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MUSIC IN THE CLASSROOM : THE EXTRA DIMENSION

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by

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TABLE OF CONTENTS

ACKNOWLEDGEMENTS	II
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INTRODUCTION	V
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Chapter

I. COMING TO OUR SENSES: A REVIEW OF THE LITERATURE	1
II. MUSIC IN THE CLASSROOM: THE EXTRA DIMENSION	17
III. RESULTS AND FINDINGS: A REVIEW OF CLASSROOM PROJECTS AND PROGRESS	33
IV. CONCLUSION	40

APPENDICES	42
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SELECTED BIBLIOGRAPHY	49
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DEDICATION

For my family

and Lorcan

for their constant love, support and encouragement.

But it seems to me that those sciences are vain and full of error
of which neither the beginning, the middle nor the end is dependent on
one of the five senses. And if we doubt the certainty of everything
which comes to us through the senses, how much more should we
doubt those things which cannot be tested by the senses, such as the
nature of God and the soul and such things

Leonardo da Vinci

INTRODUCTION

This dissertation documents and explores the phenomenon of synesthesia, the use of the five major senses to gain maximum knowledge and effective learning.

In chapter 1, I will document the scientific aspects of synesthesia, how it can be used to great effect within the teaching of the arts and how a collaboration between the senses and the art subjects can offer the pupil a rounded knowledge, within a heightened learning environment.

Chapter 2 deals with my innovations and class plans which were implemented for Transition Year pupils. The class plans were consciously drawn up with the inclusion of music in mind, to see whether music could have a positive effect on the learning experience.

Chapter 3 documents my results and findings of music in the classroom. Strategies and teaching techniques are examined, giving the results of my particular experience.

CHAPTER 1

ART AND MUSIC EDUCATION : COMING TO OUR SENSES

The fate of Humpty Dumpty who fell off the wall and couldn't be put together again awaits each of us. People need to feel whole and must be responsible for their own wholeness. That means they must be helped to make their own sense of the whole of their experience, body and soul, mind and feelings. The Arts, by giving form to feeling, can make a vital contribution to healthy personal development. Young people whose feelings are alive and make sense stand a good chance of finding happiness, of getting on at work and in their personal relationships. When feelings are confused or frustrated we usually make a mess of our lives - and the lives of those around us. Education through art is education for emotional maturity. So if we ask children to produce verbal, dramatic, aural or kinetic images, we do so initially not so that we can compare one child's image with others, nor to ensure that the country will have a steady flow of artists and crafts people and entertainers, nor that the theatres and museums and concert halls will be adequately patronised in the future. All such entirely proper aims are secondary to what must be the central goals ; the full and healthy expressive development of the individual. One seeks to make the feelings grow and to help each child achieve responsibility for his or her own life of feeling. Like all other teachers one seeks to promote intelligent behaviour. Particular expertise must lie in nurturing intelligent feeling.

We, as teachers, achieve our purpose by helping our pupils create and re-create expressive forms (paintings, poems, plays, songs and so forth). This means teaching them to master the raw materials of self-expression in the arts - how to paint, how to read and write, how to make music, dance and act. It also means introducing them to works of art that they will be able to identify with, believe in, and make their own. Impulse is the heart of the Arts Curriculum. Concisely, the curriculum comprises of these four elements :

1. The education of the senses.
2. Media : the languages of expression.
3. Craftsmanship.
4. Imagining and imagination.¹

The education of the senses is at the heart of all arts curriculum structures. A closer look at this primary area of education is necessary at this stage. Sensation is the basis of aesthetic experience, and indeed of what many have called 'the aesthetic emotion'. We need to be sensuously alive if we are;

1. To be fully responsive to our encounters with our environment.
2. If we are to find aesthetic and emotional meaning in environmental forms.
3. If we are to guide the expressive impulse on its way to resolution in sensuous form.
4. If we are to make full use of the expressive potential of the media of representation.²

It follows therefore that neither we nor our pupils should shy away from sensuous experience, indeed quite the contrary: we must constantly be sharpening and refining our sensuous awareness if we are to preserve and develop our innate, and our pupils, innate expressive skills. The creative spirit moves intuitively, literally 'sensing' its way. According to Koestler, creativity is a quite unique and special thing :

'The period of incubation represents a *Reculer pour mieux sauter*. Just as in the dream the codes of logical reasoning are suspended, so 'thinking-aside' is a temporary liberation from the tyranny of over-precise verbal concepts of the anxious and prejudices ingrained in the very texture of specialised ways of thought. It allows the mind to discard the straight jacket of habit, to shrug off apparent contradictions, 'to un-learn and forget - and to acquire in exchanges, a greater fluidity, versatility and gullibility'.³

Teachers of the arts educate the sensuous responses of children : help them to look and *see* , listen and *hear* and touch and *feel* , move and *sense their own moving*, encounter each other dramatically and *be aware of each other's enacting*. Perception is a creative act because it is a formative act. Our informed and informing acts of perception turn visual information into shapes, noises and sounds, surfaces into textures, motion into movement. They achieve significance, meaning. But meaning of a very special kind; aesthetic sensuous meaning.

Indeed the brain responds directly to sensory signals (touch, balance, hearing, tastes), and orders such signals by contrasting and comparing them,⁴ not as ideas, but as direct sensations. Such responses are non-verbal, non-conceptual. The meaning discerned in the relationship of one sensation to

another is aesthetic meaning - requires no story-line, no-mediation, no captions or subtitles. No titles. We simply distinguish rough from smooth, warm from cool, soft from hard, periphery from centre, straight from curved, convex from concave, loud from quiet, rise from fall, far from near. All felt - sensed - responded to and ordered by intelligent sensing. We are not concerned with the process of conceptual recognition as a shell, a piano, sackcloth, spaghetti, a woman's voice, a motor accident, a Beethoven Symphony, chips, ammonia. We are concerned with the close attention of the character of pure sensation and the ordering of sensation through intelligent perception. Again, not thinking about, not 'words for', but *sensation itself related directly to sensation*.

Children need to develop and perfect their sensing, to enjoy sensation and to explore the life of the senses ; to trust their perceptual skills. Such perceiving will both provide the impulses necessary for expressive action, and since expression takes place in a sensuous medium, will control and guide that expression. There are direct ties between sensuous perception and emotional response.

Arts education begins with this life of the senses and indeed ends with it too. Arts education is about eye-peeling, ear-pinning, tongue-twisting, being handy, being nosy. This re-education of the outer senses and the articulation of sensation is what the practice of aesthetic education is all about. The opposite of being aesthetic in this sense is being unaesthetised - numbed,

blinded, deafened, dumbled. No need to press the argument that schools, all too often conspire in deafening and dumbing the young, making children ashamed or distrustful of feeling and conning them into believing that all they need to succeed in this world, is a clear head and a thick skin. Fact and abstraction are clear enemies ; a sense of inner rhythm is a great gift. All we need is education for our inner and outer senses, urging them to work intelligently for us.

Too often the arts, from a teaching point of view, can become drained of inspiration, of the creative spark which is so vitally necessary in this specialist work. However, working in a collaborative situation could help counteract this, whereby one art discipline could enhance the other. Ideas could bounce from one and another, growing, spreading and exploding in diverse ways. This give and take , the feeding of one from another, the ignition of ideas and imagination, is essential to all that we do.

What more do children gain from working within a collaborative arts situation ? To experience a similar situation, whether it be in paint, clay, wood, music, or dance, should help pupils to build a wider awareness of the problems, disciplines and limitations of media. It also delivers maximum information from various sources, each of which can awaken our senses, heightening the learning experience. This gradual awakening and awareness of the life of the senses can be seen as one of the most important aspects of this work. Exposure to, discussion of and participation in the arts is

essentially important to children, many of whom are starved of exciting stimuli and opportunity to express their feelings in the home in the dying years of the twentieth century.

If one can help children to even start seeing that the arts (collaboration between visual art and music for example) are dynamic, alive , enjoyable and worth being involved in, efforts will be worth it.

The arts do not provide an alternative way of knowing however. The child must find himself in the world, as well as finding the world in himself; the two are equally important.

What is not generally realised is that there are structures in the wide world of aesthetic experience. In exploring the world of artistic import we are not moving into chaos - for example, as Suzanne Langer argues;

‘ . . . Moreover the same symbols, qualities, lines, rhythms - may occur in innumerable presentations; they are abstractable and combinatory. It is quite normal, therefore, that philosophers who have recognised the symbolic character of so-called ‘sense - data’, especially in their highly developed uses in science, and art, often speak of ‘ a language of the senses’, a language of musical tones, of colours, and so forth’ .⁵

This so-called ‘ language of the senses’ is so vitally important and, it seems, I am not alone in this conviction. It is argued that;

“Education is today directed toward intellectual specialisation, the education of the emotions is neglected. Thinking is trained; feeling is left untrained.”⁶

Education must be concerned with individuals, art and music are concerned with the individuality of the individuals, with the uniqueness of each human being. "No two people are the same" may very well be an accepted truism of physical appearance, but it is equally true of emotion and imagination which comprise the root of full individuality and yet are often the antithesis of academic education.

The differences in people are often most clearly reflected through the arts, breaking away from the cold 'sameness' often encountered in other academic spheres. To develop the person, one needs to start by considering some aspects of the basic nature of human beings. These basic aspects of humanity are fundamentally relevant (See Figure 1 below).

Consider the human being. What factors must be considered ? The following are vital:

- a. The use of five major senses ; hearing, seeing, touching, smelling and tasting.
- b. Imagination.
- c. The use, mastery and control of the physical self.
- d. Speech, or practice at talking.
- e. The discovery and control of emotion.
- f. Intellect. Linking the senses, such as sight and sound, or sight and touch, or sound and touch, or a combination of three becomes possible after⁷ there has been encouragement and practice at using each individually.

CONSIDER A HUMAN BEING

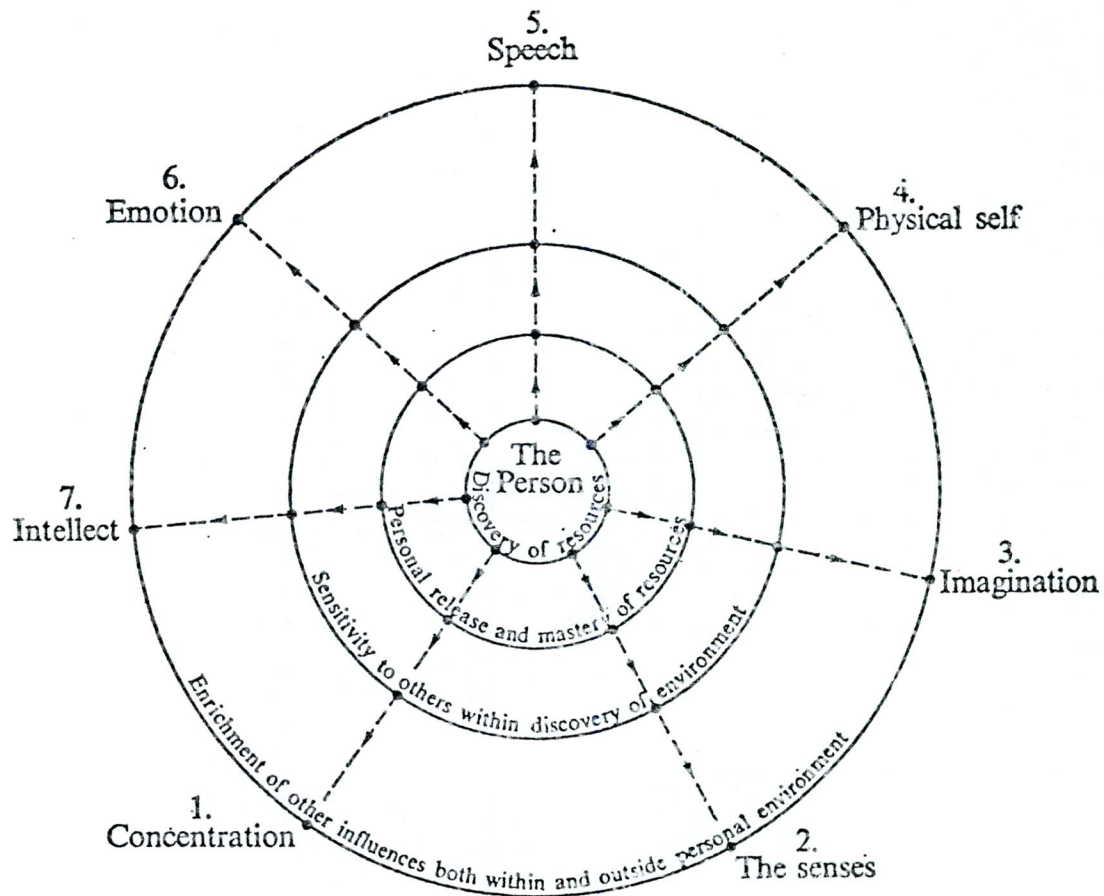


Fig 1: From Development through Drama by Brian Way Longmans, Green & Co.
LTD London 1969

Children hear sound emotionally, not intelligently. In other words sound provokes their emotion not their intellect. Sounds of all kinds therefore evoke pictures and ideas for stories, and a long sequence will perhaps suggest an entire story. In the way that the sense of hearing can be used to stimulate imagination so, too, can the sense of sight and touch. Objects of all kinds, both real and imaginary (in the sense that the object is named without necessarily being to hand) can be used for the process of stimulation.

Imagination is closely interwoven with the fabric of life as a whole, home and environment, clothes and cooking, activity and relaxation, the capacity for full enjoyment of all kinds, and possibly most important of all, every aspect of personal relationship and sensitivity to others. All these and many other factors of life are closely bound up with imagination.

Observation of children's discovery of, and pleasure in sound, of their way of making sound themselves, provides a good basis from where to start when considering the human being and the use of sound/music in the classroom. Perhaps this can be made most clear by considering the effect of words and the sound of them on a young child (remember children hear sound emotionally, not intellectually) . If an adult shouts or screams at a child 'I cant stand you, get out of my sight' the child will be frightened or alarmed and burst into tears, but the same reaction would happen if again with a shout or scream the adult used the words 'you're the nicest child in the world, and I love you very much.' Before the intellectual meaning of the

words are understood the emotional sound makes its impact. Furthermore, young people do not, where actual music is concerned, make or enjoy the conscious or unconscious intellectual analysis of musical form in any detail. They respond to, discover and enjoy simple and straight forward time-beat.

At a later stage there is discovery and enjoyment of the use of rhythm. This might be quite simply time-beat with regular changes in stress or it might be a pattern in sound that is constantly repeated.

The emotional hearing of sound connects also with listening 'pictorially' and to 'stories in music', and included in such experience is a growing feeling for mood and atmosphere so music may be jolly, happy or sad. Later there may be subtler feelings for change from one to the other mood, even within the same piece of music, but the feeling for change is still within the emotional 'sensed' sphere and not the intellectual.

When the teacher is supplying an aural dimension to the classroom, it is possible not only to stimulate, but to *follow* what the class is doing, to provide new or different or contrasting experiences, according to the need of the moment.

The power of music to stir the emotions has been acknowledged in both the East and West for over two thousand years. Yet it has been extraordinarily difficult to give an account of how music can affect us in this way.

The basic signifiers, the 'words' so to speak of the language of music are the notes and intervals of the European diatonic scale, major, minor and chromatic. These notes and intervals (the distance between notes), and certain phrases derived from them have inherent 'emotional' characters. Some examples will make this clearer. It is obvious that there is a general connection between music composed in major keys and pleasant emotion or sensation (e.g. joy, confidence, love, serenity, triumph), and between that composed in minor keys and unpleasant emotions (e.g. sorrow, fear, hatred, disgust, despair).

Vision is yet another sensation, the product of a mechanical process which links the object outside with the 'us' which is inside. It is not the only link, but it is an important one without which we should have to live and think very differently.

If we say we see something, we intend to be understood that we are experiencing in a particular way a certain sensation. We are able to associate this sensation with others so that it has meaning. The other sensations are not necessarily visual, indeed, it would mean very little if they were only visual, for a visual experience supported only by other visual experiences is like trying to explain a thing in relation to itself: we advance but we go no further. To understand we need to establish cross references so that every meaningful thing in our lives, and lives of our pupils, is the point at which a multitude of lines cross. The more relationships there are and the more lines

that cross at that point, the more certainly is identity established and the more meaningful the experience. Our visual experience of an object is one line only, our other senses draw other lines to it, and at the heart of the intersection grows up our idea of what the object is to us.

Our five senses have a purpose in common. They each contribute to the survival of the organism which we are, though each contributes in a different way.

We live in a changing world. Were it not so, we should have no need of senses. Yet the first function of our senses is to enable us to adjust ourselves to our many, ever-changing circumstances. Taste and smell are extensions of the sense of touch. In both cases there is physical contact between specialised nerve-endings and the matter about which the sensation informs us. Sight and hearing are known as the finer senses because man has organised them in a more meaningful way than he has the others. We cannot touch sound. It is a product of activity and activity is not in normal terms, a thing we can touch, taste or smell. Consequently our organising minds have arranged sound into language which has one kind of meaning and into music which has another. Sound plays a large part in our higher life and it does so because we have cultivated it.

The first function of the senses is therefore to enable us to act accordingly in any situation. Sometimes we refer what we see to the corroborating

testimony of another sense; the milk looks off so we sniff it, the bulb may have fused so we shake it to hear the loose filament rattle. This corroboration thus leads us to a greater awareness and fully rounded knowledge within each diverse situation we may find ourselves in.

Although the senses and their functions have been discussed as though they were separate, the final mental image is one of *synthesis*. We live so much in a world that analyses and separates and breaks down, that we are in danger of loosing the ability to synthesise, to unite, to build up. But a thing is more than the sum of its parts. The idea of an object is more than mere separation between sight, smell, touch, taste and sound of it. It is a fully rounded thing, prompting the emotional side, employing many sensuous delights within one idea.

From this essential totality of impression arises the phenomenon of Synesthesia. Synesthesia is the name for the experience of a sensation proper to one of our senses arising from a different one. It is not uncommon to speak of sounds as having colour, or to refer to colours as being loud or quiet; some perfumes are said to have an equivalence to a note of music. melodies *appear* to rise and fall, paintings *appear* to have certain textures. Certain musical tones may be described as 'bright', sculptures perhaps as having a 'rhythm' of colour. So we ensure in our activities that we employ one sense to help the other, for example, with hearing impaired children one

would make much use of visual and kinetic avenues i.e. through music notation, through gesture and through mime.

The mind of course has separate parts with separate functions, is a unity, yet a stimulus in one part will not leave another without a tremor. It is not our eye that sees, nor our ear that hears, it is our mind which on receiving pulses along nerve endings from these organs, creates from the image and the sound.

The mind is the master, but its mastery at first is only potential, not actual. The conductor controls the orchestra, but he cannot conjure music from an empty orchestra pit. The mind, to fulfil its destiny, needs sensations.

What are the implications for the experience of rhythm in music? A possible hypothesis would be that perceived rhythm taps the permanently active conscious and unconscious rhythmical process within the listener. This may focus a person, perhaps also reinforcing them and centring the perceiver's attention on the processes, which lie at the very core of life. The increased awareness of the basic life process, brought about by rhythm may enhance the perceiver's sensation of being alive. This sense of life pulsating and surging within him could be experienced as pleasurable. All of the human senses could therefore be heightened, leading to a highly charged experience of life around him.

Each lesson could be a magical encounter in which the pupils and teacher are engaged in an experience of discovery and learning. A time in which we can share feelings and ideas, experience things together, act out, listen, talk, discuss, accept, reject, experiment, explore compromise, adapt.

Through expressive representation, through exploring and creating sensuous images, we convert coming into being, unknowing into knowing. So we grow in intelligent feeling and educate our 'aesthetic emotion'.

At the end of my inquiry, when some of the major aspects and levels of the complex phenomena of the creative experience have been unravelled, I may be better prepared to approach the formidable task of identifying some of the aspects common to the paintings of Picasso, the dances of Isadora Duncan, the sculptures of Rodin, the music of Debussy, the poems of Longfellow, which undoubtedly all contain the stimuli for arousal of that which I proceed to study in the classroom - the experience of Art.

FOOTNOTES CHAPTER 1

1. Malcolm Ross, The Creative Arts, (London, Heinmann Educational Books, 1978,) p. 64.
2. Ibid.
3. A. Koestler, The Art Of Creation, (Hutchinson, 1964).
4. Malcolm Ross, The Creative Arts, (London, Heinmann Educational Books, 1978) p. 65.
5. Suzanne K. Langer, Philosophy in A New Key, (Oxford University Press, 1951) from the chapter 'The Fabric Of Meaning'.
6. Sigfried Giedon, Space Time and Architecture; The Growth of a New Tradition, The Charles Eliot Norton Lectures for 1938 - 1939, (Oxford University Press, 1971) p. 878.
7. Brian Way, Development Through Drama, (London, Longmans Green and Co. Ltd., 1969).
8. Ibid, p. 85.

CHAPTER 2

MUSIC IN THE CLASS ROOM : THE EXTRA DIMENSION

I believe that music has the power to be an incredible motivational source in any classroom. Music has the power to move the body, soul and spirit, a fact which has long been documented. It is this power to 'move' that I wish to introduce to the art room, to experiment with and to inspire and motivate my pupils.

Most can identify with the scenario of music which stirs their emotions and drives the imagination. Hear a song on the radio from 1975 and one can be transported back to a sunny childhood day, dancing with ones friends in the back yard. The music sparks a visual response. It can also spark the emotional response within. These visual and emotional responses are so potentially powerful that I do not wish them to lie dormant. I see potential there for expression, creativity and motivation. It is this self same expression, creativity and motivation that I strive to bring alive in the art room.

The pioneers of the film-making industry grasped out at the potential power of music to heighten the viewer's visual experience to great effect. The days before the 'talkies' used music to stir the emotions, heighten the drama, the suspense and the humour of the moment. How much less dramatic the great clock scene would be, if Harold Lloyd had hung on and floundered crazily while grasping at those great clock arms, devoid of any melodramatic musical backdrop!

Music a powerful force and an inspirational source, has the potential for heightening all experience within classroom walls. What follows, are some of my class plans and experiments which are hoped to be inspirational and motivational to my Transition Year pupils.

One of my strongest ideas for further development and experimentation in the classroom is one of music in action - music as the expression of an era, a people, a period in history - its relation to changing ideas, social habits, economic situations, politics, work, new modes of thought and social behaviour. Music which embodies the spirit of a culture, a people, the times (say America in the 1930's, England in the 1960's,) can only lead to myriad expressive ideas, emotions, creative processes and artistic results. Musicians whose music seems to anticipate (even bring out) changes in sensibilities can only be motivational.

I want the opportunity to relate music to the other art forms, whether I took music, art, literature or dance at the end of the eighteenth century in Europe or examples of primitive tribal music and art. Musical forms have to be seen as equivalents of the other representational forms, forms of thought and forms of actions as well as feeling forms.

Someone once said that it isn't that artists are ahead of their time - it is simply that most people are behind the times. Regardless of the outcome of this argument, the music of an era is an inspirational force for artistic

endeavour in my artroom. The music of the 1960's, is the theme that I have adopted for my sequence of lessons for Transition Year pupils (See Figure 2 below). The art activities range from stencil printing to chicken-wire construction. All artistic activity will be motivated by music from this era.

My hopes are high as plans are laid down. The pause button on the CD player is ready to be released!

There are 27 pupils in my Transition Year Class, all young, vibrant and open minded and all having varying tastes in both music and art. And with this fact lay many problems to be solved. It was clear to me that any music that I chose to play in the art room would have to be varied, and also contain very obvious learning potential for my listening audience. My judgement for music choice would have to be very informed, direct and far-reaching for my mixed ability, mixed opinionated listenership.

In playing my music in the classroom, I aimed to create an elevated atmosphere, one which promoted harmony in work, communication and human interaction. From previous long-term observation I had come to the conclusion that music had always had the unique power to transform any living or working space into somewhere more enticing, relaxing, and respecting of those who belong in that space.

As I pressed the play button, the music escaped into that sacred space called the classroom. That first lesson attempted to set a scene to invigorate the

Figure 2 Transition Year Scheme of Work

WEEK: DATE	CLASS-TIME	THEME	SOURCE	ART-ELEMENT	ACTIVITY/ SKILL	MATERIALS	ART HISTORY REFERENCE	CROSS DISCIP - LINARY REF.
Week 1 March 14th	Transition Year	Music of the 1960's	Vogue magasine visual aids Music lyrics and posters	Composition, colour, rhythm, movement, pattern	Printing, drawing, manipulation of tools, stencil making	Paint, paper, scissors, potatoes, brushes, water, newspaper, knives, sponges	Andy Warhol Briget Riley	Music of the Beatles, Dusty Springfield, The Rolling Stones.
Week 2 March 21st	Transition Year	Music of the 60's - the expression of the people	Beatles song lyrics comic - strips Book illustrations	illustration , design, graphics device, colour, line	To illustrate a storyboard, frame by frame using song lyrics as inspiration for storylines Drawing anima -tion imaging	Pen,ink, paint, paper, water, palette, brushes, ruler, pencil	Roy Lichtenstein illustrations	Film studies: Animation, drama, listening to the lyrics of the Beatles
Week 3 March 28th	Transition Year	Music of the 60's: Politics, war, fashion, social change finding expression in the music of the era	Musical Instruments	Structure, form, 3D characteristics shape, form and <u>function</u> space	Manipulation of media. Constru -ction of life - sized musical instrument with a 1960's finish	chickenwire, papier mache (newspaper, paste) P.Va., paint, collage.		Album cover design, Music listening to <u>understand</u> the particular sound and functions of musical instruments
Week 4 April	Transition Year	"Homage To The Icons"	Posters, visuals, album sleeves, imagination	Design, communication layout colour composition	Planning, draw - ing. Composing both illustration and written word	Paper, paint, palettes, pencil, water containers coloured paper, card	Poster design of Henri de Toulouse Lautrec Reproductions of old film posters	Film footage of 60's icons in action

thought processes, the rhythm and energy of the pupil's work and to transform the art room from its lack of rhythmic energy to a place pulsating with atmosphere, energy and creativity. The task set for the pupils was one involving listening to chosen music in order to translate its effect and energy into the creation of stencils for printing. All the while, I spoke of the pervading atmosphere of the 1960's, its historic events, its famous icons, the politics of the time, fashion and society, stimulating the sense of hearing with appropriate music of the era such as Sergeant Pepper's Lonely Hearts Club Band by the Beatles or Son of a Preacher Man by Dusty Springfield and exposing the sense of sight to a slide show involving the work of Andy Warhol, Bridget Riley and Roy Lichtenstein. Discussion was free flowing, informative, funny, energetic and stimulating. Communication is always stressed as being central to how I teach and I encourage everyone to get involved and never to be embarrassed or self conscious about anything one wants to say. This particular Transition Year class never had any difficulty in communicating their views right from the start.

Having set up the atmosphere for work, constantly having music as a backdrop, pupils discussed their options; what particular pose or stance was needed to portray the essence of the 1960's icon? How important a role does colour play? Will I take social and fashion trends into account? All of these questions and more, needed to be addressed and answered by each

individual (See Illustrations 1 and 2 below).

Stimulation of many senses seemed to boost the level of motivation and ultimately, the work processes involved. Working through the senses, the pupils spoke to one another, listened, looked, and learned new techniques of printing. Many of the resulting stencil prints showed signs of vigour and life, and more importantly, thought process, planning and energetic creativity.

The following lesson in this scheme of work involved the music at a more central level. In this instance it was the music and the lyrics of two particular Beatles songs that inspired the imagination and kindled the fires of creativity. Pupils were asked to complete the task of designing a storyboard or comic strip using the lyrics of Penny Lane and Eleanor Rigby as direct motivation, inspiration and stimuli to work (See Illustrations 3 and 4 below).

The very fact that pupils really had to listen to the lyrics forced the class to focus the senses, to listen to detail, to record information, to process the information and continuously encouraged the practice of silence. Here, the music in the classroom acted as a very effective form of discipline, obtaining complete silence, acquiring attention and focusing the sense of listening and real hearing.

When the sense of hearing was utilised to hear the lyrics, the next steps involved the physical act of writing the information, the mental act of processing that information and finally this information was translated into a visual interpretation.





Illustration 2

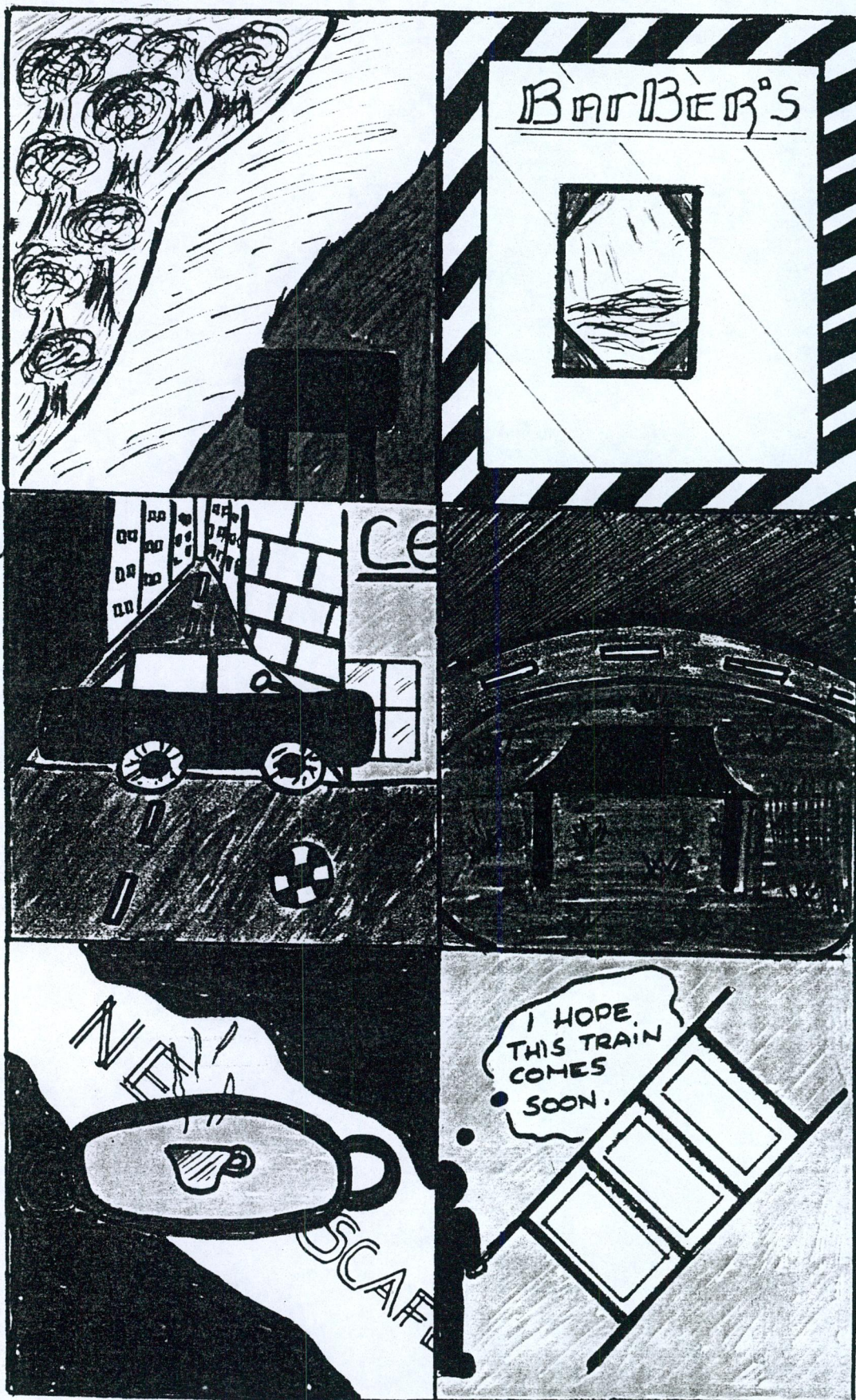


Illustration 3

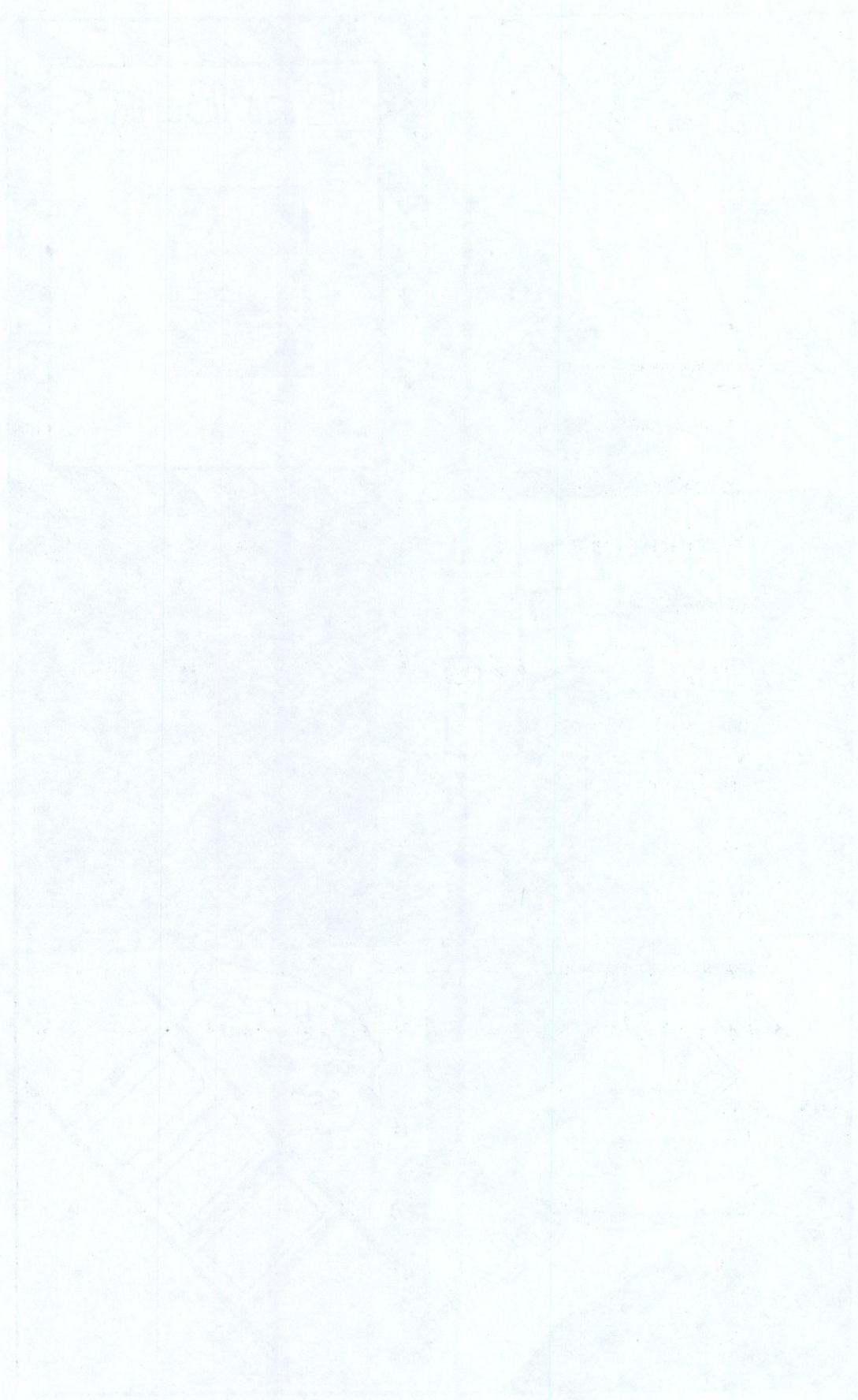




Illustration 4

Debate concerning the aims of the storyboard concentrated on points such as colour, rhythm, sequence of events, vivid impact, life, engaging composition and so on. Many of the same points may equally apply to the music which prompted this project and in appreciating the validity of the two areas of study, art and music, pupils were encouraged to benefit from this rounded information being processed through the senses.

Yet another lesson that I put into practice with the Transition Year was one involving the making of three-dimensional musical instruments. It was most important to stress the argument that these instruments were to be examples of "form and function". In other words, the constructed form must enhance or enable that form to function. The music used for this lesson came from Benjamin Britten in the form of *The Young Person's Guide To The Orchestra*. This piece of music identifies and isolates particular musical instruments and families of instruments giving clear aural information as to their capabilities and range of sounds.

I made an attempt to promote pupils in the practice of using synesthesia-exploration using more than one sense. Pupils were encouraged to listen to, hold, touch and sound primary source instruments thus gaining a rounded knowledge with which to tackle this task. Pupils were now armed with potent information as to the size, weight, smell, sound and sight of their subject and were eager to fulfil the given criteria.

The core materials involved in the construction of these instruments were chicken wire and plaster bandage, both giving a real sense of weight and volume to the results. Pupils were constantly encouraged to be aware of their senses, how heavy their work felt, how pungent the plaster smelled, how rounded the structure looked and how magnificent the potential for hearing this instrument in real terms.

The 1960's theme was re-iterated with the painting of the surfaces on the end products. The music still influenced the thought processes involved, giving rise to pattern, rhythmic line and tonal colour. Signs, symbols and social comment made their distinctive mark.

Finally, a short lesson which I introduced to both the Transition Year and Second Year pupils is worthy of note. This lesson involved an attempt at teaching some of the art elements using music as the basic stimulus. I feel that music has real potential to reveal information in many subtle yet memorable ways. The learning of art elements is often seen as being a dull exercise from the pupil's point of view. My belief is that music may enhance and enliven the learning environment and thus, the learning processes and outcomes.

This lesson involved the playing and hearing of excerpts from major classical works. The first excerpt to be heard was Albinoni's 'Adagio'. This piece of music was deliberately chosen for its potential to explain mood and atmosphere and to further explain the phenomenon of colour effects such as

warm and cold colour associated with emotion and mood. In each case, pupils were asked to write down single words or phrases to explain what they heard. These words, ideas and feelings lead to an informed discussion which was seen to result in a learning process ending with the art elements as the learning aims.

In this case Albinoni's Adagio prompted responses such as "cold", "scary", "lonely", "sad" leading to colour associations such as "grey", "black", "blue" and all things dark. The result was an understanding of the potential for colour to convey emotion, mood and atmosphere and also a clear differentiation between colours which are warm/cool and emotions which are happy/sad.

The next musical excerpt was Badinerie by Bach. Here pupils explored the area of fast line, rhythm and speed. Line was seen to be the best way to visualise the sounds that were heard. Next we heard Pachelbel's Canon which resulted in an exploration and an understanding of 'something repeated', 'pattern' and ultimately a discussion on sequence and pattern both regular and irregular.

The Golliwog's Cakewalk by Debussy proved to be one of the most interesting and memorable pieces of music for the pupils. Here, the responses received were 'jumpy', 'jerky', 'pointy', and through a series of questions and answers the class were taught the characteristics of texture, using the sense of touch in feeling woodcarved surfaces from around the artroom.

Both Chopin's *Fantasie-Impromptu* in C# minor, and Bach's *Jesu, Joy of Man's Desiring* prompted responses such as 'no breaks', 'doesn't stop to take a breath', and 'goes on and on'. Swapping ideas, questions and answers and general communication resulted in an understanding of continuous unbroken line, rough and smooth line and clarity and purpose of line.

At this point I would like to mention and include a reference to other aspirations of mine which I hope to put into practice in the future. The fact that I did not have the opportunity to teach either Fifth or Sixth Year pupils this year made it impossible to implement these ideas. These involve the inclusion of music as a backdrop to the study of the Leaving Certificate Art History course. I believe that the inclusion of musical references may enhance the pupils understanding and appreciation of the various eras in art (and coincidentally and simultaneously music's) history.

Starting with the art history of the Baroque, musical references from this era such as *Sheep May Safely Graze* by Bach or *Rondeau from Abdelazer* by Purcell may prove to give a deeper and broader understanding of the time, the people, the society or the culture and may present art, not in isolation, but strengthened and enhanced by reference to contemporary sister arts.

Likewise with the learning or teaching of the Classical art era, the music of Mozart and Haydn may boost the sense of what that era is all about, it's culture and it's society. Marry Wagner's *Tristan and Isolde* with Turner's 'Rain, Steam and Speed' and one gets the potent partnership revealing the

emotive aspects of Romanticism. Turner's art of controlled violence seems perfectly to accord with that of certain of his great contemporaries, with the fifth and seventh symphonies of Beethoven and the Emperor Concerto and with Shelley's 'Ode to the West Wind' ;

Thou on whose stream, 'mid the steep sky's commotion,
Loose clouds like earth's decaying leaves are shed,
Shook from the tangled boughs of heaven and ocean,
Angels of rain and lightening there are spread
On the blue surface of thine airy surge,
Like the bright hair uplifted from the head of some
fierce Maenad.¹

The worlds of art and music are so inextricably intermingled in the Impressionist era that it seems almost barbaric to attempt to isolate either from the other. One art discipline serves to enrich the other and it is my belief that the inclusion of both aural and visual devices in the learning process can only enhance the resulting learning potential.

As I have already mentioned, I do not have Leaving Certificate classes in my teaching practice, depriving me of implementing these innovations at the moment, yet I intend to implement these programmes at the first possible opportunity. I feel that music as the added dimension in my classroom served to greatly enhance the learning activities therein. My results and findings in chapter three will now deal specifically with the outcomes of my innovations and experiences in the classroom.

FOOTNOTES CHAPTER 2

1. Henry J. Sharpe, Art History and Appreciation,
(Dublin, Gill and Macmillan, 1976), p.100.

CHAPTER 3

RESULTS AND FINDINGS:

A REVIEW OF CLASSROOM PROJECTS AND PROGRESS

Music in the classroom forced many results and conclusions my way. Yet before I document any results and findings I must make serious comment on the importance of preparation of material for any musical venture in the classroom.

Firstly, it is my firm belief that music has a huge impact on young people; both positively and negatively. Taking the negative aspect of hearing music, young people are extremely choosy about the music styles they appreciate and will vehemently oppose listening to what they do not like. Therefore it is imperative that I do my utmost in choosing music that is varied, far-reaching and has a universal quality about it that cannot but motivate, stimulate, uplift the spirit and be much loved.

Judging from my particular experience previously documented, I can wholeheartedly conclude that music has a power to transform the learning atmosphere. It effects the mood of the lesson and the mood of those taking part in the lesson both the instructor and the instructed. This is an important factor to note because it has direct effect on other follow on factors also. If pupils' moods are altered or stimulated to good effect the natural conclusion is that pupils will therefore be more receptive to the entire process of

learning. This can only be enriching for both pupil and teacher alike. Another positive conclusion may be drawn as regards music as a motivational strategy in the classroom. Music is already seen as having mood altering powers and so also powers of motivation. Pupils are affected by musical rhythm in a physical and mental sense. I witnessed pupils moving to the rhythms, inspired to be active in a physical and creative way. Music used as the source of creativity cannot help but be the powerhouse behind classroom motivation. Pupils are forced to use aural stimuli to motivation necessitating the use and practice of one of the senses that many educators believe to be used less often than desired; hearing.

Motivation can solely come from the teacher through speech, language or encouragement. Motivation can be in the form of something seen, like the visual aids so often used in the art room, from a slide show or video, or simply from a skilful chalk drawing on the classroom blackboard. It makes sense therefore, that if the pupils are receiving motivational stimuli through various media, be they visual, oral, tactile or aural, they can only benefit from the learning experience all the more.

My particular experience of using music in the art room has prompted me to come to the conclusion that music has the power to discipline pupils in a very good and often subtle way also. During my lesson dealing with designing a sequential comic strip there were many occasions where I found myself noticing a particular kind of silence. Pupils were actively listening, noting down the sequence of events suggested by the song lyrics. Almost cunningly,

I created a learning atmosphere always enjoyed by the teacher where meaningful silence is achieved and work has been initiated and motivated by the teacher also. Music here is a disciplinary tool which does not provoke aggression or vehement abhorrence on the part of the pupil. This is certainly a positive result.

My findings concerning the lesson exploring the art elements is equally encouraging. In the beginning pupils expressed difficulty in switching from an aural sense to a spoken sense, and from a written sense to a visual sense while exploring the various art element areas. Yet my conclusions rely on my knowledge, and the fact that I witnessed that these uses of many senses provoked a discussion regarding each art element that was deeper and more rewarding than any straightforward question and answer session would have yielded. Hearing provokes a certain language to explain itself, so too the realm of sight and touch. These senses used in the learning process encouraged the use of a more diverse art room vocabulary and reaped huge communicatioal rewards.

I find many similarities between my aims and objectives for using music in the art room and those laid down by the Department of Education in their Art, Craft and Design publication concerning the Junior Certificate. According to this publication the art, craft and design programme aims to :

- reinforce and further develop in the young person the knowledge, understanding, skills and competencies acquired at primary level;

- extend and deepen the range and quality of the young person's educational experience in terms of knowledge, understanding, skills and competencies;
- develop the young person's personal and social confidence, initiative and competence through a broad, well-balanced general education;
- prepare the young person for the requirements of further programmes of study, of employment or of life outside full-time education;
- contribute to the moral and spiritual development of the young person and to develop a tolerance and respect for the values and beliefs of others.¹

I conclude that music has had an influence on the young person in many areas already outlined above. It certainly had the power to develop the young person's personal and social confidence, allowing and encouraging each person to voice their own opinions on what they saw and heard and encouraging mutual respect for each person's opinion even when in defiant opposition to one another.

Both music and art are very fine modes of expression, each complimenting and feeding off the other. The fact that my pupils had to practice their self expression through the use of synesthesia, helped to create a richer, more potent and fully alive environment.

I found music to be a confidence-building force for the pupils. Everyone knows how bluntly music can move the soul and as a result music also has

the power to prompt feelings, emotions and opinions. I found pupils expressing their opinions in a free and uninhibited way, always sparking off comment and communication within the group. This frequent exchange of comment and communication was seen to break down barriers, to diminish shyness and to promote self-worth and self-esteem. Part of any art programme must address the issues of respecting other's points of view and must promote powers of critical appraisal and appreciation. Music as part of the art room atmosphere, taught the pupils to respect, to appreciate and to relate to others, and their opinions and ideas in the immediate social environment.

Music taught the pupils to listen and to really hear. The life of the senses is tightly interwoven, making it impossible to enliven one sense without² awakening the others simultaneously. The natural conclusion follows that in awakening the sense of hearing, it in turn sparks others to vigorous life, receptive to any learning process.

Real hearing leads to greater sense and understanding. Greater understanding leads to better communication skills regarding that subject. The sense of speech and communication can only benefit from more intense listening and hearing skills. Pupils found themselves having to use more than one sense to maximise their information intake. I feel this to be one of the most important discoveries made along the way.

I sought to start simply, taking what already existed at the beginning of my inquiry and to work outwards from there. Concentration is closely linked with the existence of the five major senses. I hoped to develop them more fully and at the same time to provide simple practice in concentration. I feel that this simple objective may have far-reaching consequences for the remaining subjects that form the curriculum, both at junior and senior cycle level. Concentration skills are not cast aside on leaving school through the front door either ; development of the human being through the stimulation of the human senses should provide a solid basis for all life experiences outside full-time education also.

Each lesson is a magical encounter in which the pupil and teacher are engaged in an experience of discovery and learning. It is a time in which all can share feelings and ideas, experience things together, act out, listen, talk, discuss, accept, reject, experiment and explore, compromise and adapt. I conclude that music has helped to attain success in these areas of discovery and has provided nourishment for the mind, heart and soul throughout the long learning journey.

FOOTNOTES CHAPTER 3

1. Department of Education, Junior Certificate Art, Craft, Design published 1992.
2. Brian Way, Development Through Drama, (London, Longmans Green and Co. Ltd., 1969)

CONCLUSION

The more usual picture of art or music teachers is one where the teacher struggles to make his or her art seen, to make his or her music heard, sometimes literally, over the froth and bubble of an ever present popular culture. Let me be honest. By bringing popular music and it's relations into the art room I shall not, *ipso facto*, have solved all my problems of class control and attention. That is so much a matter of personality and organisation. What I shall have done is to break a rather vicious circle of prejudice against certain styles, trends and genres, especially towards music and to diminish ignorance between the age and social groups in which we find ourselves. Music poses such a powerful influence in all our lives and will continue to do so. I have made an attempt to broaden people's tastes, attitude, powers of appraisal and appreciation, linking the senses to heighten the learning activities and experiences within the classroom.

We cannot go back to the days of rural values and rural folk-song. We must embrace and appreciate the present, it's fashion, it's art and it's music. Pupils appreciate relevant material which is up-to-date and 'their own'. The alternative to harking to the past is to be discerning about the present, testing the ground as we explore and trying to find any clues we can to help us discriminate between the better and the weaker offerings. In this way our ears will at least be open to the music of the people, especially the pupil's, the folk music in our own time.

In bringing music into the art room, not only the music of the present century (The Beatles, The Rolling Stones, etc.) but the music of centuries past also, pupils easily identify with the new and learn to appreciate and accomodate the old.

It is the responsibility of the teacher, the educator, to refrain from driving the thin edge of the wedge into the arts development of the young. The musical development twinned with artistic development is hoped to be enhancing to the entire learning experience. It is up to educationalists to lead away from sterile attitudes, and specious generalisations, back into the quality of the particular and the specific, back into the art and music themselves, no matter what name they have been given.

APPENDIX 1

TRANSITION YEAR CLASS PLAN

Date: 14th of March 1995

Name of Class: Transition Year - Ability: mixed.

Length of Class: 120 minutes.

Aim: To heighten the entire learning and working experience through the medium of music.

Objective: To foster a sensitivity in pupils to colour, rhythm and movement in all aspects of artistic life by means of visual and audio devices.

Introduction: This will entail a brief discussion on the 1960's world, it's social background, fashion, politics and of course it's art and music. Concentrating on the world of music, I will question the pupils knowledge on the who's who of the 1960's.
What was 60's fashion like ?
How would you describe the 60's look ?
Name some outstanding figures from the era.
I will the introduce the lesson involving a demonstration on printing, both with stencils and potatoes. It will be the linking of the methods of printing with the vibrant aspects of the 1960's that will gain the results of this lesson.

Task: For the next 90 minutes, design and execute a coloured print, based on a fantasy figure from the 1960's paying special attention to the musical influences which have made an impact on them.

Texture, pattern, rhythm and movement are vitally important.

Materials: Paint, paper, pencil, palette, water and containers, newspaper, potatoes, scissors, knives, sponges, rollers.

Action Plan:

Introduction/demo	10 minutes.
Task	90 minutes.
Evaluation	5 minutes
Tidy-Up	15 minutes.
Total	120 minutes.

Home Activity: To ask parents or other family members to recall the most memorable events of the 1960's. Also for each pupil to acquire a scrap-book for use throughout this module.

APPENDIX 2

TRANSITION YEAR CLASS PLAN

Date :	21st of March 1995										
Name of Class:	Transition Year - Ability: mixed.										
Length of Class:	120 Minutes										
Aim:	To heighten the entire learning and working experience through the medium of music.										
Objective:	To foster sensitivity in pupils to colour, rhythm and movement, and to enhance seeing and listening. To introduce the techniques of stencil making and printing, and to explore finishes and colour textures.										
Task:	To complete the stencil prints which were designed and cut last week. N.B. To avoid 'bleeding' of paint, dabbed paint rather than dragged paint works best.										
Materials:	Stencils, paint, sponges, paper, water, newspaper, water containers, brushes.										
Action Plan:	<table> <tr> <td>Introduction</td><td>5 minutes.</td></tr> <tr> <td>Task</td><td>100 minutes.</td></tr> <tr> <td>Evaluation</td><td>5 minutes.</td></tr> <tr> <td>Tidy-Up</td><td>10 minutes.</td></tr> <tr> <td>Total</td><td>120 minutes.</td></tr> </table>	Introduction	5 minutes.	Task	100 minutes.	Evaluation	5 minutes.	Tidy-Up	10 minutes.	Total	120 minutes.
Introduction	5 minutes.										
Task	100 minutes.										
Evaluation	5 minutes.										
Tidy-Up	10 minutes.										
Total	120 minutes.										

APPENDIX 3

TRANSITION YEAR CLASS PLAN

- Date:** 28th of March 1995
- Name of Class:** Transition Year- Ability ; mixed.
- Length of Class:** 120 Minutes.
- Aim:** As before in this scheme.
- Objective:** To increase the learning potential by giving access to using all the senses, in particular to translate the sung lyric into a visual statement.
- Introduction:** I will introduce the lesson by playing two Beatles songs to the class. The first, Eleanor Rigby, the second, Penny Lane will be listened to, imagined on, and translated into a visual storyboard statement. The art of Roy Lichtenstein will be shown to the class to examine the function of storyboards/comic strips and also to examine the comic book style. Each pupil has a choice as to which song lyrics to base their work on.
- Task:** For the remaning 90 minutes each student uses the song lyrics as inspiration for the design of a comic strip with a minimum of six frames, telling each story sequentially.

Materials: Audio tapes, stereo, paper, pencil, markers, erasers, T-squares, rulers, drawing boards.

Action plan:

Introduction	15 minutes
Task	90 minutes
Evaluation	5 minutes
Tidy-up	10 minutes
 Total	 120 minutes

Personal Evaluation.

The music has proven to be a great motivational stimulus in this class. The pupils are enthused by the 1960's theme. The storyboard designs were started, and I had to stress over and over again that each frame had to follow on sequentially. The Roy Lichtenstein style seems to elude some pupils, yet they show a determination to succeed with this project.

APPENDIX 4

LIST OF RECORDED MUSIC

1. Albinoni, *Adagio*.
2. Bach, J.S., *Sheep May Safely Graze, Jesu, Joy of Man's Desiring, Badinerie*.
3. The Beatles, *Penny Lane, Eleanor Rigby, Sergeant Pepper's Lonely Hearts Club Band, Let It Be, Cant Buy Me Love*.
4. Beethoven, *Seventh Symphony, Moonlight Sonata, Fifth Symphony*.
5. Britten, Benjamin, *Young Person's Guide To The Orchestra*.
6. Chopin, *Fantasie - Impromptu in C# minor, Polonaises*.
7. Copland, Aaron, *Rodeo, Dance Symphony*.
8. Debussy, Claude, *Golliwog's Cakewalk, Clair de Lune, La Mer, Reverie*.
9. Elgar, E., *Enigma Variations*.
10. Gershwin, George, *Rhapsody In Blue*.

11. Mozart, W. Amadeus, *Eine Kleine Nachtmusik*.
12. Pachelbel, *Canon*.
13. Purcell, *Rondeau*.
14. Rolling Stones, The, *Paint It Black, Sympathy For The Devil*.
15. Springfield, Dusty, *Son Of A Preacher Man*.
16. Stravinsky, *Firebird Suite*.
17. Tchaikovsky, *The Nut Cracker, Swan Lake*.
18. Weill, Kurt, *The Threepenny Opera*.

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