interpretation he or she gave to the event; Response - the action the student chose to take, following the appearance of the emotion. The school has a "Peace" room dedicated to clarification and mediation in a safe environment. Negative behaviors are addressed with an emphasis on providing positive reinforcement for desirable behaviors.

<sup>84</sup> Hebrew acronym for: Event, Interpretation, Emotion, Response.

## Shacharit – An HTH-inspired experimental religious high school in Jerusalem

#### Roni Hazon Weiss

Roni completed her B.A. at Kibbutzim College, in the framework of democratic education and social entrepreneurship. Her M.A. is in Talmud, Jewish Law, and Women's Studies, as part of the Schechter's Leadership Program: Community-Based Beit Midrash (formerly known as Mishlei). In 2016, Roni became the principal of the Dror High School in Jerusalem. In 2019, she also became the founder and principal of Shacharit High School – a six-year experimental religious school for boys and girls.<sup>85</sup>

Shacharit is a six-year religious experimental high school for boys and girls. The school is the first state-religious high school in the country in the spirit of HTH. It emphasizes PBL Beit Midrash-style<sup>86</sup> learning and skill development in an experiential and inclusive-collaborative manner. Its pedagogy is research-based, allowing students to delve deeper out of choice and interest. The learning provides spiritual, religious, educational and social responses through high-level, high-quality learning, with an emphasis on 21st-century skills. It offers dialogic education that recognizes the importance of the involvement of everyone at the school. The skills emphasized are literacy, deciphering complex texts, and writing alongside independent and group learning.

<sup>85</sup> Rani Hazon-Weiss, Personal interview, 26.6.2023.

<sup>86 &</sup>quot;House of learning" – a hall dedicated for Torah study.

The school also aims to provide 21st-century tools. It is a program that involves product-based learning in grades 7-8, inquiry-based learning in grades 9-10, and problem-based learning in grades 11-12.

The school's flagship program is Tikkun Olam in the Kingdom of God: The religious world as the springboard for repairing a broken world. The matriculation exam programs were uniquely designed and received Ministry of Education approval. The school emphasizes its connection with the outside world. It aims to connect the school community, through the local environment, to the social and religious atmosphere of Jerusalem in general.

The goal is to prepare the students for life itself, in a way that is relevant to the 'here and now'. Learning is directed towards shared life, where the model is social, not religious. The students' families have varied lifestyles. The religious world in particular is seen as a springboard for repairing a broken world in general.



Figure 14: Shacharit School entrance | Photo: Idan Yaron

#### The Galilee Jewish-Arab School, Kibbutz Eshbal

The school was founded by the 'Yad BeYad' [Hand in Hand] Association, and its principal is Manar Hayadre.

#### Dr. Manar Hayadre

Manar is now 40 years old, the mother of three children who are graduates of the Galilee Jewish-Arab School. Manar is the daughter of a Muslim family, born in Jaffa, where she was educated in a Catholic school. Her maternal grandmother is Jewish. Multiculturalism was an integral part of her life from an early age. Life in the mixed city of Jaffa also helped in this matter. In the city, there were significant gaps between the public and private education systems, the latter being immeasurably stronger. Consequently, Manar was sent to private church education. The school exposed her to different cultural streams and a variety of populations. She also participated in informal educational settings, such as the Scouts and Youth Against Drugs. Her ambition was to contribute socially to various issues in the 'big world'.

After her marriage, at the age of 20, Manar moved to the town of Sakhnin in the north of the country, which has a majority Arab-Muslim population. It was very clear to her that she would advance in her academic studies and go on to complete the requirements for a Ph.D. She began with linguistics, English literature and education, while her master's degree specialized in language and cognition, enabling her to work in laboratories in this field.

After obtaining her B.A. when looking for a job, she encountered opposition to the idea that an Arab teacher would teach in a Hebrew-speaking school. Despite this, she was accepted to a Jewish school in the area as an English teacher. In the admissions interview, the principal stressed that the situation was very unusual, but that he would support her candidacy. During her second year, she was also appointed as a homeroom teacher. The decision aroused some opposition from parents. Manar felt insulted and in crisis. She was strengthened by her firm decision not to give up. The students in the class strengthened her. They talked to their parents about the significance of their encounter with this teacher. Some of the parents also wrote letters of support and appreciation to the school administration. Her personal status was strengthened. She gave wholeheartedly to the children – in English in particular, and as an educator in general. Over the years, many students, with the support of their parents, asked to be placed in her class. Later on, she also served as the school's pedagogical coordinator.

During her years of teaching and studying, Manar visited education systems in other countries – Finland, Denmark, Britain – and met different communities of educators. She also participated in a delegation to visit HTH, San Diego. It was the most significant journey for her. For the past seven years, Manar has been the principal of the Galilee Jewish-Arab School in Kibbutz Eshbal. Her previous acquaintance with the Jewish community helped her to be accepted for the position. She specializes in her ability to connect Jewish students and Arab students.<sup>87</sup>

<sup>87</sup> Manar Hayadre, Personal interview, 1.10.2024.

'Yad BeYad' was established in 1997, with the aim of promoting and developing a shared life in Israel for Arabs and Jews. To this end, it establishes and operates educational and social frameworks that serve as an infrastructure for the shared life of the country's citizens. The association's schools are officially recognized and supervised by the Ministry of Education. They are public and open to all strata and groups in Jewish and Arab society. Admission does not depend on a family's financial ability, on tests or meeting any requirements. The curricula are based on principles that reflect both cultures and languages, on education for multicultural literacy and for shared and equal citizenship. In the Jewish-Arab education model, Hebrew and Arabic are given equal status, as are the two cultures and national stories. The co-teachers in each class (Jewish and Arab) teach according to their own language, without translation, and thus the students get to absorb both Arabic and Hebrew from an early age. They study together, in both languages, commemorating the festivals of the two peoples and the holidays of the three major religions.

'Yad BeYad' currently has six institutions and shared communities: in the cities of Jerusalem, Haifa and Jaffa, in the Galilee (north), and in the central area, in Wadi Ara and the Sharon. A total of about 1,800 students study in these settings.

The unique Galilee School in Kibbutz Eshbal was established in 1998. The school has 320 students, half of whom are Jews (secular, religious) and half Arabs (Muslims, Christians, Druze). Education is based on discourse, in a locally connected community, and is designed to connect Jewish and Arab students and communities.

In terms of education, the school maintains a close relationship with Friends of HTH Community in Israel. With the cooperation of families and community members, and the HTH network, San Diego, there is a circle of thousands of people, Jews and Arabs, who experience equality and sharing between them every day, on one level or another. Every year, two faculty members visit HTH, San Diego.

The faculty maintains close interpersonal relationships, with the support of discussion circles, accompanying professionals and psychologists. The school makes a special effort to create ties with the various external communities. It is run on the basis of clear principles, which are translated into activities that maintain flexibility in accordance with changing needs and circumstances. Education is based on the acceptance of the 'other' in practice, in a way that is not limited to 'peak days' but represents the daily life of the school.

The principal encourages the teachers to study for postgraduate degrees. Consequently, the percentage of faculty members with a master's degree is relatively high.

The school bases much of its curriculum on PBL. Learning takes place along three main axes: the creation of a meaningful body of knowledge; creating a product of value to the learner and to the real world; presenting products to an audience for sharing and evaluation.



Figure 15: Calendar, Galilee Jewish-Arab School | Photo: Idan Yaron

#### **Impressions:**

"When you enter a school, and the children's eyes are shining brightly, you begin to realize that you have reached a place that is good for you to visit. When the light in the children's eyes is also evident the eyes of the teachers and the principal, you understand that you are going to have a good day."

"The visit, conducted by the 'Embassy' students, expressed a sense of pride in themselves and in the school, pride in the connection and equality between them – a spark of simple excitement, as happy children have. One sentence from the principal stayed with me. It was: 'When it's stormy and difficult, first of all, you don't get excited, you listen, you give space. And then we move on – together."

### Al-Mustaqbal Elementary School, Segev Shalom Abdullah Jarjawi

Abdallah grew up in his family's home in the Arab-Bedouin diaspora in Wadi al-Na'am – an unrecognized village in the northern Negev, without proper water and electricity infrastructure, populated by Muslim Arabs. Abdallah was a student at The Al-Azazmeh school, to which he either walked or rode a donkey every day. He began working as a teacher at Segev Shalom – the Bedouin town and local council in the Sothern District of Israel – in 1989 and has been the principal of the Al-Mustaqbal Experimental School since 2000. Abdallah and Moussa – who works under him – have been involved in the International Teen Leadership Institute (JITLI) since its inception. In 2004, Abdallah joined a delegation to HTH, San Diego, together with the group of boys and girls in the program (It was particularly difficult to recruit girls into the program).

#### Moussa Abu Kaf

For many years, Moussa has been connected to the Friends of HTH Community in Israel and is known as a pedagogical beacon. Despite his seniority in the system and his various roles in pre-service and in-service training, he does not give up direct contact with the classroom. As early as 1992, Moussa established a mathematics lab at his school, equipped with computers (without Internet) and learning software disks. There was a large carpet on the ground, and plasterboard walls were built. Later, Moussa graduated with honors from a principals' course and ran a school for a short period.

Moussa and Abdallah have known each other since childhood and have come a long way together. They have travelled to Mecca together four times. In 2001, Moussa moved to the Al-Mustaqbal School, run by Abdallah, and settled there. Beginning in 2002, he took over the leadership of the experiment at the school. In 2010, Moussa made his first trip to HTH, San Diego. Later on, he introduced in his classroom the notion of a transparent teacher's corner. In 2013, Moussa (47 at the time), a member of the Azrana (or Azazima) Bedouin tribe, an educator, coordinator and math teacher at the school, was chosen as "The Teacher of the Country." 88



Figure 16: Abdallah Elgargawi & Moussa Abu Kaf at the latter's family home in the Bedouin settlements | Photo: Idan Yaron

<sup>88</sup> Moussa Abu Kaf, Personal interview, 15.5.2024.

The Al-Mustaqbal School is one of the four schools located within the Segev Shalom Bedouin Local Council, which serve students from the villages in the area, with 600 students studying in 26 classes.

As part of an experiment conducted by the Division of Experiments and Initiatives at Israel's Ministry of Education and the school - on "the desert as an open laboratory for science studies" - it was decided to "drain all the scientific knowledge found in the community and transfer it to students and other schools that will drink from it." The experiment began in 2002, building a community in the spirit of HTH. The idea began intuitively in response to the immediate needs of students and teachers in science studies. There was a shortage of learning equipment at the time, and there was a particular need for a science laboratory. It became necessary to make a change in the best interests of the students. The staff members wanted the students to receive what "every other student" in Israel does. The school leaders set themselves another important goal: to create a new reality in the teaching conditions and tools available to the teacher, while listening to their needs and their inherent abilities.

There was a feeling that "there was no choice," and an understanding that something else had to be done for the teachers and their enthusiasm for teaching. The notion of studying and creating the desert laboratory underpinned the solution to these needs. Their advancement also affected areas and aspects that could not have been foreseen. The development took place while learning what is happening in the school reality, and while discovering and researching existing innovative educational concepts in outdoor learning, which have been implemented in Israel and elsewhere.

The principle of extracurricular studies was nothing new for the school staff. They exist in the Bedouin tradition even without being called by any particular name. In the past, learning took place wherever they lived and as they roamed the desert. The tradition included customs that formed the basis for knowledge acquisition. In this manner, they learned about natural phenomena, language, arithmetic, planning, animals and agriculture, how to manage water and more. The experiment was innovative in its realization of outdoor learning in a community rooted in a new reality. The experiment emerged from the tension between modernization and urbanization on the one hand, and the desire to preserve tradition and identity on the other.

Following this change in perception, the school became more involved in the life of the community, and vice-versa. Parents and other adults have become routinely involved in the educational process, not only during intensive days of special activities. Outdoor learning has become experiential and effective. There is a sense of pride among the students, leading to improvement in their grades in the sciences and other subjects. There was also a significant improvement in the students' behavior and motivation to learn. They became involved in their community, in the Bedouin and general environment, and were involved in diverse and joint activities. As the experiment progressed, it became clear that its boundaries went beyond the schoolyard or aspects related to the students' academic and behavioral achievements. It affected the reality in the local Bedouin community and the relations between this and other communities in Israel and overseas. Outdoor learning, with its diverse physical and human components, has created opportunities for new encounters with communities with environmental concerns.

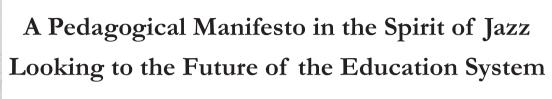
The school has become a special phenomenon that has aroused curiosity both within the Bedouin sector and in Israel's education system as a whole. Visits to the school are frequent. The experiment has become a kind of bridgehead in several dimensions: between the Bedouin students and the natural environment in which they grew up; between Bedouin tradition and contemporary education; between the generations — the elders and the schoolchildren; between Jewish and Arab-Bedouin environmental schools, based on a common denominator; between science and tradition, in everything related to the desert and nature. It has created a new friendship between Bedouin and Jews, as a society that has an opportunity to enjoy the cultural advantages and accumulated mutual knowledge.

With the introduction of the experiment, the school schedule was changed. Science studies were expanded from 2-3 hours a week to 5, double periods were arranged, and several learning centers were defined: an area for medicinal desert plants; a bird-watching corner, and a desert plot. The open desert, which surrounds the school on almost all sides, has also been defined as a learning zone. Students are engaged in data collection, and in creating and presenting research papers. As part of the experiment, the school mapped the families in the area and created a tour program that included being hosted by the elders of the community who talk about their way of life and past customs.

After the successful completion of five years of experimentation, the school continued to serve as a dissemination center for the pedagogy they had developed. Over the years, the school set up a state-of-the-art science laboratory as well as a center for human culture. The school became a leader in the community and in the region.



Figure 17: Yaacov Schneider at the entrance to the Al-Mustaqbal Experimental School, Segev Shalom | Photo: Idan Yaron





#### **Opening Note**

It is commonly assumed that a manifesto expresses the authentic intentions of its authors in a manner that is direct, transparent, revealing, and unmediated, and thus does not require interpretation. Perception of the manifesto as a text of candor is anchored in the word 'manifest' itself, which means something overt, exposed.

In a manifesto introduction to his collection of articles on Islamic issues, entitled "Our Call," the Egyptian schoolteacher and Imam, best known for founding the Muslim Brotherhood, Hassan Al-Banna, wrote: "We want to speak honestly to people about our goals and reveal our methods to them; to address our calls to them without confusion and ambiguity, in a way that is brighter than sunlight, brighter than dawn, and as clear as day."

However, in contrast to the Manifesto's reputation as a display of transparency, and despite the deceptive impression that many manifestos create, these are not simple and direct reflections of intentions presented to the reader for unmediated judgment but rather multidimensional and complex texts. Manifestos offer texts that indeed call for interpretation. At the same time, they present a text that allows its authors to reflect upon it.

In what follows, in conjunction with and following the manifesto itself, I will propose an exegetical tractate that revisits its sources and proposes possible ways to read and understand it.

#### Sources of inspiration

The language of this manifesto was inspired by jazz culture. Below you may find some thoughts that moved me and stirred my mind during this fascinating journey.

Real understanding does not come from what we learn in books; it comes from what we learn from love of nature, of music, of man. For only what is learned in that way is truly understood.

(Pablo Casals<sup>89</sup>)

Jazz speaks for life... Modern jazz has continued in this tradition, singing the songs of a more complicated urban existence. When life itself offers no order and meaning, the musician creates an order and meaning from the sounds of the earth which flow through his instrument... Much of the power of our Freedom Movement in the United States has come from this music... Everybody has the Blues. Everybody longs for meaning. Everybody needs to love and be loved. Everybody needs to clap hands and be happy. Everybody longs for faith... In music, especially this broad category called Jazz, there is a stepping-stone towards all of these.

(Martin Luther King, Jr.)

<sup>89</sup> Pablo Casals (1876-1973) was a Catalan cellist, conductor and composer.

When he was only 15 years old, William Parker<sup>90</sup> had a powerful vision, living with his parents and siblings in public housing in the South Bronx, New York. This vision defined the rest of his life and the nature of his work. He wrote in his diary: "One day flowers began to grow in my room. Beautiful flowers, their petals were made from the poetry of life. Flowers made from music, dance, painting. Made of happy children who live in a place where there has never been or will there ever be war. A place where every human being is encouraged to shine as bright as possible and not be penalized for it. These flowers are made of the absence of famine and human brutality. I did not ask for these flowers, nor to my knowledge do I water or care for them. They continue to grow, and I continue to pick them, they are changing my life."

For Parker, music was more than just sound; it was a spiritual journey towards salvation, truth, and human compassion, and it would set him on a quest that would define his life.

Sun Ra<sup>91</sup> was one of the most important and influential composers-poets of the 20<sup>th</sup> century. Ra was one of those who discovered the world of sound within the revolutionary new forms of music, including jazz. He said: "I'm a musician, but I'm another type of musician. I use music as a medium to talk to people. I am not a priest, I am not a philosopher, I am not a politician. I belong to another category."

<sup>90</sup> William Parker (1952-) was an American double bass player in the free jazz style.

<sup>91</sup> Sun Ra (1914–1993) was a keyboardist, jazz composer, and poet, best known for his experimental music.

Ra saw music as a cosmic force, which could free us from the limitations of the past and prepare our consciousness for the wonders of the future. In one of his poems, he wrote: "The music comes from the void, the nothing, the void, in response to the burning need for something else." He asserted: "Music is a voice / A differential sound of words. / A grammar and a language... Imagination / With wings unhampered Unafraid / Soaring / Like a bird / Through the threads and fringes of space and time / Into a better To-morrow / Loosening the chains that bind."

For him, Music allows the creative imagination to be activated: "Imagination is a magic carpet / Upon which we may soar / To distant lands and climes / And even go beyond the moon / To any planet in the sky / If we came from nowhere here / Why can't we go somewhere there?"

Ra called for finding the perfect company in outer space: "Outer space is a pleasant place / A place where you can be free / There's no limit to the things you can do / Your thought is free, and your life is worthwhile / Space is the place."

From this vision developed his music, which was characterized as a kind of system with unusual rhythms and colors, whirling as if holding on to madness, or moving outside of normal time to reflect a musical environment reminiscent of outer space.

According to Ra, "The possible has been tried and failed. / Now it's time to try the impossible." In the film Sun Ra: Space is a Place (1972), such a journey, that Ra conducted for several years in a music-powered spaceship, is described. He has located a planet suitable for the revival of the black race. He returns to Earth to tell his people about it, and lands in Oakland. He offers those willing to accompany him an "alternate destiny," freedom on another planet; But the 'supervisory' American authorities eventually forced him to return to outer space permanently.

Another vital source of inspiration for what follows is the Center for Love and Justice, within HTH Graduate School of Education, San Diego. The Center jointly designs schools based on love, justice, and collective freedom. Every student is perceived as having inherent dignity and intrinsic value. Racism and injustice are perceived as obscuring and distorting the glory of students. The perception is of school as a place where young people feel seen and heard; they are intrinsically motivated and connected to their community. The Institute uses justice-oriented, love-centered design to freely challenge inequality, and together create visions of radical love as part of the students' experience - prioritizing cultural, economic, and environmental justice.

# *Text* and an interpretive essay The phenomenology 92 of the new spirit

The new spirit proposed here is temperate by its very nature: it seeks to change the state of the prevailing pedagogy and to make it more fluid, cohesive, and less solid (a kind of 'fluid solidity' or 'solid fluidity'), and to increase its adaptability; to prevent schools and classes from becoming "public dormitories" where teachers and students find eternal rest, both under the pressure of the forces of darkness aimed at decline and degeneration – decadence.

The new spirit is not designed to undermine the familiar foundations of society and culture, to "destroy the museums, libraries, academies of every kind" (Manifesto of Futurism) – or to "light a fire under library shelves, drown museums and destroy respectable educational buildings."

In this model, the "pickaxes... axes and hammers," intended to "wreck, wreck the venerable institutions" (Manifesto of Futurism), are used for constructive work, not for wanton destruction. However, this spirit is designed to ensure that the passion of activity will not be extinguished by conservative and repressive institutions – recognizing that "jazz is 'music for use', not museum music or music for ranking by examiners" (Eric Hobsbawm).

<sup>92</sup> Phenomenology – from the Greek: "that which appears" – is used today to describe the subjective experience in and of itself.

Instead of "turning aside the canals to flood the museums... destroying the cult of the past" (Manifesto of Futurism) – setting fire to our educational institutions – let's light a fire in the souls of our students. Let's ignite their intuitive and intellectual creativity, while weaving them together into one forged whole.

This assumes that human creativity is revealed in the most intimate, spontaneous, and authentic way, in the self-creation of a personality in the here and now, through dialogue with others, which merges people's internal elements with others in their environment. Thus, hopefully, we will put forth a "violent spurt of creation and activity" (Filippo Tommaso Marinetti).

Adopting the culture of Jazz, we may approach the Futurist vision – "Let us leave good sense behind, like a hideous husk, and let us hurl ourselves, like fruit spiced with pride, into the immense mouth and breast of the world. Let us feed the unknown, not from despair, but simply to enrich the unfathomable reservoirs of the Absurd" (Manifesto of Futurism).

The new spirit proposed here is indeed tempered, but not necessarily quiet. The pedagogy we promote does not strive to achieve 'the sound of a thin silence' but rather advocates The Art of Noise – which "has the power of immediately recalling life itself," and presenting a "triumphant and reigns sovereign over the sensibility of men" (Luigi Russolo). Noise advocated here should stem from enthusiasm, involvement, and the joy of creation. We

therefore call for the development of the Art of Tumult: The adoption of noise in our schools and classrooms as the 'dynamic revelation of things'.

The emphasis in the above, consciously and deliberately, is on the 'spirit' and not on the 'matter'. It is widely agreed that ideas or notions have a profound impact on our lives.

The dialogical approach proposed here deviates from that proposed by Paulo Freire, who is credited with initiating the theory of 'dialogic pedagogy'. Freire believed that his 'pedagogy of liberation' allows students to actively participate in reshaping their understandings of reality, and in practice represents the possibility of an alternative way of communicating in the classroom. However, Freire clarified that the relationship between students and teachers in the dialogic classroom is not equal. In general, the teacher has more experience than the students in educational activities and may have a wider range of knowledge to draw from - both of the world and of the content matter. For Freire, this means that the teacher has leadership responsibility in the teaching-learning process: it is the teacher who uses the authority to lead the collective learning. After all, the authority of the dialogic teacher is democratic in nature. Respect for others is meant to bridge the gap between differences in social standing.

<sup>1920)</sup> was a German historian, political scientist, political economist, and philosopher, one of the founders of modern sociology and the theory of public administration. Weber defined the 'ideal type' of bureaucracy based on a series of principles that he determined. He saw rationalization as a process of 'disenchantment' of the world – explaining our actions through reason alone. For Weber (unlike Karl Marx), ideas can create social change. I share the notion that sociopolitical ideas are not merely a reflection of economic forces, vested interests, or economic ambitions, and that they have the power to inspire and guide socio-political action itself, and to contribute to the shaping of material reality.

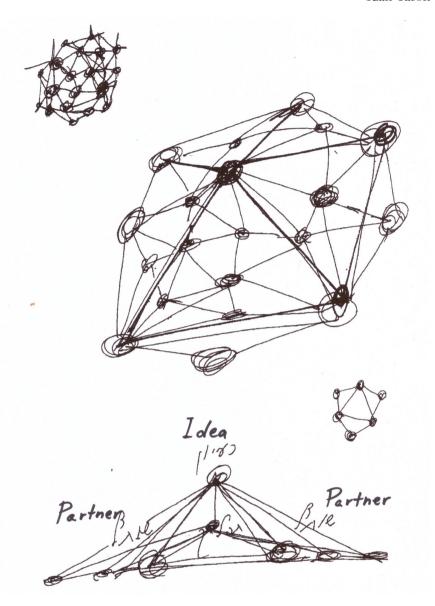


Illustration 3: Avital Geva – The influence of ideas

## Changing the guard of the educational metaphors

In a world of accelerated movement that increases the sense of discontinuity, a new dynamic must be created. When we skate on thin ice, speed is our salvation. In certain circumstances, we must recognize that the identity experienced in human life can only endure by virtue of adherence to fantasy, and perhaps even daydreaming. We are commanded to break through the boundaries of pedagogy based on slowness, memory, rest, and habit, and to adopt in its place the transient and the elusive; to celebrate dynamism, discovery, and creativity.

Pedagogy based on the metaphor of a symphony orchestra has long since gone bankrupt; "The human race is now undergoing unprecedented experiences, a kind of anxious frustration and the development of counteremotions that traditional music is incapable of satisfying or even expressing at all" (Stanley Kenton).94

Leaving the symphony orchestra metaphor intact is like talking about solidification in the form of a ticking time bomb.

We should replace the 'modernist' pedagogical approach – quiet, clean, and largely barren – with a vital, energetic, and perhaps even crude approach that allows us to use all the crude tones, all the expressive cries of the vigorous life that surrounds us: "There is no such thing in jazz as an illegitimate tone, 'dirty' ones as clean ones" (Eric Hobsbawm).

<sup>94</sup> Stanley "Stan" Kenton (1911–1979) was a jazz musician, pianist, and conductor of a Big Band Orchestra.

We seek to break free from traditional pedagogy because we believe that its values have ceased to grow and develop in accordance with the dizzying pace of our lives. Instead, we offer appropriate ways of coping with it. Such ways are especially essential in an age when everything solid dissolves quickly, and none of the patterns of social life that are created one after the other retain its form over time.

The proposed metaphor draws – to a certain extent – on anarchist sources. It should be noted, however, that anarchists reject authoritarian organizations, but not organizations per se. Instead of adopting a reactionary approach—which tries to solidify the fluid pedagogical reality while proposing other rigid patterns of thinking and action in its place – we call for the adoption of a new progressive metaphor, based on the model of the jazz ensemble. Such groups of performers fundamentally resemble the "affinity groups," sanctioned by the anarchists.

In applying this metaphor, we heed the warning that it should not be cast with heavy 'logic ore', and we try to lighten its burden. We believe that the more open, complex, comprehensive, and inclusive a metaphor is (casting its hopes on the whispering tongues of the creative imagination through which we perceive possibilities and alternatives, allowing us to march into the unknown) the more open, complex, comprehensive, and inclusive it will be (as in the clear case of the 'jazz metaphor' we have adopted here) and the more it will be able to retain its vitality.

<sup>95</sup> An affinity group is a small, independent group of activists who know each other well, who plan and manage their activities on their own.

Such ensembles – and the use of the plural here is deliberate and substantive – will be included in a complex of clusters (which will sometimes have a structure more reminiscent of a symphony orchestra, with its hierarchy and a clear division of roles, even though there may also be a spirit based on that of jazz).

This distinction is based, at a deep level, on two fundamental metaphors pertaining to Western modernity: 'institutional rationality' on the one hand, and 'creative agency' on the other. The former refers to increasing rationality and is mainly related to the Enlightenment period; the latter refers to normative ideas of creative independence and is mainly related to the Romantic movement; The former adopts a view of modernity as a cold, rational and technical 'iron cage'. The latter is as an opening of new horizons of human creativity, in which emotions play a central role as a source of action.

The symphony orchestra – like the institution known as a 'school' – is undoubtedly one of the greatest cultural achievements of European civilization. Emerging in the 17<sup>th</sup> century as relatively small combinations of musicians in the royal courts of Central Europe, it not only grew in scope, but also achieved a broad geographical reach. The end of the 19<sup>th</sup> century marked the birth of the symphony orchestra as we know it today. The argument advanced here is that this mechanical-bureaucratic metaphor is no longer valid.

<sup>96</sup> The 'iron cage' (from the German stahlhartes Gehäuse) is a sociological idea first introduced by Max Weber. It refers to the process of rationalization that intensifies in human life and imprisons the individual within the boundaries of intellectual laws.

The symphony orchestra is an efficient body, instilled in an industrial philosophy, pyramidally structured, and oriented – like any other industrial organization – towards the output in the form of a product (in school - the 'desired graduate'). The organizational procedures are standardized: the written instructions (the curriculum and the exam system) control the activities of the performers and even mediate the interactions between them. The organization emphasizes control and predictability. As in any other industrial organization, those in charge (the adults: the principals, coordinators, the homeroom and subject teachers) do not usually consult with the ordinary workers (the youngsters: students) about the quality of the product. The workers are required to carry out the written instructions presented to them (and formulated in the various regulations).

The orchestra, it seems, is the embodiment of the mystery of the connection of individuals to a whole that is greater than the sum of its parts – the embodiment of the tension between the unified whole and its separate parts. The music the orchestra produces is a perfection that grows precisely out of the multiplicity and diversity of sounds. The orderly placement of the orchestra on the stage and the uniformity of dress (in school – sitting in rows and wearing a uniform) seemed to highlight the wonder of uniformity between different people, the complete coordination between contrasting forces. It is no wonder that we refer to the organization of a coordinated action as 'orchestration'. The orchestra has been accepted in Western culture as a metaphor for organization and coordination.

However, the symphony orchestra is not just a metaphor for any organization. It is a metaphor for modern bureaucratic organizations. Max Weber argued that classical music reflects the processes of rationalization in modern society. In the same way, the organizational structure of the Western symphony orchestra embodies the ideal model of bureaucracy.

The astonishment at the coordinated and controlled action of the musicians in the symphony orchestra is similar to the Western astonishment and fascination with the machine: the orchestra is like the exposed mechanism of a clock, whose various parts are well distinguished from each other and yet tick and work together in wonderful coordination.

The metaphor of 'organizations as machines' thus underpins the development of bureaucratic organizations. It assumes that organizations are machines made up of intertwined parts, each of which plays a well-defined role in the overall functioning, and all of them together are designed to achieve a defined plan. As Gareth Morgan<sup>97</sup> has suggested, this metaphor stands in contrast to that of 'organizations as organisms' and focuses attention on understanding organizational needs and environmental relationships.

As time passes, the feeling grows that the bureaucratic symphony orchestra is a rather anachronistic metaphor. It is limited, given the ambiguity and confusion that many managers experience in a world characterized by a turbulent environment, accelerated processes of change, and high levels of fluidity and uncertainty.

<sup>97</sup> Gareth Morgan (1943-) is a British-Canadian expert on organizational behavior, and a professor at the University of Toronto.

In general, the organizational models of commandand-control systems have lost their luster. We currently need a model of a diverse group or team that can cope with a chaotic and turbulent environment, make decisions before a clear plan has been formulated, and be largely independent of each other so they can interpret partial information, all while committed to innovation and creativity.

The world young people live in today, and the one they will enter as adults, is filled with ambiguities, uncertainties, the need to judge in the absence of appropriate rules and the pressure of emotions as a source of information for difficult decisions.

Peter Drucker<sup>98</sup> proposed that 21<sup>st</sup>-century leaders behave like orchestra conductors. Max de Pree<sup>99</sup> recounts that he suggested to his teacher that he prefers the metaphor of 'jazz ensemble' to that of 'conducting a symphony orchestra' "because performers in organizations are often called on to offer their variations on a tune, to improvise as part of a team, to innovate in concert with others." He claimed: "Peter told me he would consider my point of view." Later on, Drucker claimed that the existing management model was no longer valid: "What we are talking about more and more today are diverse groups that are required to write the score while executing it. What we need now is good jazz ensembles."

<sup>98</sup> Peter Drucker (1909–2005) was an Austrian-born American Jewish thinker who was the father of modern management theory.

<sup>99</sup> Max De Pree (1924–2017) was an American businessman and author, who defined himself as a student of Peter Drucker.

Jazz clarifies that there may be other mythologies beyond those of the symphony orchestra – other shared visions, other social relationships, other rituals. Jazz, according to many commentators, is the greatest musical innovation of the 20<sup>th</sup> century. The vital, energetic and emotionally powerful music is usually performed in this context without written instructions and without an expert conductor to coordinate the performance.

Jazz is not just a metaphor for organization. It offers a new kind of organization. Its underlying improvisation turns it into a kind of organic, constant, and ongoing 'selforganization'. Getting to know real jazz ensembles, and not just the metaphor based on them, can inspire leaders, principals and teachers.

#### Jazz as a minimal structure at school

Frank Barrett<sup>100</sup> suggested the concept of "minimal structure – maximal autonomy: balancing freedom and constraints."

Barrett advocated a flexible structure – an organizational design that has both sufficient constraints, just enough structure and coordination to maximize diversity. Jazz ensembles and innovative organizations create conditions for guided autonomy. They create choice-points to avoid getting down with fruitless rules while maximizing diversity, inviting embellishment, and encouraging exploration and experimentation.

<sup>100</sup> Frank Barrett is an American expert on organizational behavior. He is also a pianist and conductor of jazz ensembles.

John Dewey proclaimed: "I believe that school is primarily a social institution... School, as an institution, should simplify existing social life; should reduce it, as it were, to an embryonic form." The adoption of an agreed-upon 'minimal structure' in the spirit of the jazz metaphor as a living philosophical orientation would allow for the relaxation of supervision and control and offer more flexible and appropriate organizational and pedagogical arrangements.

Referencing the anarchist approach, the school would be run largely by voluntary agreements, self-management, and community control through direct democracy, in which everyone is a de facto partner, and the effectiveness of the group is determined by the lowest organizational level – the teacher-mentor – and the students themselves. Instead of regular school offering a false identity that guarantees false loyalty, the minimal structure will allow communities to be formed around a common vision or mission requiring the participation of everyone involved and mutual attentiveness, while maintaining authentic interaction.

In a school in the spirit of jazz, there will necessarily be a minimal hierarchy, and there will be a radical democratic spirit – not necessarily as a form of governance but as a way of life that will allow for a freer and more humane experiential space for each individual. However, it will encourage individuals to limit their freedom for the benefit of others, so that everyone shares and everyone contributes.

If we apply the above concepts, schools will be able to maintain limited structures and routines that will allow for adaptation accompanied by dynamism and constant flow. In order to achieve this goal, we must understand both organizational needs and environmental relations. Accordingly, schools and classrooms should be designed to value ambiguity more than clarity, and to encourage and nurture the commitment of all partners to the development of innovation and creativity.



Illustration 4: Avital Geva – The school and the world

#### Traits of a school in the spirit of jazz

The fluid roles and rules will support the development of ideas and the people who created them. Decision-making will be decentralized in nature and will encourage greater variation, disagreement, and controversy. The partners will engage in ongoing discourse, negotiation and dialogue, while encouraging spontaneous reciprocity, and will create shared spaces for the formulation of temporary agreements based on innovation and creativity.

If we look at the list of characteristics attributed to organizations in the 21<sup>st</sup> century, we find that they can all be associated with jazz ensembles. Thus, the idea of comparing these two worlds – the contemporary organization and the jazz ensemble – seems perfectly logical. Some of the salient features of the symphony orchestra metaphor, as opposed to those of the jazz ensembles we propose adopting in our schools, are presented in Table 1 below:

Table 1: Characteristics of a symphony orchestra vs. a jazz ensemble

Jazz ensemble	Symphony orchestra	
	(Standard school)	
Execution not based on rules and	Execution based on rules and	
procedures	procedures	
Emphasis on Exceptions	Emphasis on rules	
Instability	Stability	
Process	Event	
Inclusivity-Collaboration	Competition	
Oral Agreements	Written Documents	
Minimal methodology	Maximum methodology	
Individuality over universality –	Universality over individuality –	
people take precedence over rules	rules take precedence over individuals	
Uncertainty as an asset	Uncertainty as a burden	
Present-oriented	Future-oriented	
Possibility of leaping forward	Step-by-step progress	
Organizing – becoming	Organization – being	
Minimum structure	Maximum structure	
Egalitarian organization	Hierarchical organization	
Lack of a defined division of labor	Defined division of labor	
Decentralized decision-making	Centralized decision-making	
Spontaneous and intuitive thinking	Rational and analytical thinking	
Ideal model: Artist	Ideal model: Scientist	
Acting in order to think	Thinking in order to act	
Egalitarian group leadership	Authoritarian individual leadership	
(band leader)	(conductor)	
Inspired management	Dictated management	
Strong adaptability	Limited adaptability	

These are two different formats of thinking-acting, which have important implications for both thinking and acting when they are adopted. Similarly, we can point out the advantages and disadvantages of each of these content worlds (see Table 2 below):

Table 2:
Possible advantages and disadvantages of each format

Jazz en	semble	Symphony	orchestra
		(Standard school)	
Possible	Possible	Possible	Possible
advantages	disadvantages	disadvantages	advantages
Real-time	Loss of	Slow and delayed	Expected
response Taking	expectation	response	Stability
risks	Increasing	Lack of risk-	Stability
Taking advantage	instability	taking Not	Reliable
of opportunities	Damaged	exploiting	performance
Cultivating	reliability of performance	opportunities	Standard
creativity	performance	Limiting	Responses
	Uneven	creativity	Ensuring uniform
Flexibility and	Responses Lack	Strictness and	outcomes
adaptability	of uniformity in	rigidity	Cultivating
Prevention of	outcomes	- ""	discipline and
paralysis	T 1 C1' '1'	Possibility of	prevention of
Use of available	Lack of discipline	paralysis	errors Simple decision
resources	and multiple errors	Non-use of	implementation
	CHOIS	available	Goals attained
Expanding	Complex decision	resources	Godis attained
jurisdiction of	implementation		Frugal Policy
decision makers	Unattained goals	Reducing	
Encouraging an	Wasteful policy	jurisdiction of	
entrepreneurial		decision makers	
culture		Suppression of	
		entrepreneurial	
Cultivating		culture	
imagination and			
innovation		Deprivation of	
		imagination and	
		innovation	

The conditions required or desirable for the adoption of any such format are also quite different (see Table 3 below):

Table 3: Required or desirable conditions for the adoption of each format

Jazz ensemble	Symphony orchestra	
	(Standard school)	
Complex and changing operating	Simple and stable operating	
environment	environment	
Willingness to tolerate disorder	Striving for order	
Small frameworks	Large frameworks Solidity and rigidity	
Fluidity and flexibility		
High Competitiveness		
Relative uncertainty – unforeseen	Low competitiveness	
circumstances	Relative certainty – expected	
An environment that changes faster	circumstances	
than the planning cycle	Stable operating environment	
Emergencies and crises	matching the pace of the planning	
Need to develop new procedures	cycle	
High tolerance for risk and mistakes	,	
The need to act and solve problems in	Routine conditions	
the immediate or short term	Need to implement existing	
Limited information and knowledge	procedures	
Lack of material resources	Low tolerance for risk and mistakes	
	Ability to act and solve problems in	
Unique prerequisites:	the long term	
Appropriate personal characteristics and supportive culture; Expert	Extensive information and knowledge Abundance of material resources	
partners with knowledge, skill and	Abundance of material resources	
experience; Prior preparation, training		
and experience in improvisation;		
Understanding the rules of		
collaboration; Trusting the other		
partner		

Clearly, the conditions required to adopt a symphony orchestra format as opposed to a jazz ensemble format are completely different. However, it is not always possible or desirable to adopt a single defined format, and serious consideration must be given to the different conditions under which we think and act.

In any case, the current social, economic, political, and organizational conditions generally increase the tendency to prefer the jazz ensemble format. Moreover, school environments and classrooms that emphasize creativity and innovation are undoubtedly much more suitable for the conditions required to adopt a jazz ensemble format. This is especially true for frameworks that have developed a supportive culture, gained experience, undergone appropriate training over time, and established trust and mutually beneficial relationships among their partners.

## **Teaching-learning environments**

Let's create teaching-learning environments where autonomous individuals devoid of egoistic, greedy aspirations to self-promotion, rather seeking to express what they perceive as good, right and beautiful, choose to act together, with a sense of being in a "place" (in the improvisational sense) in order to promote a comprehensive, collaborative and synergistic creation.

Ultimately, these environments will be created through the present experience of all the partners and their contribution, as they see fit and in accordance with their personal and socio-cultural identity. As part of holistic 'problem seeking' they will apply a real-time experimental approach, whereby the future that their presence-activity creates in the learning space is gradually and fluidly revealed.

The typical learning environment in our education system attests to considerable stagnation. In all likelihood, there is a modern building representing a certain aspect of human behavior and relationships, based on its designers' assumptions about them. Once built, it has the power to impose these assumptions on what happens inside it. The architects 'know' how people are supposed to behave in them and thus design them in ways that encourage this behavior, while at the same time blocking the possibility of other types of behavior.

A teaching-learning environment in the spirit of jazz aims to create a delicate balance designed to bring people to work together to create a better kind of life. Its realization depends on creating an environment in which feelings of trust and identification exist over time, while ensuring enthusiasm for the very existence of a shared experience. This allows each individual to develop, grow, and flourish – open to the discovery of interpersonal responsibility and mutual fertilization, and to the demands from, and challenges to their partners. What must be clear is that the full realization of the individual's inherent potential does not necessarily come at the expense of the full realization of the potential inherent in the cooperative collective.

In accordance with Frank Barrett's vision, in such a teaching-learning environment, project groups will not arise from prior abstract planning but will be created ad hoc. Groups will form to deal with specific issues and serve certain functions and then will disband once the goals have been attained. The strategy will also derive from the activity. Members with different areas of expertise will communicate with each other regularly, sharing insights.

This organization will create minimal guidelines that allow members to direct themselves to real situations and monitor their feelings to contribute as needed. Energy will rise and fall; there will be a sense of shared discovery as individuals and groups follow their aspirations or respond to an adaptive challenge. Dictation from above will be viewed with suspicion if there is concern that it might disrupt the process of meaningmaking. People may work concurrently on many projects as members of several overlapping teams. There may be dialogue beyond the teams and those with defined functions and will be based on curiosity. 'Trespassing' will be accepted with understanding, and sometimes even welcomed.

Overall, the jazz metaphor may be the common denominator that unites the ensemble of powers and means acting in the teaching-learning environment, or in the words of Avital Geva, "the bridge that links the ground to the clouds, which will make it possible to bypass the local swamp and address issues of the highest order." The need for this metaphor may, in his words, "constantly pump oxygen into the swamp to drain the toxins and create new and fresh ecological life." Evolutionary development – such as that of the Ecological Greenhouse – involves a metaphorical transition from 'swamp' to 'lake', to 'sea', and perhaps also to 'ocean'. All of these are drained by appropriate 'biofilters'.

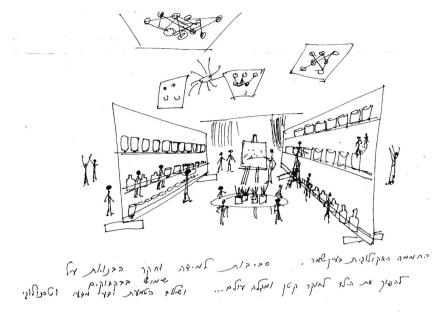


Illustration 5: Avital Geva – A learning environment

## **Learning spaces**

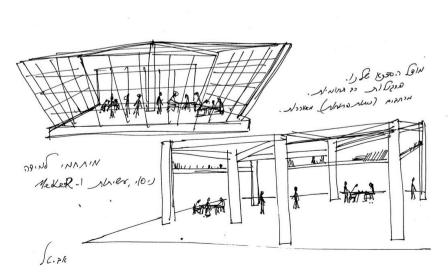
The teaching-learning will take place in 'learning spaces', which will allow everyone to go outside themselves to some extent in order to help create the necessary space. The inclusive-cooperative context allows each individual to realize a potential that would not otherwise be expressed. This is where the individual aspires to, and once there, wants to stay for as long as possible.

A certain concept of ideal learning spaces can be derived from the ideas of Kenny Werner,<sup>101</sup> who proposed the concept of 'space'. Werner referred to mental space; I link his perception to a physical space, which takes on a metaphysical dimension.

<sup>101</sup> Kenny Werner (1951–) is an American jazz pianist, composer, and author.

Werner praised focus and inspiration, which can allow for joy and self-expression. The obvious experience is the freedom to express oneself and one's deep feelings. The learning space will be portrayed as somewhere you can slow down and live fully. Such space will allow us to develop the patience to make a change.

Success in jazz, as in other settings, depends on the ability to create an organizational environment in which the structural hierarchy, roles, and rules will serve the development of ideas and the people who create them, and not the other way around. The key lies in developing a pattern of 'flexibility within limits'. The feeling is that in the Ecological Greenhouse in Ein Shemer there is a space that everyone enters and acts in as if it were their own, but somehow, things come together and form a whole. Instructors at the Ecological Greenhouse claim that "Avital is a master at opening new spaces; he invites everyone into them, and as they work, normative agreements develop without any binding rules being formulated. The Ecological Greenhouse has several marked paths, but that doesn't interfere with taking shortcuts or paving new paths." Everything is welcome here. Mind is open. The peace and quiet allows one to come up with ideas. It is a creative silence that awakens the muse. The feeling is that there are no boundaries and limitations."



17.4.16

Illustration 6: Avital Geva – A learning space

#### Art schools

Let us turn our schools into "art schools."

#### "Bob and Roberta Smith"

Patrick Brill (aka Bob and Roberta Smith)<sup>102</sup> created a famous poster that reads in bright letters: "All Schools Should Be Art Schools." He declared that "the social value of art in schools lies in the fact that it provides a way to shape your world and your way of thinking." He believes that the root of the problem of the formal education system lies in the narrow body of knowledge taught in schools, which, for generations, has been encoded into a system of rules enclosed within defined boundaries. In contrast, art – and by extension, creativity – is all about breaking rules and discovering new things. Accordingly, he claimed "our schools should be more like art schools, where teachers act as facilitators and partners; Students learn to be curious, experimental, self-reliant, resourceful and entrepreneurial. The curriculum is tailored to the interests of individual students."



Figure 18: "Bob and Roberta Smith"

<sup>102</sup> The British contemporary artist, known by his nickname that combines his name and that of his sister, paints slogans, sayings or quotes in designed letters and bright colors on large wooden discarded posters and boards, and displays them in contemporary art galleries around the world.

#### Littoral art schools

Let us make our schools not just "art schools," but "littoral art schools." The entire faculty of the school will be part of such an art project.

"Littoral artists recognize their position as political subjects, and behave accordingly;" "Social activities may (re)produce cultural judgments;" "Cultural interventions may lead to social change;" "Public, community-based art is essentially political;" "The political positions that artists adopt should be followed ethically;" "In littoral art projects, social interactions should be coordinated with less emphasis on egocentric calculations of success for each individual than through cooperative achievements of understanding among participants;" "Social and cultural actions can be strategic, exemplary, instrumental, or communicative. Communicative actions attempt to lessen provocation and encourage dialogue. They are the result of the conjoining of theory and practice into a political praxis;" "In Littoral art projects, no one individual should assume absolute control of the communication process; rather it should be, in the best sense possible, participatory and democratic;" "The interactions between marginal groups, and their integration into such projects, can lead to extraordinary results in which artistic, social and environmental objectives overlap;" "Littoral art helps to stimulate dialogue and elevate the standards of conversation between different communities and disciplines, whose paths would normally not cross;" "The littoral artist may use any form, and employ any materials, techniques or procedures to reach his/ her objectives;" "Littoral art is more about giving than taking;" "Within littoralist art practice, donative art strategies extend the language of the altruistic gift into a more politically efficacious education about the nature of gift giving and reciprocity;" "Littoral artists acknowledge their debt to history, and respond positively to successful models presented by the historical Avant-Gardes and neo-Avant-Guards of the more recent past;" "Littoral art projects can provide powerful incentive for social integration, as opposed to individual competition;" "Littoral art can provide an alternative to capital accumulation and power as an indicator of success;" "Political correctness cannot rescue a bad idea. It is difficult to subvert a politically correct position;" "Littoral projects may become art if they are concerned with art and enter the field of discourse associated with art theory and criticism;" "Some successful littoral projects may begin from a position of naiveté;" "Surveillance is a form of control. Observational techniques represent methods of social control;" "Littoral artists should attempt to understand the effects of their actions and interventions in the public sphere, and learn from their mistakes;" "Artists may perceive the littoralist projects of others to be better than their own, but they should strive to approximate success at every level of their social engagement;" "Littoral projects may engage directly with an institution;" "Once the immediate objectives of the project are established, the course of events should be allowed to unfold organically. There may be many side effects the artist cannot imagine or control. These may be used to stimulate and/or assist the development of new work;" "The process is social and should not be tampered with. It must run its course;" "There are many elements involved in a littoral project. The most important may not be the most obvious;" "If the artist uses the same methodology in a group of projects, but changes the techniques and materials, one would assume that the artist's work has privileged the method;" "Banal ideas cannot be rescued by privileging the aesthetic values that may reside in the work:"

"It is difficult to bungle a good littoral project;" "When an artist displays his/her craft too well, the result may be in the loss of the social importance of the work" (Bruce Barber). 103

Littoral artists refer to art not as an autonomous field of cultural production, but in the context of the life process of society. Theory or representation, in this matter, is a necessity that demands practical social involvement. A leading littoral artist declared: "Art no longer needs to be admired in pre-designated spaces; it does not need to create a parallel world, so to speak. Art does not have to act as if it can exist on its own and for its own sake. Art must deal with reality, struggle with political circumstances, and formulate proposals for the improvement of human existence. Bruce Barber's colleague, Joseph Beuys, 104 said, "Being a teacher is my greatest work of art."

Barber explained that 'littoral' is that terrestrial zone that is alternately covered by the sea: the intermediate and shifting zones between the sea, lake, river and land, and is used metaphorically to discuss art practices and projects undertaken predominantly outside the conventional context of the institutionalized art world. Littoral is useful precisely for the shifting and negotiable status for theorizing cultural practices that exist between the inside and outside, under/over and around the art world's institutions and agencies. It is a necessary multi-user domain category for affirming origins, potentiality and the process of becoming real.

<sup>103</sup> Bruce Barber (1950–) is a New Zealand-born artist, writer and educator who teaches art at a Canadian university. He proposed the term 'littoral' to describe art that takes place outside the institutions of the art world.

<sup>104</sup> Joseph Beuys (1921–1986) was a German visual artist who worked in Western Europe and America. He is considered the master of the German 'Plexus', the performance and the happening. He was an art theorist and educator.

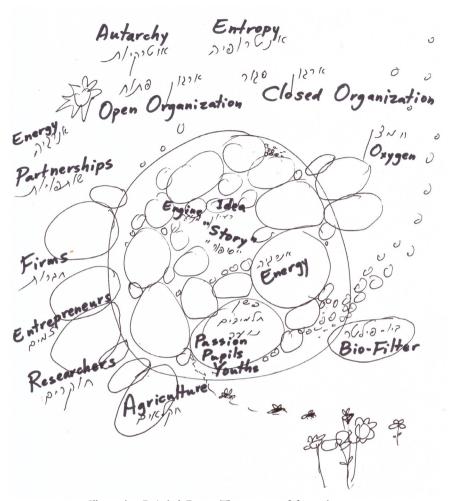


Illustration 7: Avital Geva - The process of formation

Littoral art is "socially effective art." This art – which Avital Geva cited as a major factor inspiring his work – is, above all, loyalty to artistic research and development, which promotes new creative strategies, artistic interventions, and cultural collaborations in response to issues of social, cultural and environmental change.

Littoral artists have shown a fresh approach towards community involvement, social responsibility, and political action. They engaged in inclusive-collaborative, intra- and extra-institutional, socially progressive endeavors aimed at generating social and cultural change. They have dealt with enactment of protest, striving, through the 'act of communication', to put theory into action, to dialectically transform theory into practice.

Littoral art seeks to encourage new creative responses to the context of problems arising in the real world. They seek to promote and nurture alternative critical arts activities, esthetic strategies, and cultural initiatives that are more sensitive to social, cultural, and environmental issues, rooted in accelerated change in rural and urban areas. Littoral artists prefer to work on projects structured through long-term research partnerships and dialogue with community groups, labor organizations, schools, cultural organizations, and agricultural and rural communities. Littoral art is, in Jürgen Habermas's 105 terms, "validating the world of the living," as opposed to "reproducing systems." Political involvement (praxis)106 is the most important aspect of working in littoral art. When an artist is involved in politics, it means that all planning and decision-making can take place through intervention or dialogue with the site of operation - be it an institutional, geopolitical, ecological or community context.

<sup>105</sup> Jürgen Habermas (1929–) is a German philosopher and social theorist, in the tradition of critical theory (used by thinkers of the Frankfurt School and its influenced circles).

<sup>106</sup> Praxis, from the Greek, is a philosophical term from the field of the theory of cognition, whose meaning is based on the recognition of the reality that surrounds a person, and their perception of it.

The conditions of the dialogue and the levels of engagement with the site may determine the form and duration of the work. Although the practice of this art can be profoundly philosophical, involving its creator in a variety of intellectual pursuits, it is not necessarily theoretical or representative of theoretical positions. Littoral art depends on the skills of many 'actors' inside and outside the scope of work. One of its goals is to inspire partners to be involved in the work process.

The question "What does littoral artwork look like?" is of no particular importance. The work or process does not need to assume a physical form and can actually be invisible; But a littoral work of art has to start with an acknowledgment of (political) possibility and even necessity. The artist first engages in social involvement. Once underway, the work is open to exploration by anyone interested in it, including the artist. A littoral work of art may be perceived as imperfect, as a process in the making.

Prominent projects of littoral art encourage critical reflection on the nature of community; the underground or informal economy; the commodity status of the work of art, giving, obligation, and reciprocity. In most projects, labor is freely given and no compensation is expected or anticipated, except perhaps art world cultural capital from essays. The projects focus, to different degrees, on cultural services. Within specialized art world discourse they could be appreciated and understood as artist-initiated examples of collaborative, operative, engaged or interventionist cultural practice, and examples of communicative action in action.

Each project is considered as part of a general process of social education, or communication action. These littoral art initiatives are exceptional in the manner in which they creatively engage their public in social conscientization and provide services of some social and cultural value.

Most successful littoral projects are dialogic and communicative. Littoral artists may be surprised by the final outcomes of the process they have set in motion, as political action is often achieved dialogically. When a littoral work is launched, the communicative or dialogic process is open to the participation of anyone interested in it, including the artist, whose critical perspective may have been the original initiative for the work.

The littoral art movement excels in its ability to transcend existing categories of knowledge. It is essential to see littoral activity as a process and not just a product. It is not just a given 'object', but an organic body that is constantly changing and must adapt to its environment in all its aspects. Littoral art is interdisciplinary. It functions between different types of discourse (e.g., art and activism) and between different institutions (e.g., a gallery and community center, a street, or a residential building). Littoral artists sometimes use the term 'interface', which refers to the encounter between the artists and other individuals or groups and between different fields of knowledge. A littoral artist who interfaces with sites of political and cultural resistance, may challenge the complacency of liberal aesthetics. Interface work also influences the context of the broad discourse in which the work functions – for example, public policy; inclusive-cooperative ideologies; images and narratives declared by the mass media, as well as many other sites that structure the political and cultural significance a particular work can create. A work of littoral art provides a variety of levels of information at any time and in any data space, because it interacts with many other systems of discourse - an existing belief system, the psychological structure of a particular observer, and so on. Therefore, there is no single 'work' that can be critically judged.

In contrast to theory, which is abstract and distant, art is immediate and experiential. The artist – as an exemplary figure – becomes the outpost, the last bastion of subjective resistance against a whole set of abstract conscious 'objective' forces. The artistic attack on theory is part of a more general response against analytic systems of thought that take place in a wide range of cultural sites. It expresses a common aspiration to bypass what appears to be external, abstract, and 'theoretical' discourse, in order to regain contact with the 'empirical' basis of a particular field of knowledge or activity.

The littoral approach urges us to get closer to the object of our interest or to the activity in which we are involved – to bring about the collapse of the critical, physical or emotional distance between the object and the interlocutor. It demands the restoration of the 'essence' of politics or of art. It is a practical form of criticism, dealing with the defined effects created by these interactions in a given context.

## The ideal graduate

The goal is that school graduates should be able to rehabilitate their optimism, their fearless passion for adventure, and to develop their instincts for exploration and discovery, creative intuition, and freedom of inspiration – as opposed to 'skeptical and pessimistic determinism'.

Graduates of the education system should excel as individuals with independent thinking, intellectual curiosity, self-confidence, resourcefulness, and a sense that they are ready for the future – to deal with it and even shape it.

They should be able to think originally and express themselves powerfully, vitally, clearly, simply, and precisely They should cherish the democratic spirit, able to think for themselves when they are alone in the outside world, and even promote the liberal values of equality, liberty and fraternity; people of good character who will make well-considered decisions about their lives. They will deal with the ebb and flow of life with a sense of security mixed with a healthy sense of humor. They will be cordial and compassionate and gracious in their relationships with other people. Finally, they should be active and responsible citizens, flexible and open to others and to the world around them.

Due to the prominent emphasis on process rather than product, the perception of desired graduate will be much vaguer. We can define such an adult as someone who constantly develops a defined personal voice and a distinct identity. The adult will be oriented towards development and growth – the most prominent characteristic of life – and will show curiosity and interest in new experiences and be willing to change; accordingly, a graduate for whom change is a fact of life. The graduate will have a thirst for knowledge and understanding and therefore will also be willing to be involved in a multiplicity of experiences, as well as committed and open enough to allow for new learning.

In Nietzschean terms, such an adult will interpret the world out of a desire to improvise and experience the journey of life as the end itself, and the individual as the creator and designer of his or her own life. Creating the everyday with the help of improvisation is like recreating the text of our lives, which constantly seeks to be written by its subjects and partners.

Linda Darling-Hammond<sup>107</sup> listed the skills and talents required of the ideal graduate to cope with social and economic life in the 21<sup>st</sup> century: Designing – evaluating and managing self-work so that it is constantly improving; Framing – research and problem solving, using a wide range of tools and resources; Strategic inclusiveness-collaboration with others – effective communication in many forms; finding, analyzing, and using information for many purposes; Developing new products and ideas. There seems to be no better way to describe the enormous benefits of 'jazz culture'.

# The curriculum in the spirit of jazz

Symphonic music is performed by an orchestra with clear hierarchical organization. The composer (the author of the curriculum – the official in charge of the Ministry of Education), like the founder of a large association, is seen as the sole source of creativity, as the 'brains' behind the organization. Such a curriculum has no place in a school based on the spirit of jazz, where thinking and action are shared and frequently formed – on the basis of improvisation.

<sup>107</sup> Linda Darling-Hammond (1951–) is a professor emeritus of education at Stanford University, CA. She was the educational consultant in Barack Obama's 2008 election campaign, and one of the candidates for the position of Secretary of Education in his government.

John Cage remarked that "what stands between musicians and music is the written musical notation." In a symphony orchestra, the notes (curriculum / lesson plans) are already there, and the musicians know their job. They know they must not deviate from them at all, rather only to interpret them.

The hierarchy is clear and begins with the composer (writer of the notation – the curriculum), moves to the conductor (the school principal), through the soloists (homeroom teachers) and the ordinary musicians (subject teachers). Unfortunately, the students often serve only as a responsive audience to the teacher's more or less virtuoso performance.

Classical music is based on the ideal of the 'real' - which implies loyalty to the work, and indirectly to the composer as well. In the case of teaching, such loyalty is expressed in adherence to the curriculum – to defined and sometimes predetermined topics, content, and study materials - and to the same extent - to the curriculum 'editor' or to the teacher who 'delivers' it. Due to the centrality of the musical score, the discourse of classical music is largely limited to the concept of fidelity to the written notes, and in our case to the textbooks approved by the appropriate authority. Thus, fidelity to the musical work often also means fidelity to the text. This is a definite way of relating to music or teachinglearning - one in which the 'work-text' plays a central role. E. T. A. Hoffman<sup>108</sup> went so far as to describe it as follows: "The true artist lives only in the work he perceives and then performs as the composer intended it to be performed. He despises any manifestation of his own personality in any way."

<sup>108</sup> E.T.A. Hoffmann (1776–1822) was a German writer and composer, one of the most prominent members of the Romantic movement.

Jazz, which is based on the principle of improvisation, is completely different from this description. It is more reminiscent of John Dewey's educational approach. Dewey rejected traditional academic boundaries, criticizing the conventional curriculum centered on the teacher and the textbook – which by ignoring the relationship between knowledge and experience often becomes distant and alienating for students.

In terms of the curriculum, Dewey envisioned a situation where the main subject of school would be human life itself; sscience would be a method of approaching and addressing human life. Language and literature, as well as history, will be the record of this life and its tools. The curriculum that Dewey proposed reflected an intermediate position between the fixed and the variable. He emphasized the democratic process of education, rather than dictating a defined content in advance. In the words of Wynton Marsalis: "Jazz teaches us to live in a democracy: a negotiation that combines the rights of the individual with the responsibility of all partners."

A curriculum becomes content and method designed to expand individual experience in order to thrive in the world. The curriculum at Dewey's Laboratory School did not consist of 'study topics' as we know today. He promoted an interdisciplinary approach to curriculum development. Hence, no body of knowledge was defined as the subject of study. Instead, the topics were seen as organic unity. Given the notion that the development of human intelligence aligns with the needs and opportunities to act, the basic skills – such as reading, writing, and arithmetic – were to be developed out of real necessity and as a result of activities that are more of an occupation than a subject of study.

Dewey aspired to give his teachers the authority to create appropriate learning conditions, to design intellectual programs, and select study material according to the students' needs and interests. The teachers "avoided the temptation to choose the old, easy, and accustomed modes of action, for which pre-prepared materials were at hand, instead of those that required the search for new materials and creative thinking." Textbooks were only rarely used in Dewey's school history classes, because it felt that they were failing to provide sufficient insight into the kind of problems that students were required to examine.

The structure of the history lesson was largely improvised. Dewey's approach encouraged the use of primary sources, which were rarely included in the textbooks of the time.

It was Dewey's understanding that a curriculum should ultimately be perceived as personal research or a student's journey within a community of learners. These would lead to immediate and long-term results – such as excitement, self-fulfillment, understanding, and more reflective citizenship. Instead of preparing a detailed curriculum, creative teachers prepare general and flexible outlines, which allow them to respond to the dynamics occurring in the classroom.

# School organization and management

Let's build a desirable and worthy pedagogical system in which leaders from all walks of life will work together to advance common goals and to institute education anchored in practical life. The leaders will engage in dialogue and constant negotiation and will create shared spaces for decision-making based on expertise, innovation, and creativity, rather than organizational status.

For two centuries, the dominant metaphor pertinent to organizations has been that of the symphony orchestra, highlighting the need for order and control. Indeed, we are accustomed to comparing organizations such as an efficient school to a well-coordinated "orchestra" that operates like a well-oiled machine under the baton of an authoritative conductor – the principal. Like the conductor, the principal is the charismatic, almost demonic figure, the legacy of the Romantic 19<sup>th</sup> century. The victorious leader is the center, the individual authority that imposes unity on plurality.

In this context, the staff is perceived as obligated to follow the organization's dictated written rules accurately and without deviation – without improvisation. This metaphor gave the organization's managers a sense of control and absolute certainty about the future. This feeling allowed them to plan for the future based on the past and gave their staff certainty about their role and their required levels of performance. Fixed descriptions of activities and methods for managing performance provided a stable pace and daily routine. Over time, such systems became 'unconscious structures' or 'scores', creating a fixed path and an acceptable level of performance. They gave the organizational partners a sense of direction, and established trust in the management strategy. The orchestra metaphor encouraged principals and staff to do "the right work in the right way."

Jazz involves unique solutions to the problem of organization and management, allowing for the proposal of new models of social, economic, political, and other relations that undermine traditional organization. Unlike most organizations, jazz ensembles have a minimal hierarchy, decentralized decision-making, and maximum flexibility, responsiveness, and innovation alongside rapid processing of information and knowledge.

In jazz there is no real division of labor – because creation and execution, planning and production, are carried out by the same person. Moreover, the improvisers do not function according to a pre-arranged plan, even though they are guided – as we have seen – by certain structural aspects: jazz has a flexible structure designed to include sufficient constraints, structure and coordination, to augment variation rather than uniformity.

These aspects are perhaps the most important lesson of the jazz metaphor regarding organization and management. The jazz improvisation model refines the mysterious question: How can jazz musicians, who meet for the first time at a musical event and perform without a conductor to coordinate their actions, produce inclusive-collaborative works of art with great elegance and emotional intensity?

Beyond the necessary organization and management skills, the conditions in the 21<sup>st</sup> century also require improvisation: the art of adaptation, flexible adaptivity, learning through trial and error, ad hoc responses, and real-time discovery. The transition of students from the standard school to a new educational framework can be metaphorically formulated as a transition from the symphony orchestra as described above, to the jazz ensemble.

Perhaps the person who most affected this shift in organizational theory was Karl Weick. His work represents a large-scale intellectual bridge between a linear, hierarchical, and rational world in a manifest, inclusive-collaborative, and to a large extent also improvisational circular world. For Weick, getting organized involves constant improvisation that takes place in a world where our actions have serious meanings, but lack solid foundations.

In a system of distributed and decentralized control, leaders are often required to act without full awareness of the consequences of their actions, without an explicit plan, and without fully evaluating the results of their actions. Leadership as a design activity means creating space, providing sufficient support, and setting challenges that will inspire people to grow on their own. In this context, the role of the inspiring leader —who does not dictate in a centralized, hierarchical, and authoritarian manner — is of paramount importance.

In contrast to the symphony orchestra, where organizational creativity is expressed mainly by the 'person at the top of the pyramid', in a jazz ensemble, creativity is an emerging quality among ordinary performers. The degree of discretion granted to a single performer is much greater than that granted to a classical musician.

Accordingly, the leadership models in a symphony orchestra and in jazz ensembles are distinctly different. In contrast to the omnipotent conductor, jazz ensembles usually have a role defined as 'leader', who actually 'directs the traffic'. Leadership of a jazz ensemble is fluid and collaborative. It constantly changes as the various performers present their solo sections. Often, the best thing a leader can do is take a step back and let the other members do what they know best. The genius of certain jazz leaders such as Miles Davis<sup>109</sup> was precisely in knowing their musicians well and creating an environment in which both the individuals and the group could shine.

<sup>109</sup> Miles Davis (1926–1991) was an American jazz musician, trumpeter, arranger, and composer. During his years of activity, which spanned more than five decades, he kept reinventing himself and pushed boundaries. He was the most influential and innovative jazz musician of the second half of the 20th century, known simply as 'Chief' – leading various ensembles in a variety of styles, and creating important changes: He actually changed the face of jazz at least four times. Moreover, his spirit and approach to music resonated far beyond the realm of jazz.

Jazz leadership is fraught with paradoxes. Leaders are required to lead without controlling: managing without management. Leaders cannot demand creativity, just as they cannot command a flower to bloom. They must foster an environment that evokes answers at all levels, because good ideas can spring from anywhere. The essential lesson from jazz culture is that the best music comes not from the leader's dictation of what everyone else is required to do, but from listening to and responding to the other players.

In his book *Leadership Jazz*, Max de Pree wrote that it aims to develop people rather than direct them; to draw ideas and skills from them instead of telling them how to use what they already have. Leadership jazz is the best means of personal development because it gives people an extraordinary opportunity to learn by doing, to take risks, and to become comfortable with the consequences of their own performance.

# Improvised teaching-learning in the spirit of jazz

Following Dewey, we advocate an experimental philosophy that will promote an indirect approach to student guidance: natural learning theory and a progressive view of teaching-learning. The approach will show respect for freedom and individuality and be typically informal. It will be based on experience, preferring activity to passivity. It will encourage open and direct communication and will create a publicly declared spirit of sharing in which students learn to take personal and social responsibility and believe passionately in their own human capacity and in that of others.

We believe in establishing a teaching-learning spirit of independence, which aims to open new horizons of human creativity while maintaining processes and mechanisms of inclusive collaboration between individuals and groups, and an atmosphere that allows for constant improvisation and ongoing organization – above and beyond the given structure and organization. Collaboration does not have to be rigid but rather resembles the reciprocal adjustment of movement during a spontaneously synchronized dance. In such a teaching-learning environment, emotions – and not just cold logic – will occupy a central place as a source of learning: "You do music as a whole person, with your intellect and your heart" (Marilyn Crispell<sup>110</sup>).

The result will be a pedagogical-artistic approach based on an expressive, spontaneous, and intuitive criterion rather than a pedagogical-scientific approach based on an intellectual, pragmatic, rational, and analytical one. The New Spirit will combine performance at the height of intelligence with instinct, preventing rigid and uncompromising adherence to oppressive values such as necessity, utility, duty, and absolute truth. It will come out against codification and canonization – enactment, regulation, and delegation of authority residing in a 'knowing-all' sanctity.

We perceive teaching-learning first and foremost as an art, especially as the trailblazing 'art of action' that heralds its unity with life. Only living art finds its unique expression within its surrounding environment. We believe that whatever art tries to represent, its object should always be the human being; humans as a purpose, though not as the end of everything. "Life must be conceived as an art, and everything in it must be regarded as a teacher" (Cecil Taylor).<sup>111</sup>

<sup>110</sup> Marilyn Crispell (1947–) is an American jazz pianist and composer.

<sup>111</sup> Cecil Taylor (1929–2018) was a pianist and a poet.

Seemingly, improvisation contradicts the current form of teaching-learning, which requires proper planning and advanced thinking, and which is perceived as a 'serious matter' addressing values and knowledge. Improvisation, on the other hand, is based on flexibility and on shape-changing and egalitarian relations between the partners (with different formal roles).

Donald Schön, who was also a musician, used the direct knowledge at his disposal to formulate his philosophy. Schön first addressed the metaphor of 'composed music', seeing musical performance as a form of design. Performers are subject to written instructions but still have a great deal of discretion.

They are free to decide on various aspects of the actual performance. They must discover the meaning of the work as suggested in the instructions, shaping it according to their decisions to bring it to life using their musical instruments.

Schön describes jazz performance, as follows: "when musicians improvise together, they also manifest a 'feel for' their material and they make on-the-spot adjustments to the sounds they hear. Listening to one another and to themselves, they feel where the music is going and adjust their playing accordingly... As the musicians feel the direction of the music that is developing out of their interwoven contribution, they make new sense of it and adjust their performance to the new sense they have made." Schön concludes that the musicians "are reflecting-in-action on the music they are collectively making and on their individual contributions to it, thinking what they are doing and in the process, evolving their way of doing it." It should be noted that Dewey likened ideas to tools or devices that serve a constructive function in helping us solve problems of everyday life.

Improvisation requires constant movement into unknown territory, rather than adherence to ideas that have led to success in the past. In this respect, improvisation is expressed in constant experience in spaces of uncertainty; in quick motion, learning on the fly, and creating new possibilities; in the willingness to be alert, attentive and creative, to create ideas concurrently with what is happening in the moment; the willingness to take risks and take a leap when conditions allow.

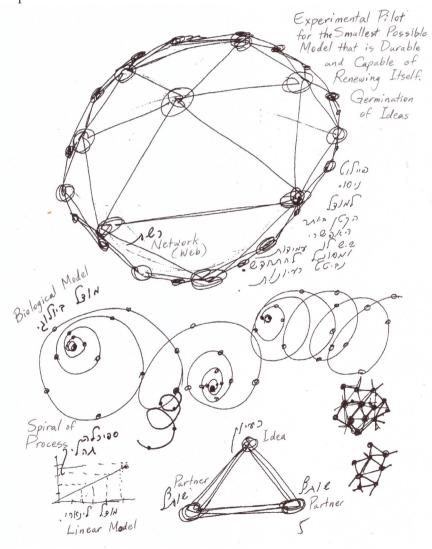


Illustration 8: Avial Geva – Developing ideas

In jazz-inspired education, the goal is to propose tasks that will pose complex problems or dilemmas that have various and ambiguous possible solutions based on the students' creativity and insights. The task must include conceptual thinking, not just an algorithm or memorization of factual information.

For example, a group can be tasked to come up with a simple idea that will ignite their imagination and creativity – an image, a text excerpt, a work of art, a story, a rhythm, a feeling, an action, etc. – with the intention of stimulating personal-inclusive involvement. Simple ideas provide freedom to respond. As the improvisation process progresses successfully, these ideas may become more sophisticated, thus fulfilling their purpose.

Good learning in the spirit of jazz includes many built-in elements, and at the same time requires improvisational elements. The balance between structure and improvisation is the essence of the art of teaching. The best instruction can be summed up as 'disciplined improvisation.' This means activating 'disciplined imagination' - because it always takes place within broad structures and frameworks. Disciplined improvisation as a general teaching skill seeks to respond to sequences of educational expressions and situations, inventing and mastering them. As for the desired balance, studies indicate that, unlike novice teachers, successful experienced teachers do two seemingly contradictory things: they use more structures, yet they improvise more. Expert teachers are able to stimulate these structures and apply them creatively and improvisationally. The most effective classroom interaction balances structure and script with flexibility and improvisation. In accordance with the metaphor of improvisation, teachers are expert and knowledgeable professionals, who are given creative autonomy to improvise in their classroom.

#### **Motivation**

The activity generated by the individual and the collective in jazz-inspired education is both the means and the end. The key is the choice of each member to take part in the process, and to accept responsibility for its development and results. This is based on the understanding that the individual cannot exist without others. In jazz-inspired pedagogy, the individual cannot ignore the other members and act alone. Each one is equally responsible for contributing to the frequently changing nature of educational activity. An individual committed and devoted to the inclusive-cooperative process may find not only the other but also discover themselves. Ultimately, these are not questions of "What do you do?" or "How do you do it?" but rather the much more fundamental questions: "Who are you?" "What can you make of this moment?" and even: "Who can you be?" This assumes that the evolving experience enables broadening horizons, development and personal growth. To this end, each individual must make their resources available to all partners, to be forgiving and sometimes even willing to concede, to be respectful. Finally, they must be willing to participate in the process of trial and error, to challenge conventions, to persevere, follow their instincts and imagination, to find out who they are as a person and to find their voice, to respond to spontaneity - thereby changing how they speak and reflect how they feel (Dizzy Gillespie), and to partner in the development of new ideas, immediately and intimately, in the shared journey into the unknown.

In jazz-inspired pedagogy, the responsibility for learning largely shifts from teacher to learner. The teacher's challenge is to enable the transfer of this responsibility throughout the teaching-learning process.

## The teacher as a jazz leader

In order to achieve a teaching-learning culture, school and classroom conduct in the spirit of jazz, the teacher, or – one should say – the learning 'facilitator' or 'enabler' must be motivated first and foremost by a 'responsibility to teach'. The teacher must be available and present for the learners, listening and responding to them as an empathetic, curious, and sensitive person.

The challenge facing every teacher and every school – like jazz performers – is to find the right balance between creativity and structure, which will lead to the optimization of teaching-learning.

Learning facilitators will prioritize turning students into learning partners, providing them with diverse opportunities for initiative and choice, and will continuously nurture their motivation to learn. The wide range of opportunities for individuals and groups should allow learners to experiment and experience, develop their independence and make decisions on their own: "Jazz is a player's music. Everything in it subordinates to the individualities of the players... Every jazz player is a soloist" (Eric Hobsbawm).

For this purpose, facilitators will often prefer to minimize 'teaching' in favor of creating a living, dynamic and organic process. To achieve this, they may prefer silence to speech or prefer free bottom-up experience rather than top-down dictation of tasks; to foster an open and unpredictable interpersonal environment rather than an overly controlled one; to create a direct and immediate personal connection rather than a mediated formal one. They may take a step back and create a space for creativity rather than seeking control over the entire space of action. Teaching, in this sense, should always be based on experiential interpersonal interactions; it refers to the 'here and now', to those people in the classroom or in the learning environment in which it takes place.

Facilitators are invited to determine the pace of the process and the frameworks of action (speaking, playing, experimenting, etc.) and to be a partner in creating an egalitarian, open, vigilant, critical and welcoming community of civic involvement. They can impose certain limitations on the teaching-learning process, guaranteeing – at the very least – a 'strategic improvisation': 'guided autonomy' that will enable the exercise of 'disciplined imagination.' Above all, they must also be learners who grow and develop on their own – and not 'just a teacher'.

Out of deep confidence in them and their abilities, facilitators will offer learners a space that will allow them to exert great control over their lives and learning. Therefore, they must provide support and challenge them in a way that encourages them to grow and develop on their own. It must ensure that learners cooperate out of mutual respect, equality, and creative freedom, and create for them adequate time and space for experiential thinking-action or 'knowing in action': "Freedom resides in the degree to which we allow each other to be free, that each musician must have the right, the responsibility, to pursue his or her own voice" (Lloyd Peterson). 112

The teacher (facilitator) is entrusted with building an environment that encourages students to participate equally, to explore and to experiment. This environment helps students gain confidence in their ability to predict what they might do in the future with the knowledge and skills they have acquired. This is in contrast to a clear hierarchy between teacher and student in the regular education system, which is mainly managed one-directionally and vertically – from teacher to student.

In summary, facilitators should create the conditions for the learning activity instead of dictating the content. Guidance and achievement exist out of sensitivity to autonomous creative participation, through which decisions are made by everyone leading the activity. The learning facilitators' main role is to support the autonomous individual-inclusive learning processes, out of respect for the personal, social, and cultural identity and language provided in the given individual-inclusive context.

<sup>112</sup> Lloyd Peterson is an American lead singer, guitarist and composer.

The teacher's goals can be as relevant to the learning community as those of any other participant. As part of the complex fabric of relationships created in the classroom, the teacher may act as a facilitator who decides the pace of the work. This requires the teacher to accept being part of the community working to achieve common goals. This perception frees the teacher from the need to be the 'puppeteer'. Creating such an inclusive-collaborative community requires the teacher to focus on the process itself as a communicative activity, and not only on the transfer of information or an attempt to generate knowledge on one's own in a certain field. The community, as a whole, sets its goals to promote aims that are acceptable to its members.

Centering authority in the students does not necessarily mean that the teaching-learning process is completely uncontrolled. The teacher can maintain a certain level of control by evaluating how the students reached the finished product (if there is one). The teacher may also require explanations through a short report after the completion of the task or group assignment.

In his essay "My Pedagogical Credo," John Dewey declared: "I believe that under existing conditions far too much of the stimulus and control proceeds from the teacher, because of neglect of the idea of school as a form of social life... The teacher is not in the school to impose certain ideas or to form certain habits in the child but is there as a member of the community to select the influences which shall affect the child and to assist him in properly responding to these influences."

Elsewhere he wrote: "The most, the best we can do, we believe... It is to get out of the way and leave a void around what or whoever it will be. But there is no space." Dewey saw the teacher as a mentor and manager, whose job it was to 'steer the ship'. However, he stressed that students must be the source of energy that drives learning. Therefore, the teacher must allow the students to express their initial impulses; But then the teacher's task is – "through criticism, questions and suggestions" – to bring each student to "an awareness of what they have done and what they need to do."

In general, active learning that is educational and meaningful occurs when the teacher helps the student "recognize his own impulses by recognizing the facts, materials, and conditions involved, and then to regulate them through this recognition."

The director of the history department at the Dewey Laboratory-Experimental School explained that the teachers' role is to act as a facilitator in the students' research process. They should allow students to access the topic of study from any perspective they choose.

Carl Rogers concluded that he had no interest in becoming a teacher once it became clear to him that he was only interested in being a learner and, if possible, learning important things that had a significant impact on his own behavior.

Facilitators must be themselves, in direct person-toperson encounters. More than this realness is a feeling of praising the learner, without being condescending. It is this, along with acceptance, that it's fine not to know things, that promote trust. Learners need to be understood and not just judged. Rogers stated that "the initiation of such learning rests not upon the teaching skills of the leader, not upon his scholarly knowledge of the field, not upon his curricular planning, not upon his use of audio-visual aids, not upon the programmed learning he utilizes, not upon his lectures and presentations, not upon an abundance of books — although each of these might at one time or another be utilized as an important resource." He proclaimed that "the facilitation of significant learning rests upon certain attitudinal qualities which exist in the personal relationship between the facilitator and the learner: we cannot teach another person directly; we can only facilitate his learning."

Facilitators should play a role in determining the initial group or class mindset or experience. Their approach should be based on trust in individuals and in the group as a whole. Their duty is to help clarify the individual and group goals, to rely on the desire of each student to realize those goals that are meaningful to them.

A facilitator should strive to create as wide a range of learning resources as possible and keep them within reach and to respond both intellectually and emotionally to what the group and its members are saying. Once the appropriate culture has been established, the facilitator should gradually become a learning partner, a member of the group, sharing thoughts and feelings with others, in an open and non-coercive manner and be especially aware of the deep or intense emotions of individuals and the group as a whole and help bring them to the surface, so that they can be understood and exploited constructively.

Experts in organizational behavior have suggested five behavioral traits that encourage jazz improvisation, which every teacher should adopt: (a) Passion – a fervent belief in a purposeful vision. A comment made about John Coltrane is "There was no distinction between his music and his life." (b) Listening - jazz performance always begins with active listening. It requires the ability to spontaneously switch back and forth between the dual role of 'leading' or 'performing solo' on the one hand, and 'comping' (accompanying) on the other: offering others the opportunity to think out loud and be their best. All members take responsibility for solo performance and the opportunity to develop original ideas. However, it is the act of support or accompaniment that makes the project so special. Accompaniment is a type of listening based on reciprocity, or empathic listening, which requires the members to identify with the soloist's ideas on a deep level in order to assist in the processes conducted.

Empathetic listening allows you to avoid fixation and a predetermined order. It serves as a tool to create a dynamic of leaders and supporters, as opposed to the leaders and followers. In order to inspire people to think and act, the leader occasionally moves outside the partners' comfort zone, in an attempt to stimulate and encourage unfamiliar and exploratory activity. (c) Autonomy – an act of partnership. In the experience of the jazz ensemble, autonomy means the freedom to take any necessary action at that moment to achieve a certain goal, but at the same time, to take responsibility with awareness to ensure that the perfection of one's ideas and the ideas of others is not compromised. Above all, autonomy is seen as an act of partnership in the broader context of empowerment.

The conditions of guided autonomy include elements of choice that prevent the domination of barren rules, and at the same time increase variance and encourage exploration, experimentation, openness; an invitation to explore possibilities, innovation, and creativity - engaging in 'strategic improvisation', out of great passion and engagement. (d) Risk-taking – the challenge facing those trying to maintain innovative collaborative inclusivity is improvisational, instant assimilation and rapid integration of new and different ideas. Successful inclusive-collaborative improvisation is directly related to the level of permissibility that a group is able to grant itself to experiment and even make mistakes. Improvisation cannot occur where there is a fear of failure. When performers go beyond their limits, they inevitably tend to make mistakes. Jazz performers learn to accept mistakes as if they were another avenue for progress. The more we accept mistakes as part of the natural flow of our activity, the more we will be able to combine them, to use them to build stronger and more interesting structures.

#### Miles Davis

I will now present a bird's eye view of Davis's work, emphasizing in general terms how he functioned. This will clarify how a 'teacher' applying the spirit of jazz can act.

In Wynton Marsalis' estimation, Davis is known for his innovation, but what he actually did was coordinate other people's ideas. Davis changed these ideas, reorganized them, and packaged them in ways that made them clearly identified with himself. Under his leadership, and with his unique ability to make perceptions work, various ensembles developed new ways of performing jazz.

According to his fellow musicians, Davis knew how to put people in situations that would force them to improve. He preferred experimentation and failure over remaining in the safe zone. Davis welcomed change and looked ahead. Another of his unique abilities was to put together an ensemble of musicians who could connect with one another. He was also known for his ability to make his band members shine. He himself played nothing to demonstrate his ability, but only what was required musically. Davis would play his part and withdraw to give everyone a chance. He gave each performer a space similar to the one he gave himself. He was characterized by modesty, honesty and generosity.

Davis used attractive sketches instead of a fuller outline. In doing so, he provided his performers with a nuclear idea [minimal structure] and allowed them space for flexibility and considerable personal expression. He explained how he created this atmosphere: "If you put a musician where he has to do something different from what he normally does..., he has to use his imagination, be more creative, more innovative..., because then anything can happen, and that's where great art and music happen." Davis elaborated: "It was never possible to write what we created for an orchestra. That's why I didn't write everything – not because I didn't know what I wanted, but because I knew that what I wanted could only happen through a process and not from a pre-written melody."

One performer in his band said: "When the music was played, when it developed, Davis would get new ideas. That was the beautiful thing. After a short bit he would pause, then come up with an idea about what happened before and expand on it or say to the keyboardist: 'Play a sound like that'. One thing fed another. It was a process, a kind of spiral. Another clarified Davis's leadership role: "All he said was a 'C' or something, and that was all the instruction.

Davis slowly walked onto the stage and started playing, and everyone was supposed to come in and start – something Davis called a 'baptism of fire.'"

As Herbie Hancock<sup>113</sup> remarked, "Davis trusted the ensemble, and trusted himself, and always encouraged us to do the same." Despite the high degree of freedom – as expressed in the famous statement to his band members: "I can only play my trumpet; I can't tell you how to find your way." Davis did not abandon the leadership role: with a few gestures, he set the tone and controlled the lineup with a skill that was no less than that of the legendary Duke Ellington or Count Basie. He gave quite a bit of guidance. It was not as if everyone did as they saw fit. He knew what he wanted and knew when the music became a little too self-satisfied and when it had to be given some form. He would return to the stage (after stepping off, to turn the attention to the soloist), and pour some form into the music, directing the ensemble with his trumpet playing.

# **Assessment of learning**

We must formulate special assessment criteria based on improvisation; This is in recognition of the fact that beyond the performance of the individual (the solo) it is essential to consider the collective-cooperative activity and how the individual contributes to it. Evaluation should include the ongoing process and employ dialectical forms that combine self- and peer-assessment. It is important to ensure that the design of the assessment supports rather than hinders improvisational development.

<sup>113</sup> Herbert Jeffrey "Herbie" Hancock (1940–) is an American jazz pianist and composer. He played in the Miles Davis' second Big Five.

Assessment of jazz-inspired processes is both possible and feasible. Those who adopt the appropriate culture will also be able to find solutions to this seemingly difficult task.

## The jazz-inspired classroom

The classroom will reflect a true form of active community life, instead of a specific space where lessons are taught. The classroom will resemble a community in which teachers acquire a deep understanding of the interests, needs, and abilities of their students, where teachers create active learning opportunities to engage students in the development of tentative knowledge. The teachers will be active partners every step of the way. They will be responsible for opening up their students' lives to new possibilities and experiences – allowing them to discover their preferences, examine their inclinations, strengths, and limitations, and engage in a constant cycle of experiences in which deep and meaningful learning leads to further learning, which is the highest goal of education (John Dewey).

The group members will exchange ideas free from constraints, as a kind of game, delaying judgments and taking risks while offering considerable room for error and failure; With mutual openness and a willingness to be challenged and not to play it safe. Such cooperation means openness, and necessarily a certain vulnerability as well. It is made possible by creating relationships of trust, acceptance, and sometimes even human compassion. The possibility of failure in such interactions is an integral part of the process. It not only allows for creativity but may also be part of the attraction of and enthusiasm for the process itself.

The goal will be to enable the partners to actively explore possibilities, out of alertness, awareness and mindfulness of the language, and in practice, to integrate existing information, and innovate in real time in the face of an unexpected challenge – at the interface between planning and execution. Their response to the challenge must be honest, communicatively fluid (based on productive engagement), focused and present – as part of the experience in the moment.

"Jazz is about being in the moment, at every moment. If you can allow yourself to do that, you never stop exploring, you never stop learning, in music or in life" (Herbie Hancock). Jazz teaches us to follow the path of discovery rather than that of predicting or forecasting. Thus, instead of prior meticulous preparation, each lesson in itself will be a kind of rehearsal or learning workshop. Charles Mingus called his jazz performances 'workshops,' in the same way that drama workshops are treated – a momentary experiment created during its formation, rather than a finished and reconstructed product.

## A jazz-inspired lesson

Ajazz-inspiredlesson is 'free'. It is perceived as a process, a performance or an experience; as an emerging living event – dynamic, flexible, fresh, elusive, engaging, and vital. "Freedom is work in the making, and what we do is work in the making... The process allows one to be creative and to take risks" (Regina Carter). 114 Obviously, there is nothing more dangerous than improvisation, but there is nothing more destructive to creative learning-making than avoiding it (Robert Levine). 115

<sup>114</sup> Regina Carter (1966–) is an American viola player, specializing in jazz music.

<sup>115</sup> Robert Levin (1947–) is an American pianist, composer, and musicologist.

The lesson should aim to create 'knowledge in action' and ensure 'reflection-in-action'. It is based on an experience – which is always an actual life experience of some of those involved in the process. To this end, one must strive to achieve deep feelings of curiosity, commitment, and participation. The lesson is conducted with interpersonal, free and voluntary cooperation, while demonstrating a high degree of interdependence in the task. It is characterized by flexibility and egalitarian relations between the members, where everyone takes part in the joy of creating at work, exploratory and experiential play.

The lesson should be conducted with little reliance on study materials dictated or predetermined by the organization or the entire system. The lesson will not be carried out by the 'paper people' – those who carry out the written instructions in their literal sense – while shoring up the curriculum, making the teachers' actions more rigid and limiting their creativity.

At the core of the lesson will be the recognition that teachers share with their students not only any written material, but also inspiration. Such recognition requires a transition from 'curriculum-as-planned' to 'curriculum-as-lived'.

Emphasis is placed on primary, theoretical, or fictional sources (for example, Lionel Trilling<sup>116</sup> noted that "in our time, the most effective agent of moral imagination is the novel"). The goal will be to avoid materials detached from the reality of the learners' lives. The approach will be distinctly interdisciplinary, fruitfully merging the various areas of knowledge.

<sup>116</sup> Lionel Trilling (1905–1975) was an American; one of the leading literary critics of the 20th century.

Most of the effort will be devoted to 'learning the learning process', with ongoing openness to experience and implementation – rather than an emphasis on learning as a 'product'. It is about the learners' 'becoming' rather than their 'being'. Learning experience allows one to experiment, make mistakes, and be tolerant of them. The teacher (facilitator) will be an integral part of the learning process, while being willing to give up control and allow a process-oriented flow: "Music has time for itself. It moves: it is free and natural (Sidney Bechet).

Christopher Small taught us that in the real world, where people perform and listen to music, performance is the fundamental component of musical experience. There can be no music outside of the performance. Therefore, clearly the place from which it is appropriate to start thinking about the meaning of music and its function in human life is not in musical works but in performance.

The performance in Small's definition is "an encounter between people that occurs through sounds organized in certain ways." It engages the performers, the audience, and even the others involved in the event. Like any human encounter, it takes place in a defined material and social context, which itself is important. The musical performance shapes a relationship, and its meaning lies within this relationship. The relationship within the framework of the performance represents relationships in the wider world beyond it: between individuals; between the individual and society, humanity, the natural order and even the supernatural order — as these are imagined by those participating. Each performance should be judged by how well it validates, examines, and celebrates the relationships and patterns of behavior that its participants consider ideal.

In the context of a jazz performance, the concept of 'teaching as improvisation' emphasizes the interactive creativity of a teacher who works together with a defined group of students. Thus, effective classroom discussion is improvisational, because the flow of the lesson is unpredictable, and emerges from the actions of both the teacher and the students. However, a teacher can direct how the group collaborates by using certain discourse strategies – such as requiring students to follow a defined sequence of actions or assigning them to specific roles. The teacher encourages the students to jointly determine the direction of their work, allowing them to exercise greater control over their lives and their learning, with considerable time and space for experiential thinking and doing.

Christopher Small believed that the main concern about the learning process is free participation. Freedom brings with it the possibility of considering alternative avenues of activity and provides each learner with the space to make new decisions and set new goals within the learning community. Searching for alternative ways of learning may even be perceived as the main goal of education in general.

According to Dewey, this unique phenomenon – which characterizes education at its best–occurs when teachers and learners experience meanings that support growth: the ongoing process of expanding areas of meaning through cultural participation, which connects what learners have already learned with what offers potential for future learning.

Spontaneity and improvisation in the classroom can be no less energizing, certainly no less than jazz improvisation. In such an approach, the students take part in the inclusive-collaborative improvisation guided by the teacher and develop new understandings together in a dialectical manner.

Thus we move from the perception of a teacher as a solo performer to that of real and flexible inclusivity and cooperation between teacher and students. Apparently, once students learn how to engage in group creativity, as in jazz, they often develop unique and superior skills.

A jazz-inspired lesson is first and foremost a performance. Unlike a fully composed work, the creativity in jazz improvisation is performative; the performance itself is creative. The creative process and the creative product occur simultaneously. What will be performed is unknown and unknowable because it will only take place through and thanks to a performance. Improvisation can be defined as a process in which the invention is presented while the presentation is invented.

John Dewey referred to the typical lesson as "a poor substitute for actual reality." Christopher Small claimed that "all art is performance art." Accordingly, he argued that in the real world, where people make music and listen to it, the performance — or, in our context, the lesson — is central to the musical experience. There can be no musical experience outside of the performance. Therefore, it is clear that one should begin to think about the meaning of music and its function in human life not in musical works at all, but in performance.

In order to understand performance, we must focus on the creative process and not on the creative product. Composition is a creative activity that ends with a product, such as a musical score or studio recording. A performance is a kind of transient 'real-time composition' (instantaneous, spontaneous, intuitive) and occurs only while the ensemble is playing. Theorists of ideas cannot explain creativity performance; we need a theory of action for this, because all creativity happens in a fleeting moment.

John Cage called for the creation of "processes instead of objects; no beginning, middle or end." The distinction between a creative process and a creative product has been a central theme in American pragmatism.

Born in 1859, the year Charles Darwin published *The Origin of Species*, John Dewey was largely inspired by the concept of evolution and was one of the first to appreciate the importance of this work for philosophy. He saw 'growth' as a synonym for 'education'.

He insisted that growth is an end in itself, inclined toward further growth. In teaching-learning, he saw a proposition of a world that could be inhabited, explored, and developed. In his book Experience and Education (1938), Dewey stated the leading principle: "In order for education to accomplish its ends both for the individual learner and for society, it must be based upon experience - which is always of lifeexperience of some individual." He further stated that there is "an organic connection between education and personal experience... A primary responsibility of educators is that they not only be aware of the general principle of the shaping of actual experience by environing conditions but that they also recognize in the concrete what surroundings are conducive to having experience that lead to growth. Above all, they should know how to utilize the surroundings, physical and social, that exist so as to extract from them all that they have to contribute to building up experience that is worthwhile."

Dewey claimed that an art experience includes the process of artistic effort – which begins with an original concept and ends with a product. The art product is inseparable from the unifying developmental process that led to it.

Dewey's Art Experience (1934) influenced the development of modern American artingeneral, and Abstract Expressionism in particular. Jackson Pollock's works embodied Dewey's spirit of experience, action, and feeling. 'Experience' also became central to the perceptions of Abstract Expressionist artists, as Harold Rosenberg<sup>117</sup> showed in his essay "The American Action Painters" (1952) later known as Abstract Expressionism. Rosenberg proposed a revolutionary idea: art is not an object but a process. He referred to the artists he reviewed in his article - first and foremost Willem de Kooning, 118 whose work he knew intimately, Jackson Pollock 119 and Franz Klein<sup>120</sup> -as "action painters." He wrote: "At a certain moment the canvas began to appear to one American painter after another as an arena in which to act — rather than as a space in which to reproduce, re-design, analyze, or express an object, actual or imagined. What was to go on the canvas was not a picture but an event... The painter no longer approached his easel with an image in his mind; he went up to it with material in his hand to do something to that other piece of material in front of him. The image would be the result of this encounter." Rosenberg concluded: "What matters always is the revelation contained in the act." By applying such an approach, "the painting has broken down every distinction between art and life." Accordingly, "the painter has become an actor."

<sup>117</sup> Harold Rosenberg (1906–1978) was an American writer, educator, philosopher, and one of the most important art critics of the New York Times.

<sup>118</sup> Willem de Kooning (1904–1997) was an American painter, one of the most prominent artists of Abstract Expressionism.

<sup>119</sup> Jackson Pollock (1912–1956) was an American modern painter.

<sup>120</sup> Franz Kline (1910–1962) was an American painter, part of the New York School.

At the end of the 20<sup>th</sup> century, different fields of knowledge coalesced around a common trend – a transition from text to execution, from product to process. In each field, there was an interest in understanding the individual's own creativity while participating in a social event.

Music is often perceived as an object – something that has a moment of creation, with stable characteristics across time and place, and the potential for use and influence. As such, it appears to be 'something used for the purposes of exchange' – a commodity. Those who disagree with the perception of music as an object have often argued that music can be understood more productively as a process or an activity. In this context, music is defined as something that is constantly emerging, that never reaches the status of 'object' in the fullest sense of the word – something unlimited and open.

Participants in this process are perceived as 'becoming' rather than 'being' learners. The process as a whole facilitates the exploration, discovery, confirmation and celebration of emerging relationships. The students' involvement in such activities develops unique forms of agency – having inner strengths and abilities to intervene during events – on both the individual and social levels.

Carl Rogers argued that the most beneficial social learning is learning how to learn, ongoing openness to experiences and their assimilation. The purpose is to shape people for whom change is the central fact of life, and who are able to live in peace with this central fact. The goal of education as a whole should be to develop people who are responsive to change; to develop a society in which it is more comfortable for people to live with change than with rigidity.

The purpose of jazz improvisation – in accordance with what has been said so far – is not to generate a creative product that will be presented later or offered for sale in another context; There is no purpose outside of improvisation. Rather, execution is an end in itself. In improvisational creativity, the process is the product. The assumption is that in group creativity in general, the process is the essence. Therefore, it is the process that should be the focus of our attention. In general, experimental music is not concerned with dictating a definite time-object, whose materials, structures, and relationships are pre-planned and organized, but is more enthusiastic about describing a 'situation' in which sounds may appear, than with a 'process' of creating an action (vocal or otherwise). According to John Cage, experimental composers developed a large number of processes that produced 'unknown actions and results'.

Wassily Kandinsky<sup>121</sup> composed a universal and autonomous language of painting in general and of abstract art in particular. I mention his philosophy here because Kandinsky effectively gave up the object – as did the jazz artists to a large extent – and thus seemingly abandoned the rules of Western painting as they had been formulated over the centuries. Instead, and like the jazz artists, he proposed a new set of rules that was characterized by its generality and flexibility. However, Kandinsky's revolutionary innovation was not intended to break away from traditional sources; On the contrary, the language he developed assimilated the traditional principles and rules of artistic practice, and in this sense became another link in the historical chain of art. Kandinsky created a cohesive, inclusive-collaborative language based on abstract signs. It is a language empty of any defined content, which provides maximum freedom, and the possibility for all its users to pour their own content into it.

<sup>121</sup> Wassily Kandinsky (1866–1944) was a Russian painter and art theorist. He is considered one of the most famous painters of the 20th century and one of the pioneers of abstract painting.

#### John Cage

Cage did not believe in the efficiency of education. One critic noted that efficiency mainly characterizes the tasks we don't like to do: few of us are interested in eating a good meal, participating in a wonderful conversation, or, for that matter, making love efficiently.

Like the previously-mentioned thinkers such as Dewey or Small, Cage did not distinguish between process and execution, between life and art. He emphasized 'experience', 'process', 'event', or 'performance' rather than 'product.' In his understanding, an 'event' is a potential without predetermined goals – the productive components of the world as an open whole. Performance is not only a metaphor for an encounter with the world, but mainly an act that testifies to such an encounter; a place to invent new ways of meeting the world. Performance is the process that is the world.

From 1950 to 1960, Cage taught at the New School for Social Research in New York, receiving tenure there in 1956. 122

The New School for Social Research is an exceptional institution in the American 122 national and international landscape. It is a private research university founded in 1919 by a group of educators from Columbia University, most of them pacifists, who were fired for refusing to support the wartime oath of allegiance. The group included well-known intellectuals such as economist and sociologist Thorsten Veblen and philosopher and educator John Dewey. From its inception, this university has been associated with leftist politics, political activism, social engagement and change. The co-founders dreamed of academic freedom and a democratic community based on rationalism, liberalism, and cosmopolitanism. During Cage's tenure, the school had all its departments devote themselves to "the creation of a fully democratic society, with an enduring commitment to pluralism and free inquiry. The school trains students of all ages to be engaged citizens." Today, the school offers "an education anchored in history and nourished by critical thinking and civic engagement." The school is dedicated to "academic freedom and intellectual research and serves as a home for progressive thinkers. The curriculum promotes world peace and equality that is seen as more than mere theoretical ideas." Since its establishment, it has served as a site where new pedagogical practice is tested, in order to make education available for social and political change. Unlike most universities in the United States, the 'New School' includes a student-directed curriculum that does not require undergraduate students to take courses in general education. Instead,

Cage claimed that he felt a "responsibility to teach," which he understood "simply as a responsibility to make myself available." He claimed that the responsibility to be available underpins the command to teach. He explained: "During the years that I worked at the New School, I was helped by the lack of academic rigidity there. There were no standards by which I was measured. No one criticized my methods or suggested changing them. I was as free as a teacher could be. So, when the opportunity arose, I was able to learn something myself from my students."

Cage's most prominent course at the New School (1958–1960) was Experimental Composition or Composition of Experimental Music, a course that became a household name in the art world, as one of the main sources of the Fluxus movement. The course was attended by many of those who were later identified with this art trend that operated in the 1960s. According to its manifesto, 'flux' means "to influence, or to bring about a certain state by surrendering to the 'flux' [flow]." The members of the movement rejected any kind of definition or methodology. They worked in a wide variety of media, and tried to create interdisciplinary works – plastic art, composition, writing, design, architecture, video, performance, and more.

The classes at the New School were small. Cage's class had between three and twelve students. There were those who returned year after year; Others showed up for one lesson and then disappeared.

faculty encourages students to experiment before they focus on their master's degree, and to choose topics that interest them. Although all students are required to complete core skills training, they are expected to be the main designers of their education, which is based on personal choice. The student-faculty ratio is 1:9. These small classes allow for most lessons to be conducted in the style of a seminar largely based on class discussion. One-third of the university's students are foreigners from over 110 countries; students from most states in the United States also study there.

Since Cage was not a formalist, he invited anyone who showed interest to join the classes. The students, too, felt free to invite their friends to the lessons, and the classroom changed in size from time to time. At the heart of Cage's pedagogy was a call to action. It is worth mentioning in this context the words of jazz composer and pianist Bill Evans, according to whom art is based on the principle that "direct action is the most meaningful way of thinking and contemplating."

The composition course was largely suited to the overall task the school had undertaken. Cage's pedagogical approach was based on a deep belief in the individual's ability to innovate and explore meaningfully. He did so in accordance with the school's progressive spirit, which was based on what Dewey called "richness and freedom of meaning," and "an intrinsic value of inquiry." The culture in his classes was pluralistic, modern and democratic. Free exploration – or what Cage called "innovation" – was the essence of the course.

Referring to the composition course, Cage said: "I don't think a lecturer should teach the student anything. I think that a lecturer should find out what the students know – and it is not easy to do so – and then, encourage them to be bold and practical in relation to their knowledge; to render their knowledge fruitful. In the first meeting, I was going to explain to the students what I was doing and why I was interested in it. In the next meeting – to hear what they are working on. The workshop was born out of the concept of an interpersonal encounter. In the subsequent meetings, I did not intend to instruct any more, but rather to work: Anyone who has done any work will present it to the others. Then, we all discuss it. I explained to them that the only thing I would do in the form of teaching would be that if they were too conservative, I would suggest that they be more experimental and daring."

Cage elaborated: "My teaching did not involve a body of material that had to be delivered. When necessary, I reviewed my earlier works and those of others, in terms of composition, but mainly emphasized what I was doing at the time and explained to them why I was interested in it. So I warned them that if they don't want to change how they do things, there's no point in them participating in the workshop; that my job, if I had one, would be to inspire and encourage them to change... After my general instructions, the lessons consisted mainly of a presentation of what the students had done. If I had anything to say, I did. I also let them say things about their work... I reminded them that since we have so few [props in the classroom], they have to do things that will work anyway. I didn't want them to suggest things that can't be done. Fairy tales have always been the essence of things for me. I hate the image of an artist proposing things that can't be done."

The students described what happened in the course as follows: the meeting took place in a small, boring room, with several tables and chairs, a blackboard and a wall clock; In one corner stood a piano, and in a side-cabinet were a few percussion instruments. During the semester, guitars, radios and toy whistles were added, clamps, bulbs, cellophane, and other handmade objects. Cage introduced the students to the different qualities of sound - pitch, tone, intensity, duration - and how they could be changed. He placed various objects on the piano strings and examined the sound result with the students. Finally, he asked them to do their homework: melodies written as a solution to various problems he posed: how to write a work using a guitar and a paper clip? How to create a set of numbers that will determine every aspect of the melody? Nicolas Collins testified that Cage's approach "liberates sound from the dictates of conventions, structures, and the history of music."

It should be noted that Cage had reservations about certain types of improvisation - such as that used in jazz, where, he argued, each performer was somehow swept away by personal tastes, habits, and conventions. Cage did not believe in the attitude of "everyone should do as they see fit." In his opinion, one should concentrate on finding the way and not just go ahead, making it possible to reach the exact point. True freedom, as I have repeatedly emphasized above, in Cage's view means disobeying conventions and external instructions, but it does not mean being carried away by personal conventions and impulses. Individualism and anarchism, according to Cage, are an informed and responsible choice. It is clear that an individual self-directed agenda is an obstacle to open communication, while personal perspective is the unique lens through which each person sees a situation. Therefore, the individual perspective should be praised, and the individual agenda should be harnessed so that it serves broader processes.

Cage's classes were characterized by risk-taking, suspending judgment, freely exchanging ideas, using the imagination freely, and learning from mistakes. In this respect, the experiment was very similar to the 'jamming' model, which fosters a democratic approach in which each participant is considered equal when approaching the performance, and the expectation is that each participant will listen attentively to the others in order to develop an inclusive-collaborative direction (the term 'jamming' has been widely used in recent decades outside the jazz world to describe any free-flowing interactions within the framework of inclusive-cooperative activity of any creative group — implying a high level of improvisation and a lack of formality).

Cage's experience was perhaps closest to a fruitful balance between chaos and cosmos. One of the students testified that he studied in Cage's class "to be free, to be free." Another said, "The best thing that happened to us in Cage's class was the feeling he gave us that 'anything goes,' at least potentially. The main thing was the realization of the possibilities available to us." Another student noted: "He gave us permission to experiment."

For Cage, "The best teacher learns with his students. Each of them has different things to learn; Let's hope they don't learn the same things. Then, we can talk instead of competing."

In sum, the main lesson that Cage sought to impart in his classes was the meaning of 'freedom': how to obtain it, and what to do with it. Cage's class was democratic, with a penchant for anarchy.

## Peak experiences and imperfect art

The end result we can hope for in the leadership of jazz pedagogy is teaching-learning that leads to deep conceptual understanding, integrative knowledge, adaptive expertise, and collaborative skills.

However, we must always remember that teaching-learning – like any other human activity – is necessarily an 'imperfect art'. Jazz, like any other art, is less about perfection and more about the process. Great art is often defined by the journey, and less by the final destination. The learning facilitator must recognize this, and thus be free from the oppressive, discouraging feeling that all learning must be summed up in an ecstatic climactic experience.

Every moment of learning is part of an emerging process that has no defined outcome. The facilitator must remember that a 'learning moment' – 'the aesthetic moment of creation' – is fragile, elusive, and rare: "When it works really, really well, it's an extraordinary experience... Note that the cases where it works really, really well are rare" (Derek Bailey).

The lesson should aim to reach life-changing moments in which 'becoming' overrides 'being', and partners reach a state of 'fusing' or 'merging' with others and perhaps with the whole experience; all the 'meaningful learning' or 'experiential learning', in which the students – like the teachers – with their consciousness and emotions, is immersed in the learning process: "Jazzis not composed with notes or instruments but with creative men and women... Jazz is the fusion of individualities' taking the place of architecture" (Eric Hobsbawm).

"'Peak' moments are singular moments of real life. In order to reach them, one must devote little thought to anything other than the moment itself – to the music itself. This is in recognition of the fact that this is the big moment (Pat Martino)<sup>123</sup>... "All of a sudden, the music happens" (Jeff Dyer);<sup>124</sup> we get carried away with it.

A transformative, and usually unforgettable, climactic experience results in the loss of the sense of time and space; being so immersed in activity to the point of ignoring one's surroundings, to a sense of unity with the action—that everything happens on its own, without the ability to reconstruct what happened later. The feeling of fusion indicates the strength of the bond between the partners. The boundaries between them cease to exist. In peak experiences, there is a merging between the individual and the other, between the individual and the entire experience.

<sup>123</sup> Pat Martino (1944–2021) was an American jazz composer and guitarist. He was noted as one of the greatest guitarists of the jazz world.

<sup>124</sup> Jeff Dyer is an American ethnomusicologist specializing in jazz.



Illustration 9: Avital Geva - Peak experience

In the following remarks, I will present three 'peak experiences' of jazz performance: the Newport Jazz Festival, the Blue Peak, and the Cologne Concert. Before the final interpretation of such an experience – they are meant to demonstrate and illustrate the potential of the realization of jazz improvisation in particular, and of creating in the spirit of jazz in general. These may also serve as inspiration for the school's classroom work.

### At the top of the charts:

#### Diminuendo in Blue and Crescendo in Blue Newport, Rhode Island Jazz Festival (July 7, 1956)

The following describes experiences from an extraordinary event, which resonates in the jazz world to this day. It is a jazz festival held every summer – starting in 1954 – in Newport County, Rhode Island. We will look at a unique performance that took place in the third year of the local jazz festival, spread over three days.

On July 5, 1956, it was the band led by Count Basie;<sup>125</sup> on the 6th – Louis Armstrong's<sup>126</sup> ensemble, and on Saturday, July 7th, the closing day of the festival – Duke Ellington's<sup>127</sup> Big Band.<sup>128</sup> We will closely follow this last live, stormy and subversive experience.

The performance of Duke and his Big Band is attended by over 7,000 spectators. Before the show begins, the leader, in his late fifties, walks around restlessly. He knows his orchestra reached its peak more than a decade and a half ago, in 1940. Since then, it has been in decline. There are even those who had eulogized the band and its leader. The experienced organizer of the show, George Wein, <sup>129</sup> was of course familiar with its historical importance, but he felt that its leader was now sitting on his laurels. He demanded that Ellington prepare a suitable and exciting program.

<sup>125</sup> William James "Count" Basie (1904–1984) was an American pianist, electric organist, conductor, and composer.

<sup>126</sup> Louis Armstrong (1901–1971) was an American singer and trumpeter, who played mainly in the spirit of jazz. He was initially best known for his trumpet playing but was also one of the most influential jazz singers.

<sup>127</sup> Edward Kennedy "Duke" Ellington (1899–1974) was an American jazz composer, pianist, and conductor. He wrote works in a variety of styles.

<sup>128</sup> A large jazz ensemble, especially swing – a sub-genre of jazz developed in the 1920s characterized by a bouncy rock rhythm.

<sup>129</sup> George Wein (1925–2021) was an American jazz entrepreneur, musician, and producer, one of the founders of the Newport Jazz Festival.

At exactly 8:30 p.m., the Duke sits down in front of the piano. With him comes his band, to which, over the years, the Duke has managed to attract some of the most prominent jazz musicians in the United States. Using the innovative arrangement techniques he developed, he continued to get the best out of each and every one of them, and they remained loyal to him. Ellington played the piano, but his real instrument was none other than the orchestra itself. Each musician had a distinct tone and emotion, which he combined to create a whole that exceeded the sum of its parts – what became known as the 'Ellington effect'.

The orchestra consists of 17 musicians in addition to its leader: the rhythm division (two double bass and drums); the brass (four trumpets and four trombones); the woodwind section (four saxophones and a clarinet), and a vocalist. It is worth noting that throughout Ellington's long years of activity, the orchestra had 900 musicians.

The show does not get off to a good start: for some reason, four members of the orchestra do not show up for the opening section. Saxophonist, Paul Gonsalves (a lifelong alcohol and narcotics addict) seems drunker than ever.

The orchestra plays the American national anthem, followed by opening remarks by Father Norman O'Connor,<sup>130</sup>. The orchestra moves on to two well-known works, but soon the feeling something is missing increases. The Duke is forced to take a break, while other performers take over. After the break and the gathering of the disappearing band members, six well-known works of the Duke are played, intended to connect the audience to the performance, but it remains quite cold.

<sup>130</sup> Father Norman James O'Connor (CSP, 1921–2003) was known as the 'Priest of Jazz' for his playing and promoting jazz music.

After long dull minutes, the show suddenly reaches a peak that is difficult to describe in words. Ellington announces the following works he had written about two decades earlier: Diminuendo in Blue and Crescendo in Blue. He begins with a short solo, before the entrance of the double bass player and drummer, and then the saxophones and wind instruments. After the Diminuendo ends, tenor saxophonist Paul Gonsalves begins his 'shrill interval' solo. In his late thirties, Gonsalves (whom the Duke called 'the traveling violins' because he played his solos while wandering among the audience) stands in front of the microphone in the center of the makeshift tent stage, to the left and in front of which is the grand piano, and in the depths of which the orchestra members in white suits sit densely, in front of low stands. The broad-shouldered Gonsalves stands scrunchy, occasionally closing his eyes, his neck veins protruding, his upper lip adorned with a cropped mustache closing over the wooden reed at the mouth of the unique instrument. He stamps his right foot to the rhythm of the music. To everyone's astonishment, this solo 'interval' lasts 6:21 minutes. The musicians and the audience experience a sense of 'flow', which penetrates deeper and deeper into time, until it explodes all at once.

Gonsalves' playing combines blues, originating from the cotton fields of the Mississippi River Delta, along with jazz; This is in addition to motifs from gospel music, echoing the singing of African-American slaves and church hymns. His fellow musicians, most of whom are distracted by Ellington, are delighted. Some of them burst into rhythmic applause.

Gonsalves – who previously played with both Count Bassie and Dizzy Gillespie – is accompanied by double bass player Jimmy Wood, and drummer Sam Woodyard (who had joined the band a year earlier). The Duke himself hits the piano keys hard, encouraging Gonsalves to keep 'cooking'. A jazz player, seated front of stage, also spurs Gonzalves on, shouting "Come on, Paul – Dig it! Dig it!"

Around the time of Gonsalves' seventh chorus, an anonymous woman with a mane of platinum-blonde curly hair, in a chic black evening dress cropped at the waist and sloping in pleats to its flared bottom seated in the VIP front rows, bursts into a provocative dance, 131 attracting considerable attention. In her wake, the audience, which had been placid until now, begins what has become known as a 'magical rampage': hundreds stand up on their chairs. Others get up and dance wildly in the aisles (echoing the fact that the so-called 'big bands' started out playing music for dancing). The shouting of the audience, narrowing in on the stage, can be heard from a distance. The double bass player and drummer continue to drive the rhythm, in an astonishing manner. 132 The intensity of the rhythm of the accompaniment, and the increasing passion of the soloist, unbalance the audience.

The organizer fears the crowd will invade the stage and begs the Duke to stop the show. The experienced Ellington knows if the orchestra stops playing, the audience's reaction will be unpredictable and even more difficult to control. He continues to play, albeit at a slower pace, in order to calm the audience, which reaches unusual ecstatic heights.

When the solo segment ends, Gonsalves tilt the microphone pole to the side, and points with gratitude to the band members. He goes back to his place, smiling, collapsing from exhaustion. The Duke continues on his own, playing two choruses on the piano. Then he signals the orchestra to return to playing together. He wipes sweat from his forehead, and perhaps a tear of happiness and elation from his eye.

<sup>131</sup> It later turned out that it was Elaine Anderson, an amateur dancer, with extensive training in various dance styles, who was known for her solo performances at private parties. She said: "I drank one too many martinis, and I went crazy."

<sup>132</sup> The double bass, it must be said, is the basis of a jazz ensemble or band, connecting the rhythm of the drummer and the chords of the pianist, maintaining the tightness and vitality of the music.

Before the end of the work, the trombone players get up and blast away. The work ends with a hysterical screeching finale by trumpet player Kat Anderson.<sup>133</sup> The applause and cheers are skyrocketing – resonating more than anything heard in any jazz show before. Ellington rises from his chair and signals the end. He repeats, to the cheers of the audience, the name of the soloist who has been revealed in all his glory: "Ladies and gentlemen – Paul Gonsalves! Paul Gonsalves!"

Immediately afterwards, The Duke introduced Johnny Hodges, the legendary star of the orchestra, who had joined in 1928. Hodges left the orchestra to lead his own ensemble from 1951 to 1955. His return before the Newport concert was a major attraction in itself.<sup>134</sup>

It took two more segments to calm the audience. Ellington then declared: "We love you like crazy" – his standard closing remarks. Then he came off the stage with a sense of victory. He recognized that he himself, his tenor saxophonist Gonsalves, and the wonderful accompanying rhythm section players had saved the show, which could have ended badly. Years later, Ellington wrote in his autobiography that "Paul Gonsalves, Jimmy Wood, and Sam Woodyard woke up the stone-cold crowd and led it to the heights of fervor, madness, screaming ['More! more!'], and dancing that will never be forgotten."

<sup>133</sup> William Alonzo "Cat" Anderson (1916–1981) was an American trumpet player, best known for his long time playing with Duke Ellington, and especially for his ability to play at a very high register.

<sup>134</sup> Cornelius "Johnny" Hodges (1907–1970) was an American alto saxophonist, best known for his solo playing with Duke Ellington's Big Band.

It was an unprecedented 'happening'. The combination of spontaneity, temporality, and immediacy - inherent in jazz improvisation – together with the performers' extraordinary ability to evoke mental states that cause intense emotional reactions, created extraordinary musical moments - a singular combination between 'new' and 'contemporary', which everyone felt represented history in the making - an unforgettable life experience. The audience was awakened not only to listen empathetically, but also to act accordingly in an ecstaticenthusiastic manner. The performers and the audience were so coordinated, willing to take risks and step out of their comfort zone, that the experience became collective, reflecting timeless sharing and camaraderie, to a ceremonial, quasi-religious unity, in which the audience - expressing electrifying energies directly influenced the musical creation. As a result, both the performers and the audience 'discovered' this process, for the first time as it came into being.

These moments justify Count Basie's statement: "Jazz brings people together and breaks down barriers. It is a universal language that speaks to everyone, without any difference from person to person." At one point, the audience at the Newport show became "one enormous living organism", reacting to what was happening on and in close proximity to the stage with synchronized waves and ripples of human unity in heart and soul.

Experiences of this kind eventually became more common in Rock & Roll music, but they were not known in the field of jazz. Ellington was in a state of euphoria. In later interviews, when asked about his age, he replied that he was born in 1956, at the Newport Jazz Festival.

The show was recognized as Ellington's best concert of all time. Its success – followed by the success of the album (produced mostly from the live performance, and partly from a recording in New York two days later and released in October 1956) – was phenomenal. It is considered one of the most famous in the history of jazz. The show in Newport was more than music. It represented everything that jazz was and could have been.

What do 14 minutes of fame – of "peak" moments do? Within an hour, reporters and excited critics reported on the event. The enthusiasm of the audience was accompanied by some apprehension. The next day, an article appeared in the Newport Daily News, in which the reporter expressed concern about "the local community's reaction to the end of Ellington's show, which resembled an 'unbridled riot'." There was even a question as to whether it was appropriate to continue holding the festival.

After all, the appreciation and contribution were evident to all. Irving Townsend<sup>135</sup> offered the orchestra an extensive three-year contract. Six weeks later, Ellington's picture appeared on the cover of Time magazine, where an extensive article about him and the orchestra was published. It reads: "Jazz fans were all dying to hear the big news: Ellington's orchestra was once again the most exciting thing in the industry. Ellington himself emerged from a long period of Olympic tranquility, was full of ideas and inspiration, and he and his orchestra shook worlds." The Duke himself was later recognized as one of the greatest musicians of the 20th century. He led his orchestra and performed with it throughout the United States and many countries of the world for half a century.

<sup>135</sup> Irving Townsend (1920–1981) was an American record producer and author. He became most famous following the production of Miles Davis's album "King of Blue."

#### Blue Peak

# Recording of the album *Kind of Blue*, led by Miles Davis (March 2 and April 22, 1959).

The example below illustrates a peak experience achieved within the framework of jazz culture. Of course, it requires the participation of experienced, skilled and talented performers. This experience demonstrates that performers don't just form partnerships or experience cohesion; together, they explore human relationships in a very profound way.

It is an activity by which we create a system of relationships that models the relationships of our world, not as they are, but as we aspire to be. This is how we learn about relationships and study it. In such a climax, musicking becomes an act of creating the world, and a way of knowing the world, in order to enable students to 'live well in the world'. Music is not only a way to practice the world, but also to create the public image of our most desirable inner relationships – not only to show them as they might be, but to 'create' them in practice, at least for the duration of the performance itself. The underlying assumption of such an experience is that music is not taught only as an 'evaluation of musical works' or as 'learning to play an instrument' or even as 'learning to play in an ensemble' – but rather as a process of joint exploration of the unknown, based on commitment and deep curiosity.

One of the best examples of jazz culture as a climax is Miles Davis' studio album Kind of Blue (recorded in Columbia's 30th Street Studio and released in the US in 1959). The album is considered one of the highlights of Davis' many years of work. It is the best-selling jazz album of all time. His influence on music – including jazz, rock and classical music – has led critics to consider it one of the most influential albums of all time. The album ignited the imagination of many listeners and increased their passion for jazz. Fans around the world know every note of this album by heart.

Davis assembled six of the best musicians of their generation: Bill Evans<sup>136</sup> (piano), John Coltrane<sup>137</sup> (tenor saxophone), Julian "Cannonball" Adderley<sup>138</sup> (alto saxophone), Winton Kelly<sup>139</sup> (piano), Paul Chambers<sup>140</sup> (double bass), and Jimmy Cobb<sup>141</sup> (drums).

Many jazz performers emphasize that one of the most important roles of the ensemble leader is to choose a group of people who can get along with each other. Indeed, in this case, the team's incredible ability to work together was one of the reasons Davis was able to empower his members so impressively.

The recording was made in two sessions. The surprise was that none of the performers knew what they were going to play before they entered the recording studio. Davis gave each performer simple, well-defined last-minute instructions: "It's at the count of three," "It has a Latin aura," or "It's however you want." He did not want to provide further directions; he fervently believed that spontaneity can be achieved only if a musician finds his own way. When a musician is playing genuinely personal, idiosyncratic music, he can improvise with a true sense of discovery." One of the musicians working with Davis said: "With him we got to a point where we were following the music, instead of the music following us. We just followed the music everywhere it wanted to go."

<sup>136</sup> Bill Evans (1929–1980) was an American jazz composer and pianist.

<sup>137</sup> John Coltrane (1926–1967) was an American jazz musician who was one of the greatest and most influential saxophonists in the world of jazz in general.

<sup>138</sup> Julian "Cannonball" Adderly (1928–1975) was an alto saxophonist who influenced an entire generation of musicians on this instrument.

<sup>139</sup> Wynton Kelly (1931–1971) was an American pianist and composer, and one of the greatest accompaniments in jazz history.

<sup>140</sup> Paul Chambers (1935–1969) was one of the most prominent double bass players in jazz (1955–1965).

<sup>141</sup> Jimmy Cobb (1929-2020) was an American jazz drummer, one of Miles Davis' first sextet.

The musicians didn't know what to expect from the music, but they had played together long enough to know what to expect from each other. In the recording, we hear them respond to each other in ways that show very careful listening, giving each individual room to do the kind of things that each one knows he can. Davis elaborated: "Everything was done in one take, which indicates the high level at which everyone played... We didn't even have rehearsals for this album – we had maybe five or six in the two years before that – because I had great musicians in the band, and that's the only way it could work."

Jazz ensemble leaders sometimes consciously limit the number of repetitions, preferring the raw spontaneity and unpredictability that can occur when habits that direct interactions are not formalized. For example, Miles Davis told his band members that he was "paying them to practice on stage," and believed that the music was becoming 'fresher' and 'more honest'.

Kind of Blue is the clearest example of the phenomenon I am referring to here – in terms of both the process and the outcome. In the leaflet accompanying the original album, pianist Bill Evans made some remarks still mentioned today when referring to improvisation or discipline in modern jazz, and which remain as the most well-known words ever written on the cover of a jazz album: "There is a Japanese visual art in which the artist is forced to be spontaneous. He must paint on a thin stretched parchment with a special brush and black water paint in such a way that an unnatural or interrupted stroke will destroy the line or break through the parchment. Erasures or changes are impossible. These artists must practice a particular discipline, that of allowing the idea to express itself in communication with their hands in such a direct way that deliberation cannot interfere [a reference to Japanese ink painting, which originated in China with the arrival of Zen Buddhist monks in Japan at the end of the 14th century].

The resulting pictures lack the complex composition and textures of ordinary painting, but it is said that those who see well find something captured that escapes explanation. This conviction that direct deed is the most meaningful reflection, I believe, has prompted the evolution of the extremely severe and unique disciplines of the jazz or improvising musician."Miles Davis presents here frameworks which are exquisite in their simplicity [minimal structure] and yet contain all that is necessary to stimulate performance with sure reference to the primary conception.

The 32-year-old Davis prepared in writing – with the help of Bill Evans (about whose role in this he made contradictory comments) – several motive sketches of model scales (which were revolutionary in themselves since jazz at the time was based on playing melody and improvising on its chord changes). Five such model scales, which included a series of sounds in a specific order, served as the harmonic guidelines for improvisation, and the soloists moved from one scale to another as they wished. While the impression was created that the works were performed with great freedom, the soloists were presented with a defined structure they were asked to consider. The musicians couldn't play whatever they wanted; Davis was aiming for the ensemble to achieve "freedom within constraints." This is how the cohesion was ensured, especially the overall atmosphere of the album. However, the emphasis on spontaneity diminished the ability of the leader to set a precise, polished, and error-free direction and manner of execution.

The improvisation work stemmed from powerful creative forces that merged to create something greater – true synergy. When the tape recorder coils began to spin, magic ensued. Evans said: "Group improvisation is a challenge. Aside from the considerable technical problems associated with consistent joint thinking, there is also a very human need, even a social need, for everyone's willingness to be flexible for the benefit of the common outcome. In my opinion, in this recording we dealt with this difficult problem and solved it in the best possible way." The album contained only limited solos. The greatest power of group improvisation lies in the collaboration between the performers and the cohesion of inspiration.

## Cologne Concert

#### Keith Jarrett (January 24, 1975)

Keith Jarrett<sup>142</sup> took the stage of the opera house in Cologne, Germany's fourth-largest city, on the banks of the Rhine. He was there for what later became known as the Cologne Concert – the live performance played on a second-rate piano lasted for over an hour, was recorded, and later became the best-selling long-playing solo album in jazz history.

The music was freely improvised by Jarrett that night, without any prior preparation, as usual. At the beginning of the first part, the 29-year-old pianist repeated the sound of the opera house bell calling the audience into the hall, and from there continued with an improvised, magical and breathtaking melody.

What is the power of Jarrett's Cologne Concert? In a later interview, Jarrett lamented that the album had become nothing more than a soundtrack: "We must also learn to forget music, otherwise we will become addicted to the past." But many are not willing to forget or relearn what happened at this singular event. Its long-term impact was largely due to the fact that the work was created 'out of thin air', without relying on any given formulas or models, and so successfully withstood the test of time. Jarrett explained that when he thinks of improvisation, he thinks of movement from zero to zero, without connecting one thing to another. For him, each concert was "a quiet space, waiting to be filled." The music itself offers breathing space.

Jarrett's Cologne Concert was full of innovation, energy and emotion. Since it was not based on any structured patterns, it sounded open and inviting and excelled in its lyrical and sweeping melodies.

<sup>142</sup> Keith Jarett (1945–) is an American jazz pianist and composer.

The boundary-shattering performance offered a wide range of emotions – joy and cheerfulness, self-reflection, passion, flexibility and elasticity. The concert is seen as an example of the transformative power of improvisation, and the ability of a single performance to transcend cultural and artistic boundaries.

The influence of the Cologne Concert extended far beyond the world of jazz. Musicians, composers, writers, painters, theater and film professionals were inspired by Jarrett's work, recognizing the importance of improvisation – the spontaneity, the commitment to authenticity, and the personal-emotional expression that it entails.

This concert remains a symbol of artistic brilliance, and a reminder of the limitless abilities of the human spirit. Improvisation was recognized not only as a technique, but also as a way of thinking, creating, and living; as an act of discovery, in which the creator opens himself – through a deep personal process of relinquishing control and direction – to the occurrence of the moment, allowing the work to take place, be revealed, and flow naturally.

A connection that has been with me for many years, and which I revisit over and over again, is Carl Rogers' On Becoming a Person. Rogers focused on the process by which personality and behavior changes occur. The process of change he outlined eventually leads to the loosening of the cognitive maps of experience. One moves from constructing an experience in rigid ways, which are perceived as external facts, towards developing changing, loosely held contracts of meaning in experience, which are modified by each new experience.

In general, the process moves from a point of fixity, where all the elements and threads are separately discernable and separately understandable, to the flowing peak moments in which all these separate threads become woven together. In the new experiencing with immediacy which occurs at such moments, feeling and cognition is subjectively present in the experience, volition is simply the subjective following of a harmonious balance of organismic direction. Thus, in the process of reaching this point the person becomes a unity of flow, of motion. The person has changed, but what seems most significant, they have become an integrated process of changingness.

Elsewhere, Rogers described an effective interpersonal communication experience, which takes place mainly in the experiential realm and involves the whole person: gut reactions and emotions alongside thoughts and words. Such an experience is created mainly in a small group – such as a class at school – when a person feels genuinely accepted. It evokes a sense of expansion, growth, and enrichment; a feeling that the very act of human contact accelerates the growth of the individual. It should be emphasized that when the number of partners exceeds two dozen, it is much more difficult to maintain a sense of intimacy and satisfaction, and the pedagogical process is inevitably impaired.

Rogers offered his view of 'meaningful' or 'experiential' learning: it is 'personally engaged' learning, in which "the whole person, with his consciousness and emotions, is immersed in the learning process." At the height of this experience, Rogers said, "I felt as if I was sailing with a complex stream of experience... which is constantly changing."

In Dewey's understanding, pedagogical climax means 'experience'. At such a moment, our being is completely absorbed, and external pursuits are pushed into a corner – we are in a state of flow that characterizes 'play' in its highest moments. The students become 'fused' among themselves along with their process of knowledge and with their past, present, and future horizons. They become part of research; the context dissipates, and a moment of perfection is achieved. In this kind of 'fusing' of horizons, a transformation takes place, when individuals integrate with each other, experience awareness, knowledge, and meaning, and are reshaped into being 'real'.

Abraham Maslow, who was influenced by Dewey's work, referred to 'peak-experiences' as characterized by a momentary sense of self-validation and self-justification. The experience is perceived as of high value and even unique. In a peak experience, we tend to move towards a perception of unity with the world and integration into it. A person tends to move toward fusion, integration, and unity far from isolation, confrontation, and resistance.

Those involved in group creativity often say that when group dynamics flow, the resulting performance is synergistic – the whole is greater than the sum of its parts. In group creativity, the group leads each individual to perform at a higher level than he or she could have done alone.

John Cage declared: "We were there when it happened." Improvisational teaching is fraught with risks and uncertainties; But when properly fulfilled, these challenges may result in an exciting and delightful teaching experience, more rewarding than the promised convenience of a comprehensive, pre-organized teaching plan. In order for musicians – or for that matter, students and teachers – to reach a peak in performance, they must suspend a certain degree of control and subordinate themselves to the musical flow.

The relations involved in a musical event share common characteristics that enhance the experience of it. What we experience is an expanded field of meaning. At its peak, the musical event reflects an ideal society: an alternative way of life we wish to live. This momentary and elusive ideal is known in jazz culture as 'groove'. The groove communicates with the flow and indicates a state in which everything comes together in perfect fit. The qualities of the 'group groove', achieved through the masterful manipulation of musical elements, ultimately transcend the technical features of jazz to provide improvisers with rich, varied experience, a dimension of which is distinctly joyful and sensual. When this is the case, one can rely on any partner, without the authority of rules, to contribute freely to the common good. Collaborative inclusiveness, mutual respect, equality, and creative freedom are valued most in this context.

Such an experience of climactic performance, characterized by flow (defined by Mihály Csíkszentmihályi<sup>143</sup> as "the state in which people are so involved in an activity that nothing else seems to matter' the experience itself is so enjoyable that people will do it even at great cost, for the sheer sake of doing it") – may lead to extraordinary moments, in which the encounter transcends momentum and energy. The result is a 'swing' experience – one of pleasure and elation described by jazz performers as ecstasy, beauty, orgasm, celestial, mystical, transcendental pleasure, or spiritual grace.

<sup>143</sup> Mihály Robert Csíkszentmihályi was an American psychologist known for his studies on happiness, creativity, and flow.

One should remember that each creative instance is a one-of-a-kind performance. Each such event is an experience in itself, with its own unique dynamic, which exists under changing conditions and circumstances and offers new opportunities. Clearly, therefore, there is no guarantee that teaching-learning in the spirit of jazz will take place in its most artistic form every time a teacher meets with a class; But this is more likely when it is based on a sincere belief in the possibility of human attainment. Jazz pianist Bill Evans put it this way: "There's no way to try to do it, you can't repeat it, all you can do is persevere and look for it – and sometimes it happens." Derek Bailey enlightened us: "If you go out to hunt it consciously, you're in trouble. It's like thinking while you're playing – it doesn't help at all."

Jazz has been called 'imperfect art', and there is much validity in that description. After all, any art form that is largely created spontaneously, in the moment, might have a number of fine qualities, but perfection is usually not one of them. Furthermore, the quest for perfection may clash with the special aesthetic of jazz. Davis argued, "If you're not wrong, you're making a mistake." Fred Hirsh claimed, "there is no such thing as a mistake, just a missed opportunity." Likewise, Thelonious Monk<sup>144</sup> said, "You have to make mistakes to discover new things." This attitude is also echoed by contemporary jazz performers such as Alan Barnes: "I hate that people edit things and make them perfect. I think perfection gets in the way, which is the enemy of jazz. It's a stupid concept – it doesn't exist."

The appreciation of errors stems from the fact that they force the performer to deviate from dictated patterns. The fear of mistakes can lead to restraint and make the performance less exciting and creative.

<sup>144</sup> Thelonious Monk (1917–1982) was an American jazz pianist and composer.

<sup>145</sup> Alan Barnes (1959–) is an English jazz saxophonist and clarinet player.

Brian Eno<sup>146</sup> claimed the musical voice should be "moved from the realm of the perfect to the realm of the real." Perfection, it must be said, is found only in death. Normal life cannot be a constant orgasmic experience. It is not for nothing that the French expression for orgasm is "la petite mort" ("small death"). Even *Kind of Blue* is a flawed work, yet a masterpiece. Miles Davis believed that "mistakes and even extraneous noises are part of a genuine jazz performance." He argued that record labels should release jazz albums that include all the mistakes recorded, rather than editing them. In this album he fulfilled his wishes: the album, with its imperfections, was published without careful editing.

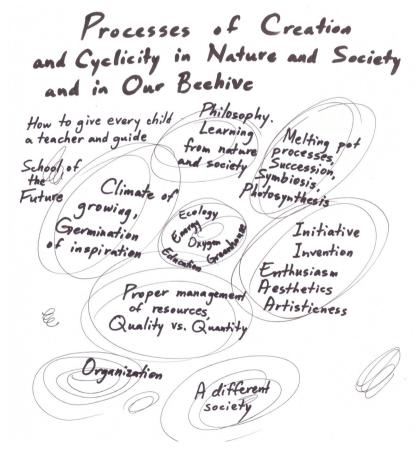
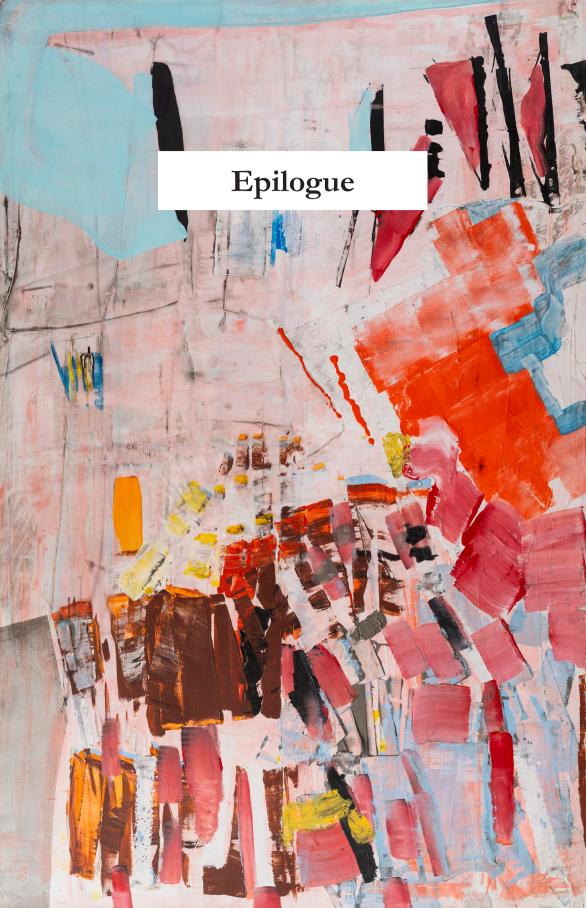


Illustration 10: Avital Geva - The school of the future

<sup>146</sup> Brian Eno (1948–) is a British electronic music artist and producer.



Jazz culture suggests a unique way that combines the individual and the collective. However, eventually, 'voluntary choice' should remain as much as possible in the hands of the individual. The paradox lies in the fact that we aspire to establish a culture based on freedom, liberation, and choice, within an institution that is coercive by nature (i.e., where participation is forced rather than voluntary).

Here we must constantly navigate within the intricate 'force-field' containing structure and constraints on the one hand (restraining forces), and freedom of thought-action on the other (driving forces).

The way suggested here is obviously not the only one. Friedrich Nietzsche accurately proclaimed: "You have your way. I have my way. As for the right way, the correct way, and the only way – it does not exist." He observed: "Nobody can build the bridge for you to walk across the river of life, no one but you yourself alone... There is in the world only one way on which nobody can go, except you: where does it lead? Do not ask, go along with it."

In the present manifesto, I have nevertheless tried to indicate the destination and even outline the manner (and not just the way) to get there. Its importance is well illustrated by the following conversation between Alice and the Cheshire Cat in Alice in Wonderland: "'Could you please tell me which way I should go from here?' she asked the Cat. 'That depends a good deal on where you want to get to,' said the Cat. Alice replied that she didn't care so much where she ended up, and the Cheshire Cat said to her unequivocally: 'If so, it doesn't matter which way you go."' It thus seems that we are required to ask, "Where does the way lead?" in order to "go along with it."

The advantage of our "way" is inherently based on the fact that it is not 'inscribed on stone'. It is typified by its openness and flexibility – toward the self, toward colleagues and associates, and toward the world at large – enabling variety rather than uniformity. It facilitates the establishment of dynamism, freshness, elusiveness, engagement, and vitality.

When Paulo Freire was asked why he did not elaborate on the practical way to apply his philosophy, he replied – as I do to the readers of this manifesto – that the pedagogy he proposed "requires that everyone committed to the issue must reinvent it." And thus, the challenge is to ensure commitment, and thereby open the way to inventiveness and, at times, ingenuity.

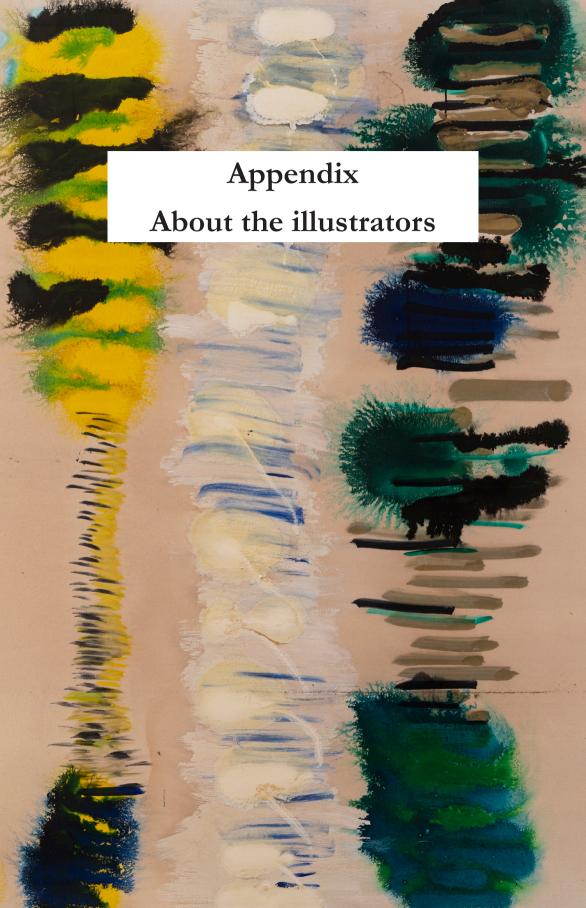
Albert Einstein observed: "If an idea is not absurd in the first place, then there is no hope." I hope you are convinced by now that the new way proposed here is indeed absurd enough.

Absurd, and perhaps utopian, models proposing the design of guiding or imaginary states of individual and collective existence have more or less been responsible for successful social-educational experiments. Yesterday's utopia often becomes today's social-educational philosophy. Many utopian themes that stem from their proponents' fertile imagination have found their way into becoming reality.

The model offers hope, based on the understanding that in the absence of action, it will remain only a fantasy. Hope is a combination of an idea or ideal and practice (the practical use of theory, or the realization of the idea or ideal). Freire emphasized the primacy of practice, which, in his understanding, is a combination of contemplation and action aimed at changing the appropriate structures and functions. Contemplation without action is worthless, just as action without contemplation is meaningless.

'Peak moments' are important in themselves, but they are certainly not enough. Only through ongoing action and sustainable commitment to channeling our ideas into practice will we be able to follow the 'way', bring about the changes we seek, and offer our students the possibility of meaningful learning. We must acknowledge that in order to realize noble ideas, we must express them in the choices we make and in the actions, we take on a daily basis.

In conclusion: I hereby appeal to readers for help in this long, thousand-mile journey, which, as is customary, began with one small step. In the words of Effi Netzer: "Hey Hop – come on, just go ahead! / Hey Hop – our feet here are cheering. / Hey Hop – Come on! / Hey Hop – Cheers to the marchers!"



# Avital Geva – Illustrations



Figure 19: Avital Geva at home on Kibbutz Ein Shemer | Photo: Idan Yaron, July, 2016

Avital Geva (1941–), a prominent conceptual artist in the 1960s and early 1970s, directed his energies from the late 1970s onwards to the establishment of the Ecological Greenhouse project in Ein Shemer. The Ecological Greenhouse is perhaps the most mature and radical product of an artistic concept anchored in the life of its founder, the conceptual artist, educator, farmer, and social and environmental activist, Avital Geva. This concept is also significant in the broader context of HTH San Diego, the Friends of HTH Community in Israel, and of the appropriate bodies that have been established in this spirit in Israel.

Avital Geva is, in my eyes, an 'auto-philosopher' as his philosophy is his way of life: he adheres to his thinking and doing unreservedly. In this case, all distinctions between the philosopher, his work, and his life are void; they are all expressed in experience, in life itself.

The Ecological Greenhouse was created 'in Avital's image'. During the process, the philosopher signs a contract in which he makes an irrevocable commitment to himself to act in the way he has chosen. Philosophical discovery has implications for both his intellectual and personal life: it is not enough to change his intellectual position. The philosopher is overwhelmed by a shake-up that affects his whole way of life. A new state or a new way of being in the world is revealed. This transformation is a shift to another way of looking at life. Hence, the way of thinking also changes. The 'conversion' expressed in the maturation of the understandings into realization, is an irreversible turning point -a marked change in how the philosopher lives in the world. At the end, the transformation is complete, and a new period of his life begins: there is an overlap between the philosophy and life to the point of convergence – as two sides of the same coin: Avital is the Greenhouse; the Greenhouse is Avital. A new perspective has emerged. An auto-philosopher who experiences a 'conversion' and continues to walk the new path adopts religious characteristics in his behavior: he acts out of a piety expressed in appealing to his guiding principles in every situation, with the determination and perseverance of a believer. In this sense, Avital is undoubtedly a man of faith.

Klein-Halevy, an investigative journalist who wrote a book about Avital and his contemporaries who fought in the Six-Day War, noted: "Avital's approach is political, but anti-ideological. He comes from an ethical, spiritual and artistic place. He is trying to liberate values from ideology. His outlook is fundamentally mystical. He has no spiritual language, having grown up in a place that does not allow it, but in his soul, he is a mystic."

At the end of 2013, Avital received the Lifetime Achievement Award of the Ministry of Culture and Sport for "an activity that is a model of artistic radicalism, integrity and social commitment," and for making "a bold and original move that preceded contemporary trends in international art." It was noted that "his ability to break through frameworks, not to accept conventions, and to see art as a huge field of experiments, fearless of what people would say, is what later led to the establishment of the Ecological Greenhouse."

In May 2023, Avital received the President's Award for Volunteerism. In May 2024, he also received the Lifetime Achievement Award for his unique and exceptional contribution to society in Israel and elsewhere, on behalf of the Kibbutz Movement.

The illustrations that appear in the manifesto presented at the conclusion of this book were created by Avital over the years, in various contexts. When I first saw them, I was reminded of a statement by the Canadian-born Jewish-American architect, Frank Gehry, who referred to his own illustrations as "a way of thinking out loud."



Figure 20: Atar Geva working in the Ecological Greenhouse | Photo: Idan Yaron

### Atar Geva – Colored paintings

Atar Geva is an ecological activist, sculptor and painter. He is a project and art manager at the Ein Shemer Ecological Greenhouse. Atar founded "Under the Lamp" (2013) – a multidisciplinary art festival, currently one of the largest street art events in Israel.

The body of the text contains parts of Atar's "Triptych" – a single work of art composed of three panels connected by hinges. It is an art form prevalent mainly among painters and sculptors during the Renaissance, especially among those working on religious motifs. Later, the term "triptych" expanded, and is also used to describe three works of art that have a conceptual or formal connection between them, and not only those that are physically connected to each other.

Out of Atar's diverse works, I chose this genre, which is most suitable for the spirit of jazz. For all professional jazz artists, the artistic problem of improvisation has become clear over the years: how to create a cohesive stream of artistic expressions that will have a life of their own – combinations that will be unique in flow and emotional intensity.

# The future project of the Ecological Greenhouse in Ein Shemer – "Revival Greenhouses"





Illustrations 11-12: "Revival Greenhouses": A look at the future (in collaboration with the Kibbutz Movement)

## References

#### In Hebrew

Ariel, Nana, Manifestos: Writings of Discontent on the Threshold of the Twenty-First Century. Ramat Gan: Bar-Ilan University, 2018.

Assaf, Oded, "John Cage – Road Signs, Roads." In *The Political Sound: On Contemporary Art Music*, edited by Uri Hollander, Tel Aviv: Resling, 2016: 59–101.

Baumann, Zygmunt, Fluid Modernity. Jerusalem: Magnes, 2007.

Borges, Jorge Luis, The Labyrinths of Time. Jerusalem: Keter, 1986.

Blumenberg, Hans, A Shipwreck And A Watcher. Jerusalem: Shalem Center, 2005.

Blass, Gila, Wassily Kandinsky: The Language of Painting – On Problems of Color and Composition. Tel Aviv: Diunon, 2002.

Celan, Paul, *Selected Poems and Prose* (compiled, translated and annotated by Shimon Zandbank). Tel Aviv: Hakibbutz Hameuchad, 1999.

Cohen, Benjamin (ed.), *The Communist Manifesto in the Test of Time*. Tel Aviv: Hakibbutz Hameuchad, 1999.

Csíkszentmihályi, Mihály, Flow: The Psychology of the Optimal Experience. Tel Aviv: Opus, 2012.

Echoes: A literary journal.

Parush, Tamar, Metaphors of Organization, Organization of Metaphors: An Ethnographic Look at Metaphors in the Organizational Culture of a Symphony Orchestra. Hebrew University: Department of Sociology and Anthropology, Schein Center for Social Science Research, 2001.

Pedagogy in the Spirit of Jazz

Greenberg, Alex, *Islamic Fundamentalism: The Ideological Sources*. Jerusalem: Minerva, 2018.

Halperin, Sarah, On Aristotle's Poetics. Tel Aviv: Bar-Ilan University, 1996.

Harpaz, Yoram, "The Shapers of the Educational Discourse – Neil Postman", *Hed Hahinuch*, August 2014: 78-79.

Harshav, Benjamin (ed.), *Manifestos of Modernism*. Jerusalem: Carmel, 2001.

Hetz – Journal.

Jan, Yaron, The Noises of Modernity: Experiences of Hearing in Germany, 1919–1945. Tel Aviv: Resling, 2011.

Kandinsky, Wassily, *On the Spiritual in Art, Especially in Painting* (translated from German: Shmuel Shichor, introductory remarks: Moshe Barash). Jerusalem: Bialik Institute, 1977.

Lam, Zvi, Pressure and Resistance in Education: Articles and Conversations, edited by Yoram Harpaz. Tel Aviv: Sifrit Poalim, 2000.

Maarav Magazine: An online magazine for art and culture.

Machter, Eitan, Nietzsche and the Aesthetic: The Creative Act in "The Merry Science". Tel Aviv: Resling, 2017.

Noddings, Nell, *Philosophy of Education*. Ra'anana: The Open University, 2012.

Robinson, Ken, The Right Place: Why It's Important To Do What You Love. Jerusalem: Keter, 2011.

Rogers, Carl, Foundations of Effective Interpersonal Communication, Shdemot, 1948: 55-65.

-----, Freedom to Learn (translated by Yona Sternberg). Tel Aviv: Sifrit Poalim, 1986.

Ross, Alex, And The Rest Is Noise: Listening to the Twentieth Century. Ben-Shemen: Modan, 2011.

Yaron, Idan (in collaboration with Yoram Harpaz), *Photos from School Life*. Tel Aviv: Mofet Institute, 2015.

-----, Teenage Journeys to the Death Camps in Poland. Rosh HaAyin: Steimatzky, 2019.

Zach, Nathan, Imageism and Verticalism. Tel Aviv: Dahak, 2010.

### In English

Argyris, Chris & Schön, Donald A., *Theory in Practice: Increasing Professional Effectiveness*. San Francisco: Jossey-Bass Pub., 1974.

Aristotle, "Giving the thing a name...", In: *The Rhetoric and the Poetics of Aristotle* (Introduction by Edward P. J. Cornett). New York: Modern Library, 1984.

-----, Poetics. New York: Penguin, 1997.

Ashkenazi, Guy, "Metaphors in Science and Art: Enhancing Human Awareness and Perception", *Electronic Journal of Science Education* 11(1), 2006: 3–9.

Baake, Ken, Metaphor and Knowledge: The Challenges of Writing Science. New York: State University of New York Press, 2003.

Badley, Ken & Van Brummelen, Harro (Eds.), *Metaphors We Teach By: How Metaphors Shape What We Do in Classrooms*. Eugene, OR: Wipf and Stock, 2012.

Bakewell, Sarah, How to Live. London: Random House, 2010.

Bario, Gionmario & Carone, Angela (Eds.), *Musical Improvisation and Open Forms in the Age of Beethoven*. London: Routledge, 2018.

Barness, Barry, Understanding Agency: Social Theory and Responsible Action. London: Sage, 2000.

Barrett, Frank J., "Creativity and Improvisation in Jazz and Organizations: Implications for Organizational Learning", *Organization Science* 9(5), September-October 1998: 605–622.

-----, "Living in Organizations: Lessons from Jazz Improvisation", In: Hosking, Dian Marie & McNamee, Sheila (Eds.), *The Social Construction Organization*. Copenhagen: Copenhagen Business School Press, 2006.

-----, Yes to Mess: Surprising Leadership Lessons from Jazz: Boston: Harvard Business Review Press, 2012.

----- & Cooperride, David L., "Generative Metaphor Intervention: A New Approach for Working with Systems Divided by Conflict and Caught in Defensive Perception", *The Journal of Applied Behavioral Science* 26(2), 1990: 219–239.

Bastien, David T. & Hostager, Todd J., "Jazz as a Process of Organizational Innovation", *Communication Research* 15, 1988: 582–602.

Benson, Bruce Ellis, *The Improvisation of Musical Dialogue: A Phenomenology of Music.* Cambridge: Cambridge University Press, 2003.

Berkowitz, Aaron L., *The Improvising Mind: Cognition and Creativity in the Musical Moment.* Oxford: Oxford University Press, 2010.

Berliner, David C., "Foreword", In: Sawyer, R. Keith, *Structure and Improvisation in Creative Teaching*. Cambridge: Cambridge University Press, 2011.

-----, Thinking in Jazz: The Infinite Art of Improvisation. Chicago: University of Chicago Press, 1994.

Bertinetto, Alessandro, "Improvisation and Artistic Creativity", *Proceedings of the European Society for Aesthetics* 3, 2011: 81–103.

Berube, Maurice R., "John Dewey and the Abstract Expressionists", *Educational Theory* 48(2), Spring 1998: 211-227.

Blackshaw, Tony, "Interview with Professor Zygmunt Bauman", BSA Network: Newsletter of the British Sociological Association 83, 2002: 1–3.

Bolman, Lee G. & Deal, Terrence E., Reframing Organizations. San Francisco: Jessey-Bass, 1997.

Borshuk, Michael (Ed.), *Jazz and American Culture*. New York: Cambridge University Press, 2024.

Boyles, Deron, John Dewey's Imaginative Vision of Teaching: Combining Theory and Practice. Gorham: Myers Education Press, 2020.

Breault, Donna Adair & Breault, Rick (Eds.), Experiencing Dewey: Insights for Today's Classroom. New York: Routledge, 2014.

Brighouse, Harry et al., Educational Goods: Values, Evidence, and Decision Making. Chicago: University of Chicago Press, 2018.

Brown, Leonard L., *John Coltrane and Black America's Quest for Freedom.* New York: Oxford University Press, 2010.

Brown, Richard H., A Poetics for Sociology: Towards a Logic of Discovery for the Human Sciences. Cambridge: Cambridge University Press, 1977.

Brötzmann, Peter, Free Jazz: Revolution & the Politics of Improvisation. London: Repeater Books, 2025.

Cage, John, A Year from Monday: New Lectures and Writings. Middletown, Connecticut: Wesleyan University Press, 1967.

-----, Composition in Retrospect. Cambridge: Exact Change, 1993.

Caines, Rebecca & Ajar Heble, *The Improvisation Studies Reader: Spontaneous Acts.* London: Routledge, 2015.

Camp Mayhew, Kathrine & Edwards, Anna Camp, *The Dewey School:* The Laboratory School of the University of Chicago 1896–1903. London: Routledge, 1965.

Canetti, Elias, Crowds and Power. London: Gollancz, 1962.

Carroll, Lewis, Alice in Wonderland [1865].

Carter, Kathy, "Meaning and Metaphor: Case Knowledge in Teaching", *Theory into Practice* 29(2), Spring 1990: 109–115.

Carvell, Louis, *The Universal Mind of Bill Evans: The Creative Process and Self-Teaching.* Rapsody Films, 1991.

Cherry, David & Spiegel, Jeff, *Leadership, Myth and Metaphor*. Thousand Oaks, California: Crowin Press, 2006.

Cho, Adrian, *The Jazz Process: Collaboration, Innovation, and Agility*. Upper Saddle River: Addison-Wesley, 2010.

Clark, George, Civic Jazz: American Music and Kenneth Burke on the Art of Getting Along. Chicago: University of Chicago Press, 2015.

Cole, George, *The Last Miles: The Music of Miles Davis, 1980–1991.* Ann Arbor: The University of Michigan Press, 2005.

Cook, Nicholas, Beyond the Score: Music as Performance. Oxford: Oxford University Press, 2014.

Cook, Peter & Howitt, John, "The Music of Leadership", *Industrial and Commercial Training* 44(7), 2012: 398–401.

Cornelissen, Joep P., "Making Sense of Theory Construction: Metaphor and Disciplined Imagination", *Organization Studies* 27(11), 2006: 1579–1597.

Cremin, Teresa, Burnard, Pamela, & Craft, Anna, "Pedagogy and Possibility Thinking in the Early Years", *Thinking Skills and Creativity* 1(2), 2006: 108–119.

Cunha, Miguel Pina, Cunha, J. Vieira, & Kamoche, Ken N., "Organizational Improvisation: What, How and Why", *International Journal of Management Review* 1, 1999: 299–341.

Darling-Hammond, Linda, *The Flat World and Education: How America's Commitment to Equity Will Determine Our Future.* New York: Teachers College, Columbia University, 2010.

Darwin, Charles, The Origin of Species [1859].

Davis, Miles (with Quincy Trope), *The Autobiography*. New York: Simon & Schuster, 1990.

50,---- Years of the Playboy Interview. Playboy, 2012.

Deliège, Irène & Wiggins, Geraint A. (Eds.), *Musical Creativity: Multidisciplinary Research in Theory and Practice*. East Sussex: Psychology Press, 2006.

De Pree, Max, Leadership Jazz: The Essential Elements of a Great Leader. New York: Doubleday, 1992.

De Spain, Landscape of the Now: A Topography of Movement Improvisation. Oxford: University of Oxford, 2014.

Dewey, John, *Democracy and Education: An Introduction to the Philosophy of Education.* New York: McMillan, 1916.

-----, How We Think: A Restatement of the Relation of Reflective Thinking to the Educative Process. Boston: D. C. Heath, 1933.

-----, Experience and Education. New York: Touchstone, 1938.

----, "The Child and the Curriculum", In: Boydston, Jo Ann (Ed.), John Dewey: The Middle Works, 1899–1924, Vol. 2, 1902–1903.

Carbondale: Southern Illinois University Press, 1976 [1902]: 271–292.

----, The Later Works, 1925–1953: 1927–1928, Vol. 3. Carbondale: Southern Illinois University Press, 1984.

-----, Art as Experience. Carbondale: Southern Illinois University Press, 1987 [1934].

-----, The School and Society. Chicago: University of Chicago Press, 1990.

-----, "My Pedagogic Creed", In: Hickman, L. (Ed.), *The Collected Works of John Dewey, 1882–1953. The Early Works of John Dewey, 1882–1898, Vol. 5.* Carbondale, Illinois: Southern Illinois University Press, 1996 [1897]: 84–95.

-----, A Common Faith (Introduction by Thomas M. Alexander). Yale: Yale University Press 2013 [1934].

Dodde, Sarah Drakopoulou, "Metaphors and Meaning: A Grounded Cultural Model of US Entrepreneurship", *Journal of Business* 17, 2002: 519–535.

Durkheim, Emile, *Sociology and Philosophy*. Glencoe, Il.: Free Press, 1953.

Durst, Anne, "Venturing in Education': Teaching at the University of Chicago's Laboratory School, 1896–1904", *History of Education* 39(1), January 2010: 55–73.

Egan, Kieran, *The Future of Education*: Reimagining Our Schools from the Ground. New Haven: Yale University Press, 2010.

Eisenberg, Eric M., "Jamming: Transcendence through Organizing", *Communication Research* 17(2), April 1990: 139–164.

-----, "Karl Weick and the Aesthetics of Contingency", *Organization Studies* 27(11), 2006: 1693–1707.

Eisner, Elliot W., *The Arts and the Creation of Mind.* Yale: Yale University Press, 2002.

Elsdon, Peter, *Kith Jarrett's: The Köln Concert.* Oxford: Oxford University Press, 2013.

Engel, Liba H., "Experiments in Democratic Education: Dewey's Lab School and Korczak's Children's Republic", *The Social Studies*, May/June 2008: 117–121,

Epstein, Mikail, *The Transformative Humanities: A Manifesto.* London: Bloomsbury Academic, 2012.

Fanon, Frantz, *The Wretched of the Earth.* New York: Grove Press, 2004.

Fischlin, Daniel, Heble, Ajay, & Lipsitz, George, *The Fierce Urgency of Now: Improvisation, Rights, and the Ethics of Cocreation.* Durham: Duke University Press, 2013.

Freire, Paulo, Pedagogy of Solidarity. London: Routledge, 2014.

-----, Pedagogy of the Oppressed. New York: Bloomsbury Academic, 2018.

-----, Pedagogy of Hope. New York: Bloomsbury Academic, 2021.

Fullan, Michael & Quinn, Joanne, Coherence: The Right Drivers in Action for Schools, Districts, and Systems. Thousand Oaks, California: Corwin, 2016.

Gann, Kyle M., No Such Thing as Silence: John Cage's 4'33. New Haven: Yale University Press, 2010.

Gannon, Kevin M., Radical Hope: A Teaching Manifesto. Morgantown: West Virginia University Press, 2020.

Garrison, Jim, Neubert, Stefan, & Reich, Kersten, John Dewey's Philosophy of Education: An Introduction and Recontextualization for Our Time. New York: Palgrave MacMillan, 2012.

Gennari, John, "Jazz Criticism: Its Development and Ideologies", Black American Literature Forum 25(3), Autumn 1991: 449–523.

Gioia, Ted, The Imperfect Art: Reflections on Jazz and Modern Culture. New York: Oxford University Press, 1988.

-----, The History of Jazz. New York: Oxford University Press, 2011.

-----, How to Listen to Jazz. New York: Basic Books, 2016.

Giroux, Henry, Pedagogy and the Politics of Hope: Theory, Culture, and Schooling. New York: Routledge, 2018.

-----, Pedagogy of Resistance: Against Manufactured Ignorance. London: Bloomsbury Academics, 2020.

Givens, Jarvis R., Fugitive Pedagogy: Carter G. Woodson and the Art of Black Teaching. Cambridge: Harward University Press, 2021.

Gluck, Bob, The Miles Davis Lost Quintet and Other Revolutionary Ensembles. Chicago: The University of Chicago Press, 2016.

Gold, Michael & Hirshfeld, Steve, "The Behaviors of Jazz as a Catalyst for Strategic Renewal and Growth", *Journal of Business Strategy* 25(5), 2005: 40–47.

Goldman, Shelley & Kabayadondo, Zaza (Eds.), Taking Design to School: How the Technology of Design Can Transform Teachers, Learners, and Classrooms. New York: Routledge, 2017.

Grady, Nevil B., Fisher, Darrell L., & Fraser, Barry J., "Images of School through Metaphor Development and Validation of a Questionnaire", *Journal of Educational Administration* 34(2), 1996: 41–53.

Greenland, Thomas H., *Jazzing: New York City's Unseen Scene*. Urbana: University of Illinois Press, 2016.

Grella, George, *Bitches Brew*. New York: Bloomsbury Academic, 2015.

Gridley, Mark C., *Jazz Styles: History and Analysis*. New Jersey: Prentice Hall, 2009.

Griffin, Farah Jasmine & Washington, Salim, Clawing at the Limits of the Cool: Miles Davis, John Coltraine, and the Greatest Jazz Collaboration Ever. New York: Thomas Dunne Books, 2013.

Guido, Massimiliano (Ed.), Studies in Historical Improvisation: From Cantare super Librum to Partimenti. London: Routledge, 2017.

Hancock, Herbie (with Lisa Dickey), *Possibilities*. New York: Penguin Books, 2014.

Hagberg, Garry L., "On Representing Jazz: An Art Form in Need of Understanding", *Philosophy and Literature* 26, 2002: 188–198.

Hancock, Herbie, Ikeda, Daisaku, & Shorter, Wayne, Reaching Beyond: Improvisations on Jazz, Buddhism, and Joyful Life. Santa Monica: World Tribute Press, 2017.

Haskins, Rob, John Cage. London: Reaktion Books, 2012.

Hatch, Mary Jo, "Comments", In: Pasmore, William A., "Organizing for Jazz", *Organization Science* 9(5), September-October 1998: 565–568.

-----, "Exploring the Empty Spaces of Organizing: How Improvisational Jazz Helps Redescribe Organizational Structure", *Organization Studies* 20(1), 1999: 75–100.

-----, "The Jazz Metaphor for Organizing: Historical and Performative Aspects", *Paper Presented to the Critical Management Studies Conference Popular Culture and Critical Management Stream*, Manchester, 1999.

Hayes Edwards, Brendt, *Epistrophies: Jazz and the Literary Imagination*. Cambridge: Harward University Press, 2017.

Heble, Ajar & Wallace, Rob (Eds.), *People Get Ready: The Future of Jazz Is Now!* Durham: Duke University Press, 2013.

Helguera, Paul, Education for Socially Engaged Art: A Materials and Teaching Handbook. New York: Jorge Pinto, 2011.

Hentoff, Nat, Jazz Is. New York: Limelight, 1992.

Herzig, Monika & Baker, David, "Beyond Jamming: A Historical and Analytical Perspective on the Creative Process", *MEIEA Journal* 14(1), 2014: 183–217.

Hilsabeck, Geoffrey, "Dissonance Learning", *Chronicle of Higher Education* 62(35), May 2016.

Hobsbawm, Eric, The Jazz Scene. London: Faber and Faber, 2014.

Hoffmann, E. T. A., "Kreisleriana, The Poet and the Composer", In: Charlton, David (Ed.), *Music Criticism*. Cambridge: Cambridge University Press, 1989.

Horne, Gerald, *Jazz and Justice: Racism and the Political Economy of the Music.* New York: Monthly Review Press, 2019.

Hugo, Richard, 31 Letters and 13 Dreams Poems. New York: Norton, 1977.

-----, The Triggering Town: Lectures and Essays on Poetry and Writing. New York: Norton, 1979.

----, The Real West Marginal Way: A Poet's Autobiography. New York: Norton, 1992.

Humphreys, Michael, Ucbasaran, Deniz, & Lockett, Andy, "Sensemaking and Sensegiving Stories of Jazz Leadership", *Human Relations* 65(1), 2011: 41–62.

Huxley, Aldos, Brave New World. New York: Harper Perennial, 2006.

Hviid Jacobsen, Michael & Marshman, Sophia, "Bauman's Metaphors: The Poetic Imagination in Sociology", *Current Sociology* 56(5), Sep. 2008: 798–818.

-----, & Marshman, Sophia, "Bauman on Metaphors – A Harbinger of Humanistic Hybrid Sociology", In: Hviid Jacobsen, Michael & Poder, Poul, *The Sociology of Zygmunt Bauman: Challenges and Critique*. Hampshire, England: Ashgate, 2008: 19–39.

Huizinga, Johan, Homo Ludens. Boston, Mass. Beacon Press, 1992.

Hytönen-Ng, Elina, Experiencing 'Flow' in Jazz Performance. London: Routledge, 2013.

Jarrett, Michael, *Drifting on a Read: Jazz as a Model for Writing.* New York: State University Press, 1999.

Joseph, Branden W., Experimentation: John Cage in Music, Art, and Architecture. New York: Bloomsbury Academic, 2016.

Juntunen, Marja-Leena, "Envisioning Imagery Spaces for Musicking: Equipping Students for Helping into the Unexplored", *Music Education Research* 16(3), 2014: 251–266.

Kahn, Ashley, Kind of Blue: The Making of the Miles Davies Masterpiece. Cambridge: Da Capo Press, 2007.

Kamoche, Ken & Cunha, Miguel Pina, "Minimal Structure: From Jazz to Product Innovation", *Organization Studies* 22(5), 2001: 733–764.

-----, Pina, Miguel, & Vieira da Cunha, João (Eds.), Organizational Improvisation. London: Routledge, 2002.

-----, Cunha, Miguel P., & Cunha, João, "Towards a Theory of Organizational Improvisation": Looking Beyond the Jazz Metaphor", *Journal of Management Studies* 40(8), 2003: 2023–2051.

Kao, John, Jamming: The Art and Discipline of Business Creativity. New York: Collins, 1996.

Kaplan, James, Shades of Blue: Miles Davis, John Coltrane, Bill Evans, and the Lost Empire of Cool. New York: Penguin Press, 2024.

Kay, Jackie, Trumpet. New York: Vintage Books, 1998.

Kirby, Michael & Schechner, Richard, "An Interview with John Cage", *The Tulane Drama Review* 10(2), Winter 1965: 50–72.

Klagge, Jay, "Approaches to the Iron Cage: Reconstructing the Bars of Weber's Metaphor", *Administrative Society* 29(1), 1997: 63–78.

Kozol, Jonathan, An End to Inequality: Breaking Down the Walls of Apartheid Education in America. New York: The New Press, 2024.

Kuh, Laura (Ed.), *The Selected Letters of John Cage*. Middletown, Connecticut: Westland University Press, 2016.

Kuhn, Laura (Ed.), *The Selected Letters of John Cage*. Middletown: Wesleyan University Press, 2016.

Kulham, Bob, *Getting to "Yes and": The Art of Business Impov.* Stanford: Stanford University Press, 2017.

Lakoff, George & Johnson, Mark, *Metaphors We Live By*. Chicago: University of Chicago Press, 2003.

Larson, Kay, Where the Heart Beats: John Cage, Zen Buddhism, and the Inner Life. New York: Penguin, 2012.

Lawson, Colin (Ed.), *The Cambridge Companion to the Orchestra*. Cambridge: Cambridge University Press, 2003.

Leary, David (Ed.), *Metaphors in the History of Psychology*. Cambridge: Cambridge University Press, 1994.

Leopando, Irwin, A Pedagogy of Faith: The Theological Vision of Paulo Freire. London: Bloomsbury Academic, 2017.

Lewis, George E. & Piekut, Benjamin (Eds.), *The Oxford Handbook of Critical Improvisation Studies*. New York: Oxford University Press, Vols. 1-2, 2016.

Lock, Graham, Blutopia. Durham: Duke University Press, 1999.

Maher, Paul (Ed.), Miles on Miles: Interviews and Encounters with Miles Davis. Chicago: Chicago Review Press, 2009.

Marinetti, Filippo Tommaso, *Critical Writings* (Edited by Günter Berghaus; Translated by Doug Thompson). New York: Farrar, Straus and Giroux, 2006.

Marsalis, Wynton (with Selwyn Seyfu Hinds), To a Young Jazz Musician: Letters from the Road. New York: Random House, 2004.

-----, Moving to Higher Ground: How Jazz Can Change Your Life. New York: Random House, 2008.

Marx, Karl & Friedrich Engels, The Communist Manifesto [1848].

Maslow, Abraham H., Religions, Values and Peak-Experience. New York: The Viking Press, 1970.

Mazzola, Guerino B. & Paul B. Cherlin, Flow, Gesture, and Spaces in Free Jazz: Towards a Theory of Collaboration. Berlin: Springer, 2009.

Mayhew, Katherine Camp & Edwards, Anna Camp, *The Dewey School: The Laboratory School of the University of Chicago 1896–1903.* New Brunswick: Aldine Transaction, 2007.

McGinley, Jo, Going Long: The Art of Long-Form Improvisation for Stage and Screen. Lanham: Globe Pequot, 2025.

Milojevic, Ivana, Educational Futures: Dominant and Contesting Visions. London: Routledge, 2005.

Malachowski, Alan, *The Cambridge Companion to Pragmatism*. Cambridge: Cambridge University Press, 2013.

Monson, Ingrid, "Oh Freedom: George Russell, John Coltrane, and Modal Jazz", In: Nettl, Bruno & Russell, Melinda (Eds.), *In the Course of Performance: Studies in the World of Musical Improvisation*. Chicago: The University of Chicago Press, 1998: 149–168.

-----, Freedom Sounds: Civil Rights Call Out to Jazz and Africa. Oxford: Oxford University Press, 2010.

Montuori, Alfonso, "Reflections on Transformative Learning", ReVision 20(1), Summer 1997: 34–37.

-----, "Transformative Leadership for the 21<sup>st</sup> Century: Reflections on the Design of a Graduate Leadership Curriculum", *ReVision* 30(3-4), Winter 2010: 4–14.

Moorman, Christine & Miner, Anne S., "Organizational Improvisation and Organizational Memory", *Academy of Management Review* 23(4), 1998: 698–723.

Morgan, Gareth, Images of Organization. Beverly Hills: Sage, 1986.

Mosse, George L., "The Political Culture of Italian Futurism: A General Perspective", *Journal of Contemporary History* 25(2-3), May-June 1990: 253–268.

Muyumba, Walton M., *The Shadow and the Act: Black Intellectual Practice, Jazz Improvisation, and Philosophical Pragmatism.* Chicago: The University of Chicago Press, 2009.

Nachmanovitch, Stephen, Free Play: Improvisation in Life and Art. New York: Penguin, 1990.

Nisenson, Eric, *The Making of Kind of Blue: Miles Davis and His Masterpiece*. New York: St. Martin's Griffin, 2000.

Nitzsche, Friedrich, *The Portable Nitzsche* (Translated by Walter Kaufmann). New York: Viking Press, 1976.

-----, On Truth and Lies in the Extra-Moral Sense [1873].

Nyman, Michael, Experimental Music: Cage and Beyond. London: Studio Vista, 1974.

Odendaal, Albi et al., "What's with K? Exploring the Implications of Christopher Small's 'Musicking' for General Music Education", *Music Education Research* 16(2), 20145: 162–175.

O'Malley, Lisa, Patterson, Maurice, & Kelly-Holmes, Helen, "Death of a Metaphor: Reviewing the 'Marketing Relationships' Frame", *Marketing Theory* 8(2), 2008: 167–187.

O'Neill, Susan A., "Becoming a Music Learner: Toward a Theory of Transformative Music Engagement", In: McPherson Gary & Welch, Graham F., (Eds.), *The Oxford Handbook of Music Education, Vol 1.* Oxford: Oxford University Press, 2012: 163–186.

Ortnoy, Andrew, "Why Metaphors Are Necessary and Not Just Nice", *Educational Theory* 2, 1975: 45–53.

Orwell, George, 1984. New York: HarperCollins, 1977.

Panzner, Joe, *The Process That Is the World*. New York: Bloomsbury Academic, 2015.

Pasmore, Wiliam A., "Organizing for Jazz", Organization Science 9(5), September-October 1998: 562–568.

Peplowski, Ken, "The Process of Improvisation", *Organization Science* 9(5), September-October 1998: 560–561.

Peterson, Lioyd, *Music and the Creative Spirit*. Landham, Maryland: Scarecrow Press, 2006.

Pinker, Steven, The Stuff of Thought: Language as a Window into Human Nature. New York: Viking, 2007.

Poiger, Uta G., Jazz, Rock, and Rebels: Cold War Politics and American Culture in a Divided Germany. Berkeley: University of California Press, 2000.

Prinzivalli, Bill & Farias, Gerald, *Improvisational Leaders: Integrating Business, Mindfulness, and Improvisation*. Singapore: Strategic Book Pub., 2022.

Prouty, Ken, Knowing Jazz: Community, Pedagogy, and Canon in the Information Age. Jackson: University Press of Mississippi, 2012.

Provenzo, Eugene E., "History ad Experiment: The Role of the Laboratory School in the Development of John Dewey's Philosophy of History", *The History Teacher* 12(3), May 1979: 373–382.

Provenzo, Eugene E., *Du Bois on Education*. Lanham: Browman & Littlefield, 2002.

Purser, Ronald E. & Montuori, Alfonso, "Miles Davis in the Classroom: Using the Jazz Ensemble Metaphor for Enhancing Team Learning", *Journal of Management Education* 18, 1994: 21–31.

Ra, Sun, This Planet Is Doomed. New York: Kicks Books, 2011.

Rainey, Lawrence, Poggi, Christine, & Wittman, Laura (Eds.), *Futurism: An Anthology*. New Haven: Yale University Press, 2009.

Ravitch, Diane, The Death and Life of the American School System. New York: Basic Books, 2010.

Reese, Sam V. H., Blue Notes: Jazz Literature, & Loneliness. Baton Rouge: Louisiana State University, 2019.

Retallack, Joan (Ed.), *Musicage*. New England: Wesleyan University Press, 1996.

Revill, David, *The Roaring Silence: John Cage – A Life.* New York: Arcade Publishing, 2014.

Robbins Dudeck, Theresa & Caitlin McClure (Eds.), *Applied Improvisation: Leading, Collaborating, and Creating Beyond the Theater.* London: Methuen, 2018.

Rogers, Carl R., "A Process Conception of Psychotherapy", In: Weick, Carl R., On Becoming a Person: A Therapist's View of Psychotherapy. Boston: Houghton Mifflin, 1961: 125–159.

Rose, Simon, The Lived Experience of Improvisation in Music, Learning and Life. Bristol: Intellect, 2017.

Rosenberg, Harold, "The American Action Painters", *Art News* 51(8), December 1952: 22.

Roth, Moira, Difference/Indifference: Musings on Postmodernism, Marcel Duchamp and John Cage. Amsterdam: G+B Arts International, 1998.

Roy, William G. & Dowd, Timothy J., "What Is Sociological about Music", *Annual Review of Sociology* 36, 2010: 183–203.

Russolo, Luigi, *The Art of Noises* (Translated and introduced by Barclay Brown). New York: Pendragon Press, 1986.

Rutkoff, Peter M. & Scott, Wiliam B., New School: A History of the New School for Social Research. New York: Free Press, 1986.

Santi, Maria & Zorzi, Eleonora (Eds.), Education as Jazz: Interdisciplinary Sketches on a New Metaphor. Cambridge: Cambridge Scholars Publishing, 2016.

Santoro, Gene, Myself When I am Real: The Life and Music of Charles Mingus. Oxford: Oxford University Press, 2000.

Sawyer, R. Keith, "The Interdisciplinary Study of Creativity in Performance", *Creativity Research Journal* 11(1), 1998: 11–19.

-----, "Improvisation and the Creative Process: Dewey, Collingwood, and the Aesthetics of Spontaneity", *The Journal of Aesthetics and Art Criticism* 58(2), Spring 2000: 149–161.

-----, "Creative Teaching: Collaborative Discussion as Disciplined Improvisation", *Educational Researcher* 33, 2004: 12–20.

-----, Explaining Creativity. Oxford: Oxford University Press, 2006.

- -----, *Group Creativity: Music, Theater, Collaboration.* New York: Routledge, 2010.
- -----, *Structure and Improvisation in Creative Teaching*. Cambridge: Cambridge University Press, 2011.
- Schmidt, Mary R., "You Know More Than You Can Say: In Memory of Donald A. Schön (1930–1997)", *Public Administration Review* 60, May/June 2000: 266–274.
- Schön, Donald A., "Generative Metaphor: A Perspective on Problem Setting in Social Policy", In: Ortnoy, Andrew (Ed.), *Metaphor and Thought*. Cambridge: Cambridge University Press, 1979: 254–283.
- -----, Educating the Reflective Practitioner. San Francisco: Jossey-Bass, 1987.
- -----, "Education the Reflective Practitioner", Presentation to the Meeting of the American Educational Research Association. Washington, DC, 1987.
- ----, "The Theory of Inquiry: Dewey's Legacy to Education", *Curriculum Inquiry* 22(2), 1992: 119–139.
- Schroeder, David, From the Minds of Jazz Musicians: Conversations with the Creative and Inspired. New York: Routledge, 2018.
- Schwartz, Peter & Kelly, Kevin, "The Relentless Contrarian", Wired 4(8), 1996: 116.
- Shambu, Girish & Meyer, Gordon, "Applying Lessons from Jazz Improvisation in the Management Classroom", *Proceedings of the Academy of Educational Leadership* 12(1), 2007: 63–67.
- Siddall, Gillian & Waterman, Ellen (Eds.), Negotiated Moments: Improvisation, Sound, and Subjectivity. Durham: Duke University Press.
- Silverman, Kenneth, Begin Again: A Biography of John Cage. New York: Alfred A. Knopf, 2010.

Simpson, Douglas J. & Stack, Sam (Eds.), *Teachers, Leaders, and Schools:* Essays by John Dewey. Carbondale: Southern Illinois University Press, 2010.

Sites, William, Sun Ra's Chicago: Afrofuturism & the City. Chicago: The University of Chicago Press, 2020.

Skidmore, David & Murakami, Kyoko, *Dialogic Pedagogy: The Importance of Dialogue in Teaching and Learning.* Bristol: Multilingual Matters, 2016.

Small, Christopher, "Performance as Ritual: Sketch for an Enquiry into the True Nature of a Symphony Concert", In: Levine White, Avron (Ed.), *Lost in Music: Culture, Style and the Musical Event.* London: Routledge & Kegan Paul, 1987: 6–32.

-----, *Music, Society, Education*. Middletown, Connecticut: Wesleyan University Press, [1977] 1996.

-----, Music of the Common Tongue: Survival and Celebration in African-American Music. Middletown, Connecticut: Wesleyan University Press, [1987] 1998.

-----, *Musicking: The Meanings of Performing and Listening*. Middletown, Connecticut: Wesleyan University Press, 1998.

-----, "Musicking – The Meaning of Performance and Listening. A Lecture", *Music Education Research* 1(1), 1999: 9–21.

-----, "Afterword", In: Wright, Ruth (Ed.), Sociology and Music Education. Farnham: Ashgate, 2010: 283–290.

Spitzer, Michael, *Metaphor and Musical Thought*. Chicago: The University of Chicago, 2004.

St. André, James (Ed.), *Thinking Through Translation with Metaphors*. New York: Routledge, 2014.

Stoller, Aaron, Foundations of Education. New York: Palgrave Macmillan, 2014.

-----, Knowing and Learning as Creative Action: A Re-Examination of the Epistemological Foundations of Education. New York: Palgrave MacMillan, 2014.

Stuckart, Daniel W., Turning Pragmatism into Practice: A Vision for Social Studies Teachers. Lanham: Bowman & Littlefield, 2018.

Sultanof, Jeff, Experiencing Big Band Jazz. Lanham: Bowman & Littlefield, 2017.

Svorinich, Victor, *Listen to This: Miles Davis and Bitches Brew.* Jackson: The University Press of Mississippi, 2015.

Tanner, Laurel N., *Dewey's Laboratory School: Lessons for Today*. New York: Teachers College, Columbia University, 1997.

Tilly, Christopher, *Metaphor and Material Culture*. Oxford: Blackwell, 1999.

Tye, Larry, The Jazzmen: How Duke Ellington, Louis Armstrong, and Count Basie Transformed America. New York: Mariner Books, 2024.

Tynan, Caroline, "Metaphors and Marketing: Some Uses and Abuses", In: Kitchen, Philip J. (Ed.), *Marketing Metaphors and Metamorphosis*. Basingstoke: Palgrave Macmillan, 2008: 10–25.

Urry, John, Sociology Beyond Societies. London: Routledge, 2000.

Waks, Leonard J., "Donald Schön's Philosophy of Design and Design Education", *International Journal of Technology and Design Education* 11, 2001: 37–51.

Waters, Keith, *The Studio Recordings of the Miles Davis Quintet, 1965–68*. Oxford: Oxford University Press, 2011.

Weber, Max, *The Rational and Social Foundations of Music.* Carbondale: Southern Illinois University Press, 1958.

Weick, Karl E., "Theory Construction as Disciplined Imagination", *Academy of Management* 4(4), 1989: 516–531.

- -----, "Managing as Improvisation: Lessons from the World of Jazz". *Aubrey Fisher Memorial Lecture, University of Utah*, October 1990.
- -----, "The Teaching Experience as Learning in Public", In: André. Rae & Frost, Peter J. (Eds.), Researchers Hooked on Teaching: Noted Scholars Discuss the Synergies of Teaching and Researching. Thousand Oaks: Sage, 1997: 283–300.
- -----, "Critical Resistance to the Jazz Metaphor", *Organization Science* 9(5), September-October 1998: 604–604.
- -----, "Improvisation as a Mindset for Organizational Analysis", *Organization Science* 9(5), September-October 1998: 543–555.
- -----, "The Teaching Experience as Learning in Public", In: André. Rae and Wilf, Eitan Y., *School for Cool.* Chicago: The University of Chicago Press, 2014.

Wilmer, Val, As Serious as Your Life: Black Music and the Free Jazz Revolution, 1957–1977. London: Serpent's Tail, 2018.

Woodson, Carter G., *The Mis-Education of the Negro*. Independently Published, 2022.

Wormeli, Rick, Metaphors & Analogies: Power Tools for Teaching Any Subject. Portland, Maine: Stenhouse, 2009.

Young, Dennis, "Organization and Orchestra: Lessons from the Pit", *Journal of Policy Analysis and Management* 1(2), Winter 1982: 264–267.

Pedagogy in the Spirit of Jazz

Youngquist, Paul, A Pure Solar World: Sun Ra and the Birth of Afrofuturism. Austin: University of Texas Press, 2016.

Yudkin, Jeremy, *Miles Davis, Miles Smiles, and the Invention of Post Bop.* Bloomington: Indiana University Press, 2008.

Zwerin, Mike, Swing under the Nazis: Jazz as a Metaphor for Freedom. New York: Cooper Square Press, 2000.

