


1969

# A Study of the Use of Musical Drama in the Development of Creativity in School Children

Beverly Gallegly Coad  
*Ouachita Baptist University*

Follow this and additional works at: [http://scholarlycommons.obu.edu/grad\\_theses](http://scholarlycommons.obu.edu/grad_theses)

 Part of the [Curriculum and Instruction Commons](#), [Educational Methods Commons](#), [Music Education Commons](#), and the [Other Teacher Education and Professional Development Commons](#)

---

## Recommended Citation

Coad, Beverly Gallegly, "A Study of the Use of Musical Drama in the Development of Creativity in School Children" (1969). *Graduate Theses*. 12.

[http://scholarlycommons.obu.edu/grad\\_theses/12](http://scholarlycommons.obu.edu/grad_theses/12)

This Thesis is brought to you for free and open access by the Archives and Special Collections at Scholarly Commons @ Ouachita. It has been accepted for inclusion in Graduate Theses by an authorized administrator of Scholarly Commons @ Ouachita. For more information, please contact [mortensona@obu.edu](mailto:mortensona@obu.edu).

A STUDY OF THE USE  
OF MUSICAL DRAMA IN THE  
DEVELOPMENT OF CREATIVITY IN SCHOOL CHILDREN

---

A Thesis  
Presented to  
the Graduate School  
Ouachita Baptist University

---

In Partial Fulfillment  
of the Requirements for the Degree  
Master of Arts

Riley Library  
Ouachita Baptist University

---

by  
Beverly Gallegly Coad

May 1969

11707  
C652s

A STUDY OF THE USE

OF MUSICAL DRAMA IN THE

CHAPTER

PAGE

I. THE DEVELOPMENT OF CREATIVITY IN SCHOOL CHILDREN

Background of the Study . . . . .

The Problem . . . . .

Statement of the problem . . . . .

Importance of the study . . . . .

Definitions of Terms Used . . . . .

Characterization . . . . .

Creativity . . . . .

EMIO Microfiche . . . . .

Musical comedy . . . . .

Musical drama . . . . .

Opera . . . . .

Operetta . . . . .

Restoration . . . . .

Verse . . . . .

Delimitations of the Study . . . . .

Sources and Treatment of Data . . . . .

Approved:

David Scott

Major Professor

Marvin A. Lawson

W. W. Huntington

Deanne E. Chapel  
Dean of Graduate Studies

II. THE VALUE OF DEVELOPING CREATIVITY

III. ENVIRONMENT THAT STIMULATES

IV. USING MUSICAL DRAMA . . . . .

In elementary school . . . . .

In junior high school . . . . .

TABLE OF CONTENTS

CHAPTER	PAGE
I. THE PROBLEM AND DEFINITIONS OF TERMS USED . . . . .	1
Background of the Study . . . . .	1
The Problem . . . . .	4
Statement of the problem . . . . .	4
Importance of the study . . . . .	4
Definitions of Terms Used . . . . .	5
Characterization . . . . .	5
Creativity . . . . .	5
ERIC Microfiche . . . . .	5
Musical comedy . . . . .	6
Musical drama . . . . .	6
Opera . . . . .	6
Operetta . . . . .	7
Pantomime . . . . .	7
Revue . . . . .	7
Delimitations of the Study . . . . .	7
Sources and Treatment of Data . . . . .	8
II. THE VALUE OF DEVELOPING CREATIVITY . . . . .	9
III. ENVIRONMENT THAT STIMULATES CREATIVITY . . . . .	13
IV. USING MUSICAL DRAMA . . . . .	16
In elementary school . . . . .	17
In junior high . . . . .	24

In high school . . . . . 26

V. SUMMARY OF FINDINGS AND IMPLICATIONS . . . . . 28

BIBLIOGRAPHY . . . . . 30

Creativity demands an awareness of problems, an ability to conceptualize these problems, and an ability to solve them, perhaps uniquely, and to extend an applied solution.

Creative thinking consists of being able to deal with a disturbance, in playing with the problem which is disturbing and finally producing an answer which may possibly be confirmed by experimental evidence.

Some of the characteristics of creative people are: self-asserting, able to work in a free situation untroubled by artificial limitations, cognizant of the value of the work they accomplish, competitive; sensitive, aware of progress, able to concentrate on problems, confident in their handling, responsive to their surroundings or ideas, untroubled, inflexible and of frustration, and accustomed to solitude and independence.

A study was made in our school system to determine to describe the ideal pupil or the kind of person they would like for today's children to become.

All cultures in this study are united in wishing of the good guesser, the child who has intellectual courage, the occasionally sensitive individual, the intuitive thinker.

<sup>1</sup>Richard J. Burnett and Scott C. Gray, A Study of Literature on Creativity (Guidance Department, San Diego State University, San Diego, California, 1961), 2000 1961, p. 1.

<sup>2</sup>Ibid., pp. 3-4.

<sup>3</sup>Ibid., p. 4.

## CHAPTER I

### I. BACKGROUND OF THE STUDY

Creativity demands an awareness of problems, an ability to concentrate on these problems, and an ability to tolerate, perhaps welcome, the tension of an unsolved problem.<sup>1</sup>

Creative thinking consists of being sensitive to . . . disturbance, in staying with the problem which is disturbing and finally producing an answer which might possibly be confirmed by experimental evidence.<sup>2</sup>

Some of the characteristics of creative people are: self-starting, able to work in a free situation unfettered by artificial limitations, cognizant of the value of the work they accomplish, competitive, sensitive, aware of problems, able to concentrate on problems, flexible in their thinking, spontaneous in their expressions of ideas, motivated, tolerant of frustration, and accustomed to disorder and complexity.<sup>3</sup>

A study was made in our own various sub-cultures to describe the ideal pupil or the kind of person they would like for today's children to become.

All cultures in this study are unduly punishing of the good guesser, the child who has intellectual courage, the emotionally sensitive individual, the intuitive thinker,

---

<sup>1</sup>Richard J. Burnett and Scott C. Gray, A Study of Literature on Creativity (Guidance Department, San Diego City Schools, San Diego, California, 1961), ED00 1839, p. 1.

<sup>2</sup>Ibid., pp. 3-4.

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

the person who regresses occasionally and is playful and childlike, the visionary individual and the person who is unwilling to accept things on mere say so without examining the evidence.<sup>4</sup>

Even though much research is being done today on the problem of development of creativity in school children, the majority of the public schools in the United States persistently praise the intellectual, the student who can memorize facts and recall the facts verbatim during an examination. In his book, Building Creative Talent, Dr. Paul E. Torrance surmises that identification of the most intellectual eliminates 70 per cent of the most creative.

The public school systems are not equipped to stimulate creativity, because most teachers prefer to teach well-disciplined students who memorize their lessons and never disagree. The teachers and parents may be content with their contributions to education, but prolonged and severe stifling of creative thinking cuts at the very roots of satisfaction in living.<sup>5</sup>

Since the age in which we are living calls for a constructive, dynamic attitude toward life, a greater emphasis might well be laid in our schools on its development. This could be accomplished by giving pupils an increased number of opportunities to use their creative ability. The activities involved would not only benefit the pupils in their daily lives but would also, through

---

<sup>4</sup>Burnett, op. cit., pp. 15-16.

<sup>5</sup>Paul E. Torrance, Rewarding Creative Behavior (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1965), p. 11.

the habits established and the insights gained, prepare them for future citizenship.<sup>6</sup>

Startling implications of discontinuities in creative development are found in the public school system across America. "One of the most persistent and recurrent findings in creativity research with children is that there are discontinuities in creative development, apparently accompanied by loss of interest in learning, increase in behavioral problems, and increase in emotional disturbance."<sup>7</sup> These discontinuities appear at kindergarten, fourth and seventh grades in Anglo-American culture; and the children perform less well than a year earlier, participate in fewer creative activities on their own, appear to lose some of their curiosity, and lose manipulativenness and excitement about learning.<sup>8</sup> Since other cultures in the world do not seem to have these discontinuities in creative development, researchers believe that these discontinuities are man-made or culture-made rather than genetically caused.<sup>9</sup>

Binet in his Les Idees Modernes sur les Enfants maintains that almost all children begin school with highly de-

---

<sup>6</sup>Harriet E. Peet, The Creative Individual (New York: The Ronald Press Company, 1960), pp. 9-10.

<sup>7</sup>Paul E. Torrance, Implication of Creativity Research Findings for Instructional Media (Department of Educational Psychology, University of Minnesota, Minneapolis, Minnesota, 1964), EDOO 2170, p. 2.

<sup>8</sup>Ibid., p. 2.

<sup>9</sup>Ibid., p. 3.



veloped skills in learning by experimentation, manipulating objects, rearranging them and combining them in different ways, singing, drawing, dancing, and storytelling. His contention is that we should graft education on these already highly developed learning skills rather than abandon these familiar ways of learning for ways strange to the child.<sup>10</sup>

## II. THE PROBLEM

Statement of the problem. This study is a descriptive analysis of research and writings concerning the use of musical drama for the development of creativity in children of selected public schools across the United States. The intent of this study is to illustrate that the development of creativity by the utilization of musical drama is an important element in public school education.

Importance of the study. Since most classroom teachers are not music specialists, a study of suggested methods and materials used for musical drama would be helpful in stimulating interest and inspiration for teachers who have the responsibility of musical activities. Students in grades seven through twelve are too often involved in diligent practice for polished performances which gives no opportunity for their own creative abilities. Ways of kindling the creative spark that children possess are needed in our school systems.

---

<sup>10</sup>Torrance, op. cit., p. 4.

### III. DEFINITIONS OF TERMS USED

Characterization. Characterization is defined in Webster's New International Dictionary as an "artistic representation of personality, as in fiction."<sup>11</sup>

Creativity. Creativity as it applies to school children is defined as an act which takes place whenever a child discovers new relationships, and whenever he projects himself into an activity or project and makes it something that at the time belongs uniquely to him.<sup>12</sup>

ERIC Microfiche. "The Educational Resources Information Center is a national information system dedicated to the progress of education through the dissemination of educational research results and research related materials."<sup>13</sup>

The system is marked by monthly catalogs containing indexes and abstracts, a central liaison system, nineteen clearinghouses for collecting specialized information in the field of education and a center for processing orders and dissemination of documents stored on microfilm (microfiche) or in paper copy. Research papers, dissertations, special reports, curriculum studies, instructional methods outlines are the types of material used. The term 'document' which is often applied to

---

<sup>11</sup>William Allan Neilson (ed.), Webster's New International Dictionary (second edition; Springfield, Massachusetts: G. and C. Merriam Company, 1959), p. 452.

<sup>12</sup>Robert Nye and Vernice Nye, Music in the Elementary School (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1957), p. 141.

<sup>13</sup>Division of Research Training and Dissemination, ERIC: Advance Information (OE-12022. Washington, D. C.: Department of Health, Education, and Welfare, 1966), p. 1.

these papers is perhaps misleading or too formal. These papers are often not copyrighted with only a few copies in existence. If it were not for a system such as ERIC, a large amount of research in the field of education would go unorganized and remain largely unavailable.<sup>14</sup>

Musical comedy. Musical comedy is defined as "a type of theatrical performance, typically whimsical or picturesque, consisting of musical numbers and of dialogue, with a slender plot."<sup>15</sup>

Musical drama. The term musical drama as used in this study is defined as "a group activity in which meaningful experience is acted out by participants as they create their own dialogue and action."<sup>16</sup>

On the lower elementary level, emphasis is on playing rather than on a play. Musical drama on the upper elementary level can be pantomime and characterization. Junior high and high school students may write their own musical drama.

Opera. An opera is "a drama, either tragic or comic, sung throughout, with appropriate scenery and acting, to the accompaniment of an orchestra."<sup>17</sup>

---

<sup>14</sup>American Association of Junior Colleges, "What is ERIC?" Occupational Education Bulletin, 3:1, September 20, 1968.

<sup>15</sup>Neilson, op. cit., p. 1615.

<sup>16</sup>Ruth Lease and Geraldine Siks, Creative Dramatics in Home, School, and Community (New York: Harper and Brothers, 1952), p. 3.

<sup>17</sup>Willi Apel, Harvard Dictionary of Music (Cambridge, Massachusetts: Harvard University Press, 1962), p. 505.

Operetta. "In the eighteenth century, the term is used for a short opera. In the nineteenth and twentieth centuries, it denotes a theatrical piece of light and sentimental character in simple and popular style, containing spoken dialogue, music, and dancing scenes."<sup>18</sup>

Pantomime. A pantomime is a "dumb show of any sort using significant gesticulation or facial expression."<sup>19</sup>

Revue. A revue is "a kind of burlesque or musical comedy in which recent events, especially plays of the past year, are reviewed by imitations of their salient features and chief actors; also a medley of songs, tableaux vivants, and chorus dances with light skits."<sup>20</sup>

#### IV. DELIMITATIONS OF THE STUDY

This study was limited to the writer's investigation of recent literature describing the successful use of musical drama in approximately twenty public schools which are pace setters in developing creativity.

A study of the environment which motivates creativity was made, and the writer attempted to show how the general environment which inspires creativity can be specifically used in musical drama.

---

<sup>18</sup>Apel, op. cit., p. 515.

<sup>19</sup>Neilson, op. cit., p. 1766.

<sup>20</sup>Ibid., p. 2136.

Examples of activities, methods, and materials have been given.

## V. SOURCES AND TREATMENT OF DATA

Sources. Data for this study was obtained primarily from the ERIC Microfiche copies of recent research and pilot projects done on the subject of development of creativity in public schools. Other pertinent data was obtained from books and articles from periodicals.

Treatment of data. Chapter II is a discussion of the value of developing creativity in school-age children. Chapter III contains data concerning the environment in which creativity thrives. The application of musical drama in the development of creativity and suggested activities, materials, and methods are discussed in Chapter IV. Chapter V includes a summary of the study and the writer's conclusions.

<sup>1</sup>Robert L. Garretson, Music in Childhood Education (New York: Appleton-Century-Crofts, 1966), p. 30.

<sup>2</sup>Kirby S. Witt, Creativity in the Elementary School (New York: Appleton-Century-Crofts, 1966), p. 1.

## CHAPTER II

### THE VALUE OF DEVELOPING CREATIVITY

"Imagination is certainly one trait that needs to be nurtured in children in as many ways as possible."<sup>1</sup> Big businesses, industries, governments, civic organizations, and the armed forces are clamoring for people who are saturated with creative ideas, because there tends to be a shortage of imaginative people. One reason for this deficit may be found in the processes of American education.

Memoriter learning, complete domination, unquestioning submission convert the bubbling, effervescent, spontaneous four-year-old into the compliant, conforming, unimaginative ten-year-old. The once-spirited child becomes a bored adult through the suppression and disuse of his own unique mode of investigation, experimentation, and expression.<sup>2</sup>

A. V. Keliher made an analysis of time spent in 318 classrooms of fourteen school systems in western Pennsylvania. This analysis shows that 64 per cent of the class time was taught by one textbook or one workbook, 4 per cent of the time was taught by pupil selected projects, 43 per cent of the time the teacher dominated all activity, 5 per cent of the time was pupil initiated, 34 per cent of the time all pupils were doing

---

<sup>1</sup>Robert L. Garretson, Music in Childhood Education (New York: Appleton-Century-Crofts, 1966), p. 80.

<sup>2</sup>Miriam E. Wilt, Creativity in the Elementary School (New York: Appleton-Century-Crofts, Inc., 1959), p. 1.

identical work with no individual assistance, and only in 4 per cent of the time was work differentiated for the individual. Most of the school systems in America resemble those in western Pennsylvania. Clearly, in this situation there is no opportunity for development of initiative.

Where there is no opportunity for development of initiative, creativity is impeded. The development of initiative in children can be done by helping the student to be an independent, creative thinker. Creative thinking takes place in the process of sensing difficulties, problems, gaps in information, missing elements; making guesses or formulating hypotheses about these deficiencies, testing these guesses and possibly revising and retesting them; and finally in communicating the results.<sup>3</sup>

During a study of the lives of creative people, numerous, consistent, positive character traits were found. These independent thinkers were able to tolerate great amounts of emotional strain, unaffected by worry, self-confident, amicable, persuasive, vigorous, free from affectation, and expressive. These traits can be developed in children by various creative outlets.

It is now recognized that a child's development can be helped through stimulation of his need for expression;

---

<sup>3</sup>Paul E. Torrance, Rewarding Creative Behavior (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1965), p. 8.

through his need for and experimentation with tools of expression; and through improvement of his power of application. In this way creative activity contributes toward his development as a person and discourages misapplication of energy to wrong aims.<sup>4</sup>

The welfare of a nation is dependent upon the creativity of its people.

It was only about 500 years ago that Europe began to rate the power of thinking, and especially creative thinking, on a par with the power of brute force. It was this new attitude that gave vitality to the Renaissance.<sup>5</sup>

The United States was settled by people from almost every country in the world. Many of these people were discontented with the life they were living and were anxious to journey to a new land in quest of something better. When they arrived in "The Promised Land," they discovered that in order to survive they must find solutions to interminable problems. The result was a climate which cultivated creative imagination as never before anywhere in the world.<sup>6</sup> However, that fertile climate is being changed in America today.

The pinch of poverty and the fear of the poorhouse no longer goad the average American. Necessity has ceased to be a spur, and acquisitiveness has lost its edge. Consequently, there is a slump in our creative effort--a slump that threatens the future progress of

---

<sup>4</sup>Susan T. Canfield, "Creativity in Music Education," Music Educators Journal, 48:51, November-December, 1961.

<sup>5</sup>Alex F. Osborn, Applied Imagination (New York: Charles Scribner's Sons, 1963), p. 3.

<sup>6</sup>Ibid., p. 58.



our nation unless some way is found to make up for the loss of this source of motivation.<sup>7</sup>

---

<sup>7</sup>Osborn, op. cit., p. 292.

In an attempt to determine the environment which stimulates creative activity, the guidance department of San Diego City Schools in San Diego, California made a study of literature on creativity. They found that the environment should be a liberating and non-critical one where ideas can develop without external pressures. "Creativeness takes place, in an educational sense, in a learning environment where children are free to suggest and experiment."<sup>1</sup>

A favorable environment consists of many tangible and intangible factors. The most important factor which constitutes a learning environment for children is the teacher. The teacher must help the group overcome fears and threats as well as external demands from authoritative sources. The attitude of the teacher should be to recognize that all persons can create at some level and should furnish a classroom climate in which creativeness can be released, accepted, respected, and guided.

If a teacher is sensitive and enthusiastic and believes what he is doing is significant to the development of child-

---

<sup>1</sup>Robert Evans Eys and Vernice Trousdale Eys, Music in the Elementary School (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1957), p. 141.

## CHAPTER III

### ENVIRONMENT THAT STIMULATES CREATIVITY

In an attempt to determine the environment which stimulates creativity, the guidance department of San Diego City Schools in San Diego, California made a study of literature on creativity. They found that the environment should be a leisurely and non-critical one where ideas can develop without external pressures. "Creativeness takes place, in an educational sense, in a learning environment where children are free to suggest and experiment."<sup>1</sup>

A favorable environment consists of many tangible and intangible factors. The most important factor which constitutes a learning environment for children is the teacher. The teacher must help the group remove fears and threats as well as external demands from authoritarian sources. The attitude of the educator should be to recognize that all persons can create at some level and should furnish a classroom climate in which creativeness can be released, accepted, respected, and guided.

If a teacher is sensitive and enthusiastic and believes what he is doing is significant to the development of chil-

---

<sup>1</sup>Robert Evans Nye and Vernice Trousdale Nye, Music in the Elementary School (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1957), p. 141.

dren, he will continue to grow personally and professionally. He will not go into his classroom year after year with the same lesson plans, but he will vary his teaching methods so that the students will be encouraged and stimulated to venture into the unknown. When the students begin to respond creatively, the teacher will reward those responses with praise rather than with criticism. A teacher who stimulates creativity in children will be respectful of the unusual questions and ideas that they present, show the pupils that their ideas have value, encourage and give credit for self-initiated learning, and give opportunities for practice or experimentation without immediate evaluation.<sup>2</sup>

The social environment is another factor which affects creative thinking. Today's schools emphasize constant industry and do not allow the leisure that encourages creation. Regular study habits are emphasized at the cost of initiative. Greenewalt concludes that conformity in behavior is a human necessity, but conformity in patterns of human thought is a human danger; and that in modern times there has been a tendency to mistake one for the other.

Experiences in creativity can be planned and guided, but the pupil must be allowed to participate in planning,

---

<sup>2</sup>Paul E. Torrance, Implication of Creativity Research Findings for Instructional Media (Department of Educational Psychology, University of Minnesota, Minneapolis, Minnesota, 1964), ED00 2170, p. 21.

directing, and evaluating these experiences. He must feel free to discuss and share ideas. "A youngster should feel free to say what he thinks and feels without fear of revealing himself to be foolish or ignorant."<sup>3</sup>

Another factor which affects creative thinking is the psychological environment. The classroom has to change from an authoritarian to a cooperative field. The atmosphere should be one of belongingness, security, and status. A friendly spirit should prevail in the classroom. There should be freedom from pressure and fear of criticism, and the classmates should offer encouragement.

If we can preserve and foster the creative spirit that begins its growth in a child's attempts to understand the world about him and allow him freedom in expressing how he feels about it, we will help him grow into a creative, constructive adult. If children find their world trustworthy and adults interested and understanding, they will share with us the treasures of their minds and hearts: their stories, their poetry, their love of rhythm and music, their search for rich experiences. We find they have thoughts we never dreamed they had--and they are able to express them in new and fresh ways. They love language, they enjoy the taste and color and flavor of their experiences in a way that is creative in the best sense of the word. Through these paths, they find an outlet and release for joy, fear, hate, love, pressure, and even crises.<sup>4</sup>

---

<sup>3</sup>Suzanne Newton, "How to Encourage Your Child's Natural Creativity," Parents Magazine, 43:83, July, 1968.

<sup>4</sup>Margaret Mead, A Creative Life for Your Children (Children's Bureau, Welfare Administration, United States Department of Health, Education and Welfare, Washington, D. C., 1962), ED00 1838, Foreward.

## CHAPTER IV

### USING MUSICAL DRAMA

The writer studied teaching materials and procedures of various school systems across America and found many states in which musical drama has been utilized to develop creativity in school children. The development of creativity was done in the music class where the pressures of perfectionism were alleviated.

Musical drama was not used in these schools as an artist-training course, but as an activity to serve the needs of all children from the genius to the slow learner, the emotionally disturbed to the physically handicapped.<sup>1</sup> Every child wants to tell a story his own way; and through his unique expression, a teacher may know and understand him better. The children in these schools that experimented with musical drama explored all media of creativity: words--songs, operas, operettas, ballads; bodies--dance, rhythm; and hands. They had opportunities to live the lives of other people; and through continuous creative experiences, the students developed a tolerance and understanding of others that is strong and real.

Children develop through creative release of musical,

---

<sup>1</sup>Miriam E. Wilt, Creativity in the Elementary School (New York: Appleton-Century-Crofts, Inc., 1959), p. v.

dramatic, and inner creative energy, the power of imaginary penetration of other personalities and so move into a world of large social sympathy and understanding.<sup>2</sup>

Musical drama was valuable to the individual in these schools because it stimulated his social development. Some of the benefits of experimentation with various forms of musical drama were: learning the importance of teamwork by the give and take of ideas, growing in ability to discriminate and evaluate, learning to think quickly and communicate orally, recognizing the need for increasing vocabulary and for using careful diction, developing superior attitudes and appreciations, and developing inner security.

In elementary school. In 1963, a music committee composed of educators from various cities in Arizona convened for the purpose of developing a guide for teaching music in Arizona elementary schools. The cities from which these educators came were Phoenix, Tuscon, Mesa, Avondale, Scottsdale, Wickenburg, and Tempe. This guide suggested that a minimum of ninety minutes per week be devoted to musical experiences. Musical drama was incorporated into the music program which consisted of singing, listening, movement, and instruments. Opportunities for imitative, interpretive, as well as patterned movement were given to the children in primary grades.

---

<sup>2</sup>Susan T. Canfield, "Creativity in Music Education," Music Educators Journal, 48:56, November-December, 1961.

Ruth Lease, a woman who has had acclaimed success with children and creative drama, suggests that in the lower elementary grades the child expresses better with his body than with words. With children in these grades, the Arizona elementary schools used the following recordings to stimulate imaginative listening and dramatization.<sup>3</sup>

Recordings for Grade 1

"Little Train" from Once Upon a Time Suite by Donaldson  
 "March of the Royal Lion" from Carnival of the Animals by Saint-Saens  
Flight of the Bumblebee by Rimsky-Korsakov  
 "Fairies and Giants" from Wand of Youth Suite No. 1 by Elgar

Recordings for Grade 2

"Hall of the Mountain King" from Peer Gynt Suite by Grieg  
 "Bydlo" from Pictures at an Exhibition by Moussorgsky  
 "Ballet of the Unhatched Chicks" from Pictures at an Exhibition by Moussorgsky  
Dance of the Mosquito by Liadov  
 "Viennese Musical Clock" from Hary Janos Suite by Kodaly

Recordings for Grade 3

Little White Donkey by Ibert  
Three Bears by Coates  
 "Golliwog's Cakewalk" from Children's Corner Suite by Debussy  
 "Hurdy-Gurdy" from Adventures in a Perambulator by Carpenter

Even though a teacher used recordings, she assisted the

---

<sup>3</sup>A Guide for Teaching Music in Arizona Elementary Schools (State Department of Public Instruction, Phoenix, Arizona, September, 1964), EDOO 2243, pp. 16-17.

children by asking questions that stimulated their imaginations. Some of the questions suggested in the guidebook were:<sup>4</sup>

1. How would you move if you were an elephant?
2. How did you walk to school?
3. How would you walk if you were a soldier on parade?
4. How would you move if you were an elf?

Each teacher was encouraged to evaluate the results of the efforts of the children to imitate or to initiate learning. The following questionnaire appeared in the guidebook used by Arizona elementary school teachers.<sup>5</sup>

1. Do you provide in your classroom the opportunity for children to respond to music through movement?
2. Do you encourage, but not force any child to participate until he is ready?
3. Do you sometimes work with a few children at a time so that they will have plenty of space for response?
4. Do you familiarize children with the music before asking them to move to it?
5. Do you use recordings, poems, or pictures to motivate movement to music?
6. Do you use properties, when appropriate to enrich or enhance any type of movement-to-music activity (such as scarves, Indian headdresses and simple costumes)?
7. Do you provide sympathetic assistance for youngsters who have problems with movement activities such as skipping?
8. Do you provide opportunities for interpretive, imitative, as well as basic and patterned movement?

---

<sup>4</sup>A Guide for Teaching Music in Arizona, op. cit., p. 20.

<sup>5</sup>Ibid., p. 25.



9. Do you become thoroughly familiar with the instructions before presenting a play party or singing game?
10. Do you encourage children to "make-up" play party games of their own?
11. Do you select singing games according to the interest and physical capabilities of the class?
12. Do you establish in your classroom an environment conducive for children's creative, spontaneous movement to music?
13. Do you aid children in understanding simple form in music through movement?

In the intermediate grades, interpretive movement was motivated by the spirit and feeling of the music or by the story content of a selection. Children in this age group used pantomime and characterization with great success. The children were familiar with the music so they could discover the story easily. Then they expressed their ideas through bodily movement. Suggested musical compositions for interpretive movement were:<sup>6</sup>

1. "Farandole" from L'Arlesienne Suite by Bizet
2. "Desert Water Hole" from Death Valley Suite by Grofe
3. "Hoe Down" from Rodeo by Copland
4. Danse Macabre by Saint-Saens
5. "Infernal Dance" from Firebird Suite by Stravinsky
6. "Entrance of the Emperor and His Court" from Hary Janos by Kodaly
7. The Three Bears by Coates

Suggestions for the use of The Three Bears and "Desert Water Hole" are given on the following two pages.<sup>7</sup>

---

<sup>6</sup>A Guide for Teaching Music in Arizona, op. cit., p. 63.

<sup>7</sup>Ibid., pp. 59-60.

MUSIC: THE THREE BEARS by Eric Coates

The Music

Movement

Introduction--Theme of seven notes asking question

Goldilocks gets out of bed and dresses. She steals quietly downstairs and stops to listen to the clock ticking. It strikes five and then she goes running into the woods.

Tap of woodblock

Goldilocks comes upon a nice little house in the woods. How cosy it looks among the trees. Goldilocks knocks at the door, enters, and looks around.

Dreamy waltz melody

Goldilocks falls asleep.

Theme played by:

Oboe--Baby Bear

Clarinet--Mother Bear

Bassoon--Father Bear

Three Bears enter the house and begin to ask questions then rush upstairs.

Chromatic scale

Goldilocks awakens and jumps out the window.

Fast running rhythm, sound of growls

Bears chase Goldilocks.

Theme played very slowly

Bears grow tired of chase . . . anyway, they only meant to scare Goldilocks.

Gay, jazzy tune (In syncopated rhythm)

Bears return home, waddling good-naturedly.

Dreamy waltz tune

Goldilocks tells her Grandmother all about the three bears, and about how she fell asleep in the little bear's bed.

Theme played majestically

When the bears reach home, they put up a sign that says, "Beware! Three Hungry Bears Live Here!"

MUSIC: "DESERT WATER HOLE" from Death Valley Suite by Grofe

<u>Story</u>	<u>Musical Understanding</u>	<u>Activity</u>
Exhausted and parched emigrant train, lost in the Valley of Death stumbles on through the blinding glare of the salt beds.	Use of low instruments. Melodic patterns with limited range that are repetitive and monotonous; dynamics quiet and restrained. Use of strings and woodwinds, slow.	Movement demonstrating turning of wheels through sand, torture of body under strain. Exhaustion.
The oxen suddenly lift their heads and bawl through cracked dry throats. They have scented water! Animals, men, and women dash to the open spring of clear, gurgling water and plunge their heads into its life-saving flow.	Instrumental trills, increased tempo. Increased dynamics.	Interruption of movement; expression of excitement and a scramble to get to the life-saving water. Expressions of supreme joy.
Released from the grip of death, emigrants raise their voice in thanks and praise to their merciful God.	Use of brass with orchestra. Orchestral chimes to give religious feeling, stately chordal structure with upward movement, F in dynamics, slow tempo.	Realization of gift. Expression of thanks in prayerful movement. Drop to knees; lift outstretched arms upward.
Then a fiddle cuts loose and soon the whole company is dancing and celebrating.	Extended melodic patterns using Stephen Foster tunes and strong accented pulse; fast tempo; uneven rhythmic patterns, syncopation, alternation of rhythm of songs; sudden change of key.	Excitement expressed in dancing with everyone doing improvised movements of folk dances.

A guide for elementary classroom teachers of the Cupertino Union School District in Cupertino, California was written to inspire students to do self-initiated learning. The suggested units were compiled as a project by a group of educators instructed by John Goldsmith, Principal in the Cupertino School District. Books about opera and recordings were available for students to use at their discretion when they completed their assignments in class. As a culmination of this study, the students were encouraged to compose their own opera for a puppet theater production.

Rosalia Walsh taught an experimental group of fifth graders in North Carolina. The activities she used achieved such great success that they were incorporated into the elementary schools of Florida where she taught for many years. Some of her ideas for creative drama are found below.<sup>8</sup>

ACTIVITY: Visualizing Musical Stories or Dramatizing Musical Stories

MATERIALS: Play records such as:

Saint-Saens--Carnival of the Animals--  
Vogel Company, Philadelphia 3, Pennsylvania

Ravel--Mother Goose Suite

Andre Kostelanetz--Nutcracker Suite--  
Columbia

Rimsky-Korsakov--Scheherazade--Mercury

Leopold Stokowski--Peter and the Wolf

Good background material can be found in Music

---

<sup>8</sup> Rosalia Walsh, Creative Activities for Every School (Superior and Gifted Student Project, Western Carolina College, Cullowhee, North Carolina), ED00 1288, pp. 12-14.

for Young Listeners Series, Silver Burdett Company, New York.

ACTIVITY: Sound Effects Orchestra

Children find it absorbing to develop a kind of "sound effects" orchestra made up of all sorts of homely "instruments" which suggest sounds in the forest.

Example: two hairbrushes rubbed together-crickets, tapping a metal tube in a percolator with a pencil-fairy bell.

Two groups of first or second graders working together can create a little play set in this live forest, or dramatize a song they have learned.

ACTIVITY: Develop original dance routines to use in dramatization.

ACTIVITY: Floating Like a Bubble

Teacher blows bubbles over children. Whoever is touched by a bubble is magic; they will be able to float without a sound like the lovely, silent bubbles. Children float to the sound of delicate music.

In junior high. The writer discovered junior high schools and high schools which successfully utilized musical drama in Alabama, New York, Michigan, Illinois, California, and Arizona. However, the writer does not conclude that these states are the only states in which musical drama is used to develop creativity. From the material which was published about these schools, the writer chose to illustrate the procedures that appeared in the majority of the classes.

When students enter junior high, they are able to experience and dramatize emotional feeling. The teacher showed

the students that it is necessary to think and feel like a character in order to become that character by allowing students to work in pairs. "One of the best ways for a child to grow through characterization is for him to learn to observe others, for awareness is the strongest motivation for creation."<sup>9</sup>

Plays were created from music such as "Home on the Range," "Hansel and Gretel," "The Dance of the Blessed Spirit," "The Sorcerer's Apprentice," "'Til Eulenspiegel," and "Peter and the Wolf," or the students created their own play concerning a theme from reading or social studies. Frances Davidson suggested how to begin.<sup>10</sup> The children took an inventory and suggested the kinds of music, who played instruments, who sang solos, who danced, who drew or painted the stage, and who planned costumes. They found a good theme to tie the music together and studied the word "theme," reviewed musical suites, and read some stories. One theme was chosen and divided into five episodes. The students examined the file and selected a musical number to highlight each episode, and decided which numbers would be solos, duets, and instruments. The children improvised stories linking the selections

---

<sup>9</sup>Ruth Lease and Geraldine Brian Siks, Creative Dramatics in Home, School, and Community (New York: Harper and Brothers, 1952), pp. 85-86.

<sup>10</sup>Frances Davidson, "Put on a Musical," Grade Teacher, 85:75-77, January, 1968.

together around the theme. One story was chosen and the characters were created. The students discussed what each character would do in each of the situations in the narrative, and then they did extemporaneous dramatics to establish the dialogue.

In high school. Roger C. Hannahs said, ". . . within every high school student, and especially music students, lies a strong streak of one hundred per cent grade A, unwatered, sugar-cured, hickory-smoked ham."<sup>11</sup> It is for this reason and the fact that students are seldom exposed to opera, that the writer contends that students should have the opportunity to produce an opera in high school.

Most of the high schools that performed an opera chose one that was appealing and charming. The score was edited to suit high school voices, and parts of the insignificant action was deleted. The opera was sung in English and the recitatives were spoken rather than sung. The students were encouraged to do research to determine the architecture, sculpture, painting, costumes, interior decor, and modes and manners.

In other high schools, the value of a musical revue written by students was greater than an opera production. The students were allowed to improvise a dialogue around one central theme. Then they brought popular songs to class. Oppor-

---

<sup>11</sup>Roger C. Hannahs, "Adventure in Opera," Music Educators Journal, 50:75, January, 1963.

tunities were presented for the students to exert individual initiative in working out a musical number which could be written into the show.<sup>12</sup>

Operettas which were performed in these schools were "Oklahoma," "Carousel," "Brigadoon," "Show Boat," "The Mikado," "Student Prince," "Chocolate Soldier," and "Blossom Time."<sup>13</sup> The materials of Gilbert and Sullivan, Friml, Romberg, and Herbert were acceptable for high school students.

The workshop environment convoked by the process of rehearsing and producing any variety of musical drama provides informational gains by the students. The student is benefited by any activity which invites creative thinking, and under workshop conditions the students must identify crucial problems and bring intensive inquiry toward possible solutions.<sup>14</sup>

---

<sup>12</sup>John M. Burnau, "Musical Production Materials," School Musician, 38:67, April, 1967.

<sup>13</sup>Frances Tatum, "Should Opera Be Taught in High School?" Music Educators Journal, 49:85, January, 1963.

<sup>14</sup>John Burnau, "The High School Musical! Why?" Music Journal, 26:60, May, 1968.



## CHAPTER V

### SUMMARY OF FINDINGS AND IMPLICATIONS

The writer believes that the embodiment of various forms of musical drama into the music class will help to extirpate the discontinuities in creative development which are prevalent in the public school systems across America. In musical drama, children are encouraged to use the learning skills which are indigenous to all children: experimentation, singing, dancing, drawing, and storytelling.

Most schools in America emphasize fact-learning, conforming, and unquestioning submission. By the time a student becomes an adult, his native creative ability is buried so deep that an original thought is an impossibility. The richness of the life of that individual does not depend on the facts he learned in school but on his creative imagination. His creativity may mean the difference between driving a soft drink truck or being the president of the company, and may also mean the difference between a monotonous, uninteresting, uninspiring marriage or one that is satisfying, exciting, and captivating. For the teacher, creative imagination may mean the difference between boredom, fatigue, unfulfilment or enthusiasm, energy, and culmination.

In the schools where musical drama was used for developing creativity in children, the child and his ideas, not

the teacher and his ideas, were the focal point of the classroom. Every learning experience placed the child and his feelings first. The teacher only guided and rewarded the child's creativity. Through these experiences with musical drama, the child gained confidence in the importance of his creative thinking.

Three determining factors are involved in a classroom where creativity is stimulated: the teacher, the social environment, and the psychological environment. The most important factor is the teacher, and he should strive to keep pressures and fears from the child so that the student will feel important and secure.

Musical drama approaches the child through a medium of play. It exists for the purpose of the child participant and not for the purpose of training opera stars. However, as the student attempts to create, he will appreciate the effort of others to create.

Musical drama can preserve and foster the creative spirit that every child has and can help him grow into a creative, constructive adult. Through the development of creativity, a child will be able to overcome his difficulties by his own initiative, he will develop positive character traits, and he will be able to contribute to his nation's welfare.

## BIBLIOGRAPHY

### A. BOOKS

- Burrows, Alvina Treut. Teaching Children in the Middle Grades. New York: D. C. Heath and Company, 1952.
- Lease, Ruth and Geraldine Brian Siks. Creative Dramatics in Home, School, and Community. New York: Harper and Brothers, 1952.
- Myers, Louise Kifer. Teaching Children Music in the Elementary School. New York: Prentice-Hall, Inc., 1950.
- Neilson, William Allen (ed.). Webster's New International Dictionary. Second edition. Springfield, Massachusetts: G. and C. Merriam Company, 1959.
- Nye, Robert Evans and Vernice Trousdale Nye. Music in the Elementary School. Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1957.
- Peet, Harriet E. The Creative Individual. New York: The Ronald Press Company, 1960.
- Sheehy, Emma Dickson. There's Music in Children. New York: Henry Holt and Company, 1952.
- Torrance, E. Paul. Rewarding Creative Behavior. Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1965.
- Wilt, Miriam E. Creativity in the Elementary School. New York: Appleton-Century-Crofts, Inc., 1959.

### B. ERIC MICROFICHE

- A Guide for Teaching Music in Arizona Elementary Schools. (State Department of Public Instruction, Phoenix, Arizona, September, 1964), ED00 2243.
- Burnett, Richard J. and Scott C. Gray. A Study of Literature on Creativity. (Guidance Department, San Diego City Schools, San Diego, California, April, 1961), ED00 1839.
- Creative Music Education: Original Composition By Students. (Polk County, Iowa Public Schools, 1961), ED00 1252.

- Goldsmith, John. Teaching Units for Challenging the More Able Student in the Classroom. (Office of Cupertino Union School District, Cupertino, California, 1961), ED00 1287.
- Mead, Margaret. A Creative Life for Your Children. (Children's Bureau, Welfare Administration, United States Department of Health, Education, and Welfare, Washington, D. C., 1962), ED00 1838.
- Torrance, Paul E. Implication of Creativity Research Findings for Instructional Media. (Department of Educational Psychology, University of Minnesota, Minneapolis, Minnesota, 1964), ED00 2170.
- Walsh, Rosalia. Creative Activities for Every School. (Superior and Gifted Student Project, Western Carolina College, Cullowhee, North Carolina), ED00 1288.

#### C. PERIODICALS

- American Association of Junior Colleges. "What is ERIC?" Occupational Education Bulletin, 3:1, September 20, 1968.
- Burnau, John M. "Musical Production Materials," School Musician, 38:66-67, April, 1967.
- Burnau, John M. "The High School Musical! Why?" Music Journal, 26:60, May, 1968.
- Canfield, Susan T. "Creativity in Music Education," Music Educators Journal, 48:51-56, November-December, 1961.
- Davidson, Frances. "Put on a Musical," Grade Teacher, 85:75-77, January, 1968.
- Hannahs, Roger C. "Adventure in Opera," Music Educators Journal, 50:75-76, September, 1963.
- MacKinnon, Donald W. "What Makes a Person Creative?" Saturday Review, 45:15+, February, 1962.
- Mallett, Lloyd. "Languages and the Influence on the Singer's Art," The NATS Bulletin, 19:8-10, October, 1962.
- Mills, Don. "Teach Composition in Your General Music Class," Music Educators Journal, 49:43-44, April, 1963.

- Mursell, James L. "American School Music: An Assessment,"  
Etude, 75:23+, January, 1960.
- Newton, Suzanne. "How to Encourage Your Child's Natural  
Creativity," Parents Magazine, 43:42-43+, July, 1968.
- Peterman, William John. "The Musical Revue in Student Life,"  
Etude, 74:21+, July-August, 1956.
- Tatum, Francis. "Should Opera Be Taught in High School?"  
Music Educators Journal, 49:84-86, January, 1963.

#### D. PAMPHLET

- Division of Research Training and Dissemination. "ERIC:  
Advance Information," OE-12022. Washington, D. C.:  
Department of Health, Education, and Welfare, 1966.