

The University of Manitoba

THE DEVELOPMENT OF A PROGRAM OUTLINE
FOR THE USE OF MUSIC IN DRAMA

by
Wendy Kellet

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Department of Graduate Studies
as Partial Fulfilment of the
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ABSTRACT

The purpose of this study was to develop a program outline for activities in which music is used as a method of enhancing the learning process and creative experience in the high school drama curriculum. The writer researched the topic of music in drama and discovered a consensus of opinion from drama specialists in England, Canada and the United States: music is a tremendous asset to the teaching of drama.

From the literature, the writer made several conclusions. Music and drama share several common elements and the understanding of one leads to better understanding of the other. Music can be used in drama to stimulate the mind, the emotions and the body. It can be used as a tool for teaching dramatic skills and concepts and it has a legitimate place in the experience of play production. Lastly, the integration of music and drama within the other arts furthers the development of creative expression and analysis.

The writer then developed an outline for the creation of a music-in-drama program which would incorporate many of the ideas gleaned from the literature and would supplement the existing drama curriculum. The development of the outline was based on the following criteria:

1. Program rationale and goals;
2. Methods for using music in drama and the organization thereof;

3. Correlation between curriculum goals and music-in-drama activities; and

4. Distribution of activities throughout the three drama levels.

Suggestions were made regarding the implementation of the program outline. Information useful to an inexperienced teacher was included.

In summary, this study supports the use of music in drama. An outline for a high school program has been developed with suggestions for its realization.

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CHAPTER I

INTRODUCTION

Rationale

The experience of teaching drama in high school can be one of extreme bliss or total frustration. Teenagers are easily enthused, but even more easily bored. Thus, bliss occurs when the students are completely absorbed in an activity, and the frustration emerges with the chaos when the students find the activity uninspiring, childish, or embarrassing. As Caroline Benn, a drama specialist, observed:

There comes a time in most children's activities when the word 'play' could sound patronizing - and that time is probably the mid-teens. Drama specialists in secondary schools sometimes complain... that in mid-teens, and even earlier with girls, children become self conscious and withdrawn.¹

Students at the secondary level prefer to believe they are "grown up" and past playing. Because so many theatre games are geared to awaken the child-like instincts in the players, they will not be effective when the students think the activities are silly or pointless. When the students are uninspired or embarrassed, the chaos in the class takes several forms. There is an apparent lack of concentration on individual

¹John Hodgson & Martin Banham, ed., Drama in Education 2 (London: Pitman Publishing, 1973), p. 125.

work. Performances are ruined because the participants have been distracted by the heckling from those observing. A lack of motivation is often displayed during an activity. This results in a noticeable degree of fidgeting and chattering throughout the class. Lastly, chaos takes the form of students showing off for "laughs." This appears to be a common means of escape for embarrassed students. At these moments, drama as a learning activity ceases to exist. Drama class becomes a collegiate recess time.

The problem appears to be three-fold: self-consciousness, lack of motivation, and irrelevancy. While high school drama students show an interest in dramatic arts by choosing it as an option, they are not necessarily artists. Few are self-disciplined, allowing distraction and discouragement to come easily. Most sixteen-year-olds lack the confidence to experiment. They are constantly under peer pressure and a need for approval. Instead of being excited about portraying a savage in a tribal scene, the average grade ten boy, who may be an excellent athlete, is excruciatingly embarrassed to have to make body movements without the security and guise of his hockey stick! With so much of today's generation, motivation and innovation click off as the television clicks on. Imagination appears stifled as many high school students become skeptical about the relevance of any area of study that does not yield practical results in "dollars and cents."

Unless drama students can be helped to overcome these restrictions, they will never be free to open themselves to change or to feel the initiative to create or perfect. Why attempt to teach drama when success is surrounded by such obvious barriers? Several teachers

and researchers in the arts feel there are solutions to the problem - ways of helping children to overcome peer restrictions, to appreciate effort and artistry, and to work creatively. V. Bruce, in her book, Dance and Dance Drama in Education, writes: "Self-consciousness and exhibitionism in children and most adults results from insecurity and is temporarily, at least, alleviated by absorption in a situation."¹ Activities that force the student to focus his concentration on something can isolate him from the outside world and lessen his embarrassment. David Baker, a music specialist, offers a method for battling the lack of motivation (often laziness) in his classes. He suggests promoting a sense of urgency and immediacy in the lesson activity to stimulate motivation and immediate response. "Passivity is one of the greatest deterrants to learning on any level. Creating situations in which a student is permitted and encouraged to experience and to use new information as he or she acquires it can only speed and enhance the learning process."² Caroline Benn faces the problem of irrelevancy. She justifies the students' reaction and suggests catering, to a degree, to their interests. She believes that "what they need is help in saying what they want in the way they want, fostering natural communicative talents."³

¹Viola Bruce, Dance and Dance Drama in Education (London: Pergamon Press, 1966), p. 49.

²David N. Baker, "Improvisation: A Tool for Music Learning," Music Educators Journal 66 (January 1980): 42.

³John Hodgson & Martin Banham, ed. Drama in Education 2, p. 126.

As Bruce, Baker and Benn believe, it is possible that the problems facing teachers and students in creative drama in high school can be overcome. Each instructor must develop his own methodology for solving the problems and achieving his goals for drama. One such method is the technique of using music effectively to enhance a drama program. Music is capable of sweeping us from reality, enlivening our spirits, and freeing us physically. Music is something with which the students can identify. Teenagers thrive on music to express their rebellion, their hidden energy, their sentiment, and their sexual urges. It seems apparent that such a medium of expression that can affect the whole being - the mind, the soul and the body - could be a tremendously powerful tool in the teaching of a subject that deals directly with those three aspects of the individual. With the imagination, the emotions and the physical body of the students thus inspired and controlled, the forms of chaos in the drama class should be significantly reduced, and the bliss of absorption noticeably increased.

Music is a universal medium of expression. Throughout history, in all corners of the world, music has played an integral part in man's desire to worship, to celebrate, to entertain, and to express his deepest emotions. Primitive man used gesture and movement to express thoughts and feelings. This emotional pressure stimulated other means of expression - the voice. He shouted, howled, or sighed, creating the first music. As language developed and as man realized the control he had over his own voice and expression, he saw the power

he could have in arousing other people's emotions through his songs and dance. "Sound was magical."¹ This led to more sophisticated sound and movement to express the needs, desires and beliefs of the society as a whole, taking the form of ritual or ceremony. This need for music and ritual exists today in religious rites, in weddings and other formal ceremonies, in ethnic celebrations, and even in the form of the half-time entertainment of a Grey Cup football game.

In our daily life music surrounds us wherever we go. It accompanies us in restaurants, in department stores, in movie theatres and at social functions. It has become a necessary companion to joggers, drivers, lovers, and campers. Its extensive use in the media exposes millions of people to a wide variety of musical sounds and moods. We cannot ignore music as it is so obviously a part of our expression, our lives, and our culture.

Because there is a great need for and acceptance of music in our society, it appears natural to incorporate music into the education of our society. It is the use of music in education as a device to stimulate or direct other interests or activities, rather than the study of music for its own sake, that is the concern of this study - specifically the use of music in a high school creative drama course.

According to the Encyclopaedia of Education, drama in education should offer children "a stimulating exciting situation,"²

¹Viola Bruce, Dance and Dance Drama in Education, p. 43.

²Edward Blishen, ed., Encyclopaedia of Education (London: Blond Educational Ltd., 1969), p. 207.

encourage children "to extend and control the potential of their own speech and movement... engage the imagination of the child... stimulate expression and communication through movement, dramatic dance, voice and speech,"¹ and offer children an opportunity to explore their emotions and thoughts and to use them sensitively. Music has demonstrated it can create excitement when played as the sound track to a suspense drama; it inspires movement at dances, and it stimulates the expression and imagination of artists, movie-goers, and romantics. Its power over the emotions and energy level of the listener indicates that music could be used effectively to reach the above goals of drama in education. As recorded in The Journal of School Health, in 1979, Dr. Everard Blanchard performed a clinical experiment to determine the effect of music on the pulse rate. It was discovered that music did have an effect and that it definitely displayed relaxing and stimulating properties.² Each of these properties would be useful to help encourage the release of or build-up to tension and excitement in a drama course based on the above goals.

Music and drama make a logical combination. They share several common elements and the understanding of one leads to better understanding of the other. In 1928, in Germany, Carl Orff began experimenting with music and drama and movement. Orff's main

¹Edward Blishen, ed., Encyclopaedia of Education, p. 207.

²Everard Blanchard, "The Effect of Music on Pulse Rate, Blood Pressure and Final Exam Scores of University Students," The Journal of School Health 49, (October 1979): pp. 470-471.

concern has been with the expressive and ritualistic implications of the elements of music and theatre."¹ Orff worked with teachers in Munich to come to grips with the common qualities of both music and drama. "Working through body movement, gesture, simple rhythms and pentatonic (5-note) melodies he succeeded in creating an ordered 'growth in awareness' of language music and simple body movement."² In more recent years John Allen stated his thoughts on the commonality of music and drama in his book, Drama in School: Its Theory and Practice, saying:

Music is very closely related to drama in two ways. Drama itself is dependent on physical movement which is a rhythmical form of physical expression and so closely related to the basic rhythmic qualities of music. Drama is also closely related to language which involves pitch, tempo and volume as its principal expressive ingredients. And as rhythm (tempo), pitch and volume are the principal ingredients of music it follows that the relationship between music and drama is or should be a close one.³

The musical elements that appear in drama include: beat, tempo, volume, crescendo and diminuendo, rhythm, mood, verse or movement, harmony and dischord. If a student were taught to understand and feel these elements of music, it may well facilitate his understanding of the theatrical application of each. In drama, beat refers to the dramatic

¹Malcolm John, Music Drama in Schools, (London: Cambridge University Press, 1971), p. IX.

²Ibid.

³John Allen, Drama in Schools: Its Theory and Practice (London: Educational Books Ltd., 1979), p. 60.

actions; for example, A hints, B ignores, A pleads, B scorns, A retreats. Each dramatic action is one beat. The rate of beats in a unit determines the speed at which the unit flows. This is the tempo of the scene. A crescendo or surge is often referred to as a peak or climax in a play where the tempo or volume of a unit surges quickly to a crest or a highly dramatic moment such as a conflict or a revelation. The rhythm of a play, as in music, is the overall pattern or accumulation of all the tempos and surges of several units. Mood is a powerful ingredient of music, though elusive. Such is the case with drama. Mood or atmosphere is simply "felt" by the audience. It is a feeling created with technical effects, tempo, music, blocking and sensitive dialogue. Just as a musical piece has verses or movements, a play has divisions (scenes, units, or acts) to isolate thoughts, actions, time, or setting. There is harmony on stage when the characters' motives blend to create warmth and joviality in a scene. A dramatic effect is achieved when discord - or conflict - interrupts the harmony thereby advancing the action of the play. There is a wealth of drama activities emerging from the union of music and drama elements - familiarity with and sensitivity to the former clarifying the form and feeling of the latter.

A school drama course, regardless of grade level, is obliged to contribute to the development of the student as a creative and sensitive person aware of himself, his world, and others. To accomplish this goal, drama activities require the student to expose a great deal of

himself - his thoughts, his feelings - for perhaps the first time in his life. The natural need for music in such a delicate learning environment could not be more aptly expressed than through the words of a teenage girl enrolled in a creative dramatics program in England: "Music makes you feel safe."¹

Statement of the Purpose

The purpose of this study is to develop a program outline for activities in which music is used as a method of enhancing the learning process and creative experience in the high school drama curriculum in Manitoba.

Definitions

1. Composition - refers to the pictures or arrangements created by the positions of the actors' bodies on stage to demonstrate action in the scene.

2. Creative experience - refers to what happens to the student on the "inside." It does not refer to skills demonstrated. The writer

¹Viola Bruce, Dance and Dance Drama in Education, p. 81.

uses the term when determining the degree to which the student appears to "let go" or feel uninhibited, how much the student is stimulated or absorbed by an activity, and whether the exercise is enjoyable or meaningful to the student.

3. Drama - refers to all types of dramatic study (including literary analysis, creative drama, performance and formal theatre) relevant to the Manitoba high school drama curriculum.

4. Learning process - refers to the acquisition of skills. The student demonstrates visibly that he has knowledge or dexterity in specific things such as characterization, clarity in mime, script analysis, or directing techniques. The learning process is the continued practice and learning of a specific skill, not an isolated activity meant to expose the students to a unique creative experience.

5. Music - used in its broadest sense to include vocal and instrumental recordings (solo or orchestral), electronic or sound effect recordings, live instrumental accompaniment and sounds made by simple rhythm and percussion instruments.

Significance

The curriculum guide for Dramatic Arts 105, 205 and 305 in Manitoba states:

The classroom teacher must remember that the aims of the program relate to the general development of the student, imaginatively, intellectually, emotionally, physically, socially and culturally.¹

Human beings respond to music in each of the above ways. Music stimulates our imagination and emotions, inspires our thoughts and movement patterns, unites us in song or dance, and helps to establish ritual and identity in our cultural heritage. Because music is so related to the aims of the program, it would be beneficial to include the use of music in the teaching of the program. However, the curriculum guide makes only four references to the use of music for all three levels. As very few suggestions are presently offered, a supplementary program guide for using music in drama is needed.

Delimitations

1. The writer chooses to limit the activities compiled for the program outline to high school drama only.

¹Dramatic Arts 105, 205 and 305. Department of Education, Province of Manitoba, 1975, p. 2.

2. The proposed program outline is designed for use in conjunction with the Manitoba curriculum for high school drama. It is by chance, only, that the outline may be appropriate for any other drama curriculum.

CHAPTER II

REVIEW OF THE LITERATURE

Organization of the Literature

The review of the literature includes books, articles, papers and reference material written by a variety of arts specialists and therapists dealing with the use of music in an arts or dramatic arts program. The majority of the authors refer to work done in England where drama has been highly developed as a school activity. Educational drama in the United States is represented by the next highest percentage of material. Very little information was found that referred to the drama education in Canada.

Within the literature reviewed, three questions emerged as the major concerns of the specialists:

1. Why should music be used in drama?
2. In what ways is music being used?
3. How can music be integrated into a drama program?

The information gleaned from the literature has been organized into three sections dealing with the above questions in succession. Each represents a cross-section of the specialists' views pertaining to their personal experiences with music in drama or theories relating to the topic.

Justification for Using Music in Drama

Several authors made generalized statements concerning the overall justification of music in a drama class. In his book, Development Through Drama, Brian Way justifies the use of music as a means for developing the whole child.

Drama can help with the full, harmonious development of each individual through co-ordination of body, mind, heart and soul. One of the finest expressions of this co-ordination and harmony is music. With both drama and dance, the use of music is an important part of the process.... It has already been pointed out that music can and will stimulate the imagination; it will do more, for being stimulated by music co-ordinates the rest of the senses and the mind and the spirit without harnessing them.¹

Alfred Kohler, in his experiments with MOPPET (Media-Oriented Program to Promote Exploration in Teaching), supports the use of music and other media in all creative learning. "The creative use of media will enable teachers to create a classroom methodology and environment which will in turn promote creativity in children."² It would seem that Rosemary Birbeck and Judith and Stuart Bennet, Theatre in Education team members in England, agree with Kohler in that music has a beneficial effect in creative courses. They state that "music - implying

¹Brian Way, Development Through Drama, (London: Longman Group Ltd., 1972), p. 112.

²Alfred D. Kohler, Moppet: Theory and Practice, (New Jersey State Dept. of Education, ERIC ED 169552, 1980), p. 4.

both the use of functional sounds and special effects, as well as ballad - is a vital and necessary ingredient in the day to day work of the actor-teacher."¹ Natalie Hutson, a drama educator in Michigan, justifies the general use of records in a drama class saying it is "a springboard for creative dramatics."²

Following the "springboard" idea, some educators justify the use of music as a taking-off point for specific aspects of the course. Brian Peachment discusses the use of recorded music in his book, Educational Drama. He writes:

Music can play an extremely important part in the drama lesson: introducing an improvisation, heightening a particular mood, acting as a stimulus, lending atmosphere to a mimed sequence, aiding character development, or ensuring a restful de-climax.³

He believes the teacher should always have a good supply of records and tapes appropriate for specific situations, moods and feelings. British dramatist, Brian Way, supports Peachment in the use of music for atmosphere, mood and character, and he adds two more specific elements. "The use of sound is connected not only with movement... it is also concerned with, indeed deeply interwoven with, speech."⁴

¹Malcolm John, Music Drama in Schools, p. 151.

²Natalie Bovee Hutson, Stage (Ontario: Educator Supplies Ltd., 1965), p. 49.

³Brian Peachment, Educational Drama (Great Britain: MacDonald & Evans Ltd., 1976), p. 202.

⁴Brian Way, Development Through Drama, p. 88.

The authors of Drama, Blackie, Bullough and Nash, also support Peachment in the area of improvisation. They admit to using music often to suggest improvisation ideas and to enhance a situation during the class.¹

Rose Bruford, author of Teaching Mime, sees both "pros" and "cons" when finding justification for music. Like Way, she sees music as supporting the development of the person - his confidence - as well as dramatic elements.

Certainly it is a great help to have accompaniment for physical practice, also for imaginative or abstract work that is dependent on a mood and atmosphere. Music also helps to cover the self-consciousness that sometimes grows in silence.²

However, she does not condone its use in teaching many basic mime and character skills. "Animals, characters, occupations, improvisations, all these can be taught equally well, if not better, without any music at all."³

Three dramatists see a justification for music in drama because of its connection with or positive effect on youth. Way states that the three basic ingredients of sound or music - time-beat, rhythm, and climax - and the qualities of music including mood, atmosphere and story

¹Pamela Blackie, Bess Bullough & Doris Nash, Drama (London: MacMillan Education Ltd., 1972), pp. 20-22 passim.

²Rose Bruford, Teaching Mime (London: Methuen & Co., Ltd., 1972), p. 166.

³Ibid., p. 167.

or imagery are recognized and developed in a child when he is relatively young. Most students have already developed an appreciation for these ingredients and qualities by the time they enter their first secondary level drama course. Way logically states: "If, as teachers, we approach the use of sound and music with these factors in mind, we have a basis from which to work that is already familiar to children, even though that familiarity is entirely unconscious."¹

Margaret H'Doubler finds great justification in the use of music because of its positive effect on the confidence of her students. She says that when music is played as an inspiration or structure for an activity, "It arouses associative meanings, and with these come personal and subjective responses."² The fact that the responses are personal means the students can never be wrong in their responses, only honest. (Alfred Kohler, a drama educator, also feels music is a private thing - a felt reaction to stimuli. He says that students' responses are, thus, neither right nor wrong.)³ George Mager worked on a drama program with teenage, low income boys. He used music constantly in the classes as a stimulus for ideas, but more importantly as a therapeutic and freeing agent, as described below:

¹Brian Way, Development Through Drama, p. 86.

²Margaret N. H'Doubler, Dance: A Creative Art Experience (United States: University of Wisconsin Press, 1957), p. 156.

³Alfred D. Kohler, Project Moppet (New Jersey State Dept. of Education, ERIC ED 169553, 1976), p. 112.

During the first week of class, Pat complained about moving to music, which he insisted was dancing and therefore sissy stuff.... During the second week, Pat's personal creed began to undergo a substantial change. It seemed to us that the change which appeared as a kind of philosophical or emotional growth, was made possible partly by the physical freeing activity of the class.¹

During the second week, the class took part in solo mimes to various cuts of music.

Pat was the second student to go on stage. His music was a selection from "The Nutcracker." Without hesitation or self-consciousness he put his hands above his head and daintily swirled about the stage like a ballerina.... Pat shared with them his first, most honest reaction to the music."²

His justification for using music is based on the change and progress he noted in this student.

Methods for Using Music in Drama

Because this section in the review of the literature contains thoughts from almost every source researched, information collected represents a great variety of methods for using music in drama. These methods have been summarized according to the main trends of

¹Farnum Gray & George Mager, Liberating Education (California: McCutchan Publishing Co., 1973), p. 57-58.

²Ibid., p. 58.

thought.

The majority of the authors concerned with the dramatic use of music included theories and ideas for using music as a stimulus for spontaneous or creative response. These authors discuss using music to stimulate awareness of mood and emotion, body movement and the imagination. Way explains:

Atmosphere is created by the mood of people, and in drama the moods of people are stimulated through the imagination, which in its turn is stimulated by the senses. One of the most fruitful ways of providing this form of stimulus is through the use of music.¹

It is stated in the Dictionary of Education that music is "the organization of tones expressive of, and stimulating to, human feelings,"² and according to the material researched, music is often chosen to create a mood to stimulate these feelings. It appears to be an accepted fact among many of the arts specialists that music does have a great effect upon the human emotions. John Allen writes in his book, Drama in Schools: Its Theory and Practice, that "music is usually considered, of all the arts, to be the one most clearly identified with an expression of emotion."³ Helen Cooper, a dance and physical education specialist, considers music to be a vitally important part of gymnastic training

¹Brian Way, Development Through Drama, p. 217.

²Carter V. Good, Dictionary of Education (United States: McGraw-Hill Co., 1973), p. 378.

³John Allen, Drama in Schools: Its Theory and Practice, p. 102.

"since music is a means of stimulating emotion and stirs the whole motor system... not merely the arms or legs, but the entire system reacts to music."¹ She wants her students to feel the music and use it to render sincere expression.

Other teachers and therapists recognize the releasing effect music has on the emotions and use it for just that purpose. Erna Caplow-Lindner, Leah Harpag and Sonya Samberg are movement therapists who work with senior citizens in New York. They say that music is a powerful stimulus and can serve as an emotional outlet. They describe patients, who normally rarely utter a word or gesticulate, coming to life and brightly responding when nostalgic music is used in their therapy sessions to awaken past emotions and memories.² Blackie, Bullough and Nash use music throughout their drama lessons. They feel it offers safety and security to the students. "Music greatly helps a child to feel his own emotion in a situation without being embarrassed by it."³ Way, who basically supports the use of music in drama, cautions teachers not to abuse its releasing qualities. He advises those with no therapeutic training not to encourage "emotional orgies"⁴ in a

¹Frederick Rand Rogers, Dance: A Basic Educational Technique (New York: Dance Horizons, 1980), p. 291.

²Erna Caplow-Lindner, Leah Harpag and Sonya Samberg, Therapeutic Dance/Movement (New York: Human Sciences Press, 1975), pp. 156-158.

³Pamela Blackie, Bess Bullough & Doris Nash, Drama, p. 21.

⁴Brian Way, Development Through Drama, p. 112.

music activity. He believes that rather than indulging in the emotions, drama teachers should use music to channel the emotional energy.

The late Rudolf Laban, an expert on movement, believed that music arouses the emotions before it affects the intellect. Brian Way agrees on this point and feels this is particularly true with children and young adults who, when listening to music, hear it emotionally, not intellectually. He says that "because children hear sound emotionally and pictorially, music will help not only with the creation of mood, but also with the sustaining of it and the intuitive awareness of change of mood."¹

Other drama educators who wrote about music in relation to mood include John Hodgson and Ernest Richards who suggest using music early in the course because it is a useful aid in evoking response to a mood and a stimulant to the imagination. In their book, Improvisation, they write:

Aids to the building of mood and atmosphere can be introduced through the use of recorded music - a whole new scene can be acted or danced with the music either as a background or an accompaniment.... Or again, sound effects, live or recorded, can be used, either continuously in an improvised scene or at specific intervals to heighten a mood... sounds with special emotional content as sirens, hooters, screams.²

¹Brian Way, Development Through Drama, p. 218.

²John Hodgson & Ernest Richards, Improvisation (London: Methuen & Co. Ltd., 1974), p. 101.

Other than using the mood of a musical selection to create the atmosphere of a specific activity or scene, several of the dramatists expressed their success in using music to stimulate an atmosphere for shaping the entire lesson and for controlling the students' activity level. In Frank Laurie's research work with the handicapped, he used music as atmosphere control for all his activities. Veronica Sherbourne, in her chapter in Drama and Theatre in Education, discourages the use of music for an entire lesson saying "it can dictate too much and prevent extension."¹ However, she uses it as a controlling force to stimulate seriousness for certain activities. She suggests accompanying trust exercises with soft, delicate music to create the sensitive atmosphere needed. John Wiles and Alan Garrard, drama teachers in England, and Farnum Gray and George Mager, American drama teachers, were unintentionally similar in their work as teams in their experiments with music in drama. One member of each pair observed his partner in actual classroom sessions and recorded the results in their books Leap to Life and Liberating Education. Both teams reveal a common use of music in the shaping of their drama lessons. They incorporate music at different times in the lesson to prepare the class emotionally and physically for what is to happen next. The correct choice of music for the warm-up is crucial. "Beginnings are important. Playwrights,

¹Nigel Dodd & Winifred Hickson, ed., Drama and Theatre in Education (London: Heinemann Educational Book Ltd., 1971), p. 108.

film-makers and other artists working in temporal media know that their beginnings have to hook the viewer and prepare him for what is to come."¹ Mager suggests that if the intended activity is to require energy and inspiration, the music and warm-up to it should "stimulate the students' bodies, senses and imaginations."² Both teams frequently use music as a stimulant to relax the students after a tense scene, to direct the students' concentration upon entering the classroom, to promote mass group activities, or to bring the class out of depression following an "off" day in class.

The literature revealed that the dramatic experience most commonly stimulated by music was that of movement. Moses Smith, a music and dance critic in Boston, emphasizes the need for music as a stimulus and motivation for movement. "The intoxication does not arise, so to speak, spontaneously within the dancer but is created by an external stimulus - music."³ A large proportion of the drama and movement specialists researched share the opinion that music and movement are closely related and, therefore, should be experienced together. The common bond is the element of rhythm which is a natural characteristic

¹Farnum Gray & George Mager, Liberating Education, p. 49.

²Ibid., p. 47.

³Frederick Rand Rogers, Dance: A Basic Educational Technique, p. 98.

of man and his environment. In her book, Won't You Join the Dance", Trudi Schoop explains:

In rhythmic intervals, day follows night, and night follows day; the oceans ebb and flow. Spring, summer, autumn and winter come and go. Suns, moons and stars orbit in eternal cadences. Birth and death compose the rhythmic patterns of man's history; breath and heartbeat are the metric elements of his life. Our language is rhythm. Rhythm is our work, our play, our song, and our dance.

Every one of us is included in the universal rhythm, and I can't believe that there is any one person in this world who is not a part of it."¹

Emile Jacques-Dalcroze, the creator of Dalcroze Eurhythmics (a form of physical exercise to develop the mind and body simultaneously by experience in musical and bodily rhythm), reflects Schoop's thoughts in his belief that "rhythm is the basis of all art. It depends on motion and is similar to muscles in the human body. We all have muscles, reason, and volition; therefore, we are all capable of rhythm."² He based his system on music because it could provide feeling and imagination for exercises that he believed, without it, would be meaningless and lead nowhere. Similar theories about rhythm and life were expressed by several others. Way sums it up by saying: "The essence of music is rhythm; the essence of all aspects of the earth, including human life, is rhythm."³

¹Trudi Schoop, Won't You Join the Dance? (California: National Press Books, 1974), p. 115.

²Frederick Rand Rogers, Dance: A Basic Educational Technique, p. 271.

³Brian Way, Development Through Drama, p. 112.

Agreeing with the assumptions made by Way, Dalcroze and Schoop, Bruce applies the use of music and rhythm to the experience of the student. In his book, Dance and Dance Drama in Education, he states:

The child expresses through dramatic movement ideas which are of his imagination and arise from his experience... In children, music will often excite movement which is spontaneous and unselfconscious. A child responds especially to the rhythm with gesture which is unplanned and on the whole unremembered. Syncopated rhythm certainly stimulates some children as well as teenagers.²

He goes on to explain that music used as an aid to rhythm and movement stimulates the student to go on with less awareness of effort and fatigue.

Several specialists feel that music is a particularly effective stimulus for movement in secondary drama classes because of its obvious appeal to teenagers. Music seems to allow them to express what they want to say without saying a word. Nellie McCaslin, prolific authority in creative drama, has made this observation with older students of drama. She says that they tend to say less than they feel or have planned to say. Encouraging them to express themselves physically is much preferred by McCaslin to a verbal beginning in the course.² The authors of Nobody in the Cast, Robert Barton, David Booth, Agnes

¹Viola Bruce, Dance and Dance Drama in Education, p. 7.

²Nellie McCaslin, Creative Drama in the Classroom (New York: Longman Inc., 1971), pp. 36-37.

Buckles and William Moore, also believe music and movement are the key to beginning dramatics with teenagers.

One sure method of relieving tension and releasing inhibitions is through movement. An obvious example of this is the current teen-age dances, which are informal and unrehearsed, and allow the dancers to express their own feelings to the music.¹

They recommend using music to stimulate and encourage movement. They realize that work in movement can improve the performer's imagination and physical and emotional development.

The kinds of movement-related activities that music stimulates, as represented in the readings, include: warm-up exercises, free movement, creative expression, and dance drama. The major spokesmen in this area were Mager and Gray, McCaslin, Hodgson and Richards, Way, Kohler and Bruce. They all agree that a progression of movement activities through the above stages is the most logical approach and the least threatening to the students. Hodgson, Richards and McCaslin suggest beginning with warm-ups to simple rhythmic instruments to produce a steady beat for body movements, working gradually from one body part to the use of the whole body. The next step involves using a variety of recorded music to stimulate free, spontaneous movement - music that inspires various movement patterns. Stimulated movements include:

¹Robert Barton et al., Nobody in the Cast (Don Mills: Longmans Canada Ltd., 1969), p. 23.

1. movements to show lightness, strength, harmony,
balance, sharpness, or heaviness;
2. ways to move such as wring, flick, float, thrust,
glide, collapse, swing, vibrate, stretch, unfold, or explode.¹

A few dramatists suggest using movement to inspire emotional states or creative expression in their free movement. Kohler states:

Movement should be taught so that students understand that their bodies are capable of both literal and non-literal expression. They need to experience bodily movement in a multitude of combinations, so that the body does, indeed, become an instrument of expression.²

The California State Department of Education reflects Kohler's views in its Drama/Theatre Framework (an experimental program in theatre arts for all grades). "Experiences in movement range from simple rhythm activities to complex communication of moods, ideas, and characters."³ Their program outlines using music to inspire movement, expressing fear, despair, or other emotions. Creative expression, as described in varying detail by all of the authors previously mentioned in the above two paragraphs, can also include movement to appropriate music to imitate the movement and rhythm of machines, plants, creatures, and

¹John Hodgson & Ernest Richards, Improvisation, p. 44, and Nellie McCaslin, Creative Drama in the Classroom, pp. 42-43.

²Alfred D. Kohler, Project Moppet, p. 112.

³Drama/Theatre Framework for California Public Schools
(California State Dept. of Education, ERIC ED 113765, 1974), p. 21.

animals.

Dance drama appears to be the most advanced form of movement to music. It is described by Way as demanding from the student "an intuitive feeling for and response to time-beat, rhythm climax, atmosphere and characterization, the full sensitive use of space and the whole of the body in a controlled use of that space, including sensitivity to others."¹ As Hodgson and Richards recommend, dance drama should be introduced as the last phase in a movement unit or workshop. They say that the kind of music used should vary from lesson to lesson and include classical, jazz, pop, or percussion.² Brian Way agrees with this last statement.

Once there is confidence to use the fullness of the movement of one's own body and confidence to use one's own ideas, then all kinds of music become valid for dance dramas; and often the wisest way of arriving at themes or subject matter is to let each group listen to the music and decide for themselves.³

John Wiles and Alan Garrard advocate the incorporation of dance drama in teen-age drama classes. Instead of scaring boys away, dance drama sessions increased the male population in their classes.

¹Brian Way, Development Through Drama, p. 66.

²John Hodgson and Ernest Richards, Improvisation, p. 45.

³Brian Way, Development Through Drama, p. 66.

They explain that "it is possible that music itself may be responsible for this unexpected difference in numbers. The medium demands strong and evocative themes and these imply strong emotions and sometimes violent actions."¹

Peter Slade, specialist on children's drama and author of Child Drama, has found in dance drama an avenue suitable to boys. In his book he writes: "It is possible to achieve high forms of beauty in stylized fighting to a music or percussion background."² As described in his article, "Aspects of Junior School Drama," Roger Marshman found similar positive results in working with dance drama with adolescent boys. He found "their response to work with a variety of percussion rhythmic patterns and to bold vigorous music was thrilling if not always very pleasing to the eye."³ He justifies the use of music in such activities because of the opportunity it gives the students for making free use of their imagination in creating visual patterns.

The review of the literature produced only one example of a negative attitude toward dance drama activity. Allen, previously mentioned for his support of the use of music in other aspects of drama, feels dance drama is a degenerate form of artistic expression because of the

¹John Wiles and Alan Garrard, Leap to Life (London: Chatto and Windus Ltd., 1970), p. 96.

²Peter Slade, Child Drama (London: University of London Press Ltd., 1965), p. 80.

³Roger Marshman, "Aspects of Junior School Drama - A Discussion," Opinion 11 (May 1967): 32.

loss of integrity. He sees dance drama as

... drama that has been generalized by a more or less irrelevant background of music and movements that are neither drama nor lyric; dance that has been reduced to inexpressive movement and a generalized dramatic content.¹

Some specialists are concerned with the use of music in drama as a stimulus for the imagination. All of the activities previously mentioned involve the use of the imagination to some degree; however, some of the arts educators researched presented views highlighting this aspect alone. Anatoly Kulianin, an art teacher, writes in a journal article: "Music releases the creative imagination and establishes an atmosphere for a fuller outpouring of fantasy."² He believes that music interpretation gives a variety of responses to the same stimulus; therefore, the students learn that there is no right or wrong, just a widening of the scope of the imagination.

H'Doubler believes that music stimulates the imagination by conjuring images in the mind. In her book, Dance: A Creative Art Experience, she says that, although music generally arouses moods without depicting literally, "the listener, if he so desires, may interpret what he hears in concrete imagery," in the form of a setting or an

¹John Allen, Drama in Schools: Its Theory and Practice, p. 149.

²Anatoly F. Kulianin, "Listening as a Basis for Painting," School Arts 79 (March 1980): p. 57.

³Margaret N. H'Doubler, Dance: A Creative Art Experience, p. 155.

idea. Peachment definitely believes in the creation of imagery through music stimulation. In his book, Educational Drama, he describes using music to create pantomimes. Peachment plays a record and has his students listen and imagine a setting and a scenario that the music suggests to them. They perform their ideas in the form of a pantomime.¹

David Kemp, in his book, A Different Drummer, explains how songs can be used to stimulate the imagination. Kemp uses popular music as a basis for improvisation. The students listen to the mood and lyrics of the song and then imagine what might have been the previous action, or events occurring after the action of the song. They imagine the song's characters reacting in other situations. Improvisations are used to demonstrate the ideas of the students.²

Evidence in the research shows that music is being used to aid in the teaching of skills in drama, especially in the area of acting and directing. Here, through music activities and practice, the students must demonstrate understanding and mastery of specific elements of drama. Those discussed in the literature are: characterization, speech, and form.

¹Brian Peachment, Educational Drama (Great Britain: MacDonald and Evans Ltd., 1976), p. 23.

²David Kemp, A Different Drummer (Toronto: McClelland and Stewart Ltd., 1972), chap. 5 passim.

Peachment perceives music as "a particularly effective stimulus for creating character."¹ Music that suggests particular movement patterns will inspire an actor to move as a character type who suits those patterns. Peachment uses Rudolf Laban's basic effort actions - the thrust, the flick, the slash, the glide, and so on - and music of his choice. For example, a classical harpsichord piece might inspire the flick which, in turn, helps the actor feel the part of a Restoration fop. He lists eight specific combinations of music, action and character in his book. Gray and Mager, also, use a similar technique. George Mager describes his use of the overture from West Side Story to inspire the cat-like movements of a street gang fighter. He found this to be particularly successful with his class of boys. Peachment presents another way of using music in characterization. "The effectiveness of music as a stimulus to character can be enhanced at times by adding a narration."² A monologue or soliloquy read over a suitable piece of music helps the actor to feel the sentiments of his character. Other dramatists who make reference to similar uses of music include Brian Way, Robert Barton, David Booth, Agnes Buckles, William Moore, Nellie McCaslin, Natalie Hutson, and the founders of Drama/Theatre Framework. They all suggest the imitation of character and animal movement as an integrated part of free movement and creative expression.

¹Brian Peachment, Educational Drama, p. 32.

²Ibid., p. 32.

As stated in the Encyclopaedia of Education, "many teachers use music and percussion to help stimulate movement; more are beginning to use them to stimulate voice and speech work."¹ Three of the drama educators researched use music to do more than stimulate speech; they use music to teach elements of speech that are relevant to drama. Way and Martha McCoy, author of the journal article, "Music and Language," believe that understanding music and its qualities gives you a better understanding of how to use speech expressively. Way says that speech has a musical pattern due to accents, dialects, emotional state, or family traits. By becoming aware of musical elements, such as beat, rhythm, pitch, and crescendo, the student can apply them to speech and create or imitate speech patterns more easily.² McCoy says that 38% of the meaning in a verbal speech is given through pitch, rhythm, and crescendo and that children should learn to observe and experiment with these concepts. "Music and language can and should go hand in hand in the development of human potential for the communicative process."³ She explains that rhythm and pitch reflect the feelings of the speaker and that beauty and mood can be expressed through the proper training and use of the commonalities of language and music. "It is apparent that the

¹Edward Blishen, ed., Encyclopaedia of Education, p. 208.

²Brian Way, Development Through Drama, pp. 120-121, 149.

³Martha McCoy, "Music and Language," Academic Theory 14 (January 1979): 297.

evolution and organization of spoken language and music ability have a common base and that, if each area is properly nourished, they will enhance each other naturally."¹

Allen, also, believes that "speech and music... in their dependence on the interpretation of sound, are very closely related."² Expressive speech can be developed through sensitivity to music. He says that "to make the ear sensitive and the voice expressive requires a deeper sensibility to sound of a kind that can only be fostered by musical experience."³ He is disappointed, though, in the lack of teachers using music for these purposes. "I have not seen a great deal of the kind of relationship between drama and music which, in view of developments in both arts, I would have anticipated."⁴

Two of the drama specialists discussed music and dramatic form. Brian Way strongly believes that "music, more than any other source, will help the discovery of form in drama - of, at its simplest, the early awareness of beginnings, middle and end."⁵ A student must sit through a two-hour performance before he can visualize the shape or

¹Martha McCoy, "Music and Language," Academic Theory 14 (January 1979): 297.

²John Allen, Drama in Schools: Its Theory and Practice, p. 166.

³Ibid., p. 60.

⁴Ibid., p. 61.

⁵Brian Way, Development Through Drama, p. 115.

form of the entire play. He suggests that a selection of music can demonstrate the same form and range of emotions in a much shorter time, allowing the student to conceptualize clearly without the distraction of lengthy intellectual passages as found in a play.

Francis Hodge, author of Play Directing, sees form as the director's responsibility.

A musical sense is one of the marks of talent in a director, one of his best natural tools. If this sense is poorly developed, if he cannot readily discern the difference in beats or have the exact sense of time that an orchestra conductor has, he will not be able to feel sensitively enough the up and down swings of a play.... The director and actors are expected to sense the beats. If the reader has dramatic imagination, he will also sense them automatically: he will feel the flow.¹

Hodge is saying that a student studying directing or staging techniques should develop an awareness of these musical elements apparent in drama: beat, rhythm, tempo, and crescendo. He believes that without being able to hear and feel the musical elements, the director will lose the play's form. Both Hodge and Way suggest some simple rhythmic exercises to help students develop a sense of these elements in their drama activities.

Production and performance are a part of the high school drama curriculum in Manitoba.² Several specialists write about the role of

¹Francis Hodge, Play Directing (New Jersey: Prentice-Hall Inc., 1971), p. 52.

²Dramatic Arts 105, 205 & 305, p. 16.

music in this aspect of drama. Hodge feels music can be a powerful element in a play because its proper implementation can be "as personal and as delicately sensitive in its capacities for imagination arousal as is stage light."¹ Cohen and Harrop, authors of Creative Play Direction, also see the potential for using music and sound effects. They refer to the orchestration of sounds heard by the audience as the audial composition of the play. They say that audial composition must remain subordinate to the script, "but effective composition can make a strong play stronger, a funny play funnier, and a tragic play a searing theatrical experience."²

Eight of the dramatists who wrote in this category (Oscar Brockett, Hodge, Cohen and Harrop, Hodgson and Banham, Kemp, and Derek Bowskill) said essentially the same thing: music can be used in a play as an overture, as background music, and as dramatic music. Dramatic music is music needed for the plot of the play, such as songs that progress the action and music referred to or played by the characters as part of the scene. All other music is considered incidental. According to Derek Bowskill, in his book, A Complete Guide to Acting and Stagecraft, incidental music does not mean unnecessary music. He states:

¹Francis Hodge, Play Directing, p. 262.

²Robert Cohen & John Harrop, Creative Play Direction (New Jersey: Prentice-Hall Inc., 1974), p. 165.

Music is a major weapon in the theatre and can be put to powerful use. It can blatantly and dramatically arrest the attention of the audience. It can also work with such skillful subtlety that the audience can be unaware not only of the music but also of the effect it is having upon them.¹

He discusses the importance of the overture saying that it can set the environment, era, and mood of the play while infiltrating the feelings and thoughts of the audience. The general belief of the authors concerned was that music as background can add "atmospheric touches"² make a point - satirical or other - about a scene, fill gaps in the action, or underline emotional intensity. Several discussed using background music as a bridge between scenes to "tie diverse sections of plays together, especially when changes of location are involved"³ and to "retain or change the mood and atmosphere"⁴ of the play. As well as serving the above purposes, music is being implemented "as a subtle control during performances, helping to gain and retain attention"⁵ of the audience.

Hodge warns against irresponsible use of music in a play. He believes it should be stressed with students that music can easily

¹Derek Bowskill, A Complete Guide to Acting and Stagecraft (Toronto: Coles Publishing Co. Ltd., 1970), p. 314.

²Robert Cohen & John Harrop, Creative Play Direction, p. 160.

³Francis Hodge, Play Directing, p. 263.

⁴Derek Bowskill, A Complete Guide to Acting and Stagecraft, p. 263.

⁵John Hodgson & Martin Banham, ed., Drama in Education 2, p. 150.

distract if it does not complement the beat and mood of a play.

"Sound is as subtle as light and can easily throw an audience in a wrong direction."¹ Bowskill shares Hodge's view and goes one step further in saying that, although the choice of music in a play is open to the director's imagination, "whatever his choice the power of silence should not be underestimated."²

The following quotation, by John Allen, reflects another trend of thought in the material reviewed:

A supreme element of music is singing, and this involves, like instrumental music, pitch, tempo, and dynamics.... Speech uses rhythm, pitch, dynamics, and tempo to express meaning quite as much as the meaning of the words it employs. So we find that music and speech are closely related.

Thus we find a profound interpenetration between dance, music, and human speech, and since we know that drama is compounded of these elements we can see that there is a fusion between the performing arts and that it is unrealistic to study them in isolation.³

Justification and suggestions for combining music and the other arts to offer a rich and creative experience to students were made by several of the authors. Their thoughts comply with those stated in

¹Francis Hodge, Play Directing, p. 264.

²Derek Bowskill, A Complete Guide to Acting and Stagecraft, p. 315.

³John Allen, Drama in Schools: Its Theory and Practice, p. 147.

the Encyclopaedia of Education which, when referring to the medium of drama, states: "A proper integration with other subjects, especially the expressive ones, seems to be desirable - a free flow between dancing, painting, sculpting, music-making, reading and writing."¹

Martha Bigelow Eliot, a teacher-dancer, believes that students be taught music, drama and dance concurrently. "The more deeply each is studied in relation to the others, the fuller will be the comprehension of each separate art."² Moses Smith condones the integration of the arts and reminds the reader that "among the Greeks, who achieved the highest level of artistic culture, the theatre, for example, was a fusion of many arts."³ Ruth St. Denis, in her chapter in Dance: A Basic Educational Technique, describes the depth and dynamic quality given a presentation of the combined arts. St. Denis expresses that "dance, embodying the full articulation of the arts - music, costuming, light, background and properties, motivated by poetry, philosophy, or drama... is the symbol of unified, harmonized, integrated life."⁴ Kohler justifies the integration of the arts in schools from an educational point of view. "Media is deliberately brought into lessons as a means of giving more varied dimension to lessons.... It

¹Edward Blishen, ed., Encyclopaedia of Education, p. 207.

²Frederick Rand Rogers, ed., Dance: A Basic Educational Technique, p. 215.

³Ibid., p. 95.

⁴Ibid., p. 101.

is also becoming understood that students generally retain information better if they receive it through a variety of sense avenues."¹

Ideas for using music with drama and the other arts were suggested by several educators. Tossi Aaron believes that "every teacher can find some individual ways to integrate music learning spontaneously with other arts activities."² She suggests having a Medieval Day at school where period plays, dances and songs, juggling, puppetry and poetry are presented at a banquet, involving the home economics and arts departments in the school. The theme-day concept is also suggested in an article describing an idea scrapbook for using the library creatively, edited by Faith Hektoen. The students explore a theme, such as war, magic, or humour, and experience it through poetry, stories, drama, music and sound, games, and dance.³ Hodgson and Banham suggest a similar activity - creating an anthology for presentation. Their students find material on a topic or theme, including plays, prose, poems, music, or newspaper articles. Then, each kind of material is interpreted and presented in dramatic form using music, movement, speech and improvisation.⁴ The Manitoba

¹Alfred D. Kohler, Project Moppet, p. IX.

²Tossi Aaron, "Music Improvisation and Related Arts," Music Educators Journal 66 (January 1980): 78.

³Faith Hektoen, ed., Creative Programming for Children: An Idea Scrapbook, (Connecticut State Library, Hartford Division of Library Development, ERIC ED 108569, 1970), pp. 1-11.

⁴John Hodgson & Martin Banham, eds., Drama in Education 2, p. 150.

curriculum guide, Dramatic Arts 105, 205 and 305, suggests that teachers use the anthology approach in high school drama classes as a benefit to observers as well as performers. It states that "the performance employ a multi-media presentation exploring many ways of structuring audience experiences."¹ The performers learn, as well, to use arts media to extend their horizon of thought on a topic.

Elizabeth and John Paynter have written a book dealing specifically with the integration of music, drama, dance and art, titled The Dance and the Drum. In it, they describe using the form of creative story-telling called music-theatre which is "the total integration of all those elements of human expression which we call art. That is, words, movement, music and the two- and three-dimensional visual arts"² in order to present a legend or story and "to create the right atmosphere with a subtle blending of music and action, and to delineate the characters carefully."³ The Paynters believe that the process is more important than the product. They want the students to develop sensitivity and a feel for their work, and they find that an integration of the arts can help to achieve this goal. "Music word and action integrate to say something to us through our feelings. It is the coming together of the different elements that creates the

¹Dramatic Arts 105, 205 & 305, p. 15.

²Elizabeth Paynter & John Paynter, The Dance and the Drum (London: Universal Edition Ltd., 1974), p. 9.

³Ibid., p. 13.

powerful emotional effect."¹

Integration of Music Into Drama

This section discusses evidence in the literature pertaining to the actual integration of music into an entire drama program.

Most of the authors suggested the use of music in isolated units or activities, without describing where these units fit into the curriculum in progressive order. However, George Mager, co-author of Liberating Education, made an attempt to give an overall view of his thirteen week course and the implementation of music activities within it. Mager's use of music in his weekly objectives has been summarized as follows:

Week 1 - physical movement (to stimulating and relaxing music)

Week 2 - group verbal exercises (shouting over loud music)

Week 3 - use bodies with purposeful control (various musical rhythms)

Week 4 - dance and interpretation of music (mood music)

Week 5 - believability of character (musical rhythms and mood)

Week 6 & 7 - improvisation and relationships

Week 8 - students plan class (appropriate music for chosen activities)

¹Elizabeth Paynter and John Paynter, The Dance and the Drum, p. 10.

Weeks 9 - 13 - preparation of a group presentation

(mood music).¹

A large proportion of the reviewed material indicated theories and suggestions regarding the type and range of music to be used in music-drama activities. All dramatists in this category agreed that the progression of music should begin with percussion or music with a simple beat, and should result in classical or more complex music with varying moods or rhythms. The general concensus was that younger children should be accompanied with only rhythm instruments in the beginning classes. Teenagers, however, may feel this is too child-like and will not be inspired. Bowskill suggests that early work with teens be done to their own records. They are familiar with them and will show more attempts at movement. He says that this "easy transition from their culture to a theatre culture encourages and excites them as well as being a relief to those who had reservations about 'arty-crafty' drama."² Way agrees and writes:

The fact that the music may not particularly appeal to us as music is unimportant if, by using such music, we are able to get things started... the fact that they move at all... shows us the basic inner need for an activity which gives relief from enforced cerebration and which uses the physical self rhythmically.³

¹Farnum Gray & George Mager, Liberating Education, pp. 135-136.

²Derek Bowskill, A Complete Guide to Acting and Stagecraft, p. 321.

³Brian Way, Development Through Drama, p. 101.

Way feels that once they gain some confidence and show some absorption, the teacher can easily extend the experience. "The pseudo-sophistication falls away and a renewed interest is found in quite simple material, when that material involves actual doing and being."¹

In an attempt to discover what music would best inspire a class of teens, Bruce gave a questionnaire to her students. She describes the results in her book. The students suggested using television music or modern or pop records. The overall preference was for fast, loud, lively music with a strong rhythm. Bruce concluded that because teenagers strive to be independent, the music used in their work should reflect this individuality.² Way appears to share this opinion when he supports the use of music relevant to teenagers, such as the West Side Story soundtrack. He says that "the nature of the film, its subject matter and the kind of characters portrayed, has done more, perhaps, than any other single factor, to assure tough and masculine teen-age boys that there is nothing sissy about dance and movement work."³

Assuming the class has been introduced to and is comfortable with the use of music in its drama activities, several of the authors (Bruce, Blackie, Bullough, Nash, McCaslin, Way, Linder, Harpaz,

¹Brian Way, Development Through Drama, p. 93.

²Viola Bruce, Dance and Dance Drama in Education, chap. VII passim.

³Brian Way, Development Through Drama, p. 102.

Samberg, and the Paynters) suggest criteria for further music selection. The writer has summarized the criteria as follows:

1. A wide range of music should be immediately available to suit the spontaneous needs of the class.
2. The lesson and the effect desired should be planned; then the appropriate music found.
3. The music should have a clear beat or phrasing so that the students can "feel" it.
4. The personal taste of the teacher must not interfere with the choice of music suitable to the group.
5. The music should express either shape or flow, drama or story, or atmosphere.
6. The use of both live piano or percussive accompaniment and recorded music should be considered for the results desired.

Allen, a specialist in dance-drama, adds words of caution by insisting that music for this medium of expression must inspire emotion, not just physical excitement, in order to make the activity creative and educational.¹

John Wiles and Alan Garrard discuss the pros and cons of "good" music versus popular music in their book, Leap to Life. They experimented with many types of music for dramatic activities, other

¹John Allen, Drama in Schools: Its Theory and Practice, p. 102.

than physical warm-ups, and concluded that only "good music," by such composers as Tchaikovsky, Schumann, Liszt or Ravel, was suitable to "affect the release"¹ they needed. Brian Way contradicts their point of view. He believes that beat and rhythm, rather than intellectual appreciation, is more appropriate for work with teenagers. In Development Through Drama, he writes:

The difficulty for many teachers arises from the fear that if we do not introduce children at an early age to "good music," then they may never discover it and so will lack a potential source of enrichment and pleasure for the rest of their lives. There is also a feeling that much music with pronounced time-beat and rhythm is vulgar and therefore not to be allowed in school. Consequently we tend to introduce them to - and even to use for movement and drama - music that is "good" or pure. The results are often..., particularly in the early stages of drama or movement, dispiritingly poor, simply because the emotional sound message is too difficult.²

Related Material

Within the literature researched, some material was ancillary to the study. The authors of such books and articles did not present ideas directly related to the use of music in drama, and they have

¹John Wiles and Alan Garrard, Leap to Life, p. 98.

²Brian Way, Development Through Drama, p. 87.

not been referred to in the review of the literature. However, because their theories or information were beneficial in the development of the writer's thoughts on the subject, they will be included in the bibliography.

Chapter Summary

The specialists represented in the literature are concerned mostly with the specific needs for music and the practical uses of music in individual drama lessons. Questions pertaining to the relevance and application of music are identified within the literature and discussed, but little information is given regarding the overall integration of music into an entire drama program. This lack of information has caused other questions to surface whose answers are critical to the formulation of the proposed program guide. These critical questions plus those discussed in the literature must be examined in order to facilitate the development of such a program guide.

The views of the specialists must be analyzed in order to find justification for using music in drama. That is, what is the rationale for such a program? Assuming there is a need for a program, to what educational goals would it aspire? The various ways in which music is being used appear to represent certain trends of thought. Can these trends be categorized into major methods for using music? According to drama specialists, what aspects of drama can be taught or experienced

through the use of music? These questions need to be considered before an organizational pattern for a program can be developed. None of the specialists was an educator in Manitoba; therefore, it must be considered how their ideas coincide with the requirements of the high school drama curriculum in Manitoba. To what curriculum goals would the program be of benefit? All of the above information must be correlated in order to create a logical and practical program outline. The question arises as to the development of a model that clearly shows this correlation. How can a model be developed to show all aspects needed to create a music-in-drama program? An outline is not necessarily functional. So that the creation of a program outline is not in vain, some consideration must be given to the methodology for its implementation.

CHAPTER III

PROCEDURES OF THE STUDY

Rationale for Procedures

The purpose of this study is to develop a program outline for activities in which music is used as a method of enhancing the learning process and creative experience in the high school drama curriculum in Manitoba. The review of the literature supported this purpose by demonstrating the existence of a common need for music in the teaching of drama.

The literature presented a wide range of ideas shared by specialists from three countries. There appeared to be a fusion of thought as dramatists, therapists, music and dance specialists, art and language arts teachers, and movement educators all spoke on the subject of music and its application to the arts and to the development of the artist. Brian Way appeared to be the most prolific in the subject area, and he offered the greatest quantity of relevant information.

The material reviewed was categorized into the following areas:

1. Justification for using music in drama;
2. Methods for using music in drama; and
3. Integration of music into drama.

The first and third categories are concerned with theoretical issues that, on the whole, support the original point of view as stated in the Introduction in Chapter I. The second category deals with the practical application of music. The ideas fall into the general areas of experience and learning that encompass almost every aspect of a high school drama course and almost every objective of the Manitoba curriculum. Certain critical questions regarding the relevance of music in drama were discussed by the specialists or inspired by their thoughts. These questions deal with the justification for and execution of using music in drama, and they present a starting point for the development of such a program.

General Statement of Procedures

In order to facilitate the development of a program outline, each critical question discussed in the summary of Chapter II will be considered, including the procedure for answering each:

1. What is the rationale for such a program?

The development of a program outline will be rationalized through discussion of:

- a) the power of music in our culture;
- b) how music relates to students' needs and reactions; and
- c) how music relates to teaching techniques.

Thoughts expressed in the introduction of Chapter I and information gleaned from the review of the literature will be considered in the discussion.

2. What are the goals of such a program?

The goals will be discussed in terms of the usefulness of the program as it helps to realize the goals stated in the drama curriculum. It will be remembered that the proposed program is to supplement an existing program, not to replace it.

3. In what categories lie the methods by which music can be used to aid a drama course?

The methods by which music is being used in drama are identified in the second section of the review of the literature. These methods will be organized according to their similarities of purpose and function, resulting in the formation of the major categories or common ways for using music in drama.

4. What aspects of drama can be taught or experienced through the use of music?

The aspects of drama will be extracted from the ideas presented in the literature and from the professional training of drama teachers in Manitoba.

5. To what curriculum goals for Drama 105, 205 and 305 will the proposed program be of benefit?

The aims and skills to be developed for each level in the curriculum guide will be reviewed. Then it will be determined which of these goals could be achieved by using music activities from one of the categories previously defined. It will be detected, also, which goals in the curriculum

correspond directly with one of the aspects of drama (to be taught with music) already collected.

6. How can a matrix be developed to show the correlation between curriculum goals and the music-in-drama activities to be used to achieve these goals?

Before a matrix is designed, the following will be determined:

- a) the categories of music activities;
- b) the aspects of drama to be taught with music;
- c) the curriculum goals to which music would be of benefit; and
- d) the distribution of music-in-drama activities throughout the three high school levels.

Already determined will be "a" through "c" as listed above. To determine point "d," the maturity of the students and their accumulated skills in drama at each level must be considered. As well, the natural progression from creative drama to theatre arts activities (suggested in the drama curriculum) will dictate the type of activities appropriate for each level.

The matrix will show what curriculum goals can be achieved by each major method, as categorized, of using music for each level. The aspects of drama to be taught or experienced at each cross-section will be "slotted" appropriately. The model will show, graphically, the distribution of music-in-drama activities for each curriculum

goal throughout the three levels and the balance between the ways in which music is used (i.e., categories) and the abilities of the students.

7. What is the methodology for implementing this program outline?

To implement the program outline, it must be considered what form the proposed supplement should take to complement the existing curriculum and to be clearly understood and utilized by the classroom teacher. In discussion of the implementation of the program outline, the importance of practicality will be considered. The proposed supplement should present the teacher with all the information necessary for creating actual drama lesson plans to be used in conjunction with his regular drama program.

Specific Procedures

Development of the Program Outline

A program outline for the use of music in drama will be developed and presented in Chapter IV. The outline will include the following:

1. Explanation of rationale for the program;
2. Statement of program goals;

3. List of curriculum goals for Level I, Level II, and Level III in the drama curriculum;
4. Description of the categories of ways in which music is used in drama;
5. Description of all the aspects of drama that can be taught or experienced through music;
6. List showing what aspects of drama apply to which category and the justification for the distribution of the aspects and categories through the three high school levels;
7. Matrix for each level showing the correlation between curriculum goals and activity categories with suggested aspects of drama in each category to be used to achieve the curriculum goals; and
8. Suggestions for appendices to include recommendations for space and materials.

Implementing the Program

This section of Chapter IV will include a discussion of the methods for implementing the program outline. Suggestions will be made for the following aspects of the proposed program guide:

- a) the organization of the program guide headings;
- b) the necessary rationale;
- c) teaching notes;

- d) the recording and arrangement of the actual exercises and activities;
- e) the appropriate appendices to aid the teacher in carrying out the activities.

Summary and Recommendations

Chapter V will take the form of an overall summary reflecting on the growth and development of the study and speculating on future implications. Topics to be discussed will include:

1. Procedures and production - a review of the steps leading to the formulation of the program outline and the procedure followed for the actual organization of the outline.
2. Problems encountered - an identification of the problems that were encountered during the planning, research and organization of the program outline.
3. Evaluation of the process - a discussion of the process in retrospect, including acknowledgment of its strengths and suggestions for improving its weaknesses.
4. Conclusions and implications - a discussion of the study's worth, including its validity and future implications.

Appendices

The appendices will include examples of music-in-drama activities appropriate for specific levels of a drama program and a description

of a possible method for storing and cataloguing the music used for such activities.

CHAPTER IV

THE PROGRAM OUTLINE

Development of the Program Outline

The development of the program outline will be discussed according to the criteria listed in Chapter III.

Rationale for the Program

As drama teachers, we constantly ask ourselves the following questions:

Why is there chaos when there should be creativity?

Why is there apathy when there should be inspiration?

Why is there restraint when there should be freedom?

Because high school drama is an option, we expect enthusiasm and responsibility from the class members. Disappointingly, this is not always the case. High school drama students are not necessarily artists and few are self-disciplined. They are riddled with teenage anxieties with distraction and discouragement coming only too easily.

Helping students to overcome personal and peer restrictions, to appreciate artistry, and to work creatively are the ultimate goals of a drama teacher. Each instructor must develop his own method of drawing his students out of themselves into the world of "make-believe."

One such method is the technique of using music effectively to achieve these goals.

Music is a universal medium of expression. Teenagers, especially, relate to the sound and pulse of music to express their thoughts, emotions and energy. Because it is something with which high school students can identify, music can perform miracles in a drama course. Therapeutically, it can be a stimulation, a relaxation, an inspiration, and an encouragement. Its sense of mood and imagery can free a student's mind while its sense of ritual and celebration can free his body. Academically, music is an effective tool for teaching certain concepts and dramatic skills. Music and drama share similar characteristics and what can be taught through the use of one can aid in the understanding of the other. All drama teachers should be alerted to the uses of music and to the possible solution to problems it offers them.¹

Program Goals

The overall goal of the program is to present music-in-drama ideas to the teacher and to offer directions concerning the methodology for using these ideas in a drama course. Specifically, the program is designed to:

1. Offer the teacher a variety of activities using music with which to supplement the standard activities used to teach

¹Refer to chap. II passim this MS.

certain aspects of drama for grades 10, 11, and 12.

2. Enhance the learning process and creative experience in the class through the use of such activities.
3. Guide the teacher by organizing the activities sequentially and categorically to facilitate their inclusion in a drama program based on the Manitoba curriculum guide.
4. Describe the function and procedure for each activity.
5. Supply the teacher with recommendations for time, space and materials needed for the realization of said activities.
6. Supply the teacher with a list of suggested music to accompany the activities.

Curriculum Goals

The program is designed to supplement the Manitoba secondary drama curriculum, Dramatic Art 105, 205 and 305; therefore, the choice of the program activities and the arrangement of the activities are dependent on the nature and sequence of the goals in the curriculum. The aspects of drama to be enhanced by music-in-drama activities must be selected from those suggested by the aims and skills for each level as listed in the curriculum guide as follows:

LEVEL I

Resources to be Developed

- physical skills
- concentration
- sensitivity
- imagination

- sensory awareness, observation, recall
- spontaneity
- creativity
- awareness of language
- awareness of character
- sense of form and rhythm
- skills in group relationship.¹

LEVEL II

Dramatic Skills to be Developed and Applied:

- basic skills of mime, improvisation, and role-playing
- interpretive skills
- ability to cope with problems of form and meaning
- ability to sense spacial relationships and work within them
- ability to sense and control such factors as tempo, rhythm, and climax
- social skills
- communication skills
- ability to move into direct dramatic experience
- skills in critical evaluation
 - (i) self-evaluation
 - (ii) evaluation of the work of others
 - (iii) evaluation of dramatic materials²

LEVEL III

Aspects of Drama and Theatre to be Explored:

1. The form of Drama
2. Varieties of Drama
3. The Historical Evolution of Dramatic Forms
4. Techniques of Analysis and Interpretation
5. Acting Techniques
6. Directing Procedures
7. Co-ordination of an Actual Production³

¹Dramatic Arts 105, 205 and 305, p. 7.

²Ibid., p. 12.

³Ibid., p. 16.

Categorizing the Uses of Music in Drama

The review of the literature revealed several methods for using music in drama. Many of the specialists who presented these methods appeared to share common trends of thought that spanned several methods for using music. These trends of thought were identified because of some specific similarities that emerged throughout the wide selection of methods presented. The similarities occurred in the following areas:

1. overall educational concern of the method;
2. purpose of music in the method;
3. teacher's role;
4. type of learning experience.

Methods, while sharing similar above qualities, were grouped and categorized accordingly. Multiple methods for using music in drama were thereby reduced to a manageable number of categories, each representing the overall goal shared by the methods or activities within it. The categories include:

1. Music as a stimulus;
2. Music as a tool for teaching;
3. Music in play production;
4. Integration of the arts.

The first category is concerned with the development of the creative experience for the student. The purpose of music is to stimulate or inspire the student's imagination or body in a spontaneous

and/or emotional fashion. There is no right or wrong in the exercises - just freedom and exploration. With movement and imagery being the goals, several elements of music can be stimulating (tempo, beat, rhythm, volume, mood, tone, instrumentation, character and style) and they should be considered when choosing the accompaniment for an activity. In all exercises where music is used as a stimulus, proper atmosphere is crucial. The music is used to free the student, but it will not be as successful if it has to compete with obstacles other than the student's imagination and body. Although the teacher instructs minimally, he remains in command of the situation and is responsible for the overall mood and sense of responsibility. The role of the music is to enhance the dramatic experience, not to create it.¹

The second category deals with the development of the learning process. The music is used as a control for the development of skills or as a model for demonstrating concepts. In both cases the music is a tool for the teacher and should be used to teach something specific; that is, the teacher has a pre-conceived idea of what he wants the student to visualize or experience from the music. The music aids a drama teacher in this sense much like a graph or diagram aids a physics teacher. The music can be discussed and the session can be interrupted. Spontaneity and atmosphere are not as important as

¹Refer to pp. 18-30, this MS.

analysis and understanding.¹

The third category is concerned with both the creative experience and the learning process through the exploration of music used in play production. The purpose of music is to embellish a script or to become the script itself. While learning to mount a production, the students discover how incidental music can benefit a show. The learning process is enhanced because the use of music makes them aware of mood and transition and the choice of music becomes a creative experience. The students learn to analyze dramatic music while studying styles of musical theatre, and they discover what to consider in the staging of such music. In this category, the learning experience is organized by the teacher, but the student's own analysis, evaluation and performance of the music becomes the actual lesson.²

Integration of the arts, like the third category, is concerned with both the creative experience and learning process. The purpose of music is to provide material, in conjunction with the other fine arts and literature, for the creation of a theatrical experience or presentation. A common theme is the vehicle for integration. Music becomes a part of a whole - being presented theatrically for its own sake or being used to heighten the theatrical effect of another piece of artistry. Both creativity and learning are being enhanced as

¹Refer to pp. 31-35, this MS.

²Refer to pp. 35-38, this MS.

students experiment with the interpretation of a theme because emotion, sensitivity, analysis and dramatic skills are all needed to create such a presentation. Through the integration of the arts, music and drama become "one" for the students. They learn to use one to strengthen the sentiment and message of the other. Activities in this category encourage the students to use what they learned in the other categories and apply it to the creation of an imaginative dramatic piece. The teacher may guide the students, but the artistic choices of material and presentation must be left up to the students. They must learn to recognize the potential of music in drama and to appreciate its inclusion.¹

Aspects of Drama Appropriate for Music

The curriculum goals outline general aims and skills to be achieved during a drama course. Each aim or skill represents one or more aspects of drama appropriate for high school students in Manitoba.² A list of the aspects of drama that could be experienced or learned through the use of music has been formulated. The correlation between these specific aspects and the curriculum goals that each represents will be clarified by the matrices, later in this chapter.

¹Refer to pp. 38-42, this MS.

²Sources for a description of these aspects include the review of the literature and courses offered in Manitoba to educate or train drama instructors.

What follows is a description of each aspect of drama and the general type of music-in-drama activities to be used to teach or to experience each aspect. (The actual program would include a detailed description of each individual activity.)

1. Warm-up Exercises

Exercises are a form of warm-up to be done at the beginning of the class. Their main purpose is to prepare the students physically for what is to come. An assortment of flexibility, toning and aerobic exercises can prepare a student for drama activities requiring movement, physical control, or energy. Their secondary purpose is to give the student a "clean slate" with which to work. Exhausting exercise helps to rid the class of unnecessary chatter, cramps from desk note taking, and mental tensions. Also, movement gets the blood flowing and this makes the students more alert.

Music is a natural accompaniment for exercise because of its motivational power. The teacher should choose selections with a definite beat and ones that would appeal to the age or level or artistic ability of the class. (A clarification of this statement would be made in the actual program with suggestions for musical pieces.) The type of exercise activities chosen should be fun and inspirational, not used as punishment. The music chosen should help to keep the students moving vigorously. The exercises can be done independently, as a group following

a leader, as a learned routine, or as a game of transformation.¹

2. Relaxation

Most drama activities are successful when the participants are relaxed physically and mentally. When truly relaxed, a student's body becomes limp and free of muscle tension. His mind becomes free of anxieties. The purpose of relaxation in a drama class is to erase the student's physical tensions allowing him to mold his body to other forms, and to allow his mind to wander and to create new images.² Students who are relaxed can work calmly and positively with others.

Relaxation does not come naturally to all and must be encouraged through extraneous means. Such means include dim lighting, an hypnotic voice, and music. All help to produce an atmosphere of serenity. Relaxation activities vary according to the needs of the students and the nature of the drama lesson for which they are a preparation. Because of its sense of unity and mood, music is essential for all variations. Music can be chosen for physical relaxation to promote stretching, slow motion, or "floating." It can be chosen for mental relaxation to promote imagery and sensory awareness. All relaxation activities should

¹Gray and Mager, p. 22 this MS.

²Ibid.

transport the student from the harsh realities of school, and this is more easily done when the musical accompaniment bears mystical qualities.

3. Creative Movement

As viewed separately from the movement used in musical mime, pantomime and dance drama, which is certainly creative, creative movement can be described as any activity involving body movement that is spontaneous, interpretive, or imaginative.

Creative movement can be realistic (movement patterns from nature or technology) or abstract (movement representing a thought, a sound, or a mood). Because creative movement is usually spontaneous and performed one time only, it makes a good warm-up activity for a drama class. The activity limbers up the body and stimulates the mind. On the other hand, several related creative movement activities can become the body of the lesson when experienced progressively or based on a theme.

Music plays a major role in creative movement. Although the students are to move freely, they require guidelines from which to work. Music offers the guidelines of idea, mood, tempo, rhythm, character, or environment. Awareness of any one of these guidelines gives the student something concrete to imagine or to follow physically. The continuity of a musical accompaniment helps the student to maintain fluidity and concentration, as well.

Creative movement activities can be done with all class members moving independently or with individuals and groups interacting. The ideas for creative movement are endless; however, the activities usually follow one of two patterns:

- a) the teacher will present an idea to the class and it will perform the idea following the continued directions of the teacher. The music underscores the directions and stimulates atmosphere and concentration.
- b) music is played and the students react spontaneously to it with their bodies. General instructions may have been given by the teacher, but the music suggests the interpretation.

Creative movement activities involve being something, moving through something, or feeling something, and the music chosen for such activities must suggest the movement pattern, imagery, or emotion necessary to stimulate a reaction from the students.¹

4. Mirror Exercises

In drama, mirroring is the act of copying another's actions while moving simultaneously with him. The copier - or mirror - must reflect the actions as a mirror does, using opposite appendages from the initiator. Mirror exercises are useful in

¹Refer to pp. 26-28, this MS.

drama because they develop concentration and observation and they promote co-operation from the partners.¹

Because mirror exercises must be done in slow motion, music is a tremendous aid. The slow tempo of the music reminds the students of the speed at which they should be moving. As well, appropriate music can create a relaxed or almost hypnotic atmosphere most appropriate for concentration and slow motion.²

Mirror activities using music can be spontaneous or rehearsed. The former are the most common where music is simply a background atmosphere and controlling influence. The initiators can do realistic activities or random movements working one on one or as small groups. When planning a rehearsed mirror activity, music is chosen as a stimulus for an idea and then it accompanies the staged routine. Variations for mirror exercises with music can involve shadowing (following rather than reflecting) or chain reactions with one initiator and several mirrors.

5. Mime Skills

Mime is the art of acting without speaking and with using imaginary props and set pieces. A mime artist must be very

¹Viola Spolin, Improvisation for the Theatre (Illinois: Northwestern University Press, 1974), pp. 60-61.

²Veronica Sherbourne, p. 22 this MS. Extensive references to mirror exercises are made in Viola Spolin's book, Improvisation for the Theatre.

skilled in order to communicate his actions and thoughts to the audience. Music can help a student develop some of these skills.¹

One of the most important mime skills is clarity. To make his actions clear, a student must practice economy of motion and manual precision. Also, because clarity involves realism, the size, weight and texture of the objects being handled must be shown. Music is a good tool for teaching clarity through activities utilizing the element of tempo. In mime, hastiness promotes sloppiness; therefore, any method for slowing down a student's movements is an asset in a mime class. It gives the student time to analyze his actions as he works with imaginary objects. Conversely, a sudden increase in tempo can, also, be an asset. It presents a challenge to a student as he is forced to concentrate on his actions so as not to lose his clarity.

A mime artist must express his thoughts physically. This demands an ability to express emotion. Music is an emotional medium and the perfect tool for guiding a student through a variety of moods as he tries to feel and to work within each.² He should become aware of the changes he makes with his body and face as each new selection is played. He should, eventually,

¹Bruford, p. 16 this MS.

²Allen, p. 19 this MS.

be able to reproduce these changes of expression without the need for music.

6. Pantomime

The terms, mime and pantomime, are frequently interchanged. In this study the following distinction is made: mime being a single action or activity (as well as the term for the art form, in general) and pantomime being mime with the addition of plot and/or character. Pantomimes can be simple scenes or full-length performances. The purpose of doing pantomimes is to introduce the students to basic playmaking techniques. They can learn about plot, character, conflict, or climax without being inhibited or side-tracked by dialogue.

Before tackling the pantomiming of a complete story, the students should practice with less complex material. This is where the music can be a benefit. Music is filled with so many images and theatrical elements that it can supply the class, immediately, with stimuli for short scene ideas. For example, mood suggests atmosphere and setting, tempo changes suggest plot advancement, crescendo suggests climax, and instrumentation suggests character. The students listen to a selection, briefly discuss reactions and ideas and, then, they perform the scene as a pantomime with music as a soundtrack. Although the music is, in a sense, a controlling factor, it is also a release mechanism. It tends to open the student's imagination to countless ideas he

would not otherwise have conceived.¹

The type of pantomime activities vary. Music can be chosen to stimulate the development of any one or more playmaking elements. As well, the teacher should find selections that are conducive to non-human characterizations. All activities should be done in small groups to facilitate orderly discussion and as spontaneously as possible.

7. Dance Drama

Much like pantomime, dance drama is the performance of a scene done to music. However, storyline is minimized and replaced with group activity around a single event. Dance drama involves more energetic and rhythmical movement, and it is usually planned and rehearsed. The students do not have to do actual dance steps, but mass movement (eg. swaying or twirling) and gymnastic effects should be incorporated into the blocking of the scene. Dance drama and pantomime share the same theatrical elements, with dance drama offering experience with pattern and chorus.

As with pantomime, music in dance drama is the stimulus for idea and becomes the motivation during rehearsal and performance.² In all variations, the music should be chosen to suggest

¹Refer to p. 20 this MS.

²Marshman, p. 29 this MS.

a ritual of sorts, such as rituals of worship, of work, of nature, and of celebration. Understandably, the music must create an atmosphere into which the students can be easily absorbed.

8. Musical Mime

There are several varieties of musical mime, but each follows this basic format:

- a) The whole class works at the same time while following the music and the teacher's side-coaching.
- b) A brief selection of music is played. Each student (or group) reacts to the music by doing an activity, being something, or moving in a manner that the music suggests to him. (The choice implied depends upon the variety of musical mime being done.)
- c) When the music stops the students freeze. When another selection begins, they must change their activities to suit the new music. The process repeats through several cuts of music.
- d) All work is done in mime.
- e) The students react spontaneously.
- f) All actions should be exaggerated physically.

Musical mime teaches the students to work imaginatively and spontaneously. It encourages physical expression, sensitivity and concentration. When group work is involved, it develops improvisational skills. Depending upon the variety being done,

musical mime utilizes mime skills, characterization, or creative movement.

Music is essential to musical mime because it is music that stimulates each change. The music chosen is determined by the variety of musical mime. That is, the teacher can select a series of musical excerpts that will stimulate the student to:

- a) Do simple activities using mimed tools or equipment;
- b) Take part in group activities (recreation or work);
- c) Become different characters or creatures;
- d) Become moving objects;
- (e) Interpret abstract ideas physically.

In all variations, the students must consider the tempo, the mood, or the style of each selection of music before reacting to it.

The teacher should give the students an opportunity to interpret a variety of these elements when preparing the music for a musical mime session.¹

9. Improvisation

An improvisation, in drama, is a scene enacted with the actors making up their dialogue, and sometimes the plot, as they go along. When learning to improvise, students are encouraged

¹The writer studied musical mime at the University of Winnipeg, 1970-73. She has used it for seven years in her high school drama program at Garden City Collegiate with favourable response from her students.

to establish who they are, where they are, and what activity they are doing before beginning the scene. Ideas for establishing the three "W's" can stem from various sources such as real-life situations, ideas from literature, and human relationships. One such source is music.¹

Through music as a stimulus, improvisations can be created. For example, the atmosphere and tempo of a musical selection can offer ideas for the setting (where) or circumstances (what) of a scene. Similarly, lyrics can offer ideas for character development and relationships (who). Music forms the basis for improvisational games where certain elements of a scene must change with each change in the background music. In all activities, music is used as a stimulus in lieu of a script or directions from the teacher; therefore, the selections chosen should be atmospheric or thought provoking.

10. Imagination

All drama activities automatically involve the imagination. With children, the ability to make-believe is the essence of play and the beginnings of creative drama. With older students, acting means constantly imaging oneself within one environment or another and within one relationship or another. There are times,

¹Kemp, p. 31 this MS.

however, when the imagination needs to be exercised by itself. Music can aid this process.¹ Activities should be chosen where the students are encouraged to close their eyes, listen to music, and let their imaginations roam. As in other drama activities, music helps stimulate emotions and imagery, and whether the music be used to relax or to excite, it will make the daydreaming a more vivid and creative experience.

11. Sensory Awareness

To progress in drama, a student must learn to become sensitive to his environment. He must become aware of the feelings of others and his own, and he must be able to re-create sights, sounds, tastes, smells and textures as he strives to bring reality to a make-believe setting. Activities geared to increase this sensitivity are labelled "sensory awareness." Usually they take the form of a game in which the student must concentrate, observe and discover while developing awareness of his environment through one or more of his five senses.²

Music is a wonderful stimulus for the senses and a teacher should use it to enhance a sensory activity or to create a sensory experience on its own. Music can guide a student through

¹Kulianin, p. 30, this MS.

²See Improvisation for the Theatre.

auditory experiences that often stimulate visual images as well.¹ Music suited to a culture, an occasion, or an environment is capable also of triggering the senses of taste and smell as the student associates the sound with the memory of a past experience. Other activities used to teach any aspect of drama where music is used to create a mood or an environment will inadvertently be teaching sensory awareness, too.

12. Characterization

Characterization refers to the detailed development of the person or creature a student creates and enacts. Character includes physical and personality traits, such as size, shape, posture, gait, age, voice, mannerism, tension, emotion, and attitude. The development of character is presented to students as a physical challenge as well as an analytical one.

Because music gives the listener a sense of emotion, movement and personality, it is a natural means for teaching character.² A student can find ideas for characters from music, as well as from real-life observation, in literature, and on film. Musical mime activities where character change is the objective are an example of music being a stimulus for character creation. Character analysis and physicalization can also be aided by music.

¹H'Doubler, p. 30, this MS.

²Peachment, p. 32, this MS.

Through having to relate his character to musical instruments or motifs, the student is forced to visualize and to analyze. This results in a deeper understanding of his character. Activities using vocal arrangements give the student a first-hand view of character through the singer's vocal inflections. Activities using music in these ways give the student an opportunity to create and to analyze character both technically and emotionally.

13. Speech

Speech is the art of using the voice dramatically and articulately in order to project the words and meaning of the script to the audience. Professional voice training requires years of practice; however, a high school drama program needs only to emphasize the values of such training and to introduce the students to the effective ways to using speech to create character, to express emotion, and to take focus.

Music can teach these aspects through example. Vocal selections from opera and musical theatre readily demonstrate how the voice can reflect age, attitude, or emotion and can take focus through power or clarity. Through listening activities and mimicry, students can learn to experiment with speech and appreciate its place in drama.¹

¹Way and McCoy, p. 33 this MS.

14. Concentration and Control

Concentration and control are basic skills in drama.¹ All aspects of drama, especially activities in mime, creative movement and improvisation, are dependent upon these skills, but a student will not automatically exercise them when they are needed. He must be taught to concentrate on the immediate drama problem and to control his movements for clear physical expression.

Music can help to teach concentration and control by providing the atmosphere and tempo needed to maintain both skills. As with mirror exercises, music can have a calming or hypnotic effect on the student while regulating the speed at which he works. The teacher should consider using music as a tool for developing concentration and control. This would be most appropriate during creative movement or mimed activities. Once the skills have been experienced and appreciated by the students, they can be applied to all aspects of drama, with or without the use of music.

15. Group Dynamics

Group dynamics involve listening to and accepting others' ideas, sharing one's own ideas, supporting the group effort, and feeling comfortable physically with others. The ability to work positively with others is essential for all drama students

¹Dramatic Arts 105, 205 and 305, p. 7.

because drama is not an individual art. It relies on communication.

A drama teacher should continually give his students opportunities to work in partners or in groups. The more contact a student has with others, the more easily he will adapt to working with them. There are countless activities in drama that accommodate group work, but often the students feel awkward and uninspired to share ideas. Using group ideas with music is one solution to the problem. The music offers a diversion or a protective cover. (Is this not why social gatherings rely so heavily on music to "get rolling"?) The music becomes a motivator or the focus of attention and allows the students to forget their other problems. This is especially true in warm-up activities and creative movement. In many music-in-drama activities, such as pantomime, the music provides the students with the actual topic for discussion. Any time an activity with music is being done where the students are working together, group dynamics are being encouraged.¹

16. Script Analysis

Third level drama students are introduced to basic directing techniques. One of these techniques is script analysis. To become thoroughly associated with his script and

¹Group dynamics is a goal in the Manitoba drama curriculum for Level I and Level II. See pp. 59 & 60 this MS.

the requirements for production it suggests, the director analyzes the script by considering ideas for groundplan, blocking and character. As well, he breaks down the script into its dramatic divisions: beats, units, tempo, rhythm, scenes, dramatic peaks, climax, and denouement. These divisions share similar characteristics with certain elements of music, as was discussed in Chapter I. Sensitivity to the elements of music can lead to understanding of the dramatic elements to which they relate. A director's musical sense is one of his most treasured tools. For example, a feeling for rhythm and beat will always help a director sense a need for a tempo change. He may find himself trying to conduct a scene. The results may be more successful than those achieved through conventional methods of directing.

Music becomes a tool for a teacher when he is teaching script analysis. Listening and demonstration activities using music as the teaching aid can give a student a much clearer view of such dramatic elements as rhythm and climax than would a verbal description by the teacher. The concepts are immediately evident in music.¹

¹Hodge, p. 35 this MS.

17. Composition

Composition refers to the pictures or arrangements created by the position of the actors' bodies on the stage to demonstrate the action of the scene. As students become more advanced, their work in drama moves further away from creative drama toward formal drama or performance. At this point, a sense of composition is needed. The actors must be able to clarify, for the audience, relationships, focus and emotions in the scene.

Music provides the students with a condensed script from which to practice composition. The action of a regular script moves along too slowly for a class to create many stage pictures within a class period. Activities, such as dance drama, allow the students to experiment with several group formations within a single piece of music. Narrative songs provide character relationships and plot within the span of a few verses. Activities using tableaux to present these elements of a song are an excellent way to teach composition. Music, being an emotional expression, should help the students recognize mood, which is a more subtle aspect of composition.¹

18. Form

A play script follows a basic form, as do scenes, pantomimes and dance dramas. There is an initial situation, subsequent

¹See Play Directing by Francis Hodge for a comprehensive look at composition.

rising action, a climax, and a denouement. When creating their own plays or scenes, students should exercise the use of form, and music is a fine tool for teaching the essence of form to them.

Musical arrangements follow a similar form to plays, whether there be movements or verses. Simply put, there is usually a sense of beginning, middle, and end. Through listening activities, the students can observe and discuss form as demonstrated in the musical selections. Through pantomime and dance drama activities, the students are given an opportunity to interpret the musical form and apply it dramatically.¹

19. Style and Genre

Genre refers to the play category, such as tragedy, comedy, musical theatre, melodrama, and theatre of the absurd. Style refers to the manner in which a play is presented, such as vaudevillian, Shakespearean and Brechtian. Third level students are introduced to style and genre and may find themselves performing in one or more variations of each.

Most high school students have studied and seen very little theatre and, understandably, will not have a clear impression of various styles and genres. Music can enlighten them as it is

¹Way, pp. 34 and 35, this MS.

categorized by styles and genres characteristic of those in drama. Activities where the students experiment with performing excerpts from musicals and operettas will give the students a good perspective on that genre and the many styles of theatre represented in musical productions. Through the songs, the students gain an understanding of style as heard through the characters' attitudes and inflections, through the orchestral arrangements and rhythms, and through the language of the lyrics. Listening activities using other sources of music are helpful for identifying musical styles suitable for other genres, such as the typical piano accompaniment for melodrama and silent movies.¹

20. Critical Evaluation

Development in drama requires growth from the student in his performing skills, his awareness of creativity, and his appreciation of others' work. This is the reason for encouraging discussion from the class after each drama activity. Students need practice in recognizing the values of an activity and understanding the criteria relevant for an evaluation of it. Recognition and understanding (evaluation) lead to improvement which leads to growth. To grow fully, a student must practice critical

¹Richard Ouzounian, "Musical Theatre," a course taught at the Prairie Theatre Exchange in Winnipeg, Manitoba, 1981.

evaluation of himself, of others, and of artistic material.

Music-in-drama activities present students with the opportunity to make at least two kinds of evaluation: others' work and the artistic material. In most music-in-drama activities the music is evaluated for its dramatic aspects before it is used for performance. Activities performed for an audience allow the observers a chance to evaluate the performance in terms of the artistic interpretation of the music. When music is involved, evaluation is simplified for the students because music is not a foreign entity. They already understand many of its qualities and have begun to develop a discriminating taste for it. Music gives the students a common ground for discussion and a chance to practice evaluating procedures. Eventually they will be able to give critical evaluation in other aspects of drama where music is not involved.¹

21. Dramatic Music

Dramatic music is music needed for the plot of the play, such as songs that progress the action, or music that is referred to or played by the characters as part of the scene.² Many schools produce musicals or operettas, and through these the

¹Critical evaluation is a goal for Level II in the Manitoba drama curriculum. Refer to p. 60 this MS.

²Refer to p. 36 this MS.

students experience dramatic music. If no productions are offered, the drama teacher should try to include dramatic music within his drama program. Play scenes including dramatic music can become part of the rehearsal assignments. As well, singing and non-singing students can select dramatic music from a musical and work with it as a monologue, doing activities appropriate for such. If the work is to be sung eventually, script analysis of a dramatic song would be of great benefit to the actor.

22. Incidental Music

All other play music, besides dramatic music, is considered incidental. This includes the overture, entre act, and background music. Incidental music is important to the play as it underlines emotion, bridges scenes, and sets the mood, era and environment of the play. Music becomes helpful to a director as it strengthens his communication with the audience.¹

Drama students should learn to appreciate the above aspects of incidental music and be able to use it effectively in their own performances. Activities where the students must choose appropriate incidental music for class presentations teach the students script analysis and evaluation. The music will give

¹Bowskill, p. 37 this MS.

depth to the performance and help to make it a richer experience for those involved.

23. Musical Theatre

A musical theatre performance usually involves a combination of acting, singing, and dancing. Because a musical is often the only kind of stage production high school students have seen and can discuss, it makes sense to use it as a learning device in class. Work in musical theatre gives the students experience in acting, staging, chorus maneuvers, dancing and technical production.

Musical theatre is a natural aspect of drama to study when dealing with music because music is at the heart of this genre. Activities using solo songs (sung or spoken) give the students an opportunity to act a variety of character types and to learn to manipulate a variety of props, so often an integral part of a musical number. Activities using chorus songs present the student with the challenge of staging crowd scenes and of using gestures typical of different cultures and styles of musicals. These activities will help the students appreciate the depth and technique of acting required by both leads and chorus members - a fact that is contrary to popular belief.¹

¹Richard Ouzounian, "Musical Theatre."

24. Choreography

Choreography is the term used for the dance steps and movement patterns created to accompany the music of a show. Because so much time is spent on improvised and spontaneous work in a drama class, it is important to balance this experience with an exposure to work that is planned and rehearsed. Activities with choreography will show the students that staged movement has its place in drama and that choreographed movements can create powerful effects and delightful comedy.¹

In all activities, the emphasis should be on dramatic effect rather than on dance ability. Music can be chosen to stimulate choreographed fights and chorus scenes and to teach styles of dance and typical combinations of steps used in almost every musical. Work in choreography allows the students to experiment, create, perform, or direct while working alone or in groups.

25. Theme Study

An alternate method of preparing a drama lesson involves choosing an assortment of activities relating to a theme rather than as a continuation of activities that follow the progression of the drama program. Theme study allows the students to

¹Richard Ouzounian, "Musical Theatre."

experience an integration of the arts. A variety of activities using art, music, dance, or movement, and drama in a multi-media setting are presented to (or created by) the class to explore the various aspects of a theme. The choice of theme depends upon the age and artistic level of the students, covering such topics as animals, outer space, growing up, and destruction.¹

Theme study, as part of a drama course, should emphasize the dramatic side of the arts. Music, art and movement should be used to broaden the scope of activities that drama alone could not do to discover fully the depth and interpretation of a theme. These arts are to be used as tools for creating or enhancing various dramatic experiences. When planning a theme study students will learn to analyze and evaluate artistic material according to its existing dramatic qualities or its ability to stimulate dramatic events.

26. Anthology

An anthology is an extension of a theme study. It is an artistically integrated performance made up of a collection of artistic and literary material relating to one theme. The students collect material from various sources (music, plays, prose, poetry, or newspapers), interpret and prepare the material

¹Hektoen, p. 40 this MS.

dramatically, arrange the material for the order of presentation, and perform the anthology using theatrical techniques to create the appropriate mood and setting.

Music plays an important role in anthologies. It inspires singing, movement, improvisation and emotion.¹ It can be chosen for the ideas in the lyrics, as background mood or accompaniment for other material, and as a bridge for connecting isolated sections of the presentation. As with theme study, the creation of an anthology (involving choice and presentation of music) requires analysis and evaluation as well as performing and staging skills on the part of the student.

27. Music-Theatre

A creative form of story-telling, called music-theatre, involves the use of the integrated arts in order to present vividly legend or story. Music, movement, speech and art are used to create atmosphere and character while adding emotional depth to the story. The artistic additions to the story are original creations; therefore, the process is more important than the product. The process of developing the musical and visual effects inspires the sensitivity and creativity of the students.²

¹Hodgson and Banham, p. 40 this MS.

²Paynter and Paynter, p. 41 this MS.

28. Documentary

A documentary drama is a combination of story and narrative presented dramatically to make a point about an issue or to relate the facts about an event. Music is best used incidentally to bridge scenes and indicate passing of time. Depending upon the issue or topic, dramatic music may also be appropriate. A documentary drama follows a time progression and the music must not interrupt the flow of action. It must be chosen to complement the already established story. Using music in this way gives the students a chance to work as directors using, wisely, a choice of arts media to achieve the desired effect.¹

29. Collective Creation

A collective creation follows the same format and use of the arts as does an anthology. There is one basic difference. A collective creation is largely made up of a collection of original improvisations based on a theme, while the script for an anthology incorporates a collection of existing material. The same techniques for integrating music, dance, and the visual arts to enhance and bridge the presentation are applied by the students as with the creation of an anthology.²

¹Peter Spencer, "Theory and Practice of Teaching Dramatic Arts," course taught at the University of Manitoba, 1981-82.

²Peter Spencer, "Theory and Practice of Teaching Dramatic Arts."

30. Original Presentations

After the students have begun to appreciate the power and effectiveness of music in drama, they should be inspired to make their own selections of music to create original presentations. Each student might choose a piece of music as a stimulus for a performance idea. Through the lyrics, mood, or rhythm of the music, the student could be encouraged to visualize a scene or activity that could be dramatized via pantomime, speech, or creative movement. The music could be played continuously as background to the presentation or played sporadically with improvised speech interspersed throughout. Original presentations could offer the student complete artistic freedom, but at the same time require him to exercise his skills of analysis, evaluation, creativity and performance.

Distribution of Drama Aspects and Categories

On the following page is a chart outlining the aspects of a high school drama program, categorized according to the method by which each would be experienced through the use of music. It should be noted that the aspects are not in the order that they would be taught. For this, they would have to be re-organized to suit the progression of aims and skills indicated for each level in the curriculum guide. They have been organized according to the music categories

| CATEGORIES FOR MUSIC | ASPECTS OF DRAMA |
|------------------------------|--|
| Music as a Stimulus | warm-up exercises relaxation creative movement (realistic and abstract) mirror exercises musical mime pantomime dance drama improvisation imagination sensory awareness |
| Music as a Tool for Teaching | characterization speech mime skills concentration and control group dynamics script analysis composition form style and genre critical evaluation |
| Music in Play Production | dramatic music incidental music musical theatre choreography |
| Integration of the Arts | theme study anthology music-theatre documentary collective creation original presentations |

because this facilitates understanding of how to approach each aspect. That is, all aspects in one category share a similar method for learning and teaching.

Each drama level contains a cross-section of aspects from all four categories, with many aspects being experienced in more than one level. The goals in the curriculum guide stipulate the distribution of such aspects. Through analysis of this distribution, a pattern was discovered depicting the overall distribution of the aspects and their categories throughout the three levels. Although some are dispersed throughout, most aspects in the first category are best suited to Drama 105, the second and fourth category aspects are most applicable to Drama 205 and 305, and the third category aspects are best suited to Drama 305.

Justification for this general distribution lies in the method of teaching and learning each category implies. Drama 105 is geared to awakening the latent dramatic resources a student has within himself.¹ The artist is to be developed, not the artistic skills; therefore, activities using music as a stimulus to inspire the mind and body are most appropriate at this level. In Drama 205 and 305 the students are encouraged to perfect their skills.² The second and fourth categories deal with using music activities which actually teach skills as well as providing a vehicle for production development. The third

¹Dramatic Arts 105, 205 and 305, p. 7.

²Ibid, pp. 12 and 16, this MS.

category activities require a certain level of experience and expertise from the student. The majority of aspects in this category should be left until Drama 305 when the students are ready to move from improvised performance to aspects of formal theatre.¹

As stated earlier, exceptions to the above pattern of distribution exist. For example, several aspects of drama from the first category should be continued to be experienced in Levels II and III where music can still be used as a stimulus with more artistic results. As well, some aspects in the first category, such as dance drama, should not follow the general method of distribution (ie. being taught in Drama 105). Instead, dance drama should be offered in Drama 205 or 305. It is an advanced form of pantomime requiring more artistic commitment and sense of abandon than most beginning drama students are prepared to give.² Other exceptions from all four categories will be apparent in the matrices to follow. The justification is similar for each. While one method of learning or teaching (as per category) is best suited to a certain drama level, its effectiveness does not end there. Several activities are much more effective when repeated or varied with the same, but more advanced, student in the next level. Also, although the method of learning is generally appropriate for one level, the aspect of drama taught in that fashion may be too complex or too

¹Dramatic Arts 105, 205 and 305, p. 16.

²Way, Hodgson and Richards, p. 28 this MS.

fundamental for that level only.

Program Matrix

There is no detailed course outline or any one prescribed textbook assigned to the teaching of Drama 105, 205, and 305 in Manitoba. Drama teachers are expected to create their own programs following the format suggested by the overall goals (aims and skills) listed in the curriculum guide; therefore, drama courses taught in Manitoba vary from teacher to teacher. The resulting artistic level of all graduating drama students should remain relatively stable, but the dramatic experiences these students encountered in the various programs could vary greatly. Drama teachers in Manitoba rely heavily on their own expertise, university training, educational literature and professional development workshops to supply them with the information necessary for creating their own drama programs. A supplement to a drama program would have to demonstrate flexibility in order for it to be adapted to so wide a range of programs. At the same time, it would have to follow the one element common to all Manitoba high school drama programs - the curriculum goals.

The creation of an outline for a music-in-drama program was guided by the organization of these curriculum goals. These goals imply the aspects of drama to be taught for each level and the distribution thereof. The goals that could be achieved through the use

of music were selected, and then the aspects of drama implied by each goal were categorized according to the method for learning or teaching that is appropriate for each aspect. The correlation between the curriculum goals and the categories for using music is apparent in the following matrices. Each matrix represents one level of drama. Because each defines the distribution of the aspects of drama, it provides the framework for slotting the music-in-drama activities that would accompany each aspect. The categorized method for using music to experience each aspect of drama is indicated and should aid in the selection of the appropriate type of music-in-drama activities. (These are not included in the matrices as they would be selected and distributed during the recording for the actual program.)

The matrices displayed in succession depict the pattern for distribution, as described earlier, giving an overview of the extent and organization of the entire program. The wide scope for using music in drama is shown in the matrices, emphasizing the relevance of such a program.

Suggestions for Appendices

Working with music can present obstacles to many drama teachers. Questions might arise as follows:

- a) What sort of classroom space is required?
- b) What technical materials are needed?

TABLE 1

| DRAMA 105 | | CATEGORIES | | |
|-----------------------------|--|------------------------------|--------------------|----------------------------|
| (LEVEL I) | STIMULUS | TOOL FOR TEACHING | PLAY PRODUCTION | INTEGRATION OF THE ARTS |
| PHYSICAL SKILLS | relaxation warm-up exercises creative movement mirror exercises musical mime | character | | |
| CONCENTRATION | relaxation mirror exercises musical mime | concentration and control | | |
| SENSITIVITY | relaxation creative movement sensory awareness | group dynamics | | theme study |
| IMAGINATION | relaxation creative movement musical mime imagination pantomime | character | | |
| SENSORY AWARENESS | relaxation musical mime creative movement | | | theme study |
| SPONTANEITY | creative movement mirror exercises musical mime warm-up exercises | | | |
| CREATIVITY | creative movement pantomime musical mime relaxation | | | |
| CHARACTER | musical mime pantomime creative movement | | | |
| SENSE OF FORM AND RHYTHM | creative movement warm-up exercises mirror exercises musical mime pantomime | | | |
| GROUP RELATION- SHIP | composition warm-up exercises creative movement mirror exercises pantomime | | | |

TABLE 2

| CURRICULUM GOALS | DRAMA 205 (LEVEL II) | CATEGORIES | | | |
|------------------|--|---|---|--|--|
| | | STIMULUS | TOOL FOR TEACHING | PLAY PRODUCTION | INTEGRATION OF THE ARTS |
| | MIME SKILLS | warm-up exercises mirror exercises musical mime pantomime | mime skills concentration and control | | anthology collective creation |
| | IMPROVISATION SKILLS | improvisation sensory awareness pantomime musical mime | concentration and control character speech | | documentary collective creation |
| | INTERPRETIVE SKILLS | creative movement pantomime musical mime | character critical evaluation | incidental music dramatic music | anthology documentary collective creation |
| | FORM AND MEANING | pantomime | critical evaluation form composition | incidental music | anthology documentary collective creation |
| | SENSE OF SPACIAL RELATIONSHIPS | creative movement pantomime | composition critical eval- uation | | anthology documentary collective creation |
| | SENSE AND CONTROL OF TEMPO RHYTHM AND CLIMAX | improvisation pantomime creative movement | critical eval- uation form speech | | anthology documentary collective creation |
| | SOCIAL SKILLS | warm-up exercises improvisation mirror exercises pantomime | group dynamics critical eval- ation | | anthology documentary collective creation |
| | COMMUNICATION SKILLS | pantomime improvisation | speech character mime skills composition group dynamics | dramatic music | anthology documentary collective creation |
| | ABILITY TO MOVE INTO DIRECT DRAMATIC EXPERIENCE | warm-ups relaxation creative movement musical mime pantomime improvisation | character critical eval- uation | | |
| | CRITICAL EVALUATION SKILLS | mirror exercises pantomime improvisation | speech composition form critical eval- uation | incidental music | anthology documentary collective creation |

TABLE 3

| DRAAMA 305 (LEVEL III) | | CATEGORIES | | | |
|---------------------------|--------------------------------|---|---|--|--|
| | STIMULUS | TOOL FOR TEACHING | PLAY PRODUCTION | INTEGRATION OF THE ARTS | |
| CURRICULUM GOALS | FORM OF DRAMA | dance drama | script analysis form composition | incidental music dramatic music musical theatre | music-theatre original pre- sentations |
| | VARIETIES OF DRAMA | dance drama creative movement | style & genre critical eval. character composition | musical theatre incid.drama dram.music choreography | music-theatre original pre- sentations |
| | EVOLUTION OF DRAMATIC FORMS | creative movement dance drama | form style & genre critical eval. character composition | musical theatre dramatic music choreography | |
| | ANALYSIS AND INTERPRETATION | warm-up exercises relaxation creative movement dance drama | character speech script analysis composition style & genre critical eval. | dram. music incidental music musical theatre choreography | music-theatre original pre- sentations |
| | ACTING TECHNIQUES | warm-up exercises relaxation creative movement | character speech concentration and control style & genre critical eval. | dramatic music musical theatre | music-theatre original pre- sentations |
| | DIRECTING PROCEDURES | warm-up exercises dance drama | group dynamics script analysis composition form style & genre critical eval. | dramatic music choreography | music-theatre original pre- sentations |
| | PRODUCTION CO-ORDINATION | | script analysis critical eval. | incidental music musical theatre | music-theatre original pre- sentations |

- c) What kinds of music should be used?
- d) Where can this music be found?
- e) How should the music be relayed?

The program guide should include appendices that will answer these questions by making recommendations for space and materials needed for the practical integration of music into drama.

Implementing the Program

The proposed program is a supplement to the existing drama curriculum; therefore, the music-in-drama activities must complement the drama activities taught at each level of study. As well, the music-in-drama activities must be easily understood and logically integrated into the drama program. In other words, the program guide must be practical as well as inspirational. To meet this end, certain aspects of the guide must be considered when implementing the program outline. Suggestions for these aspects will be discussed in this section.

Program Guide Headings

The following is one suggestion for the organization of the program guide according to headings and sub-headings:

A. Introduction

- Statement of Purpose
- Rationale

B. Teaching Notes

Techniques for Integration
Teacher's Role
Teaching Methods
Class Organization

C. Activity File

General Instructions
Level I
Level II
Level III

D. Appendix I: Space and Technical Requirements

E. Appendix II: Organization of Music

F. Appendix III: Rhythmic and Sound Instruments

G. Appendix IV: Suggestions for Recorded Music

Introduction

An introductory section in the program guide is necessary, where the purpose would, of course, be stated. Because the program guide is offering teachers an approach to drama that is different, many of them may be skeptical. Teachers cannot be expected to utilize a curriculum supplement without first appreciating its validity; therefore, the introduction should also include a discussion of rationale for using music in drama. The rationale should point out the similarities between music and drama and discuss briefly the role of music in our culture and its effect on individuals. Most importantly, in the rationale it should be noted how music can directly aid a drama course.¹

¹Necessary information could be extracted from chaps. I and II and from the rationale in chap. IV this MS.

Teaching Notes

Teaching notes should be included in the program guide to direct the teacher in the following:

- a) Techniques for integration - this would involve (1) suggestions for the frequency of music-in-drama activities as they apply to the curriculum goals; and (2) the process for selecting and arranging activities appropriate for teaching an aspect of drama.
- b) The teacher's role - advice should be given regarding the teacher's input when music is used in a lesson. This would include the appropriateness of side-coaching, continuous leadership, and formal instruction. The teacher should also be advised about his responsibility for the atmosphere and attitude in the class, as was discussed in the aspects of drama description in Chapter IV.
- c) Teaching methods - the teacher must be made aware of the four methods for using music (as categorized) as each method requires a different teaching approach. He should understand the differences and be able to apply each method when necessary.
- d) Class organization - Recommendations should be made for group size and arrangement. Teachers must be prepared to adjust an activity to suit the number of students or classroom space at his disposal.

Activity File

As stated earlier, the music-in-drama activities for the activity file are to be selected by the person(s) responsible for recording the program guide. The books in the bibliography are a suggested source for such activities. As well, ideas for appropriate activities can be collected from experienced drama, music and physical education teachers.

Each activity must be recorded so as to facilitate practicality and understanding. The following information should be included for each activity:

- 1) Title of activity;
- 2) Aspect of drama being taught and curriculum goals beng achieved;
- 3) Category to which activity applies (ie. teaching method to be used);
- 4) Arrangement of class and environment;
- 5) Instructions and rules for activity;
- 6) Point of concentration (POC) on which the students should focus their attention and energy;
- 7) Teaching notes to include side-coaching and points of evaluation.¹

¹See Improvisation for the Theatre as a reference for the recording method of drama activities.

Examples of activities recorded in this manner are included in the appendices of this thesis.

The activity file in the program guide should be divided into the three levels of study. Each level would be sub-divided into the aspects of drama to be taught to satisfy the curriculum goals. Under each aspect heading would be listed the music-in-drama activities appropriate for teaching that aspect. When one aspect is taught in more than one level, the selected activities must be distributed according to the skill level of the students. For example, music-in-drama activities to teach musical mime must be expressed in the progression of their complexity. That is, activities having a single POC, such as doing a simple action with a mime object, should precede those requiring several POC's, such as being a character doing an action while interacting with others in a scene. There will be exceptions, of course. Several activities may be appropriate for repetition at all levels, such as warm-up exercises. They should be recorded in detail initially and then recorded by title only after that with reference made to the first description.¹

The matrices should provide a sufficient framework for arranging the activities. No more complex organization is required, such as arranging the aspects and their activities in the order they would be

¹See Improvisation for the Theatre as a reference for the distribution of activities according to complexity.

taught throughout the year, as the curriculum guide does not accommodate the teacher in this way. The program guide is a supplement to the curriculum guide and should, therefore, follow the same format.

Appendices

Although the introduction, teaching notes and activity file may give the teacher the inspiration and material necessary for adopting the music-in-drama program, the teacher may not know how to begin. Information regarding the actual mechanics of preparation and organization is needed. This information should be recorded in appropriate appendices to be included in the program guide. The appendices should supply the teacher with specific details for the following:

1. Space and Technical Requirements.

This would include a description of the ideal working space and suggestions for adapting regular classrooms. Recommendations for room size and shape, floor coverings and levels, stage area distinction, and set pieces and props are important for the teacher. As well, recommendations for technical equipment should be made, including appropriate classroom and/or stage lighting and efficient recording and phonographic equipment.

2. Organization of Music

The teacher should be advised to choose an efficient method for storing, relaying and cataloguing his music. The appendix should include recommendations for (1) the storage of instruments, records and tapes; (2) the most practical method of relaying music to the class without disturbing the aesthetics of the activity; and (3) a system for cataloguing the music to be used for each activity to avoid repetition and aid in lesson preparation. Examples of this system for cataloguing music for certain activities should be given.¹

3. Rhythmic and Sound Instruments

Non-musicians may be unaware of the range of simple rhythmic (eg. wood blocks) and sound (eg. whistle) instruments appropriate for the accompaniment of drama activities. The appendix should supply a list of such instruments, perhaps categorizing them according to the type of sound each emits. (A drama teacher may know what kind of effect he wants to make, but may not know which instruments crash, toot, or scrape.) The list could also include homemade instruments with construction

¹See Appendix III this MS.

details. All instruments should be portable and easily played by non-musicians.

4. Suggestions for Recorded Music

The music-in-drama activities rely on a great range of musical accompaniments to create such things as mood, character, environment and plot. A teacher may need guidance in selecting appropriate recorded music to cover this range. The appendix should offer a list of music sources and include some suggestions for actual recordings that are especially effective or versatile for dramatic use. A possible application could be included with the music sources listed. For example:

- a) Musical soundtracks - character ("Fiddler on the Roof");
- b) Movie soundtracks - pantomime ("The Sting");
- c) Classical music - dance drama ("The William Tell Overture");
- d) Military bands - warm-ups;
- e) Electronic music - creative movement ("Cosmos" soundtrack);
- f) Humpback whales - relaxation.

Chapter Summary

Drama is a very individualized subject for teaching as well as learning. The curriculum guide offers general goals, but the method for achieving these goals is left almost entirely up to the teacher. When implementing the music-in-drama program outline, one must realize the scope for personal interpretation that exists. Like the curriculum guide, the program guide must give a flexible framework which allows a multitude of activity arrangements to suit any one drama teacher's program. At the same time, though, the program guide must offer a little more direction than does the curriculum guide. It is assumed that a teacher teaching the drama curriculum is trained and experienced in the multi-aspects of the subject. General aims and skills are all he may need from which to form a drama course. However, the proposed program guide introduces a foreign entity - music. Many teachers using the guide may not be trained or experienced in this area and will require more graphic detail before adapting it to their programs; therefore, the program guide must include the extended instructions and activity details as suggested in this chapter.

CHAPTER V

SUMMARY AND RECOMMENDATIONS

Procedures and Production

The idea for a music-in-drama program outline was conceptualized because of a recognition of a need for music in drama. This recognition was based on professional experience in teaching high school drama at Garden City Collegiate in Manitoba. Isolated drama activities using music were introduced within the drama program and observations were made regarding their effectiveness on the students and the program goals. The effects were observed as favourable; however, activities in isolation did not seem educationally satisfactory because there was no progression of learning. There appeared to be a need for an organized use of music where activities were an obvious complement to the succession of drama activities already organized to achieve the curriculum goals. This led to the conceptualization of the purpose of this study.

Affirmation was needed as to the validity of a music-in-drama program. Literature recording the views and experiences of several drama specialists was reviewed. The consensus of opinion was positive regarding the usefulness of music in drama. Descriptions of a great

variety of methods for using music were discovered in the literature. This served as a gauge for anticipating the scope of such a program. As well, the experiences and theories of the specialists guided the formulation of the goals for a music-in-drama program.

The next step was the actual organization of the program outline. The outline had to satisfy the following:

1. Show justification for its existence;
2. Display logic and relevance in its organization; and
3. Offer a clear and manageable guide from which an actual program could be created.

Below are listed the procedures followed to satisfy each of these requirements.

Justification for Existence

- a. Rationale - The general need for music was discussed regarding its general effect on society, individuals, and aspects of education.
- b. Program goals - This included a specific description of how a music-in-drama program could be of benefit to the teaching of drama.

Logic and Relevance in Organization

- a. Curriculum goals - The curriculum goals for Drama 105, 205 and 305 were extracted from the Manitoba drama curriculum. After the aspects of drama appropriate for music were identified, the goals suggesting these aspects

were selected for use in the program outline.

- b. Categorizing methods - Major categories for using music were determined through an examination of the purposes of music and the instructional methods as described in the literature. Common trends of thought were identified to create four major categories for using music.
- c. Aspects of drama - Aspects of drama were reviewed and those aspects appropriate for the use of music, according to drama specialists in the literature and in Manitoba, were selected. A description of the logical use of music for teaching each aspect was given.
- d. Distribution of aspects - The aspects of drama to be taught with music were organized according to the categories already determined. The aspects in one category displayed similar purposes for music, learning experiences and teaching methods. The aspects and categories were distributed throughout the three levels according to which curriculum goals they applied. A pattern emerged depicting one or two major categories (and their drama aspects) being most applicable to one drama level or another.

Manageable Guide

- a. Matrix - A matrix was created for each drama level to display the correlation between curriculum goals and the four categories. The matrix showed what is to be achieved

at each level (goals), the means for achievement (aspects), and the approach to the means (categories). The matrices showed, as well, the distribution of aspects and methods for using music throughout the three levels. The arrangement of the aspects suggested the placement of the actual music-in-drama activities within the entire drama program.

- b. Appendices - A suggestion for appendices was included as a further guide to creating a program that would be easily understood and practical for teachers. Suggestions were made for possible areas of concern including space and material requirements.
- c. Implementation - Instructions were given for the steps to be followed in the implementation of the outline. The necessary information was chosen for the creation of a guide that would offer a teacher inspiration, guidance and practical hints.

Problems Encountered

The following problems were encountered during the planning, research and organization of the program outline:

1. Because of the nature of the study, it was tempting to "jump on the bandwagon" rather than to deliver facts

and observations in an objective manner. Avoiding philosophical sermons on the attributes of using music in drama was a personal, yet major problem throughout the study.

2. Finding reference material based solely on the topic of using music in drama was extremely difficult. Most information was included within the discussion of other topics in the books reviewed.
3. Determining the aspects of drama appropriate for the use of music that apply to the curriculum goals was a problem because of a slight ambiguity. The "chicken and the egg" syndrome emerged when determining whether the goals should suggest the aspects or the aspects should suggest the goals. It was resolved that the goals should suggest all aspects of drama to be taught in Manitoba and the aspects appropriate for music would suggest which of the goals could be achieved through a music-in-drama program.
4. Organization of the matrices presented a problem. A clear and manageable guide was needed from which to organize a program of music-in-drama activities. The matrix for each level states clearly the aspects of drama to be taught, but there is no indication of the order in which they would be taught!
5. Determining the criteria necessary for the creation of a program outline presented the greatest problem. Several

drafts of the "Specific Procedures" in Chapter III had to be made before it appeared to satisfy the requirements for an outline. Initially, there was a tendency to assume that many aspects regarding the logic and rationale behind the outline development were understood. Eventually, all relevant criteria was listed in what appears to be a logical progression of thought.

Evaluation of the Process

The process, in general, was satisfactory. The act of beginning with an extensive review of the literature revealed a good representation of drama specialists who supported the use of music in drama. It was a good place to start because the literature affirmed the initial viewpoint stated in this study. In retrospect, it might have proved beneficial to seek out the views of other drama teachers in Manitoba through interviews or a survey. Perhaps another category for using music in drama may have been discovered; although, the specialists in the literature covered a wide range of possibilities. Further research in the exploration of music in drama from a music specialist's point of view may have proved fruitful as well.

All major considerations were taken into account in the development of the outline (ie. curriculum goals, categories of methods and aspects of drama) and there appear to be no weaknesses in this

aspect of the process. However, the organization of the outline, specifically the matrices, presented a frustrating circumstance. As previously stated in the problems, there is no indication of a teaching order in the matrix for each level. To facilitate the adaptation of the outline, it would be advisable to indicate an order of progression. Unfortunately, this is not possible if the outline is to supplement the existing drama curriculum for Manitoba. If a new drama curriculum is designed to offer teachers a more structured program outline, then it is suggested that a further step be taken. Following the matrix for each level, there should be a list of aspects of drama to be taught with music in the order they would appear in the new Manitoba drama curriculum. The original matrices would still be essential as they clarify the goals for and methods of teaching each aspect.

Conclusions and Implications

This study was a worthwhile project. It provided the initiative for expanding an originally small-scale idea into a basis for a full length school program. It offered the challenge for validating the original idea which resulted in the confirmation of its rightful place in drama education. The usefulness of music in drama was voiced by many specialists and, on the basis of their views, it seems clear that all Manitoba drama teachers should be taking advantage of music's effectiveness in their courses. A program guide may be all that is

needed to initiate music into the regular programs throughout the province.

The process of creating a program outline was an educational experience. It triggered an interest in curriculum development which previously lay dormant. The identification of criteria necessary for the creation of a program outline was a lesson in itself.

Future implications might include the adaptation of the program outline to teacher training. Student teachers could be introduced to the idea of using music in drama and instructed in the organization of model drama programs incorporating music into their lessons. It has been stated that this program outline is designed to complement the existing Manitoba drama curriculum; however, it might be possible to adapt the outline to the creation of a drama program (or series of units) independent of any particular drama curriculum. The suggested program might take the form of a handbook and fill the gap that was apparent in the review of the literature. A book specializing in the use of music in drama would be a great asset to any educational library.

In summary, the study was worthwhile because of its potential usefulness in the creation of a program supplement. Also, the study was inspirational because of the many exciting ideas that were discovered during the research. Its worth goes beyond the immediate purpose stated in this thesis because of its potential adaptability to other educational purposes.

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APPENDIX I

APPENDIX I

The following are examples of music-in-drama activities recorded in the manner suggested in Chapter V. One aspect for each level of study has been chosen and each aspect represents one of the first three categories. Activities and aspects in the fourth category are one and the same and have already been described in Chapter IV.

LEVEL I

| Musical Mime (Aspect) | <u>SOLO ACTIVITIES</u> (Title) | Stimulus (Category) |
|--------------------------|---|------------------------|
| ORGANIZATION | - Entire class with students working independently of each other. No observers. Lights are dimmed. | |
| INSTRUCTIONS | - Musical excerpt (30 sec. - 1 min.) is played. Each student does a simple activity with a mimed object that suits the mood and/or tempo of the music. Each time the music changes, the activity object must change. Students freeze between excerpts and must not talk during the session. | |
| POC | - Make the object real. Use your whole body. Feel the mood of the music. | |
| TEACHING NOTES- | Side-coach by reminding students to concentrate on POC. Evaluate students according to ability to show size and weight of objects, to reflect mood or tempo of music, and to work spontaneously. Music excerpts should represent a variety of styles, moods and tempos. | |

LEVEL II

| Character | <u>MUSICAL INSTRUMENT</u> | Tool for Teaching |
|-----------------|--|-------------------|
| ORGANIZATION | - Small group performs while others observe. Regular lighting. | |
| INSTRUCTIONS | - Each student chooses a musical instrument on which to base a character's voice or personality, eg. violin = a whiner triangle = a nervous, jumpy person. Students demonstrate their characters in a simple improv while observers guess the instruments chosen. | |
| POC | - Use voice, facial expression and gestures to show instrument. | |
| TEACHING NOTES- | (As preparation, have students listen to actual musical instruments and analyze their qualities of sound and mood.) Side-coach throughout improv by reminding students to concentrate on their instruments, not on the action of the improv. Evaluate students for their ability to change their own voices and/or to incorporate appropriate facial expression and gestures. | |

LEVEL III

| Musical Theatre | <u>PROPS</u> | Play Production |
|-----------------|---|-----------------|
| ORGANIZATION | - Entire class works during rehearsal period. During performance, one student presents while others observe. Stage lighting desired, but not not necessary. | |
| INSTRUCTIONS | - Each student chooses a character and his song from any musical. He prepares a series of actions to be done with the prop during the song. The song is performed (sung or lip-synchronized) for the rest of the class. | |
| POC | - Stay in character. Be imaginative with prop. | |
| TEACHING NOTES- | (A good performance exercise for non-dancers.) Guide during rehearsal. Offer comments after performance. Encourage positive feedback from | |

class. Evaluate according to ability to show character traits and to find non-conventional (comical or dramatic) ways to use prop.

APPENDIX II

APPENDIX II

The following is an example of one aspect of drama taught in more than one level and the appropriate progression of two music-in-drama activities that would apply to it.

LEVEL I

| Improvisation | <u>PREVIOUS ACTION</u> | Stimulus |
|-----------------|--|----------|
| ORGANIZATION | - Small groups prepare improvisations for presentation to the class. Regular classroom lighting. | |
| INSTRUCTIONS | - Students listen to a song. They analyze the lyrics by discussing character and plot. Each group prepares a scene depicting an event that may have occurred previously to the situation of the song. | |
| POC | - How does each character feel? What motivates the actions in the song? | |
| TEACHING NOTES- | Encourage discussion of the groups' interpretations. Is the previous action logical? Evaluate the students' ability to analyze character and to reflect the mood of the song. Appropriate songs must include character and story or issue. | |

LEVEL II

| Improvisation | <u>CHANGING WHERE</u> | Stimulus |
|---------------|--|----------|
| ORGANIZATION | - Small groups perform while others observe. Regular classroom lighting. | |
| INSTRUCTIONS | - Group chooses a simple activity (eg. eating). Musical excerpts play to accompany activity. As music changes, the location and style of eating must change to suit each segment of music. | |

eg. Country music = ranch barbecue

Classical music = palace dining hall

No discussion by performers. One play reacts spontaneously to music and others must adapt to his interpretation. Appropriate characterization and dialogue should accompany each change.

POC

- Feel the mood of the music. Show us where you are, who you are, and how you should be eating.

TEACHING NOTES- Side-coach throughout by reminding students of POC. Evaluate their ability to interpret the music, to maintain concentration and to create spontaneously. The music should suggest different countries, eras, or occasions.

APPENDIX III

APPENDIX III

The following is a possible method for storing and cataloguing the music used for the music-in-drama activities.

STORING THE MUSIC

Recording all music (except rhythm and sound instruments) on cassette tapes provides an efficient method for storage. One tape should contain the music for only one aspect of drama. This leaves room for additional music and updating as a program progresses. The tape should be labelled and stored in a convenient container along with the other tapes for the remainder of the aspects of drama.

For activities that involve a series of musical excerpts, tapes are essential. If a teacher has to fuss with flipping records on and off a phonograph, he cannot give his full attention to the activity being done by the students. As well, the atmosphere and concentration are destroyed when the correct band cannot be located on the record and the needle scrapes and skips. A teacher must spend several hours preparing his tapes, selecting and recording a good cross-section of music. Once this is accomplished, however, he is free of the anxieties that accompany the phonograph method.

CATALOGUING THE MUSIC

While taping, the teacher should make note of each musical selection he has recorded. The selections can be catalogued on index cards. (See examples A and B to follow.) By using index cards, the teacher can keep a record of musical selections taped and can avoid repetition. As well, cataloguing his tapes eliminates random searching for each day's music.

EXAMPLE A - Music for one aspect of drama.

Tape - PANTOMIME

DRAMA 105 & 205

Activity - ATMOSPHER

- | | |
|--------------------|-----------------------------|
| 1. "In the Mood" | |
| 2. "Luther" | 3. "Jesus Christ Superstar" |
| 3. "Bonanza" theme | overture |
| 4. "Cantina Band" | 4. "Hungarian Dance No. 5" |

Activity - TEMPO CHANGES

1. "Zorba the Greek"
2. "The Entertainer"

Activity - NON-HUMAN

1. "Cataclysm"
2. "Wipe Out"

EXAMPLE B - Music for one activity:

Tape - IMPROVISATION

DRAMA 205

Activity - CHANGING WHERE

- | | |
|------------------------------------|---------------------------------|
| 1. "Merry-Go-Round" (Carnival) | 7. "Canadian Tatoo" (Mess hall) |
| 2. "To Life" (Russia) | 8. "Hooker's Hooker" (Bar) |
| 3. "Vivaldi" (Palace) | 9. "Star Wars" (Space Ship) |
| 4. "South of the Border" (Mexico) | 10. "Caravan" (Jungle) |
| 5. "William Tell Overture" (Storm) | 11. "Rawhide" (Saloon) |
| 6. "We Go Together" (Malt Shop) | 12. "Oklahoma" (Farm) |