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THE CREATIVE USE OF MUSIC  
IN CHRISTIAN EDUCATION  
WITH PARTICULAR REFERENCE TO JUNIORS

By

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## INTRODUCTION

## INTRODUCTION

### A. Statement of Problem

The importance of creative expression is becoming increasingly recognized in the secular elementary schools. The principles and values of creativity are a great influence in the teaching of music. However in Christian education the principles and values of creativity are just beginning to be recognized. For that reason music has not generally been taught creatively in the Christian education program.

The problem of this thesis, therefore, will be to consider the philosophy behind the creative use of music in secular education and compare it with the philosophy behind the creative use of music in Christian education and thus seek to discover if and how music may be used more creatively in the Christian education program.

### B. Delimitation of the Problem

Creative expression may take the forms of many media. However this thesis will deal with it only in the expression of music. Also creative expression

is applicable to any age level but this thesis will deal primarily with those phases of it that can be applied to the junior department.

#### C. Method of Procedure

In the first chapter a survey will be made of the aims of general education and music education and their outgrowth in creative expression. In the second chapter a survey of the philosophy and goals of Christian education will be made followed by a discussion of the place of music in fulfilling the goals of Christian education. Lastly, in the third chapter, suggestions will be given for the creative use of music in the junior department.

#### D. Sources of Study

The books for this study will be drawn from four different fields as follows: history and philosophy of secular education, secular music education, Christian education and music in Christian education. Also several articles from the International Journal of Religious Education will be used.

Three books which will be used are written and published by organizations which are better known by their initials than by their names. Therefore, after



the first entrance they will be referred to by their initials both in the body of the thesis and in the footnotes.

CHAPTER I

THE PHILOSOPHY OF MUSIC EDUCATION  
IN THE SECULAR ELEMENTARY SCHOOLS

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THE PHILOSOPHY OF MUSIC EDUCATION IN THE SECULAR  
ELEMENTARY SCHOOLS

A. Introduction

An understanding of the aims of education is essential to the creative use of music. Therefore, this chapter will present the aims of both general and music education. Then creative expression will be discussed, particularly as it applies to music. The topic on fostering creativity will be dealt with most extensively as this has a close application to the following chapters.

It is expected that this chapter together with the second chapter will be a basis for the creative use of music in the Christian education program.

B. The Aims of General Education

The goals of the American public school system arise from the basic tenets of our democracy which recognizes the uniqueness of the individual and the capability of a group to foster that uniqueness and to provide an optimum environment for all.<sup>1</sup> There is therefore the basic assumption that the individual is

. . . . .

1. Association for Supervision and Curriculum  
Development of National Education Association:  
Toward Better Teaching, 1949 Yearbook, p. 1.

worth improving and that man is improvable. This assumption leads to the general aim of education, to help individuals fulfill their potentialities and to develop social adequacy. <sup>1</sup> To this end educators in the last fifty years have adapted their methods of teaching to the learners, seeking to know their nature, capabilities, purposes and values.

### 1. History

The present day educational theories, developed during the last fifty years, primarily by John Dewey (1859 - 1952), have remade the American educational system. <sup>2</sup> These theories belong to the school of thought, known as pragmatism. Trends of thought similar to the pragmatic have existed since the days of the Greek Sophists and have been revived since the eighteenth century under various names. <sup>3</sup> Under the leadership of C.S. Peirce (1839 - 1914) and William James (1842 - 1910) pragmatism became a recognized doctrine in American philosophical thinking. <sup>4</sup> Dewey applied the philosophy of

. . . . .

1. Lilla Belle Pitts: The Music Curriculum in a Changing World, p. 63.
2. Robert M. Hutchins: The Conflict in Education in a Democratic Society, p. 49.
3. Robert Ulich: History of Educational Thought, p. 317.
4. Robert R. Rusk: The Doctrines of the Great Educators, Second Edition, p. 286.

pragmatism to education and became the first one since the sophists to so intimately identify philosophy and education.<sup>1</sup> The results of Dewey's work have been carried on and expanded by such authoritative philosophers as Edman, Hopkins, Kilpatrick, Mursell, Prescott, and Rugg.<sup>2</sup>

## 2. The Democratic Ideal

The foundation of our educational system is in our democratic form of government. Robert R. Rusk points out the reason as follows:

Dewey accepted Aristotle's principle that ' that which most contributes to the permanence of constitutions is the adaption of education to the form of government', hence a democratic state should have a democratic form of education.<sup>3</sup>

Education in a democracy recognizes the individual as a unique personality and accepts the responsibility for providing him an opportunity for developing his own powers and capacities to the maximum.<sup>4</sup> Lilla Belle Pitts says:

The basic principle of our democracy is founded upon faith in the ability of free men to shape their own destinies in accord with an ideal of, not what men are, but what they are inherently capable of becoming.<sup>5</sup>

. . . . .

1. Ibid., p. 284.
2. Pitts, op.cit., p. 4.
3. Rusk, op.cit., p. 303.
4. Music Educators National Conference: Music Education Source Book, p. 131.
5. Pitts, op.cit., p. 4.

At the same time, of course, an individual has a definite social responsibility, as his development must not be at the expense of the social group of which he is a part. <sup>1</sup> But it is unlikely that this would happen, as true individual growth is an indispensable corollary to enriched social growth. <sup>2</sup> Pitts states the importance of individual and social growth as follows:

Thus, freeing individuals and helping them to achieve happier and more effective personal and human relations, by means of actual experience in social participation, is a major aim of education. <sup>3</sup>

### 3. Human Needs

The continuing needs of growing children are factors which influence both the curriculum and the teacher's methods of dealing with individuals and groups. <sup>4</sup> These needs are recognized in nearly every text book and course of study. For example, the Long Beach Music Guide Book states: " The varied music materials and procedures presented in this guide have been chosen with the idea of fostering the developmental growth of children through music." <sup>5</sup>

. . . . .

1. Beatrice Perham Krone: Teaching Music in the Elementary School, p. 1.
2. Pitts, op.cit., p. 30.
3. Ibid.
4. ASCD, op.cit., p. 3.
5. Long Beach Public Schools: Music Guide for Teachers of Fourth Grade, Introduction.

One of the needs that is particularly relevant to music is the need for self-expression. This is a need which, because of industrialization and television, is becoming increasingly unmet by people's daily occupations or recreation.<sup>1</sup> In the report on the International Conference on the Role and Place of Music in the Education of Youth and Adults, Marjorie J. Malone states the following:

Experiences in music should . . . serve as a means of self-expression, emotional release, spiritual satisfaction and intellectual stimulation when small bodies become restless, small heads too full, and child emotions seek a means of release. Too often, we seem to be thinking of children as little problem-solvers rather than dynamic, growing, reacting little people who need to express feelings about living in the school environment, in addition to reciting correct answers to stereotyped questions. Children have a real need for creation and recreation.<sup>2</sup>

#### 4. Facts of Learning and Growth

The study of human needs leads to the questions: How can human growth and development best be promoted and improved and how does learning take place?<sup>3</sup>

The trends of thought in this field have been summarized by Lilla Belle Pitts in "The Music Curriculum in a Changing World:"

. . . . .

1. Pitts, op.cit., p. 15.
2. United Nations Educational, Scientific and Cultural Organization: Music in Education, p. 111.
3. Pitts, op.cit., p. 30.

a. One Learns in and from Experience

Learning is an on-going never-ending series of operations concerned with reconstructioning the self; therefore, a process that is continuous from germination until death. . . . Learning, then, is personal and active. It is a mode of growth and a method of behavior. . . . Therefore, learning occurs in and from experience, which involves the self in actual being, undergoing, and doing, which reconstructs into the individual new conditions, for growth is never the mere return to a prior state. <sup>1</sup>

b. Learning Involves the Entire Organism

In the interactive process of living and growing the entire organism is affected. In other words, a child does not learn with a mind which, by some magic, is separable from the rest of himself. If he learns at all, or to put it another way, if he learns for all time, he learns all over: body, heart, soul, and mind. <sup>2</sup>

c. Learning Becomes Most Effective When the

Learner Helps Plan the Goals and the Means  
of Attaining Them

Learning takes place most effectively when conditions and results are meaningful and satisfying to learners. That is, when the interests and purposes of learning situations are accepted by children they become active agents in being, doing, contriving, etc. <sup>3</sup>

d. Interests Contribute to Learning

Interests, properly interpreted, are considered important means of improving growth and enhancing the lives of children both in and out of school . . . not transitory stimuli or caprice but . . . deep-lying attitudes, developed through experience, which largely determine the intensity and consecutiveness of efforts. <sup>4</sup>

. . . . .

1. Ibid., pp. 31-33.
2. Ibid., p. 33.
3. Ibid., p. 34.
4. Ibid. pp. 34-35.



e. Creative Expression is a Part of Learning

There is a steadily changing attitude in educational circles in reference to creative activities. There is evidence that all people can and do employ creative expression in varying degrees. For all life demands and offers opportunities for making choices, for selecting, associating, and testing the values inherent in experience on a basis of personal interpretations of meanings. From a standpoint which considers learning a process of growing new behavior patterns, all expressive acts may be placed upon a scale of creativity in which differences are sought for and designated in terms of the degree to which the circumstance draws creativity from a child. . . . It is certain that experiments in creative activities in the schools have disclosed hitherto unsuspected potentialities for varied and original expressive productiveness in children. The conclusion, then, is that, if life is potentially creative, education should make it so actually. <sup>1</sup>

f. Summary of Facts of Learning and Growth

In general summary, it may be said that learning is fundamentally related to the experiences of life as it is lived; that the reconstructive processes of growth in both individuals and society are dependent upon expanding experience; and that desirable growth is promoted by a continuity of experiences of the right quality. <sup>2</sup>

C. The Aims of Music Education

1. The Democratic Ideal

Often in past years music has been thought of as an isolated subject. It has been taught by a specialist in music who has spent the bulk of his time and energy developing the talented youngsters in order to turn out a fine performing unit. Increasingly, however, music educators are coming to see that in order

. . . . .

1. Ibid., pp. 35-36.

2. Ibid., p. 36.

to fulfill the democratic ideal of the public schools, they must help all the children find maximum enjoyment and development in music. <sup>1</sup>

## 2. Human Needs

In addition to changing ideas as to who should be taught, there are also changing ideas as to what should be taught and why. In the past the emphasis in music has been on subject matter particularly in the middle grades where skill in music reading is developed. One of the current teacher guide books states in its introduction:

If a survey were made of the music guides used by the Long Beach elementary schools during the last ten or fifteen years, it would be clearly seen that the trend in music education has been moving slowly but surely from the formal music lesson to music experiences which are directly connected with the child's needs. <sup>2</sup>

However, this trend in music education does not imply an abandonment of subject matter, text books or other teaching aids. Rather there is a change of emphasis. These things are secondary because they are means-to-be-used in furthering human purposes. <sup>3</sup> Beatrice Perham Krone says, "Subject matter can and should be extremely important but mere mastery does not make it so. It is valuable only when it is a means to child growth." <sup>4</sup>

. . . . .

1. Krone, op.cit., pp. 1-2.
2. Long Beach Public Schools, op.cit., Introduction.
3. Pitts, op.cit., p. 40.
4. Krone, op.cit., p. 29.

Since expression is necessary for the maximum development of an individual, creative expression in the arts makes a major contribution to his development. This thought is expressed in the "Music Education Source Book" as follows:

The major value of creative activity in music, as in other areas, is that of developing wholesome and integrated personalities. Children of all ages have felt the satisfaction of self-expression and the thrill of achievement. <sup>1</sup>

There is a joy and satisfaction which comes from a participation in music. The immediate aim of the teacher, therefore, is to foster this joy and at the same time, to lead the pupil further into the realm of music so that his satisfaction may increase with his growing love for and understanding of music. <sup>2</sup>

The purpose of music in our schools is stated in the UNESCO report as follows:

Music has been added to the daily elementary school programme in the United States for the purpose of meeting the free-expression needs of children. Music in the classroom is not necessarily for the purpose of developing performers. The school's purpose is to provide, through music, opportunities for every child to express his feelings about the life he is living. Unexpressed, these feelings block the child from being his best; they rob him of the supreme satisfaction of bringing forth ideas that are truly his own. Every child has a right to feel the pride which comes when, through creative action, he is able to say to himself and others, 'I did this myself', or 'I like it this way', or, 'This is the way I feel.' <sup>3</sup>

. . . . .

1. MENC, op.cit., p. 132.
2. Krone, op.cit., p. 3.
3. UNESCO, op.cit., p. 110.

### 3. The Relationship Between the Aims of Music Education and General Education

Both music and general education have their roots in a democratic society; therefore, the aim of both types of education is to help individuals fulfill their potentialities and to develop social adequacy. If music is to be a part of the curriculum, then it must contribute essential service in realizing more fully the aims of education.<sup>1</sup> Pitts says:

Broadly stated, the aims of music education are inseparable from those of the democratic society which the schools of this country are designed to serve. . . . The inference in this for a developing music curriculum is that music programs should be initiated, planned, organized, and operated in direct reference to these fundamental educational aims. For, in essence, it means that music, along with every other area of public education is committed to the task of trying to effect changes in the quality of our people.<sup>2</sup>

#### D. Creative Expression

Since giving opportunity for the maximum development of the individual is one of the major aims of education, and creative expression makes a major contribution to that development, music educators must therefore ask: "Are we providing sufficient opportunity for creative expression and do we utilize creativity to

. . . . .

1. Pitts, op.cit., p. 63.

2. Ibid., p. 64.

develop the greatest possible self realization?" 1

Before being able to answer the preceding questions, two more questions must be asked. What is creative expression or creativity and are all people able to express themselves creatively?

# 1. Viewpoints Toward Creativity

## a. The Traditional Concept

In the traditional concept of creativeness the emphasis is laid upon the end result - that which is created. The product must be recognized to be outstanding by authorities in that field. This concept not only limits creativeness to a very few individuals but it denies creativeness to children altogether since they would be unable to produce a product comparable to that of adults already recognized by civilization as outstanding. 2

## b. The Progressive Concept

The traditional viewpoint is vigorously opposed by W.H. Kilpatrick as follows:

Can the gifted alone create? I say no. . . . They may be the only ones who can create great creations but not the only ones who can create. Every one of you, every child that you have, in my opinion, is capable of creation, and in fact does create every day.3

. . . . .

1. MENC, op.cit., p. 131.
2. Lillian Fox and L.T. Hopkins: Creative School Music, pp. 15-16.
3. Ibid., p. 17.  
Taken from: W.H. Kilpatrick: "Some Basic Considerations Affecting Success in Teaching Art," p.4.

Kilpatrick advances a second viewpoint, that creativeness is either synonymous with, or an integral part of all learning. <sup>1</sup> Consequently all children possess potential creativeness as they all possess potential learning possibilities. Lillian Fox supports this view as follows:

Since each situation in life is in some measure unique, each such conscious solution of any learning problem is in like degree unique or creative. <sup>2</sup>

In the following paragraph Kilpatrick emphasizes the unity of all learning as it is the work of the self and at the same time he points out that there are differences in the degrees of creativity.

The ability to create we found in even the lowest and earliest instances of learning. It remains as a characteristic of all learning, differing in degree, to be sure. It is moreover present in every plan made by even the humblest to deal with the novel situation which life continually brings. Under such circumstances it is highly misleading to say that only the few can create. The matter is of degree. All in some manner create, the few in high degree. Creation is peculiarly the work of the self and person as such. . . . To join things in a new way so as to meet adequately a sensed situation of any nature whatever is among the most enjoyable of experiences . . . To help find the promising places for creation, to help build the wish to create, and to help find the means of better creation - than these the educator has no higher duty. In creative work life has infinite possibilities. <sup>3</sup>

. . . . .

1. That is, learning which involves a change in the whole organism. Ante, p. 6.
2. Fox, op.cit., pp. 17-18.
3. Ibid., p. 18.

a. Degrees of Creativity

Fox in "Creative School Music" has applied the preceding viewpoint by the use of a scale of creativeness. This recognizes the wholeness of learning and it has been an aid to teachers in selecting those activities which provide the greatest opportunities for self-realization.<sup>1</sup>

At the bottom of the scale, representing a small amount of creativity in learning, are such responses as number combinations and spelling which allow no possibility of uniqueness in the end product as the results are already definitely determined. Next is the solving of a problem from a text book which gives a greater opportunity for creativeness because, even though the answer is fixed, there are more variable factors which the learner may manipulate. Related to both of these lower steps however, is the possibility for originality in the method of learning. The association of the facts may be related to a larger social experience thereby giving opportunity for expression of the individual personality.

Higher on the scale of creativeness is placed the appreciation of various types of works of art. Since the feelings of an individual are the product of his past experience and not subject to standardization,

. . . . .

1. Cf. Ibid., p. 18.

there is free opportunity for unique expression.

However this expression must be limited by the medium and ideas of the creator. For example: the conductor and the orchestra limit their own uniqueness in order to portray the insight and understanding of the composer.

Next on the scale is a problem selected by the learner in which there are more variable elements and no definitely fixed ends. Most well taught social studies units come in this area. There are many problems requiring investigation to obtain accurate information, organization of ideas, selection of materials, and many unique ways of putting these together.

Highest on the scale of creativeness is the act of writing a song, a poem, a story, or painting a picture. Such an activity gives the individual the greatest possible opportunity for self-expression as in this he can draw upon any of his ideas or feelings; he can use any media (music, art, literature etc.); and he can use any techniques which fit his choice of media.<sup>1</sup>

#### d. Summary of Progressive Concept

Creativeness is, then, synonymous with learning in its most complete sense and is therefore possible to all people. The definition given by the Music Educators National Conference shows the breadth of activities

. . . . .

1. Ibid., pp. 19-22.



which are considered creative and the reason for so considering them: the result in individual growth.

Any musical experience at any and all levels, whether it be (a) sensitive and responsive listening to music, (b) active bodily response to rhythm and mood, (c) creative interpretation of music performed, (d) creative planning and development of assembly programs, pageants and operettas as an outgrowth of correlated activities, or (e) the creating of original music, is considered a creative activity inasmuch as it provides a new and inspiring experience which results in musical growth and personality development of the child.<sup>1</sup>

## 2. Fostering Creativity

How does a teacher provide opportunity for creative expression? Though various ways have been discussed and tried, the fact that this is still a problem is shown by the following paragraphs written by group of teachers in the ASCD yearbook:

For quite some time now, the grown-up world concerned with teaching has believed that children need creative activity; and, in our great enthusiasm, we have used every possible means to persuade teachers to provide for such activity. Articles have been written, speeches made, courses taught, and out of this persuasion have come responses by schools - some fortunate, some not so fortunate, like art classes where children are permitted to "create every Friday at two o'clock," or rules for conducting "special classes" (the ones where children are creative).

In a school setup where standardization is the order of the day, it is an overwhelming task to foster creativity - that elusive something which "implies a fresh response unique to the creator." Courageous teachers and interested administrators have made sincere efforts to give children opportunities for creative activities within the framework of ringing

. . . . .

1. MENC, op.cit., p. 131.

bells . . . systems of grading . . . and all the other established routines which too often have become a regular part of school living. These teachers and administrators know they have not been successful in really meeting the challenge inherent in the statement that "teachers are justified in assuming that all young people are potentially able to express themselves creatively." They know it will take something more than has been provided so far.

What is that something more? Part of the answer will be found when schools meet intelligently the challenge found in the question: What kind of living is going on in a school where it is the natural thing for teachers to both recognize and foster true creativity, in individuals and in group methods for solving problems? Again it is the school where teachers are living creatively. <sup>1</sup>

#### a. Permissive Atmosphere

Creativity must come from a total growing process. It can not be turned on like a tap. Therefore the whole curriculum must be unified in its aims. As Krone says, "The creative approach must permeate the whole field of education." <sup>2</sup> The whole day must be characterized by a permissive atmosphere - one where there is freedom for self-expression, rapport with the teacher and group, and lack of pressure either from time or from false standards. <sup>3</sup> In such an atmosphere the child will be able to try new procedures, draw new conclusions, and explore new possibilities. To the extent that he is not afraid to make a mistake, he is free to strike out into the unknown. <sup>4</sup>

. . . . .

1. ASCD, op.cit., pp. 259-260.
2. Krone, op.cit., p. 6.
3. ASCD, op.cit., p. 151.
4. Ibid., p. 5.

The ASCD yearbook makes the following statement which shows the contrast between allowing children to be free to create and teaching them to create:

The forms that creative self-expression take are the natural outgrowths of creative living. In a permissive atmosphere that reflects this living no remedial measures are necessary to motivate and teach the skills of creativity. <sup>1</sup>

In the process of creative living the teacher is a major factor. His influence sets the tone of the entire classroom. He provides for the flexibility in the curriculum, the integrated core of subjects, the freedom of movement within the classroom and to quite a large extent, the social feeling among the class members.

The ASCD yearbook says:

His attitude and approach will, in many ways, stimulate or thwart the creative process. He must encourage originality wherever possible and must always be alert to new and possibly latent talents in children. <sup>2</sup>

Very likely a part of the teacher's work will be to help children to overcome their inhibitions and "I can't's". For example: for many years we have been building the concept that one does not dance without "lessons"; therefore, rhythmic expression may be difficult for some. <sup>3</sup> Also there may be individuals who need to be encouraged and helped to listen independently. They may be meander-

. . . . .

1. Ibid., p. 151-152.
2. Ibid., p. 152.
3. Krone, op.cit., p. 24.

ing aimlessly about the school room, or happily imitating what their classmates are doing. Perhaps they have less musical ability or have had less opportunity to hear music than others. But in either case perception may be awakened in them by the rhythm of the music and if so, meaningful bodily response will naturally follow.

Hazel Kinscella says:

Once aware of the message conveyed by the music the erstwhile inattentive child often amazes the teacher by the realism and the poetic beauty of his interpretation.<sup>1</sup>

Through this discussion has been noted the importance of the classroom teacher. He is indispensable whether he sings or plays or whether he does neither.<sup>2</sup> He has the advantage over any visiting teacher because he can sense which creative digressions from the regular classroom program will be most valuable to the class.<sup>3</sup>

Krone says:

Without his enthusiastic support, the music program cannot become a truly functional part of the educational experiences of his particular classroom group.<sup>4</sup>

A classroom cannot have a creative atmosphere where the teacher imposes a set plan upon the group;

. . . . .

1. Hazel Kinscella and Elizabeth Tierney: The Child and His Music, p. 135.
2. Krone, op.cit., p. 4.
3. UNESCO, op.cit., p. 111.
4. Krone, op.cit., p. 4.  
However, according to Krone, the music specialist can fill a very important role. "The music specialist should serve as a technical adviser and resource person."

whether it be of his own making or is a fixed course of study. It will be remembered that one of the facts of learning is that learning is most effective when the children are active participants in the planning of the goals and methods.<sup>1</sup> Therefore the music experiences of a class should be cooperatively planned by the children, the classroom teacher and the music specialist around the needs and interest of the children. (This, it will be noted, does not mean that there will be no plan.)<sup>2</sup>

In conclusion: a permissive atmosphere is the key to creative expression, and the classroom teacher is the key to a permissive atmosphere. Krone says of the teacher:

. . . that he have a philosophy of music education rather than a method; that he believe in flexible rather than fixed standards of achievement; that he use a flexible rather than a fixed course of study; that he believe the quality of the music experiences children have is more important than "ground-covering" of organized problems set forth in fixed courses of study.<sup>3</sup>

#### b. Opportunity

To someone unfamiliar with the term 'permissive', it may have a rather neutral sound and infer that nothing is happening in the classroom. Quite the contrary - the teacher who realizes the importance of a permissive

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1. Cf. Ante, p. 6.
2. Krone, op. cit., pp. 3-4.
3. Ibid., p. 5.

atmosphere would also realize that children learn by doing. <sup>1</sup> And here again this does not mean that the children are the only ones who are doing anything.

The most effective creative living takes place in a challenging environment where resources such as attractive music books and simple instruments are available. <sup>2</sup> Bulletin boards with items of current interest in the music world or displays concerning the history and development of music are helpful in suggesting ideas. The child who would use music as a medium of self-expression must have some experience in it. And yet this experience is not given so that he may use it later but the gaining of this experience is in itself a process of creative experience. The Music Education Source Book expresses it this way:

A rich background of musical experiences is essential. The desire of the child to express his thoughts and feelings through music will be in proportion to a rich and satisfying background of musical experience. To provide an opportunity for this experience is a major function of the creative teacher. The actual acquiring of this background can and should be a continuously growing and expanding creative experience.<sup>3</sup>

The development of a background in musical experiences does not follow any rigid pattern. However the following list of activities is in approximate

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1. Cf. Ante, p. 6.
2. Krone, op.cit., p. 5.
3. MENC, op.cit., p. 131.

relationship to the chronological development of the child. Each new skill does not replace but adds to the former one;

1. Creative listening and creative response to rhythm and mood. (If creative listening means being aware of what is contained in the music heard, then creative listening should be both the basis and the stimulus of all creative activity.)
2. Creative use of percussion and simple melody instruments.
3. Creative melody writing - vocal and instrumental.
4. Creative interpretation of music performed.
5. Creative harmonic writing and arranging - vocal and instrumental.

Both 4 and 5 may be developed through the correlation of music with other areas. This could develop into the pageant or operetta at various levels. It should be remembered that each age level has a mode of expression, which, if properly brought out, can best contribute to the emotional and artistic needs of the particular age.<sup>1</sup>

One might well ask at this point, Where do the skills come in? This question may be answered by remembering that techniques are learned best when they are needed in an immediate situation.<sup>2</sup> Children who have an abundance of ideas to express will set about finding ways to express them.

Therefore the way to learn to read music is to read music that children want to learn rather than to practise first on syllables using songs which are

. . . . .

1. Ibid., p. 132.

2. Krone, op. cit., p. 21.

simplified for the purpose and therefore are usually quite uninteresting. <sup>1</sup> Similarly much time can be spent drilling on rules of composition which are often promptly forgotten. However if the children can see purpose in these rules, they will be retained. Krone says:

Techniques acquired as a result of learning to record original compositions are obvious and easily understood. From this experience, key signatures, clef signs, meter signatures, measure bars and marks of tempo and expression, as well as the actual position of notes themselves, all fall into place easily and smoothly in the picture of musical notation when the activity carried on has purpose and meaning for the child. <sup>2</sup>

Often one of the motivating factors in writing an original composition is that it will express an idea in connection with a social studies unit. Thus the various subjects are integrated rather than each being separately in its own period. Such a program as well as being an integrated program might also be called an "integrating program," for it strives to help the child develop insights, skills and attitudes that will pervade all of his life. <sup>3</sup>

In many schools there is progress being made in creative living. Teachers are seeing the importance of maintaining a permissive atmosphere and they are realizing that one text book isn't enough if they are

. . . . .

1. Ibid., p. 8.
2. Ibid., p. 23.
3. Ibid. p. 29.



to provide a stimulating environment. But there is still a need for improvement. The Music Educators National Conference has made the following statement:

One of the greatest difficulties in the creative activity lies in the lack of continuity in this creative phase of music instruction. Teachers in the elementary grades have made considerable growth in stimulating early expressions by the children but the gap between these grades and high school or college is too great. Teachers of upper elementary and junior high school grades need to carry on with the work of previous teachers. <sup>1</sup>

#### E. Summary

This chapter has considered the philosophy in the use of music in the secular elementary schools. The democratic conception of each person as being a unique individual is basic to all teaching. Since the individual is unique, the good teacher must know him and how he learns. The teacher's aim is to help the individual fulfill his potentialities and to develop social adequacy. This aim remains the same whether the subject matter is music or a general subject.

It has been seen that human beings have a definite need for self-expression. This need can be realized in an atmosphere which is permissive. Children must have an opportunity to experiment, plan, and

. . . . .

1. MENC, Op.cit., p. 132.

accomplish things. They learn by doing. They need to have ideas and material resources available to them. The result is the growth and development of the whole child.

CHAPTER II

THE PLACE OF THE CREATIVE USE OF  
MUSIC IN CHRISTIAN EDUCATION

## CHAPTER II

### THE PLACE OF THE CREATIVE USE OF MUSIC IN CHRISTIAN EDUCATION

#### A. Introduction

With the philosophy of music education in secular education as a background, this chapter will seek to discover if and how music can be used creatively in the Christian education program.

The procedure for this chapter will be first to find out the philosophy of Christian education particularly as it concerns creative expression; and then to ascertain the place of music in relation to the total Christian education program, and to discover how the creative use of music can contribute to fulfilling the goals of Christian education.

#### B. The Philosophy of Christian Education

The changing philosophy of Christian education has greatly influenced the trend of thinking toward creative expression. The extremes through which Christian education has passed are, on one hand, being so dogmatic in the presentation of truth that creative

expression is impossible, and on the other hand, being so creative that there is no transmission of the Christian message.

The earlier methods which were catechetical, ungraded, or Bible centered were unsatisfactory as they failed to meet the religious needs and experiences of the learners. So content-centered teaching gave way to life-centered teaching. However instead of being led to the deepest truths of Christian living, learners were led to "the vagaries of childhood, or the mutual interchange of ignorance of high school students in a bull session or the prejudices of ill-informed adults." <sup>1</sup> The cause of this unsatisfactory situation is expressed by Randolph Crump Miller as follows:

This points to the fundamental weakness in practically all educational theory: a failure to grasp the purpose of Christian education and to impart Christian truth. "Ye shall know the truth, and the truth shall make you free," we are told; but when the emphasis has been on truth, there has been no method adequate to impart it; and when there have been effective methods, there has been no fundamental truth to guide them. Our philosophy of educational method has been sound at the expense of theology, while both true and false theologies have been presented without the methods to bring them to life in the experiences of the learners."<sup>2</sup>

. . . . .

1. Randolph Crump Miller: The Clue to Christian Education, p. 2.
2. Ibid. p. 2.

# 1. Aim and Scope of Christian Education

## a. The Formulation of Aims

Though Christian education generally may have failed to grasp the purpose of Christian education and to impart Christian truth, there have been those through the years who have seen clearly the aim and scope of Christian education. The following statement of aim was formulated by the Chinese delegates to the Jerusalem meeting of the International Missionary Council in 1928:

Religious education in the Christian sense includes all efforts and processes which help to bring children and adults into a vital and saving experience of God revealed in Christ; to quicken the sense of God as a living reality, so that communion with Him in prayer and worship becomes a natural habit and principle of growing experience of life in the light of ultimate values; to establish attitudes and habits of Christ-like living in common life and in all human relations; and to enlarge and deepen the understanding of the historic facts on which Christianity rests and of the rich content of Christian experience, belief, and doctrine. <sup>1</sup>

In 1930 the International Council of Religious Education adopted the set of objectives formulated by Paul H. Vieth which has been the goal for Christian education from then until today for many educators.<sup>2</sup>

. . . . .

1. Philip Henry Lotz: Orientation in Religious Education, p. 94.
2. These will be discussed in more detail later in this thesis.

In "The Church and Christian Education" edited by Vieth in 1947 is included the following statement:

The foundations of Christian education are to be found in the nature and condition of man who is to be educated in the faith which the church professes, and in the principles of education which define how learning takes place.<sup>1</sup>

b. Failure to Meet Aims

Then why in spite of these well formulated aims was there dissatisfaction on the part of many as they considered the Christian education program? The apparent answer is that the aims were not fulfilled. One reason why they were not is that the content which was taught for a good many years was the product of a liberal theology.<sup>2</sup> Many teachers would not be able to say that their primary aim was to help bring others into a vital and saving experience of God revealed in Christ.<sup>3</sup> It was against this liberal view of theology that H. Shelton Smith wrote in 1941 in his book "Faith and Nurture." He states his purpose in writing as follows:

Our purpose is to raise into sharp relief certain basic aspects of Christian faith which seem either to be ignored or else inadequately incorporated in the modern theory of liberal religious nurture.<sup>4</sup>

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1. Paul H. Vieth, ed.: The Church and Christian Education, p. 52.
2. Miller, op. cit., p. vii.
3. Ante, p. 27.
4. H. Shelton Smith: Faith and Nurture, p. vii-viii.

A second reason for failure to meet the stated aims was that in practise the methods, which are sound psychologically, pedagogically, and philosophically, became ends in themselves.<sup>1</sup> For the last half century the religious education movement has been more closely related to secular education than to the church.<sup>2</sup> Miller says of this tendency: "Too often it has seemed that theories of religious education have begun from a secular viewpoint with Christian theology as a footnote to a non-Christian perspective."<sup>3</sup>

c. Goals for Today

Christian education is a particular kind of education. "It is not secular education with a halo, although the Christian can ignore secular insights only at his peril."<sup>4</sup> Christian education must be within a framework of Christian theology for it is theology which is the primary source of educational theory and procedure, but educational theories and methods are to be evaluated and used within the framework of Christian faith.<sup>5</sup> Miller states the goal for Christian education

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1. Miller, op. cit., p. vii.

2. James D. Smart: The Teaching Ministry of the Church, p. 11.

3. Randolph Crump Miller: Education for Christian Living, p. 8.

4. Ibid., p. 5.

5. Ibid., p. 45.



as follows:

The center of Christian education is not man but God, and our task is to bring the individual Christian into the right relationship with the God of Jesus Christ and with his fellows, so that by grace the individual may do the task to which he is called.<sup>1</sup>

## 2. Goals for the Christian Education of Juniors

The Objectives of Christian Education prepared by the International Council of Religious Education in 1930 have been developed and divided into age levels by the same Council in a booklet called Goals for the Christian Education of Children. This thesis will use the Ten-Year-Old Level primarily with a forward look to the Twelve-Year-Old Level.

Although the goals are discussed under six areas, the wholeness of personality is recognized throughout.

The goals can be realized only in the lives of growing persons who cannot be divided neatly into compartments. A child acts as a complete individual in all his relationships and experiences. He does not learn to know God at one time and learn to get along with his fellow men at another time. Neither is it possible to draw a clear line of distinction between the religious and the secular in a child's life.<sup>2</sup>

### a. Relationship with God and Ideas of God

In the junior department the child builds upon his previous knowledge of God. He should make progress

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1. Ibid., p. 54.

2. National Council of the Churches of Christ in the U.S.A., Division of Christian Education: Goals for the Christian Education of Children, p. 5.

in knowing the will of God and have an increasing sense of responsibility for cooperating with God in improving social situations. He should have a growing understanding of God's direction in the natural order and through moral law. He should have a growing fellowship with God which will enable him to come to God for help and guidance and to find satisfaction in fellowship with him through worship.<sup>1</sup>

b. Relationships with Jesus and Ideas of Jesus

The junior age child should begin to build the stories which he knows into a connected story of Jesus' life and teachings. He should have a growing appreciation of Jesus' goodness, unselfishness, and devotion to the will of God. He should have a growing fellowship with Jesus and a growing sense of need to accept Him as Savior.<sup>2</sup>

c. The Child and the Church Fellowship

The junior age child has increased opportunities for participating in both the worship services of the church and the work of the church. He will increasingly understand the responsibilities that come with membership.

. . . . .

1. Ibid., p. 8-9.

Cf. Adaption of Goals used in graded curriculum of the American Baptist Convention and the Disciples of Christ: Objectives for the Christian Education of Children, ad loc.

2. Goals for the Christian Education of Children, p. 11.

He may participate in a children's choir.<sup>1</sup> He will increasingly realize that his own local church is part of the world-wide Christian fellowship and also part of the great fellowship of the Christian Church in every age.

d. The Child's Heritage in the Bible

The direct study of the Bible will take on more meaning as the junior child now has an increased time sense, language ability, and understanding of other countries. He will increasingly understand the Bible as being the record of God's dealings with men and the revelation of His will. Also the junior child may learn to come to the Bible as a source of guidance and comfort. Selected portions of the Bible may be memorized and used in group worship.<sup>2</sup>

c. The Child in His Personal Relationships

Junior boys and girls should make steady progress in learning how to make the teachings of Jesus effective in their daily lives. Growing experience will make the junior child better able to think through several possible choices and select the best one in light of his standards. He should grow in willingness to

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1. Ibid., p. 14.

2. Ibid., p. 16.

judge upon his own conduct and to decide what may be done to overcome the difficulties. Resourcefulness and creativity may be encouraged along with definite accountability for results. Prayer should increasingly become a real fellowship with God, which will have a determining influence upon attitudes and conduct.<sup>1</sup>

f. The Child in His Social Relationships

The junior child has a growing awareness of other persons and an increasing skill in sensing and meeting the needs of others. He is increasingly able to identify himself with a larger community group, to show loyalty toward it and to obey its rules. He has a growing awareness of such social sins as poverty and racial discrimination. He should be given an opportunity of working with a group, on his own level, to improve these conditions. He should feel a bond of friendship with boys and girls of other countries and desire to share in the missionary work of the church.<sup>2</sup>

3. Problems Concerning the Use of Creative Expression  
in Christian Education

a. Creative Expression and a Given Gospel

Creative expression was first used as an educational technique in secular education. Later it was

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1. Ibid., p. 19.

2. Ibid., p. 23.

adopted by the religious education movement. With this background it has always been identified with both progressive education and liberal theology. The question of using creativity does not arise because Christian educators feel that they are in bad company; but rather, because creativity naturally expresses the spirit of liberalism. George Albert Coe (1862-1951) writes, "The religious education movement was and must be a movement for the re-making of religion itself."<sup>1</sup>

Christian education begins with the fact that it has a Gospel.<sup>2</sup> Does that then exclude the use of creative expression?

Every philosophy must begin with something. Progressive education begins with nature; that is, it assumes the existence of the universe and works within the framework of its laws. Religious education assumes God and Jesus Christ as shown in His life and teachings.<sup>3</sup> However, the religious educators have a very different

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1. Miller: Education for Christian Living, p. 52.  
Quoting George Albert Coe: "The Exclusiveness of Religion," Religious Education, XLVII (March-April 1952), p. 153.
2. Cf. Miller: Education for Christian Living, p. 53.
3. Harrison S. Elliott: Can Religious Education Be Christian? p. 309.

concept from Christian educators<sup>1</sup> of what God is like and how His resources become available in human life.<sup>2</sup> Elliott equates the given elements of the universe with God as follows:

...man's solution of his problems is dependent upon the given elements of the universe; in other words, in his recognition of God.<sup>3</sup>

Verbal petitions to Deity do not avail; and yet God has not failed man, for these resources are in this world.<sup>4</sup>

Just as secular educators and religious educators work within a framework of givens, so do Christian educators. They assume God and Jesus Christ as revealed in the Bible. God does not merely provide the resources for man to discover, but He has and does reveal Himself. He has provided a plan of redemption which for us is in His Son, Jesus Christ. This redemption involves a relationship. The meaning of the word theology as used by Miller is "the truth-about-God-in-relation-to-man."<sup>5</sup>

. . . . .

1. This terminology is not meant to infer that religious educators are not Christian; but rather, it is used to distinguish between the two schools of thought. This terminology is used by both Elliott, who holds liberal theology and Miller, who holds conservative theology.
2. Elliott, op. cit., p. 283.
3. Ibid., p. 299.
4. Ibid., p. 295.
5. Miller: Education for Christian Living, p. 5.

Therefore, since all philosophers must work within a framework of assumptions or givens, creative expression is not foreign to Christian education just because it works within such a framework.

b. Creative Expression and God

The next question is, "Is there anything about this framework of Christian theology which would exclude creative expression?"

This question can be answered by looking at God's dealings with man. When man teaches man, he is apt to be authoritarian in his methods and expect external response; but when God teaches man, He leads him through various experiences and expects internal response.

Even in the Old Testament theocracy God appealed to men's hearts: "You shall love the Lord your God with all your heart, and with all your soul, and with all your might." (Deut. 6:5) In the New Testament Jesus says that a man must be born anew (John 3:3) and Paul says "Put off your old nature...and put on the new nature, created after the likeness of God.." (Ephesians 4:22, 24) Both of these illustrations show internal change resulting from actual experience and not just obedience as a result of external authority. Therefore, to be true to God's nature, the church school cannot conceive of itself as an instrument which pours into

children a set group of beliefs. The gospel must be lived.<sup>1</sup> Therefore, creative expression is not only permissible within the framework of Christian education, but it is essential.

c. Creative Expression and Man

But Christian theology is God-in-relation-to-man. Who is he? The two groups which make the most use of creative expression consider either that man is innately good or that there is nothing in man with a pre-determining influence.<sup>2</sup> The Christian view of man as developed in the Bible is that he is a sinner. Realizing man's sinfulness, Christians have often avoided creative expression because it was thought that nothing good could come from the self. But not only is man a sinner but he is also the object of God's redemptive love and as such is restored to Godlikeness to the extent that he is in fellowship with God. Man's nature in Christ is discussed by G. Campbell Morgan as follows:

...man being restored to the likeness of God in Christ, is therefore restored to the essential possibility and purpose of his own being.

...all the powers and capacities...can be directed and employed at their highest and their fullest. The sense of beauty, expressing itself in music or in art,

. . . . .

1. Cf. Rupert E. Davies: An Approach to Christian Education, p. 18.
2. Elliott, op. cit., p. 197.



becomes dominated by that unswerving holiness, which is the character of love.

. . . . .  
The present application of this consideration is that even to-day the measure of man's appropriation of the redemption in Christ Jesus, is the measure in which, what he is in the essential of his Divinely created being, is realized and ennobled, and through such realization and ennoblement man is seen to be Godlike. The expression of this likeness will be found in the consecration of man's own redeemed personality to such co-operation with God as shall move toward the future perfect unfolding of the Divine in the human. Thus the redemption that is in Christ Jesus will finally make every individual a revelation of God, in the measure that is possible to each individual capacity.<sup>1</sup>

#### d. Summary

In summary, the place of creative expression in the curriculum of Christian education is justified by the fact that it can exist within the framework of Christian theology. The fact that Christian education has a gospel to present does not prevent creativity. In fact, creativity is encouraged by the experiential way in which God deals with His people and by the fact that His redemption is so complete as to make creative expression glorifying to Himself.

#### C. The Place of Music in Christian Education

If one were to judge the place of the creative use of music in Christian education by the type of music

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1. G. Campbell Morgan: The Crisis of the Christ, p. 443-445.

generally found in our church schools, he would probably conclude that the creative approach does not apply to music. Vivian Sharp Morsch comments on the quality of church school music as follows:

We need only to step into the average Sunday church school department and listen to the listless, toneless singing to realize that little if any plan (or thought) has gone into the use and integration of the music into the church school program and that the leaders have no understanding of the potency of music as an instrument of Christian education.<sup>1</sup>

Again she says:

With the exception of the preschool division of the church, the authoritarian, formalized total group plan of music education generally predominates.<sup>2</sup>

But current practises do not disprove ideals.

The creative use of music does have a place in Christian education and church school leaders should be helped to understand the meaning of creative teaching and to apply this to the teaching of music.<sup>3</sup>

#### 1. The Relationship of Music to the Total Christian Education Program

The same relationship exists between music and Christian education as exists between music and secular education. Just as music, if it is to be a part of

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1. Vivian Sharp Morsch: The Use of Music in Christian Education, p. 16.
2. Ibid., p. 41.
3. Ibid.

the curriculum, must contribute essential service in realizing more fully the aims of secular education,<sup>1</sup> so it must also contribute essential service in realizing the aims of Christian education. In the past music has been considered an isolated subject in both secular and Christian education. Now the need for an integrated program is being seen and progress toward it is being made particularly in the lower grades. Morsch bases her book on this thesis:

...that music is like a thread that is fastened securely to the loom of educational purposes, and shuttled through the entire life of the church and program. Any consideration of the music of the church as a separate entity, or even as one that is attached to the outer periphery, is too superficial to be significant.<sup>2</sup>

Elizabeth McE. Shields voices a similar opinion:

The day has passed when the best teaching is done in compartments. Careful plans should be made in advance to integrate music with all church-school activities. Leaders must be as free to use a song unexpectedly as they are to make an unplanned use of a picture, poem or story.<sup>3</sup>

When music is seen in the proper relationship to the whole of Christian education, the purposes of individual activities will be seen in light of the overall purpose. The junior choir will develop Christian

. . . . .

1. Ante, p. 10.

2. Morsch, op. cit., p. 9.

3. Elizabeth McE. Shields: Music in the Religious Growth of Children, p. 114.

character as well as voices.<sup>1</sup> The singing of hymns by the department will be a part of the worship service in order to bring the individual into the right relationship with God, and not just a part of the opening exercises. A dramatization of a psalm may be shared with others but not in the sense of putting on a production to entertain others. As good and necessary as it is, creative activity is still a means to the end and not an end in itself. Dorothy Tilden Spoerl has written on this subject as follows:

But the question remains: what has the creation been? An artistic end product, or the furtherance of the creative thought process of the child as related to religious education?...In reality the least creative thing in most of our church schools is the expression of religious thought. Even in some of the schools where many creative projects are used the thought of the children shows no improvement over the thought of children in prosaic and old fashioned schools... It is only if we will take the additional step and teach before, during, and after encouraging the child to creative activity, that the child may be able to express in words the creative thought which we have unconsciously released. Having made the verbal expression of the thought possible for the child...it can be more easily carried over into attitudes, and the teacher can more effectively deal with the child's motivation. Both of these in turn are basic for the final goal of making possible the release into action of the thought which the creative activity has really brought to the surface, but which would have remained more often unconscious. This release into action is,

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1. Elizabeth McE. Shields: "The Junior Choir--A Means of Religious Education," International Journal of Religious Education, June 1950, p. 8.

after all, the real end for which we are striving in religious education.<sup>1</sup>

Having used both the terms "the creative use of music" and "music" in this section, one well might ask, when is music creative? Music is creative when it expresses the thoughts and feelings of the child; when it is meaningful to him; and when it meets his needs. The form of the music does not matter; any type of experience may be creative whether it be singing, playing, rhythmic activities, listening or creating. And music may and often does meet the needs of children in a very formal atmosphere. However, music meets the needs of more children, and to a greater extent, if it is taught democratically in a permissive environment where each child may participate according to his various abilities and interests, becoming totally involved in the planning and production of the activity.

Music used in the church school can meet the mental, emotional, creative and social needs<sup>2</sup> which music in the secular school meets, and one thing more: spiritual needs, as Christian education has a broader view of the individual than does secular education.

. . . . .

1. Dorothy Tilden Spoerl: "Is Creative Activity Enough?" International Journal of Religious Education, April 1947, p. 7.
2. Cf. ante, p. 9.

The following paragraphs will show how music can meet each of the goals for the Christian education of juniors.

## 2. The Value of Music in Fulfilling the Goals for the Christian Education of Juniors

### a. Relationship with God and Ideas of God

Music has a unique power to mold the emotions and attitudes of individuals. It clears the way for fellowship with God by relieving tensions, easing fears, and freeing preoccupied minds. Also music may be the vehicle which leads an individual to an experiential knowledge of God. Morsch says, "...the power to come alive to Christian experience through music lies in the hearts of all men."<sup>1</sup> Individuals are led into fellowship with God by that quality in music which motivates, inspires and challenges. Through music they become able and willing to accept the fellowship which God desires with them.

Music is a medium of expression. This is particularly significant for juniors whose power of expression is limited. Josephine L. Baldwin says:

When all words end, music begins;...for music has the power to express emotions that are too deep for words.

. . . . .

1. Morsch, op. cit., p. 42.

Through the music of our best hymns and songs a normal mode of expression is found and the resulting satisfaction deepens the impression that has been made.<sup>1</sup>

Expression is necessary as it is man's side of the fellowship with God. The junior child is able to express that which he can feel on his own age level. Mary Alice Jones says:

...he can feel reverence and awe in the presence of the power and the majesty of God as revealed through nature and through the Bible narratives; he can feel confidence and security in the thought of the love and goodness of God;...he can feel conscious of a real and intimate relationship between himself and God and assurance that he is God's child..<sup>2</sup>

In addition to being a means of fellowship between man and God, music is also a teacher about God. The words of hymns teach more and are longer lasting than many lessons on doctrine. In the process of creating a song, the junior will also learn much about God as he thinks about what he will write. His ideas will become more crystallized and clearer to him.

b. Relationships with Jesus and Ideas of Jesus

Music has the same function in relation to Jesus and the junior child as it does to God and the junior child. Music is both a motivating power and a

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1. Josephine L. Baldwin: Worship Training for Juniors, p. 97.
2. Mary Alice Jones: Training Juniors in Worship, p. 109-110.

method of teaching. The hymns about Jesus enable the child to more firmly establish the facts of Jesus' life in his mind. And beyond this they focus the child's attention on Jesus' character--his goodness, unselfishness and devotion to the will of God. Through music the child's devotion to and dependence upon Jesus increase. Music may motivate the child to accept Jesus as Savior and it will express his testimony and gratitude to Jesus as his Savior.

c. The Child and the Church Fellowship

Music offers many opportunities for the junior child to participate in the worship and the work of the church. As he participates in the worship service either as a member of the congregation or of the junior choir he has a sense of belonging and contributing to his church. The realization that he belongs to a world wide, historical church will increase as he sings and listens to the music from all countries and from all centuries. Music is the strongest bond between the junior child and the world wide fellowship.

d. The Child's Heritage in the Bible

The power of music to make the Bible live is witnessed to in a book by Edith Lovell Thomas:

With a few enthusiastic words he took the psalm we had been studying out of our grubby lesson leaves and



made it into a spirited song...

Lift up your heads, O ye gates...

And the King of glory shall come in.

Now I know that on that historic morning he introduced one boy to a golden world of poetry...The Bible was changed as by magic, from a collection of commandments and precepts he was to learn and recite, into an anthology of inspired poems.<sup>1</sup>

Music is a very effective way of using the Bible in group worship. For example, psalms may be dramatized or sung antiphonally. Hymns teach many Scriptural truths and they witness to what Scripture has meant to the hymn writer.

e. The Child in His Personal Relationships

Music has an all-pervasive power. Familiar hymns are just as apt to come into a child's mind on Monday as they are on Sunday reminding him to follow Jesus in his daily life. The motivating factor in music is very often a decisive one in helping an individual to decide upon his standards and stick to them. The self-expression which occurs in creating words or music may contribute to the individual's understanding that Christ is concerned with all areas of life, and to his desire to have Christ rule in all areas of life. Music is also a great aid in increasing one's fellowship with God through prayer, both as preparation for prayer and

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1. Edith Lovell Thomas: Music in Christian Education, p. 140.

as expression of prayer by the use of hymns. Morsch says that music has the power "...to induce and condition the quality of religious experience."<sup>1</sup>

f. The Child in His Social Relationships

One of the greatest values of music is in its power to draw people together. Music has always come to the fore in times of crisis or of great change. "A Mighty Fortress Is Our God" not only sustained great groups of people during the Reformation but in times of crisis up to the present day. Music also binds people into a oneness of fellowship in times of joy. Many of the psalms were written for festive occasions in Hebrew history.<sup>2</sup> Music cuts across denominations, countries and history as the total Church of Christ joins in song. Through music the junior child may feel a bond of friendship with boys and girls of other lands and desire to share in the missionary work of the church.

Many hymns have a direct bearing on loving one another. Music helps individuals identify themselves with others. Some hymns mention very directly the social sins such as racial discrimination and poverty. Even a junior child can do his part in eradicating these evils.

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1. Morsch, op. cit., p. 14.

2. Cf. Thomas, op. cit., pp. 11-13.

Music gives direct opportunities for developing social relationships within the junior department. Children learn to work together by planning an antiphonal psalm or creative dance. They learn to blend their voices in a choir and to be willing to let someone else sing the solo part, (or to sing it themselves without undue pride or conceit).

These six points have been summarized into two by Morsch as follows:

Creative uses of music experiences will help to achieve the goals of Christian education. The purposes of Christian education can be summarized in two simple statements: Christian education strives to win people to a growing personal relationship with God through Jesus Christ. Christian education is concerned with better human relations in carrying out Christ's command to go teach and make disciples of all nations of men. Music experiences must be used in the church school to make religious experiences more meaningful to the individual, drawing him creatively into tune with his Creator and furnishing him a medium for the whole-hearted expression of his religion. Music in the church school must also draw the individual into a Christian relationship with others, giving him a more sincere respect for and understanding of his neighbors. The music of other people helps to bring about better understanding and sympathy. There are many good folk song collections available.<sup>1</sup>

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1. Morsch, op. cit., p. 47.

#### D. Summary

This chapter has considered the place of the creative use of music within the framework of Christian education. It has been seen that all the elements of Christian education must be based on Christian theology and contribute to the fulfilling of Christian goals, the summary of which is: to bring the individual into a right relationship with the God of Jesus Christ and with his fellow man. The goals as they apply to juniors have been discussed particularly. The problem of whether creative expression can exist within a Christian framework was discussed and it was discovered that it can, as every philosophy has a framework of assumptions and Christian assumptions do not preclude creative expression.

It has also been seen that music must be an integral part of the Christian education program contributing essential service to realizing more fully the aims of Christian education. Music has the power to meet these aims as it speaks to the hearts and minds of men inspiring and challenging them and it gives men an avenue of expression which is more effective than words.

CHAPTER III

SUGGESTIONS FOR THE CREATIVE USE OF MUSIC

IN THE CURRICULUM OF THE JUNIOR DEPARTMENT

### CHAPTER III

#### SUGGESTIONS FOR THE CREATIVE USE OF MUSIC IN THE CURRICULUM OF THE JUNIOR DEPARTMENT

##### A. Introduction

Having as a background in chapters one and two the philosophy of music education in both secular and Christian education, this chapter will give practical suggestions as to how this philosophy may be worked out in Christian education and more particularly, in the junior department.

The procedure for this chapter will be first to discuss the necessity of a permissive atmosphere in which creative expression may take place; and second, to discuss the uses of music in the various modes of musical expression.

##### B. Permissive Atmosphere

It has been seen in the preceding chapters that creative expression has value to the individual and to the group. Therefore, every means should be used to foster it. The section on permissive atmosphere in

chapter one<sup>1</sup> is equally applicable to Christian education. One quotation from the ASCD yearbook is particularly important:

In a permissive atmosphere that reflects creative living no remedial measures are necessary to motivate and teach the skills of creativity.<sup>2</sup>

However, a permissive atmosphere seems to be a very difficult thing to bring about in church school. The ASCD yearbook says that a permissive atmosphere is characterized by "freedom for self-expression, rapport with the teacher and group, and lack of pressure either from time or from false standards."<sup>3</sup> The church school is pressured by time and false standards. It is only recently that the one hour session has been extended in some schools. Also so much emphasis has been placed upon orderly behavior that the idea of activities in church school alarms many teachers. What they do not see is that behavior would be better if control were based on interest rather than on acts of force (usually verbal) by the teacher or by acts of will by the better mannered pupils.<sup>4</sup>

Church schools often have difficulty developing rapport between the teacher and the group. There

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1. Ante, p. 16-19.
2. Ibid., p. 17. Quoting ASCD, p. 151-152.
3. Ibid., p. 16. Quoting ASCD, p. 151.
4. Cf. Randolph Crump Miller: A Guide for Church School Teachers, p. 41.

are at least two reasons for this. One is that the teacher does not know his group as he sees them only one hour a week. Another reason is that the teacher is often a symbol of authoritarianism particularly if his main function is to enforce discipline<sup>1</sup> and to transmit subject matter without question. With such viewpoints there can be no freedom for self-expression.

The secular schools have faced some of these same problems, as have some church schools, and have overcome them to various extents. The main key to the solution would seem to be time and this of course depends upon the interest of the teachers. The church school session should be extended either on Sunday morning or during the week. The teacher needs to spend time increasing his own knowledge of background material and teaching methods. And the teacher needs to spend time getting to know each of his pupils. Miller points out the advantage and the cost of good teaching as follows:

Their abilities will be stimulated into action, their imaginations will be stirred, and the morale of the class will eliminate disciplinary problems altogether. This can be done by any teacher who takes the trouble to master his methods, to comprehend what he wants to teach, and to know his pupils inside out.<sup>2</sup>

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1. Cf. Mildred Eakin and Frank Eakin: The Church-School Teacher's Job, p. 124.
2. Miller: A Guide for Church School Teachers, p. 41.



## C. Opportunities for Musical Experiences

### 1. Singing Experiences

Singing is the most used means of musical expression. When it is presented creatively it is a means whereby the individual may express his thoughts and emotions with self-abandonment.<sup>1</sup> In order to be creative the song must be meaningful to him. It must say what he would say if he were the author.

#### a. Selecting Hymns for Juniors

If singing is to be a creative experience for juniors the songs must be chosen with imagination and care--as Morsch says:

...imagination to select those which will stir the imaginative response and enthusiasm of the singer with full participation, and care that the song may be worth bothering to learn, and be appropriate.<sup>2</sup>

By basing one's selection upon the following standards the chosen hymns will be related to all of a child's life and continue to be so as he grows:

1. The goals of Christian education.
2. The age level characteristics--mental, emotional, spiritual.
3. The musical capacity of the age level.
4. The worth of the music.<sup>3</sup>

. . . . .

1. Cf. Morsch, op. cit., p. 50.
2. Ibid., p. 52.
3. Ibid., p. 109.

If a song is to contribute to fulfilling the goals of Christian education its ideas of God, Jesus, the Bible, the Church and social relationships must be in harmony with the total curriculum.<sup>1</sup> Such expressions as "above the blue" or "watching from above" when applied to God are not accurate. Human relationships should be expressed in specific ideas rather than in vague generalities.<sup>2</sup>

A song-poem should be suited to the age for which it is intended. Although it is easier to explain words than ideas, both the words and ideas should have meaning for the singers.<sup>3</sup> Hymns chosen for the junior department should be within the realm of the experience of a junior child. They should express his love for God and love for man in concrete ways. They may voice such attitudes as those of praise, loyalty, fidelity, heroism, good will, service, and a deepening consciousness of the rule of God in His world.<sup>4</sup>

Hymns that are not suitable for juniors include the doctrinal type, such as "There Is a Fountain Filled with Blood;" hymns based upon symbolism as in

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1. Ibid.
2. Shields: Music in the Religious Growth of Children, p. 30-31.
3. Morsch, op. cit., p. 110.
4. Baldwin, op. cit., p. 78.

"Rock of Ages, Cleft for Me;" the meditative type, "Peace, Perfect Peace;" the introspective type as in "When My Love to God Grows Weak;" and the other-worldly type such as expressed in "The Homeland."<sup>1</sup>

Juniors are capable of singing the intervals and rhythm patterns found in the majority of hymns. In addition they will be able to sing easy anthems. However, some music, such as that written in the sixteenth and seventeenth centuries, though it is possible to sing, is too mature for juniors.

Hymns should be of good literary and musical value. They should have a strong rhythmic framework but avoid repeated syncopation and "jingly" rhythms.<sup>2</sup> The mood of the music should fit that of the words. For example, thoughtful words should not be placed with music of a quick tempo.

b. Methods of teaching

(1) Cooperative Planning

There are several possible ways in which cooperative planning may be brought about.

Juniors may suggest the whole unit of study because of a particular interest. They may be challenged

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1. Ibid.

2. Cf. Morsch, op. cit., p. 111.

to think along certain lines by the teacher who has planned various possible units and has used displays, pictures, stories, etc., to motivate them. The units printed in the curriculum materials may be a starting point which may be brought to life by cooperative planning.

Another opportunity is in planning a formal worship service. An occasional liturgical service appeals to junior children. The songs used will be those previously learned in an informal service. The planning is informal even though the executing may be formal.<sup>1</sup> Shields records the following service:

Appropriate verses from the first chapter of Genesis were read by different groups, and after each reading there was a song response:

All things were made by Him;  
And without Him, was not anything made that was made.<sup>2</sup>

Another service is recorded in the International Journal of Religious Education: "They Planned Their Own Worship" by Edith W. Simester. The parts of it which pertain to music are as follows:

"Can we do like Psalm 150 says and praise God with the dance?" asked Joan, who was studying ballet.

"It talks about worshiping God with all kinds of band instruments, too," put in Barry. "Can we do that?"

. . . . .

1. Shields: Music in the Religious Growth of Children, p. 66.
2. Ibid., p. 67

The teacher was cautious. She didn't want to dampen the spirit, but also, she didn't want a show. "Can you do these things as worship? Will you honestly feel that you are doing these things to show your love for God?" she asked.

. . . . .  
For hymns they chose "A Song of Peace" to the tune of Finlandia, and the hymn of St. Francis beginning, "All creatures of our God and King." The class had made pictures to illustrate the second hymn and these were hung at the front of the room.

The day of the service...the band members played "Hymn of Thanksgiving" which their director had helped them with. A rhythmic choir of ten girls in stocking feet did a beautiful prayer in rhythmic motion, which their ballet teacher had taught them..

The songs, scripture, meditation and prayer were done in great seriousness. The crowning beauty was the "Amen" and bowing to the ground at the close. At the end there was an unplanned hush.<sup>1</sup>

A more limited way of planning is for the class to choose the offering song to be used for a definite length of time or a theme song for a unit. This has value in teaching the class to observe the details of several songs, to weigh them, and choose one.<sup>2</sup>

## (2) Introducing an Unfamiliar Hymn

A song-poem must become a part of the junior child's actual experience. For instance, in introducing "The Spacious Firmament on High" the story of the creation of the world must be told and some of the wonders of the "firmament on high" must be discussed.<sup>3</sup>

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1. Edith W. Simester: "They Planned Their Own Worship," International Journal of Religious Education, January 1956, p. 18.
2. Cf. Shields: Music in the Religious Growth of Children, p. 67-68.
3. Ibid., p. 86.

Even words and ideas which are easily comprehended must be linked with the child's experience in order to become meaningful to him. This is particularly necessary because of the complex sentence structure of most poetry. Mildred Moody Eakin shows how to make a song meaningful in a child's experience as follows:

A group of Junior boys and girls were being aided by their leader to prepare for an outdoor worship service. As they gathered, the leader said, with anticipation in her manner, "These are the days when every morning brings new beauties of earth, every evening new glories of the sky. What new things of beauty have we found these past days?"

"The dogwood is in blossom."

"The oak leaves are coming out."

"The tulips are opening."

"A crow is building his nest in our elm tree."

Leader: "Tell us what the crow's nest looks like."

The pupil described the nest vividly.

Leader: "Did any of you notice the sky yesterday?"

A Pupil: "Oh, yes, it was full of white, fleecy clouds."

Leader: "Do you know what those clouds are called?"

No one knew. The leader told them about cumulus clouds, thunder heads, mackerel skies.

Leader: "Have you noticed anything else that was wonderful in the sky recently?"

Four pupils decided to find out what they could during the week about four different planets.

Leader: "What is there at home that is beautiful-- something which you cannot see and cannot touch but which you can feel around you?"

A Pupil: "Love."

The leader told a story about mother love. At the close she offered a prayer of gratitude for the love our parents have for us. Then she said: "I know a song which says beautifully all we've been talking about this morning. Miss Edwards will play it. Miss Jones will sing it for us."

"For the Beauty of the Earth" was played and sung.

In preparing for this group the leader made use of five different tools: questions and answer, conversation, story, prayer, assignment. In carrying out her session's work she added another--pupils' observations and experiences, of which the descriptions of the crow's nest and the clouds are examples...The procedure would have been strengthened if the leader had made the beautiful things referred to by the pupils more vivid by showing appropriate pictures as each was named.<sup>1</sup>

The music as well as the words of a song must be rightly introduced. Particularly when a song is difficult, the children must have a pleasing first impression. Juniors are not yet skillful sight readers either of words or of music so they should hear the song sung well. Having appreciated and understood the music sung beautifully they will be better able to participate in its performance.<sup>2</sup>

As true as the preceding paragraphs are, not all songs need to be taught before they are used. Shields says, "Using a song is teaching, and a song may be used at any time it is needed to enrich experiences."<sup>3</sup>

Shields, in support of this idea, relates an incident about a group of juniors who were discussing the heavenly bodies and the seasons. The teacher did not refrain from

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1. Mildred Moody Eakin: Teaching Junior Boys and Girls, p. 193-194.
2. Cf. Shields: Music in the Religious Growth of Children, p. 86-87.
3. Ibid., p. 66.

using the song, "Lord of the Sunlight" with them just because they did not know it. Rather when the sense of wonder had spread through their midst she asked the children to bow their heads while she sang it for them.

Then, from the words written on the blackboard, they all sang it as a prayer. Without this song the discoveries of the boys and girls might not have resulted in worship.<sup>1</sup>

In summary: in order to be meaningful to a group, a song should be rightly introduced, which involves identifying it with the experience of juniors and making clear any difficult parts--words or music. And also, and probably foremost, the introduction should motivate and challenge the group to further learning.

### (3) Using Hymns

Music is used in various ways as it has various purposes in the curriculum. Morsch lists some of the ways as follows:

1. To create attitudes, atmosphere, and moods;
2. To enrich curriculum materials and experiences;
3. To make departmental worship experiences more meaningful;
4. To make the worshiping fellowship of the sanctuary worship experience more personal and real because of participation through beauty of song.<sup>2</sup>

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1. Ibid., p. 64-66.

2. Morsch, op. cit., p. 52.



Shields suggests the following:

1. To summarize or conclude other activities;
2. To prepare for other activities;
3. To lend variety and relaxation.<sup>1</sup>

Experiences with music will be more meaningful if new hymns are not introduced too frequently. Children need time to master certain hymns and make them their own. Rather than introducing a new hymn it is often better to skillfully motivate the repetition of known ones using conversation, pictures, dramatization and other activities.<sup>2</sup>

It is occasionally helpful to build a session around one hymn. In this connection there are often helpful background materials in the Sunday school curriculum or in the handbook to the church hymnal. "Hymn Stories" by Elizabeth Colson published by The Pilgrim Press in 1925 contains excellent suggestions for using hymns with juniors. There are four suggested worship services for each hymn.

#### c. Types of Songs

The use of a basic hymnal for the junior department makes possible a selection of suitable hymns and includes a variety of worship materials.<sup>3</sup> The junior

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1. Shields: Music in the Religious Growth of Children, p. 48-52.
2. Ibid., p. 45.
3. For example: Hymns for Junior Worship published by the Westminster Press.

repertoire may include hymns, responses, litanies, antiphonal songs, Bible verses set to music, psalms, simple anthems, and short sections from oratorios.

#### d. Junior Choir

There are many ways in which the junior choir can work in cooperation with the whole junior department. The choir should have a joyous desire to share, untainted by any feeling of superiority.<sup>1</sup> The choir can help the department learn new songs by first performing them and then being joined by the department. Since the choir is capable of singing more difficult music, the department may enjoy listening, thereby increasing their sense of appreciation. This is particularly true of hymns with Hebrew or Latin origin. The choir may provide the joy of part singing to the whole department by singing a descant or alto part to a hymn which the department already knows. The junior choir has, of course, other values than assisting the junior department but they are a study in themselves.<sup>2</sup>

## 2. Dramatization

Creative expression may take the form of drama

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1. Shields: "The Junior Choir--A Means of Religious Education," p. 8.
2. Ruth Krehbiel Jacobs has written a book, The Successful Children's Choir, on this subject.

when an incident or story is enacted by the juniors. This should be planned by the children themselves although the teacher is responsible for motivating the activity by telling the story and making the necessary suggestions. There are a number of Bible stories in which instrumental music or songs may have a place in their enacting. A temple service, the story of the birth of Jesus, or many another Bible story may be the basis for a pageant or a musical play.<sup>1</sup>

There is also the more formal form of musical drama which if meaningful to the children is also an expression of creativity. For example Elizabeth McE. Shields has written an interpretation of the twenty-fourth psalm which is a dramatic presentation by the use of antiphonal singing of the entrance of the ark of God through the gates of Jerusalem.<sup>2</sup>

### 3. Listening Experiences

Listening is the initial phase of all musical experiences. It may result in physical, mental or emotional activity depending on the type of music. All children should have the experience of sitting quietly

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1. Shields: Music in the Religious Growth of Children, p. 57.
2. Ibid., p. 92-97.

and letting the music speak to their hearts. Morsch says: "The discipline of listening to music may well serve to strengthen the discipline of true worship."<sup>1</sup>

The use of recordings may enrich teaching in various ways. They may be used because of the relation of music to a study theme such as world friendship or a study of church history through hymns. They may be used to create an atmosphere of worship particularly when the talent of those in the church school is limited. Recordings used occasionally in teaching new hymns will give variety and motivation to the pupils.<sup>2</sup> Morsch gives an example of using a record for a background in choral speaking as follows:

To provide an atmosphere background in the same mood, use band 6 of Victor LM-1176 (Stowkowski Conducts Bach, Vol. II), "Sheep May Safely Graze," with the recitation of the Twenty-third Psalm. Start the music playing, and use for an introduction the first portion, which ends in a cadence and slight ritard. With the entrance of the violin melody, start the recitation. Gently, gradually taper down the volume to the entrance of the voices. If the psalm recitation is unhurried, the music and the recitation will end about the same time.<sup>3</sup>

#### 4. Rhythmic Experiences

Rhythm is an essential part of music itself. Everyone who listens to music or sings will respond to

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1. Morsch, op. cit., p. 71.
2. Ibid., p. 97.
3. Ibid., p. 88.

the rhythm. Some may have the opportunity to respond by symbolic movement or sacred dance. Margaret Palmer Fisk writes as follows:

Members of the junior department who learn about St. Francis enjoy working out rhythmic designs to his hymn "All Creatures of our God and King." During the first line they imagine that they are walking like St. Francis with little animals that came close to him. As they sing "Lift up your voice and with us sing" they raise their arms forward and up, thinking of St. Francis and his love of the birds. The "praise him" phrases and the "alleluias" seem to imply upward swings and wide turns. Just as the hymn seems to have been written for antiphonal and unison singing, so the group may be divided in order to provide antiphonal-like rhythmic patterns between the sections and then conclude with a unison climax.<sup>1</sup>

Other hymns which may be used for rhythmic interpretation are: "There's a Wideness in God's Mercy," "In Christ there is No East or West," "Joshua Fit the Battle of Jericho," "A Day in the Temple," "Joy to the World," and "Worship the Lord in the Beauty of Holiness."<sup>2</sup> The rhythmic choir may interpret psalms, parables, people in the Bible, or other Bible passages.<sup>3</sup> The parable of the good Samaritan may be enacted in pantomime with a characteristic rhythm pattern for each of the characters.<sup>4</sup>

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1. Ibid., p. 52.
2. Norma Lee Cook: The Use of Creative Rhythms in the Christian Education Program, p. 50.
3. Ibid., pp. 52-53.
4. Ibid., p. 59.

## 5. Instrumental Experiences

Some children may participate in instrumental activities more readily than they do in vocal activities. Morsch lists the possibilities of instrumental music as follows:

Discovery groups may explore the playing of instruments, to develop curriculum materials, to play in worship and for sheer enjoyment.

Many children play the piano or other instruments well enough to play for the entire group.

Some may learn to accompany hymns.<sup>1</sup>

Children enjoy improvising their own rhythm band instruments. In doing so, they learn the great variety of tones which are made possible by instruments.

## 6. Experiences in Creating

The highest degree of self expression occurs in creating. Juniors can compose music or words or both. They can work either as a group or alone. Shields illustrates how a junior leader motivated a group:

"When David was your age," the leader said, "he might not have been able to make up a long or difficult tune. Perhaps his first attempt was to play a bird-call or some other sound that he heard on the hillside. Then by and by beautiful words and music came to him, and later he came to be known as the Sweet Singer of Israel." Then she continued, "Some of you may enjoy finding a sentence or a verse from the Book of Psalms and making a tune for it, to be brought to church school next Sunday."<sup>2</sup>

. . . . .

1. Morsch, op. cit., p. 97.

2. Shields: Music in the Religious Growth of Children, p. 77.

Litanies may be a beautiful expression of the creative work of juniors. The verse is usually spoken and the song-response is sung to a melody created by the child.<sup>1</sup> Juniors may also create short lines of music to go in a Bible story, such as, the angel's song in the Christmas story or sound effects in various stories.<sup>2</sup> Some juniors may be able to write harmonies or descants for hymns.

#### D. Summary

This chapter purposed to present practical suggestions for the creative use of music in the junior department in a church school. The necessity of a permissive atmosphere was discussed. Such an atmosphere is possible when there is adequate teaching time and when the teacher knows his materials, methods, and above all, his pupils.

The various means of musical expression were discussed. Singing is the means most often used. Selecting appropriate hymns for juniors is important as hymns must be meaningful to the junior child in order for them to be creative for him. Cooperative planning may be successfully done in planning worship services. This

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1. Ibid., p. 78.

2. Ibid., p. 90.

is an excellent way of generating interest and participation. An unfamiliar hymn must be rightly introduced by explanation and motivation. The junior choir is a contributing factor to the interest and learning of the department as a whole.

Examples were given of how listening, rhythmic, instrumental, and creating experiences may be used in the junior department.



CHAPTER IV  
SUMMARY AND CONCLUSION

## CHAPTER IV

### SUMMARY AND CONCLUSION

#### A. Summary

In this thesis a study was made of the philosophy in the use of music in the secular elementary schools to see what the aims of education are, what creative expression is, and how it has been used in secular schools. Next the philosophy of Christian education was surveyed in order to discover the implications for the use of creative expressions and the place of music in the Christian education program. Lastly practical suggestions were made for a more complete creative use of music in the junior department.

The primary aim of general education and music education is to help individuals to fulfill their potentialities and to develop social adequacy. This is based on our democratic form of government which recognizes each individual as a unique personality. All education therefore should be adaptable to the individual - his needs and ways of learning. The individual learns best when he is actively engaged in the process. Music educators are beginning to see that they also have a responsibility to democracy, so they must provide

opportunities for all children to participate.

The viewpoint toward creativity has changed in the last fifty years. Now the concept is that everyone creates in varying degrees. A teacher fosters creative expression by a permissive atmosphere and stimulating environment in his classroom.

Christian education has also been changing through the years. Today the effort is toward using sound educational practises but centering on the gospel of Jesus Christ. All Christian education should contribute to meeting the goals of Christian education. The goals for juniors have been recorded in this thesis. The problem of having a set gospel and creative teaching is dealt with. The resulting answer is that creative expression can exist within the framework of Christian education.

Music in Christian education must be seen in relationship to the whole program. Each musical activity must contribute to fulfilling the aims of the program. Music has a unique power to contribute to these aims as it speaks to the hearts of men.

Teaching creatively and maintaining a permissive atmosphere are nearly synonymous. In order to teach creatively the teacher must know her materials,

methods, and above all, her pupils. The class must be free from pressure of time and false standards.

In stimulating the creative use of music, teachers need to provide singing, dramatic, listening, rhythmic, instrumental and creating experiences. Each experience should be appropriate for a junior age child and should be linked with his past experiences. He should also have the opportunity to help plan the activities. His experiences in creating music will be the result of his many other kinds of experiences in music.

#### B. Conclusion

Music has enough facets so that everyone may find joy in it for himself. This thesis has shown both the possibilities of music and the importance of using music so that it meets the needs of the individual. The church school should use music so that it can be a means of self-expression for each pupil. The church school should give each child an opportunity to have greater fellowship with God and with his neighbor through music.

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