

**THE PROCESS AND PRODUCTION
OF THE COMPOSITION OF A
MUSICAL-DRAMA
BY STUDENTS
FROM
AN
ELEMENTARY
SCHOOL**

BY

RHONDA M. MCRORIE

A Thesis

Submitted to the Faculty of Graduate Studies in Partial
Fulfillment of the Requirements for the Degree of

MASTER OF EDUCATION

UNIVERSITY OF MANITOBA

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RHONDA M. MCRORIE

A Thesis/Practicum submitted to the Faculty of Graduate Studies of the University of Manitoba in partial
fulfillment of the requirements for the degree of

MASTER OF EDUCATION

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**A Descriptive Study of the composing processes
used by fifth and sixth grade children creating
an original musical drama.**

ABSTRACT

by

Rhonda McRorie

This study attempts to identify, describe and compare components of the composing process of a musical drama by fourteen fifth and sixth grade students. This study was guided by a number of research foci: the value of writing a musical drama with students with respect to the creative process, an examination of the creative process itself, the processes involved in playwriting and songwriting, and the resulting synthesis. The students and I brainstormed for story-writing and song-writing ideas. Once we had the story-line, plot, and character development, the students improvised dialogue. The researcher used several data gathering techniques that are consistent with the design of descriptive studies. The researcher reviewed and transcribed the videotapes of all the sessions. Both the researcher and the students kept journals, recording what, why, and how things happened. After the production subjects were interviewed about their reaction to the process of writing a musical drama. Results of this exploratory study indicated that the phases of the composing process can be described in both playwriting and songwriting, using Wallas's model. Study results provided an initial attempt to describe composing behaviors and to make comparisons across the disciplines of drama and music.

ACKNOWLEDGMENTS

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Finally, I am most grateful to God for giving me the strength, wisdom, and courage to press on.

I would like to dedicate this thesis to the memory of my dad,

Murray C. McRorie,
who was the first person
to teach me about creativity.

He was a 'dreamer',
who with persistence

and hard work

brought

his

many dreams

to reality.

Thanks, Dad!

TABLE OF CONTENTS

| | |
|---|-----|
| ABSTRACT | ii |
| ACKNOWLEDGMENTS..... | iii |
| TABLE OF CONTENTS..... | v |
| LIST OF FIGURES..... | ix |
| CHAPTER ONE | |
| Prologue..... | 1 |
| Purpose..... | 4 |
| Delimitations | 5 |
| Definitions | 5 |
| CHAPTER TWO | |
| Setting the Stage: Review of the Literature..... | 8 |
| Discussion of Creativity..... | 9 |
| Models of the Composing Process..... | 13 |
| Playwriting..... | 20 |
| Strategies..... | 23 |
| Songwriting.. .. | 24 |
| Strategies..... | 27 |
| Synthesis | 30 |
| CHAPTER THREE | |
| The Rising Action: Methodology employed for the Production of Christmas In Our Neighborhood..... | 33 |
| Collecting of the Data..... | 34 |
| The Role of the Facilitator | 36 |

| | |
|-------------------------------|----|
| Participants | 36 |
| Brainstorming Technique | 37 |
| Playwriting Strategies | 39 |
| Songwriting Strategies | 41 |
| Synthesis | 43 |
| Summary | 44 |

CHAPTER FOUR

| | |
|---|----|
| The Plotting: Production in Action..... | 45 |
| Description and Discussion/Reflection of each session | |
| Session One..... | 45 |
| Session Two..... | 46 |
| Session Three..... | 47 |
| Session Four..... | 49 |
| Session Five..... | 51 |
| Session Six..... | 52 |
| Session Seven | 54 |
| Session Eight..... | 56 |
| Session Nine | 60 |
| Session Ten..... | 63 |
| Session Eleven..... | 64 |
| Session Twelve..... | 65 |
| Session Thirteen..... | 67 |
| Session Fourteen | 68 |
| Session Fifteen | 70 |
| Session Sixteen..... | 71 |
| Session Eighteen..... | 74 |

| | |
|--|-----|
| Session Nineteen..... | 75 |
| Session Twenty | 76 |
| Session Twenty-one | 77 |
| | |
| CHAPTER FIVE | |
| Points of View: Reflections..... | 78 |
| Summary of Student Journal Entries | 78 |
| Summary of Videotaped Reactions | 80 |
| Analysis of the Pre-tests and Post-tests..... | 87 |
| | |
| CHAPTER SIX | |
| Dénouement: Resolution | 90 |
| The value of writing a musical-drama..... | 90 |
| Processes..... | 92 |
| Creative Stages | 92 |
| Major Factor in the creative process: | |
| Teacher/Facilitator..... | 99 |
| Synthesis | 102 |
| Revision of the Model/Improvement..... | 104 |
| Implications for further study | 106 |
| | |
| APPENDICES | 108 |
| A: Pre-test and Post-test..... | 109 |
| B: Songwriting Strategies | 110 |
| C: Playwriting Strategies | 114 |
| D: An Example of a Journal | 115 |
| E: Transcription of a Videotaped Session | 118 |

| | |
|---|-----|
| F: Transcription of a Videotaped Interview..... | 125 |
| G: Letter of Permission..... | 127 |
| H: Artwork: <i>Far Away Home</i> | 129 |
| I: Artwork: Design for Scene One | 135 |
| J: Drama Exercises .. | 139 |
| K: Original Music Compositions | 148 |
| L: Script: <i>Christmas In Our Neighborhood</i> | 157 |
| M: Interview Questions | 163 |
| N: Press Release | 164 |
| O: Program .. | 165 |
| REFERENCES .. | 167 |

LIST OF FIGURES

| | | |
|----------|---|-----|
| Figure 1 | Chords I, IV, V7..... | 57 |
| Figure 2 | Graph of Pre-test as compared to Post-test..... | 87 |
| Figure 3 | Graph of combined test results..... | 88 |
| Figure 4 | Table of Test Results | 89 |
| Figure 5 | Improved Model | 105 |

CHAPTER ONE

PROLOGUE

As a music teacher in the schools for the past twenty years, having been exposed to a variety of teaching methods, approaches, curricula and much professional development, I have had a passion for the production of musical-dramas. In 1981, I began composing songs for my own enjoyment. In 1983, in Nevis, West Indies, while working with teachers, I along with the teachers, collaboratively wrote an original musical-drama, *The Dawn of a Dream*, which was presented for the Independence Celebrations when Nevis became independent from Britain. In 1987-1988, I worked with friend and fellow teacher, Craig Oliphant, and a cast of adults from the community to present an original musical-drama, namely *Better Tomorrows*. This was the true story of a family from Rosenort, Manitoba. The drama and music portrayed how God had carried them through a number of tragedies in their lives. In 1990, as partial fulfillment of a Graduate Seminar in Music Education, I worked with grade five and six students to create the musical-drama *Wump World*. The students took an existing story, wrote suitable songs for it, and dramatized the story, complete with costumes, sets, and so forth. The culmination of these projects was the composition of a musical-drama - the script, lyrics, and libretto - with ten and eleven-year-olds. This undertaking and the documentation of the process have provided the impetus and the source material for the major part of this thesis project.

In preparation for this thesis project, I familiarized myself with the extensive existing literature on playwriting, songwriting, musical-drama and the creative process. Among the foremost writers and researchers in the field, one finds names such as Myers and Kratus for songwriting, Courtney and Maister-Gordon on playwriting, Bryce and

Welburn have written about musical-drama and Gardner and Perkins are known for their work on creativity. Very little literature, however, exists in which these processes are combined to reflect the interactive process of these forms. Each writer has dealt with the discrete parts of his or her particular process. Murray Schafer (1986) suggests that the possibilities of the synthesis of the arts such as painting, music, and drama be considered rather than separating them. He says, "a total and sustained separation of the senses results in a fragmentation of experience. To perpetuate this state of affairs throughout a lifetime may be unhealthy" (p. 249).

In the literature, one repeatedly finds the need for students' active involvement to foster the creative process being stressed. Kratus cites other writers, such as Schmidt (1986), Sinor (1985), and Sloboda (1985) in attempting to analyze the reasons for the apparent lack of involvement of students in such processes and maintains that one reason is that little is understood about the creative process in the field of musical arts, especially in the area of composition. (Kratus, 1989, p. 5) As I examined the literature of these researchers and others, I realized the need for the documentation of the student project which I was about to initiate; at the very least, I could add to the scant existing literature.

The resulting document - this thesis - is a descriptive study of the process as it relates to the creative stages within playwriting and songwriting, and the product. Bailin (1988) considers the production of a valuable work as "the only accurate indicator of alleged creative capacity". The collaborative composition of a musical-drama with and for ten and eleven-year-olds in a public school setting is such a product.

Many writers have alluded to the need for more research. The need for this study is supported by the writers of Moore, Campbell, Osborne, and Schafer. The study of the process which leads to a valuable product is not necessarily simple. Moore suggests in the article, *The Relationship between Curriculum and Learner: Music Composition and Learning Style*, that "the empirical investigation of musical creativity and the process of

music composition is fraught with difficulty. This line of research, however difficult, has great potential and possibilities for the development, planning and evaluation of learning and teaching experiences in musical creativity." He recommends that "[f]urther research in music composition and perhaps in other aspects of the music curriculum seems to be warranted" (p. 16). Patricia Shehan Campbell (1991), concurs with what Moore is saying in the aspect of improvisation. In her article *Unveiling the Mysteries of Musical Spontaneity*, Campbell maintains that "Educationally speaking, improvisation is seldom a part of the plan of instruction in school music programs. For all of its merits it rarely appears as a technique, process or result of musical experiences in elementary and secondary schools" (p. 21). Osborne (1963) warns that "Since our environment no longer develops the ingenuity of our people to the extent that it formerly did, the only way to offset this loss is for education to do more to develop creative ability" (p. 362). Osborne adds, "Many educators believe that our changed environment should call for more training in creativity. Some even fear that much of our educational program has tended to stifle imagination" (p. 63). Murray Schafer (1986) describes creativity as "perhaps the most neglected subject in Western musical education" (p. viii).

Creativity has long been an interest to me. My experience with spontaneity in the creative process has led my interest in documenting the process of writing a musical-drama with ten and eleven-year-olds. This process, in order to be a manageable one, requires some guidelines or structures even if only to make the project a possibility logistically, but this does not mean that the creative process itself will be impeded. The concerns which arose are; how can the students be engaged to a greater extent, what is the responsibility of the teacher, and what would be the important ingredients to allow the students to become involved in the music and the drama.

The purpose of this study is to explore and describe the wide capabilities of students aged ten and eleven. In the literature, there is documentation of playwriting projects in junior high and senior high but not at the elementary level.

With the current focus in education being "back to the basics" and with recent directives in the *New Directions* handbook in Manitoba which promote skills-oriented curricula because of the growing concern that Manitoba schools are inefficiently preparing young people for productive living, there is a de-emphasis of the arts and of creative activity in the schools. The de-emphasis of the arts led to the focus of this research, particularly in playwriting and songwriting. By documenting the process and determining the value, this issue can be brought into the foreground.

Having discussed the background to this study, the purpose of this particular thesis, the delimitations, and the specific terms used are defined.

PURPOSE

The purpose of this study was to describe the process as it relates to the creative stages of a collaborative playwriting and songwriting project, culminating in the production of a musical-drama that involved twelve students from a public school. The study required the identification of the nature and significance of the project, the documentation of the playwriting and songwriting processes used in the project, and the assessment of the impact the project had on the participants.

The process included the writing and performing a musical-drama collaboratively. A pre-test and post-test, consisting of questions relating to musical concepts and dramatic terms, was employed. (Appendix A) Sessions on ear-training, improvisation exercises, creative drama exercises, brainstorming, and writing exercises were used. The process of beginning with the basic steps - building confidence and discipline - and then moving on to the more ambitious and time consuming activities: writing a play and writing songs was employed.

DELIMITATIONS

The study was limited to the teaching of the playwriting and songwriting process. Initially twelve students from a fifth and sixth grade drama club were involved and later two additional students of similar age were added. These students all attended the same Winnipeg elementary school.

DEFINITIONS

Since some of the terms used in this thesis are potentially ambiguous, the applicable definitions of such terms are included.

Brainstorming - This is a conference technique by which a group attempts to find a solution for a specific problem by amassing all the ideas spontaneously contributed by its members.

Creative Drama - Creative Drama is an exercise or activity involving extemporaneous speech; spontaneous action and movement; imagination; simple characterization; story-making; involvement of the whole self interacting with others to create a dynamic, immediate experience. It occurs in any kind of space, uses neither written script nor conscious structured theatre art form, and involves no presentation; it concerns personal experience rather than communication to an audience. Creative drama is completely non-theatre-oriented.

Creative Imagination - This is the ability to think independently and to spawn original ideas.

Creative Playwriting - The words "creative" and "playwriting" may seem to have an obvious connection, because of a general assumption that all endeavors in playwriting are the product of creative work. However, the term is used here to describe a method of writing which grows out of improvisations, spontaneous response, and exercises designed to motivate creative thinking. The experience of playwriting rather than the end result is the point of emphasis.

Composition - The word "composition" refers to both the process (the activity of composing) and the product (the resulting music).

Improvisation - This is the study of the direct relationship between cerebral commands and muscular interpretations in order to express one's own musical feelings. Performance is propelled by developing the student's power of sensation, imagination, and memory. It is not based on direct imitation of the teacher's performance.

Musical Composition - This is a patterned sequence of sounds which has a beginning and an ending and is deliberately created for an aesthetic purpose.

Playwriting - Playwriting is the creative act of writing a play either individually or collaboratively.

Scenario - This is an outline of a play, opera, or the like, indicating scenes, characters, a planned series of events, real or imagined.

Synthesis - Synthesis is the putting of two or more things together to form a whole.

Script - The script is the text or words of the play.

Workshopping - In dramatic terms, this is the working together as a group to develop a script.

CHAPTER TWO

SETTING THE STAGE : REVIEW OF THE LITERATURE

The review of the literature "sets the stage" for the basis and substantiation of this thesis. This chapter deals with the views of many different people from different disciplines, their ideas on creativity and the creative stages as they relate to thought, playwriting, and songwriting. By observing the models of the creative process set forth by these writers, the researcher intends to create a new model.

Much has been written about creativity, playwriting, songwriting and musical-drama. In reviewing the literature (including books, journals, papers, and reference material), one finds many prominent names, among them such as psychologists Gardner & Perkins; arts specialists Way, Schafer, and Sessions; theorists Wallas and Parnes; and educators Torrance and Treffinger. In reviewing the literature relating to musical composition, one finds that creative activities are rarely used in music classes. This may be due to the fact that little is known about the creative process in music. Similarly, the process of playwriting has remained a relatively unexplored area of writing. Donna Nentwig (1990) discovered that "although there is a tremendous amount of education literature dealing with the process of writing, little attention has been paid to the process involved in writing a play" (p. 6). These apparent voids give rise to several questions, namely, what is the value of writing a musical-drama with students with respect to the creative process, of what does the creative process itself consist, what are the processes involved specifically in playwriting and songwriting, and what are the processes involved in the synthesis which occurs as a result of creating a musical-drama.

The latter is also a concern which Schafer (1986) addresses in his writings. His concern for synthesis brought to light the synthesis which would occur as songwriting, playwriting, and the actual production of a musical-drama are woven together.

DISCUSSION OF CREATIVITY

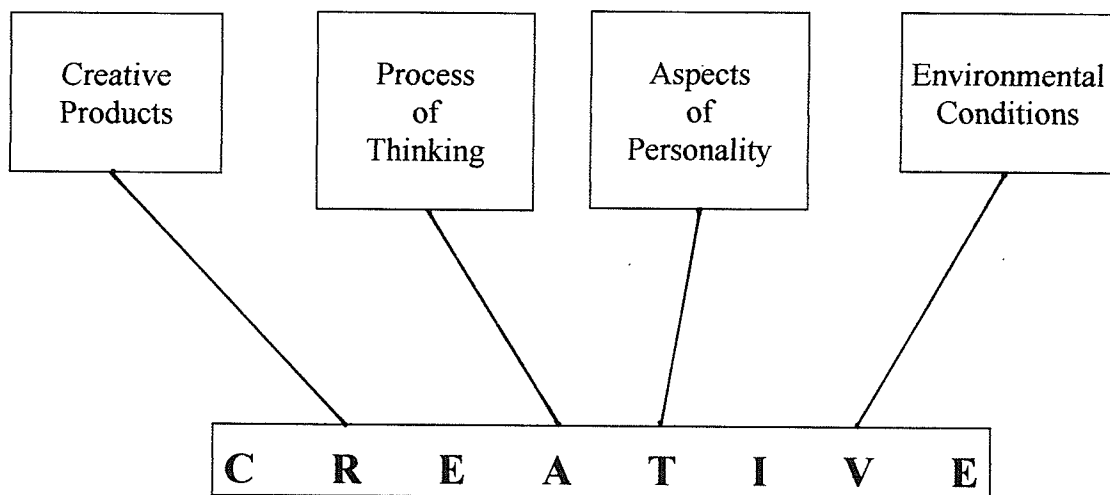
As already indicated, it is, first of all, necessary to examine the nature of the creative process. C.R. Rogers (1954) defines the creative process as "the emergence in action of a novel relational product, growing out of the uniqueness of the individuals on the one hand, and the materials, events, people or circumstances of his life on the other" (p. 139). Creativity is involved in all aspects of life. Poole's (1980) view concurs with this view:

The avenues through which creativity can emerge are many and diverse. Any curricular area can be the catalyst for its emergence. It becomes important to stress that creativity can occur in any curriculum area and in any product type, for example, a new movement in a dance, a jingle a child creates, a solution or set of solutions to a science problem, the role-playing of children to solve an attitudinal source of conflict. Creativity can occur in expected and unexpected places, and that is its majesty and mystery. (p. 9)

Psychologist, Howard Gardner, in his theory of multiple intelligences (herein referred to as MI Theory), becomes even more specific in identifying the components of human creativity. He maintains that all normal individuals are capable of at least seven relatively autonomous forms of intellectual accomplishment: linguistic, musical, logical-mathematical, spatial, bodily-kinaesthetic, interpersonal and intrapersonal. Gardner defines intelligence as "the ability to solve problems or fashion products that are valued in one or more cultural settings" (Howe, 1990, p. 224). The MI Theory is a cognitive model that seeks to describe how individuals use their intelligence. According to Armstrong "is perhaps more accurately described as a philosophy of education, an

attitude toward learning" (Armstrong, 1994, p. x). Armstrong goes on to say that the MI Theory represents a model that can enable one to move beyond heavily linguistic, lower order thinking activities (e.g. worksheets) into a broad range of complex cognitive tasks that prepare students for life. Verlag's view is also aligned with those of Gardner and Armstrong, believing that "...creativity involves the entire person, all the senses and the intelligence" (Verlag, 1979, p. 16).

Therefore, having said it involves the total person, we move on to see the complexity of this process. Creativity may be defined in many ways. It is usually defined as a kind of person, product, or process. "Creativity is a process rather than a simple, unvarying entity. It is a multifaceted phenomenon, each new question showing it up from another angle and reflecting a fresh light upon its surface." (Lee, Webberly, & Litt, 1976, p. 59) In diagram form, this is what it would look like:



To show the complexity of the creative process, creativity has been described as "a process which is something as tangible as a picture or a story or something intangible, such as new ways of handling social relationships or negative feelings. It is our assumption that creativity is an extremely complex process." (Berman, 1970, p. 43)

Gade also talks about the subject of creativity as indeed complex. He goes on to say,

it has been a source of endless speculation for centuries. Man has been creating since the beginning of time. This has been a need from our earliest beginnings. A child's need to play is creative. A young person's questions, explorations, experimentation are attempts to satisfy a creative need. (Gade, 1974, p. ii)

Spearman (1930) saw creative thinking, which is an aspect of creativity, basically as a process of seeing or creating relationships, with both conscious and subconscious processes operating. Paul Torrance (1965) tried to describe creative thinking as " taking place in the process of sensing difficulties, problems, gaps in information, missing elements, making guesses or formulating hypotheses about possibly revising and retesting them; and finally communicating the results" (p. 8).

Many things have been said about creativity, for instance, Ruth Sawyer, who wrote, *The Way of the Storyteller* in 1947, also believes that creative imagination is common in all mankind but is held in diminishing degrees of consciousness and strength. She believes children to be the freest, most universal creators. Left unhampered, a child begins very young to put into everyday life a series of masterpieces of creative thinking and doing. A child is everlastingly bringing about that spiritual change in each object and idea with which his imagination plays. She says,

All children are creators. They paint, draw, speak, write, sing and dance with joyous abandonment. They create in an almost reckless way. They are crude and confident in their freshness. They are vital. They are expressive. This does not mean that every child will grow up to be an artist. It does mean that when a child makes his entrance into the world he comes with a gift of imagination, with the power to create, and a desire to express himself. (Siks, 1958, p. 57)

Hugh Mearns, who wrote, *Creative Power*, 1929, as a foremost professor and teacher of creative arts explains:

The great truth for both teachers and students to realize is this: a gift exists in each one of us, some sort of gift, but we must find it for ourselves..... The creative spirit is something more than a product in clay and canvas; it is a dancing, rhythmic, living, a laugh, a flash of the mind, strength of control, swiftness of action, an unwritten poem, a song without words, it is life adding its invisible cells to more and more abundant life. (Siks, 1958, p.57)

Alex Osborne (1963), is a leader in the field of stimulating creative imagination at the adult level. In *Applied Imagination* he says, "all human beings, to a greater or lesser degree, possess the imagination faculty. The student can be trained to use more productively the talent which he innately possesses." (Siks, 1958, p. 58) Ward (1957) says children's imaginations need to be exercised "like the muscles, it must have exercise if the individual is to become a creative thinker" (Siks, 1958, p.6). Osborne, (1963) writes, "the most direct way to develop creativity is by practicing creativity - by actually thinking up solutions to specific problems. We can also exercise imagination through word-play." (p.82) Furthermore, Osborne reinforces this notion when he says,

We can let our creative gift shrivel through disuse, or we can build it up by taking on those activities which are most likely to cultivate imagination - and to provide it with exercise. That this talent can be developed is beyond question. Exercise is needed to develop minds as well as bodies. (Osborne, 1963, p. 69)

Yet another aspect of creativity is the notion of freedom and pleasure gained through

the exercising of our imagination. "Imagination is both our freedom and our deepest source of pleasure in the world" (Taylor, 1987, p. 23).

There are many benefits to the child who is given the opportunity to exercise their creativity. Ragan (1963) explains that:

A school curriculum can be designed which imposes the ideas of adults or a curriculum can be designed which releases the creative abilities of children, which encourages them to put the stamp of their own personality upon their methods and products; that is the method used by a democracy to develop free men and women. (p. 442)

Ragan (1963) also discusses the fact that creative art encourages children to think their own thoughts and make their own interpretations. He suggests that "it encourages experimentation and promotes mental health" (p. 456).

The review of the literature into the creative process revealed a variety of models. These models, involving several steps or stages, have been described in different ways by different writers.

MODELS OF THE COMPOSING PROCESS

The creative process has been described and discussed as a process which involves steps or stages. Gardner and Perkins (1988) in their work with artists discovered that:

Although it can happen that a very fine work is put down "all in a flash," more often large and serious work endures or goes through several stages or episodes of development, including simmering, conception, early sketches, execution, revisions, polishing, and editing. (pp. 150 - 151)

Graham Wallas who wrote the *Art Of Thought* in 1926 looks at the creative process as,

..if we take a single achievement of thought - the making of a new generalization or invention, or the poetical expression of a new idea and ask how it was brought about. We can then roughly dissect out a continuous process, with a beginning and a middle and an end of its own. (p. 51)

Wallas discusses the great German physicist Helmholtz who described three stages in the formation of thought. Wallas labeled these stages, the first stage;

Preparation, the stage during which the problem was investigated... in all directions; the second is the stage during which he was not consciously thinking about the problem, which I shall call Incubation, the third, consisting of the appearance of the "happy idea" together with the psychological events which immediately preceded and accompanied that appearance, I shall call Illumination. (p. 52)

Wallas, however, describes a fourth stage in creative thinking as Verification, which Helmholtz does not mention.

In reviewing the literature about Wallas, Rothenburg and Hausman (1976) comment, "[t]hough derived from his own introspection and scattered observations rather than systematic empirical observation, Wallas's phases have been widely accepted by theorists and investigators of creativity " (p. 69). Rothenburg and Hausman suggest that Catherine Patrick offers the first systematic attempt to confirm Wallas's suggestions about distinct and definable stages in the creative process. She sought to observe the creative process as directly as possible by, "asking persons involved in creative writing, drawing, and

scientific problem-solving to describe their thoughts while working" (Rothenburg, 1969, p.75).

Rothenburg and Hausman (1968) describe Wallas's creative stages,

First comes preparation, when the subject is assembling or receiving new ideas. During this time the associations shift rapidly. Preparation is a time when the creative thinker is receiving or gathering his raw material. ... We find that the artists generally incubate an idea, which may be accompanied by a feeling. It is often only partly formulated into what would constitute a mental picture and is but vaguely expressed. (pp. 76 - 77)

Osborne (1963) discusses Wallas's incubation stage;

The part of the creative process that calls for little or no conscious effort is known as incubation.....In its application to the workings of imagination, the term covers the phenomenon by which ideas spontaneously well up into our consciousness. Incubation often results in "bright ideas", and perhaps that is why it is said to invite illumination. Much of the literature on incubation consists of similar comments - subjective observations, usually based on personal experience. (p. 314)

Wallas, in his revised copy of *The Art of Thought*, (1949) says;

The Incubation stage covers two different things, of which the first is the negative fact that during Incubation we do not voluntarily or consciously think on a particular problem, and the second is the positive fact that a series of unconscious and involuntary (or foreconscious and forevoluntary) mental events

may take place during that period. Voluntary abstention from conscious thought on any problem may itself, take two forms: the period of abstention may be spent either in conscious mental work on other problems, or in a relaxation from all conscious mental work. (pp. 57 - 58)

Wallas suggests the first kind of incubation is better because it saves time "[b]y beginning several problems in succession, and voluntarily leaving them unfinished while we turn to others, than by finishing our work on each problem at one sitting" (p. 58). When he discusses the more difficult forms of creative thought, for example a scientific discovery, the writing of a poem or play, or the formulation of an important political decision, he states that it is

... desirable not only that there should be an interval free from conscious thought on the particular problem concerned, but also that the interval should be so spent that nothing should interfere with the free working of the unconscious or partially conscious processes of the mind. In those cases the stage of incubation should include a large amount of actual mental relaxation. (p. 59)

Wallas also contends that mental relaxation during the Incubation stage may, of course, include a certain amount of physical exercise.

Osborne points out that part of the problem-solving process calls for idea-finding - especially the deliberate type of ideation which can produce leads, which incubation can transform into valuable ideas. (p. 315) Osborne's model (1963), contains the following:

1. Fact-finding

Problem-definition: picking out and pointing up the problem.

Preparation: gathering and analyzing the pertinent data.

2. Idea-finding

Idea production: thinking up tentative ideas as possible leads.

Idea development: selecting from resultant ideas, adding others, and re-processing by means of modification, combination, et cetera.

3. Solution-finding

Evaluation: verifying the tentative solutions by test and otherwise.

Adoption: deciding on and implementing the final solution. (p. 111)

Rothenburg and Hausman (1968) discuss Wallas's third stage of illumination stating "[i]llumination occurs when the idea, which has been in incubation, becomes definitely related to a specific goal. It is the period when a picture is first sketched" (p. 78). According to Osborne, illumination has been explained as "intellectual rhythm - described as a "flash" ... Unconscious effort in the form of inner tension appears to be a most likely theory" (p. 317).

In discussing the Illumination stage, Wallas (1949) says,

The successful trains of association, which might have led to the "flash" of success, and the final and successful train are normally either unconscious, or take place in that periphery or "fringe" of consciousness which surrounds our "focal" consciousness as the sun's corona surrounds the disk of full luminosity.
(p. 66)

Wallas used the term "Intimation" for that moment in the Illumination stage when our "fringe-consciousness of an association-train is in the state of rising consciousness which indicates that the fully conscious flash of success is coming" (p.67).

Illumination can be encouraged in many ways. Osborne (1963) suggests "[s]leep above else, helps court illumination, for it tends to step up our power of association as

well as to recharge our mental energy; for example, naps, soaks, lock oneself into one's office, muse, yoga, sustained periods of silence" (p. 319). He suggests other ways to induce illumination might be "by turning our creative line of thought into another direction - complete shifts in activity" (p. 321). He even recommends "[s]ince there is something mystic about illumination, we might well do things which can help kindle the spiritual in us; concerts, going to church" (pp. 322 - 323). Osborne notes a simple way to court illumination is to take a walk. Beethoven enjoyed taking long walks through the countryside to enjoy nature. Often during these walks, he would think up bits of music that he could use in his compositions, and he would stop to jot down these themes in a pocket-sized notebook he always carried. He used some of these themes in his symphonies.

Wallas sees the fourth stage of his model, which he calls Verification, closely resembling the first stage of his model, namely Preparation. He says, "It is normally, fully conscious, and men have worked out much the same series of mathematical and logical rules for controlling Verification by conscious effort as those which are used in the control of Preparation" (p. 57). Rothenburg (1968) remarks that "the idea, which is obtained in illumination must be elaborated and revised during the last stage of verification" (p. 78).

It is important to note that Wallas (1949) contends "In the daily stream of thought these four different stages constantly overlap each other as we explore different problems. (p. 53) He gives us the following example:

An economist reading a Blue Book, a physiologist watching and experiment or a business man going through his morning's letters, may at the same time be "incubating" on a problem which he proposed to himself a few days ago, be accumulating knowledge in "preparation" for a second problem, and be "verifying" his conclusions on a third problem. Even in exploring the same

problem, the mind may be unconsciously incubating on one aspect of it, while it is consciously employed in preparing for or verifying another aspect. (p. 53)

Wallas adds,

it must always be remembered that much very important thinking, done by a poet exploring his own memories, or by a man trying to see clearly his emotional relation to his country or his party, resembles musical composition in that the stages leading to success are not very easily fitted in a "problem and solution" scheme. Yet even when success in thought means the creation of something felt to be beautiful and true rather than the solution of a prescribed problem, the four stages of Preparation, Incubation, Illumination and the Verification of the final result can generally be distinguished from each other. (p. 54)

After having looked at the literature concerning creativity and the creative stages of thought, one discovers that creativity is a complex process which involves the whole person. Creativity needs to be developed or exercised as muscles do. The creative process involves stages, which can be Wallas's (1949) four stages. This discussion of creativity and the creative stages forms the basis of the exploration of the processes of playwriting, songwriting, and the synthesis of the two, in this project.

PROCESSES AND STRATEGIES INVOLVED IN PLAYWRITING AND SONGWRITING AND THE SYNTHESIS OF THE TWO

Two aspects in creating a musical drama are playwriting and songwriting. The

synthesis of the two is less obvious. The literature reviewed describes the components of what makes a musical drama and the processes involved in playwriting and songwriting and the synthesis of the two.

PLAYWRITING

Research into playwriting shows that playwriting has a long history. Drama has existed for thousands of years. According to Hansen-Krenning, (1979) the Greeks are credited with bringing a high level of quality to theatre, but the Egyptian theatre, which preceded Greek theatre, and Japanese kabuki theatre which followed, also contributed much to the refinement of folklore in drama. He also states that creative dramatics has, almost since the beginning of time, been a primary means of expressing the feelings and beliefs closest to the hearts and minds of the people. It has enabled people to communicate what is pondered and what is valued. (p. 195)

The discussion about the theory of the development through drama has been observed. The first British pioneer to attempt a theory of development in drama was Peter Slade. Influenced by a Froebelian philosophy of child-centeredness, he saw drama as a seed within the child which could flower under the guidance of a loving parent or teacher into an expressive art. (Hargreaves, 1989, p. 120)

Brian Way (1967), a contemporary of Slade, but publishing a decade or so later, broadened the notion of drama for personal development, particularly in respect of what he saw as 'facets of personality': the senses, imagination, physical self, speech, emotion, intellect and concentration.

Richard Courtney, whose first book, *Play, Drama and Thought* (1968) has given his professional attention to issues related to development in drama. He looked at drama at the different stages of life. For the purpose of this research the third stage, the The Group Drama Stage - 'The Child as Planner' (7 - 12 years) is relevant. (Hargreaves, 1989, p.

121)

Geraldine Siks (1958) has much to say about creative drama. She states; "[t]he art of creative dramatics has proved its worth in being one way to keep alive creative spirits of children while it builds attitudes of tolerance and good-will" (p. 82). She sees John Dewey's accepted principle of "learning by doing" put into action in creative dramatics. Siks also relates to William Kirkpatrick's theory which emphasizes "that an individual learns what he lives and to the extent that he lives an experience. These experiences that are creative, exciting, vital and dramatic, contribute to permanent learning" (Siks, 1958, p. 41).

Creative drama has many benefits, according to Siks (1958),

Through the art of creative dramatics children and youth can be guided into developing a strength of spirit such as the world has never known...Children discover the real world in which they live...discover the friendliness of others... discover the magic and love that are deep within their souls. (p. 44)

Siks (1958) goes on to say that:

a child who gradually develops their creative drama capacities along with other basic aspects of their development feels free and competent to meet, rather than fear, the environmental forces of daily living. They become a resourceful, confident individual who is able to find a way to meet circumstances. If their imagination is developed they continue all their lives to use their vision in five basic areas of living: 1) in improving physical environment; 2) in meeting unexpected situations; 3) in expressing ideas and opinions; 4) in enjoying solitude; 5) in strengthening social relationships. (p. 82)

Siks (1958) also points out four fundamental educational principles that creative drama constantly emphasizes:

1. It provides for self-realization in unified learning experiences;
2. It offers first hand experiences in democratic behavior;
3. It provides for functional learning which is related to living;
4. It contributes to learning which is comprehensive in scope. (p. 41)

Hansen-Krenning (1979) explains the developmental classifications of creative dramatics as follows:

1. Sensory awareness: developing a sensitivity to the environment.
2. Movement: body awareness, control, and non-verbal communication through movement.
3. Characterization: understanding the motivations and behaviors of other people.
4. Improvisation: developing, spontaneously, a simple plot and /or characterization.
5. Dramatization: developing a storyline, a conflict, a characterization and putting it together as a unit. (p. 171)

Having reviewed the literature which revealed the richness of the experience of creative drama, and how playwriting is the culmination of a series of classifications (Hansen-Krenning, 1979), the idea of playwriting strategies is reviewed through the literature.

PLAYWRITING STRATEGIES

The discussion of playwriting strategies involves the steps of the process and the role of the teacher/leader.

To begin with, Siks (1958) suggests that children are gradually introduced to the fundamentals of drama through creative play. Drama is introduced with indirection, through playing. (p. 364)

Charlotte Huck (1989) recommends "moving from pantomime to the extemporaneous dialogue of creative drama is an easy transition" (p. 789). She sees creative drama as structured and cooperatively planned playmaking, usually developed from a simple story, folktale, or poem or from scenes from a long book. She remarks, "[i]t goes beyond dramatic play or simple improvisation in that it has a form with a beginning, middle, and end" (p. 789). She warns that, "[a]lthough the lines may become "finalized" as the scenes are rehearsed (for a more formal production), they are neither written nor memorized" (p. 789). Huck is quite emphatic when she states, "[f]ormal plays requiring memorization of written scripts have no place in the elementary school" (p. 789). She continues,

[w]hen children are limited by preplanned dialogue, there is little or no opportunity for them to think through the reactions of the characters to the situation. Creativity is further limited when elementary school children attempt to write scripts. Usually their writing skill is not equal to the task of writing natural dialogue. Also the time required to compose scripts often becomes so frustratingly long that interest in the play is killed. (p. 789)

Siks points out that "creative dramatics is creating characters, scenes, stories or situations in such a way as to make them seem real" (Siks, 1958, p. 365). She explains that each person uses his imagination and his entire self to create. She stresses the need

for every child to think, feel, and believe whatever he is creating. She points out that each child will have fun creating a play when everyone first learns to have fun creating convincing characters and action. (p. 365)

Secondly, the teacher/leader's role as facilitator is considered. Siks describes the teacher as a facilitator when she says, "a leader motivates a child to create from within in a strong spirit of play. She gradually guides him toward an understanding of how to express himself in rhythmic movement, characterization, dialogue, interaction and teamwork" (p. 365).

Kayla Gordon-Maister (1993) says, "[t]he role of the teachers in the playwriting process is to lead or guide the students in their work, and to facilitate the creative process" (p.96).

It is obvious from the review of the literature that the role of the teacher in these strategies is one of facilitator; that creative drama can develop from a simple story; that improvised lines give the children a chance to think through the reactions of the character.

SONGWRITING

A review of the literature with regards to songwriting includes a discussion of creative music activities (Myers), composition (Reimer), the aesthetic value of music composition (Phenix), and the workings of the musical imagination (Sessions).

Webster (1987) points out that, " [w]ith the exception of a few early descriptive studies, the most useful work has been completed in the last 20 years. For over 30 years, approaches to elementary school music composition such as those based on the thinking of Carl Orff and Emile Dalcroze have encouraged certain kinds of improvisation and composition" (p. 266).

Louise Kyfer Myers (1961) discusses creative music activities which she loosely defines as "expression of self through music" (p. 138). She goes on to say that "creative music activities are those in which a child considers his awareness of music, selects parts of this whole to make his own arrangement, his own pattern" (p. 138). Those who know little children well know that making up songs to convey ideas and/or emotions is a natural means of expression for them.

Reimer (1970) describes composition and its benefits:

Composition is a mode of musical study which can be most effective for clarifying how music works and for giving the actual experience of bringing music to birth. At every age children can and should be given opportunities both to explore the inner workings of music through composition and to use what they are learning about music in self-created pieces. Notational skills can be cultivated through composition quite effectively and can then be used to advantage in all aspects of general music. The sense of personal musical responsibility which composition gives is most healthy in bringing musical processes into intimate contact with the child's experience. The question is highly debatable as to whether their own composing gives children an understanding of what actually transpires in the act of creation of an artist composer.

...But it is certainly true that involvement in music-making, composing and performing is an effective component of musical study for helping aesthetic perception and reaction to become more sensitive, more discerning, more subtle, more penetrating. Every child deserves the opportunity to work personally and originally with musical materials to the fullest extent of his/her abilities. In the process of composing and performing as means to aesthetic education unusual talents will inevitably come to light and these should be

cultivated as fully as possible. (p. 118)

Phenix (1964) stipulates that if a piece of music is to qualify as a composition worthy of aesthetic interest, it must have a certain organic unity among its parts. The principal of unity in variety is central in all aesthetic endeavors. The source of significance in all of the arts - and indeed also of aesthetic delight in natural objects - is in the weaving of contrasting parts into a single complex whole.

Roger Sessions (1970) talks about the process involved in composition:

A composer can be readily identified by the fact that he constantly has "tones in his head" - that is, he is always somewhere near the surface of his consciousness, hearing tones, rhythms, and larger musical patterns ... it is the composer's lot constantly to be monitoring and reworking these patterns. Composing begins at the moment when these ideas begin to crystallize and to assume a significant shape. The pregnant musical image can be anything from the simplest melodic, rhythmic, or harmonic fragment to something considerably more elaborate; but in any event, the idea seizes the composer's attention, and his musical imagination begins to work upon it. (p. 89)

The work of Gardner and Levi relates more specifically to this research project on group songwriting. Howard Gardner (1983) says that "nearly all composers begin as performers, though some performers begin to compose during the first decade of their lives" (p. 114). He also suggests that composing at the level of a world-class artist seems to require at least ten years to flower - no matter how gifted one is. He notes that individuals who later became composers found themselves by the age of ten or eleven, experimenting with pieces that they were performing, rewriting them, changing them, turning them into something other than they were - in a word, recomposing them. (p.

114)

Raymond Levi (1992), in his *Field Investigation of the Composing Process* used by second grade children creating original language and music pieces, indicated that the phases of the composing process can be described in both the language and music domains. It describes five similar, recurrent phases between which students moved while creating their pieces in both domains. They are: (a) exploration; (b) focus; (c) rehearsal; (d) composing; and (f) editing.

Levi (1992) defines exploration as "a process-oriented phase in which the composer considers the expressive possibilities of the media, collecting experiences that can be recalled during product-oriented periods of the composing process" (p. 78). The second stage, known as focus he describes as "[g]iving focus to one's work signifies a shift from process to product orientation - the composer selects an idea or several ideas that will begin to shape a work" (p. 80). The third stage, rehearsal, may be defined as "that phase in which composers develop specific ideas or motives upon which they have focused" (p. 82). The fourth stage known as the composing phase may be defined as "a convergent part of the process in which the composer attempts to sequence ideas in a meaningful manner" (p. 84). This phase embraces revision work. The final stage, editing, refers to "changes in manuscripts that are designed to clarify intentions" (p. 85).

Having discussed the stages of a musical composition, the investigation of the literature now addresses the strategies used to implement songwriting.

Songwriting Strategies

Similar to the discussion of playwriting strategies, the literature on songwriting strategies showed the processes and the role of the teacher.

Kratus says that as music educators, we need to value composition as a process

during which students wrestle with solving musical problems. (Wilcox, 1994, p. 38) Wilcox defines the process of composition as a fluid, ever-changing one, and each child composes in individual ways. (Wilcox, 1994, p. 38) Both Myers (1961) and Udow's (1990) process of songwriting uses a number of steps. According to Myers, (1961) songs are written in three different ways:

1. Words are set to a melody;
2. A melody is composed for words;
3. Words and melody are created simultaneously.

(p.140)

Myers (1961) describes setting words to music as a desirable way to initiate or re-establish interest in music writing by making up words for a familiar tune. (p. 141) One of the advantages of this procedure in writing songs is that the only skill the teacher needs to guide such an activity is the skill to motivate. She advises that taste and judgment are important, however, in selecting the best contributions offered; the final verses should be representative of the group's best efforts, and the words must have a direct relation to the music. (p. 142)

In a personal interview with Len Udow (1990), a local composer/songwriter, he suggested another structure or system to follow to compose songs with children which he has used for over 15 years with much success. He sees the teacher's job as a facilitator: to ask questions and "control the reins."

There is extensive discussion about the role of the teacher in the context of songwriting. There is literature to support the idea of the teacher as facilitator. Hamish Preston, (1986) says,

The teacher operates as a facilitator, guide and observer as well as an instructor...Experience in composing which has been well guided by the teacher will provide better first hand insights into the way music works than do

traditional harmony exercises and their derivations...It encourages young people to relate to music as a means of expression which demands to be explored.
(p.45)

Taylor (1987) like Udow (1990), sees the teacher as playing a crucial role in the monitoring musical activities to enable children to communicate their ideas, their imaginative creations, as well as their questions. Taylor (1987) says, "In this sense, the teacher becomes active rather than passive; the teacher functions as a facilitator who triggers the child to consider fresh ideas for both exploration and communication." (p. 24)

Another aspect of the discussion of the role of the teacher in the classroom is about the balance between free choice for the student and direction by the teacher. Regelski (1981) in his guidelines for using creative activities in general music classes says, "Balance is desirable not only for philosophical reasons, but also for practical reasons. If too much free choice is allowed...students can quickly become lost, waste time or lose interest for lack of guidance." (p. 294) He wisely advises, "until students are familiar with the nature and operations of a basic activity, greatly limit their choices" (p. 295).

Myers (1961) says, "the impulse to create must be encouraged and directed and must be allowed to develop into musical forms" (p. 140). Once again, the suggestion of direction is emphasized. She has shown how composition for words can be broken down into seventeen steps. (Appendix B)

Murray Schafer (1986) emphasizes that, "in a class programmed for creativity, the teacher must plan for his own extinction." (p. 245)

Although there was literature on the processes and the strategies of playwriting and songwriting, the literature did not reveal any discussion about the synthesis of the two as seen in the creation of a musical-drama.

SYNTHESIS

Synthesis refers to the weaving together of the playwriting and songwriting which is called musical-drama or musical theatre. Osborne (1963) concludes that, "Most ideas are by way of combinations - so much so that synthesis is generally regarded as the essence of creativity." (p. 282) Musical theatre by its very nature is such a synthesis.

A brief history of musical theatre/musical plays, by Brace (1987) gives credibility to this art form and to its benefit to the student.

Musical theatre is one art form that has never lost touch with the general public. Music drama goes back to the Greeks. It also embraces medieval miracle plays and mysteries, Elizabethan and Jacobean theatre, (Twelfth Night and The Tempest are particularly good examples), popular theatre of the 18th century and, of course, 19th century melodrama with its continual musical accompaniment, that sometimes make it barely distinguishable from the popular romantic operas of the time. Film music is a branch of musical theatre even though the drama is on the screen and not on the stage. (p. 48)

The literature is silent about the processes involved in the creation of a musical-drama. Musical-drama like music theatre, has been described as being at the very centre of music development; a place it still occupies today. Brace, (1987) discusses the connection between musical theatre and real life experiences when he says,

The direct connection between musical theatre and real life experiences...For it shows the student music in its most practical role, serving the world of entertainment and communicating with the mass of ordinary people at many different levels. Such a concept is much closer to the average youngster's idea

of what music is for than music appreciation or formal analysis. (p. 48)

Another aspect of synthesis in the musical-drama experience is the synthesis of the literature and the songs. Charlotte Huck (1976) says, "Literature can be the inspiration for children's composition of songs. Both literature and children's appreciation for music will be enriched in the process." (p. 664)

W.A.N. Welburn (1971) concurs with Huck that "literature, history, legend and fantasy are all considered suitable source material upon which to build a 'plot' and instrumental music, choral and solo singing, dance and design are all geared to the needs and the abilities of the child keen to be involved" (p. 84).

In a personal interview with Murray Schafer (1994), when asked how he would proceed to write a story for a musical. Schafer suggested a Bible story as a framework on which to build the musical drama. He suggested students research and discuss characteristics of the story, and the personality traits of the characters in the story and incorporate these traits into their characterizations, improvisations, and dramatizations. Through the vehicle of creative dramatics, students can inject new life and vitality into an old, old story.

Similar to the role of the teacher in playwriting and songwriting strategies, the role of the teacher in the synthesis, according to Welburn (1971) and Bryce (1971), involves four qualities: enthusiasm, cooperation, skill, and stamina. (p. 84) As Feldhusen and Treffinger (1977) say, "it is necessary to create an atmosphere that is receptive to new ideas. A positive, reinforcing, accepting climate is the basic ingredient necessary for the nurturance of creative behavior." (p. 13)

Although music theatre is an art form which has a long history, the description of the process of creating a musical-drama, which is the process of playwriting and songwriting and the synthesis of the two in the classroom, is absent in the literature.

In conclusion, the review of the literature has shown the complexity of the creative

process, and the models of the creative stages. We have reviewed the processes and the strategies involved in playwriting and songwriting. The experience of synthesis as seen in the musical-drama experience has not been described in the literature.

This highlights the relevance and the need for such a description. Therefore, in the following chapter the methodologies employed in the creation of a musical-drama will be discussed.

CHAPTER THREE

THE RISING ACTION: METHODOLOGY EMPLOYED FOR THE PRODUCTION OF

CHRISTMAS IN OUR NEIGHBORHOOD

The purpose of this study was to describe the creative process of a collaborative playwriting and songwriting project culminating in the production of a musical-drama involving students from a public elementary school. In order to describe the process, one must look at what is involved in a descriptive study. Walter Borg and Meredith Gall (1989) state that, "Many research studies involve the description of natural or man-made phenomena - their form, structure, activity, change over time, relation to other phenomena, and so on" (p. 5). They advocate the use of descriptive studies because they say, "Descriptive studies have greatly increased our knowledge about what happens in schools" (Borg & Gall, 1989, p. 5). The music drama project which is the focus of this research rests on the descriptive research approach, which according to Levi (1991) until recently, was not undertaken because such research is not amenable to traditional social science designs, data gathering approaches, and analysis techniques. Eisner (1972) speaks to the value of descriptive research, indicating that description and explanation have long been the goal of research efforts.

According to Best and Kahan, (1989), the term descriptive research has often been used to describe three different types of investigation. These are identified as (a) Historical research which describes what was; (b) Descriptive research which describes what is, describing, recording or analyzing and interpreting conditions that exist and involve some type of comparison or contrast and attempts to discover relationships between existing non- manipulated variables; (c) Experimental research which describes

what will be when certain variables are carefully controlled or manipulated. (p. 24)

A significant difference between the experimental method and descriptive method is the way in which the experimental method variables are deliberately arranged and manipulated by the researcher whereas in descriptive research variables that exist or have already occurred are selected and observed. The similarity between the three types of investigation employs the process of disciplined inquiry through the gathering and analysis of empirical data and each attempts to develop knowledge.

The similarity of the historical and descriptive research is to describe and make interpretation about objects, settings, conditions, and events. C. M. Charles (1988) suggests that both types of research can be guided by hypotheses but are much more frequently structured by research questions. Research design in both cases consists of identifying who or what is to be described, selecting available sources of information, and then obtaining pertinent data from sources deemed to be reliable. The data thus obtained are often used with little further analysis in answering the research questions. Conclusions are presented as answers to the main research questions and usually include the investigator's commentary concerning implications or need for further research. (Charles, C. 1988, p. 192)

In the following part of this chapter, the collection of the data includes the methodologies, strategies, and approaches used in the production of this research project.

COLLECTING THE DATA

The collection of the data includes a description of the process of collaborative playwriting and songwriting. This includes the role of the facilitator, the participants, the brainstorming technique, playwriting and songwriting strategies and the synthesis of the process. The focus of the project was primarily to develop a musical drama with ten and

eleven year olds. Songwriting strategies (Appendix B) and playwriting strategies (Appendix C) were used in twenty-one sessions to create this musical-drama. The project began with a pre-test (Appendix A) followed by the writing process, including brainstorming, data collection, and discussion and then moving through the steps of the creative process to arrive at the rehearsal and staging of a performance. To describe the process of the collaborative playwriting and songwriting, the researcher used data gathered from discussions, the researcher's journal, as well as the participants' journal entries, and original student writings. The students maintained a writer's journal (Appendix D, example of student journal entry) consisting of the descriptions of and reactions to the playwriting and songwriting process - the integration of short scenes, dialogues, monologues, poems, and songs. To describe the final product - the script/libretto and performance - the researcher used data from the participants' journal entries and the transcriptions of the videotaped process (Appendix E, example of transcribed videotaped session) and performance, and the transcriptions of the students' interviews of their reflections. (Appendix F, example of transcribed interview)

Videotaping can be used to observe the processes in action and to examine more closely where, under what circumstances, and how effectively synthesis occurs. According to Borg & Gall (1989), "Typed transcripts of videotape have been used in many of the Stanford University Studies on microteaching and have yielded highly reliable data" (p. 486).

There are many contributing factors involved in the process of creating a musical-drama such as the environment, the role the teacher/facilitator plays, the attitudes of the participants, and so forth.

THE ROLE OF THE FACILITATOR

As a facilitator of this process I am aware of the facilitator's role and the discussion of the strategies to help students look at their own lives and experience and share it with others, develop creative thinking and problem-solving, and the opportunity of a public performance; all of which should serve to increase their self-confidence and improve their self-esteem. Of course the academic knowledge base of the participants required to work through songwriting and playwriting was built into the plan, for example, children were introduced to what a musical-drama is. This entailed introducing them to a variety of musicals, looking at the librettos and scripts and watching them on video. We looked at the story line, the music styles used, costumes, sets, and so forth. To put the children at ease, I then took them through a number of warm-up exercises in improvisation and creative drama exercises. To introduce them to composition I had them listen to a variety of styles of music. I then discussed chords I, IV, and V7 and had them listen to chord changes. We also reviewed the pentatonic, major and minor scales so as to prepare them for their melody writing. We reviewed the meaning of unity and variety and discussed rhyming words to prepare them to write lyrics.

PARTICIPANTS

The student project initially involved twelve grade five and six students from a Winnipeg school. As well, Teacher A was involved in the process as the producer. He attended a few sessions and worked backstage in the final production. The researcher met with the grade four, five and six teachers to determine which students would be allowed to participate in this project. From this discussion evolved one of the determining factors, which was the stability of the family in relation to how long the student had attended this school, as this particular school has a high transient population. The child's interest in

creative activities in the classroom, as well as his or her interest in music or drama was also taken into account. The students had to be in good academic standing with at least a B average, as the project involved two thirty-minute classes per cycle and one lunch hour per six-day cycle for eleven weeks. There was no formal application or audition process. None of the students had previous drama or playwriting experience. As far as music composition is concerned, one student had written a song previous to this project.

A letter (Appendix G) stating the intent of the study was circulated to all participants and their parents, the school principal, and the school division, requesting permission for the use of material collected during the collaborative musical-drama writing project. All data and findings from the study were reported in an anonymous form.

BRAINSTORMING TECHNIQUE

The brainstorming technique was implemented as a method for both drama and music in this project. A.F. Osborne, who wrote *Applied Imagination* in 1963, was a member of an American advertising firm who sought to apply the widely-held notion that the unconscious played an important role in the development of creative ideas. He believed

it possible to facilitate the unconscious process principally by a technique known as "brainstorming" or "deferred judgment"! The method resembles psychoanalysis in that the subject is helped to detach his thinking from critical restraint, with a view to producing as free a flow of ideas as possible. In both methods (which of course have different functions), an analytic phase follows, in which the free flow of ideas is examined retrospectively and critically to see if it has released any unconsciousness associations which are relevant to a previously selected problem. (p. 91)

The "brainstorming" technique has been widely used and according to Osborne (1963) is strongly advocated by Parnes.

A considerable portion of the credit for developing apparently successful creativity enhancement programmes must go to Parnes himself. It was from his base at the State University of New York at Buffalo that some of the earliest work in this direction was started and it is where both the Creative Education Foundation and the Annual Institute for Creative Problem Solving was situated. (Lee, Victor, Webberley, Roy, Litt, Larry, 1976, p. 90)

According to Osborne, " group brainstorming has been effectively used in many fields of endeavour including social service, traffic problems, civic affairs, federal affairs, military affairs, hospitals, churches, education, broadcasting, retailing, marketing promotion, product design, purchasing, accounting, engineering and journalism" (p. 160).

A.F. Osborne (1963) explains that brainstorming " is only one of several phases of idea-finding and idea-finding is only one of several phases of creative problem-solving" (p. 152). He goes on to say why brainstorming can be highly productive of ideas ... " because the power of association is a two-way current and because it stimulates the effect of rivalry" (p. 154).

As to the size of a brainstorming group, "the ideal number is about a dozen" (Osborne, 1963, p. 159). This particular project began with a dozen students. As to the gender of a brainstorming group,. Osborne writes that "women members of brainstorm sessions have consistently averaged more ideas than their male colleagues" (p. 20).

The two essential features of such brainstorming sessions, whether practiced singly or in groups, are that, "no idea is too ridiculous to put forward, and that no evaluation of ideas is made during the session itself" (Lee, Victor, 1976, p. 91).

Osborne (1963) concurs that "encouragement is an essential feature of group

brainstorming". (p. 291) He suggests that group brainstorming provides reinforcement by rewarding all suggestions. In fact, Osborne has Four Rules of Brainstorming:

1. Criticism is ruled out - adverse judgment of ideas must be withheld until later.
2. "Free-wheeling" is welcomed. The wilder the idea the better.
3. Quantity is wanted. The greater the number of ideas, the more the likelihood of useful ideas.
4. Combinations and improvements are sought in addition to contributing ideas of their own, participants should suggest how ideas of others can be turned into better ideas; or how two or more ideas can be joined into still another idea.

(Osborne, 1963, p. 291)

PLAYWRITING STRATEGIES

Playwriting consisted of a pre-test followed by preparation as to what a musical-drama is. The brainstorming technique was used to discover a theme and to develop their ideas. Drama exercises helped prepare the students and aided in the development of the story. Once the outline of the story was developed we proceeded to determine where the songs would fit. Again, we brainstormed for ideas to put into our songs which would help to develop the plot and/or the characters. A lot of freedom was given to the students to decide which roles and responsibilities they would be willing to assume; for instance, one student might want to concentrate on story-writing while another student might write songs or another design sets or costumes.

Throughout the project the facilitator was acutely aware of the rationales for the sequencing of the activities of the process. To begin to engage students in the process the preparatory steps as delineated by Siks (1958) (Appendix C) were implemented. They

began with the students being drawn into the dramatic mode through rhythmic movement and pantomime. They were introduced to characterization in-depth first by watching *A Cry Unheard* then by discussing characterization with the actors and actresses themselves. They were introduced to conflict again by watching *A Cry Unheard* and through improvisational exercises. Once they began improvising their story of *Christmas in Our Neighborhood*, conflict between the characters came naturally as their street-kid characters developed. The students were introduced to short stories such as, *Trip to the Seashore*, *The Gift of the Magi*, and finding twelve moments in their own story. Gradually, we looked at longer stories such as, *Amahl and the Night Visitors* and *Joseph and His Amazing Technicolor Dream Coat*. I explained to the students how a story has a beginning, a middle, and an end.

Useful suggestions from Osborne (1963) who believes that "exercise in imagination should include exercises in concentration itself" (p. 306) and Welburn (1971) who gives practical advice such as avoid[ing] long speeches and keep[ing] the story moving; allow[ing] as many characters as possible to have a say in the development of the tale; avoid[ing] the temptation to moralize, philosophize or ride a hobby horses; allow[ing] simple clear dialogue and sequence of events to recount the story; follow[ing] scene by scene, and act by act were adopted and applied in writing the play. (p. 84)

Another strategy that was used to help us construct the play was Donna Nentwig's (1990) guide on how to construct a scenario. She explains in her thesis how to construct a scenario for your play using the following as a guide: (a) the theme or objective of your play - the Why; (b) the setting of your play - the where and when which may include the mood, tone and tension; (c) the characters in your play - Who - including the characters' names, roles and brief descriptions; (d) the brief plot outline - What - a brief description of the beginning, middle and end; (e) a brief description of the conflict. (p. Appendix A, p. 3-7)

SONGWRITING STRATEGIES

Once again, the facilitator was acutely aware of the rationales for the sequencing of the activities of the process. In preparation for the songwriting process, materials were prepared with the expectation of using Myers' steps to songwriting as a guideline or Len Udow's strategies. (Appendix B)

Taken from a transcript of a personal interview in which the researcher discussed the nature of songwriting with singer/songwriter, Len Udow, he suggested that songwriting is guided by a series of questions.

The group first of all brainstorms for all the words they can think of on two themes or more. The words are written on the chalkboard and then jazz chanted onto a cassette tape. The teacher or facilitator then echo chants the words with the students. Udow suggests promoting laughter as you do the imitation exercise. Once the brainstorming is over, the students need to vote for the ideas they want to use. As the words are erased, Udow suggests the students say good-bye to those ideas, keeping a constant rhythm as they go.

The next question he asks is, "How or what would be the first thing you would want to say?" He used the example, Snow is white and snow is _____. Rhyming is not introduced, just images. Udow asks the students what else their senses, such as hearing, touching, and feeling are telling them. From this point, he asks them what a chorus is, as this gives the "we" aspect to their composition. The chorus is a constant comment of what the actors are going through, while the verses are commenting on what is happening. He says there is a natural compulsion to make the chorus rhythmic, repetitive and rhymed.

An example of this idea might be,

Snow, snow, snow,

Feel the wind blow.

At this point one could tap the beat and the group could chorally chant the verses and chorus.

Udow begins his second session with a game, where he tells the students he lost the words and does anyone remember them? He then has the children speak the words as he strums the guitar. The chords set up a format of "vertical rhythmic expression", which are known as tonalities. The students are then asked to find the "horizontal melody" connecting the chords. He records everything on cassette tape. The children's listening experiences would affect what the children would hear as a horizontal melody, for instance, if they mostly listen to the classics, rock, or pop music, it will be reflected in the melody they hear. The students are asked to refine their song by answering another series of questions such as, (a) do you want your song to be fast or slow? (b) what style of music do you want it to resemble (c) how loud or what volume? (d) what form would your song take - canon, round, echoes, several verses before the chorus (e) what about animating the song by taking the drama out of the song? Once these decisions are finalized, the students need to invite an audience. The audience is then asked to give their opinion of what they heard. Udow also has the students make up a songbook and illustrate it.

I proceeded to use Udow's method of songwriting which worked as a group, but once the brainstorming session was over, the participants chose to write songs independently or in smaller groups. Some students went to the library to continue writing, while some stayed in the classroom. Appropriate vocal warm-ups were executed in the regular music class, so they were not deemed to be necessary in this particular circumstance.

I assisted a small group who were having difficulty with this task so we worked together on a group song for the last scene. They brainstormed for words to describe the mood at the end of the story. They were able to generate some lyrics which were shared

in a large group session later. When the students had completed their songs they shared them with the group. There was discussion regarding the lyrics, or the melodies, or both. The facilitator and /or the students worked together to revise or edit where needed.

The totality of the strategy included discussion about the chord structure of songs, the form of songs (unity and variety), and discussion on listening to pentatonic, major, and minor tonalities, as well as listening to different styles of music.

SYNTHESIS

Synthesis is the weaving together of the music and the drama. The process is intertwining as one works off of the other, moving back and forth between music and drama. Furthermore the synthesis is the continuous sympathetic collaboration between the librettist and the composer. As the children are involved in creating the drama as well as composing the songs, they inevitably become the librettist and the composer.

The strategy used to shape the totality of a musical with regards to the opening chorus, second act opening, reprises, solos, duets, trios and quartets were by Eric Bryce (1971). He says that many of the songs will suggest themselves through the nature of the characters in the development of the story. An opening chorus is most desirable and should be given a reprise somewhere in the play. It indicates where we are, what we are doing, what mood we are in, and even what we might expect to happen. A second chorus could open Act 2 and be used again somewhere such as a theme for a dance, drama, or ballet. Bryce gives the following examples: the hero and heroine suggest a duet, the villain and his henchmen, a trio or quartet, the 'Father' character, whether he be mayor, admiral, chieftain or emperor will have a song preferably with the chorus, solos will suggest themselves for other main parts and in a two-act musical play ten to twelve different, reprises and variations are acceptable in three or four cases.

SUMMARY

This chapter described what methodologies the researcher used. This involved brainstorming, playwriting and songwriting strategies and the synthesis of the process. The next chapter describes and discusses/reflects upon what actually happened in each session of the project.

CHAPTER FOUR

THE PLOTTING: PRODUCTION IN ACTION

This chapter describes, discusses and reflects on each session as to the playwriting and songwriting strategies used. As well, it takes the form of an overall summary reflecting on the growth and development of the project. For clarification purposes, the use of the first person refers to the researcher. The student participants will be referred to by their stage names to protect their anonymity.

SESSION ONE

Description

The students were given a pre-test consisting of eight questions dealing with musical-drama. This test was developed by the researcher to determine what general knowledge of musical drama, songwriting and playwriting the students possessed prior to the project. (Appendix A)

A prospective field trip to see the premiere performance of an original work by Primus Theatre called "Far Away Home" was discussed. The students were asked to draw pictures and describe what their "Far Away Home" would look like. (Appendix H)

Discussion/Reflection

The exercise of drawing what they visualized as a "Far Away Home" helped them

focus their attention and use their imaginations. They were very expressive and had many ideas. They reminded me of popcorn popping. I realized from the first session that this group would require much direction for their energies. For an example of their artwork see Appendix H. This exercise was preparation for a future task of drawing the set for the first scene of their play. (Appendix I)

SESSION TWO

Description

The students, a parent volunteer, the French teacher and I attended the Primus Theatre's premiere performance of *Far Away Home*. It was held in the old Children's Museum, which is an old warehouse. The drama was unique in that the audience moved around the set and the actors remained relatively stationary. It was an eclectic collection of ideas of a far away home.

Discussion/Reflection

The drama was creative but not at all what I expected; however, there were a number of techniques which I could now discuss with the students because of their exposure to the use of mime, the use of masks, and the use of music. I could ask them if the story was tied together or if they understood the riddle. I could question them as to their opinion about the set used, for example the tree with lanterns, the props such as the vegetable and fruit puppets, or the costumes. We could discuss the amount of concentration that was needed by the actors. The students liked the tree with lanterns and they thought the vegetable and fruit puppets were funny, especially when they were

thrown into the blender. They liked the masks and they thought it was neat how we moved around the set. They even travelled through a tunnel.

In reflecting upon the imagination that was needed to create "Far Away Home". I was reminded of a quote by John Burton which says

[f]irst an idea ... perhaps a hunch or intuition; or an image appearing out of past experience and feelings; or a vision of something seemingly fantastic and utterly impossible of achievement. Most often the individual himself does not know how the imaginative idea starts, but it seems always to contain a peculiar quality of energy and vitality that is exciting and does not let go. It becomes a "commitment to audacity" for there is belief in the idea without certainty of how or where it will go. (McVickar, 1972, p. 14)

SESSION THREE

Description

To begin I used ideas gleaned from Jane Gangi's (1990) article She stressed how important it is to create a relaxed and friendly atmosphere where students know their ideas will be respected. There must be discipline in order to succeed. She suggested the establishment of the following rules:

1. Ask the students to raise their hands to share ideas.
2. Since the entire group will often work simultaneously, ask students to stop, stand still, be quiet, and listen on your signal "1, 2, 3, Hold". Also establish that the striking of the tambourine (or other instrument) means the same thing.
3. When presenting actual scenes, use the words "action" and "cut" to start and

stop.

Gangi also suggested a sequence of activities. (Appendix C)

The warm up exercises for this session stressed the importance of concentration and listening.

We discussed what a musical-drama is and I gave examples, such as *Joseph and His Amazing Technicolor Dreamcoat*, in which the complete story is sung and Gilbert and Sullivan's *Pirates of Penzance*. The students shared ideas with examples from Broadway hits like *Annie*, *Phantom of the Opera*, and *Cats*.

We then brainstormed for a theme for our Christmas play. A few suggestions I gave to them were; *It is more blessed to give than receive*, *A Birthday Party*, and *The Christmas Story*. The ideas they suggested were *Christmas Rap*, *The Perfect Christmas*, *Streetkids* or *The Homeless*, *Santa On A Diet*, *Santa Goes To Jail*, *Santa Goes To Hollywood*, and *Christmas In July*.

They spent ten minutes writing in their journals. The students were asked to describe what had transpired in this session, the reasons why the session progressed in the manner that it had, and to describe the process of how the session progressed. These ideas were presented in Donna Nentwig's (1990) thesis, *From Scenario to Play: Playwriting at the Secondary Level*. (p. 139)

Discussion/Reflection

Brainstorming was implemented as a method for both the drama and music segments in the creation of *Christmas In Our Neighborhood*. There was a distinct division in the group with one group suggesting ideas on a more serious vein and the other group coming up with fun and lighter ideas about Santa. As the literature review of Osborne (1963) suggested, encouragement is an essential ingredient in group brainstorming. In this project all ideas were accepted and no idea was considered too ridiculous to put

forward.

SESSION FOUR

Description

In session four the two warm-ups included a blind walk and a statue game. In the blind walk students chose a partner and named themselves A or B. A's led the blindfolded B's around on a walk, finding at least five different objects for them to "touch" and try to name. Then partners switched roles.

In the next exercise students formed a statue picture. One student expressed in his journal,

I think posing is cool, because you get to express your emotions without talking. As people say "a picture is worth a thousand words". My partner chose a violent pose. When I was doing that pose it made me feel powerful! I think that there is a connection between poses and people's emotions while they are doing the pose. If people pose as clowns, they may feel happy and if they pose as monsters, they could feel mad. (Journals, p. 16)

After this they brainstormed for ideas for the Christmas concert theme and the framework of the story. The students were asked, "What comes to your mind when you think about Christmas? If you think about yourself being on stage, acting out a play or story, what do you see that story being about?"

Discussion/Reflection

The discussion with the students following the exercises led to the following conclusions. In this session I noticed a relationship between the drama exercise in building trust and the way it influenced the students' creative exploration in their playwriting and songwriting. The drama exercises created a trust in the group which allowed the students to feel less insecure about sharing their thoughts.

The statue pictures again were a group activity where cooperation was a key ingredient. These exercises prepared the students for the task at hand, for example, later in the session they needed to cooperate in making the decision about which theme they would use. That decision was not unanimous nor a hasty conclusion. Part of the group was on a "Santa tangent" while part of the group was sticking to the "Street Kids." In analyzing the situation, it seemed that "Santa" was something with which they were quite comfortable, while "Street Kids" meant stretching and moving out of their comfort zone. They were not street kids, nor did they have much exposure to street kids other than by watching programs on television about street kids. Another possible explanation for the "Santa tangent" was the fact that the students who came up with the Street Kids idea were away at soccer so the focus changed from street kids to Santa. However, we discussed the fact that they had just performed a Santa play last year and the group decided to strike out in a new direction.

The group explored the idea of what might happen to the street kids at Christmas. One student came up with the idea that one street kid would go to a rich home and one into a poor home. The street kid in the rich home would receive many presents and tell the true meaning of Christmas.

The group also discussed some of the students in the school who celebrate the season in a different way. Christine explained the Dutch custom of Sinterclaus, who brings the children treats, which he puts into their shoes on December 5th. She also knew about

Jehovah Witnesses and the fact they do not celebrate Christmas at all.

Scott came up with the idea of someone coming from a tropical place and experiencing snow for the first time and calling it "sugar" on the ground.

SESSION FIVE

Description

The warm-up exercise for session five involved two partners, A and B. Each were given a different topic. First of all A had to talk about what he liked to eat, while B had to explain, why leaves fall in autumn. A had to imagine they were watching a building on fire and tell about it, and we did not have time to continue.

Next the students were asked to do a written exercise in which they chose a title for their story, described twelve moments in that story, and wrote down a descriptive word for the feeling at each moment.

Discussion/Reflection

After the talking in the exercises the students seemed to be able to focus on their ideas quickly. An example of one student's work, on the twelve moments in their story and the feeling at each moment, is "Geena and I".

1. living on the street = sad
2. remembering back = happy
3. a man comes down the lane = frightened
4. being in a new home = shy
5. sleeping in a real bed = happy

6. staying in the home permanently = happy
7. the coming of Christmas = excited
8. receiving gifts = thankful
9. finding out mom is pregnant = surprised
10. waiting for the baby = anxious
11. finding out mom had twins = happy
12. being one big, happy family again = happy

The many ideas created in this exercise later added detail and substance, and in general developed the story-line.

SESSION SIX

Description

In this session I explained to the students how a story has a beginning, a middle, and an end. They heard parts of "Amahl and the Night Visitors" and "The Gift of the Magi". Keeran's story was read aloud.

As a group we wrote about street kids and how they felt living in their cardboard boxes, for the beginning of our story. The middle of the story revolved around how a kindly older gentleman takes the streetkids to different homes and the end talked about how they got together at Christmas and shared gifts, stories and the true meaning of Christmas.

As a group we brainstormed for the different nationalities of students in our school, such as English, Irish, Scottish, German, French, Dutch, South American, Mexican, West Indian, Polish, Ukrainian, Vietnamese, Aboriginal, and Pakistani. The students were given an assignment to find out about the different nationalities and how they celebrate

Christmas or other holidays/special events in December.

Discussion/Reflection

In reflecting on the process, this was a confusing time, there were a lot of changes. At the beginning of the session I still felt that we had no clear direction for this play. Many ideas were being generated as one student wrote in her journal:

Today we brainstormed for ideas for the play and we got a lot. We are doing a play about kids on the street and there are about 8 kids going into different homes and all of them celebrate differently. For example; two kids go to a Scottish home and two different kids go to an Irish home and so on. At the end they all go to one home and celebrate the true meaning of Christmas. (Journals, p. 8)

The story had many changes and in the end, we had twelve street kids going to twelve different homes, which allowed each class in the school to represent one country. As a result of having twelve, we had to add two students to the street kids group, because one street kid had decided to become a stage hand and one street kid was ill.

An example of how one student experienced change in relation to her part in the play was , Jennifer wanted to do a Scottish sword dance. In a journal entry, she wrote: "Today I decided that I am going to do the sword dance in the concert. I have to find out if Sally wants to do the sword dance with me at the beginning and the end of the story" (Journals, p. 9). However, in exploring the idea of sword dancing with her friend Sally, she discovered Sally knew Scottish country dancing so we decided to include the Scottish country dancing instead. We discovered, in discussion, that Sally also had the necessary costumes and her dance teacher was willing to assist her by preparing a tape of music for

her to dance to. In this way, the exploration of the group led to greater definition of the story.

SESSION SEVEN

Description

In this session the first warm-up was named "Trip to the Seashore". (Appendix J) The children listened to the story and created sound effects.

The students were then asked to form groups no larger than five and create a sculpture with their bodies. They had to give their sculpture a name and explain it to the others. One group formed an "Underground Tunnel" with a person going through the tunnel.

We then reviewed what we had decided upon for our story up to this point. The need for songs and where to put them was discussed. It was suggested that we have a song at the beginning and one at the end. The one at the end should be a group song. Someone suggested "Silent Night" should be sung softly by a choir as the street kids are sleeping. They decided one or two street kids would start to sing and the rest would join in. This later changed.

The group then brainstormed for words to describe these street kids, for example, wishing, sad, hungry.

The students naturally formed smaller groups and began writing songs.

Discussion/Reflection

In this session the warm-up exercises have now included sounds. Students began to hear where in the story there would be sound. It was interesting what one of the boys said

in his journal about the warm-ups. He said, "Today we worked on sounds and shapes" (Journals, p. 11).

For the first scene the students visualized the street kids all lying around or sitting on the front of the stage and joining in the singing of *Silent Night*. Later, they decided to have one streetkid join in singing and the rest would wake up and tell her to be quiet!

To prepare the students for songwriting, using Udow's method of asking questions and using the chant process as he described it (Appendix B), the students began songwriting. Two of the girls wrote lyrics with a melody already in mind. Their song began:

I wish I had a home to go to

It's Christmas

I'm sad and lonely!

(Appendix K)

Two of the students worked on a Streetkids Rap which was used near the end of the production. Their lyrics were:

We're the Street Kids and we're here to say

Have a Merry Christmas and a very good day!

(Appendix K)

Three boys who were having difficulty with this task were given assistance. They worked on a group song for the last scene. They brainstormed for words to describe the mood at the end of the story, such as; happy, thankful, suspenseful, surprised, love, full, anxious, joyous, thankful, and excited. They wrote the lyrics:

How wonderful (it is) to be together at Christmas,
Sharing this special season together,
We're thankful.....
(Appendix K)

The song written by the three boys was not developed and it was not used in our final performance. With more time, they could have completed it. In terms of the process there was a sifting of ideas.

In a similar way, a couple of girls asked to dance the sword dance and did so at the end of the session, even though this particular dance was not included in the final product. In terms of the process, there was a need to allow the students the opportunity to explore ideas and yet be prepared to let them go and not include them.

SESSION EIGHT

Description

This session began with an Object Pantomime exercise which the students enjoyed. I passed a ruler to one person which became a different object in each person's hands; for example, I used it as a conductor's wand; one student used it as a cane; another a knife; another a sword, and so on.

The concepts of unity and variety were explained, using the Teacher's Guide for the Musicanada text for Grade 4 (pp. 86 - 87) . The lesson included the idea that every piece of music has form or structure and a piece of music should be well-balanced. The concept that some ideas should be the same or similar, gives unity and some ideas should be different to make it interesting, gives variety were addressed. The students then looked

at the piece of music *All Night, All Day*, finding ideas that were the same or different. Mapping out the phrases gave a visual comparison. We concluded that melody and rhythm in a piece of music are important factors in creating repetition and contrast.

To understand I, IV, and V7 chords, the students observed the chord symbols above the music for *Boogie Woogie Ghost*, a song which was familiar from music class. The song's scale of C was then placed on the board and the first, fourth, and fifth notes were labeled. The chord tones were then placed above these notes.

Example:

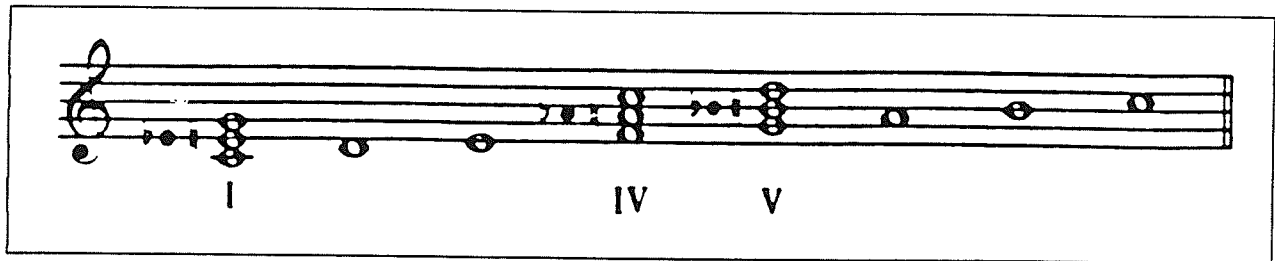


figure 1

Holding up one finger, four fingers, and five fingers as the chords changed while listening to the piece or playing the chords on the xylophones or the piano gave the students a hands-on approach and reinforced the idea of chords and chord changes.

As a group, we discussed the kids being taken to different homes and how the different nationalities came from our school. We discussed the resources we had right around us. One student from Africa would bring in information; Ukrainian dancers were found; the French teacher would be an excellent resource for information regarding Christmas customs in France.

The real meaning of Christmas was discussed and determined that part of that real meaning is giving. The students discussed the book *The Best Ever Christmas Pageant Ever*.

The discussion then moved to the music and specifically the opening number. It was

suggested something lively might be appropriate. One student thought of *Celebrate*, the opening number from a musical performed a few years before. They then were taken through the steps of writing a song together. (Appendix B)

We talked about whether we wanted the street kids or the choir to sing the opening number. Felicia's rap or the idea of a rap was suggested.

Rachale visualized:

The choirs singing *Silent Night* and the street kids wake up to hear the soft singing and soft sounds. All of a sudden everyone's all happy, remembering it's Christmas. They all are sad and then they walk down the back alley to a toy shop and go around the corner to see the Toy Shop store window. They all start to cry because they're wishing they could have those toys for Christmas. (Videotaped Sessions, p. 13)

Jamie interjected, "and a family"(Videotaped Session, p. 11).

Rachale went on to say: "there are three here and two there and maybe four there, scattered across the stage, but in bunches" (Videotaped Session, p. 11).

As the facilitator, I synthesized their ideas to a back lane with a toy shop. I then suggested the students start designing what Rachale described. It was also pointed out that they would have to decide what those street kids are going to say to each other when they wake up to express those sad feelings. This will help develop the dialogue.

Felicia interjected with a new idea: "We should start off with the night so they could see a shooting star and then wish upon a star and it comes true" (Videotaped Session, p. 12)

The idea of cardboard boxes was thought of and the students got very excited about the prospect of living in cardboard boxes.

Discussion/Reflection

When the topic of song-writing was brought forth, several students responded. Jennifer said "I can't write a song." Buzz exclaimed "Well we can try"(Videotaped Session, p. 10). I the researcher responded "We'll try doing it together" (Videotaped Sessions, p. 10).

Jennifer wrote *Christmas Pies*, (Appendix K) which was used in the musical, yet she thought she could not write a song. As Jennifer became more involved in helping to develop the play, gained more confidence in her ideas, and learned the steps in writing a song, she was able to go home and write a song.

As we were all discussing the idea of opening with a rap, Felicia asked, "I was just thinking, there are so many people in the thing and they're on the stage and they're trying to lie down and sing that. But how can they do that without a microphone?" (Videotaped Sessions, p. 10)

Felicia was thinking of the technical details already.

Rachale began synthesizing the music and the drama when she described the first scene with *Silent Night* being very softly sung in the background. After Rachale described what she saw in the first scene, the researcher capsulated the ideas and extended the task to include the dialogue to express feelings.

Felicia's idea of the shooting star did not appear in the final script, possibly because Felicia became very ill and missed the next two and a half weeks. However, the idea of miracles, which Rachale suggested, did enter the script. (Appendix L)

SESSION NINE

Description

We began this session with a the warm-up where the students were asked to find a personal space large enough to expand their arms and not touch others or furniture. Movement was performed in that space. The students were asked to pantomime this exercise, maintaining silence. The directions were as follows:

You are enclosed inside a large glass jar. Reach way up and touch the top; stretch to each side - feel the sides of the jar. When you reach to the lid again, you notice it is just a little lower, the sides have moved in a wee bit and so on, until the jar has pressed the students in and down until you cannot move. The students are now asked to pantomime a way out.

The students remained in their personal space for the following exercise:

You are in front of a large picture window which is very dirty. Take a pail and cloth and begin to scrub it. The window is filthy, so you must wipe hard. As you are wiping, something strange happens. The window disappears and you find you are waving good-bye to a friend who, just before he or she disappears behind a clump of trees, throws a ball to you. You catch it and play with it. The movement should suggest the next movement. Allow four or five sequences, stressing that a new situation and characters must be created each time!

Once the warm-up exercises were finished, the students discussed the resources there were amongst the staff. A list of these resources was then produced; Teacher A - sets,

Teacher B, C & D - Dance, Teacher E - Handbells, Teacher F - flute, and Teacher G - French.

Christine sang the song she had written the previous evening, *Tough Living On The Street*. (Appendix K) Although some students laughed, Rachale offered to help her with the melody on the keyboard. Although reminded, the student response, due to their jealousy was laughter, scoffing, and criticism. On the other hand, Jennifer's contribution of her rap *Da na na na* (Appendix K) was well received possibly because of the style of the music. Felicia also shared her rap which was used in the last scene and Jennifer reported on her research of Christmas in Scotland .

We continued developing the lyrics of the closing song, as a group. After this we chanted the words.

Students were then asked to draw the set for the first scene of the play and think of their costumes.

Teacher A (our Producer) came in to talk to the students to get a clearer idea of what they saw as their set because he will also be helping with Set Construction. He asked about the first scene. Rachale described all the street kids huddled in boxes. Teacher A was not sure about the Toy Store, so Rachale explained that the street kids would just look into the window, so it could be Toy Store window and a cardboard saying "Toy Store".

Teacher A suggested neighborhood images to make it look like the set was part of our neighborhood. The students wanted snow softly falling, so a variety of methods were suggested, including spraying snow or Styrofoam. For the second scene in the families' homes, Teacher A was concerned about how much space would be needed. We thought the full stage would be used because of dance groups.

Teacher A suggested, "You have to think about a scenario which takes you from a small scene to a larger scene to a completely open scene" (Videotaped Sessions, p. 17). We agreed the completely open scene would be scene 3. For scene 2, Rachale envisioned

three areas: "a family here, and one there, and one there, and it covers the whole stage so we wouldn't have to keep stopping and switching and stopping and switching" (Videotaped Sessions, p. 18). Rachale was thinking in terms of technical difficulties here and keeping a "flow" to the production. Teacher A came up with the idea of a rotating home with different homes on each of three sides, with hooks or some way of attaching symbols to them, for each nationality. In the end, this would have required more time, and so, to simplify matters, students carried the symbols out onto the stage. This gave more students a job.

Discussion/Reflection

The "jar" exercise prepared the students for a very restrictive personal space for the first scene where they are "squished" into their cardboard boxes.

One student's (Ace) journal entry about Mime Transformation said,

I think doing mime is fun! I like to act without talking. Miming is more play than acting. To be a good mime a person has to be creative and open-minded. It's also fun to guess what a mime wants to tell you. For me it's better to be in a mime than to be in the audience. I like doing mime because I get to do anything I want. (Journals, p. 11)

Being aware of their resources is very important to a musical production. We had only discussed the staff's resources but later we added students, parents, and the community.

Christine wrote in her journal about songwriting: "One night I was bored so I tried to write a song. I didn't come up with anything. So the next day after drama I started it and after that I came up with so many ideas. It took me about a half an hour to write it." (Journals, p. 13)

Rachale wanted to change Christine's melody but it remained the same. Christine sang it onto a cassette tape. We worked on the chords together and she tried to pick out the melody on the keyboard. I notated the song on manuscript. If there had been more time, Christine could have notated her song in her own fashion.

The song that had been worked on by the group of three boys and which had not involved the larger group in its initial stages, did not seem to capture the large group's interest so I decided to discontinue working with the song. This was another example of sifting through the ideas.

The students' drawings of the set for scene one were all very good. The ideas were synthesized together, for example, the building from one, the garbage can from another, the streetlight from another. (Appendix I)

Teacher A asked a lot of questions and made many suggestions which gave impetus to the group process. In expressing his concerns, we clarified scene changes and the space needed for the different scenes. Here we experienced an outsider coming in. This teacher, having been involved in numerous productions prior to this, assisted the group in clarifying and solidifying their ideas by his questions, observations, and expert advice. His suggestion to rotate the home for each scene, which would have lengthened the play considerably, was not used. Instead students carried symbols representing the different countries, onto the stage, which allowed more students to be involved.

SESSION TEN

Description

The students watched *A Cry Unheard*, a drama presented by Phoenix Productions. It is story about a teenager who is crying out someone to listen to her, but no one has the

time. She starts shoplifting to get everyone's attention. This play was presented for guidance counseling reasons but I asked the actors and director to stay and talk to the drama group about their project. The students spent ten minutes in discussion with the actors after the production.

They told the drama students how they could find their character. They suggested questions they should ask themselves such as "Who am I?" and "What is it like being a street kid?" They also suggested the students think of a bridge with themselves on one side and their character on the other. They then had to ask themselves what it would take to become that character.

Discussion/Reflection

The production, *A Cry Unheard* was valuable for the students to see because the actors were involved in real-life situations. This and the Primus Theatre's production, *Far Away Home*, being an interactive experience, gave the students two different kinds of experience.

The ten minutes spent with people who act for a living and are committed to the art, was valuable in that the students were inspired, as was seen in their flood of ideas the following day.

SESSION ELEVEN

Description

In this session, as a group, we discussed *A Cry Unheard*, the play they had observed the day before. We also discussed the ideas presented on finding their character and what

kinds of things they would be doing as a street kid.

We then brainstormed for names for the play. The students then decided on names for their characters, described who they were, and wrote it down in their journals. They then compared their character with themselves.

Discussion/Reflection

Some of the ideas presented as titles for the play were *Christmas on the Street*, *The Miracle Of Christmas*, *Homebound*, *Bums Downtown*, and *A Cultural Christmas*.

In discussing how their life would be different as a street kid, there were interesting reactions to the fact that there would be no television or video games. One student exclaimed, "Oh that's bad! I watch TV. until 10 o'clock every night" (Videotaped Sessions, p. 20).

The following are some examples of journal entries referring to character names:

Rachale: shy, tall quiet, short hair, very poor, wears baggy clothes, lives in a box.

Scott : sad, lonely, kind, loud.

Christine: tall, short hair, brown eyes, bad attitude, musician.

(Journals, pp. 9, 10, 13)

SESSION TWELVE

Description

The warm-up consisted of a relaxation exercise. The students lay on the floor with

their eyes closed. They tightened their muscles and relaxed them. They started with the toes and moved up the body to the face.

The students found positions on the stage. They began to improvise what the streetkids would say. The scene was a back lane. A few boxes were used as props. The improvisation began with the street kids asleep in a back lane. I sang *Silent Night* softly. One of the street kids, Jennifer, woke up and joined in the singing. This woke up some of the others who said "Be Quiet!" Once awake, they all joined in singing. This later changed and they created a dialogue of how they felt hearing that song, for instance, Buzz felt sad because *Silent Night* was the last song he had listened to with his mom. As the dialogue began, the song faded out.

After this Jennifer and Felicia performed their rap, *Da na na na na*. Scott interrupted the performance, raising the idea of playing on the boxes, like drums, to keep the beat for the rap.

Felicia cried and asked for water. Rachale went to find water and found instead a garbage can full of toys. At this point I asked the students to "freeze" with their backs to the audience. Christine sang her song *Tough Living on the Street*, and the rest joined in on the chorus.

At this point a kindly couple came along. The students decided the kindly couple should be two of the teachers in our school and they should be called John and Alice. Later I approached the two teachers who agreed to take on these roles.

Discussion/Reflection

The relaxation exercise could have been enhanced by having the students listen to classical music while tightening and relaxing their muscles. However, this session took place in the gymnasium where I did not have access to audio equipment and tapes.

An outline of scene 1 had been developed. At the end of the improvisation I knew that the scene would need filling in and re-working.

Stan decided he would rather be a stage hand instead of an actor. This meant he would work backstage, helping with props, setting up the boxes, and opening and closing the curtain on cue. Here was a situation where I felt I needed to be flexible and allow the students to move in the direction in which they felt comfortable. This did create more work, as another student needed to be added to the cast, which meant briefing her on what we had done so far, and having her create her stage name and stage character. The improvisational nature of their participation showed the way in which their characters were being developed and strengthened through this.

SESSION THIRTEEN

Description

This session included a rehearsal of the *Da na na na* rap. We explored different forms of music, moving from unison to call-response, with or without a rhythmic background. We discovered Jennifer's and Felicia's rap idea had come from a television commercial.

In the discussion time, Rachale told how she went home and found a big box and slept in it to try and figure out what it would be like to live in a box.

I had read through the journals and realized how scant they were, so the students were encouraged to write more detail and they were reminded of the three steps: what, how, and why. They were asked to take time to record how they were feeling about the process of writing a play and writing songs.

Discussion/Reflection

The students are trying to get a "feel" for their character and what life is like for them. Rachale demonstrated that by sleeping in a box overnight at home.

I began to realize the influence of television on the students' ideas. For example, two of the songs and the theme itself were derived from television.

SESSION FOURTEEN

Description

The group members discussed their costumes for scenes 1 and scene 3. Scene 3 was discussed as to what would be said and who all would be involved. In discussing scene 2, the students decided they should have adults play the part of the parents, in the homes to which they were going, rather than students. They had thrown that idea out before because they wanted the play to have only students, but they thought it through again.

Jennifer wrote a song called, *No Christmas Pies* (Appendix K) which she sang a cappella.

Students worked on their journals. The group voted on a title for their production.

One student had to be sent back to class as he was not taking the project seriously and he did not seem to realize how little time was left.

Discussion/Reflection

One teacher came to me and asked if she could be released from her part in the kindly couple because she felt nervous. She said she would not sleep. She suggested Jennifer's

couple because she felt nervous. She said she would not sleep. She suggested Jennifer's mom. I next approached Jennifer's mother who agreed to help us out.

Jennifer said she wrote her song in bed. Her journal says, "Yesterday I made up a song in bed. I don't know how, I just did." (Journals, p. 10) In her interview, she said she came up with the words first and then tried to think of a melody. She just "sang" it, we taped it, and I notated it on manuscript.

The students voted on *The Miracle of Christmas* which would have been an excellent title; however, our producer, Teacher A, needed a title for his handout to the staff and he had already named it *Christmas In Our Neighborhood*. We decided to name the play *Christmas In Our Neighborhood*.

In the journal writings, Keeran tells how a song came to her when she was thinking of a television show. She took the tune and thought of new words for it. This is another possible way of writing a song - setting words to a known tune.

In her journal Janet writes: "I think the play is going well but I don't want to act in the play because I'm not much of an actress. I can do something to help like Stan is doing. I don't want to act on stage because I'll get nervous and forget everything." (Journals, p. 8)

Somehow I missed reading this and I never knew Janet was feeling this way, otherwise I probably would have given her the option of stage hand as I had with Stan. However, in the videotaped reflections it is interesting what Janet says when asked what she enjoyed in the process of writing their own play. Her response was "getting to act it out". The thing she seemed to fear the most was what she ended up enjoying the most. Now I have to wonder if I did Stan a service by letting him opt out.

SESSION FIFTEEN

Description

In this session the group worked on Scene 1 and Scene 3. Jennifer's song *No Christmas Pies* was recorded onto cassette tape. Jennifer changed one line of lyrics from "We're too poor to deserve a home" to "We're too poor to afford a home". At this point the group discussed the fact that two songs may be too much for scene 1. Someone suggested Christine shorten her song, *Tough Living on the Street*. We worked on the script for scene 1 at the point at which the kindly couple comes in. The students were asked to think about what they would say to the kindly couple. The spontaneous dialogue which followed...

- Kindly couple: "We heard singing coming from the alley and wondered who was here. Do you live here?"
- Group: (different responses all at the same time)
- Alice: "You don't have homes?"
- Group: (different responses all at the same time)
- Couple: "We could take you all to homes for Christmas and then you could have a decent supper and a warm bed."
- Felicia: "Would you?"
- Louise: "Yah, can you take her off our hands?"
- Rachale: "Don't be so mean to Felicia!"
- John: "We'll take all of you."
- Group: "Wow", "Hooray", "Great"
- Rachale: "See, miracles do happen!"

(Videotaped Sessions, p. 22)

Since Jennifer was concerned that her mother not have too many lines because she

cannot memorize well, it was decided to give John more lines.

It was decided that Teacher A would work with the drama students, creating their designs for the first scene, and the students would draw and paint under his direction.

Discussion/Reflection

Reflecting upon all of the ways students made contributions, I was excited to see the way in which the process of playwriting and songwriting were interwoven in our sessions. For example, Christine's song, *Tough Living on the Street* was accepted without change. After the song, Keeran created the line, "Christine, here I found you a present in the dumpster" (Journals, p. 21). Following Keeran's line, Jennifer sang *No Christmas Pies*. Thus we have an interweaving of songwriting, dialogue-making, and again songwriting.

The way in which Rachale reiterated the idea that miracles do happen was quite spontaneous and an example of Wallas's illumination stage.

For scene 3, the students had come up with one idea: they could give their fixed-up toy, which they had found in the dumpster, to the family which had taken them in. Once again, the students tied together the ideas presented earlier as seen when Hank says, "It really feels better to give than to receive."

SESSION SIXTEEN

Description

This session included a new member, Louise. We reviewed the accomplishments of the previous session and went on to revise and add to our script.

To warm up, I had the students close their eyes and imagine a nativity scene on the stage, with angels, shepherds, kings, Mary and Joseph, and baby Jesus, the street kids, and their host families. I then asked these questions:

"What is going to be said?"

"Who is going to say what?"

"How are we going to end this play?"

"What points do we want to bring across at the end?"

"What ideas do we want to get across to the audience?"

"Are you going to sing a song together?"

(Videotaped Sessions, p. 24)

Discussion/Reflection

Felicia shared her idea:

"Why should I go back to my home now,

Because mommy doesn't love me anymore.

She kicked my butt and threw me out the door

She did the same thing to my daddy too.

Why should I go back home now?"

(Videotaped Sessions, p. 24)

It is interesting to note that her first and last line are the same. This gives the unity we discussed earlier and a balance to her writing. This idea was not used in the final script.

Rachale suggested the parents in the play, call each other and invite the street kids to a big Christmas party. Jennifer thought John should do it because Alice did not want too

many lines. For some reason Rachale did not want to call them street kids but Christine said, "Well, that's what they are!" Jennifer then suggested they be called "homeless children". (Videotaped Sessions, p. 26)

After much debating about who should call the street kids and what to call the street kids, it was decided there would be a Special Christmas Party for them. Hank will give his fixed-up toy to someone in the family and say, "It really does feel better to give than receive." At the very end we have the Street Kids' Rap and then everyone singing, *A Merry, Merry Christmas*. We had begun with everyone singing *Silent Night* and we will end with everyone singing to give a balance to the total play.

Felicia thought of another way that everyone could get together and that was if someone got sick and the street kids would want to get back together. I suggested we keep our original idea for the sake of time left until performance time. The students were asked if they could say something about what they had learned about Christmas, having experienced these different cultures. This gave "food for thought" until the next session.

SESSION SEVENTEEN

Description

The group members decided on their costumes. They would need two outfits: a grubby one for scene 1 and a nicer one for scene 3.

They practiced scene 1 and continued working on scene 3.

Discussion/Reflection

Christine gave a good description of her makeup and costumes in her journal.

Costumes: Brown or black makeup for soot.

Raggedy clothes for street kids.

Nice clothes for adopted kids.

Bad Clothes: Ripped pants, dirty shirt, ripped runners, black toque, messy hair.

Good Clothes: nice pair of jeans, a T-shirt, combed hair, my black boots, clean face.

(Journals, p. 13)

SESSION EIGHTEEN

Description

For this session we were able to work on the stage. It was decided by the group that Jennifer would join in singing with the choir and the rest would tell her to "be quiet". Another idea was added to scene one. This was the idea that there would be an abundance of boxes after Christmas so the streetkids would be able to build a cardboard mansion. This was Buzz's idea.

For the rap, the street kids moved more to the centre of the stage and formed groups. They tried sitting but later decided to stand up. They then tried to do the rap by memory.

Ace suggested that if they were in an alley that everyone should be crowded together. The students still needed to memorize Christine's song. Keeran added the line, "Here's a toy for you", as she hands Jennifer a toy, then says, "How about we get some more toys?"

Jennifer suggested now would be the time for her song, *Christmas Pies*. I suggested that everyone "Freeze" while Jennifer is singing. After her song the kindly couple would enter and the students would then express what it is they would say to the kindly couple.

The group then decides how they will exit the stage. The curtains will close and the

stage doors will be opened so the whole stage will be visible when the curtain re-opens.

For scene three, we reviewed what Hank would say and decided that his line would be "Here is a toy that I found in the dumpster. I fixed it up. You know, it really does feel better to give than to receive." (Videotaped Sessions, p. 34)

SESSION NINETEEN

Description

This session was a rehearsal of what we had already done, with a few more developments. Keeran developed the lines about the mansion of boxes and Louise added the line, "Stop complaining!" Scott added "I wish I had some toys" (Videotaped Sessions, p. 22).

I re-stressed the "freeze" again when the students went over to the garbage can to look. They decided on an order in which they would stand for Christine's song. *Tough Living On The Street* was now memorized by all. They are practicing the songs 'a cappella'.

For scene three, they decided the West Indian mother would phone the others to come over for a party. The streetkids would share about how wonderful their Christmas had been. They each wrote one line that either described the foods they ate, the presents they received, the dance they learned, the clothes they were given, or the fact they had a bed in which to sleep and they could take a nice long shower. They reviewed the lines they had created.

After the choir sang *Manger Boy*, Janet said, "Look at the Nativity, it tells the whole Christmas story." Jennifer informs everyone, "Guess what, everybody, I found my real mom and I'm gonna live with her." Felicia adds, "Yeah and I'm going with her. They are going to adopt me!" (Videotaped Sessions, p. 36)

The group then finished off with their rap,

We're the streetkids and we're here to say,

Have a Merry Christmas and a very good day!

(Videotaped Sessions, p. 10)

SESSION TWENTY

Description

This again was mostly rehearsal. We worked on where to look when performing, namely, at your audience. We worked on how loud to speak and the students were reminded to slow down. We worked on speaking fluently, without long pauses. The students brought blankets, pillows, and things to put in their boxes for rehearsal. I never suggested it, they just did it on their own. They were creating their environment.

We made a few more revisions to the script because we had added two more actors. Jessie took the line "Let's go get some more toys" just before Jennifer sings *Christmas Pies*.

For scene three, the streetkids formed a semi-circle and stood in the order they would speak so that the microphone could be passed around.

SESSION TWENTY-ONE

Description

A representative from the Youth Resource Center came out to speak to the students about their work with street kids. They have an overnight shelter for youth ages fifteen to seventeen who need a safe place to sleep. They also provide counselling for a number of issues. The students listened attentively and then asked a host of questions. This session helped the students get even closer to their character as they learned how hard it is to live on the streets. They also learned there are many misconceptions about street kids, for instance, there are a variety of reasons why they end up as street kids such as, they do not get along with their parents, or there is sexual, physical, or emotional abuse in the home. They can be from any kind of home. Some run away, or hitch hike. Manitoba has the highest run away rate and the highest pregnancy rate. There are a greater percentage of females who run away than males. They often have a poor educational background, either dropping out or being suspended from school. Often there is drug use to help them forget and ease their pain.

The Youth Resource Centre decides what help they need but they warn that it takes awhile to build trust. Some streetkids go back home or to foster homes.

NOTE: Once the script (Appendix L) was in place, another teacher on staff rehearsed with the students during the week that I was at my other school directing their Christmas Concert.

CHAPTER FIVE

POINTS OF VIEW: REFLECTION

This chapter begins with a discussion and summary of the student journal entries, a discussion and summary of the reactions of the students to the performance as obtained from the videotaped interview and discussion and an analysis of the pre and post-tests.

SUMMARY OF STUDENT JOURNAL ENTRIES

In the first session in which the students were asked to write in their journals they were asked to write about what transpired, how it transpired and why it transpired. In the ten minutes they had to write, their comments tended to be brief and related to what happened in the session. Generally they tended to be reporting on what activity they were participating in, for example,

Today we had a game kind of like miming something about hats. Then we pretended that we were in a box that was shrinking. That was fun!!! After we heard a song that Christine wrote and Felicia read her rap and her report about Scotland. When we finished that we did more about the Christmas play like brain-storming. After we wrote in our journals. (Journals, p.7)

There were comments that showed they were enjoying the process and looking forward to the next session, such as " Drama club is going to be fun!" and " I wonder what we're going to do next time in drama?" (Journals, p.7)

Their comments showed their own initiative in the session.

Today we brainstormed for ideas for the play and we got a lot and we are doing a play about kids on the street and there are about 8 kids going into different homes and all of them celebrate differently. For Example, two kids go to a Scottish home and two different kids go to an Irish home and so on. At the end they all go to one home and celebrate the true meaning of Christmas.

Today we started off with picturing the first scene for the Christmas play and Keeran, Scott, and I made up a song called "I Wish". Oh yeah, we started with an exercise then we pictured the first scene. (Journals, p. 8)

Their comments showed their initiative at home such as Christine when she says

Today we discussed our stories where the poor children go. We looked at some books. We have to write in our journals. We have to do homework. I have to find out how Dutch people celebrate Christmas.

Well one night I was bored so I tried to write a song. I didn't come up with anything. So the next day after drama I started it and after that I came up with so many ideas. It took me half an hour to write it. (Journals pp. 12 - 13)

Jennifer 's journal entry exemplifies the initiative taken at home when she says,

"[y]esterday I made up a song in bed. I don't know how I just did." (Journals, p. 10)

There were also a number of comments about their decisions, for example, "[t]oday I'm picking a name....Janet for the play" (Journals, p. 8) and "[t]oday I decided that I am going to do the sword dance in the concert" (Journals, p. 9). As well, there were examples of group decisions such as, "[t]oday we still planned for the Christmas play but today we did it in a group instead of by ourselves. We planned the beginning, middle and end. We talked about different nationalities." (Journals, p. 10)

The students expressed how they were feeling about the process. Janet explained,

[i] think the play is going well but I don't want to act in the play because I 'm not much of an actress. I can do something to help like what Stan is doing. I don't want to act on stage because I'll get nervous and forget everything.

(Journals, p. 8)

Though the journal entries were helpful in describing the process of writing a musical-drama, there were problems. The students would have benefited from additional preparation and practice in journal writing prior to the project. There were also journals which were left at home or went missing. To alleviate this problem, I would keep the journals at school.

SUMMARY OF VIDEOTAPED REACTIONS

After eleven weeks of creating a musical-drama, the students performed the work twice, an afternoon and an evening performance on the same day. The students' reaction was highly positive. The day after the performance, each participant was interviewed about his or her experience. In the interest of gathering the appropriate data relating to the thesis objectives, my questions were directed more towards the eleven-week process than merely towards the one-day performance experience. Among the questions (Appendix M) I posed were: what are your reflections (impressions) of being involved in this creative process of writing your own musical-drama; did you learn anything about the process of writing a musical-drama; did you enjoy the process; do you feel everybody had a part in it; did you write a song; do you recall how you wrote the song; how did you come up with the ideas; did you find it difficult; what do you think we should have done

differently? We also discussed their character names, costumes, and the set.

Since student involvement and experience provide the underpinnings for data collection and analysis, careful and considerate attention was given to the students' impressions and responses. The documentation which follows highlights the diversity and the profundity of their various experiences. Some additional valuable observations were made by the producer.

The data represents responses from thirteen of the fourteen students. One student had already left on a Christmas vacation.

All of the students said they would like to be involved in an experience like this again if they had the chance.

1. Buzz said, "It was great! I'd do it a thousand times." He enjoyed performing in front of everybody. He found the writing process was "hard" and said "we had to work on it". He tried to write a song. (Videotaped Reflections, p. 2)
2. Ace felt happy because he had never written his own play before. He discovered that "you don't just write it, you have to first try something and if that doesn't fit the play, you have to re-write it." (Videotaped Reflections, p. 1)
3. Felicia enjoyed the experience because she had never been in a play before. She found it exciting to make-up her own lines. Because she was absent due to illness, her lines for scene three were developed by other students and she found those lines more difficult to remember because she had not created them.
4. Christine, in reflecting on this process we discovered was able to express her feelings in her songwriting. In her interview she explained the motivation for her songwriting: "Me and my friends were all split up because we weren't allowed to hang around with each other" (Videotaped Reflections, p. 4). This prompted her to write a song about it, which she called *Friends*. As she wrote the song *Tough Living On the Street*, she again tried to express the feelings of the streetkids from her own perspective.
5. Rachale was a key person in this creation. She felt the musical drama was excellent

and there was good "cooperation". She found the ideas just came to her head and she could picture how it would be. In discussing her stage name and how she actually took on her character, she said, "I believed!" (Videotaped Reflections, p. 5) Her character expressed faith and hope in the future. She believed that dreams do come true!

6. Keeran worked closely with Rachale. She was the student who thought of the theme, street kids. When Keeran was questioned on where the idea originated, she said "Well, on TV. I saw a movie about a streetkid at Christmas. I thought it would be kind of neat, because usually we do something about Santa or Mary and Joseph, so I thought it would be neat to do something different." (Videotaped Reflections, p. 2) When questioned about her songwriting, she replied, "One was a group song. One was my own. Well I was just thinking of a TV. show. It was a song about friends and I just changed the words." (Videotaped Reflections, p. 2)
7. In interviewing Hank, I discovered that he was one who was "along for the ride". He did not generate any ideas and the lines I thought he had created, I discovered Rachale had written for him. He did make up his stage name and character and said he enjoyed becoming his character.
8. Jennifer was another key person. She was very instrumental in creating this musical drama. She even involved her mom. She also wrote a song and sang it. She said, "well, at first I felt kind of nervous, like being all alone on stage, and then I sort of got used to it, after awhile" (Videotaped Reflections, p. 6). Jennifer generated many ideas but she realized that we threw some out and we worked through others. She recalls, "We almost threw out the rap song" (Videotaped Reflections, p. 7). She was correct about our revisions. We took out Scott's idea of drumming on the box and we divided the group into two parts - verse and chorus. One group sang the chorus (which begins "Da na na na na") and the other group sang the lyrics. Jennifer also researched her country of Scotland in the library and in a genealogy book at home.

9. Scott was in a "bad" mood the day after the performance, so his interview was more negative than it otherwise might have been. He felt he had not originated any ideas or created any dialogue. Even when asked about his costume, he replied, "My mom helped me" (Videotaped Reflections, p. 8). He said he enjoyed being in the musical drama but he did not think he learned anything from the experience. When asked what a musical drama is, he responded, "A play with some music" (Videotaped Reflections, p. 8). Comparison of his pre-test and post-test scores shows a definite growth in knowledge. Scott felt he would have contributed something but the girls were overpowering and he did not get a chance. He expressed that I never listened to him. When asked how he would have done things differently, he did not know. As I recall, Scott created his name, his character, and he also thought of the idea of using the box as a drum in one of the rap songs, although we did not use the box idea. In looking through the transcripts of sessions, Scott did make suggestions. In one instance, Rachale, Keeran, and Scott worked on a song called *I Wish I Had A Home To Go To*. When asked who wrote it, Scott replied, "I thought up half of it!" (Videotaped Reflections, p. 10). Now once again, for a variety of reasons, we did not use this song. When I realized this, I could see some genuine cause for his feeling the way he did. I possibly could have avoided these concerns by observing the videotaped sessions carefully after each session, watching to see that all ideas were being considered fairly. Another option would have been to interview the students periodically to find out their feelings rather than leaving it until after the performance. Journals, which theoretically could have made me aware of this earlier, did not provide sufficient information.
10. Janet expressed how she enjoyed acting, yet, in her journal she had asked for a stage-hand job as she was afraid of acting. Janet also researched the West Indies and their customs at Christmas. She also helped with the rap *Da na na na na*. The costuming was difficult for Janet as she did not have "old clothes" at home. When asked about

the process we went through, she responded, "We had to kind of improvise our lines, figure out what we were going to say" (Journals, p. 10) I was impressed with her use of the term "improvise", which I would have to assume she learned through this process.

11. Jase thought the process was " great!" When asked what he thought he had learned from it, he replied, "how tough it is to live on the streets" (Videotaped Reflections, p. 10). The speaker from the Youth Resource Center evidently had helped the students to understand the nature of life on the streets. The information the students were given, therefore helped them to identify with their character. Jase also wrote a song late at night while he was listening to a tape. His idea was "being there for each other". He thought it would fit into the last scene and show how the streetkids were really there for each other. Unfortunately, Jase composed this song at the "eleventh" hour and there was not enough time to rehearse and perform it. When Jase was asked about the process we went through, he said, "We first had to get an idea. Then we found character names and had to figure out what they were going to say." (Videotaped Reflections, p. 10) When asked if he found it difficult to make up his lines, he responded, "[n]o, they just came to my head" (Videotaped Reflections, p. 10).
12. Jessie was one of the additions to the group. Her comments about being involved were, "[a]t first I wasn't sure. I liked it because we got to go on stage" (Videotaped Reflections, p. 5). When asked if she thought streetkids was a pertinent issue, she said "Well we got to go in the paper." (Appendix N)
13. Stan, the student who opted to work back stage said he enjoyed being stage-hand. He was involved in the process of writing the story but he did not write a song.
14. Teacher A ended up naming the musical drama *Christmas In Our Neighborhood* as he was preparing information for the staff and felt it had to have a name. Although the students created names and we voted on them, *Christmas In Our Neighborhood*

was retained. The name the students chose was *The Miracle of Christmas*.

- Teacher A was disappointed that the set design did not reflect the neighborhood the way he imagined it. He had taken photographs of the neighborhood and had planned to have the images around the top of the set. He explained, "[t]here simply was not enough time and the commitment from the parents to be able to put that together" (Videotaped Reflections, p. 11).
- The images of the different cultures were portrayed clearly. The producer explained that the teachers were asked to commit to one country being represented and create the appropriate representative images; for example, for Israel the students had drawn a large menorah and for Mexico they made a piñata.
- Another revision made was the set for scene 2. Where originally we were going to create a reversible set where the symbols could be attached as needed, students instead carried the symbols out and displayed them stage front. As the producer put it, "With the walls, it would have been more stark and more realistic, but it would not have been as child-oriented. It would have been a little more professional but less "Christmas - concerty."
- Through the discussion with Teacher A, I saw the value of the experience in different ways. We discussed some of the spin-offs from this production. He noticed the children were tiring from practicing their songs, but once they saw the streetkids and began listening to their message, they were anticipating the message all the time. As he said, "[s]o, one of the spin-offs was the kids really identified with the message that came from the street children" (Videotaped Reflections, p. 11).
- Another spin-off was cooperation. Teacher A said "[a]t the beginning trying to get them to cooperate was really tough because they thought they had to have fun, but later they started to realize that they had to be quiet because they were on stage" (Videotaped Reflections, p. 11).
- Another spin-off he recalls, that was even better,

was the fact the kids were often a little embarrassed by the aspects of their cultural heritage because it is so different from what they do at school. But here, for a change, the parents were with them and when they got going, they realized that one can have a real pride in one's cultural heritage. Like the Ukrainian girl in my room, she was absolutely, fantastically thrilled to be able to go up there and dance, even though it was with her younger brother. (Videotaped Reflections, p. 12)

- Teacher A also pointed out how the native students were very shy and hesitant but as soon as a few of them stepped out and as the kids responded to the beat and the message they created, they became more positive about what they were doing and showed pride in wearing their traditional stuff. As he said, "[t]hey got out there and were really pleased to be a part of it and have their culture represented" (Videotaped Reflections, p. 13).

Through the reflections of the students and the producer, it became apparent that my objectives, which relate to the question of value had clearly been attained, especially the development of a heightened self-awareness and self-concept, fostered through nurturing pride in one's cultural heritage. Not only did the students identify with their cultures, but the audience's response was rather unique; for instance, when Polish traditions were being displayed, the Polish people in the audience clapped louder. One could actually see pockets or groups of people identifying with their cultural heritage. When the piñata was being broken the Spanish component of the audience were exclaiming approval in Spanish.

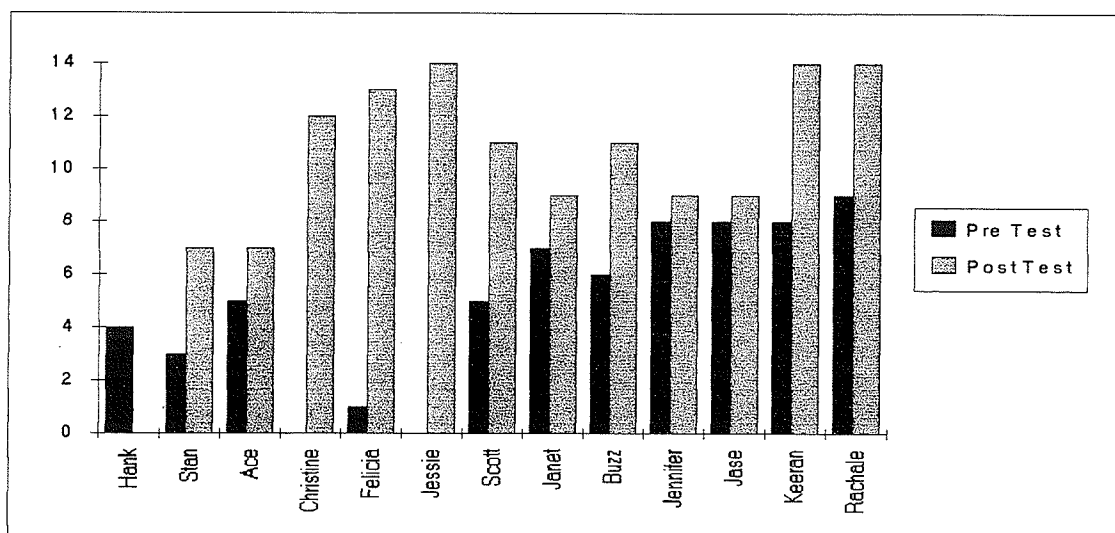
A serendipity which resulted because of the nature of this project was a silver collection taken to help the homeless and the streetkids. The school had never taken a collection before and we were pleased to have collected \$125.00 (one hundred and

"more blessed to give than to receive".

ANALYSIS OF THE PRE-TESTS AND POST TESTS

Besides the personal interviews which were conducted to gain students' reflections, a pre-test and post-test (Appendix C) were administered at the beginning of the project and after the performance of the project. This was a knowledge-based test to assess the factual acquisition of each student. The test measured their knowledge of musical-drama, and related terminology and concepts. (The same test was used each time.) The following graphs reflect the results of these two tests.

Figure 2



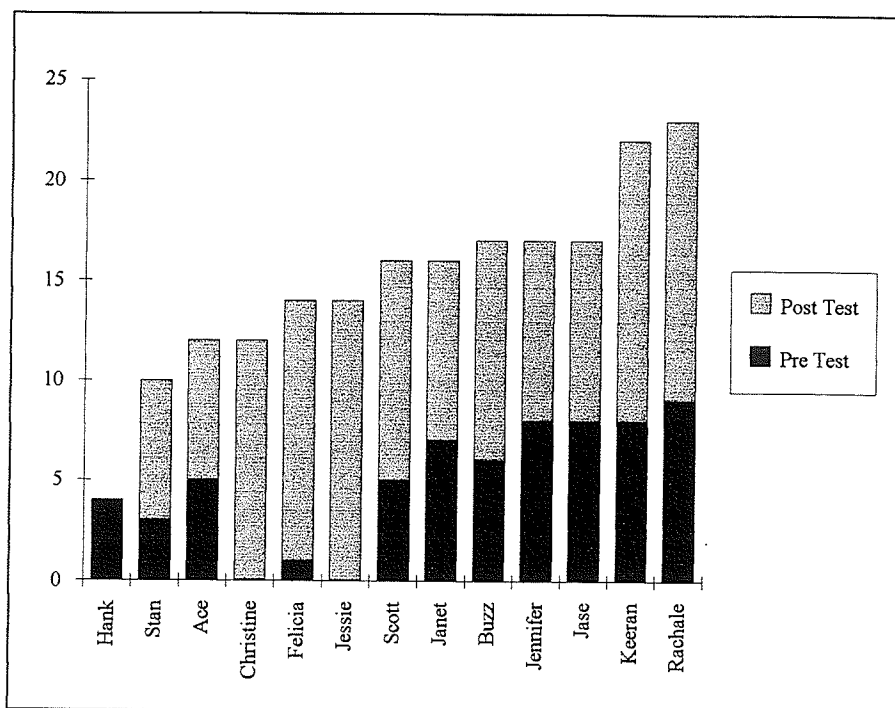


Figure 3

Figure 3 shows the combined pre- and post- test results.

Of the original 12 students, 10 completed both the pre and post tests. The test was marked out of 15 points. All of the students improved their scores from the pretest to the post-test. Some results were more dramatic than others; for example, Felicia's pre-test score was one out of 15 correct, whereas her post-test score was 13 out of 15 correct. Jase's pre-test score was eight out of 15 correct and he only improved by one point to nine out of 15 on the post-test. Rachale's pre-test score was nine out of 15 and her post-test score was 14 out of 15 correct.

The data table below reveals the class average of each of the pre-test and the post-test. The table also delineates gender. From the data, it shows a greater number of females improving their score than males. It is also interesting to note, Hank's score versus Rachale's score; Hank contributed the least amount towards the project and had the lowest score, whereas Rachale was totally involved in the process and she scored the

highest.

Figure 4

| | Pre Test | Post Test | Gender | Age | Total |
|---------------------|----------|-----------|--------|-----|-------|
| Hank | 4 | 0 | m | 11 | 4 |
| Stan | 3 | 7 | m | 10 | 10 |
| Ace | 5 | 7 | m | 11 | 12 |
| Christine | 0 | 12 | f | 11 | 12 |
| Felicia | 1 | 13 | f | 10 | 14 |
| Jessie | 0 | 14 | f | 11 | 14 |
| Scott | 5 | 11 | m | 11 | 16 |
| Janet | 7 | 9 | f | 10 | 16 |
| Buzz | 6 | 11 | m | 11 | 17 |
| Jennifer | 8 | 9 | f | 10 | 17 |
| Jase | 8 | 9 | m | 11 | 17 |
| Keeran | 8 | 14 | f | 11 | 22 |
| Rachale | 9 | 14 | f | 11 | 23 |
| Total | 64 | 130 | | | |
| No. students | 11 | 12 | | | |
| Class Average | 5.8 | 10.8 | | | |
| Highest mark female | Rachale | 9, 14 | (23) | | |
| Highest mark male | Buzz | 6, 11 | (17) | | |
| | Jase | 8, 9 | (17) | | |
| Highest mark age 10 | Jennifer | 8, 9 | (17) | | |
| Highest mark age 11 | Rachale | 8, 14 | (23) | | |

Both the reflections and the test scores are valid assessment instruments; while the former gleans data from the affective domain, the latter supports that in the cognitive domain.

In conclusion, the reflections of the students both in their journals and in their videotaped reflections of the process, showed the diversity and the profundity of the different experiences. The pre-test and post-test show significant improvement in their base knowledge. The reflections of this chapter will be discussed further as to the value of writing a musical-drama and the processes involved in playwriting, songwriting and synthesis.

CHAPTER SIX

DÉNOUEMENT: RESOLUTION

This chapter includes the observations and conclusions as they relate to the key questions and focal points of this thesis, namely, the value of writing a musical drama with elementary students with respect to the creative process, the processes involved in playwriting and songwriting, and the synthesis which occurs as a result of creating a musical drama. These questions have been addressed extensively in the previous chapters.

THE VALUE OF WRITING A MUSICAL-DRAMA

Concerning the value of writing a musical-drama with elementary students with respect to the creative process, the question of value must be correlated with the discussion of the whole process as delineated in chapter three.

The students proved that children aged ten and eleven are capable of creating a play and writing suitable songs, evidenced by the production of *Christmas In Our Neighborhood*. The positive response from the children to this experience proved the need to exercise and develop creativity in the schools. As Buzz said "I'd do it a thousand times!" (Videotaped Reflections, p. 2). The contributing factors such as the role of the teacher are covered in a later segment of this chapter.

The writing of a musical-drama included so many things: initiating the writing process, data collection and discussion and guiding the students through the steps of

rehearsal, and the staging of a performance.

Furthermore it benefited the young participants involved in this experience to look at their own lives and experience and share it with others. Christine was able to express her feelings through her song *Tough Living On The Street*. Jase learned how tough it is to live on the street and wrote a song to express "being there " for each other. The silver collection was a tangible way for the students to share with others and to experience first-hand that "it is more blessed to give than to receive".

The value of writing a musical-drama developed creative thinking and problem-solving skills. These benefits were achieved in each session because there were always problems to solve and decisions to make, for instance, how we would fit all their boxes on stage, who would play the parts of John and Alice, would we involve parents or not, and how would we change the rap *Da na na na na*.

The opportunity of a public performance which served to increase the students' self-confidence and improve their self-esteem was evidenced by reflective comments such as Janet's, who said she loved acting, yet mid-way through the project was expressing in her journal her fear of being on stage and her desire to be a stage-hand. Also, Jennifer, who initially said she could not write a song, not only composed the song "No Christmas Pies", but also performed it as a solo.

Fundamental to this whole process and another value of the writing of a musical-drama is the academic knowledge base of the participants required to undertake a project of this scope. The pre-test and post-test results are an indication of the gains made over the course of this project. All of the participants improved their scores. The students were able to take the knowledge gained and apply it, to create their songs and their script.

In conclusion, the value of writing a musical-drama can be recognized inherently and explicitly through the process of writing of a musical-drama.

PROCESSES

CREATIVE STAGES

As discovered in the literature review, there are a number of different models of the creative stages. For the purpose of this study, Wallas's four stages of Preparation, Incubation, Illumination, and Verification best suited to apply to what happened in the student project. Rather than having adopted a specific model and then forcing it upon the process, I gave the students the maximum opportunity to develop and express their creativity, and then derived the model which reflects the creative activity and process as it evolved.

In this project the theme came first and then the songs were written to fit with the direction of the play. As they were being written, the songs evoked in the students an awareness of the feelings of the characters which gave the actors direction for their drama. Thus there was a weaving together of ideas. The music needed to fit the character or the situation and the music set the tone or the mood for the drama.

PREPARATION

Playwriting

The first stage of the creative process known as preparation, as seen in the playwriting process, was evidenced by a field trip to Primus Theatre, in so far that it was exposure to an original play. It also exposed the students to very creative ideas and ways of expressing them; for instance, the audience moved around the play and there were fruit and vegetable puppets. They used mime which prepared the students for their mime activities.

The blind walk exercise was used to prepare the students to "trust" one another. Trust is very important when working in groups. The students have to feel a sense of security in their group or they may not express some of their ideas for fear of being laughed at. In this project we did have one or two students who would laugh and scoff at others' ideas. Possibly this was a defense mechanism because they had not come up with their own ideas.

The statues/picture exercise was also a preparation stage for the students to work in a little larger group. In order to create the statues they had to cooperate with one another in close contact. Even with this exercise the students would move through the four creative stages: Preparation, consisting of instructions and examples; Incubation, thinking up their idea; Illumination, trying different poses; and Verification, forming the final statue.

Brainstorming for a theme was part of the preparation stage. The exercise of creating a title and twelve moments in their story prepared a framework for their story and attached feelings to each moment. Explaining to the students that a story has a beginning, middle and an end also helped provide a framework or guideline for creating their play. Brainstorming for the description of the streetkids helped prepare the students for their characters.

Watching the play *A Cry Unheard* exposed the students to a real-life situation with real actors. To be able to observe how these actors became their characters and to be able to discuss characterization with them prepared the students for the task of creating their own character.

Rachale created her own preparation stage by taking the idea of sleeping in a box and trying it out to see "how" she would feel. She was preparing herself for the life of her character. It was really exciting to see a student take her own initiative like that.

The actual working on stage was preparation for the final product. This gave the students an opportunity to get a "feel" for their environment.

Songwriting

The lesson on unity and variety was a preparation for songwriting. This gave the students some basic information and guidelines to help them with the process of songwriting. The lesson on Chords I, IV, and V7 was also a preparation for their songwriting. Listening to different styles of music was also important to prepare the students so that they would have some experience from which to draw from. Two or three of the students who composed songs were stimulated by the music they had heard or to which they were listening at the time.

INCUBATION

Playwriting

The creative stage of Incubation in playwriting is more difficult to pinpoint. It may last a minute or it may occur over days, months or even years.

By the sixth session I was still feeling "in the dark", as there was no clear direction; yet, the students were feeling good about their progress by the end of that session.

Between session seven and session eight, I had an idea come to my mind early on a Sunday morning. In the play so far we had a kindly man or couple taking the streetkids to different homes. I thought the couple could be the man and wife across the backlane from the school. I know they do not have children. The homes to which the street kids go to could actually be parents of the children in our school; for example, we have a family from Nigeria and they could wear their traditional dress. The question then was do we just invite certain parents or do we send out a questionnaire asking parents to volunteer.

When this illumination of mine was presented to the students, their response was

"[n]o, this is a play for the students" (Videotaped Sessions, p. 7). By session seventeen the students had changed their minds, which left me with the task of calling parents of the students who would be in each host family. The students thought families should be representative of the families in our school, for example, couples and single parents (moms or dads). In the end, we had each category represented and the parents were very responsive to helping out by standing on stage with their child. It appears the students had to go through an incubation period where the initial idea needed time to "simmer".

Between sessions ten and eleven, there was only one day. Session ten was the informal meeting with the actors from *A Cry Unheard*. They discussed their stage characters and what it would be like to live on the streets. In session eleven they decided on their names for their stage characters and described who they were in comparison to themselves. The day between sessions appears to have been an incubation period where the students used the information given to them by the actors to let the ideas incubate. Everyone had a name and a character the next day.

Just before session thirteen, Rachale went home, found a big box, and slept in it overnight. This helped prepare her character but also could have created the right climate for the incubation of ideas. It so happens that Rachale was the student who visualized much of what actually happened, how it happened, and where it happened.

Songwriting

We began songwriting in session seven and the creative stage of Incubation was seen after session eight. Christine, who wrote *Tough Living On The Street*, tried to write one day and nothing came to her; so the next day, after drama class, at home in bed, she wrote her song. There was a definite incubation period. Possibly something we said or did in the drama session sparked the idea. She said it took a day to write it. Christine wrote the lyrics down and worked on a melody in her head, which she sang to me the

next day. We taped her song and I notated it on manuscript paper.

Jase also wrote a song, which unfortunately, came too close to the performance, so we were unable to perform it. However, he, too, was listening to music late at night in his bed and an idea came to his mind. Using the tune he heard on his tape, he wrote new words. In his case the incubation time was longer, but it seemed the desire to write a song had been incubating for awhile. He completed his song in thirty to forty-five minutes. He too, sang the song onto a cassette tape.

ILLUMINATION

Playwriting

In session eleven the students decided on the name for their character and what kind of character they were. This helped illuminate the storyline and how the characters would respond to things on the stage.

As the sessions progressed, the students progressed to the illumination stage in their story development. Keeran wrote her story about streetkids because she had watched a television show on streetkids. The television show was the preparation; there was an incubation period, and the illumination came when Keeran realized she could build upon information she already had. However, the movement from stage to stage was not always clear-cut. There was movement back and forth from stage to stage; for example, just as one would be in the final stage of verification, a new thought or idea could be entertained, explored, or developed.

Songwriting

The way in which illumination was part of songwriting was seen in the following

examples. In discussing the need for songs in our play and where they should be placed, the idea of *Silent Night* was suggested. An idea was illuminated and then verified by the group. They decided it should be sung softly by a choir first, with one or two streetkids joining in and then the rest of the street kids.

Christine, after a music - drama session, went home and wrote *Tough Living On The Street*. She wrote the lyrics first and then put it to a melody.

Osborne (1963) mentions that "[s]leep above all else, helps court illumination, for it tends to step up our power of association as well as to recharge our mental energy; for example, naps, soaks, lock oneself into one's office, muse, yoga, sustained periods of silence" (p. 319). Three of the students in this project wrote their songs while in bed. Jase was listening to music late at night and the "ideas" came to his head. He said, "I was lying in bed listening to songs and the beat hit my mind and I thought of it" (Videotaped Reflections. p. 10). Christine had been trying to write a song and after a drama class she went home and on her bed she wrote the complete song. The third student, Jennifer, said, "I was just sitting in bed, like I didn't have anything to do" (Videotaped Reflections. p. 6). Keeran thought of a song from a television show which sparked the ideas for her. She said, "[t]he song came to me when I was thinking of a television show, then I thought of new words for it" (Videotaped Reflections. p. 2). This song was not used in the final performance because we felt we already had chosen songs which covered the same topics.

From this data, I was reminded of what Wilcox (1994) said, "each child composes in individual ways" (p. 38). Howard Gardner (1983) noted that " individuals who later became composers found themselves by the age of ten or eleven, experimenting with pieces that they were performing, rewriting them, changing them, turning them into something other than they were - in a word, recomposing them. (p. 114) Keeran and Jase did exactly that with their songwriting. They took a song they had heard and recomposed it.

VERIFICATION

Playwriting

A final stage of creativity which can still involve revisions is verification. The students' choices of costumes verified who their character was visually in each of the scenes. As they compared themselves with their stage character, this again verified "who" their stage character was.

As the story developed and countries to be represented were chosen and researched for scene two, a need evolved for one more student to be added. This was the result of one student choosing to help backstage. As a precaution, one other student was added because Felicia had been away on account of illness for a few weeks, so Stephanie was her stand-in.

Their characters were verified even more once the students began working on the stage. Dialogue flowed more easily. Once again the dialogue went through stages of development.

Songwriting

The Verification part of the creative process in songwriting was experienced as the songs written by the students were sung and the group agreed to their use. To Christine, the others suggested she change the melody. She did omit a line, "Please adopt me and take me home." In all songs there were minor changes such as; Jennifer revised one line of her song "We're too poor to deserve a home", became, "We're too poor to afford a home". With the *Da na na na na* rap, Scott suggested playing the boxes like drums, while the others sang. It was a creative idea, but, in the end, we omitted it.

MAJOR FACTOR IN THE CREATIVE PROCESS: TEACHER/FACILITATOR

A major factor in the creative process is the role of the teacher/facilitator. Susan Barber (1995) in her article *Creativity: the Key in Hypercard*, says

[r]eal leadership as teachers sometimes means getting away from our instructors role. By becoming facilitators, we give students greater freedom to become creative thinkers. Ultimately, the more a person is able to think creatively, the more that individual will get from life.(p. 14)

Gordon-Maister (1994) discusses the role of the teacher as facilitator. She says, "The role of the teachers in the playwriting process was to lead or guide the students in their work and to facilitate the creative process." (p. 96) Gordon-Maister says,

In the beginning stages most, or all, of the direction came from the teachers who assisted in the coordination of the project and supplied beginning ideas...Gradually as the students progressed, the teachers relinquished much of the direction, allowing the students freedom to guide and plan their own writing." (p. 96)

Her descriptive study on the process and product of a collaborative playwriting project with students from two distinct cultures (1994) included high school students. With elementary students, I found I was the facilitator, but I was also completely involved in the process. The students had the freedom to write their own stories, their own songs, create their own characters but I needed to keep the process going. The high school students in Gordon-Maister's project worked more on an independent level, whereas my

students created their script in a group setting and I as facilitator, recorded their ideas via note-taking and the video camera. Jase thought the process was "great!" He felt he learned "how tough it is to live on the streets" (Videotaped Reflections, p. 10). The director's visit from the Youth Resource Center I believe helped Jase understand the challenges streetkids face.

Christine's song; *Tough Living on the Street*, refers to "Sleeping in the dark lanes, Frightened by every noise and move. You're lying there going insane, the noises and movement is driving you crazy ... Not making a penny a day, It's practically deadly...". Fears, darkness, insanity, poverty and loneliness all describe her feelings as a street kid. She also refers to the need to be loved and taken care of, in her lyrics, "You want someone to love and keep". It shows the need for security. As Gordon-Maister (1994) remarks, "[t]he process was more than a means of writing a play for students to perform on stage. It became a way to explore the students' imaginations, feelings and knowledge of themselves and others." (p. 98)

The final product was presented on December twenty-first which left one day before Christmas holidays to videotape the students' reflections on the process. I realized there was a need to have a list of specific questions. (Appendix M) I generally asked the same things of students but sometimes in different ways. Not unexpectedly, I found some of the students were tired and one student was even irritable the day after, most likely because of fatigue and the let-down one suffers after a big performance. Another option might have been to have the students write their reflections in their journals as well.

The camera can be distracting when it is on close ups. They were however, used to the camera from our working sessions. As the facilitator I realized,

[e]ncouragement cultivates ideation. Creativity is so delicate a flower that praise tends to make it bloom, while discouragement often nips it in the bud...Every

idea should elicit receptivity, if not praise. Even if no good, it should at least call for encouragement to keep on trying." (Osborne, 1963, p. 50)

From the reflections interview with Scott, I realized that I had not encouraged him enough or listened closely enough. He felt the girls had been attended to and not the boys. As he said, "The girls were overpowering me and I didn't get a chance! You never listened to me!" (Videotaped Reflections, p. 8) I had to take a good look at those statements to see if, in fact, I had been showing favor towards the girls. From what I could see, the group had decided to go with street kids and Scott was going in a different direction. We had accepted his ideas and had recorded them, but I think where he had difficulty was the fact that his ideas had not been used. It was difficult to use everyone's ideas, though I tried to implement as many as possible. He tends to have a negative attitude about himself, others, and life in general. There may not have been a way to encourage him. However, because of the realization, I chose him for the lead role in a musical we prepared for Music Festival after this project was completed. He did a great job.

Concerning positive attitudes, Osborne (1963) says "our creative thinking calls for a positive attitude. We have to be hopeful. We need enthusiasm. We have to encourage ourselves to the point of self-confidence." (p. 40) Rachale demonstrated to me just that; a positive attitude and she is the student who created the most ideas; she slept in a box to get in touch with her character, she tried writing songs, and helped others edit theirs. She could visualize how the set would look. She created lines such as "Miracles can happen." Her comments in the reflection interview said it all. "I believed!" (Videotaped Reflections, p. 5) Siks stresses the need for every child to think, feel and believe whatever he is creating. (Siks, 1958, p. 365)

SYNTHESIS

There are several different levels of synthesis which the students will encounter in a project such as this. One kind of synthesis is the one that happens at the internal group level - the actual development and design of the musical and dramatic composition. A second type of synthesis is the external cooperative process, which may involve many persons outside the group to make the production of the work possible. A third level is the personal mental or psychological level which occurs within the individual who makes the connections between what he or she is processing in the mind and his or her real-life experiences.

In order for synthesis to take place at the internal group level, the steps of brainstorming for a theme, creating an outline of a story, and creating characters had to occur. As the story developed, it was soon obvious where songs might fit to express the feelings of the characters. The purpose of the lyric in the play is to suggest the nature of the song or chorus. Bryce suggests the opening chorus should indicate where we are, what we are doing, what mood we are in and even what we might expect to happen. This is the introduction of the chief actors. *Christmas in Our Neighborhood* opened with a familiar carol, *Silent Night* which set the scene as far as the time of year. The students' composition, *Da na na na na*, indicated who they were, where they were, what they were doing and helped set the mood. The songs may anticipate or consolidate a position or consider what has passed; they may comment on a situation or character; they often intensify or dramatize more fully the words and actions of a character. For instance, *Tough Living On The Street*, commented on the plight of the street kids and *No Christmas Pies*, dramatized more fully the character of Jennifer. Together the drama and the music synthesized the ideas the children wanted to communicate. As the process continued, ideas developed for the set and costumes. Thus there was a weaving together of ideas: the music needed to fit the character or the situation and it set the tone or the

mood for the drama. A more detailed view of this type of synthesis was discussed previously in this chapter under the heading processes.

The second type of synthesis, the external cooperative process, involved the collaborative work of the staff, students, parents, and community. The design of the program, (Appendix O) decorations, props, sets, costumes, and selecting the music for the dances are a few examples of this type of synthesis which occurred in this project. One teacher, Miss Gauvreau, played the flute, another teacher, Mrs. McLeod, taught and directed hand chimes and one teacher, Mrs. Kozera directed the primary choir. We invited an artist from Artists in the School - Herman Collins - to play the steel drum, and a personal friend of the researcher, Isaac Sackey to play the conga drum. A junior high student, Andrew Watchman, played the bagpipes and a high school student, Heidi Arnhold, played the saxophone. Dance instructors provided the taped music for the Scottish country dance and the Ukrainian dance. One parent helped the Aboriginal group with their pow-wow. One parent made a gigantic Star of David for the segment on Hanukkah from Israel. The community also was involved when a representative from the Youth Resource Center came out to talk to the street kids. The performance itself was a large-scale event uniting the performance and the audience.

The third level of synthesis, the personal mental or psychological level, Brace (1987) refers to as a "direct connection between musical theatre and real-life experiences." He continues,

...for it shows the student in its most practical role, serving the world of entertainment and communicating with the mass of ordinary people at many different levels. Such a concept is much closer to the average youngster's idea of what music is for than music appreciation, formal analysis, etc. (p. 48)

In this student project, students chose real-life experiences or their perception of what

it would be like to live on the street. For Christine, writing *Tough Living On The Street*, reflects how she "got in touch" with how street people must feel. For Rachale, sleeping in a box for a night brought the reality closer. For Jase, writing a song about "Being There" (Appendix K) demonstrates a process of synthesis which occurred as a result of this project.

Videotaping can be used to observe the synthesis in action and to examine more closely where, under what circumstances, and how effectively synthesis occurs. In group work such as was undertaken in this study, the video recording was a necessity. If I were to have taken notes, I would have missed details. Besides, it would have been disruptive had I found it necessary to interrupt to clarify or check details. An example of how I used the playback of the video to verify details was in the case of Scott who complained that I had not listened to him and the girls were "overpowering" him. I was able to look back at the sessions with this in mind to verify, that in fact, what he was saying was true. As valuable as the videotape recording approach was, it has its limitations, too.

In transcribing the tapes, Hubbard & Power, (1993), strongly urge teachers to transcribe their own tapes. They found that playing back hard-to-understand sections and actually hearing the words again in a setting where they may be played and replayed allows a kind of reflection on the tapes that is extremely valuable. (p. 68) I found that was so, however, after the fact, the past looks different, even on videotape, because one's perspective changes as one goes through the process. The eyes with which one looks at a videotape eleven weeks later are no longer the same eyes with which one viewed the actual process as it happened.

REVISION OF THE MODEL / IMPROVEMENT

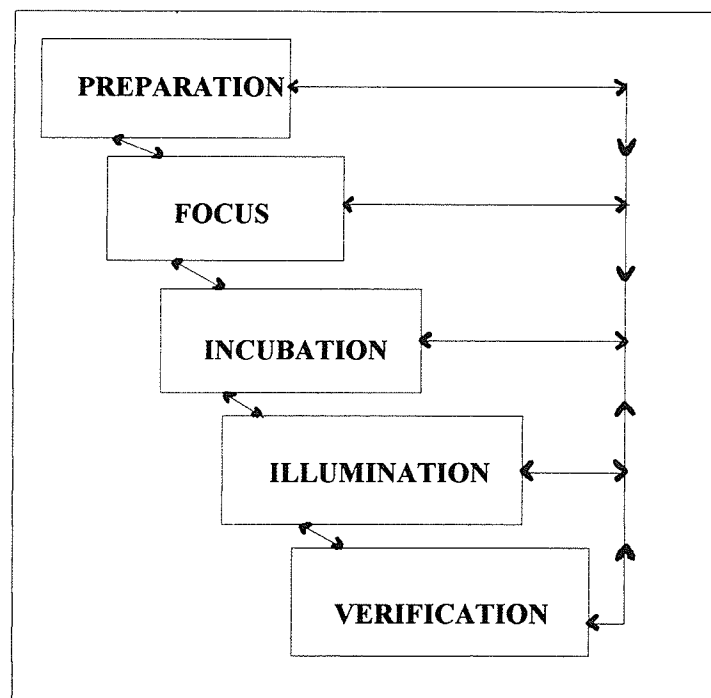
The Composing Process model proposed represents a synthesis of information gathered from the work of other investigators, in particular Wallas (1949) and Levi

(1991). This study represents one of the first undertakings describing the processes used in playwriting, songwriting, and the synthesis of the two.

One improvement or revision I would make to Wallas's four stage model is the addition of the Focus stage which Levi (1991) includes in his model. The Focus stage would follow the Preparation stage in the respect that once the preparation or collecting of ideas is completed, the mind needs to sift through the many ideas to select the desired ones. The students move from one phase to another but not necessarily sequentially. Wallas (1949) contends, "In the daily stream of thought these four different stages constantly overlap each other as we explore different problems. (p. 53) I would concur with this and suggest that one would return frequently to the focus stage, as cited in Levi's study. (p.313)

Figure 5

Figure 5 shows the "Improved Model".



IMPLICATIONS FOR FURTHER STUDY

Creativity requires nurturing. Many of the works in the field concur with this notion. Frank Barron, writes in the *Nature Of Creativity*, edited by Robert J. Sternberg, "[t]he nurturing of creativity in schools requires, it seems to me, direct instruction aimed at increasing creative thinking abilities: new curricula, new incentives, new teacher training" (p. 96). C .R. Rogers (1959) warns that

[i]n a time when knowledge, constructive and destructive, is advancing by the most incredible leaps and bounds into a fantastic atomic age, genuinely creative adaptation seems to represent the only possibility that man can keep abreast of the kaleidoscope change in his world. With scientific discovery and invention proceeding, we are told, at a geometric rate of progression, a generally passive and culture-bound people cannot cope with the multiplying issues and problems. Unless individuals, groups and nations can imagine, construct and creatively revise new ways of relating to these complex changes, the lights will go out. Unless man can make new and original adaptations to his environment as rapidly as his science can change the environment, our culture will perish. Not only individual maladjustment and group tensions but international annihilation will be the price we pay for a lack of creativity. (pp. 138 - 139)

This study represents one of the first undertakings in describing the process used in playwriting, songwriting, and the synthesis of the two. As an exploratory study, this project leaves many questions unanswered. There were many factors which influenced the success of the project. The time allotment and time block was one factor. I was fortunate to have had an eleven-week slot in which to create a musical drama; however,

others not having that time block would have encountered a different set of problems; for example, a shorter incubation period resulting in reduced creative flow. A second factor was the size of the group with which I worked. I had the opportunity to work with a group of students that was relatively small. Would a larger group have resulted in a different outcome? The ages of the students also had a bearing on the result. I worked with ten and eleven-year-olds. Younger students would tend to have shorter attention spans, and a lesser understanding of the social problems being dealt with. A fourth factor, gender, might also have significant influence on the production. My project included boys and girls. What would have happened had I worked with only one gender? Twelve and thirteen year-olds would have a different attitude towards playing roles of the opposite gender. A fifth factor is the ability and interests of the teacher, and whether the project would be undertaken by choice (volition) of the teacher or whether the teacher would be compelled to do the project.

With the documenting of the process, there was an overwhelming determination to understand the value of this project. It became clear to me how necessary the arts are in the education of our young people. Many of the skills the New Directions handbook is emphasizing can be learned through the arts and through experiences like this project. The arts will help prepare our young people for productive living, such as working collaboratively and developing social skills. Without these experiences, such skills might not get a chance to develop, to the detriment of both the schools and society.

I enjoyed working on this project. This project shows what can be accomplished with this age-group when given the proper environment, encouragement and tools. I hope this descriptive study will be helpful to other teachers and a guide to those who undertake similar endeavors.

APPENDICES

APPENDIX A

Pre-test and Post-test

1. What is a musical drama?
2. Can you name a musical?
3. What are the components (main parts) of a musical?
4. Name three chords used in songwriting?
5. What is a melody?
6. Name three styles of music.
7. What does improvise mean?
8. What are the main parts of a story?

OR

From this story which I have read to you, can you tell me the plot; who the main characters are; what happens; where it takes place?

APPENDIX B

Songwriting Strategies: L. K. Myers

In this discussion, Myers' (1961) steps to songwriting will be used as a guideline. Myers breaks the composing of music for words down into 17 steps:

1. Place the words on the blackboard with a wide space between the lines.
2. Have the group read the poem silently.
3. Discuss the story and the mood of the poem.
4. Have the group read the poem aloud with the verse and expression associated with good oral reading. This establishes the tempo of the song, and this tempo should remain constant throughout the remainder of the procedure.
5. Have the group read again, accenting important words.
6. Read again, accenting important words and the most important words; Reading in a sing-song manner.
7. Read again while beating meter.
8. Underline the important words as children read and beat.
9. Place a line in front of important or accented words. This is one of the most important steps. The bars will become measure bars in music, thus making certain that accented words receive the musical accent.
10. Have the children sing a melody silently.
11. Ask several children to sing their melody. The best of three or four responses should be repeated and then the class should indicate its choice of the best melody. This melody should be sung by the class at least three times.
12. As the class sings again, record the syllable or number names of the notes of the tune under the words on the board;

13. Sing the first line aloud and then continue singing the next line to yourselves. Beat, ready sing.
14. Have the class choose the most interesting melody suggested and then sing it several times.
15. Write the syllable or number names of the notes of the tune on the board.
16. Continues the same procedure. Syllable names of the notes serve as a guide to the teacher and class in remembering the tune. Occasional variation will occur that makes the melody more pleasing.
17. Transfer the syllable names into notes on the staff.
 - a. Determine key; discover the highest and lowest tones - check range-place song in a comfortable range.
 - b. Translate the names of notes on the staff. Place bars in front of the notes to correspond with the bars in front of accented words.
 - c. Assign proper value to the notes - decide on timesignature. (p. 143 - 146)

Myers (1961) suggests a second way to motivate song writing:

After the poem that is to be set to music has been scanned and discussed and the important words underlined, the teacher can play a succession of simple chords. Over this accompaniment children compose a tune, singing the words silently to themselves. (p. 146)

Each chord lasts throughout the measure unless another chord is indicated. Try to have a dominant chord or a dominant 7th at the semi-cadence, and a dominant chord or a dominant 7th followed by a tonic chord for the final cadence. (p. 147)

Before attempting to create a melody, discussions of the kind of music called for by the particular poem will bring about an awareness of the effect of melodies and a growth in judgment. (p. 148)

Myers (1961) provides discussion questions:

1. What kind of mood does the poem suggest?(happy, sad, strongly rhythmic, monotonous, etc.)
2. Where is the climax of the poem?
3. Where should the music be the most dramatic?
4. Where should the music ask a question?
5. Is it necessary for the question to be answered?
6. Are there any lines of the poem that seem to demand identical melodies?

She suggests another way of making a record of a tune: "as it is sung, they play it on the melody bells or piano and later make a notation of the letter names of the keys used. Use a tape recorder." (Myers, 1961, p. 150) In creating words and music simultaneously, Myers (1961) suggests the "question and answer" approach to this type of creativity may give form and unity to songs. Each phrase is conceived as either a musical question or its answer. The question rises and the answer falls. (p. 151)

Songwriting Strategies: Len Udow

1. The group brainstorms for as many words as they can think of on two or more themes.
2. Write the words on the chalkboard.
3. Jazz-chant the words onto cassette tape.
4. Facilitator echo chants the words with the students.
5. Students vote for the ideas they want to use.
6. Decide what they want to say; what are their senses telling them.
7. Discuss the "we" aspect of the chorus. There is a natural compulsion to make the chorus rhythmic, repetitive and rhymed.
8. Tap the beat and chant the verse and chorus.
9. Speak the words as the guitar is strummed.
10. Ask the students to find the "horizontal melody" connecting the chords. Record everything on cassette tape.
11. Decide on the tempo. (fast or slow)
12. Decide on the style of the music. (classic, pop, rock, rap)
13. Decide on the volume.
14. Decide on the form. (round, canon, echoes)
15. Animate the song by taking the drama out of the song.
16. Invite an audience to evaluate and give their opinion.
17. Make up a song book.

APPENDIX C

Playwriting Strategies

Geraldine Bain Siks

1. Begin with rhythmic movement and pantomime.
2. Introduce children to characterization.
3. Introduce conflict.
4. Introduce short stories.
5. Introduce longer stories.

(Siks, 1958, pp. 366 - 371)

Jane M. Gangi

A useful sequence in presenting activities is movement, pantomime, beginning dialogue and characterization, improvisation, dramatizing stories and poems, and actual scenework. Tell the students you will follow this sequence; they need to know what to expect, and it introduces them to theatre terminology. In any session, plan solo, partner and small and large group work. Take time for positive evaluation and recognition of ideas generated. (Gangi, 1990, p. 16)

APPENDIX D

An Example of a Journal

Keeran's Journal

OCT. 30, 1995

We made our story and wrote 12 moments in the story and then wrote how the kids in the story felt.

NOV. 1, 1995

Today we figured out a beginning, middle and the end of the story in the story we are finding out which cultures to put the kids in because we're all going to different culture homes.

NOV. 3, 1995

Today we did an exercise and then we did sculptures and made a song. I also showed a Scottish dance to the drama club.

NOV. 9, 1995

Today we did a warm up and we also listened to some people's songs. I made a song of my own today.

NOV. 15, 1995

Today I'm making my character. My character's name is Keeran. She will be shy and the one that never gives up and I think our musical should be called, "A Cultural Christmas" because our Christmas musical is about cultures.

MYSELF

shy, always happy

KEERAN

shy, always happy.

NOV. 17, 1995

Today we acted out the play. So far I've got about 4 lines to say. Today was really fun. My first thing to say is "Don't worry, just remember what Dexter said, not long until we get new boxes". My second thing is "I'm hungry". Actually that's the first thing. I wrote the third is "I wanna come too". The fourth thing I say is "Here Christina this is for you". It kinda took a little long and then we finally got making the lines. Now we're really doing good.

NOV. 27,1995

The song came to me when I was thinking of a T. V. show, then I thought of new words for it. It only took a couple of minutes because I didn't finish it. In scene three I think I should say, "Hi my name is Keeran. Thanks for taking me in". Maybe some other stuff but I haven't thought of anything yet.

DEC. 5, 1995

Today I'm supposed to tell what I'm wearing. I am wearing a pair of holy jeans and a grey swear shirt with a scarf and maybe something like a blanket around me.

APPENDIX E

Transcription of a Videotaped Session

NOVEMBER 7

RESEARCHER: The last time we got together we talked about the streetkids and for our first scene, opened on the front of the stage with a street scene and the streetkids are sitting around or lying around.

SCOTT: Can't we just call them bums?

CHRISTINE: Street bums.

RESEARCHER: Following that scene a kindly couple; and I think Keeran has this in her story, a John and Alice, so I'm thinking we might even want to ask teachers or adults to be those roles. And it's the kindly couple that takes these kids off to different homes and then we talked about the different homes and from there we chose different countries that the families could be from. The exciting part is, that we are taking nationalities right from our own neighborhood. Since we met, I have found one student in Grade 2 that just came back from Jamaica, so she would help you with Jamaica, Hank. Hank also talked to Bruce and he's actually from Africa (Nigeria) not the West Indies so he's going to give Hank some ideas on that and maybe some costuming. And if they need more costumes, talk to me. Find out if they have some of their traditional dress.

So we talked about the different countries and some people have already been able to get a group to dance for Scotland and so we have Scottish dancers and that's Rachale, Keeran, Kyla, and also Sally in Grade 5. Sally knows how to do Scottish dancing and I definitely want to involve her.

FELICIA: And Amy.

RESEARCHER: Amy, who?

FELICIA: Remember with her brother.

RESEARCHER: Oh, Amy and Ken can do Ukrainian dancing. Ace is doing Poland.

RESEARCHER: Alright, Scott you have a resource right here in this school because we have a French teacher. You might be able to go and interview her possibly even this afternoon. Go and make an appointment with Teacher G to see if she can give you ideas.

BUZZ: Are you really French?

RESEARCHER: So Scott, Teacher G is a really good resource.

RESEARCHER: Buzz, how are you doing with your country?

SCOTT: He isn't!

FELICIA: I can't do mine.

RESEARCHER: What is the real meaning of Christmas?

Part of the real meaning is giving, part of it is the Christmas story, so we need someone also to work on the Christmas story. I don't know if you've read the book, *The Best Christmas Pageant Ever?*

GROUP: Oh, yeah.

SCOTT: And then they drop the turkey and that really bad kid, he is with this girl and she doesn't really like him and something bad happened. I forget what happens but I read it.

RESEARCHER: So there's a family and the kids are really quite bad and in the end in the Christmas play,

SCOTT: It turns out good,

RESEARCHER: ...and they end up giving their turkey away.

SCOTT: Yes

RESEARCHER: So, here's the picture, we have these streetkids going to different homes and we need some type of opening number. Now if you remember a couple of Christmases ago when we did "Celebrate", that was a really lively song.

BUZZ: Oh yeah.

RESEARCHER: But your scene/setting is such that it's kids on the streets.

(Lots of discussion)

RESEARCHER: I've not done other musicals about street kids before and I've done lots of Musicals. (I forgot that Oliver and Annie would probably fit under the category of street kids)

So we need some type of opening number that we need to write so what we need to do now; Listen carefully, we need to go through the steps of writing a song today and that's what I want to work on.

JENNIFER: I can't write a song.

BUZZ: Well, we can try it.

RESEARCHER: We can try. We're going to try doing it together.

So I don't know, should it be the street kids doing the opening song or do you want the choirs?

RACHALE: Yeah the street kids.

JENNIFER: Choirs

BUZZ: No, street kids.

CHRISTINE: Us

RACHALE: It means we'll be singing in front of everybody.

SCOTT: So what.

RACHALE: O.K.

RESEARCHER: Something else I thought of Jamie's suggestion - "Christmas Rap" - somewhere we could do a rap. Maybe we want to open the whole thing with a rap?

BUZZ: A rap!

JENNIFER: Yah!

SCOTT: Sound effects

FELICIA:

"We're the street kids and we're here to say, have a Merry Christmas and a very good day."

BUZZ: "Silent Night"

FELICIA: Ms. McRorie, I was just thinking there's so many people in the thing and they're on the stage and they're trying to lie down and sing that. But, how can they do that without a microphone, because no one will hear you.

RESEARCHER: No. You wouldn't be singing, I'd rather the choir softly sing that.

RACHALE: The choirs singing *Silent Night* and they wake up to hear that soft singing and soft sound. All of a sudden everyone's all happy remembering it's Christmas and then they get all sad again and then they walk (they're right at the back alley) there's a

toy shop and then they go around the corner to see the toy shop. Then they all start to cry because they're all wishing they could have those toys for Christmas.

FELICIA: And a family.

RACHALE: There's 3 here and 2 there and maybe 4 there-

RESEARCHER: Scattered across the stage?

RACHALE: Yah, but in bunches.

RESEARCHER: So, I'm seeing the stage as a backlane but then you've got this toy shop there as well. So then what we have to start designing what Rachale has described to us. Well we have to decide what those street kids are going to say to each other when they wake up to express those sad feelings. So that's going to help to develop our dialogue.

RACHALE: I wish I had a family to go home to.

? We should start off with the night so they could see a shooting star.

FELICIA: And then I wish upon a star and it comes true.

RACHALE: Yah

RESEARCHER: Okay, and then along comes this couple and takes them to different homes.

GROUP: Yah

RESEARCHER: Some of the things that you mention that Teacher A would need to know if he's helping to design the set is that we need a Toy Shop or the look of the Toy Shop.

cardboard boxes

FELICIA: Yah, we could all live in boxes.

HANK: Wouldn't that be great!

RACHALE: And maybe sprinkle some styrofoam for snow.

APPENDIX F

Transcription of a videotaped interview

Rachale's Reflections

RESEARCHER: You were a key person in this project. You came up with lots of ideas. You wrote songs. You went as far as sleeping in a box to make yourself really feel what it would be like to be a street person. Thankfully you didn't go out and sleep on the street. What comments can you make about this project?

RACHALE: I liked it a lot. It was fun! It turned out excellent!

RESEARCHER: And everyone had to work together.

RACHALE: Cooperation

RESEARCHER: Did you find the actual writing difficult. It seemed like you came up with ideas quickly and easily. Did you go home and think about those ideas from time to time, between drama sessions?

RACHALE: They just came to my head.

RESEARCHER: Just when we worked on it in drama?

RACHALE: I could picture it, like how it would be...everything!

RESEARCHER: Is that right! So you had an idea of what this whole thing was going to look like. You even helped draw the stage design didn't you for the backdrop?

RACHALE: Keeran, Jennifer, Felicia, and me.

RESEARCHER: Did you enjoy making up your stage name and becoming that character?

RACHALE: Yah

RESEARCHER: It seemed to me your personality came across in what you were saying; like you were protecting little Felicia when they were bothering her. You were the optimist. You remembered that miracles can happen.

RACHALE: I believed!

RESEARCHER: You believed! You had faith! You had hope for the future and your dream came true. So I guess in a sense you are really an optimist aren't you? You're thinking positively and that's really good. I think more people need to think positively especially today when things aren't always as good as they could be.

RACHALE: Uh-huh

APPENDIX G

Letter of Permission

Oct. 16, 1995

Dear Parents,

The purpose of this letter is to request your permission for your child's input into a research project. I am working on completing my thesis project as partial fulfillment for my Masters Degree in Education. The title of the study for my thesis is "The process of the composition of a musical-drama with students from an elementary school." In other words, the purpose of my thesis is to describe the process of a collaborative playwriting and songwriting project culminating in the production of a musical-drama.

The input requested will require your child's participation in a one-hour class and one lunch hour per six day cycle for eleven weeks, with a total of 12 hours of class time and 14 hours of extracurricular time. We will begin on October 16, 1995 and finish on December 22nd, 1995. The students will meet in the music room of _____ School.

The students will be asked to create a musical-drama, (write a story collaboratively, write songs, improvise characters, and create simple sets and costumes) which they will perform for their parents. Students will also be asked to complete a short pre-test/post-test and spend approximately 10 minutes each day journaling about their experiences.

The materials I intend to use in order to describe the process includes journals, and original student writings. The outcome will be illustrated by the final student script and performance. In addition, other reactions include the student's videotaped reflection on the process. Students participating in this research will be given feedback on the results and you may upon request obtain a summary of the research when it is completed. All

information received will be confidential and anonymous. All video materials and cassette tapes will be destroyed upon acceptance of the thesis. This is a voluntary participation. Students will not be pressured in any way. Their participation will be valued.

Please complete the form below to give permission for your child's participation in this research. I have included a student withdrawal form should your child wish to withdraw from participation in this research project. Your support in this research is greatly appreciated.

Yours truly,

Mrs. McRorie,

Music Teacher, School

I grant permission for _____ to participate in this music research project.

(parent's signature)

Due to my discomfort in doing this assignment I choose to withdraw from participation in this research activity.

(student's signature)

APPENDIX H

Artwork

Faraway Home

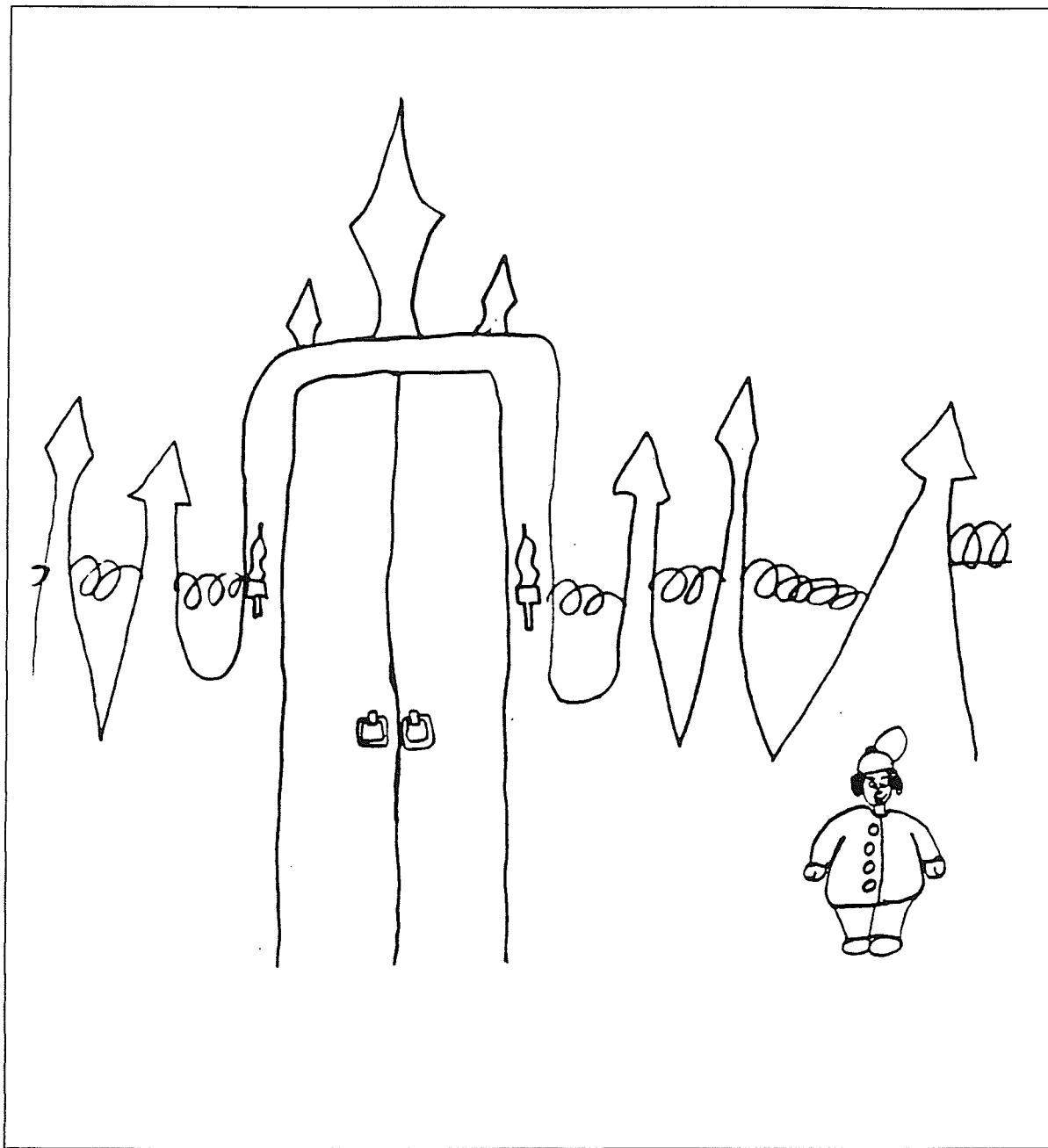


Figure H1 -- Far Away Home (Hank)



Figure H2 -- Far Away Home (Stan)

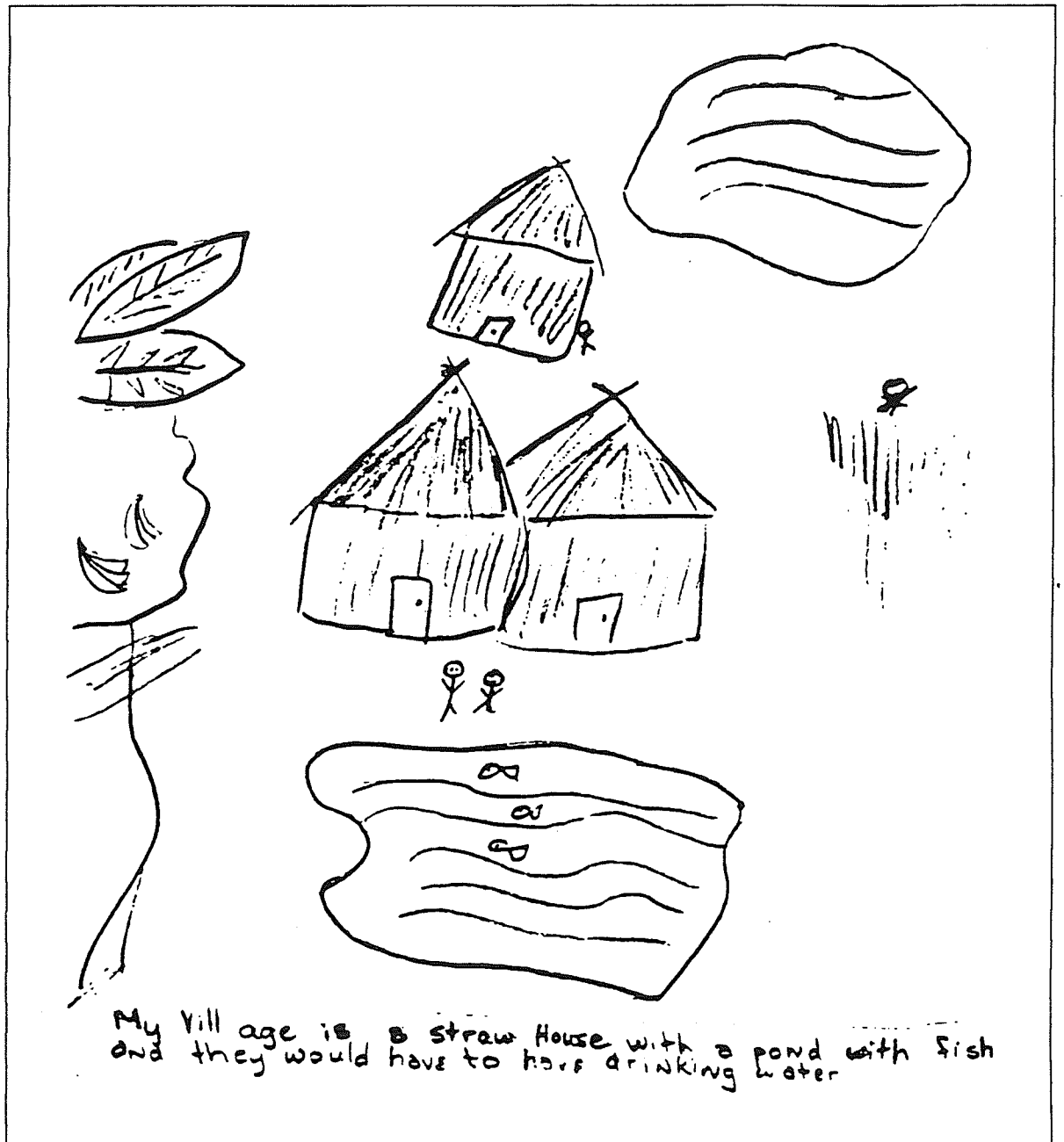


Figure H3 -- Far Away Home -- *Straw Huts* (Rachale)

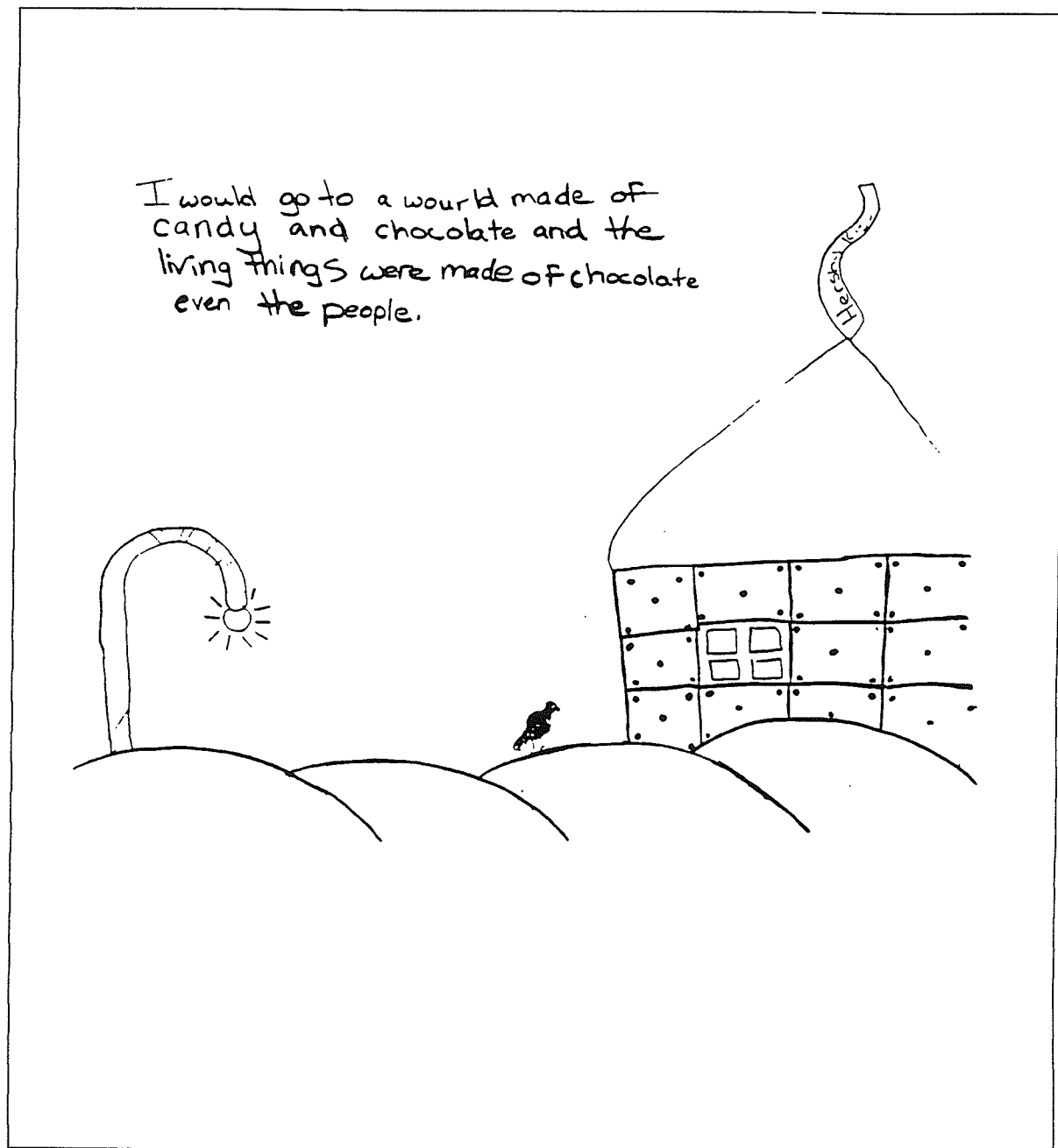


Figure H4 -- Far Away Home -- *Chocolate World* (Jennifer)

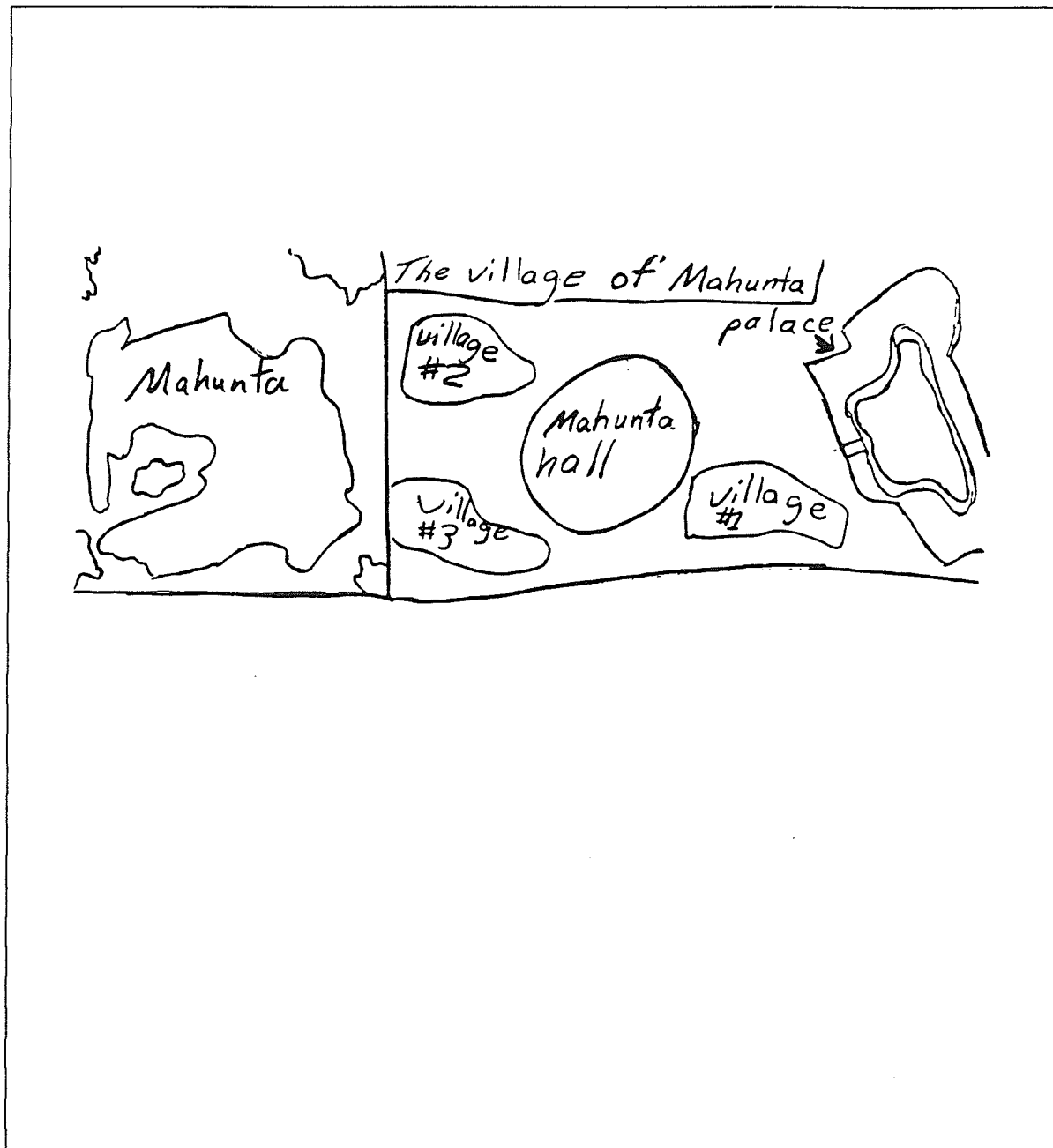


Figure H5 -- Far Away Home -- *Village of Mahunta* (Jase)

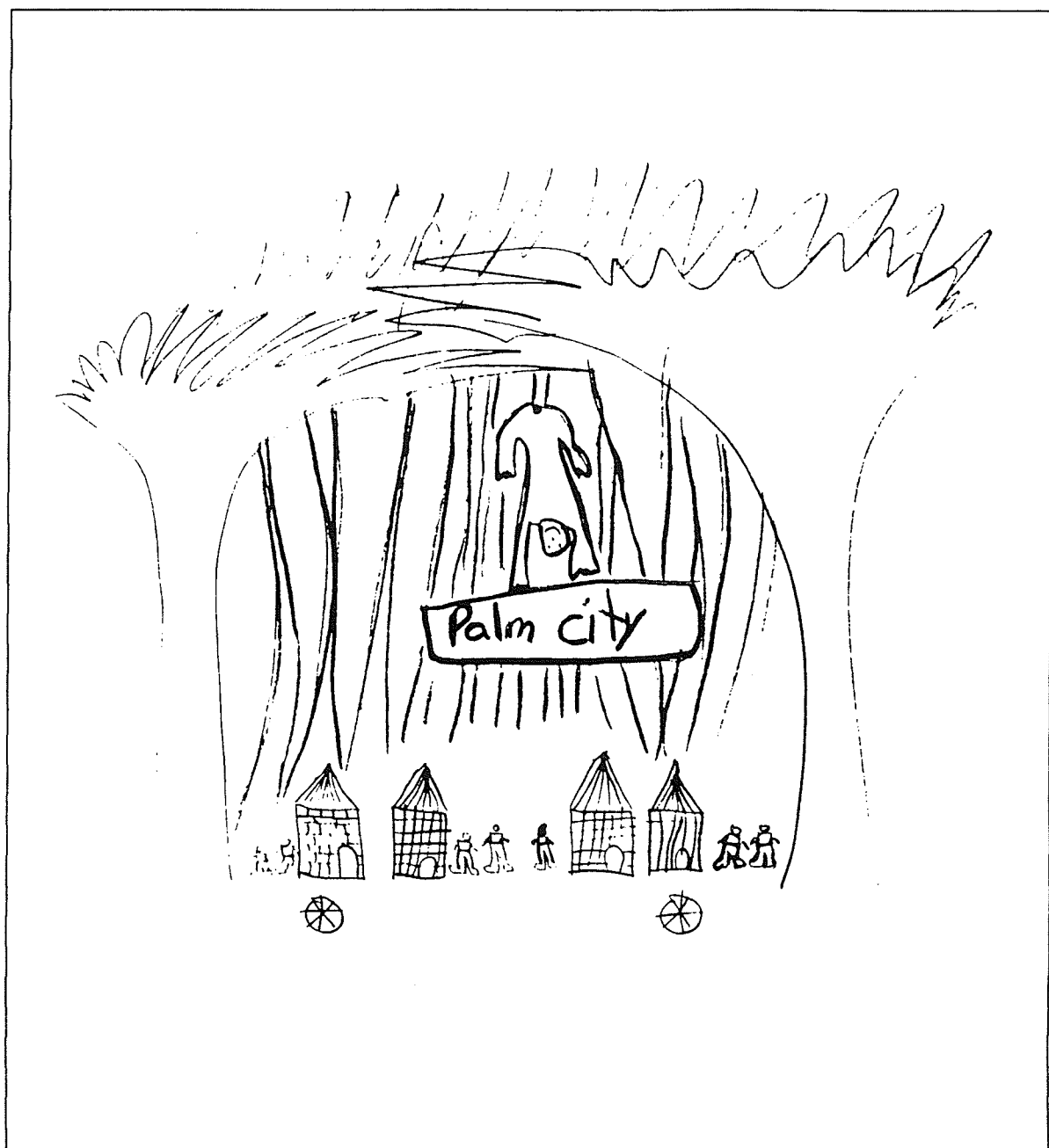


Figure H6 -- Far Away Home -- *Palm City* (Christine)

APPENDIX I

Artwork

Designs for Scene 1

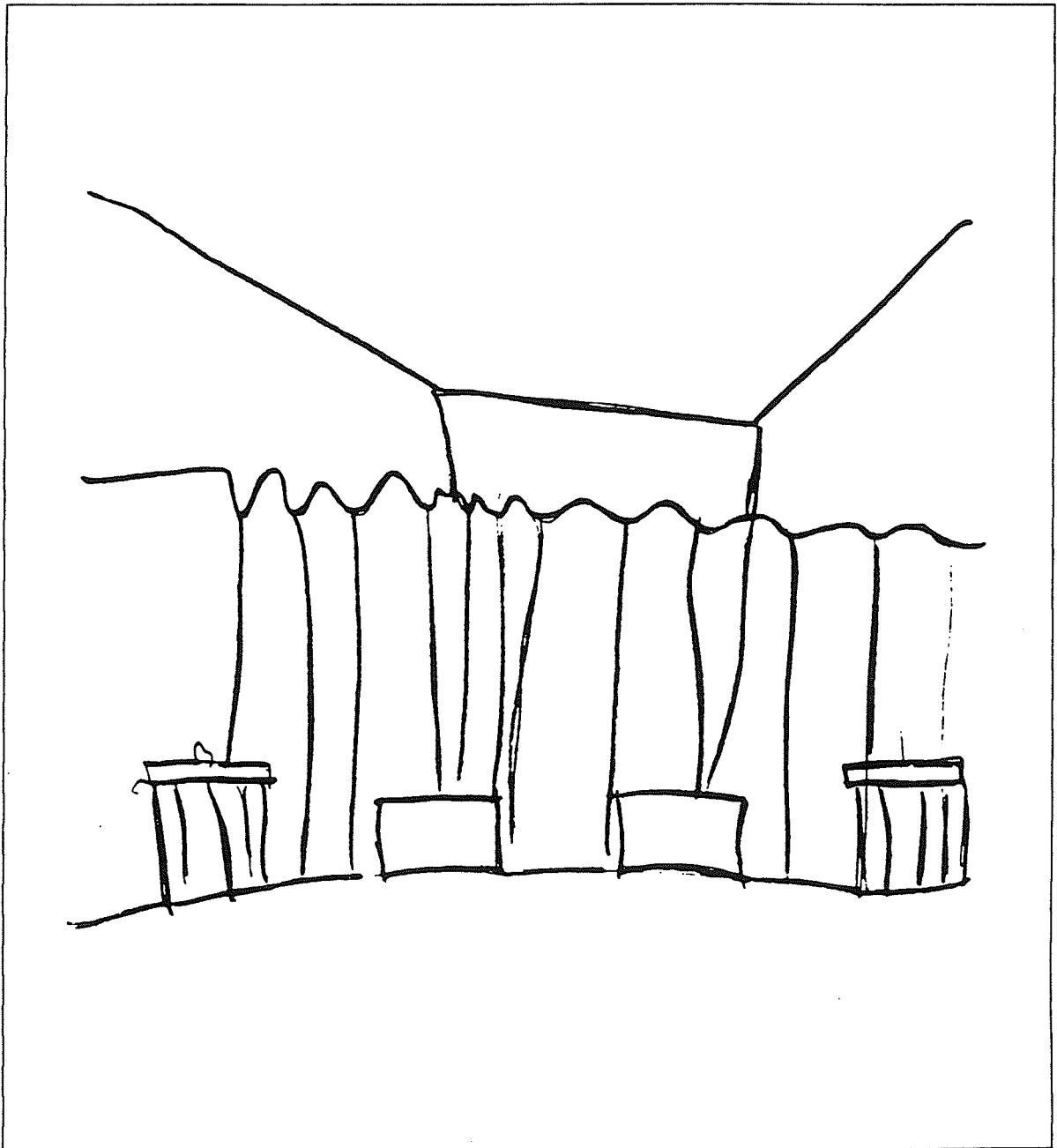


Figure I1 – Design 1 (Buzz)



Figure I2 -- Design 2 (Rachale)

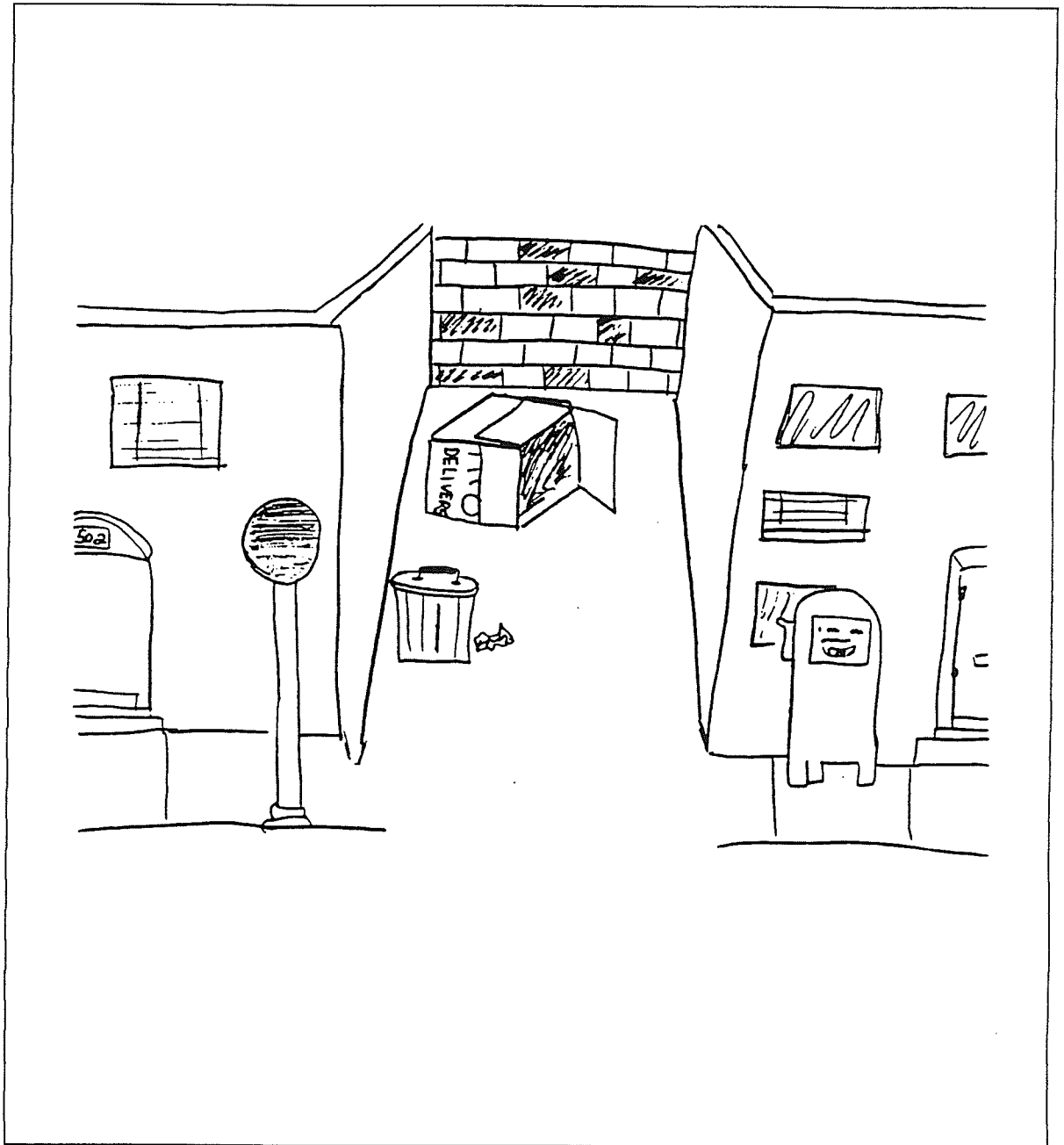


Figure I3 -- Design 3 (Janet)

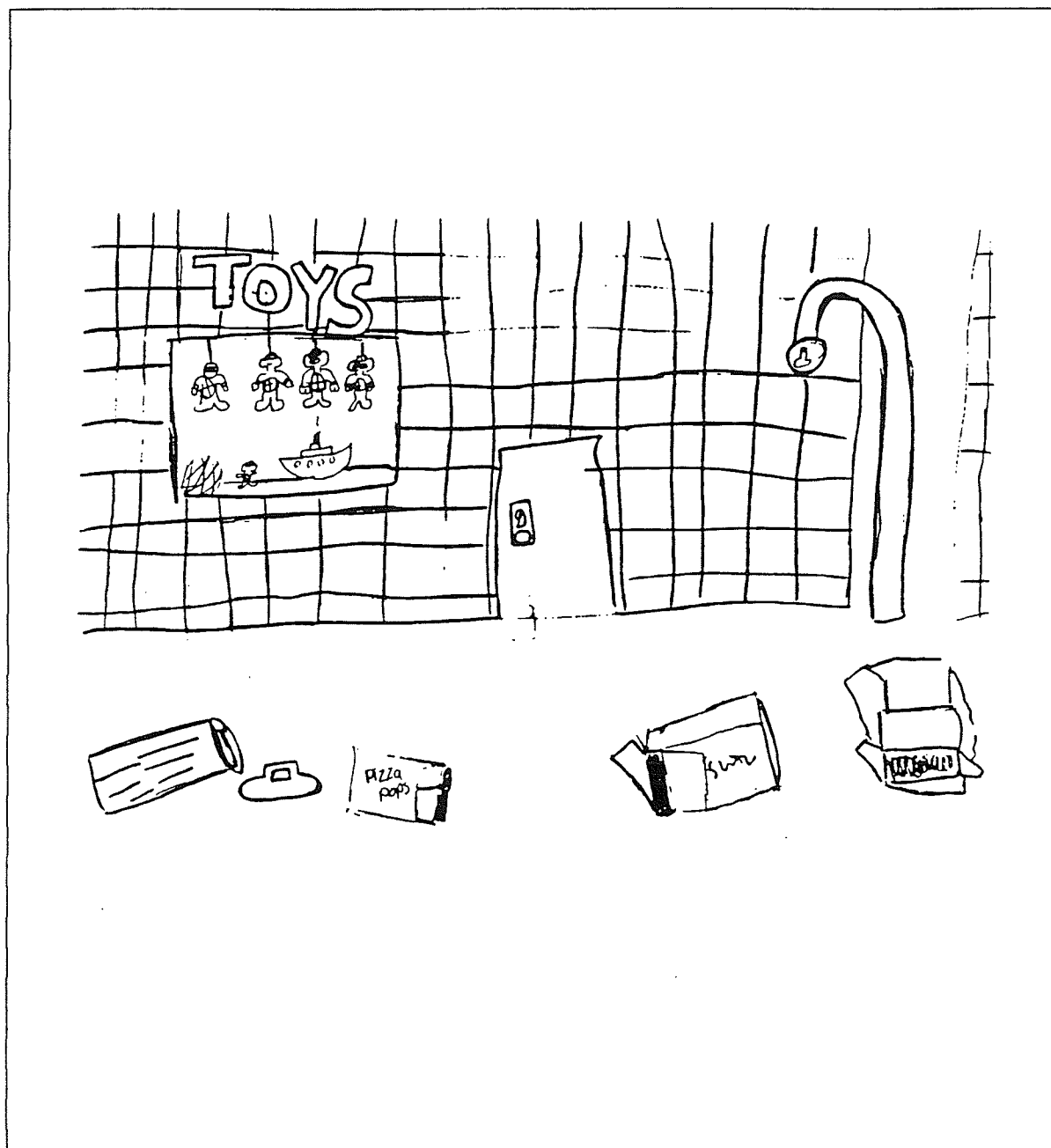


Figure I4 -- Design 4 (Student 4)

APPENDIX J

DRAMA EXERCISES

Icebreakers

1. Handshaking
 - a) right hands
 - b) left hands
 - c) both hands
2. Rings - look at them and try to remember them.
3. Eye color
4. Age
5. Weight
6. Names
7. Group; height range - tallest to shortest
8. Age range - youngest to oldest
9. Weight range - lightest to heaviest

CONCENTRATION

Listening

Listen to (a) sounds outside of the building

(b) sounds outside of the room

(c) sounds inside the room

Try to identify each particular sound and also try to imagine very clearly a person or

persons connected with the sound. For example; Imagine what people are doing in the airplane passing over or in a bus passing by.

Touch

Work in pairs. One person keeps their eyes closed and the other guides them to a sequence of different surfaces, which the "blind" person identifies by touch. Reverse activities.

Looking

Show the class a picture from a newspaper or magazine. Allow observation for 30 seconds. In pairs, or small groups or with the class, discuss the detail of what was seen. For example, Link with such ideas as being witness to an incident and describing in court or to the police exactly what one saw.

Looking

Work in small groups, with two groups of equal number working together.

One group arranges itself as a statue or still-photograph, the other group observes the full detail and then makes itself into the same statue or photograph.

SPEECH

With a partner: In one minute

a) Partner A - "What I like to eat!"

Partner B - Explain why leaves fall in autumn!

b) Partner A - Describe a local building.

Partner B - Describe something in the room.

c) Partner A - Imagine you are watching a building on fire and tell us about it.

Partner B - Explain a proverb.

SPEECH / IMAGINATION / INTELLECT

Think of a title for a story. Think out twelve moments in that story. Write down a descriptive word for the feeling at each moment.

Let's hear what you've written. (only if they want to share it)

Make sure your voice tells us exactly how you are feeling at each moment.

Title ideas: The mountain climb

A day at sea

The storm

The hunt for treasure

The escape through the forest

IMAGINATION

Sounds

Me: Listen. What does this make you think of?

The Sound: (With flat hand on desk, a strong continuous time beat.)

Answers: [Giant, Soldier, Big Animal]

Me: Listen again. This is what the [giant, or soldier, or big animal] saw.

Sound: (Short bursts of scraping sounds with the fingers on the desk.)

Answers: [Mouse, insect, bush moving.]

Me: Listen again. This is what the [giant, etc.] did when he saw the [mouse, insect, bush].

Sound: (Using both hands, climax roll of sound on desk cutting out the climax.)

Answers: [Ran away and hid. Jumped in a hole. Chased it away. Ran after it and caught it.]

The sounds stimulate various ideas which can be used in 'building as story', having teacher and class sharing ideas together.

Sound Participation

Story

Sound

One hot, sunny day some friends went to
the sea-side and hired a boat; they put

Engines
starting up

all their belongings into the boat,

Fast
engines...

helped one another in, and then started

...continue...

the engine. Then, off they went out to

sea, as fast as the boat could go. When

they were a long way from shore, they

switched off the engine and threw the

..engines turned off.

anchor overboard into the sea. Now the

Anchor plunged into the sea

boat was very still, with just gentlest of waves lapping against the

Lapping waves.

side of it. Away in the distance they

could see the shore, and when they

listened very hard, they could just hear

Faint
sounds of

the sounds of traffic in the town. Then,

traffic.

quite suddenly, they heard a new sound - the

sound of a breeze getting up. And the breeze

Breeze

became stronger until it was a wind, and then

gale force wind.

(Stop the story for this strong sound)

And the gale lashed the sea into waves...bigger

and bigger waves... and one enormous wave went

Waves growing.

right over the boat... and soon the sun was

Thunder.

covered by great dark clouds.. and there were

flashes of lightning.. and a great roar of

thunder.

And then the rain started...By now, the friends

Rain..

were so worried, that they quickly pulled up anchor.

the anchor and started the engine.

engine

starting.

IMAGINATION / SOUNDS

Musical Instruments

Circumstances: a) In a cave;

b) At the fair;

c) On the stroke of midnight on a deserted road.

Rhythm instruments and Orff instruments can be used to make sounds. For example, guiro, rhythm sticks, bells, sandpaper blocks, glockenspiel, xylophone, autoharp, finger cymbals, drum.

Many variations of groups of instruments will produce different ideas which will produce different stories.

a) Small group puts together their story.

b) Large group discussion.

Note: Also you could start by having each make up a story and then combine their ideas in a small group to form a new story.

IMAGINATION

The Thunderbird

Two Indian hunters canoe for many hours up river until they arrive at a lake in the mountains. As it begins to grow dark they find shelter on the he shores of the lake. They make camp and for warmth wrap themselves up in ferns and leaves. They are weary after their journey and soon fall asleep.

They are startled awake in the dead of night by a strange and deafening noise coming

from the lake. Terrified, the hunters watch the waters of the lake swell and burst as an enormous bird rises through the waters. As it ascends high over the forest, lightning streaks from its beak and great rolls of thunder come from the beating of its wings. It then descends, the zig-zag lightning and the roar of thunder continue until it sinks back into the lake.

From the visions you saw while I read this story, paint a picture of some part of the story, the bird, the lightning, etc.

IMAGINATION / INTELLECT

Fairground

- a) What would the fairground be like on a busy Saturday night?
- b) What would it be like on a rainy afternoon?
- c) What would it be like when it was packing up and going away?

A man is being chased through the fairground by a policeman.

- a) Who is this man?
- b) What has he done?
- c) Is he caught, or does he escape?

In small groups (4 or 5) share the stories you create.

INTELLECT

Stretching ideas for story-making.

Preparation: Collect a box of interesting bits and pieces.

One person from each group dips his/her hand in and pulls out one thing. One might get a ball bearing, the next a feather, or a crumpled piece of paper with a question mark on it.

Tell a story about your object; where it comes from, its name, etc.

LANGUAGE

Directions:

1. Choose a cartoon or comic sequence.
2. Cut out the first section.
3. Glue it on the paper.
4. Write an imaginary conversation and glue it in place on the cartoon.
5. Repeat for each section.

LANGUAGE

Directions:

1. Choose a story for which you would like to write the ending.
2. Copy the beginning of the story and think of an ending.
3. Write your ending to the story.
4. Illustrate part of the story.

SCULPTURE

Groups of 2 or 3 people.

1. Decide on what you want to sculpt.
2. There's a pliable substance all around you. Build your sculpture.
3. Decide on a title.
4. Write a description of your sculpture that could be used in an art catalogue.
5. Polish your sculpture.
6. Relax
7. Partners A, B.

A stays at the exhibit.

7. Partners A, B.

- A stays at the exhibit:
- B journeys around to the other exhibits trying to find out as much as possible so he can report back to his partner.

8. B stays with the exhibit;

- A goes around to the exhibits as a prospective buyer; asks the prices of the sculptures.

9. Both A and B become judges; decide together on a choice of sculpture to be bought for the National Art Gallery; cast a ballot.

10. Now you are members of the National Council of Fine Arts. Hold a meeting and decide which sculpture should be purchased according to the Judges' ballots.

11. Discuss with a new partner your feelings of the afternoon's activities.

APPENDIX K

Original Music Compositions

Jase's Song

Now I've seen the homeless walking up and down the street
You just ignore them wondering what do they have to do with me

Now I'll answer this by asking you
What would you do if you were in their shoes?

You might beg for some extra money
But people might think you're funny
You'd probably wish that you had a home
But now you're starting to whine and moan

So heh!

Chorus:

This is the place where we all belong
right here arm to arms
There ain't no one that's going to harm us
Ain't no one going to whine or fuss
We're all here for everyone
Let's be happy and have some fun

Misery-----

Such a fool to let this all happen to me

But now I am very happy

Because I got a very good family

They're also always there for me

When I 'm in agony

I never knew the street were such a lonely place without you.

Chorus:

This is the place where we all belong

right here arm to arms

There ain't no one that's going to harm us

Ain't no one going to whine or fuss

We're all here for everyone

Let's be happy and have some fun

Group song

I wish I had a home to go to

It's Christmas

I'm sad and lonely.

Felicia's Rap

We're the Street Kids and we're here to say

Have a very Merry Christmas and a very good day!

Small Group Song

Some examples of the words they brainstormed were; happy, thankful, suspenseful, surprised, love, full, anxious, joyous, and excited. As a group they wrote the lyrics,

How wonderful it is to be together at Christmas

Sharing this special season together,

We're thankful.....

fn=rhonda1

TOUGH LIVING ON THE STREET

by Christine

♩ = 120

1

c- 2 3 4 f- 5 c-

Please lend me a hand, For ever I'll be your friend-

2

g- 7 c- 8 c- 9-

Dan-cing a-round on the street- Buil-ding up sweat on your

3

c- 10f- 11g- c- 12f-

feet --- Not ma-king a pen-ny a day---It's just too hard to

4

c- 14 c- Bf 15c-

say It's tough li-ving on the street.

5

c- g- f- 17c- 18 f-

Build-ing up sweat on our feet. No ma-king a pen-ny a

TOUGH LIVING ON THE STREET

g- c- 20^{f-} 9- 21^{c-}

1 day ----- It's just too hard to say --- yah, it's

B *f*l 23 c- 24 c- 9- *f-* 25

2 tough li-ving on the street. All the sweat on your feet Not

c- 27 *f-*

3 mak-ing a pen-ny, It's prac-ti-cally dead - ly;

c- G- 29 c- 30^{c-}

4 Li-ving on the streets a- lone. Slee-ping in the dark lanes

32 *f-* c- 33

5 Fright-ened of ev'ry noise and move. You're

TOUGH LIVING ON THE STREET

1

c- g- 35 c- 36 c- g-

ly-ing there go-ing in- sane The nois-es and move-ment is

2

c- g- c- 38 g- c-

dri-ving you cra-zy You're get-ting so ha-zy you

3

c- 40 f-

fall a-sleep you dream of sheep You want some - one to

4

c- 42 g- 43 c-

love and keep. It's tough living on the street.

5

c- 45 c- 46 f-

Buil-ding up sweat on your feet not making a penny a

TOUGH LIVING ON THE STREET

g- c- 48 f- g- 49 c-

day. It's just too hard to say. Ya, it's

c- g- 51 c- 52 c- g-

tough liv-ing on the street. All the sweat on your

c- 54 c- 55 f-

feet. Not Ma-king a penny It's prac-ti-cally dead-ly

c- g- 57 c-

Li-ving on the streets a-lone.

♩ = 80

1

It's so lone-ly li-ving on the street. No fam'lies at the

2

door to greet no Christmas pies or cheer-ful good-byes Just

3

liv-ing in a cold back al-ley We're too poor to af-

4

ford a home so we shiver in our boxes a-lone No

5

shel-ter no heat No Christmas tur-key to eat No

CHRISTMAS PIES

1 **B fl** **18 B fl**

Christ-mas pies or cheer-ful good-byes Just

2 **20 B fl**

living in a cold back al-ley.

3

4

5

APPENDIX L

Script

Christmas In Our Neighborhood

SYNOPSIS

SCENE ONE

Street kids are resting in their cardboard boxes, a choir is singing *Silent Night* in the distance. One of the kids wakes up and starts singing along. This awakens the rest and they start talking about how sad and lonely they are and how they would love to be part of a "family" at Christmas time.

SONG; *It's Tough Living On The Streets*

SONG: *No Christmas Pies*

A kindly couple comes along, they hear the singing and go to see who is in the backlane. The couple, in talking to the kids, realize they need somewhere to spend Christmas so they take them to different homes.

SCENE TWO

Each child is taken to a different home of a different ethnic background, where something about their traditions is shared.

Countries included are representative of families in our neighborhood: Israel, Scotland, England, Ukraine, Germany, France, Mexico, Spain, West Indies, Poland, Nigeria, Aboriginal.

SCENE THREE

The street kids and their host families come together to share the Nativity which is dramatized through the West Indian song, *Manger Boy*.

The kids talk about their wonderful Christmas and a couple of the kids are adopted into their families, others determine to find their own families, and one child actually finds her mom.

RAP: *We're the Street Kids*

SONG: *Merry, Merry, Merry Christmas To You*

STAGE NAMES

Buzz

Felicia

Scott

Woody

Rachale

Hank

Jennifer

Keeran

Christine

Jase

Janet

Jessie

Louise

SCENE ONE

(The curtain is closed) The choirs softly sing *Silent Night*.

Jennifer wakes up and start to sing along.

Buzz: "Be quiet, I'm trying to sleep!"

Christine: "Yeah, be quiet, you're making me homesick!"

Scott: "I think it sounds kind of nice."

Jase: "Yeah, whatever!"

Scott: "What's the matter with that song anyway?"

Jase: "That was the last song my mom and I sang together."

Rachale: "I'm hungry!"

Janet: "You know what, it's the day before Christmas!"

Christine: "Who cares! We don't have a home, or parents. We're not getting any gifts!"

Scott: "Yeah, but think of all the new boxes that will be in the garbage! We can make new homes!"

Felicia: "I'm so cold! I'm freezing out here. I wish I had a family to spend Christmas with."

Keeran: "Just remember what Scott said, in a couple of days there'll be big cardboard boxes to make a cardboard mansion!"

Rachale: "Just imagine! Wouldn't it be neat if these boxes turned into real homes with real families and real food."

Buzz: "Yeah right! You've got quite the imagination!"

Rachale: "Well, a miracle could happen! It did on Christmas almost 2,000 years ago, didn't it?"

Jennifer: "Hey, quit arguing. Let's sing our song."

SONG: *Da na na na na!*

Felicia: "I'm thirsty!"

Louise: "Stop complaining!"

Rachale: "There's a tap on that building over there, I'll get something for you."

Keeran: "I want to come too."

(Rachale and Keeran walk toward garbage can.)

Scott: "I wish we had some toys."

Rachale: "Guess what every body, I've found a garbage can full of broken toys."

SONG: *It's Tough Living On The Streets*

(Christine comes forward and starts to sing and the rest come and join in)

Keeran: "Here, I found you a present in the dumpster!"

Jessie: "Let's go and get some more."

SONG: *No Christmas Pies*

(John and Alice, a kindly couple hear the singing coming from the alley and they go to see who is there.)

John: " We heard singing coming from the alley and wondered who was here.
Do you live here?"

Street kids: "Yep" "No Kidding" "What does it look like?"

Alice: "You don't have homes? We could take you to homes for Christmas and
you could have a warm bed and a decent supper."

Felicia: "Could you?"

Louise: "Yeah you can take her off of our hands."

Rachale: "Don't be so mean to Felicia, she's just so little!"

John: "We will take all of you!"

Street kids: "Wow!" "Great!" "Hurrah!"

Rachale: " See miracles can happen!"

(Curtain closes, boxes are removed off to back stage, Doors are opened)

SCENE TWO

(Curtains re-open, stage looks like the inside of a home)

Each country represented had a student narrator who explained how Christmas or other special holidays were celebrated in December.

SCENE THREE

(Curtains are closed)

West Indian mother on the phone....

"I sure hope you can come to our Special Christmas Party with all the homeless kids and their host families. See you soon!"

(Curtain opens and everyone is on-stage.)

(The kids are sharing about how wonderful their Christmas has been)

Hank: "Have you ever tasted potato pancakes?"

Woody: "I have."

Jase: "I can't believe how much turkey I ate! It was sooooo
good!"

Rachale: "I haven't had perogies in such a long time. They were great!"

Jennifer: "That pie was delicious!"

Felicia: "We had crepes! They were excellent!"

Scott: "It was fun hitting the piñata. We got so much candy."

Keeran: "I learned how to do a dance in the pow-wow."

Jessie: "We wore their traditional dress."

Christine: "You should have seen all the gifts they had."

Woody: "I learned how to say Merry Christmas in Polish"

(The West Indian family explain Christmas and the choir sings *Manger Boy* while the Grade Two student form the Nativity.)

SONG: *Manger Boy*

Janet: "Wow, Look at that Nativity. It tells the whole Christmas story."

(Streetkids then give their fixed-up toys to their host kid; these are frozen vignettes)

Hank: "Here, I fixed this toy up for you!"

"Gee, it really does feel great to give!"

Jennifer: "Guess what everybody? I found my real mom and I'm going home!"

Felicia: "And I'm going with her, because they are going to adopt me!"

RAP: *We're the Street Kids*

SONG: *Merry, Merry Christmas*

APPENDIX M

Interview Questions

1. What are your reflections (impression) of being involved in this creative process of writing your own musical-drama.
2. Did you learn anything about the process of writing a musical-drama?
3. Did you enjoy the process?
4. Do you feel everybody had a part in it?
5. Did you write a song?
6. Do you recall how you wrote the song?
7. How did you come up with the ideas?
8. Did you find it difficult?
9. What do you think we should have done differently?
10. What did you decide upon for a character name?
11. What did you wear for your costumes?
12. Who created the set?

APPENDIX N

Press Release

WRAP UP '95

Concert takes on tough issues

By Wanda McConnell

Herald Writer

It's going to be a very special Christmas concert at School this year.

What makes the Dec. 21 concert special is the fact the school's Grade 5-6 drama club wrote the script and composed songs for the production. Called *Christmas In Our Neighborhood*, the three-act musical explores the issues facing street kids, especially at Christmas.

says seeing the less fortunate wandering Main Street made her start thinking about what Christmas must be like for them. was inspired by a TV movie about a mother and her son who lived in a cardboard box under a bridge.

The girls' ideas and other themes brainstormed by the drama club became the framework for the story. Music and drama teacher Rhonda McRorie helped the young actors pull it all together and arranged musical accompaniments for their songs. The songs were composed by and who wrote a rap song. The students wanted to write more songs but time was too short, says McRorie, who jokes that creating their own Christmas concert is "a lot like having a baby."

The young actors have taken their roles very seriously. The opening scene shows a community of street kids waking up in their cardboard 'homes' a few days before Christmas. To get a feel for what sleeping in a box must be like, tried it.

"It didn't feel very comfortable," she says of the night spent in a box in the hallway of her house. In the play, the street children are befriended by a kindly couple who find families for them to visit

Rhonda McRorie and her Grade 5-6 drama club will present *Christmas In Our Neighborhood* at the school Dec. 21.

over the holidays. That's where the rest of the school's students – and their parents – come in.

Each street kid goes to a different family and each family represents a different culture. Students and some parents from the school will take to the stage to present songs and dances that celebrate Christmas or Hanukkah or other festivals in their culture. Those scenes will involve the bagpipes, Ukrainian and Israeli dancers, a song in Cree and another in Nigerian. All of the cultures are represented within the student population at

Creating their own play was "awesome," says

says it made her feel proud to have created the musical from scratch. But the whole idea of kids living on the street makes her feel sad, she admits.

The students have decided to do what they can to help kids living on Winnipeg's streets. At the concert, they're going to take a silver collection and forward it to an agency that works with street kids. The student actors are:

APPENDIX O

Program

"CHRISTMAS IN OUR NEIGHBORHOOD"

Director: Mrs. R. McRorie

Producer:

Accompanist:

Thursday, December 21st, 1995

2:00 p.m. and 7:00 p.m.

This concert is "special" because it has been designed by students! A group of 14 Grade 5 & 6 students created the play and wrote the songs and raps.

Synopsis: Scene 1 - Takes place in a back alley where the street kids are feeling lonely and sad because they don't have a "home" to go to for Christmas.

Scene 2 - Along comes a kindly couple who take the children to different homes representative of some of the families in our neighborhood.

Scene 3 - The street kids and their host families come together to share the Navity dramatized through the West Indian song "Manger Boy". The street kids talk about their wonderful Christmas!

THE STREET KIDS

Scott

Ace

Jase

Jessie

Felicia

Rachale

Keeran

Buzz

Christine

Janet

Louise

Hank

Jennifer

STAGE HAND

KINDLY COUPLE

*****A big thank you to all parents, staff, and students involved in making this concert a success! We wish you a blessed Christmas and a Happy New Year

NARRATORS

MUSICAL NUMBERS

Scene One

| | | |
|----------------------------------|-------------------|-----------------------|
| Silent Night | | Junior & Senior Choir |
| Da Na-Na-Na-Na (Rap) | | Street Kids |
| It's Tough Living On The Streets | Written & Sung By | |
| Saxophone | | |
| No Christmas Pie | Written & Sung By | |

Scene Two (Countries)

| | |
|---|--------------|
| My Dredyl (Israel) | Grade 1 - 3 |
| Hannukah | Junior Choir |
| Dance | Grade 1 |
| Santa Claus Is Coming To Town (Holland) | Kindergarten |
| Silent Night in Cree (Aboriginal) | |
| Pow-Wow Dancers | |

| | |
|--|--------------|
| O Christmas Tree (Germany) | Grades 1 - 3 |
| Tree | Grade 3 |
| Pinata Song (Mexico) | Grades 1 - 3 |
| Mexican Folkdance | Grade 2 |
| Feliz Navidad | Grades 4 - 6 |
| Instruments | Grade 4 |
| Deck the Halls / Holly and Ivy (England) | Grades 4 - 6 |
| God Rest Ye / What Child | |
| Carollers | Grade 5 |
| Pat-A-Pan (France) | Grades 4-6 |
| Instruments | |
| Scottish Dancers (Scotland) | |
| Bagpipes | |
| Child of Promise (Poland) | Junior Choir |
| Flute | |
| Ring Christmas Bells (Ukraine) | Senior Choir |
| Ukrainian Dancers | |
| Bells | Grade 3 |
| O Come All Ye Faithful (Nigerian) | |

SCENE THREE

| | |
|-----------------------------|--------------|
| Manger Boy | Senior Choir |
| Steel Drum | |
| Percussion Instruments | Grade 6 |
| Nativity | Grade 2 |
| We're the Street Kids (Rap) | |
| A Merry, Merry Christmas | Whole School |

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