ISSUES...

IN CHRISTIAN EDUCATION

Spring, 1978 *Volume 12, Number 2*

THE FINE ARTS

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EDITOR'S NOTES

The fine arts have always been used by man as means of communication. Musical, dramatic and artistic productions tell us much about societal conditions as viewed by their producers. In our age, with its emphasis on media, it may be more important than ever that the next generation be better educated than its predecessors, both as producers and as consumers in the fine arts area.

In keeping with our magazine's purpose the Editorial Committee chose to devote this number to an exploration of some of the possibilities the church has for utilizing the fine arts in Christian education. Through their presentation of ideas, models and resources, the authors have produced a storehouse of possibilities for our readers for improving instruction in art, drama and music.

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Views expressed by the authors should not be regarded by the reader as representing the position of the Concordia faculty.

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editorials

FINE ARTS AND THE WHOLE CHILD

Most parents today, themselves the products of a relatively progressive educational system, want an education for their children which touches all aspects of their lives and develops all of their abilities. Parents who sent their children to Christian schools emphasize this by enrolling their children in an environment where their spiritual growth will be influenced as well as their mental and physical growth.

But one aspect of education which is all too easily neglected by parochial and public schools alike is training in the fine arts. Music is a generally accepted part of the school day, although music education is often not emphasized. Visual arts are often allotted a minimum of time, and drama and dance tend to be taught only incidentally if at all.

We are very much aware that the school day is often too short to teach all that children should learn. However, educating the whole child means educating his heart along with his soul, mind and body. What better way to educate the heart than by exposure to and participation in the fine arts?

Many of the blessings God showers on his people take the form of what we call the fine arts. A person with little arts education will have difficulty enjoying and appreciating the beauty of a whole category of those blessings. Closely related to that problem is the fact that many of the talents God gives to people are abilities in the arts. He expects that these gifts should be used and developed every bit as much as the more "practical" talents.

To teach a child the Christian faith, to teach him to read, write and do arithmetic, to teach him how to use his body is a major accomplishment. But if we produce a student who can neither create nor appreciate a work of art, in the most elementary sense, we have fallen short of teaching the whole child.

Parents want the best for their children, the most complete education possible. An intelligent, capable Christian with no exposure to or interest in the fine arts has not been completely educated. He will be unable to appreciate myriad wonders of God's creation, and his parents and school will have failed him. The fine arts are not a frill but a necessity in the Christian education of our children.

Charlyne Berens

DO OUR EARS NEED CLEANING?

"You need to clean your ears . . . we could plant a patch of beans in there." In the classroom or school hallway teachers are quick to point out the obvious dirt in a child's ears and suggest strongly that the child get them cleaned. But how much attention do we pay to the dirt in our *inner* ears? Art teachers prod us into opening our eyes to see more of the beauty and meaning of our visual world. I propose that in Christian education we need to do much more towards cleaning up the kinds of aural stimuli that bombard us constantly in our environment. Our bodies are marvelous gifts of God and the sensitivity of the ear is truly amazing, but we seem to be prone to disregard much of the dirt that gets in. Specifically, there seems to be a need to choose carefully the kinds of things we listen to, the kinds of sounds we choose and expect (force?) our students to listen to in terms of assignments, and, most of all, to be more *aware* of the myriad of sounds our bodies take in (or refuse to take in) for digestion and processing.

Here are some ideas. Try to define "sound." That is relatively easy: something vibrates in periodic motion, setting up frequencies that are perceived by the human mind as tone, having loudness, color, duration and occurring in some kind of space. Now, what is "noise?" One definition of noise is "unwanted sound." So, a beautifully performed Beethoven symphony coming from a hi-fi set is noise to another person at the end of the hall who is desperately trying to study for an exam. Another comparison: "sound" is organized (vibrational frequencies, etc.) while "noise" is not so highly organized (such as the sound of a dropped garbage can lid). Yet, a garbage can lid noise (sound) may be desirable in certain instances. Noise can be thought of as any sound signal which interferes. It can be the destroyer of things we *want* to hear.

What is "silence?" It can be thought of as the absence of sound — black in color, so to speak. If we combine a lot of sounds into a mixture we can get what is called "white noise." If we remove or filter out sounds, we can arrive at a total aural darkness (like being in an underground cave with no available light source). Silence can be thought of as a container into which a musical event is placed! Silence becomes more and more valuable as we lose it to industrial sounds, machines, radios, TV's, yes, even classroom noises. Some say that silence is golden. How valuable is silence to the classroom teacher?

While there is little doubt that we live in an age of sound pollution where undesirable sounds hit us from all sides, there is the hope that we can instill in ourselves and in our students the refined skill of choosing good and desirable sounds to fill the containers of silence. A first step towards improvement might be to describe some dimensions of sound. A jet aircraft taking off might be represented by a solid, straight line or mass of

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color. A thumping washing machine might be depicted as a regular, jagged, up-and-down line. The sounds of birds could be visualized as swirling, short curls or staccato dots. A barking dog could be thought of as sharp arrows.

The spacial aspect of sound can also be dramatized by placing students in a circle with one student in the middle holding a megaphone (or cupping his hands), singing a straight tone and moving in a complete circle. Furthermore, a class of children could be directed to sit absolutely quiet for a few moments with their eyes closed while listening. They could be asked to describe what they hear in the minutest detail.

The class might make a listing of an entire day's sounds that are undesirable and seek to remove them from the containers of silence (slammed doors, dropped books, pencil sharpeners, certain kids that yell!). In their place, why not put in some agreed-upon desirable sounds? How about creating some new sounds using available instruments in the classroom such as pieces of paper, wood, hollow containers, tubings of various lengths? One might try to catalog sounds into groups: those made by nature, those made by humans, and those made by electric or mechanical gadgetry.

It seems that we are very careful about the kinds of sounds we allow into our ears in special places, such as church — particularly during a worship service. Why do we not give careful attention to the sounds that affect us during our everyday life in and out of school?

The art of music is vulnerable to the seemingly undaunted forces of undesirable sounds floating around in our society because the individual person — child, teenager, adult — is subject to the influence of undesirable sounds. Christian education should also develop an appreciation of the sensitive nature of our inner ears. It should teach us to choose and invite the kinds of sounds that help us enhance, build and control our God-given personalities. We need not only to wash off the obvious dirt from our outer ears, but also to clean up what goes inside!

Arthur Fliege

A BEGINNING IS WORTH IT

The Little Prince in the book by Antione de Saint Exupery makes a most astounding request, " 'If you please — draw me a sheep!' I took out of my pocket a sheet of paper and my fountain pen. But then I remembered how my studies had been concentrated on geography, history, arithmetic and grammar, and I told the little chap (a little crossly, too) that I did not know how to draw."

I don't know how to draw.
I don't like to draw.
I never learned how to draw.
I don't care to learn to draw.
I don't care if you don't learn to draw.

Why is it that so many adults can, without much serious thought, go through the above reasoning pattern to reach a conclusion that denies wholeness to their children? Because the arts have not become a significant part of their lives, most adults judge them as unimportant and unnecessary — not knowing that their lives lack a dimension that brings quality to living.

It is sad indeed that most people with limited artistic experience don't know what they are missing and therefore don't care about the arts. It is tragic, however, that they refuse to let their children be influenced by those who see and value the potential of the arts. The cycle is vicious. It must be broken!

Wholeness is not possible unless the cycle is broken. Unless schools put the arts into their program on an equal basis with the "academics," it won't be broken. Unless parents support these programs both financially and philosophically, the cycle won't be broken. Unless teachers prepare to teach the arts by becoming trained in the arts themselves, the cycle won't be broken.

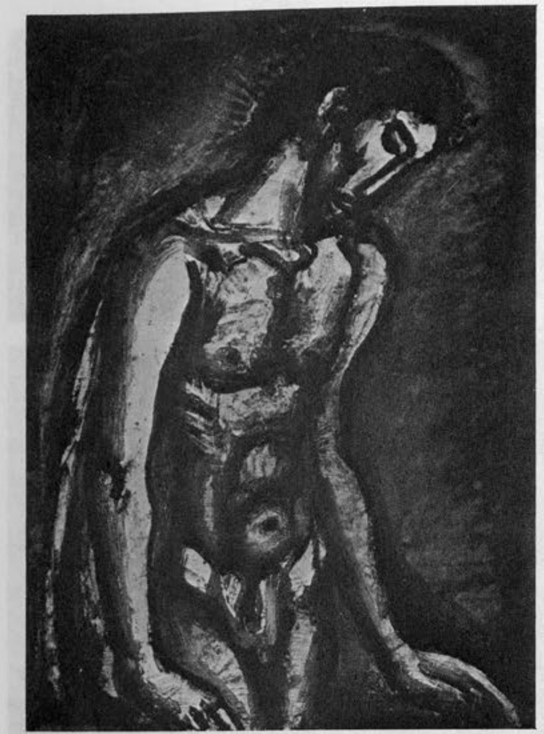
The cycle could easily be broken if adults would lend encouragement. Children dance, sing, draw, create in freedom — until they encounter adults that don't *see* the value of it. When these non-sensitive adults are teaching, school becomes a place to systematically cut off for children most of the ways in which they can perceive the world.

Christian educators pride themselves on educating for wholeness. An *honest* look at the curriculum for the arts, both visual and performing, might prove to be humbling to those who make this claim.

The Little Prince goes on: "If you were to say to the grownups: 'I saw a beautiful house made of rosy brick, with geraniums in the windows, and doves on the roof,' they would not be able to get any idea of that house at all. You would have to say to them: 'I saw a house that cost $20,000.00.' Then they would exclaim: 'Oh, what a pretty house that is!' "

The cycle is vicious. The effort needed to break it is worth it.

Arlen Meyer



"He was oppressed, and he was afflicted, yet he opened not his mouth," etching by George Rouault. (French, 1871-1958)

'I SEE' MEANS 'I UNDERSTAND.'

Richard Wiegmann

There is no Christian art. There is no realistic art. There is no abstract art. There is art and there are Christians. It would be well if the two started to get together more often.

This article addresses Christians who have eyes and see and those who have eyes and see not, Christians for whom looking at art can become a revealing and educating experience, Christians who would grow by acting as artists, and Christians whose responsibility it is to lead others to grow as fully as God enables them to do.

No Christian Art?

There is no Christian art in the sense that objects are never Christian. Only people are. Those who feel that the only art to have real value for the Christian is that which has an overt intention of being religious severely underestimate both the value of art in general and the "mind of Christ" which is in the person. All art, if it is good art, has much to say to a Christian as he brings his unique point of view to it. Unfortunately, for one who understands the nature and language of art, most of what is offered as art in "church goods" stores is seen to be neither good art nor particularly good theology.

Rudolf Arnheim, the famous expert in the psychology of art, said:

> "A child who enters school today faces a 12-20 year apprenticeship in alienation. He learns to manipulate a world of words and numbers, but he does not learn to experience the real world. At the end of his schooling he has been conditioned to live in our culture. We have lost the human ability to taste the feast of meaning that each event and object offers to our senses. We have come to associate the senses with sex, which has been separated from love as fatefully as seeing has been separated from understanding."[1]

Knowing how to read instructions, answer the boss's memo, and balance a checkbook enable us to survive in a society that's going faster than 55 miles an hour. But the arts help us to understand qualities and meanings. Through them we see the necessities of life for what they really are: tangible evidence of the grace of God.

If my intention is to advocate art in the life of the Christian and to emphasize the value of non-verbal learning in our school and parish programs, it may seem self-defeating to quote the following incident from Genesis 2:

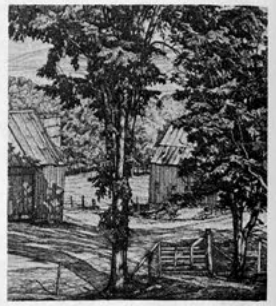
> "So out of the ground the Lord God formed every beast of the field and every bird of the air, and brought them to the man to see what he would call them; and whatever the man called every living creature, that was its name."

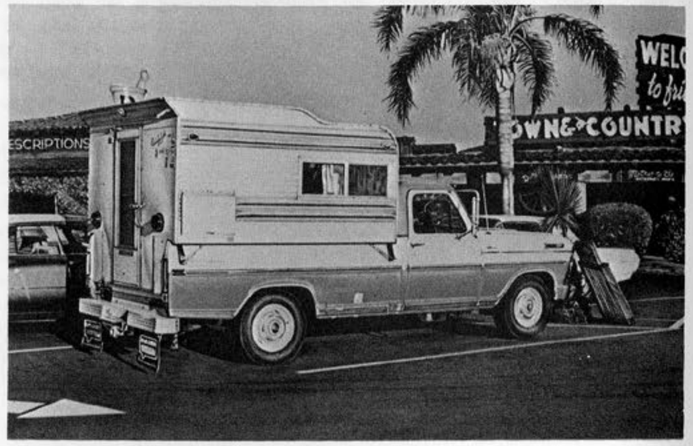
The passage quite clearly spotlights the origin of verbal language. However, there are other levels of experience before the name-giving. Before Adam could assign a word to each living creature, he had to first observe many animals and then make generalizations about them. Recognizing the elephant as a unique creature was probably not too taxing. Once you've seen a couple of them, you're not apt to get them mixed up with, say, giraffes. But when it came down to distinguishing between a wood thrush and a hermit thrush, Adam had to be on his toes. He had to fully exercise his brand new God-given eyes and ears to sort out all the subtle telltale variations. The primary, fundamental human way of learning is directly through the senses.

Adam was also practicing the abstract thought processes which are required in order to make generalizations about the specific, individual cases observed in the real world. Lastly he assigned an arbitrary verbal symbol to each generalization that he made. Words come *after* experience. Words convey meaning, but meaning does not exist within words.

"*We express and receive visual messages on three levels:* **representationally** — *what we see and recognize from environment and experience;* **abstractly** — *the kinesthetic quality of a visual event reduced to the basic elemental visual components, emphasizing the more direct, emotional, even primitive message-making means;* **symbolically** — *the vast world of coded symbol systems which man has created arbitrarily, and to which he has attached meaning. All these levels of information retrieval are interconnected and overlapping . . .*" — *D. Dondis.*[2]

A picture that people would unhesitatingly call "realistic" is on the representational level. It involves — accuracy in getting a thing to look like it does in nature.



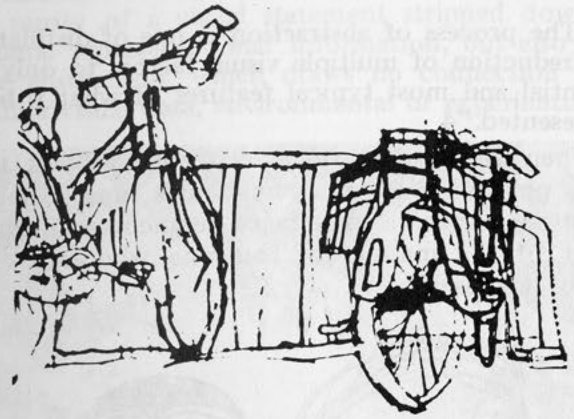


Top: "Trees and Shadows," etching by Luigi Lucioni, 1958.
Bottom: "Camper," color lithograph by Ralph Goings, 1972.

Images of photographic precision help us to see even familiar things more clearly. This is because in art our attention is focused on seeing and reflecting; it is not burdened by distractions such as hunger and practicality.

Anything that makes us more vividly aware of people, objects and our environment makes us more apt to be filled with thanksgiving for what God has given. By seeing, hearing, touching — and in some cases smelling — every living creature, Adam must have been awed almost beyond words by the variety and complexity of Creation. It is not unthinkable that this is what God had in mind for Adam when he suggested the name-giving assignment.

Without first experiencing with our whole being the riches of God's world our praise response is not all it could be. Making art involves the response of the hand in concert with senses, mind, emotion and intuition, and is an even better motivation to praise than just viewing art. The popular American artist Andrew Wyeth once said, "The thing is to describe the object we have gotten to know, with a depth of penetration achieved through feeling."[3] Even for the amateur a meaningful art experience must involve personal knowing and feeling, search and discovery. Struggling to create something for yourself, however imperfectly, is of far greater value than perfectly matching the picture on the cover of a kit, copying a magazine gimmick or filling in a coloring book page.

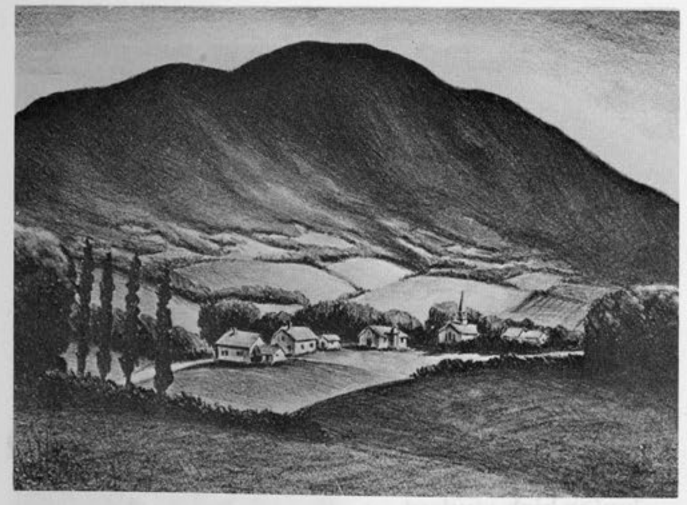


"Bicycle," drawing by a 7th grade boy.

When a child draws his bicycle, it ceases to be just something on which to move out. He moves in — observing, contemplating and acting. His work may show the difficulty of drawing what he sees "right." With encouragement he will not be crushed by its discrepancies but heartened by his growing awareness and control over the world around him.

No Realistic Art?

It may have been an exaggeration to say at the start that there is no "realistic" art. However, the fact is that in all the historical and geographic panorama of art, strictly representational art is a rarity. Where intuition, mind, heart and spirit are at work, a person does not act like a camera.



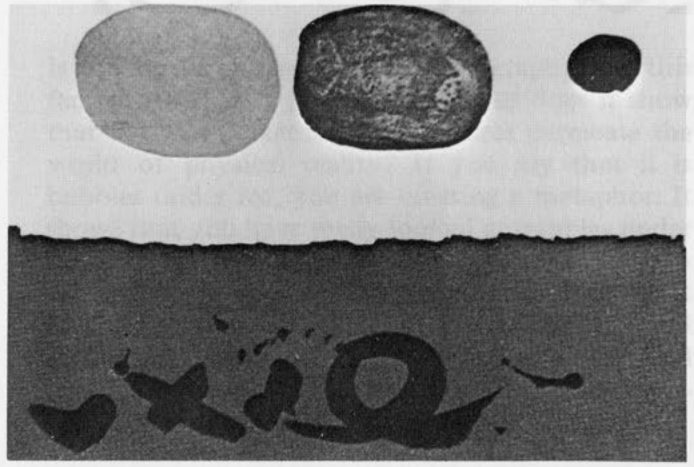
"Vermont Hills," lithograph by Philip Cheney, 1934.

Even in such a seemingly realistic picture, there is a great deal of simplifying. This simplification and the repetition and inversion of rounded pyramid forms give the landscape its strength. Illusion is put aside for the sake of order.

Anyone who hears Christ speak in terms of parables and metaphors will understand that the outward nature of something is not the only level of reality. Would Martha have been chided by Jesus if, while busily setting the table, she had been conscious of the symbolic level of her bread? ("I am the Bread of Life," says Jesus.)

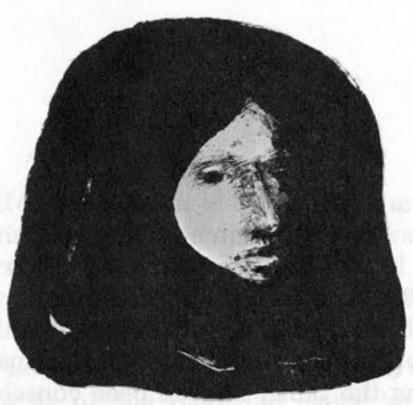
Poetic metaphors such as this have a special power. If Carl Sandburg had written, "The fog comes like fog" or "Cats come on cat feet," it would have been nonsense even if literally true. But by denying literal fact ("The fog comes on little cat feet") he awakens us to a simple felt truth, a shared understanding.

Artists create these shared insights visually. It is in how a work of art differs from what we already know that insight happens. The image and its model, just as the two parts of a poetic metaphor, must be different in order to reveal anything about their likeness. Probably every work of art is a kind of visual metaphor. The artist says, "Here, let me show it to you *this* way!"



"Green Foreground," screenprint by Adolph Gottlieb, 1972.

It would be difficult not to see in this a horizon separating landscape and sky, earth and heavens. One might also be apt to see in it a metaphor of chaos and order or the tension between two distinct kinds of forces. A Christian's interpretation will be colored somewhat differently than someone else's.



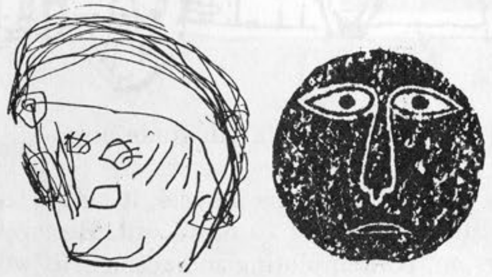
"Variation on a Head IV," lithograph by Nathan Oliveira, 1964.

For this artist hair is not a hairdo, but a shape of dark. More than hair, it is shroud, it is womb, it is night, it is the dark that reveals the light of the face. Some people dislike this image — probably not so much for its lack of realism, but because it draws one into shadow, mystery and ambiguity — things that are often feared.

No Abstract Art?

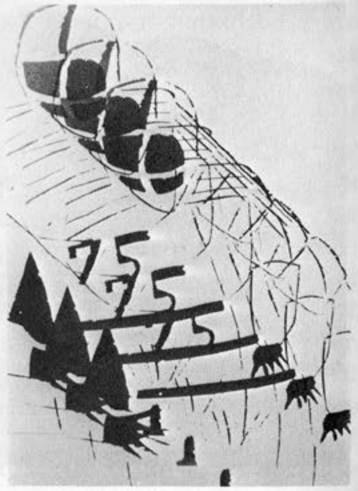
"The process of abstraction is one of distillation, the reduction of multiple visual factors to only the essential and most typical features of what is being represented."[4]

When the *Reader's Digest* condenses a book, their main purpose is to save somebody's time. When an artist condenses his experience he uncovers the visual heart of the matter for someone who might not notice it himself.



Left: "Mommy," drawing by a 3-year old.
Right: Detail from a New England gravestone carving, 1803.

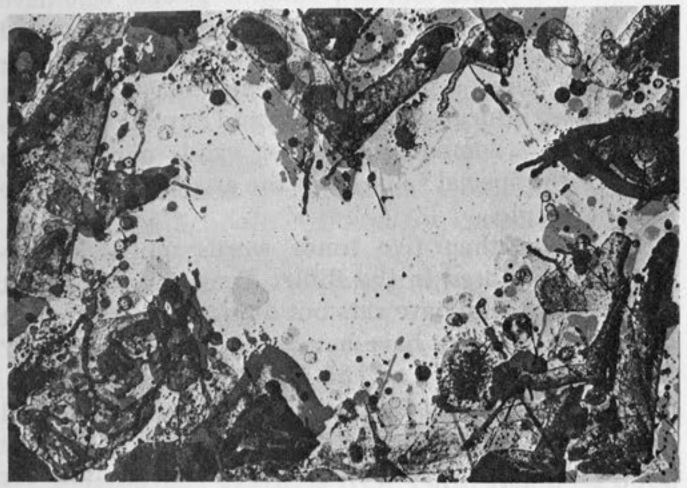
A small child, an untrained artist and certain very skilled artists put things down in the simplest, clearest form. Psychologists dealing with perception recognize the *law of simplicity*, "that the mind will find the simplest possible meaning to fit the facts."[5] These faces by a 3-year old and a "primitive" artist demonstrate the ability to penetrate reality to its essence.



"Football Player," junior high student.

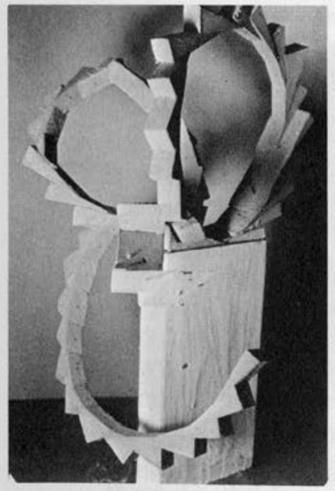
There are many kinds of abstraction, all of which relate to our experience in different ways. The repetition in this child's woodcut expresses the action of the athlete.

"Abstraction can exist in visual matters not only in the purity of a visual statement stripped down to minimal representational information, but also as a pure abstraction, which draws no connection with familiar visual data, environmental or experiential."[6]



"Composition," color lithograph by Sam Francis.

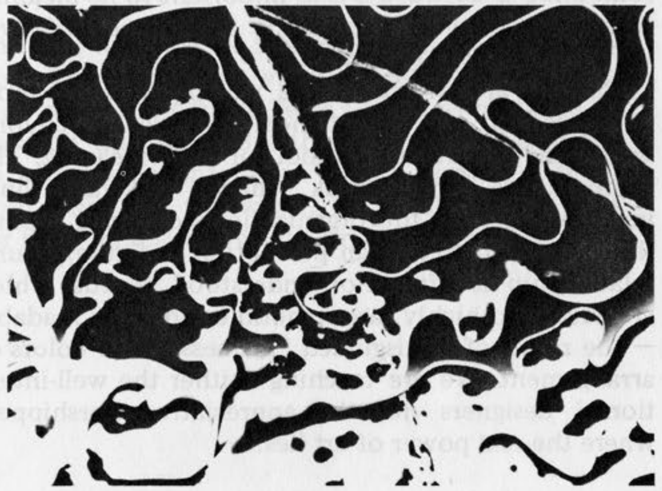
An abstract work of art is something to be experienced in the same way as the orange moment of an eloquent sunset. An abstract painting can vividly evoke unnamed feelings submerged beneath our everyday thoughts. Has a smell ever lifted you momentarily out of your body and into a place and time that has slept unremembered in your mind for years?



Wood Construction by 8th-grade girl.

Qualities of movement and stability, staccato rhythm and flowing melody, rise and fall, tension, balance and poise are visually expressed in this sculpture. All are as common as walking. If you see an abstract work of art your way and I see it mine, does that prove it to be invalid (saying nothing), inclusive (saying a whole lot), or inexhaustible?

Why did I say that there is no abstract art? Because in a sense abstract art is no more unrelated to the "real world" than the concept "3" is unrelated to three loaves of bread.



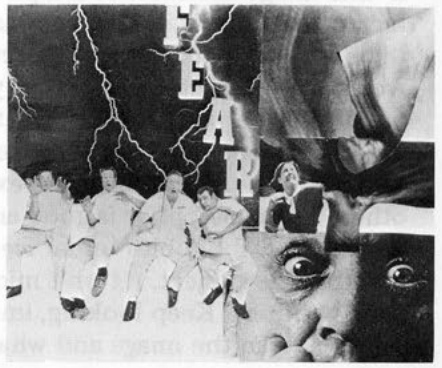
Is this image abstract? It is a photograph. Does this fact prove that it is not abstract, or does it show that abstract patterns and structures permeate the world of physical reality? If you say that it is bubbles under ice, you are creating a metaphor. It shows that you have really looked at bubbles under ice and can relate the two experiences to each other. Your metaphor is good and insightful, but it is really NOT bubbles under ice. Few people could identify the subject. (It isn't microscopic biological forms, either.) Keep looking, imagining, and checking what is in the image and what is inside you.

Art as Symbolic Meaning

Symbolism is one kind of visualization that is common in church literature, chancels, etc., so I will not consider it at length. It should be remembered, though, that the connection between a symbol and what it stands for is only arbitrary, like a word. An anchor may effectively remind the Christian about hope in the same way that golden arches remind the hungry person about McDonald's hamburgers. Someone, pastor or promoter, must continually make sure that the clientele remembers what the symbol stands for. Like McDonald's restaurants, a symbol has no greater feast inside it than what you have already come to know.

In art there is a "feast of meaning" in how lines, colors, shapes and textures are organized. The language of art is what leads the viewer beyond the known meaning of a learned symbol and the obvious representational level of a picture. *How* a symbol is presented, *how* a human face is depicted, *how* something is abstracted is as important to its meaning as how an organist plays Bach or how coherently a writer puts words together.

Banners are an established worship form in most churches. Far too few of them, however, go beyond words and a standard symbol for their meaning. The symbols are often weak, shapes awkward, lines inexpressive, and the organization confusing. Something as basic to human perception as figure/ground relationship is often not understood. Words, which are prized so highly, are sometimes not even readable — the result of a misguided "artiness" with colors or arrangement. We are teaching neither the well-intentioned designers nor the appreciative worshippers where the real power of art lies.



"Fear," collage by a junior high student.

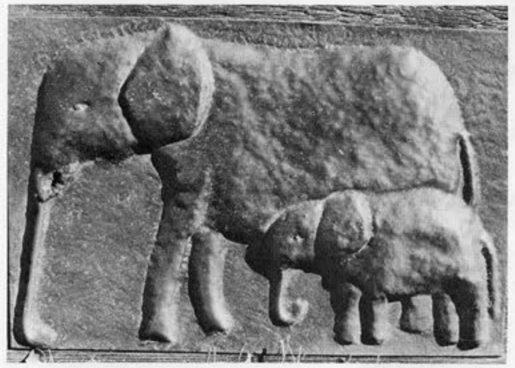
Because the directions and the areas of light and dark are very effectively organized, the collage draws us into levels of feeling and idea that were intended. When found images are glued down randomly without design, energy is dissipated and a viewer can't get the message.

Why Teach Art?

The nature and language of art can be learned and it can be taught. We will have to make a more determined effort to do both if visual illiteracy is to be reduced. Today we teach math to people who have pocket calculators and reading to people who spend less time with books and more and more time viewing television, movies and photographic images. We must not let past educational patterns and current "back to the basics" demands, however valid, continue to obscure the special values that the arts can play in the lives of people.

No fewer than five times words similar to the following are used in the Bible: They have "eyes but do not see. They have ears but do not hear; noses but do not smell. They have hands, but do not feel . . . " (See Ps. 115:4-8; Ps. 135:15-18; Jer. 5:21; Matt. 13:13-16; Mark 8:18.) Of course, art is not referred to in these passages. Each is a metaphor for the spiritual deadness of idols and idolators, or for spiritual blindness which prevents people from seeking God in his works, or for the hardness of heart which keeps people from understanding the truths underneath the surface level of Christ's parables. What makes the spiritual truth plain is the obvious fact that if we as human beings do not use our senses and perceive, we cut ourselves off from understanding. The opposite of "esthetic" is literally "anesthetic." If we do not cultivate the esthetic areas of life, we live like beings a little under ether all the time.

Christians are to be fully alive, sensitive, sharing, loving, respectful, self-accepting, creative, and thankful people. Christians who have good, rich experiences with the arts are closer to achieving their potential as children of God.

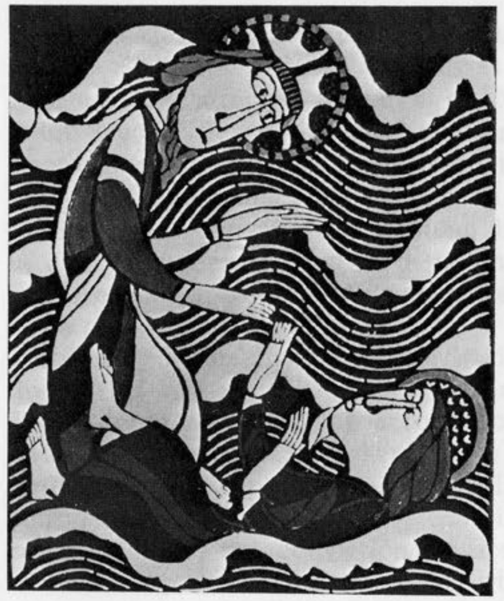


"Elephants," lead relief by an 8th-grader.

Esthetically there is a sense of rightness here because the artist noticed the relationship between an elephant and a rectangle. The baby's shape echoes that of the mother, and she "fits" the border. In nature any part always fits into a larger ecology.

WHAT TO DO

1. Read. (See bibliography in this issue.)
2. Utilize the suggestions in *Performing our Patterns: Art Education.* (A resource guide published by the Board for Parish Education, of The Lutheran Church-Missouri Synod.)
3. Work on meeting the objectives for art education in the revised "Curriculum Guide for Art in Lutheran Schools." (Board for Parish Education, LCMS, 1977.)
4. Increase time and materials for art in the school curriculum.
5. Acquire good original art for your parish (perhaps through memorial gifts.)
6. Use high quality reproductions of good visual material. (For example, the *Reinhold Visuals: Aids for Art Teaching* New York: Reinhold Book Corporation, 1969.)
7. Go to museums with children and church groups. Use their trained guides.
8. Take an art course.
9. Build on the natural interest of children in art.
10. Try the following activities. All can be done by groups or individuals of any age without previous art skills.
    - A. Use a camera to explore both God-created and man-made things. The camera is a tool for discovery available to everyone.
    - B. Examine shapes of shadows. Make five pencil drawings of them. Decide which is most interesting; cut the shapes out of construction paper and glue onto a contrasting color.
    - C. Cut a red cabbage or green pepper in half. Draw what you see with a magic marker. See it in light of the Creator.
    - D. Stand between a bright light and a large piece of paper taped to a wall. Have a friend trace the outline of the side view of your head; this is what *he* sees. Now fill in this portrait with abstract colors, lines and shapes which express how you feel about yourself.
    - E. Find a striking photograph. Make a "copy" of it by cutting the shapes you see out of black, gray, and white paper, then gluing them down. This will reveal the composition underlying the subject of the photo.
    - F. Randomly gather objects from your house and garage (a brick, a work glove, etc.). Give them to children, youth or adults in a group. Have each one decide how his object could be a symbol for some aspect of his Christian faith. Have everyone share his ideas with the group.



"Christ Save Me," stencil print by Sadao Watanabe, 1975.

The real meaning of this image is in the composition. The undulating waves are everywhere just as they must have filled Peter's mind as he failed to walk on the water. But the verticality of Christ is an effective counterpoint to the horizontality of both Peter and the water. In visual terms it does for the composition what Christ did for Peter.

FOOTNOTES

[1] James R. Petersen, "Eyes Have They, But They See Not: A Conversation with Rudolf Arnheim," *Psychology Today*, Vol. 6, No. 1, June, 1972, p. 55.

[2] Donis A. Dondis, A PRIMER OF VISUAL LITERACY (Cambridge, Mass.: The MIT Press, 1973), p. 67.

[3] Selden Rodman, CONVERSATIONS WITH ARTISTS (New York: Capricorn Books, 1961), p. 211.

[4] Dondis, p. 71.

[5] Carolyn M. Bloomer, PRINCIPLES OF VISUAL PERCEPTION (New York: Van Nostrand Reinhold, 1976), p. 14.

[6] Dondis, p. 74.

ILLUSTRATIONS

Work by junior high school students is courtesy of Arlen Meyer, St. John's Lutheran School, Seward. The original prints are in the permanent collection of Concordia Teachers College, Seward, Nebraska.

"I want you to be a person
a whole, unified person,
a free, unshackled person,
a unique person,
who thinks and feels and creates and enjoys and lives,
enriched by the past and enriching the present and future
and yourself
and others
and me
For YOU are the key that unlocks the treasures of the world."

Sister Mary Margret

DRAMA IN EDUCATION: TEACHING LIFE

by Lee F. Orchard

I

"I believe that God has made me and all creatures; that He has given me my body and soul, eyes and ears and all my members, my reason and all my senses . . ."

Martin Luther

AN APOLOGY FOR THE ARTS

Many of us easily recall the television series of a few years past entitled *Star Trek*. This show featured a character by the name of Spock who was noted for his highly sophisticated, keenly educated mind and his demand for a logical life experience. However, if you continued to watch this series long enough you also may have made another observation. Although you may have admired this fellow for his intelligence, there was something about him that just wasn't quite right. Something was missing. That something was Spock's humanity. Basically, our Vulcan hero (although theoretically half-human) was a one-dimensional entity. His intellect and reason may have been superior because he *valued* the education and expansion of his mind; but the growth of his feelings, his imagination, his creativity and his emotions was stifled because, to him, such experiences were "highly illogical."

Because of our own humanity we empathize with Spock's dilemma for we realize that there is much more to the stuff of life than extrinsic fact and more to a *total* individual than the mind alone. One can read about a backpacker's journey through the mountains in the *National Geographic;* but to experience the exhilaration of standing atop a ridge of mountains and to actually drink from a fresh mountain stream is a vastly different proposition. I suppose the point here is: "You just *had* to be there."

The impact that direct experience has upon the growth and development of an individual should not be underestimated. Because life is *not* to be understood one-dimensionally, we must be concerned with much more than simply the cognitive growth of those students entrusted to our care. I am not suggesting that a Christian teacher would somehow purposely encourage students to become like Spock; but, too often, we can subtly reflect practicing a pedagogical "Spockian Philosophy" when we minimize the affective growth of our students.

It is my firm conviction that God communicates His Word and the marvels of His creation through not only our reason but also (and perhaps most significantly) through our senses. He has given us both to delight in and develop for His glory. The responsibility of every Christian educator — whatever may be his or her particular field of study — is to cultivate and nurture the growth of each student's senses and perception.

Admittedly, this is no easy assignment. Part of the problem lies in the fact that many of us feel uncomfortable teaching and incorporating into a curriculum that which is not easily measurable. After all, how does one teach creativity? How do you aid in the development of a student's sense awareness? How do you educate the imagination or stretch the intuition? And, perhaps the most difficult to assess, how do we know if we have been successful in our efforts?

Although there are no easy answers to these questions, within them lies the essence of what the fine arts are all about. Because their objectives can be so seemingly intangible, it is easy to see why the fine arts have usually had to fight for a noticeable place in many school curricula. Yet, it is their appeal to intangibles that make the arts such an integral and invaluable part of any scholastic program that would be vital and effective in developing the *whole* student; for if we regard the arts as "second class subjects" — as "frills" — then, for all practical purposes, we are guilty of practicing a "Spockian Philosophy" of Christian education. As Brian Way so adeptly states it in his book *Development Through Drama:*

> "If each person is helped to enjoy and to know what it feels like to use the creative part of themselves when they are young, their eventual appreciation of the arts is richer, without depending on pseudo-intellectualism or the re-echoing of someone else's tastes. In education, the arts are not another academic subject concerned with the development of the intellect; to place them in this context often makes them boring for children. They are concerned with the development of intuition, which is no less important than the intellect and is part of the essence of full enrichment of life."[1]

I have had the opportunity to witness first hand the magical effects that drama possesses, as an art, to "stimulate the mind, touch the heart, and comfort the soul . . . "[2] — to "touch the heart and soul as well as the mind."[3]

For example, much of life can be more clearly understood when we have the opportunity to empathize and identify with a particular situation, circumstance, character or conflict; this is exactly what formal theater attempts to help us do. Many of us can point specifically to theatrical performances, works of visual art, pieces of music, and cinematography that have had remarkable effects on our own life experiences. *Doing* the arts — doing drama — allows us direct experiences of great depth that can serve to increase our sensitivity and awareness and develop all levels of our existence.

Recently I directed Concordia students in a production of William Gibson's "The Miracle Worker." This intense and touching account of the lives of Helen Keller and her teacher, Annie Sullivan, was both powerfully portrayed and well received. In considering the product of the combined efforts of cast and crew, my convictions regarding the communicative power of the dramatic arts was heartily reinforced. As one student suggested, "The theater is not merely for entertainment; it can be a powerful, persuasive, informative tool that has the ability to shape and mold ideas, prompt action, inspire introspection, provide insight and expand the horizons of the audience and actors involved."

If we consider recent trends in worship we may note — with the increased use of chancel plays and readings that have been incorporated into Lenten, Advent and special services — that many congregations are beginning to recognize this power that theater can have in communicating the Gospel effectively. The use of formal theater in the church is exciting to witness and should be continued and developed as a powerful communicative tool.

The almost magical experience for me during the creation of "The Miracle Worker" was to see how the *process of doing* drama matured the cast members in their understanding of life. One girl, through enacting the deaf, blind, wild animal that was Helen Keller began to perceive more vividly the beauty of her own God-given senses . . . a direct experience no biography of Helen Keller could hope to create. Another, accepting the challenge of portraying Annie Sullivan appreciated the stamina, resourcefulness, and sacrificial dedication that is required of all those who would strive to be effective teachers. The list of experiences and cases in point could continue for pages, but the axiom is obvious. Through identification, through role-playing, through — as Atticus phrased it in *To Kill a Mockingbird* — "putting yourself in someone else's shoes," you can gain a deeper appreciation and understanding of yourself, of others, of your Creator, and of the life experience itself. Herein lies the abundant resources that informal drama has to offer the classroom teacher.

II

"All the world's a stage
And all the men and women merely players;
They have their exits and entrances,
And one man in his time plays many parts."

William Shakespeare
As You Like It

THE POSITION AND POTENTIAL OF DRAMA IN EDUCATION

It is a fundamental fact of life that within any given day each of us assumes a variety of "roles." You may regard these as masks, jobs, functions, positions, or relationships.

It doesn't take the young child very long to figure out that this is the way life operates, and he responds accordingly . . . not only because he perceives that this is how life works, but also because he has a natural inclination to behave that way in the first place. "At the end of the first year of life, the human child plays for the first time, developing humor, and, in pretending to be himself or someone else, impersonates. This identification is the basic quality of the dramatic process whether, when we are young, we are pretending to be a lion or a cowboy, or when we are older, we are 'putting ourself in someone else's place' or imagining the possibilities inherent in a situation."[4]

Within each of us, in varying degrees, exists a natural tendency to "play." Too often it is interpreted as the antithesis of work. It is not. This tendency, indeed, this desire, exists because, as humans (and not Spockians) we require direct experiences. This desire to play is more obvious in the behavior of young children, but it is subtly apparent within us all. How many times have each of us fantasied about the possibility of being someone else because of his seemingly interesting, glamorous, provocative or desirable way of life; or how often, after reading an absorbing or mind-bending novel, have we thought "what it might be like if . . . ?" Then again, there are those times we've looked in retrospect at a particular experience and wondered "what would have happened if I could . . ."

Are we to view this intrinsic tendency of our humanity as that slight neurosis within every personality? Are such practices questionable curiosities? Of course not. What we have here are the humble beginnings of imagination, intuition, and creativity at work within us. The husband who is forced to take on the legion of domestic duties for a time during his wife's absence illustrates the point. It is in identifying and empathizing with someone else that we can begin to understand and appreciate more deeply who we are. Many times through seeing life from other perspectives, our own existence is placed into a more vivid perspective.

The first step, then, in using informal drama in the classroom is to encourage the child with his natural, inborn inclinations and imaginations to go ahead and ask "what if . . . ," "what might . . . ," "how would . . . ," and "what's it like to . . . ," and to provide answers and options through "direct" experiences via creative dramatics. This can be easily done in all subject areas. When given the opportunity to "try on slices of life" using informal dramatic exercises, a student learns to deal with life as a multi-dimensional experience. Nellie McCaslin sums up my meaning handily in *Creative Drama in the Classroom* when she states:

> "Play is inherent to man, and the child early manifests an impulse to engage in it. One has only to watch a group of children playing in an empty lot or on a playground to accept the truth of this observation. The child plays almost as soon as he moves, and through his playing, he learns. In his dramatic play, the three or four-year-old tries on the roles of those about him; he observes their activities and learns by pretending to be and do . . . By the time he is ready for school he has learned much about the world he lives in and a large part of his learning has come through his play. As Winefred Ward has observed, 'Drama comes in the door of every school with the child.' The impulse to play, if encouraged, can become a continuing way of learning, a medium of expression, and eventually a creative art."[5]

This is not an appeal for "Drama" to be added to the elementary curricula alongside History, Math, and English (although it should be in all secondary schools). I am not heralding all teachers to band together and attempt to manufacture prospective actors. Rather, creative dramatics, the informal use of participant-centered drama in the classroom, is to be seen as a means to an end — the development of the total student.

To suggest that simply because a particular school does an annual pageant, play or operetta, it therefore "does drama" is a fundamental mistake. Actually, "there are some leaders in the field (of creative dramatics) who believe that any performance in front of an audience is harmful because it automatically interferes with a child's free expression."[6] Therefore, what needs clarification is the basic difference between "theater" and "drama." " 'Theater' is largely concerned with communication between actors and audience; 'drama' is largely concerned with experience by participants, irrespective of any function of communication to an audience."[7]

This distinction is not meant to diminish the educational and inspirational potential theater possesses. Formal drama exists in its own right within a school's program, but within the context of informal drama. Professionally produced Children's Theater (theater done for children by capable adults) can be a great educational asset to any school. There are many fine touring groups, community organizations, and professional companies that can provide fine quality, entertaining educational performances at nominal costs. The viewing of such performances provides a springboard for the teacher to incorporate follow-up activities into related subjects and lessons.

As a student moves along into the upper grades and high school, involvement in school-sponsored theater, under proper direction, can provide beneficial education experiences as well; but it is inappropriate to conclude that when a student becomes able to participate in "theater" he thereby leaves "drama" behind him. In fact, it is an unfortunate misconception to assume that creative drama can only be effective when used in lower elementary grades. Such a perspective reduces the function of drama to "let's pretend" and implies that such practices are to be discarded when it's time to "grow up." Some youth leaders and DCE's can point to occasions when improvisational exercises, role-playing, and story dramatizations (the parables are excellent for this) not only aided their teaching tremendously but allowed their young adult students "hands on" activities and opportunities to clarify and verify their own learning. Thus, creative drama — at all levels of growth and development — adapted to the particular needs and abilities of the participants, leader and situation, can be a powerfully effective medium. The magical power of the art itself, harnessed alongside the basic desire of all individuals to "dramatize" offers each teacher a pedagogical potential worth "playing" with.

III

"This is where the rubber hits the road."

Goodyear

THE USE OF DRAMA IN THE CLASSROOM

I get a bit nervous when suggesting specific ways that drama "should" be used in the classroom because each teaching situation requires its own specifically tailored approach. However, I think it is appropriate to provide a few basic guidelines for anyone interested in incorporating the dramatic arts into education.

First, recognize that the use of creative dramatics in the classroom is a developmental process. What works for one age level is not guaranteed to work for another. What is successful and suitable for one teacher and her class may bring devastating results to another. The principle here is simply to evaluate where you are at as a teacher, what activities you can initiate comfortably and confidently, and to try to predict the possible responses and abilities of your students. Launch out from there.

Secondly, be willing to take some risks. Of the two choices, a lesson using a "lecture method" can be much more secure and preferable to a lesson using creative drama — especially if it is a new experience. Remember, teachers can learn from mistakes too, and the lessons learned could prove to be invaluable.

Thirdly, recognize that in order to earn the right to use the tool of drama, the tool itself must be fashioned. We cannot use a number to solve interesting problems until we have experienced and to some extent mastered the number itself, nor can we use drama to understand or experience the history of Bible stories or literature until we have experienced and mastered certain basic aspects of drama itself.[8] Drama is an art of discipline, and to use it effectively in the classroom the teacher must plan with care; dramatic play is not to be seen as an easy substitute for an unplanned lesson.

Fourthly, when using informal drama, perceive your role as a "prober," a "prodder," a "guide," and not a director or manipulator. "Instead of planning what a group will do, you lead them to act and then discover what they have done."[9] As teacher, you prepare options and ideas, not programmed behavior.

Fifthly, look to outside sources. Within this copy of ISSUES resides an annotated bibliography prepared by Professor Mira Wiegmann. These resources contain many suggested activities and ideas that are beyond the scope of this article.

Lastly, the best way to understand how drama works is to simply see it in action. If we could peer into a few sample classrooms, we might make some interesting observations.

A group of young children experiment with the movement of their bodies while their teacher provides a rhythmic beat on a drum for accompaniment. They begin to develop an elementary awareness of their physical ability for bodily expression and nonverbal interaction.

In another classroom we find some 7th and 8th graders arbitrarily arranged in pairs: one member of each "couple" is blindfolded. The teacher explains that they are engaged in a "trust walk" exercise where one student has the obligation of safely guiding the other around the room. She plans to have quite an interesting discussion about her students' relationships with one another and with their God. They may even talk about the beauty of the gift of the senses.

In the high school across town a freshmen English class is required to arrange and prepare a variety of skits that experientially define the assigned vocabulary words for the day. One group has been assigned the word "enervated." Who knows what to expect?

Some students have skipped their study hall — some even lunch — to sit in on the afternoon class of Philosophy 101. The grapevine has it that all the major philosophers of the world from Plato to Howard Cosell will be "on trial" this week for their beliefs. Each student in the class has had the responsibility of researching one philosopher. They'd better be well prepared, too, because the prosecution's questions could be rough. The school will have to offer another new section of Philosophy 101 because the enrollment in next semester's section is already much too high.

Finally, a teacher gives the following account: "One day while I was teaching, a colleague of mine, probably hearing some noises leaking out from my classroom into the hall, opened the door to my room and saw my students busily (and admittedly, somewhat vociferously) preparing improvisational skits. The energy level was high, the motivation obvious, and the moment simply magical. After drawing some quick conclusions, he commented, 'I don't see much learning going on around here.' As he left, I thought to myself, 'Yes, but are you looking in the right direction?' "

The first four illustrations provided in this section are hypothetical; however, they have no doubt occurred in some form or other on numerous occasions with exciting results. The last illustration was factual and its question lies before us. In what direction are we looking as we teach? What are our objectives? I would suggest careful consideration be paid to the increased use of the arts in the classroom — both as subjects (ends) in their own right and, most importantly, as artistic means to stimulate the total growth of our students.

The dramatic arts can be utilized for teaching a student to become sensitive to the beauty of form, color, movement, nuance of language, rhythm — aesthetics; but they can achieve so much more. Drama can develop poise and confidence, increase awareness and sensitivity, give exposure to problem-solving situations, encourage social awareness, teach cooperation and allow for self-expression and self-actualization.

Perhaps, most significantly in Christian education, drama can help bring us to terms, directly, with our values and beliefs. As we teach — in all subjects — our faith in the Lord Jesus must not be shared with our students in simply a cognitive, clinical fashion. Our students will grow dynamically in their "knowledge" of the Lord as they learn of Him personally through their experiences. As Christian teachers we should plan to provide some of these experiences. If our students "are taught that the life of Jesus is the most creative and stimulating life ever lived, then it must be made real, meaningful and natural to them."[10] We do this in our teaching through a direct, creative, living witness; and this is where the empowering Spirit of Christ plays the most vital role of all.

FOOTNOTES

[1] Brian Way, *Development Through Drama* (London: Longman Group Limited, 1967), p. 4.

[2] David Welker, *Theatrical Direction* (Boston: Allyn and Bacon, 1971), p. 21.

[3] Way, Ibid, p. 4.

[4] Richard Courtney, *Play, Drama, and Thought* (London: Cassell and Company, LTD, 1968), p. 259.

[5] Nellie McCaslin, *Creative Dramatics in the Classroom* (New York: David McKay Co., 1968), p. 2.

[6] Ibid, p. 7.

[7] Way, Ibid, p. 2-3.

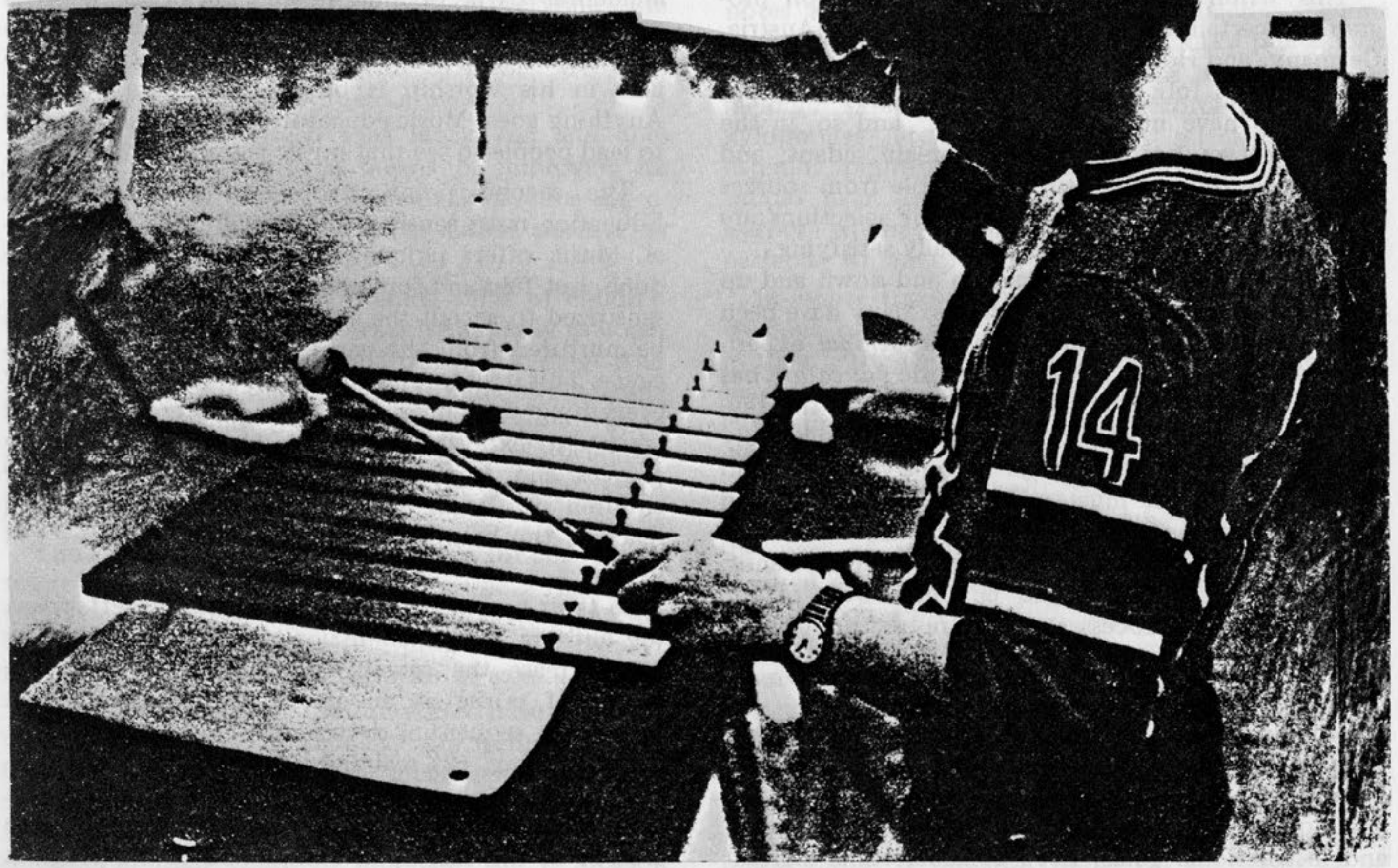
[8] Way, Ibid, p. 7.

[9] Betty Jane Wagner, *Dorothy Heathcote: Drama as a Learning Medium* (Washington D.C.: National Ed. Assoc., 1976), p. 110.

[10] Geraldine Brain Siks, *Drama With Children* (New York: Harper and Row, 1977), P. 197.

LET'S HAVE *MUSIC* EDUCATION

by Edmund R. Martens



Anthropologists tell us there are no places in the world where music is not a part of the culture and daily life of the people. Man has, since the time when the morning stars sang together, included music in their regular activities. It seems that only in the 20th century advanced technological society has music become subordinated to the more materialistic ideals of our pseudo-sophistication.

Music is for everyone; everyone for music. This should be a central philosophy for our Lutheran parish/school settings. To us has been given a distinctive heritage of music which has served through several centuries and continues to serve as the exemplar of sacred song. Nowhere else can we find such adequate expression for the Gospel in song as we do in the songs of the Lutheran traditions.

One of the difficulties which American schools have in organizing their music curricula is finding the true soul of musical expression. That is, we have agonized over what exactly is the American body of song material which should form the basis of our musical instruction in the elementary schools. If music (as an art) is to communicate the hopes and fears, the joys and sorrows, the loves and hates of a society, then this ought to be encapsulated in its folk music and song traditions. It must speak from the wellsprings of the American experience, but who can say what the folk song of America is? The solution perhaps lies in our dilemma — the diversity of backgrounds with which our "culture" is blessed.

This writer witnessed the music education programs in certain selected schools in Hungary, Austria, Germany, and Holland. Their bases in every case were the country's folk materials. We are a young nation. Our songs have not become "folk," and so, in the meantime, we borrow, explore, create, adapt, and adopt from the vast treasuries available from sources the world over, making sure that our selections are truly representative of the aesthetically satisfying.

Music education has had an up and down and up again existence in American schools. Many have been the attempts to make music an *educational* experience. Along with the other arts, music *education* has often been relegated to the odd moments of the day, or regarded as a Friday frill, or made an exclusively performance-oriented activity. To be a viable force in the child's life, it must occupy a responsible and equitable position in the curriculum. Classroom music is the heart of the music curriculum. Choirs, bands, and other ensembles should be outgrowths of the music education processes which are best undertaken in the classroom.

A Philosophy for Music Education

Schools need to rest their various curricula upon a solid philosophy. The classroom music program, because of its elusive and broad qualities, is also in need of a solid basis upon which to build terminal and instructional goals. Let's consider some ingredients of a philosophy of music education for our Lutheran schools.

1. Music is *utilitarian.* It is a vehicle of worship. It is useful in our commercial, technological society.
2. Music contributes to the *humanizing* of people in unique ways; it is an art which frees the individual, elevates the mind and spirit, provides aesthetic experiences for all.
3. *Every* child (not only the talented) has a right to learn, practice, and enjoy music.
4. Music uniquely opens doors to creativity, motor development, mental exercise, *total learning.*
5. Music must be an integral and *principal part* of every school's curriculum, not only for the above reasons, but also because it is a subject worthy of study and practice in its own right.
6. Classroom teachers of music must be adequately prepared to teach the subject.

Let us take a closer look at each of these points.

Great explanations need not be tendered the first point. Music is performed all around us whether we like it or not, sometimes to intolerable levels of irrelevance. So much music is superficial and superfluous. We are bombarded in the streets, supermarkets, department stores, dental rooms. Today's technology has changed the art often into purely commercial exploitation.

Church music too suffers from irrelevance. The danger is that the music is relegated to being incidental trivia or that people begin to view the music in worship as an abstraction. This can lead to the erroneous conclusion that the type of music one uses in his worship is of no immediate concern. Anything goes. Music educators should be committed to lead people to see that music is useful — not trivial.

The second point involves musical sensitivity. Education must sensitize the individual to the material. Music offers unique ways in which this can be done, but first and foremost the ear must be properly sensitized to accept the sound. Listening skills are to be nurtured from the earliest years through adolescence. This does not mean that all children will "like" everything they hear. But through a consistent and persistent exposure to "music" from all possible sources and from all periods of human endeavor children can begin to sort out, evaluate, value, and react to the bombardment of sounds which we call music.

In their new textbook series, *Silver Burdett Music*, the authors state their major philosophic goal to be "to increase the sensitivity of all children to the power of music as an art."[1] This is carried out through a sequential development of six behaviors: (1) perceiving, (2) reacting, (3) producing, (4) conceptualizing, (5) analyzing, (6) evaluating. A seventh behavior (valuing) is an outcome of the effective growth of the six. Upon completion of the program children will cherish the richness and diversity of music and prize it as a power in their lives; therefore, the idea of "liking" or not "liking" a composition is not of great import.

The third point comes from *The Child's Bill of Rights in Music* as advocated by the Music Educators National Conference.[2] Music is for everyone. *Every* child has the right to develop his musical interests and potential, and schools have a responsibility to provide the stimulating experiences necessary to heighten the child's musical understandings. Care in providing balance of experiences in the classroom will also offer an opportunity for all children to be affected by such experiences in some way.

One of the watchwords of recent trends in music education has been "comprehensive musicianship." This trend suggests that we approach the teaching/learning situation with the composer's/musician's view. The child becomes a performer, a creator, an analyzer, a critic. The fourth point suggests a further dimension: when there is a challenge to a greater use of one's faculties, one's unique processes of thought and action, then total learning can take place. Music can do this in programs where such balance exists.

The fifth point is that in many schools music is thought to be merely an adjunct to the "bread and butter" programs necessary for preparing children to get along in this complex world. Music is also a worthy subject. The arts tend to humanize. They bring into our lives those dimensions which cannot be felt or seen through the more prosaic parts of the curriculum. To make music a part of everyone's life and to promote an understanding of it we need to teach the fundamental elements of music. We must experience all of its constituent aspects.

It is generally agreed that music can and does provide the child with a means of improving his self-image. Music plays on our emotions, thus engendering a response which can be either positive or negative.

Music can sharpen the listening skills of children too. In a society which "tunes out" as easily as it can "tune in," we need to capitalize on listening. And when we listen *for* something, we are indeed listening with purpose and intent. Music listening, when properly done, can be an invaluable aid in the child's general listening. The ear remains the first avenue of communication.

The final point features the concern for adequately trained teachers for classroom music. This is a complex and often troubling consideration, for the limitations of any good music program will parallel the limitation of those charged with its execution.

We expect a teacher of arithmetic to have mastered the concepts, the vocabulary, the functions, the theory of number, and the social applications of arithmetic so that he may impart this knowledge, make proper judgments, and be able to assist the children in their study of numbers. But it doesn't necessarily mean that a teacher of arithmetic is a math major.

We should expect the same from the teacher of music. He/she should have knowledge of the fundamentals, possess certain skills in performance, and be able to effectively communicate to children the role of music in our lives. "Ordinary" classroom teachers can do this. But they cannot usually be expected to organize a curriculum from scratch and implement a well-balanced program (often with little or no equipment).

Ideally, each school should have at least one teacher who can serve as the music education specialist and resource person who can conduct programs of in-service training. Such a resource person may be teaching music in several rooms in a departmentalized situation. Many feel, however, that the classroom teacher is the best choice to teach the classroom music, particularly in the lower grades.

This writer is often asked, "What is the minimum preparation necessary for a teacher of music?" The question is often loaded, but it does merit a response. Not all will agree with his response, for there are so many givens and variables.

Minimum preparation often begets minimum results. But every teacher of music begins at some point, then growth, continual and with earnestness of purpose, takes over. The qualified teacher is able to sing with good intonation; can perform simple rhythms with clarity and ease respecting the basic beat; can move to music in various ways; knows the notes and is acquainted with the melodic systems under which our melodies operate; has a philosophy which undergirds practice; possesses some degree of melodic skills at the piano, recorder, melodica, xylophones, etc.; can effectively select music for listening, pointing out to the pupils those things they should hear. In short, a teacher is, first of all, a learner, willing to take some risks in teaching, and perfectly willing to learn with the children.

In-service training remains a very effective way for teachers to become more inspired and better skilled in their craft. There are many workshops available for teachers of classroom music. The Synodical teacher education institutions are ready and eager to offer assistance.

In order for music education to find its rightful place in our schools, there must be commitment on the part of administrators, teachers, parents, and children. This will mean curricular adjustments to be sure. It also means that 100-150 minutes per week are devoted to the subject of music *in the classroom.* It means *daily* experiences for grades K-6. (In the Hungarian Kodaly schools, music is taught 45 minutes per day, six days a week!)

"Rightful place" also means clear goals and clear procedures, a well defined curriculum and adequate materials and equipment. The school adopts a basic music series; it provides funds for the securing of rhythm instruments, melody instruments, and recordings. Each year the holdings are augmented. When boys and girls are turned on to music by instruments, parents are more eager to see that they are purchased. Gone are the days when an ill-tuned piano can suffice. The *voice*, however, remains the principal and indispensable instrument for use in the classroom.

One of the dangers to a truly comprehensive music education program in many Lutheran schools is that public (in church, usually) performance becomes the major goal. Teachers and students are too often preoccupied with the repertoire of music which can be utilitarian in the church service. Other phases of a good program become hazy at best, completely neglected at worst. Creativity, movement, listening, analysis and conceptual learning are relegated to chance.

Those who teach music are charged with the responsibility to understand the nature of this subject and to teach it in such a way that children understand the art of music sharing "the insights into reality which music contains."[3] Bennet Reimer suggests that many teachers do not understand the essence and nature of music; therefore it becomes something other than music *education* since it lacks balance, direction, organization, and basic philosophy.

In order that the music program may be enhanced through purpose and balance, the school's entire staff must assume the responsibility. General education is the goal of all elementary education. All teachers assume responsibility for the total program and curriculum planning is not left up to the individual teachers to pursue unilaterally.[4]

European Contributions

"American music education is and always has been highly eclectic."[5] Throughout our music education past we have adapted and adopted from any good educational source. Three European educators are foremost in any list of leading influences: Emile Jaques-Dalcroze, Zoltán Kodály, and Carl Orff.

Dalcroze based his approach upon the idea that musical rhythm is an outgrowth of the natural locomotor rhythms of the human body. This was termed "eurhythmics." But this term restricts the complete Dalcroze program to the rhythm-movement phases, whereas Dalcroze added this facet to an already comprehensive program of ear training, sight-singing, theory, and ensembles. He was particularly concerned that children not begin instrumental studies until after they had a rich background in singing, dancing, listening, and creating.

A complete Dalcroze program in the elementary classroom may not be feasible or even practical, but the influences of Dalcroze, especially upon movement/rhythm education, remain positive and desirable. Children responding physically to aural stimuli are feeling the music from within, the whole body, as it were, becoming a musical instrument. The pupil unconsciously becomes one with the music. Inner hearing, tonal memory, rhythmic response — all become a part of the intensity of the response.

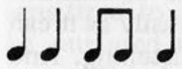
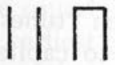
When Dalcroze began his musical training programs at the turn of the century, there was a felt need to develop total musicianship. This goal remains largely unfulfilled today, particularly at the secondary level. We would do well to learn from the Dalcroze solution how to integrate the various musicianly functions into a unified approach.

The basis of the philosophy of Zoltán Kodály lay in his belief that *all* people can become educated in music. Fortunately, for Kodály's approach, a whole nation adopted the guiding principles. Hungary today is slowly but surely becoming a truly musically literate nation.

In the Kodály plan, intensive and purposeful musical instruction begins at the earliest ages possible. *Systematic* instruction in sol-fa (movable "do") singing, using notation, hand signals, rhythm, musical concepts, and theory are all carefully sequenced into pre-determined levels of difficulty.

Kodály insisted upon the use of the nation's folksong heritage to develope an appreciation for one's musical mother-tongue. He added many melodies and arrangements which could be used as the musical vehicles for the child's voice, the primary instrument in his program. Voices, Kodály believed, are best when combined with voices, not with instruments. The teacher becomes the example for proper intonation, breath control, phrasing, and the like.

Beginning with sol-mi-la, then the complete pentatonic scale, the children become active in the hearing, reading, responding, creating, and performing of melodies rich in aesthetic beauty and rhythmic interest.

In spite of the melodic emphasis, the rhythm of the music receives its due. A shorthand rhythmic writing is used along with spoken syllables which give weight and meaning to the written symbols:  becomes  ("tah-tah-tee tee-tah" sounded in correct rhythm).

There have been several attempts to transplant the Kodály system in toto into American classrooms, notably those of Mary Helen Richards,[6] Katrinka Daniel,[7] and the Kodály Musical Training Institute in Wellesley, Massachusetts.[8] Many classroom music specialists are being trained in the Kodály techniques, a most necessary preliminary to a successful execution of the "Method." But even the non-trained specialist can employ the rudiments of sol-fa and the rhythmic symbols. Classroom teachers are likewise able to gain from these approaches.

Carl Orff, the third of the European influences, believed that rhythm is the strongest of the musical elements and the beginning point for the serious study of music. He believed that children should develop along historical musical lines, beginning with speech, simple chant, basic rhythm patterns. He termed this return to more primitive music "emental." He provided models, beginning with the simple sol-mi-la chant, and moving into the pentatonic scale with ostinato patterns and borduns played on the mallet instruments with simple rhythm instruments complementing the whole.

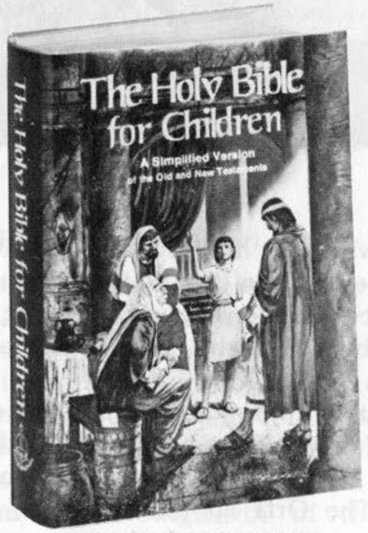
Orff believed that children by improvising and creating their own materials based upon the given models would benefit by reliving the experiences of hundreds of years of musical activity. Music in the Orff tradition is highly active, highly creative. The synthesis of speech rhythm, movement, singing (or playing) melodies, playing accompaniments on the irresistibly beautiful instruments, and utilizing body percussion and rhythm instruments all tend to make a complete musical experience for the child.

Necessary (but by no means central) to the program are the instruments of the mallet-type primitives: xylophones, metallophones, and glockenspiels. These are set according to the natural non-tempered scale, affording the best in intonation for proper ear-training.

The instruments are particularly helpful to shy children who will not sing or have never learned to sing. These children can use the instruments in lieu of their voices, unconsciously deriving pleasure and learning through them. This helps them "find" their voices.

The Orff approach is not properly labeled a "method," for it does not present a detailed curriculum with all the goals, sequences, and steps clearly defined. The Orff approach can be used with any curriculum, for any of the concepts, skills, and attitudes can be reached by incorporating speech, movement, dramatization, instrumental ensemble, improvisation, and exploration. Orff considered his plan as one that is constantly evolving and ever changing. It is not a dogmatic and fixed system, but one in which the work is never quite finished. The approach becomes a set of guiding principles, an underlying philosophy, an unsophisticated cultural expression through active music making.

Again, the chief obstacle to making the Orff program a priority is the teacher education problem. It requires workshops, training sessions, and much experience. The second obstacle is the cost of the instruments. But seen in proper perspective (what does a church organ cost? a good piano? a set of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Grace Nash's Contributions

Among American music educators the name, Grace Nash, stands out. In her philosophy and programs she combines the influences of Orff, Kodaly, and Laban. She is concerned primarily with the *total* development of boys and girls, not only with their strictly musical potential. She believes music must be placed at the very center of the curriculum because music is a natural medium for human development.[9]

Grace Nash is a fine musician and a great educator. She understands the theories of how children learn through organizing their play free from fear and through using their conscious and subconscious minds to the fullest. She sees music as a humanizing force in an innately hostile anti-musical environment. She sees music as an avenue for restoring the natural and imaginative creative abilities necessary to stimulate learning and total development. She sees the classroom as a place where the learning processes will be fostered through activities and where work and play are indistinguishable.

Music is a right every child possesses. From the earliest moments in a child's life we seek to give him a sense of belonging and well-being through the first avenue to the brain — the ear. Later on, the child is challenged to use his brain at maximum potential through the techniques of rhythmic/melodic ostinato, moving and dancing, singing, and intensive listening.

The philosophy and practice of Grace Nash are well defined in her published materials.[10] These are easily adapted to suit the needs and curricular requirements of existing programs. Her teaching procedures do require commitment, enlightenment, and above all, excitement. Again, workshops and institutes in the Orff/Kodaly approaches can be of immeasurable help to teachers.

Music education should be an enjoyable study. This very fact has often led officials and administrators to downplay its role in the curriculum. Even though music (along with all the arts) "is inherently enjoyable, the highest enjoyment that results from its study is based on solid accomplishment toward specified educational goals."[11]

Conclusions

In order that music *education* happens in our classrooms, we shall have to observe some clearly defined pathways toward excellence. Let's sum it up.

1. Adopt a philosophy covering all the music activities of the school and parish.
2. Adopt a curriculum. This probably means a basic music textbook series plus adequate resource books.
3. Identify at least one staff person to spearhead the drive toward revitalization.
4. Provide ample funds to secure rhythm and mallet instruments, a good quality sound reproducing system plus good recordings for teaching listening/appreciation.
5. Secure qualified persons to present in-service training workshops to aid the teachers in their own preparation. This could be a joint venture of several schools.
6. Secure the music curriculum by providing ample schedule time, setting realistic goals, and continually judging the results. Involve parents and members of the community in the program wherever possible.

When music *education* happens, music is rightly at home in the daily curricular activities of our schools. We can afford to do no less for our precious youngsters in this complex and troubling age as we approach the 21st century.

FOOTNOTES

[1] Elizabeth Crook, Bennet Reimer, David S. Walker, *Silver Burdett Music*, Teacher's Editions, Bks. K-8, Introduction, p. vii.

[2] *Music Educators Journal*, April-May, 1950.

[3] Bennet Reimer, *A Philosophy of Music Education.* Englewood Cliffs, N.J.: Prentice-Hall, 1970, p. 9.

[4] Karl D. Ernst and Charles L. Gary, *Music in General Education.* Reston, Virginia: Music Educators National Conference, 1965, p. 9.

[5] Beth Landis and Polly Carter, *The Eclectic Curriculum in American Music Education: Contributors of Dalcroze, Kodály, and Orff.*

[6] Mary Helen Richards, *Threshold to Music.* Belmont, Calif.: Fearon Publishers, 1964-1967.

[7] Katinka Daniel, *The Kodály Approach*, workbooks k, 2, 3, Belmont, Calif.: Fearon Publishers, 1973.

[8] Lois Choksy, *The Kodály Method: Comprehensive Music Education from Infant to Adult.* Englewood Cliffs, N.J.: Prentice-Hall, 1974.

[9] Landis and Carter, op. cit., p. 172.

[10] Grace Nash, *Music for Children*, Series 1, 2, 3, 4. Scottsdale, Arizona: Swartwout Publications, 1965-1973.

Grace Nash, *Creative Approaches to Child Development with Music, Language, and Movement.* New York: Alfred Publishing Co., 1974.

Grace Nash, *Today With Music*, K-3 classroom method for voice, rhythm, and melody instruments. New York: Alfred Publishing Co., 1974.

[11] *The School Music Program: Descriptions and Standards.* Reston, Virginia: Music Educators National Conference, 1974, p. 4.

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SELECTED BIBLIOGRAPHIES IN THE ARTS

ART

ART IN YOUR WORLD
By Gerald F. Brommer and George F. Horn. Davis Publications, Inc. 1977.

A basic text presenting a general look at art in the everyday world. The contents also include a short history of art and creating art: sculpture, printmaking, drawing, painting, etc.

ART: YOUR VISUAL ENVIRONMENT
By Gerald F. Brommer and George F. Horn. Davis Publications, Inc. 1977.

A teacher's guide or classroom text which focuses on understanding art from several vantage points: history, environment, architecture, sculpture, painting, printmaking, and crafts.

A CHILD'S PURSUIT OF ART
By Donald and Barbara Herberholz. Wm. C. Brown Company Publishers. 1967.

A guide for parents and teachers which provides suggestions for the motivation of creativity and self-expression in children.

CHILDREN AND THEIR ART
By Charles D. Gaitshell and Al Hurwitz. Harcourt Brace Jovanovich, Inc. 1975.

A valuable source for parents as well as teachers of elementary school children, including teaching methods, media and curriculum, with a special section devoted to activities for the slow learner and gifted child. Beautiful examples of children's art are included.

COMING TO OUR SENSES
The Arts, Education and Americans Panel (David Rockefeller, Jr., Chairman). McGraw-Hill Book Company. 1977.

This is a panel report of an intensive study regarding the goals of art and education on all levels, from kindergarten through high school. Specific recommendations are directed toward making the arts an integrating force in American life.

CREATIVE AND MENTAL GROWTH
By Viktor Lowenfeld and W. Lambert Brittain. The Macmillan Co. 1972.

A very responsible synthesis of contemporary educational theory and practice as it relates to particular age groups.

DEVELOPING ARTISTIC AND PERCEPTUAL AWARENESS
By Earl W. Linderman and Donald W. Herberholz. Wm. C. Brown Co. 1969.

A practical, succinct package of ideas for the classroom teacher. Each idea is qualified by pictorial examples of the work of children. A brief statement focuses on significant characteristics of each project. Materials lists and recipes are included.

A HANDBOOK OF ARTS AND CRAFTS
By Willard F. Wenkelman, Philip Wigg and Marietta Wigg. Wm. C. Brown Company. 1971.

A large collection of practical ideas for the elementary and secondary classroom. The teacher with a limited art background will find supply lists and procedures clearly spelled out and supported by illustrations and pictures.

ICON AND IDEA
By Herbert Read. Harvard University Press. 1965.

An in-depth examination of symbols, their origin and application in the development of human consciousness. "Art, myth, religion, cognition — all live in particular image-worlds, which do not merely reflect the empirically given, but rather produce it in accordance with an independent principle." It is intended for an educated audience.

IN THE EARLY WORLD
By Elwyn S. Richardson. Pantheon Books, Inc. 1964.

One teacher's approach to education through emotionally involving children in their studies in an open classroom atmosphere. This book also includes a fine collection of children's work.

INVITATION TO VISION: IDEAS AND IMAGINATIONS FOR ART
By Earl W. Lindeman. Wm. C. Brown Company Publishers. 1967.

A book for students dealing directly with idea sources and possibilities for artistic expression. An excellent collection of photographs is included.

THE JOYOUS VISION: SOURCE BOOK
By Al Hurwitz and Stanley S. Madeja. Prentice-Hall, Inc. 1977.

A helpful guide book for teachers from which activities, teaching strategies, subject matter and curriculum designs may be drawn.

MODERN ARTISTS ON ART
Edited by Robert L. Herbert. Prentice-Hall. 1964.

The ten essays are unabridged and therefore give an in-depth examination of particular issues. Most do not serve to represent adequately the total artist, but are capable of offering vital insights into the world of creativity.

PRINCIPLES OF VISUAL PERCEPTION
By Carolyn Bloomer. Litton Educational Publishing, Inc. 1976.

The author's purpose is to "put together a comprehensive summary of the principles of visual perception, based on psychological research as well as on familiar everyday experience, and to relate these principles to art in particular." The entire book is mottled with a rather complete coverage of known classical visuals.

THE PROCESS OF ART EDUCATION IN THE ELEMENTARY SCHOOL
By George Conrad. Prentice-Hall, Inc. 1964.

A most comprehensive handbook dealing with art education and how it works. It is written in terms of the definable needs of the elementary child "in order to make the process of education workable." The successful product arrives as a result of a healthy creative process.

PROGRAMS OF PROMISE: ART IN THE SCHOOLS
By Al Hurwitz. Harcourt Brace Jovanovich, Inc. 1972.

A collection of program descriptions presenting art teachers who vary widely in their approaches and are developing new frameworks of instruction.

Don and Judy Dynneson

DRAMA

INFORMAL DRAMA

CHILD DRAMA By Peter Slade. University of London Press. 1954. ($14.00)

A developmental study of the art of child drama from birth to 15 years. It includes activities for the integration of drama into the curriculum.

CREATIVE DRAMA AND IMPROVISED MOVEMENT FOR CHILDREN
By Janet Goodridge. Plays, Inc. 1971. ($4.75) Paperback.

Contains applications of creative drama for the K to Jr. High curriculum. Guidelines for the selection of appropriate materials and religious themes are also treated.

CREATIVE DRAMATICS AND ENGLISH TEACHING
By Charles R. Duke. Nat'l. Council of Teachers of English. 1974. ($4.25) Paperback.

An overview of creative dramatics and its use in language arts programs in the upper elementary and secondary classrooms.

CREATIVE DRAMATICS FOR HANDICAPPED CHILDREN
By Regina Schattner. The John Day Co. 1967.

A guide for creative dramatics and playmaking with physically and intellectually handicapped children. Activities include children of varied abilities working together on group projects. Extensive resource bibliography with strong music and rhythms emphasis.

CREATIVE MOVEMENT FOR THE DEVELOPING CHILD
By Clare Cherry. Fearon Pub. Inc. 1971. ($3.00) Paberback.

Music and dramatic activities for the young child. An excellent pre-school guide.

DEVELOPMENT THROUGH DRAMA
By Brian Way. Longman Group Ltd. 1967. ($3.50) Paperback.

An indispensable handbook of activities for the elementary and jr. high school teacher.

DRAMA AS A LEARNING MEDIUM
By Betty Jane Wagner. NEA. 1975. ($7.50) Paperback.

Contains the philosophy and teaching techniques of Dorothy Heathcote, respected British drama educator. She uses drama to help children internalize subject matter and religious themes. Drama with the handicapped also treated.

DRAMA WITH CHILDREN
By Geraldine Brian Siks. Harper & Row. 1977. ($9.95)

Informal dramatic activities for the upper elementary language arts program. This book also includes the application of creative dramatics in religious education and with handicapped children.

DRAMAKINETICS IN THE CLASSROOM
By Sister Jannita Marie Complo, I.H.M. Play Inc. 1974. ($5.95) Paperback.

A guide for creative movement and drama activities for the young child. An extensive bibliography of resources is also included.

IMPROVISATION: DISCOVERY AND CREATIVITY IN DRAMA
By Jon Hodgson and Richard Ernest. Barnes and Noble. 1966. ($6.00) Paperback.

A guide to improvisation techniques for the upper elementary and secondary classroom and their use in rehearsing scripted plays.

IMPROVISATION FOR THE THEATRE
By Viola Spolin. Northwestern University Press. 1963. ($7.50)

This book contains over 200 theatre games for informal and formal dramatic use. Material adaptable for upper elementary and secondary schools.

PLAY, DRAMA AND THOUGHT
By Richard Courtney. Cassell & Co. Ltd. 1968. ($5.95) Paperback.

This book provides an intellectual base for the importance of dramatic play and drama education in the development of the whole person.

RIDE A WHITE HORSE . . . CREATIVE DRAMATIZATION (Threshold Early Learning Library Series)
By Katrina Van Tassel and Millie Greimann. Macmillan Pub. Co., Inc. 1973. ($7.95)

Creative dramatic activities for young children with applications to the total curriculum.

FORMAL DRAMA

THE ART OF DRAMATIC ART
By Theodore Shank. Dell Publishing Co., Inc. 1969. ($2.45) Paperback.

A book of dramatic theory which examines the creative processes involving theater as an art form.

TO THE ACTOR
By Michael Chekhov. Harper & Row. 1953. ($10.95)

An explanation of the actor's craft with exercises which can be adapted to the secondary school.

BASIC DRAMA PROJECTS
By Fran Averett Tanner. Clark Pub. Co. 1972. ($4.88)

Activities for the beginning drama student in the craft of theater. A handbook for the high school drama teacher.

CREATIVE PLAY DIRECTION
Robert Cohen and John Harrop. Prentice-Hall. 1974. ($10.95)

Practical information for play directors which includes many current approaches for play production.

GROUP THEATRE
By Brian Clark. Theatre Arts Books. 1971.

This book contains techniques for creating and producing plays and has application for youth and parish settings.

RELIGIOUS DRAMA: ENDS AND MEANS
By Harold Ehrensperger. Abingdon Press. 1962. ($21.00)

An overview of philosophy and techniques of formal and informal religious drama.

SELF-SUPPORTING SCENERY
By James Hull Miller. 1971. ($3.00)

By a designer of multi-purpose theater spaces for elementary and secondary schools. The manual gives clear instructions for constructing inexpensive, reusable scenery and teaching aids for school drama programs. Order: ℅ JHM, 3415 Reily Lane, Shreveport, LA 71105

THE THEATRE CRAFTS BOOK OF MAKE-UP, MASKS, AND WIGS
C. Ray Smith, Ed. Theatre Crafts Books. 1974. ($6.95) Rondale Press, Inc.

A collection of essays by well known theatre artists which treat a wide variety of make-up techniques.

SCRIPT SOURCES
Anchorage Press, P.O. Box 8067, New Orleans, LA 70182
Samuel French, 7623 Sunset Blvd., Hollywood, CA 90046
Dramatists Play Service, 440 Park Ave. South, NY 10016
Bakers Plays, Boston, MA 02111
Contemporary Drama Service, Box 68, Downers Grove, IL 60515

Mira Wiegmann

book reviews

MUSIC

These volumes have been carefully selected with one thought in mind: practicality for the classroom teacher. All are recommended, though some more highly than others. There are without doubt other books not listed here which would also be of great value to the classroom teacher of music.

BACKGROUNDS AND APPROACHES TO JUNIOR HIGH MUSIC

By Hugo D. Marple. William C. Brown Company Publishers. 1975. 494 pages.

This is a comprehensive volume more for the specialist than the classroom teacher. There is much that pertains not only to music but to the adolescent as well. A highly recommended resource book.

A CONCISE INTRODUCTION TO TEACHING ELEMENTARY SCHOOL MUSIC

By William O. Hughes. Wadsworth Publishing Company. 1973. 122 pages.

The purpose is essentially a textbook for college music education classes. However, many classroom teachers seek help in the "why," "what," and "how" in music teaching. Thus, this volume is perfect for self-helps, in-service training, and resource material.

CREATIVE APPROACHES TO CHILD DEVELOPMENT WITH MUSIC, LANGUAGE, AND MOVEMENT

By Grace Nash. Alfred Publishing Company. Paperback.

For the serious and creative music teacher this volume is indispensable. Written by one of America's top educators, it is crammed full of the basic know-how of music and education. Mrs. Nash attributes her own creative ideas upon those of Orff, Kodály, and Laban.

CREATIVE MUSIC EDUCATION

By R. Murray Schafer. Schirmer Books. 1976. Paperback. 275 pages.

This one marvelous volume combines the five smaller paperbacks which this Canadian music educator and composer wrote as new directions in creating music in the classroom. The material is highly innovative and can be used by teachers as basic procedures in creative activities, particularly in the upper grades.

THE ECLECTIC CURRICULUM IN AMERICAN MUSIC EDUCATION: CONTRIBUTIONS OF DALCROZE, KODALY, AND ORFF

By Beth Landis and Polly Carter. Music Educators National Conference. 1972. 247 pages.

The music specialist will find a wealth of material explaining the approaches and influences of Europe's leading influences as well as some of America's own. There are many good ideas to learn from these many sources. The sad part is that so many of America's music teachers have yet to discover these fresh and vitalizing approaches.

EXPERIENCES IN MUSIC

By R. Phyllis Gelineau. McGraw-Hill. 1976, second ed. Spiral bound. 440 pages.

We are often asked to recommend *one* book which a teacher can use with limited background, resources, budget, etc. Perhaps this is such a book. It is packed with practicality.

EXPLORE AND DISCOVER MUSIC

By Mary Val Marsh. The Macmillan Company. 1970. 202 pages. Paperback.

The successful classroom teacher who wants some new ideas and procedures in the music classes would profit immensely from this volume written by a sensitive and creative teacher. It is filled with creative ideas for the middle and junior high grades.

HE JUSTLY CLAIMS A SONG FROM ME

By David S. Walker. Concordia Publishing House. 1974. $2.75. Paperback. 63 pages.

The author-arranger is associated with the new *Silver Burdett Music* series. This gives the reader some idea of the great worth of this song book. Twenty songs with teaching and performance suggestions are included, spanning the Church Year. Very highly recommended.

MUSIC AND PERCEPTUAL-MOTOR DEVELOPMENT

By Katherine Crews. The Center for Applied Research in Education, Inc. 1975. 64 pages. Paperback.

This small book contains games, songs, and all kinds of activities for any classroom teacher to use in helping children in perceptual-motor development through movement plus music. The early school years are the target of the author, but many ideas can be adapted for older children.

MUSIC FOR FUN — MUSIC FOR LEARNING

By Lois Birkenshaw. Holt, Rinehart, and Winston. 1977, second ed. Spiral bound. 266 pages.

A very practical book using primarily the Orff philosophy with overtones of Kodály. It is also an excellent source book for special education.

MUSIC FOR YOUNG CHILDREN

By Vernice Nye. William C. Brown Company Publishers. 1975. Paperback. 221 pages.

The author, a foremost music educator, shows how music fits into an almost totally integrated early childhood program. The book contains no song material, but has many worthwhile ideas for the teacher. Highly recommended for the early childhood specialist.

MUSIC IN EARLY CHILDHOOD

By John Batchellor. The Center for Applied Research in Education, Inc. 1975. 64 pages.

This excellent volume has in its brevity almost everything a classroom teacher needs to know about making music in early childhood. It is *not* a songbook, but a handbook on rhythm, movement, singing, basic skills, interest centers, and individualization.

MUSIC IN ELEMENTARY EDUCATION

By Marylee McMurray Lamont. Macmillan Publishing Company. 1976. 320 pages.

The author divides this highly practical volume into age levels K-6, then approaches the teaching material through the elements: melody, rhythm, harmony, form, etc. Special chapters deal with integrating music into the total program and the needs of special education in the regular classrooms.

MUSIC IN TODAY'S CLASSROOM: CREATING, LISTENING, PERFORMING

By Lois Rhea Land and Mary Ann Vaughan. Harcourt Brace Jovanovich. 1973. Spiral bound. 200 pages.

The authors successfully set out to help the teacher to impart skills in making sounds, organizing sounds, hearing sounds. These musicianly functions are focused to increase the teacher's skills in teaching as well. A very practical volume.

THE SCHOOL MUSIC PROGRAM: DESCRIPTION AND STANDARDS

Music Educators National Conference. 1974. 46 pages.

This volume serves as a basic resource for administrators, teachers, boards, and parents interested in upgrading their classroom and special music programs. The standards are guidelines set forth by the MENC committee. It contains philosophy, curricular outlines, and standards for personnel, scheduling, facilities, materials and equipment.

TEACHING MUSIC WITH THE AUTOHARP

By Robert E. Nye and Meg Peterson. Music Education Group. 1973. Paperback. 120 pages.

While the core of this book is song material, each song (lesson) has carefully drawn objectives with procedures clearly written. It may not be feasible to devote a whole year to the exclusive sound of the autoharp, yet the volume could well be basic to the course of study, or, as a companion volume to a basic series. The song material is well chosen.

Edmund R. Martens

Vance Hinrichs

Vance Hinrichs

POSTSCRIPT

The fine arts can evoke both applause and criticism simultaneously. The same object, action or event may cause one person to react favorably or it may generate a totally negative response from another person.

The fine arts can be thought of from two perspectives. The first is the generation or creation of a product for its own sake with no concern for utility. The second is communicating an idea or feeling to others. When the purpose of fine art is the former, the creator utilizes his skills and seeks personal enjoyment and satisfaction. If shared with others a totally different response may result. "One man's junk is another man's treasure."

When the fine arts, whether music or drama or art, are used to transmit feelings or to communicate them it is no longer art for art's sake. Then we must be sensitive to the recipient. If the creation of a work of fine art is considered a transmitter and the person for whom it is intended is the receiver, a common frequency is necessary to communicate effectively. However, the enjoyment or the appreciation or effectiveness of the fine arts does not rest solely on the artist. If the recipient has a desire to appreciate and enjoy the arts or if the arts are to make a contribution there will need to be an openness, a willingness to learn and an unbiased or unprejudiced encounter.

The arts can and should be viewed as talents. These talents are a wonderful exhibition of God's incomprehensible goodness to us. This should inspire us to utilize them to glorify Him and to share the Good News with others. How effective this process will be is directly proportional to efforts expended by both the artist and the participant to transmit and receive effectively. There is little doubt that the fine arts are gifts, talents, which the Lord expects us to use. In Psalm 150 the psalmist says, "Praise him with trumpet sound; praise him with lute and harp; Praise him with timbrel and dance; praise him with strings and pipe . . . " This could be paraphrased, "Use the many fine arts the Lord has given you, use them to praise the Lord." Both the opportunity and a challenge is placed before us. How will we respond?

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"The arts are based on symbolic thought and they combine sensation, feeling, and reason to create objects or performances. These objects and performances attempt to interpret experience in a way which expands understanding. Thus artistic thinking is like any other thinking. The impulses that lead to the making of art are identical with those that lead to other kinds of human activity: the urge to understand and to respond; the need to maintain intelligent balance; the desire to predict and control; the wish to celebrate or express delight."

The Mosswood Mini-School (grades 4-6) in Oakland, Ca., uses the "format of an art-centered, ungraded program. Morning work consists of math, reading, spelling, science, and social sciences, with strong emphasis on art experiences in the afternoon; Mosswood allots six to eight times more art periods than do most other schools. The children made an average reading gain of two times the normal rate (1.26 years in six months) and an average math gain of 1¼ times the normal rate (0.75 years in six months). Testing done each year has shown similar results."

The above quotations are from *Coming to Our Senses: The Significance of the Arts for American education.* American Council for the Arts in Education. Special Project Panel, David J. Rockefeller Jr., Chairman. (NY: McGraw-Hill Book Co., 1977) pp. 56 and 62.