GUIDED VISUALIZATION IN MUSIC EDUCATION

by

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ABSTRACT

This has been an exploratory study of the use of guided visualization in a grade five music program to assist in the achievement of specific attitudinal and aesthetic goals that focus on the inner experience of music. The program in which these techniques were applied was a combination of the discovery approach recommended in the Manhattanville Music Curriculum Project (Thomas, 1970) and the structured approach of Nanaimo's Kodály based program.

The specific goals addressed were that the student 1) become conscious of music as a medium for personal expression, 2) develop the capacity to find meaning in music by involving the emotions and the spirit, and 3) develop confidence in his own creative potential.

The research method used was based on the guidelines for action research outlined in Qualitative Research for Education (Bogdan and Biklen, 1982). The class was monitored during a two-month period of experimention with a variety of applications of guided visualization in the music lesson. The focus was on gaining more understanding about the practice and how it relates to music, and on determining the feasibility of using these techniques in the limited time frame of the half-hour music lesson.

The analysis of the data collected involved looking for evidence of the achievement of the curriculum goals as well

as for insights into improving the practice of this technique. It was concluded that the effects of imaging could not be isolated but had to be seen as part of a total approach that included active involvement and a particular kind of working atmosphere. The imaging processes were influential in creating this atmosphere by making the students more aware of the creative potential of their minds and by giving them the experience of other ways to express things and the opportunity to see that their ideas would be accepted.

The imaging and creating activities were very time consuming. Recommendations for further research centered on the need to develop project-oriented curricula in which skill development could be maximized in a discovery approach that involved metaphoric teaching.

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Introduction

The Issue

This has been an exploratory study of the use of imaging and guided visualization in a grade five music program to assist in the achievment of specific attitudinal and aesthetic goals that focus on the inner experience of music.

These curriculum goals, extracted from the Manhattanville Music Curriculum Program (Thomas, 1970). are that the student will:

1. become conscious of music as a medium for personal expression;
2. develop the capacity to find meaning in music by involving the emotions; and
3. develop confidence in his own creative potential and believe in himself as a creative and productive musician.

The focus of this research was not so much on the effectiveness of guided visualizations and imaging as a means to achieve these goals, but rather on how practical a process it would be in the time frame of the half-hour music lesson and on how best to apply these techniques to music education.

"Guided visualization," also referred to as "guided fantasy" or "guided imagery," is a closed-eye process where participants are verbally guided through an imaging experience. This study also involved unguided imaging while listening to sounds. The term "imaging" will be used here to refer both to guided visualizations and imaging in general.

In view of the fact that the overall objective was to improve specific teaching practices with guided imagery, action research was the natural choice of research method. The following section defines action research and shows how it is suited to this study.

Action Research

Carr and Kemmis (1983) refer to action research as the "research method of preference whenever a social practice (considered as strategic action) is the focus of research activity" (p. 154). They define educational action research as follows:

> Educational action research is a term used to describe a family of activities in curriculum development, professional development, school improvement programs, and systems planning and policy development. These activites have in common the identification of strategies of planned action which are implemented, and then systematically submitted to observation, reflection and change. Participants in the action being considered are integrally involved in all of these activities (p. 154).

According to Carr and Kemmis the two essential aims of all action research activity are to improve and to involve. The improvement is aimed at a practice, the understanding of a practice by its practitioners, and the situation in which the practice takes place.

In this study the practice to be improved through action research was the use of guided imagery in the music lesson as a means of achieving the aesthetic and attitudinal curriculum goals stated above. The social and personal nature of the goals and the of the process of guided imagery make action research, with its practical and personal involvement, the ideal approach.

Carr and Kemmis expand on this practical and personal involvement as follows:

> Practical action must be justified by reference to the practical judgement of the practitioner as well as the circumstances and determinants which constrain action. The justification of practical action thus appears [sic] to a kind of knowledge which is not just a knowledge of principles. It requires a kind of personal knowledge which manifests itself in wise judgement. Action research recognises the existence of this kind of personal knowledge; indeed, it both requires its presence and promotes its rational development...such knowledge cannot be termed either 'subjective' or 'objective'. (p. 161)

This personal knowledge is "the source of the ideas and interpretive categories used by teachers to articulate their experience and bring it under self-conscious control through

the action research process" (p. 169).

Carr and Kemmis go on to state that the crucial matter for action research is that the personal knowledge be judged by its authenticity. To be regarded as authentic personal knowledge must arise out of one's own rational reflection upon one's strategic action.

To facilitate systematic reflection, action research proceeds through a spiral of cycles of planning, acting, observing, and reflecting. Each of these activities is systematically and self-critically implemented and interrelated. This spiral of self-reflection and its participatory nature are what distinguish action research from other types of research. The specific techniques of carrying out the research vary, but researchers usually keep diaries about specific aspects of their practice, make audio-tape recordings of verbal interactions in classrooms or meetings, and carry out group interviews with students after particular lessons.

Bogdan and Biklen (1982) give practical suggestions on how to proceed, including various methods of gathering and categorizing data. They suggest that shortly after you enter the field, you assess which questions you brought with you are relevant and which ones should be reformulated to direct your work.

Regarding a specific approach Bogdan and Biklen state:

> There are no formal conventions used to establish truth in a qualitative research paper. Your task is to convince the reader of the plausibility of your presentation. Quoting your subjects and presenting short sections from the fieldnotes and other data helps convince the reader; it also helps your reader get closer to the people you have studied. (p. 176)

For guidance in my step by step planning I followed the Action Research Manual (1981) in which Kemmis provides detailed practical research guidelines listing specific questions to be considered under the following headings:

1. identifying the general idea;
2. reconnaissance - deciding where to exert an effect;
3. describing the field of action;
4. defining the first action step;
5. monitoring the first action step to provide information and impressions necessary for reflection; and
6. timetabling the first action step.

Appendix A contains the detailed questions considered under each of these headings. They were used to direct this research. In the formal presentation of the research the general idea has been presented as "The Issue." The material developed during the reconnaissance follows under the headings of "Research Setting" and "Review of the Literature." The field of action is described as "The Setting." The the first action step is detailed under "Procedure." That section generalizes about how the curriculum was implemented and how the data were gathered.

Although action research is an on-going process, for the purpose of this thesis a two month time limit was set (October to December, 1986).

Research Setting

The study took place in the Nanaimo School District where there is a district-wide program that provides grades one through five with two half-hour periods of music with a visiting specialist per week. The Kodály-based curriculum used is very effective in the primary classes. At the grade four and five level, however, there are many frustrations.

The Kodály-based program is very exciting and very effective at skill and cognitive development, which are essential to intrinsic involvement. It does not, however, consciously address the inner experience or the search for creative fulfillment. Limited time, and the drive to go on to more difficult rhythmic, melodic and harmonic elements don't allow time for creative activity.

Part of the problem is that educators are not clear on how to approach creativity. The inner experience of music is never mentioned at sharing sessions; they tend to dwell on how to improve skills. The results of ear training and sight reading are very measureable and so these tend to be over-emphasized. The attitudinal and aesthetic goals that depend

on creative involvement are much more elusive.

The review of the literature which follows outlines the curriculum method in use as well as the more creative approaches of the Manhattanville curriculum and a variety of sources that recommend guided imagery as a method of tapping creativity.

Summary

In this study, action research methods have been applied to monitor the use of guided imagery in the music lesson as a means of consciously addressing the inner experience of music and facilitating creative involvement in order to achieve the attitudinal and aesthetic goals that depend on creative involvement. The imaging experiences were intended to focus on the inner experience, to involve the emotions, and to help students develop confidence in their own creativity. The research activities were intended to explore the feasibility of using imaging in the music lesson, to experiment with a variety of specific applications of imaging to music education, and to identify the concerns around the use of these techniques.

Review of the Literature

The Kodály Context (Choksy, 1981) is the basis of the Nanaimo program and outlines a very well-sequenced and logical approach to developing skills and concepts but it does not deal with specific ways to focus on attitudinal and aesthetic goals. These seem to be implied. It is assumed that if we are performing high-quality repertoire and developing literacy skills, the rest will follow. Creating is listed as a means of assessing skill and concept development, but there is little guidance given in regard to getting children to create.

Choksy outlines the underlying philosophy of the Kodály approach as follows:

> 1. music literacy is something everyone can and should enjoy;
>
> 2. singing is the foundation of all music education;
>
> 3. music education must begin with the very young;
>
> 4. the folk songs of a child's own culture is his musical mother-tongue and should be the vehicle for early instruction; and
>
> 5. only the music of the highest artistic value (folk and composed) should be used in teaching. (p. 11)

The methodology itself was drawn from the work of many educators. The tools of the method are listed as the use of moveable-doh solfa (in which "doh" is the tonic in major and

"la" is the tonic in minor), a system of hand signs that "present a visualization in space of tonal relationships and establish memory of pitch patterns much more securely than if they are not used" (p. 10), and a system of rhythm syllables as a way of vocally expressing duration.

This is a highly-structured approach that provides much musical experience before teaching symbolization and places great emphasis on sequencing concepts to follow child-developmental patterns, beginning with the simplest two- and three-note tunes and simple rhythms of early childhood and adding to them only as the child's readiness is demonstrated.

Sequencing is also dealt with by frequency of occurrence:

> At later stages, sequence is also suggested by the frequency of occurrence of a particular melodic turn or rhythmic figure in the folk music that comprises the instructional material; and still later by the need to deal with the complexities of art music. (p. 10)

The pedagogical order for each new learning at each level is hearing, singing, deriving, writing, reading, creating. The strategies are planned around four steps that are repeated with each new concept to be taught: prepare, make conscious, reinforce, and assess.

"Prepare" refers to the rote performance of a new element in many musical settings. In the "make conscious" stage the teacher names and fastens a symbol to the sound (or interval, or rhythm pattern) being prepared. The children construct or write the new symbol during the "make conscious" stage.

The "Reinforce" stage involves going back to all the songs used in the "prepare" stage, singing them again to find and identify the new note or rhythm, and learning new songs by the rote-note process, deriving the solfa or rhythm. The "Assess" stage refers to reading the new note or rhythm in totally new songs and to improvising or creating phrases and whole songs using the new interval or rhythm in combination with other known patterns.

This is the only reference made to allowing the children to create and there is no guidance given with respect to how to operationalize it. In workshops with Choksy, one activity recommended as a means of getting children to create was to have the children reproduce rhythmic or melodic patterns selected from patterns that they had already learned in class.

MMCP (Manhattanville Music Curriculum Program, (Thomas, 1970) does address the issue of meaning in music. In the

rationale for MMCP the authors stress the importance of a discovery approach in which the student regards himself "as a creative musician, experimenting, interpreting, and discovering for himself the concepts and potentials of the art...in a personal search for musical meaning" (p. 4). The authors claim that "there is a quality of intrinsic meaning gained through involvement which may be unique to arts" (p.8).

The premise of MMCP is that the student must be involved in all the musical processes of a professional musician in order to fully grasp the medium: creating, rehearsing, conducting, performing, and critiquing. The authors state, that "without this personal active involvement the student becomes merely a musical spectator. While spectatorship may occasionally arouse interest, it is a most unreliable method of initiating and maintaining intrinsic concern" (p. 3).

MMCP is not a step-by-step methodology but is intended to be used as a guide. It is based on an action-oriented spiral curriculum that is intended to allow "even the beginning student to think, create, and explore music in the manner of a musician" (p. 31). This is made possible by the use of improvised experimental sound to begin with rather than a learned repertoire as in the Kodály approach. There

is also as much emphasis on dynamics, form, pitch, and timbre as there is on rhythm and melody. These are concepts children can readily deal with and which give them immediate power to fashion their own music.

The strategies focus on composing, rehearsing, performing and critiquing, with an emphasis on group projects. The curriculum approach used during this study was the result of adapting these strategies and the rationale for them to the Kodály-based curriculum. Rather then the spiral of MMCP, the sequence of concepts as outlined in Choksy was followed but with a new emphasis on composing, rehearsing, conducting, performing and critiquing, as well as on incorporating experimental or contemporary sounds. Guided visualizations and imaging would be used to enhance active involvement and to assist students in discovering intrinsic meaning in music.

MMCP makes the point that the student needs to expand his sense of security in intuitive thinking if he is to develop confidence in his own creativity. Guided visualization could help the student develop this security in intuitive thinking by making him more aware of the creative powers of his mind as well as by providing an opportunity for him to see that his ideas will be accepted as valid.

MMCP also states that if the student is to become conscious of music as a medium for personal expression music must become a way of knowing. He must "regard music as a way of gaining more insight into life" (p.8). In order to do so he needs to discover that there are other ways of expressing things that are more powerful than words, and experience "interpretive performance on a level which transcends operational mechanics, on a level of personal thought" (p.6).

One example of such an experience in this study would be an exercise in which students would do a guided visualization to create a particular mood. While they were still feeling that mood they would recreate it by improvising on instruments. Another exercise designed to give the children a direct experience with the power of sound was one in which the children would watch for images inspired by sounds.

With respect to the capacity to find meaning in music, MMCP states:

> The ultimate achievement in musicality...includes the awakening of an aesthetic sense, the ability to comprehend beauty and to find meaning on a plane beyond analysis of mechanics, techniques, or even concepts. The capacity for such feeling involves more than the intellect and the senses. It involves the emotions and the spirit of the individual. Aesthetic insight is a condition which can exist only from one's personal affinity to the nature of the art. (p. 9)

The use of guided imagery was intended to enhance this emotional involvement.

Ferguson (1980) approaches emotional involvement and finding meaning through the understanding of the left- and right-brain hemispheres. She states that perceiving meaning is a function of the right brain and that it is necessary to use techniques to bridge the hemispheres in order to achieve whole brain knowing:

> The right hemisphere is richly connected to the ancient limbic brain, the so-called emotional brain...,the left brain seems to dominate awareness in most of us. We confine much of our conscious awareness to the very aspect of brain function that reduces things to their parts. And we sabotage our only strategy for finding meaning because the left brain, in habitually cutting off conflict from the right, also cuts off its ability to see patterns and to see the whole.... We perform split brain surgery on ourselves. We isolate heart and mind. Cut off from the fantasy, dreams, intuitions, and holilstic process of the right brain, the left is sterile. And the right brain, cut off from integration with its organizing partner, keeps recycling its emotional charge. (pp. 78-79)

Ferguson refers to the oversimplification of this idea as well. She states that "the discoveries about the specialization of the right and left hemispheres, however oversimplified, have offered education a provocative new metaphor for learning" (p. 296).

Edwards (1979) focuses on this specialization of brain hemispheres in relation to drawing. She claims that with the

right hemisphere dominating in the drawing of a perceived form a slightly altered subjective state is created in which there is:

> a sense of close "connection" with the work, a sense of timelessness, difficulty in using words or understanding spoken words, a feeling of confidence and a lack of anxiety, a sense of close attention to shapes and spaces and forms that remain nameless. (p. 46)

The guided visualizations were intended to create just such a close connection with and confidence around working with music.

Edwards' aim was to enable students to gain access at a conscious level to their inventive, intuitive, and imaginative powers "that may have been largely untapped by our verbal, technological culture and educational system" (p.5). She creates this right-brain mode through techniques like drawing from inverted images, focusing on negative space, and directing attention toward visual information rather than on what students know about a subject. Her approach is based on the assumption that the nature of a task influences which hemisphere will take charge of that task. The exercises she outlines set up conditions that cause the student to make a "mental shift to a different mode of information processing" (p. 5). These exercises are designed to present the brain with tasks "which the left

hemisphere either can't or won't do" (p.42). The guided visualizations in this study were also intended to create the same altered state.

Edwards cites Rodin as saying that by learning to draw you will learn to see differently and become a confidant of the natural world, awaken your eye to the lovely language of forms, and express yourself in that language. The focus of this study was on a similar awakening to the language of music.

In Teaching Creativity Through Metaphor (1984) Sanders and Sanders also approach meaning through whole brain knowing. They emphasize the need for bridging the gap between hemispheres and they focus on the power of the metaphor to do so by combining logic with imagery:

> It is, perhaps, the fastest and most effective route we have to link the right brain with the left. With the metaphor, the sequential, factual, verbal knowledge of the left brain becomes "real" to the right brain, which assumes a pattern, an image of what the "big picture" means. As such, the metaphor provides a bridge between the two separate thought processes of the brain, a bridge that allows imagery to be verbalized and creates imagery for specific facts. This bridge connects the literal and the figurative, the factual and the imaginative, the proven and the intuitive." (p.19)

The authors claim that "when facts and feelings are combined, the students' concept mastery is greatly increased and that, exciting, critical understanding results" (p.49).

Tinney and Schreiber (1988) have compiled a set of student lesson plans based on the metaphorical approach outlined by Sanders and Sanders (1984). It is intended as a practical guide for teachers on the use of guided imagery in the classroom.

This metaphorical approach relies largely on the use of guided imagery. The authors claim that the use of metaphorical teaching skills "validates and reinforces the use of imagery and inner sensory experience as a natural and powerful learning skill we all possess" (p. 1). The manuscript is presented as a practical approach to utilizing these techniques. The suggestions on how to proceed are comprehensive enough to prepare the teacher who is unfamiliar with guided imagery to have success with the process. For example, regarding establishing an atmosphere conducive to rewarding imaging experiences:

> The technique is designed to be used in an atmosphere of mutual trust. The pupils need to trust that they are in charge of their imagery/fantasy experience but also trust that you will be there to support and guide them should the experience upset them. This trust in you will be most clearly obvious to the pupils in your giving them accepting ways to "opt out" of the exercise if they wish or to receive comfort and reassurance should that be necessary." (p. 2)

Tinney and Schreiber also provide a comprehensive list of specific reasons for using guided imagery as a metaphorical technique:

1. Guided imagery teaches children a method of relaxation they can use throughout their lives, and it does relax them quite demonstrably.

2. It engages the imagination, imagery, and inner sensory experience of the child which are all too frequently ignored in teaching.

3. The inner experience validates both the experience of the child and the imagery/imagination process as learning tools for meaning and integration.

4. Thought/imagery processes are engaged with feelings and emotions which become an integrative/holistic experience.

5. The entire metaphoric experience frees the child. Although all are given the same verbal cues, each child will vary in what he/she does with the information. There are no right/wrong experiences--the process is therefore self-validating, self-enhancing.

6. The metaphorical process can be very useful as a source of new information about children who are not learning well. Teachers can gain new insights and often note surprising demonstrations of knowledge and competence from relatively unsuccessful pupils. Teachers may also discover new remedial directions as, for example, the development of imagery capability through regular use of this approach may directly affect a child's ability to image and comprehend when reading.

7. The entire metaphorical experience can expand our perception of comprehension--it can help us see the highly idiosyncratic/personal nature of how meaning is extracted from language.

8. The metaphorical method, even though it is very old, strikes both teachers and pupils as a new and exciting way to teach and learn. This fact alone may allow more children, especially those in difficulty, to experience success.

10. The metaphorical technique is adaptable to the entire curriculum. A guided imagery approach has been used successfully to introduce stories, stimulate drawing and creative writing, introduce units of study like erosion, mathematical processes, biological processes, to practise physical skills mentally, and even to image the exchange of

electrons in chemical reactions. In short, we are limited only by our imagination in the application of this technique to the full spectrum of human thought and endeavour.

11. The regular use of a technique like guided imagery encourages the broader use of visualization in the classroom. Teachers and pupils begin to use the language of visualization more extensively.

12. The imagery process "generalizes" to become a regularly used thinking tool not only in school but also in the daily lives of both teacher and pupils.

13. The guided imagery method validates and legitimizes the use of fantasy as a creative thinking process. (pp. 4-5)

These are the reasons that defend using the approach in general. Items four through eight are reasons that apply more specifically to the aesthetic and attitudinal curriculum goals outlined in this study. These items relate directly to the objectives of engaging the emotions, enhancing confidence, discovering that music is a medium for self expression and finding meaning in music.

Tinney and Schreiber outline in detail the structure of a metaphorical lesson using guided imagery. There are five distinct parts to each lesson.

The first part involves a statement of purpose, a description of the image to be used, and a personal comparison of that image to something in the child's experience. For example, the growth of a seed might be compared to the growth of the child.

Part two is a relaxation exercise. They suggest a variety of approaches to relaxing. Schreiber suggests taping the music, the relaxation exercise and the narration for the guided imagery.

Part three is the guided imagery exercise. The authors advise staying away from frightening representations and emphasize the need for a trusting atmosphere. Tinney provides extensive guidance for creating guided imagery dialogue. (p. 9)

Part four is the debriefing portion of the lesson. The authors stress that debriefing should never be omitted as it "provides for a clear review of the sensory experience and gives a sense of closure and completeness to the experience" (p. 11). It also provides an opportunity to identify and reassure students who were not comfortable with the experience.

The fifth part of the lesson incorporates the metaphor with the curriculum. This is the stage where "the entire metaphorical process and particularly the images evoked are used to realize some curricular goals, to develop mastery of concepts, and to gain insight" (p. 15).

This is most often done with improbable analogies. For example, "Erosion is a caterpillar. Explain" (p. 16). The images from the guided fantasy are used over and over again in various teaching situations.

The follow-up activities suggested include creative processes like drawing, writing and drama. They also suggest movement activities such as exploring "the movement feelings evoked in a guided imagery experience on being a fish, a butterfly, a bird, or a kite" (p. 19). This activity would have direct applications to music.

Tinney has developed a hierarchical structure of metaphorical teaching techniques. Three of them that are most relevant to teaching music are developmental drama, songs and ballads as metaphors, and one-word metaphors.

One process that used in this study was closely related to the one-word metaphor, a technique that involves the children closing their eyes to see what they experienced in response to one word. The children improvised sounds for specific emotions and used sounds to trigger images.

Tinney recommends using songs and ballads in the same way as the dialogue of a guided imagery lesson with the children closing their eyes and enjoying sensory experiences

and images inspired by the story in the song. These would then be debriefed and personalized in the same manner as the other imagery exercises. In this study the lyrics of songs were not used as sources of imaging but the children watched for images inspired by the sound of the music.

Other references to music included Schreiber's suggestion that the quieter passages of baroque music be used to enhance relaxation, and two examples of follow-up activities that involved music. In one, the children were asked to listen to taped ocean sounds after a seashore fantasy based on ocean sounds and rhythms, and in another the children were asked to write a song or poem.

In Writing the Natural Way (1983), a book aimed at using right-brain techniques to release expressive powers and enhance creative writing, Gabriele Rico refers to the left hemisphere as the sign mind and the right as the design mind. He states that the design mind "patterns to make designs of whatever it encounters including language, which instead of clearcut signs, become designs of nonliteral meaning" (p. 18). Rico also attributes the sensory, evocative, and unconventional capacities for expression to the right hemisphere and stresses the need for participation of both hemispheres:

> The one to give you access to the explanatory sign qualities of clear and unambiguous language as well as the sequencing powers necessary to writing; the other to perceive and express the more evocative design qualitites of language as word images, rhythm, recurring pattern and metaphor, all of which charge a passage emotionally" (p. 18).

Rico uses an analogy which can be taken literally to apply to this research:

> I might say that your design mind attends to the melody of life, whereas your sign mind attends to the notes that compose the melodies. And here is the key to natural writing: the melodies must come first. (p. 19)

Hopefully, focussing on the inner experience of music would get children to the point where they could view themselves as creating musicians and then discover a need for notation.

Rico continues with respect to the proper interplay of the two hemispheres:

> Ultimately, a finished piece of writing or a painting or a sculpture--in short, any creative product--is the result of the collaboration between the talents of the two hemispheres, but in their proper sequence and in their proper interplay. During the generative phase of the writing process, while we are forming new ideas intuitively, we want to turn off the critical/logical/censoring Sign mind to be free of analytic reasoning. Once we begin to record and structure these ideas the sequencing Sign mind comes into interplay with the envisioning Design mind. The continuous oscillation between a sense of the whole you have envisioned and the parts with which you sequence that vision into a more clearly delineated whole enables you to get your vision onto paper. (p. 19)

Rico's approach to the right brain is to have students begin with clustering, a brainstorming technique that resembles free association. This involves writing a nucleus word on paper and circling it and then adding words from an unimpeded flow of images, ideas, or memories stemming from the nucleus word. He describes the relationship between the right hemisphere and the process of clustering as follows:

> Since clustering, which appeals to the information-processing style of the Design mind, blocks the critical censorship of the Sign mind, it undercuts tension, anxiety, and resistance. The receptive Design mind is programmed to deal with novelty, ambiguity, and the unknown. If we are receptive, ideas come of their own accord" (p. 35).

Part of this study involved giving the children an opportunity to experience spontaneous images that arose while the children listened to music. Another description of the effects of clustering that were similar to the effects of guided imagery was the following:

> Clustering taps the childlike, wondering, innocent, curious playful, open-ended, flexible, pattern-seeking Design mind, allowing us to play with language, ideas, rhythms, images, sounds and patterns creatively before committing ourselves to a fixed course" (p. 83).

Although Rico does not deal with guided imagery he relies on clustering to provide the writer with images. He states that the design-mind responses "tend to be metaphoric...reflecting a complex image or a series of connected images in words" (p. 84).

Rico's method goes from clustering to pattern awareness that gives "focus, impetus, meaning, and direction to... writing" (p. 88). He refers to this emotionally-tinged perception of pattern and meaning as a trial-web and uses a variety of sources of images to inspire trial-webs. These sources include the real world, dreams, archetypes, and art.

Rico then uses these images to create metaphor:

> Metaphor consists of images connected to something they literally cannot be...Metaphors create tension and excitement by producing new connections, and in so doing reveal a truth about the world we had not previously recognized.... Images, as we have seen, are word pictures that give language power and richness by involving our senses in the experience. When an image is wedded to something totally unexpected, we produce a new pattern--metaphor--that creates a powerful picture for us. (p. 187)

In Making It Real (undated), a guide for classroom drama, Harvey Ostroff uses imagery extensively to stimulate the imagination. He does not use the jargon of "right- and left-brain thinking" or "guided imagery" but he does refer to the "whole" child as he emphasizes the need to develop the ability to visualize things:

> In these days of film, T.V., and video, children don't tend to use their imaginations as much as they should. Pictures are provided for them. Therefore, any activity that focuses on stimulating the imagination will be beneficial to the whole child. Descriptions of imaginary scenes, animals, etc. will aid oral responses and the ability to visualize will make reading more exciting and enhance art projects. (p. 17)

Ostroff states that it is important to ask the children to describe what they see. He also suggests follow-up activities like drawing, painting or sculpting what they visualized, or writing a story describing what they saw.

Ostroff also uses imagery in relaxation exercises. He recommends a progressive tensing and relaxing exercise as an introduction and suggests a variety of colorful ways to relax the students. One of these is to have students imagine a warm fluid being pumped through their bodies. Another uses a golden light glowing in the center of the body that travels through the body erasing all negative thoughts. Another has a black velvet curtain around each student shutting out all sound except the facilitator's voice. Students are then asked to visualize increasing numbers of candles whose flames can be raised above the candles at will. The flames become a fireball that makes the curtain disappear and becomes the sun. This is followed by a whatever setting the narrator would like to create.

The following exercises were presented as quick relaxers:

1. Roll yourself into a ball...you are an ice cube left on the pavement on a sunny day. You are slowly going to melt until you become a puddle on the floor.
2. Stand up straight, you are a snowman (icicle) slowly melting.

3. Someone has put sleeping powder in the air. You are getting very tired, slowly fall asleep.Don't snore, just relax.

4. Sit at your desk. You are on a train. You have been awake for three days. The rocking of the train is putting you to sleep. You can't keep your eyes open.

5. You are in a warm pool of water. The water relaxes you. It gets deeper and deeper until it reaches your chin. Let the warm feeling relax you.

6. You are walking in space. You are weightless, every movement is in slow motion.

7. You are a sleepy cat (or any other animal). (p. 24)

The activity most specifically related to this project is that in which he suggests playing a record without lyrics and asking students to describe the images, colours or scenes that the music evokes. He recommends this for adding mood to creative writing.

Bagley and Hess (1984) have published a collection of ready-to-use imagery exercises for all areas of the elementary curriculum. Many of these exercises involve playing recorded music during the imaging. Specific applications to creative writing typically involve having the child become a different object, image an experience as that object, then write about it.

The imagery exercises they use for art take the students into an imaginary setting that they will then recreate in some art form. For example, after a guided

fantasy where the children became marionettes the follow-up activity was to have the children build the scenery and stage. Other exercises were to be used before clay modelling, painting, drawing, sculpting, and making postcards.

Bagley and Hess also include a section on applications of imagery to music. The form it takes is usually to have the imaging done while music is playing. Sample activities include a sight-seeing trip to a country while the music of that country is played, watching the instruments change form as they play, becoming the instrument that is being played, seeing the musicians, seeing different objects and animals marching to the music heard, and creating a movie to view as it plays.

The authors also include exercises in which the students have to create the sounds in their minds. The following example has the students become a conductor of a large orchestra.

> Sit comfortably and relax. You're a conductor of a large orchestra. See yourself walking out on the stage. Hear the applause. Pick up your baton and raise it. Begin with your first selection of music. See all the musicians. Hear the beautiful music. Hear different sections of the orchestra playing. Have the orchestra change their dress. Begin a new piece of music. Have someone play a solo. Take the orchestra somewhere. Lead the orchestra in another song. See the orchestra playhing inside a 747 plane. See the orchestra returning. See yourself returning to the classroom.

When I count to ten, open your eyes. (p. 194)

The follow-up activities for this exercise were to draw a picture of a fantasy orchestra, to write a piece of music for an orchestra or to research the role of conductor. In general these exercises are designed to enhance the students' listening experience with sensory images suggested during the imagery exercise.

The emphasis that the above sources place on the power of imagery to tap the right hemisphere is the basis of the rationale for using guided imagery in the music lesson. The technique is seen as a means of bridging the hemispheres to increase the students' awareness of their creative and emotional minds and as a means of focusing on the inner experience of music.

Summary

The curriculum material used during this study was taken from The Kodály Context (Choksy, 1981). The program outlined by Choksy is very effective with skill development but it does not deal with specific ways to focus on attitudinal and aesthetic goals that involve the inner experience of music. MMCP does address the issue of meaning in music and emphasizes the need for active involvement that would enable students to discover the potentials of the art

in a personal search for musical meaning.

This project studies the feasiblity of using guided visualization to enhance that active involvement and encourage the search for musical meaning. The pedagogical approach used during the study was the result of adapting MMCP strategies and the rationale for them to the Kodály-based curriculum.

More specifically, the attitudinal and aesthetic goals under consideration were to have the student become conscious of music as a medium for personal expression, develop the capacity to find meaning in music by involving the emotions and develop confidence in his own creative potential.

To develop confidence in his own creativity the student needs to expand his sense of security in intuitive thinking. Guided visualization could help the student develop this security in intuitive thinking by making him more aware of the creative powers of his mind as well as by providing an opportunity for him to see that his ideas will be accepted as valid.

If the student is to become conscious of music as a medium for personal expression music must become a way of

knowing. He must regard music as a way of gaining more insight into life. In order to do so he needs to discover that there are other ways of expressing things that are more powerful than words. Working with images inspired by music and using guided visualizations to create moods to affect musical performance would give the students the opportunity to experience interpretive performance on a level of personal thought.

MMCP stresses the need to involve the emotions in order to awaken the aesthetic sense and find meaning on a plane beyond analysis of mechanics, techniques and even concepts. The use of guided imagery was intended to enhance this emotional involvement.

Several sources approach emotional involvement and finding meaning through the understanding of the left and right brain hemispheres. Ferguson (1980) states that perceiving meaning is a function of the right brain and that it is necessary to use techniques to bridge the hemispheres in order to achieve whole-brain knowing. Guided imagery would be one technique to accomplish this. Edwards (1979) focuses on this specialization of brain hemispheres in relation to drawing, and stresses the need to access the right hemisphere in order to enable students to gain access at a conscious level to their inventive, intuitive, and

imaginative powers. Sanders and Sanders (1984) focus on the power of the metaphor to bridge the gap between hemispheres. The metaphorical approach they outline relies largely on the use of guided imagery. Tinney and Schreiber (1988), in their list of specific reasons for using guided imagery as a metaphorical technique, state that imagery processes are engaged with feelings and emotions and can become integrative holistic experiences. Rico (1983) stresses the need for participation of both hemispheres to perceive and express the qualities of language that charge a passage emotionally. He sees images as word pictures that involve our senses in the experience.

The emphasis the above sources place on the power of imagery to tap the right hemisphere is the basis of the rationale of this study for using guided imagery in the music lesson. The technique is seen as a means of bridging the hemispheres to increase the students' awareness of their creative and emotional minds and as a means of focusing on the inner experience of music.

The Setting

This study took place in a grade five classroom at Chase River School in Nanaimo. This particular class was chosen because of their lack of response to the usual approach to music education.

Fourteen of the children had gone through grades one to four together in a class with a disproportionate number of "disturbed" children that had the power to prevent anything constructive from being accomplished. They were prone to physical violence, temper tantrums and generally disruptive behavior. Several members of this group also had severe learning disabilities.

The music program had not been successful with these students at any stage. Any attempts to create a good experience were soon sabotaged by the more angry members of the class. Each year the classroom teacher and any itinerant teachers that worked with this group were aware of the fact that the rest of the class was being short-changed because all of the energies of the teachers were directed at trying to calm the disruptive children. The students could never handle group activities that required listening to each other or sharing experiences. Children who would normally have sung enthusiastically and developed confidence in their

had to be aborted due to lack of cooperation. After the role-playing and free-form imaging from sounds, the children did respond to guided visualizations for calming.

When these reached grade five the group was split into three sections so that there would be a smaller number of disruptive children in each class. This was possible because of an influx of grade five children from a feeder school. The fourteen students from this group that were part of this study were combined with seven children from the feeder school and five children who were new to the area.

The children from the feeder school were considered to be average students, the brighter ones having been placed in the grade five and six split class. The author had been their music teacher since they were in grade one, and experiences with them had been totally positive. They enjoyed everything about music and as a group were always keen and enthusiastic. However, they had come from a two-room school which meant they had been in split grades for four years and consequently were not as advanced in concept and skill development as the regular grade five classes.

Despite the changes in the make-up of the class, this was still a difficult group to reach. There was a powerful core of six very argumentative children who talked

frequently and inappropriately and got angry very easily, usually at each other. They would try to set the tone for the class as well as try to control the activities carried out in class and not allow anything to happen that wasn't "cool."

In addition to this core, one of the new students was deeply disturbed and self destructive. He had only spent four months in a regular classroom since kindergarten. He was a very demanding student and clever at sabotaging anything positive that was happening in the classroom .

Another student was educable mentally retarded and spent the mornings in a resource room for special needs children, coming back to the classroom for music and for the afternoons.

Two other students tended to be sullen, cynical, and uncooperative. Another was described as a "boundary pusher" by the classroom teacher. "As soon as you set limits he has to push beyond them." Yet another student was described as "unfocused, dis-spirited, and lacking self-confidence."

One child was brain-damaged at birth and needed special attention. The teacher had to be very certain that this child knew what was going on or he would become frustrated.

There were only seven girls in this group and they were very quiet. Thirteen of the students were co-operative, motivated and focused, and were consequently usually frustrated by the saboteurs.

It was obvious that a new approach was needed which would involve the whole group. The short-termed success with the difficult class in grade four indicated that they would do well with more focus on the inner experience and not so much on skill development and repertoire for concerts. The skill-oriented approach to music education was not making music meaningful to any of these children.

In the curriculum planning for this project, the purpose was to help children discover meaning in music by focussing on "right-brain" activities. The main concern was to provide everyone with an enjoyable and a meaningful experience.

Procedure

Implementing the Curriculum

The first step was to develop specific applications of guided imagery for the music lesson that would hopefully help the students become aware of their untapped potential, experience music as a form of personal expression and be involved emotionally.

In selecting the curriculum material to implement during this study, the objective was to find a compromise between the structured Kodály-based approach with its emphasis on music literacy and the experimental approach reccommended MMCP. MMCP makes the point that because concept development is much faster than skill development children should be allowed to participate in all the activities of a professional musician, namely: performing, composing, analyzing, and conducting, at their level of skill.

Drawing on MMCP philosophy, activities were selected that would allow children to create, perform, analyze and conduct with minimal skill development. Imaging techniques were then incorporated to help children achieve the attitudinal and aesthetic goals outlined earlier.

Appendix B contains the outline of the curriculum material for this project. The details of the lessons are presented in the section "Presenting the Findings" along with the author's reflections on what was occurring during the lessons.

The format of the guided visualizations was fairly free-form. Some narrations were improvised during the lesson and others were contrived in advance. The general guidelines were that the atmosphere should be calm and trusting. Children were reassured that it is acceptable to have no images present themselves. They were also prepared for the possibility of feeling sad or uncomfortable during the process. The children would either sit upright or have their heads down on their desks as suggestions were given for relaxing and letting their eyes close while listening to the narration.

The focus during the study was on how to improve the practice of using guided visualizations and imaging, on gaining more understanding about the practice and how it relates to the specific curriculum goals referred to earlier, and on determining the feasibility of using these techniques in the limited time frame of the half-hour music lesson.

This was an exploratory study that would hopefully help identify concerns. One major area of concern to be considered during the study was the possibility that skill development would deteriorate because of the extra time that would be taken up with imaging activities.

Gathering the Data

A variety of monitoring techniques were used as the curriculum was implemented. Short anecdotal notes were made during the lessons and expanded on immediately after the lesson. These would be typed out later that day along with reflections on what had occurred. Some of the narrations as well as some of the children's responses were audio-taped. Audio recordings of interviews with a sampling of children were also made. These recordings were transcribed later for coding.

Other sources of data included video recording of some activities and performances, anecdotal notes made by the classroom teacher, a tape of twelve sample sounds with symbols drawn by the children to represent these sounds, a questionnaire submitted to the children, and children's written comments about some of the improvisations.

The data gathered at each lesson were reflected on in planning succeeding lessons. In both the immediate planning and the longer term analysis, the focus was on identifying concerns, developing insights about the techniques and their feasibility in this setting as well as on indications of the curriculum goals being met.

Analyzing the Data

In analyzing the results of the entire study, patterns were looked for that would suggest categories to use in coding the material. Reflections and conclusions were intermingled with the details of the lessons in the field notes. These reflections were coded under three major categories: the curriculum objectives, the actual process of guided visualization and imaging, and implications for teaching. The data were compiled under each of these headings and the conclusions were summarized.

In dealing with the curriculum objectives three sub-categories for coding were used:

1. confidence in creativity,
2. bridging hemispheres, and
3. intrinsic concern

Under "confidence in creativity", data were included that showed examples of spontaneity, self-assurance, volunteering contributions, not looking for the "right" answer, no hesitation in carrying out tasks and a willingness to take risks. Also included were any behaviors that involved instinctive knowledge, like improvising or good expression in performing.

Under "bridging hemispheres" examples of symbols, images or metaphors as experiences of other ways to express things more powerful than words were noted.

Under "intrinsic concern" data were sought that implied the involvement of the emotions and the spirit, or indicated amplified awareness or open focus. Some of the indicators used were facial expression, verbal response, seriousness of approach, lack of disruptive behavior, absorption, and apparent enjoyment.

In all of these categories data that might suggest the absence of those qualities were listed. In connection with "the actual process of guided visualization" and "implications for teaching," anything that would assist in improving understanding and practice of guided imagery in the music lesson was scrutinized.

Initially, all of the data relevant to each category were placed on a large grid. This helped in the analysis of what was occurring because it enabled trends to be perceived. The questionnaires and the interviews were dealt with in the same manner.

Presenting the Findings

Unit I: Unguided Imaging

This unit began with experiences of unguided imaging that did not require much acceptance or cooperation from the students. It was expected that it would clear the way for guided imaging.

1. Images From a Song

Instruction began with a relaxation exercise after which the children were to watch for images while listening to the song "Dona Nobis Pacem." The children were told that they would have the opportunity to share their images on tape. This was a mistake because they did not relax well, possibly because of the tension of thinking about being taped. There were many disruptions and the exercise became very frustrating. In retrospect, this activity should have been postponed because of the tension in the room.

Appendix C (I,1) gives the details of how this exercise went. Except for one bout of coughing, they did listen to the song in silence. Eleven people did not have any images present themselves, but when four people shared what they saw, the entire class listened and seemed to be fascinated.

The images described included a scene in Mexico with a lady with a pot in her hands singing for money, a picnic on Newcastle Island, a Dutch setting with windmills, and an ocean at sunset. The details of these scenes are also included in Appendix C.

The four people who shared were extroverts. The other children who did have images were too self-conscious to come up and speak into the microphone. In succeeding lessons an audio recorder with a built-in microphone was used and the children spoke from their desks.

2. Spooky Improvisation

The children worked in small groups to improvise a spooky theme on rhythm instruments. The concept of spookiness was a good choice with which to begin the study because everybody knew instinctively how to be "spooky." The whole class was absorbed in the activity. They were functioning intuitively and definitely saw themselves as creative and productive musicians. This was the type of confidence the project would hopefully help develop in all of the creative activities.

3. Images from Improvised Sounds

The students sat at their desks with an instrument selected from an assortment of wood blocks, hand cymbals, shakers, hand drums, triangles, rhythm sticks, maracas, finger cymbals,and jingle bells. They relaxed, sitting up straight, with their hands on their laps, both feet on floor, and their eyes closed. They were asked to breathe as demonstrated, breathing in through the nose and out with a sigh and to to feel their breathing slowing down.

As their names were called, the children would open their eyes and improvise on their instruments. They closed their eyes again on cue. Various combinations of children were asked to improvise simultaneosly. The children listening with their eyes closed were to watch for any images or ideas that arose.

The response to this activity was very good, with no signs of self-consciousness and no disruptive behavior. No one seemed concerned about what to do with their instrument, perhaps because of the free form of earlier spooky improvisations. There was great variety in their performances. No one seemed to be copying anyone else's techniques. Several children kept a steady beat but no one synchronized it with other beats. Others made continuing

beatless sounds. Everyone seemed absorbed and satisfied with the approach.

The children's verbal responses were much more prolific than those made after the first imaging experience. Several children described their images as direct comparisons beginning with, "It sounded like... ." Others described their images as actual experiences. Appendix C (Unit I, 3) contains their responses. One example of these responses was, "I just landed on native land. They were having a ceremony. It was night and there were people in costumes dancing." Another example was "It was like rain drops falling off. Like the birds are singing and everything. It's raining and stuff and everybody's singing a song outside under a tree."

The students enjoyed the activity immensely and were good audiences for each other. No one seemed frustrated or uncertain about how to proceed.

Summary

Although it was difficult for the children to learn to relax they were very comfortable with the imaging process. The first people to verbalize their imaging experiences had the attention of the whole class.

Improvising spooky sounds appealed to the whole class and allowed them to create intuitively. Following this they were equally comfortable improvising sounds on instruments and watching for images. They were also very keen to hear images being described.

Unit II: Hallowe'en

The Hallowe'en unit revolved around a guided fantasy, sight-reading the song "I'm a Witch," and creating accompaniments for the song. The children were to use improvised instrumental sounds similar to the ones in Unit I to accompany the song. They would also be adding eerie vocal sounds inspired by the guided fantasy. The unit was to culminate in a video-taped performance of the children's arrangements of the song. The literacy portion of the objectives was to have the children notate their arrangements on a system of staves extending below the song. This was to be done with a combination of traditional and original notation.

1. Sight-reading the Song

The students became extremely restless and disruptive During the sight-reading. This was a sharp contrast to their behavior in every other lesson during the project.

2. Improvised Accompaniments to the Song

The children formed small groups to prepare arrangements of "I'm a Witch" with added instrumental sounds. Groups were given more time to organize spooky themes and incorporate them in their arrangements of the song.

They were eager to get on with the assignment and listened intently when each group performed for the class. No one showed any signs of self-consciousness during the performances and there were no critical remarks from the audience. The new sounds created were varied and interesting.

3. A Hallowe'en Guided Fantasy

The children listened to a Hallowe'en narration that was intended to motivate them and to create a Hallowe'en mood. It was also to be used as a source of sounds they could draw on in their arrangements of "I'm a Witch." During the narration they were asked to listen for eerie sounds like a creaking door and strange laughter. This time there were only two interruptions, one loud yawn and one uncomfortable girl who said she was slipping off her chair.

When the children opened their eyes the room was filled with sounds of excitement and awe. Most of the children were anxious to talk about their vivid images but their descriptions were so lengthy and so detailed that there was not time to listen to everyone. There was also a problem with restlessness when soft-spoken children could not be heard during their lengthy sharings. To make sure everyone had a chance to verbalize their experience they were put into small groups to share with each other.

4. The Fantasy as a Source of Sounds

During the next lesson the children were asked to recall the details of the narration. The recall was terrific and the children were adamant about recalling every detail accurately.

They were then asked to close their eyes and remember some of the sounds they heard during the narration. These were used to create a background of sounds during a performance of the song. After the first attempt, they recognized that there was too much sound happening at once and suggested that different combinations of smaller groups be used. The results were very satisfying.

5. Notating the Arrangements.

The children worked in small groups in which they were to assign each member a specific task. The tasks were to sing, play instruments or add sound effects. They were to notate their instrumentation on a system of staves connected to the song. Working with the staves proved to be a very difficult task for the children. They needed more time to get familiar with them.

Initially, the children were asked for one word as an ostinato. They agreed on "boo" and came up with three suggestions with respect to where to use it (on the rest, along with the melody, or at the end of the song). Other suggestions were that there be witch laughter on the rests or that we sing "heh, heh, heh," to the tune. Just notating this simple idea was beyond their scope, let alone dealing with contemporary notation and so the project took much more time than anticipated.

The guided fantasy had a most powerful effect on the class and unleashed an incredible amount of creative energy. The literacy portion of this unit was cancelled and the children were given free reign to deal with the material in their groups. They worked on their performances enthusiastically.

6. The Performances

The final performances done for the video camera did not reflect that high-energy experience. The finished products were not anything like the activities exhibited during the planning stages.

When it came time to do the video-taping the children decided to use masks they had made in class. This hampered the singing. One group of reluctant singers was allowed to borrow another student to sing for them and almost all the other groups decided to do the same. Only two people used sounds from the imaging experience. Everyone else used only the rhythm instruments and didn't draw on the mood-setting sounds they had created after the guided fantasy. They probably would have done so with a little more guidance but the taping had to be done before Hallowe'en was over. A show of hands indicated that almost everyone would have liked a week or two more to prepare their pieces.

The classroom teacher's comment on their performances was, "From what I could hear, the groups were more interested in the rehearsal than the performance. When I came in there were many good sounds. They froze." The only negative comments made by the children during the viewing were about the camera work. They wanted close-ups.

The class had one of their periodic air-clearing sessions with their classroom teacher that day. The format was that anyone who had something positive or negative to say would ask that person's permission to say it. The person receiving the feedback was not expected to respond. One of the comments in this session was related to our project. Chris said, "Grant can I say something to you? I didn't like the rude comment when you said to Harry that you didn't like his noises."

Summary

Sight-reading the song had no appeal at all for this class and left them restless and unfocussed. They became very enthusiastic when it came to improvising accompaniments for the song. The Hallowe'en imaging created a great deal of excitement and motivation that stayed with the children as they prepared performances of their arrangements of the song for video-taping. The performances themselves were not very exciting and most of the children felt they needed much more time to prepare.

Unit III: Imaging to Create Moods

The plan was to use imaging to create moods, then to recreate that mood with sound by improvising on the

instruments. After each improvisation the children would be asked how the effect was created. They could then select their favorite effects and suggest combinations of sounds with which to experiment. The intention was to have the children derive the elements of expression by noticing and verbalizing about the role of timbre, dynamics and tempo.

1. Laughter

The children listened to a narration around going to a circus with friends. It included holding a funny balloon, seeing everyone in high spirits, eating popcorn, and laughing as they watched a clown riding a car that fell apart. As the children opened their eyes, they were to keep the feeling of laughter in their bodies and improvise on their instruments.

They caught the mood and did a wonderful improvisation, but when asked how the feeling of laughter, was created their comments began with, "It sounded like... ." They had missed the point of the question aimed at deriving the elements of expression. This was another project that could have used a month of music time. They needed to have many such experiences and time to derive and verbalize the concepts.

The focus on the elements of expression had to be abandoned when a heated debate about the improvisation began. Nicoli said, "It sounded like a bunch of banging and everybody was making as much noise as they could." He didn't feel anything of the laughing mood everyone else felt in the improvisation. At his suggestion they tried listening to two smaller groups. Then they listened to improvisations by rows. There were many opinions being expressed. Nicoli thought three or four people sounded better but Cisco said, "It didn't really sound happy in small groups."

When Nicoli said Brent's group was too loud, Peter said, "We're far from Brent and it's not too loud from here."

The most interesting comment came from Grant who came from the feeder school but had not really been very visible in the more traditional approach. He said, "When the small groups were playing, it sounded like just a few people, like maybe just our class was laughing, but when the whole group played it sounded like the whole world was laughing." Grant had always been a cooperative child but his creative talents had not been apparent until this year.

2. Sadness: a sad narration involving a sick pet.

To create the feeling of sadness a narration was used that involved a sick pet having to go to the vet to be put down. Once again time was a problem. Too many experiences were being crammed into a short time for the purpose of this study. It was almost recess when this narration began and so it was rushed. The children did not relax or get into the mood intended. The sounds following it were just random noises with no sense of sadness about them. One student commented that it sounded joyful, not sad.

3. Redoing sadness: a narration about a child leaving home to join the army.

This one was extremely sad, as was the resulting music. It was about a young boy leaving home to go to war. The sounds they created echoed with sadness but, surprisingly, the class did not perceive sadness in the sounds. Only one of them felt that the sounds were sad. When I asked them if they got a hint of sadness in any of the sounds Nicoli said, "No, 'cause it's just, all it is is people banging instruments just trying to get some sound but we don't have the right instruments and everybody isn't co-ordinated."

Then we listened to group performances by row. Only David's sound was listed as sad. There was absolute silence while they listened. This was obviously a topic they could take seriously.

When the students were asked about the elements of expression that were used to create the feeling of sadness only a few hands went up.

Grant: Go soft.
Noree: slowly.
Chandra: you did it soft and faster then slow ?

Chandra made a connection about how the way you moved your body affected the sound. In response to this comment the students were asked to try moving to different emotions. As they walked about the room they were given directions like "Move with anger, with laughter, worried, etc." Everyone seemed totally involved and spontaneous. The metaphoric connection between feelings and movement came naturally to them.

Summary

When the imaging exercise was successful in creating the feeling of laughter the resulting sounds expressed that

feeling. All but one of the children could hear the laughter in the sounds. The imaging exercise that was unsuccessful in creating a feeling of sadness resulted in random sounds that had no feeling at all. The fantasy that did create a feeling of sadness resulted in sounds that were truly sad, but the children could not sense the sadness in what they heard.

In the movement exercise that followed, the children were very comfortable with conveying a feeling with their movements. They could see how emotions are expressed in body movements and how letting emotions control the body's movements while improvising sounds creates expression in music.

Unit IV: Developing Symbols for Sounds

1. From Images to Sounds

In another imaging session based on the sad narration, the children listened for sounds and words to be used in a battle scene composition. This was to be an experimental piece written entirely in original notation.

The narration was set on a battle field and focussed on sounds. After the imaging the children were asked for descriptive words about the sounds they heard. They came up

with words like loud, banging, booming, echoing, rapid, rough, and screaming. They also wanted to use the sounds of yelling, throwing up, and groaning.

After listening to some samples of individual sounds the students experimented with the rhythm instruments to recreate the effect. Several students then went to the board to draw symbols that could be used to represent the sounds in a group composition. They were going to select symbols by vote. There was a good deal of argument about the best way to approach the symbols. It became apparent that a group composition would not work in this instance because there were so many different perceptions of what the task was and so many different opinions about how the symbols should be handled.

The topic had so much appeal, especially for the boys, that they asked if it could be turned into a full-scale production to be performed for the school. It was agreed that the project be postponed until after the Christmas vacation since it would need much more time.

2. From Sounds to Images

To give the children some experience at spontaneous symbolizing a guided visualization was done that had them

watching a blank television screen for shapes as they listened to actual sounds. After each listening they drew that shape on paper. After a few sounds several students preferred to go directly from the sound to the paper without closing their eyes. Others preferred the television screen technique.

Figures 1a, 1b, and 1c contain the drawings done by the sampling of students who were interviewed individually. The originals were done on 8 1/2 by 11 inch paper folded into four sections. Each child was given 3 sheets of paper to fold and number for 12 sounds.

This turned out to be another easy metaphor for them. Everyone seemed to enjoy the task and nobody looked confused or frustrated. There wasn't any looking around to see what someone else had done.

Summary

The guided fantasy did prove to be a good source of sounds to incorporate in a composition and the process of trying to recreate and symbolize these sounds was a very meaningful one for the children. Many of them felt very strongly about how the job should be done and no one

Figure 1a

Grant	Nicoli	Mark	Charity	Brent	Chris

Figure 1b

Figure 1c

questioned the connection between the symbol and the sound. They seemed to understand it intuitively. They were also very comfortable with the task of drawing symbols to represent the twelve sample sounds.

UNIT V: Imaging and the Singing Repertoire

The entire project only involved four songs, "Dona Nobis Pacem," "I'm a Witch," "Jingle Bells" and "Morning is Come." The imaging activities were intended to help with expression in performance and to stimulate the writing of new words to a song. The whole project also had an interesting incidental effect on student attitudes toward singing.

1. Effect on Attitude Toward Singing

One of the concerns during this study was the minimal amount of singing that would be involved. Would good singing be sacrificed to allow time for creative activities? These are naturally interrelated but in this project all the time spent on experimental sounds and guided visualizations was taking time away from singing.

This concern about taking time away from singing was not a major concern in this setting since these children had

never had a good singing experience as a group. In one lesson shortly after the Hallowe'en unit the children worked on singing "Dona Nobis Pacem" in tune. They were asked to echo phrases of the song in solfa. Their enthusiasm was amazing. They seemed to be transferring the experience of working with sound in the Hallowe'en unit to working with sound in singing. There were many volunteers to sing solo and, as they sang, the whole class was focussed on their intonation. When they heard out-of-tune singing they discuss it without being insulting and without the singer feeling embarassed. They were doing the same sort of analysis that they had done with the Hallowe'en improvisations. Singing had become another sound to experiment with.

In subsequent lessons the children responded well to vocal exercises and breathing techniques and continued to be eager to sing. They sometimes got restless but were never negative. They even had a serious vote about the key in which they should sing.

2. Imaging to Provide Several Listenings

Allowing children to watch for images during a performance of a song was a way to provide extra hearings of a difficult tune before they learned it by rote. Toward the end of the study the children listened again to "Dona Nobis

Pacem" after a relaxation exercise. They were very restless that day because of a morning performance by the entertainer, Gumboot Lollipop. They kept interrupting and making noises during the calming time. They were asking questions and talking. Some of them were noisy at their desks. One restless person was asked to leave the room.

An imaging exercise was used in an attempt to relax them. The children became clouds and floated to the top of a mountain where they could rest. Another person had to be sent out of the room but the others were able to relax with the cloud image. Despite the trouble they were having in calming, they did not seem to be feeling negative about the process. They were just too restless. Ordinarily this exercise would not have been attempted with that much tension in the room but it went on in this case because of the time limit of the study and it did prove to be a worthwhile way to have children hear the song again.

The instructions were to listen to the song after the relaxation exercise and watch for images. The students were to write about their experience after the session. There was apparent confusion about the instructions. Several children wrote about their experience during the relaxation exercise rather than about their experience while listening to the song.

Appendix C (Unit V,2) contains the written responses that were handed in. The children were asked for these written comments because the lesson was over before any debriefing could be done. The responses were quite varied and included one description of a sad experience as well as commentary on how the disruptions were affecting some people. Mark, the most cynical child in the class, wrote, "I didn't have a image. I think the song is dumb." He did not close his eyes, would not put his pencil away, was very tense and tried to distract others.

3. Imaging to Create a Mood to Affect Performance

Performances of "Jingle Bells" were video-taped before and after a guided visualization to show the difference in expression after the mood was set. This song was chosen because it could be assumed that everybody knew it and therefore could sing it without being affected by the teacher's performance.

Several things went wrong. The desks were crammed together to get everybody in the camera's range and the children were a little distracted by the proximity of their neighbors. The first performance had been taped and the relaxation exercise carried out before it became evident that it was necessary to get another blank tape from the

staffroom. The children stayed relaxed while one child went out for the tape.

The narration used set a snowy scene and had a one-horse open sleigh filled with friends laughing and singing. It was expected that this joyful mood would show up in the performance. Instead, the second performance was much less energetic than the first. This could be attributed to the extended relaxation time that almost put the children to sleep. One child suggested that the snowy scene and the horse and sleigh were a slow image for him. He said he would have been more energetic if it were a skiddoo.

After that comment the children role-played riding in the sleigh as they sat up on their desks and drove the horses and waved and called out to their friends. This resulted in singing that was much more joyful.

During the debriefing after the narration, one student said that when he was in the sleigh his friends put him in a straight jacket and threw him in the ditch. He seemed amused and did not show any signs of being upset but the children were reminded that if they were not enjoying the experience they could stop or change the images.

4. Imaging to Inspire New Words

A Christmas narration was used to inspire images that the children could use as a source of ideas for new words to the tune of "Morning is Come." In the narration the children were to see themselves with their families Christmas shopping in a mall, hiding their purchases at home, watching the Christmas pageant on television, and waking up on Christmas morning.

After the narration they kept their eyes closed and listened to a performance of "Christmas Is Come" in which the first phrase was sung and the second one hummed. The children were asked to join in the humming of the second phrase spontaneously filling in the line with words. Then they all sang their version of the phrase aloud. After listening to a few samples everyone wrote down their own first line. They were asked to choose between doing a class composition, working on their own, or working in small groups to complete the verse. Almost all of them preferred to work in small groups.

This activity was extremely well received. The children formed small groups and worked on their own versions of the song. After they practised singing it they came up to the camera to have their performance recorded. Several of the

supposed non-singers worked more enthusiastically than ever before. They would go back and write new lyrics to go on camera and were very assertive about getting the performance practiced with the group. Some of the lyrics started getting a little out of hand. The children thought lines that rhymed "cheer" with "give Santa a beer" were very clever. It seemed that writing their own words was very powerful at helping them own the music.

A secondary objective in this activity was to have the students become really secure with the tune so that they could sing it independently as a round. They certainly had many more chances to hear it this way, than they would have tolerated as a rote exercise.

Summary

This approach had an immediate impact on the children's attitude toward singing. Singing in tune seemed to have become as meaningful to them as working with improvised sounds. They took the performing and analysing very seriously.

The children were too restless to relax for another imaging experience while listening to "Dona Nobis Pacem" and there was no time for verbal debriefing. Written comments

were handed in. It did provide another opportunity for children to hear the song.

The extended relaxation time before singing "Jingle Bells" made the second performance of the song less lively than the first. Role-playing driving a sleigh and greeting friends created the appropriate mood.

The guided fantasy about Christmas proved to be very effective in helping children write new lyrics for "Morning is Come." That, plus the chance to write their own words and sing for the video camera, had the children extremely motivated and enthusiastic.

The Questionnaire

Near the end of the study the children were asked to fill out a questionnaire that was intended to provide some insight into their experience of the process. The first section was deliberately open-ended in order to see what their strongest impressions were and to find out if they were conscious of the effects of working with guided imaging. The second section was specifically related to the process of guided imaging.

Section A

The opening question was, "What were your favorite things about music this year?" The majority of the answers to this question did not shed any light on the use of imaging in the lessons. Four people said they liked everything about music, two people said they did not like anything about music, and eight people mentioned games.

The following responses could be considered relevant to the imaging techniques and the activities stemming from them:

"When we did those songs about Xmas has come."

"It was exciting."

"we had fun"

"writing the songs."

"I liked doing things with music."

"The instunmints."

"We had insterments"

"So far my favorite thing was when we had the scary theme."

"My favorite thing was when we did the realy scary sounds."

"Im a which"

"My faverot thing was the Halloween thing."

"guided images."

"My favorite thing is orely touking."

"I liked the closed eye the best"

"the camra plays"

"T.V."

"taping"

"We get to go on camera."

The second question was "What would you change?" Nine people said they would change nothing, three people said more games, four said they would change the songs, and four said they would change everything.

Three people referred specifically to the imaging:

"the guide visualizations,"

"we get to do gided images"
"yes it dose becaus of the guded emages yes because were doing so many closed eyes."

To the question, "What would you most like Mrs. Baker to know about the music classes?", ten people said "nothing". The other responses were:

"fun"
"I would like Mrs. Baker to know about music classes is that I think she picks fun things to do in a song."
"I like her to know I like music it is really fun"
"I would like her to know that I like it a little bit."
"It's sometimes fun"
"I think it's nice"
"It's fun"
"I like going in groups and playing instements and I like it when we do closed eye."
"That they are dum"
"it stinks"
"music stinks"
"some of the games are silly"
"They get boring sometimes."
"They aren't very interesting"
"that we sing very good"
"that they are quiet and listen to instructes"

Section B

The first six questions in this section asked the children to circle the response that best described their experience.

1. Do you find it easy to relax for the guided visualizations?

7 usually, 14 sometimes, 5 never

2. Do you get images when we do guided visualizations?

5 usually, 17 sometimes, 4 never

3. If you get images are they

a) clear pictures - 10

b) thoughts without pictures - 9

c) a mixture of both - 6

4. Do you enjoy the guided visualizations?

7 usually, 10 sometimes, 8 never

5. Do you enjoy hearing people talk about what their images were?

9 usually, 11 sometimes, 6 never

6. Do you enjoy telling others of your experience in a guided visualization?

5 usually, 8 sometimes, 13 never

7. If you are aware of guided visualizations having any effect on how you experience music, please comment on the separate sheet of paper.

The following were the only responses:

"The guided visualizations are soft and so is the music."
"I like music."
"It has some afekt."
"It is sort of like it calms you down"
"I have found that it is helping me a lot. It has helped my jaw to relax and my voice to get calm and is making me enjoy music to the max."

"I like Guided visualizations. I think there good to do."
"It doesn't make any difference. I like things like that and realaxes and quite and peaceful."
"Yes I do because of the pitcher I see the bete."

Summary

Eighteen of the responses to the question "What were your favorite things about music this year?" could be considered relevant to the imaging techniques and the discovery approach. They referred to using instruments, doing the Christmas and Hallowe'en themes, making the video and having fun.

Only three responses to the question "What would you change?" referred specifically to the guided imaging. Four people said they would change everything so they may have been reacting to the process or they may just have been having fun with the questionnaire. The negative comments were contradicted by the data obtained by monitoring. That data indicated that these children were actively involved and absorbed in the tasks assigned.

Of the fourteen students that felt this year's program was different than the year before, two mentioned the closed eye activities. The other responses could all be construed as referring to active involvement. The questionnaires did not provide any concrete evidence that would prove that the imaging activities affected the children's attitudes and their ability to be actively involved.

In response to the question "What would you most like Mrs. Baker to know about the music classes?", ten people said nothing, nine indicated that they enjoyed the classes, and six were negative

In the section on the actual experience of imaging most of the responses were positive but five children said they never found it easy to relax for the imaging, four said they never got images, eight said they never enjoyed the imaging, six said they never enjoyed hearing people talk about their images, and thirteen said they never enjoyed telling others of their experience.

Interviews With a Sampling of Children

Six children were selected to be interviewed in depth as a follow-up to the questionnaire. They were chosen to provide as varied a grouping as possible. The descriptions of each of these children are followed by the findings from the questionnaire and interviews.

Charity

Charity was a shy child who was alert and co-operative, but who never stood out in class. She managed to be almost invisible. Looking through my field notes I found her name mentioned only three times, and two of these were in reference to her lack of involvement. Once she was mentioned in a list of names of people who had not actively contributed in the lesson where most of the class was so enthusiastic about singing "Dona Nobis Pacem." Another reference to her was a comment by another student in her group for the Hallowe'en performance. The comment was: "I was trying to get Charity and Toni to get more but Toni was so shy and Charity was too."

The only response from Charity herself was a written description of an image. It was "An old house with a broken door. And it is in the middel of the forest."

Brent

Brent was one of the noisier children in the class. He was very quick-tempered and prone to arguing with his peers. They were most inclined to argue about what was fair and to insult each other. When he wasn't angry he had quite a cheerful disposition but he was quick to criticise and lay blame. He was a reluctant learner but once he took on a task he really worked enthusiastically.

His name shows up frequently in the field notes. He was always eager to participate in activities and conversations. The difference I saw in him during this project was in his willingness to listen to other people.

The following were some of the images he described:

"My picture was a lady in Mexico sitting on the street with a pot in her hand, singing, trying to make some money."

"It all sounds like a broken down record."

"I was standing on the doorstep and I saw this, like a big rat. It looked quite young. But then it had red eyes. It had big lips and it had fangs for teeth."

"It sounded like I was in the jungle."

Brent often had suggestions for how we should do things and was most enthusiastic about trying to sing "Dona Nobis Pacem" in tune. Even when he had difficulty finding the notes he kept trying and allowed the others to point out where he was off. This was quite a change in attitude for him.

The following are some of his comments after watching the video of the Hallowe'en performances:

"Well when I was looking at the group and I was watching it, I thought it was pretty good. It didn't look as good on tape cause you could barely see their faces or their hands."

"I think Mark should have had another part because all he did was that one thing. He really never did much."

"Yeh, like, they should have had another person because there were more people in the group. Why couldn't they do some of the instruments? Ryan was going over here, going over there and he didn't know which one to play really."

"I don't agree. They should have less people. or they should have had more instruments."

"David Baker should have been in the middle and they had too many singers and only one instrument."

Brent and two other boys dominated the discussions but the other students didn't object. In fact, they seemed quite interested in what was being said. His enthusiasm and focus must have affected the others.

Mark

Mark was a very sullen and cynical child with a lot of tension in his body. He really resisted the process of learning. He did not want to be at school and he made sure everybody knew it. He was a powerful influence on his classmates and was bright enough to sabotage any activity he found threatening.

His name only shows up in my field notes three times. The first time was in a written response to a question about his experience while listening to "Dona Nobis Pacem." He said, "I didn't have a image. I think the song is dumb." During that relaxation exercise he was very tense and would not close his eyes, wouldn't put his pencil away, and tried to distract others.

During another imaging exercise he was sent out of the room. Curiously enough, the third time his name comes up it is because he was annoyed about not being picked to come up and sing Dona Nobis Pacem with the group of people I thought could do it. I had asked for volunteers who thought they knew the song and he was one of them.

Chris

Chris was a belligerent child with severe learning difficulties. He had been going for learning assistance ever since grade one.

He participated in the first spooky improvisation and seemed to be enjoying himself. After watching a performance he commented that, "the bells seem like they bring joy into it instead of spookiness."

During the Hallowe'en narration he was restless and noisy and kept his eyes open. Later he said he "thought a picture" and that it reminded him of a movie.

At another relaxation exercise, on a day when they were all restless, he was very tense and again didn't want to close his eyes. I asked him what he thought about as I was trying to get people to relax. He said he thought about

numbers, starting with tens. I don't think he ever participated in a guided visualization with his eyes closed. I did not find this to be a problem except for the time Brent decided he should keep his eyes open too since Chris could. I was concerned that this would become a trend.

Chris had several comments to make during the study that suggested he took the work seriously. One of them was the comment he made during the air-clearing session with the classroom teacher when he said he did not like the rude comment Grant made about Harry's sounds.

Nicoli

Nicoli was a bright, very creative, talkative child who was engaging with adults but had terrible peer relationships. He had come from the feeder school the year before. While there, he had been ostracised by the others.

My field notes have pages and pages of Nicoli's comments. I have gathered them together in Appendix E. The following are some of the images he shared:

"a Chinese parade with dragons."

"My creature on the front door was about a meter high. It had great big baseball size eyes that stuck way out of its head and they were pitch black all the way around. And it was more like a monkey except for his long hands. His hands reached down way back to his feet, so he practically walked on his hands. He didn't even use his feet."

"I saw a bowl of poreg wall you were singing"

"It sounded like the moment Mr. Baker leaves the room and everybody's quiet when he's in here. The moment he leaves the room, everybody just starts to chatter, you know."

Nicoli had a lot to say about any performing we did. Here are some of the comments he made:

"Well Harry and Gordon, like they didn't seem to have enough music or anything, and Harry didn't talk loud enough when he was going boo and scary and all that other stuff."

"Ryan, I don't think, because there was one extra person who wasn't doing anything and Ryan seemed to be jumping around trying to get all the instruments working together. It was sort of like it was too jumpy. Everybody else was standing still."

"We're weak at this cause I didn't know really the whole song. And I looked down here and I thought it would show up but I took the note and you just poked it through that little hole and it fits nice and works nice."

When we did the improvisation, after creating the mood of laughter, he said, "It sounded like a bunch of banging and everybody was making as much noise as they could." He did not sense the feeling of laughter at all. At his suggestion, we tried smaller groups that he hand-picked. He thought three or four people sounded better. He was the only one in the class who felt that way.

After the sadness narration, when no one in the class could sense the sadness in the sounds they heard, Nicoli said, "all it is is people banging instruments just trying to get some sound, but we don't have the right instruments and everybody isn't co-ordinated."

Grant

Grant was a warm, open, delightful, and spontaneous child from the feeder school. He was always actively involved in and enthusiastic about everything we did but before this study I had not realised how creative he was.

The following are some of his comments:

"Instead of boo, we should have the witch laughing on the rests."

"I disagree with Dave's and Peter's answers saying that Charlie was looking at the ground. If Charlie was looking at the ground, they couldn't see him because of his mask."

"The way Charlie, he had his hands like this, he didn't have them by his side. It looked like he was a Zombie or something like that."

"That was real plain, like flat. It didn't have too much oomph."

"Christmas. It sounded like Christmas."

When we did the laughter narration and Nicoli tried using smaller groups, Grant said, "When the small group did it, it sounded like just a few people, like maybe our class was laughing. But when the whole group did it, it sounded like the whole world was laughing."

The Interviews

When I conducted the interviews with these children, I used the questionnaire as a starting place. I was generally interested in any insight they could give me around the whole process of imaging, active involvement in music, and my aesthetic and attitudinal curriculum goals. I wanted to know how they felt about the program and what their experience of the guided visualizations was. I was also interested in their feelings about singing, their involvement in the singing of "Dona Nobis Pacem," and their reactions to the improvisational work. I wanted to see how seriously they took the activities and how confident they felt about their performances.

The following section presents the results by topic, followed by the responses of each student interviewed.

I. Reactions to the program

I started each interview by referring to the answers that child had given on the questionnaire. The first questions were:

1. What were your favorite things about music this year?
2. What would you change?

3. Does this year's music program seem any different than other years? If your answer is yes, please explain.
4. What would you most like Mrs. Baker to know about the music classes?

To the question, "What were your favorite things about music this year?" five responses could be construed as relevant to imaging and active involvement.

Nicoli: orally talking

Brent: I'm a witch

Mark: the Hallowe'en thing

Charity: I liked things just the way they were.

Grant: the guided visualizations

Charity said she found music more exciting this year because she found the songs livelier. She was happy with the program the way it was and had no suggestions for change.

Grant referred to "going in groups and working together and making songs up by ourselves." What he wanted me to

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Charity: I liked things just the way they were.

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Charity said she found music more exciting this year because she found the songs livelier. She was happy with the program the way it was and had no suggestions for change.

Grant referred to "going in groups and working together and making songs up by ourselves." What he wanted me to

know was that "I like going in groups and playing instruments and I like it when we do closed eye." He also said, "... last year we had not that many closed eyes and we were working in our notebooks."

Chris' written response was "nothing," under favorite things, but during the interview he said he liked some things, like playing with the instruments. When I asked him if he would choose to have music if given the choice, he said "sometimes."

To the question "What would you change?" he had written "everything."

I asked him how he would change things so that he could enjoy the music lessons. He said, "Nothing can change." I thought this comment showed quite a sense of powerlessness. Having the power to fashion things during the lesson might be a very important experience for him.

Nicoli's response on the questionnaire was that there was no difference in this year's music program. At the interview he added, "Except for the closed eye."

Mark's favorite thing about music this year was "the Hallowe'en thing," because it was something different. He

preferred using instruments and working in groups to "just doing songs and that." He found the songs we were doing weird and wanted more fun songs.

Under "What would you like Mrs. Baker to know about the music classes?", he wrote, "they're dumb." At the interview I told him I thought he was different this year and seemed to be enjoying himself more. I asked him if he had noticed a difference in himself.

He responded, "yeah. It's just that one song Dona Nobis because that's all we ever sing and I can't stand that song." I had noticed a marked change in his attitude this year. It was the first time I was ever aware of him smiling.

Brent's favorite thing about the music program this year was the "I'm a Witch" project. He said he wanted to change the guided visualizations. He thought people should have the option to leave their eyes open. This was a reaction to the time I had insisted that he keep his eyes closed. This totally contradicted my belief that children should be allowed to choose not to participate if they wanted to, but at the time my concern was that the class would become disruptive. I could have asked him to put his head down and avoid eye contact if he couldn't close his eyes.

He thought this year's program was different "because we never did, like stuff, like with the video camera and stuff like that and get taped like with I'm a witch, or whatever." So the camera was part of his favorite thing. It occurred to me that children might be motivated by the prospect of being on video no matter how tedious a task they were asked to do.

II. Reactions to the guided visualizations

The second section of the questionnaire was around their experience with the imaging.

Chris's entire response to anything to do with guided imaging was negative. Under the question "Do you enjoy the guided visualizations?", he wrote "sucks." He never had any visual images appear, just thoughts.

He said he did not like closing his eyes during the day time, but sometimes the narrations gave him thoughts without pictures. He thought he might have enjoyed the Hallowe'en guided visualization. He also found it boring listening to

other people talking about what they saw.

Charity sometimes enjoyed the guided visualizations but did not enjoy the battle scene one. She sometimes enjoyed hearing about other people's images but didn't like it "when they say something like, weird. They talk about something really weird and they say it out loud." She never liked sharing her images unless it was with a partner, and even so she said she did not have a lot to say.

Nicoli, not surprisingly, enjoyed the class conversations about the images. He said, "You're not just getting your own ideas and that, you're getting everybody's ideas and then when you got a thought, you can take that thought and get everybody's ideas and make it from just a little speck to a big blob or circle." I did not think he needed training in the use of metaphor.

He sometimes got images and these were clear pictures. When I asked him if he sometimes got nothing. He replied, "Sometimes. Yeh, well it matters, cause it matters if everybody's got a cold and then you're sitting there, like you're up in a cloud, you're floating off, you can feel yourself up in the cloud and then when they cough, you go thump to the earth and then you can't get anything else. Just when you're barely starting there's the dripping of the

taps and stuff like that." I thought I should look into practising ignoring disruptions.

About the effect of guided visualizations on how he experiences music he said, "It gets you more relaxed. You know, usually when you're really hyper, you know. I usually fidget a lot. You know, it sort of calms you down."

Nicoli also expressed frustration with physical discomfort during the guided visualizatins. I thought the physical set-up might be a topic for further research but I didn't think it was practical to move the desks and have the children lie down on the floor when we were so short of time. It might be recommended for a major imaging session. Nicoli was one of the largest children in the class. His size might have had something to do with the discomfort. Everyone's experience and needs are so varied the only solution would be to make sure they feel comfortable expressing their needs.

Grant usually found it easy to relax for the guided visualizations but was disturbed by people "swishing their feet around or coughing or laughing." He almost always got images that were clear, colored pictures. He always enjoyed the imaging and enjoyed listening to people sharing their results, as well as sharing his own results. He liked

telling it to the whole group.

Grant thought that the guided visualizations did have an effect on how he experienced music. He said, "After we do them, like, I begin to, um, after we've done I get the spirit of singing, after we've done the guided visualization." He gave the following example, "Sometimes when we're doing them, I'm thinking, like when you said the sleigh one, and then we heard sleigh bells ringing, I thought it was Santa Claus coming on his sleigh, but then the next word took it away."

I asked Mark if he found the guided visualizations "dumb" too? He replied, "They're all right, but usually nothing comes to my mind, or it's blurred. It doesn't make sense.... You see them for a second and all of a sudden they're gone." He said he had thoughts, not images, but sometimes he saw colored designs.

He said he liked the guided visualizations sometimes but did not like some of the stories. I reminded him of some of the one's we had done and he responded positively to each. He got pictures for the Hallowe'en fantasy and the battle scene. He could not think of one he didn't enjoy. It almost seems as though he had an old belief about not liking anything about music that was conflicting with how he really

felt about some of the activities. My memories of him smiling and participating convinced me that this approach was very beneficial for him.

Mark sometimes enjoyed hearing about other people's images but he said, "but some people are just dumb. You don't understand."

Mark sometimes found it easy to relax for the guided visualizations but other times his legs wanted to squirm around. He did not enjoy telling other people about his experiences and didn't say anything when it was his turn to share.

Brent found it easy to relax for the guided visualizations except when there were disruptive noises in the room. He sometimes got images and these were usually just ideas but he sometimes got pictures. He said he didn't enjoy the guided visualizations when his eyes were closed because he did not know what was going on. He also said he sometimes enjoyed hearing about other people's images but he could not think of a time when he didn't.

About the effect of guided visualizations on his experience of music, he said, "...usually when we have the guided images, we usually do something with it. Like we did

with the battle scene, where we did the guided imagery then we're gonna do this project."

III. Response to Instrumental Improvisations

The questions I asked were around how confident they felt about improvising on their instruments, their preference for working alone or in a group, and their preference for copying ideas or coming up with their own.

There was a hint of enthusiasm in Chris' voice when we talked about making music with the instruments. I assumed it would have high appeal for him, especially since it did not involve reading, an area of serious difficulty for him. His preference was to experiment with his own sounds rather than copy others' ideas and to work in a small group with a co-operative approach.

He did wonder about what to do with his instrument as opposed to just knowing, and he did experience some confusion in getting started on projects with small groups. He also said drawing the symbols for the sounds was fun.

Charity's response to the instrumental work was, "I like it. It's real fun." She preferred working in small groups. She sometimes had trouble organising the sounds. She

said, "Oh, sometimes, when you try to do something and it doesn't work out. You just have to start again." She sometimes felt that the music she was making might not be good enough to play for the class.

Asked whether she liked to copy sounds other people were making or make up her own sounds, she said, "Well sometimes I like walking around, and then I see an idea and then I try it and I like making my own too." She preferred having someone else in charge of the group and did not mind if her suggestions weren't taken.

The following transcript is taken from the interview with Charity:

Q: Are there times you have the experience of thinking, "Now I know what to do and this will sound best?"

A: Yeah, once or twice. You do it and sometimes it sounds awful too.

Q: When you were working in your group did they use any of your ideas?

A: One or two.

Q: Who was mostly in charge of your group?

A: Well, Jenney.

Q: So she bossed it all and everybody did what she wanted?

A: Yeah.

Q: And do you usually like what she does?

A: Um-hum.

Q: So you're happy to do it that way?

A: Yeah.

Nicoli found the instrumental projects frustrating. He said, "It was confusing because everybody wanted to do everything else and they each wanted to get their own time on this and we couldn't do it because everybody, you know, some people were co-operating, some people were just saying, 'Well, I'm going to do this, blah, blah, blah." He found supervised group work not so bad. He still preferred working in a small groups over working on his own but, he wanted a group that co-operated better. Given Nicoli's record of poor peer relationships I was not surprised that the people in his group were not co-operative.

In his own words, "a group that co-operated better, like a band, you know, where they told you the idea and you put it all together, or they put it together and then you played. Not where everybody says 'I'm gonna do this. I'm gonna do this.' So everybody's got a good piece by themselves, but when you put it all together it stunk."

The solution he suggested was to use a conductor. "The conductor would get the ideas and basically, what he would do is, he would say, 'O.K. Well, you could do what you want.' Then they do what they want, and then you say, 'Well, that just overpowers all of these, we need it a little softer and not so many times.' So they still have their own piece of music, all you've done is tell them, 'not so much cause when you play your instrument like a drum, you're just hitting it bang, bang, bang. Put a nice beat to it, slow it down a bit, and not so hard cause you can't hear them."

"You let them do what they want to do, you just tell them to be quiet and when to come in, so you're not controlling them, you're taking their beat and just sort of putting it where it belongs, and how it should go not..., you're just taking it and shrinking it and putting it where you want, not a big blob."

Nicoli's comments showed that he was aware of the need to establish rapport but he was not at the stage where he could do it. He realized there would be problems in agreeing with the conductor's taste but thought we could solve that by rotating conductors.

Nicoli did not worry about his music not being good enough to play in front of the class. He preferred making up

his own sounds to copying others. In a group situation he wanted to be told what to do as well as use his own ideas. "If the conductor can do it right, yes. You know, if you agree with the conductor and what he does, yes. You know, if it's basic, not like exactly what you want but you know when I play the drums like, dadadadada, like a drum roll and he says 'No, do a small beat,' you don't want that. If he says you can do a drum roll and a big smash at the very end, you say, 'Yeh, well, I'm in there. And I'm at the very end, nobody else is there. I can take it."

He said he knew what to do on his instrument if he knew what instrument he would have, but it had to be the right instrument because "some instruments aren't built to be spooky, like a bell. How are you gonna make a spooky sound on the bells? Ding ding still sounds like a bell."

Grant liked working with instruments in small groups so they could hear what other people have. As a listener he often thought of ways he would change or fix things. He usually tried to get his own sounds but he did worry about his sounds "when it's not too good and other people have better things than me." He preferred nobody in charge, just cooperative work.

As for feeling confident about what he should do with an instrument, he said, "I don't know what I'm supposed to do and then somebody will just say, 'How about we do this?' and you just follow and if it's not right, some people will just say 'How about we add in this part?' or so, then after a while we get it all together. So we don't maybe know what we're gonna do at the start. After that I get pretty sure how it's supposed to go. You get more ideas once you start."

Mark liked working with instruments but found it hard to organize. He preferred working in small groups. When I asked him whether he preferred to be in charge or to have a cooperative approach he said, "Well, both, cooperative and, everybody likes to be in charge." But he did think sometimes other people's ideas were better than his. Sometimes he was embarassed about his ideas. He said, "Sometimes I think, 'Oh, boy, this is dumb." He preferred to look around and copy sounds from other people. "And if you like their sound and put them together, you like it even better, and sometimes it doesn't work. The thing about a small group is it's easier to organize, like when you're with the whole group, everybody's running around and it's not very co-operative."

He did have suggestions while he listened to performances. He liked to use what he was hearing and work it into his own music but he hated it when people said, "you copied me." He thought working it into his own composition was different.

Mark misinterpreted the question about knowing what to do with his instrument to mean understanding the instructions. He said he did worry when everybody else was finished and his group hadn't done anything because "all my friends are sort of squirrely and everything." He said he often didn't pay attention to the instructions and then didn't know what to do.

Brent liked working with small groups on the instruments and never worried about whether his sounds would be good enough. He said he just knew what to do and liked to come up with his own ideas. He liked a cooperative effort rather than having someone in charge. As for making decisions about the group's composition, "maybe, just, whoever has an idea can do it, if it's a good idea and the other people agree with it, they can do that." As an audience he sometimes had suggestions, or things he thought he might copy, present themselves while he listened.

Summary

All of the children interviewed responded positively to being actively involved in this process. They stayed focussed and absorbed, and they all took the sounds being created very seriously and talked about what worked and what did not work without questioning the validity of the tasks. On the questionnaires Chris and Mark were very negative about the process but their behavior in class contradicted their negative responses. Except for the actual imaging processes they were always at task and co-operative during assignments. Mark did acknowledge an improvement in his attitude and Chris did admit to enjoying working with the instruments and drawing symbols for sounds.

In the projects involving improvising and performing all of the these students preferred to work in small groups. Charity and Mark were self-conscious about their efforts and liked to copy other people's ideas but even so, they both expressed enjoyment in experimenting with their own sounds. All of these children indicated that there were times when listening to performances that they did have ideas for how to improve things. They were also very accepting of each other's efforts and were very attentive while other people were performing or talking. Grant, Nicoli and Brent were the most vocal members of the group and had many suggestions and

opinions to express throughout the project.

Chris was the only student of those sampled that did not enjoy the imaging experiences. He never closed his eyes during the narrations. He also said he found it boring to listen to other people sharing their experience. The other five students all enjoyed the imaging experiences, including Mark who had trouble relaxing and never really had any vivid images. The students who did get good images found classroom noises to be disruptive. Charity and Mark were uncomfortable about some of the sharing of images that they found "weird" or "dumb." Nicoli was concerned about physical discomfort during the imaging and Brent was uncomfortable about having his eyes closed and not knowing what was going on.

Conclusions

In this study, action research methods were applied to monitor the use of guided visualizations and imaging as a means of addressing the inner experience of music in order to assist students in developing confidence in their creativity, in becoming aware of music as a medium of personal expression and in involving the emotions. The curriculum material was taken from The Kodály Context (Choksy, 1981) and the pedagogical approach was based on Manhattanville Music Curriculum Program (Thomas, 1970), a discovery approach that stresses that the child be actively involved in creating, rehearsing, performing and analysing.

The rationale for using imaging techniques was based on a number of sources that claim that emotional involvement and finding meaning must be approached through the understanding of left and right brain hemispheres. Imaging is a technique that bridges the hemispheres and allows whole brain knowing. It enables the student to consciously access the inventive, intuitive and imaginative powers of the right hemisphere.

The study was carried out in a grade five class that included a large number of disturbed children who had not had a positive experience with music as well as a number of

children who were new to the school and were not at the level of the regular music curriculum for grade five. It involved experimenting with a variety of applications of imaging to the music lesson. These included imaging to create a mood to affect intuitive performance, watching for images inspired by sound, guided fantasies as a source of ideas to take into composition, and imaging to facilitate spontaneous symbolization of sounds. All of these applications of imaging met with success. A few of the children had difficulty relaxing during the imaging processes but all of the children were attentive when images were shared. All of the children were motivated and co-operative during every activity except the sight-reading exercise which did not require active involvement and was not a meaningful activity for the children.

The responses to a questionnaire did not provide any evidence that the children's attitudes and ability to be actively involved were affected by imaging. Eighteen people listed as favorite things, items that could be considered relevant to both imaging and active involvement. It was not possible to isolate the effects of the imaging techniques from the total approach. Four people made negative comments about the program but their behavior and participation contradicted that negativity. Student involvement had been monitored constantly during the study by scanning the faces

to gauge individual focus. The field notes repeatedly indicate active involvement and total focus on the part of the whole class including the four students who said they would change everything about the music classes. There is no record in the field notes of students not being at task. The learning here was to continue monitoring and to look for efficient methods of debriefing.

The section of the questionnaire dealing with the actual experience of imaging indicated a variety of reactions to the guided visualizations and to sharing the experience. Thirteen children indicated that they never enjoyed telling others of their imaging experiences. The majority of the class felt good about the process of imaging but there were a few who said they did not enjoy the imaging exercises. It may be that they were remembering the restless times. It would be necessary to get more feedback from the children to assist in future planning and experimenting. The process does seem to have reached a core of children who would otherwise not have had a good experience in music.

Interviews with a sampling of children showed that they all took the process of creating very seriously and were quite clear about what worked and what did not work. Even Chris and Mark, the two students whose responses on the questionnaires were the most negative, had some positive

things to say about the process. It was significant that all the children interviewed preferred to work in small groups rather than alone. It might have been for purely social reasons but as they prepared for their performances they interacted very seriously with each other. There was the sense that they did have something serious to express and that the whole group felt this instinctively.

In general the interviews seemed to indicate that the curriculum goals were being met. The children were becoming confident in their creativity, they were becoming aware of music as a medium for self-expression and they were involved emotionally.

The result of this study was that the children who had been in the difficult group had their first positive experience in music. We ended that year on a very happy note with a sing-along in which everyone participated with gusto and with a strong sense of camaraderie.

The fact that the students had had an enjoyable and meaningful experience suggested that the imaging techniques were not only feasible but essential to the music lesson. The shortage of time necessitated this more intense approach rather than discouraged it. It was important to make each

moment count.

In addition to developing positive attitudes the increased focus did enhance skill development. Thirteen of these students joined the band program in grade six (seven others had moved away). Five of them had rented instruments during the summer and came to school in September playing as well as the best grade seven students. The band had twenty-six members and was a most co-operative and enjoyable group. Nicoli moved away but the rest of the sampling of children joined the band.

Although there is no absolute proof that the imaging techniques used in this study were specifically instrumental in achieving the attitudinal and aesthetic goals that were the focus of this study they definitely played a major role in doing so. The following section outlines the conclusions about the achievement of each of the curriculum goals that were the focus of this study and about the role of imaging in helping to achieve them.

1. Confidence in Creativity

The data that indicated that the children were developing confidence in their creativity included examples of spontaneity in performance and of a willingness to

contribute ideas and participate in activities without looking for the "right" answer. The spontaneity was most apparent in the exercises where children improvised sounds on their rhythm instruments. Even the most withdrawn children were actively involved. Furthermore, Mark and Charity, who were very self-conscious about performing in front of others, both expressed enjoyment in experimenting with their own sounds even though they liked to copy other people's ideas. The video tape of the rehearsals of arrangements of "I'm a Witch," also presented evidence of the children proceeding with confidence.

There were several examples of the children being willing to contribute ideas without looking for the "right" answer. One was the exercise in which the whole class improvised spooky vocal sounds during a performance of the song "I'm a Witch." They recognized right away that there was too much sound coming from the whole class to be effective. They chose to experiment with different combinations of smaller groups and everyone seemed comfortable with performing.

Another example of this increased confidence was when the children drew shapes to represent twelve different sounds. Everyone in the class participated willingly and without hesitation. Other examples of children being eager

to contribute were in creating battle sounds with symbols to represent them and in writing new words to the tune of "Morning is Come." In both of these exercises there was no sense of anyone wondering about the "right" way to proceed. On the contrary, many students felt very strongly that their way was best.

One example of this kind of attitude came after we viewed Gordie's performance of "I'm a Witch." He had given a very unanimated performance and was completely off the beat with his rhythmic accompaniment. The student comments in response to this performance were:

"That was real plain, like flat. It didn't have too much oomph."

"Like he's just going like no rhythm."

Gordie's response was, "I've got just two things to say. I don't think there were enough words and I thought it was good enough. That's how I wanted it."

The serious approach the children took to the activities involving creating suggested that they did see themselves as performing musicians and had confidence in their own creativity. There was never a negative comment

made about the assignments and all of the children interviewed had a clear sense of what "worked" and what "didn't work."

2. Becoming Aware of Music as a Medium for Personal Expresssion

Three categories of data were taken to indicate that the children were becoming aware of music as a medium for personal expression. These were a willingness to accept the efforts of others as valid forms of expression, a seriousness of approach to performing and creating, and an awareness of music as a metaphor or another way of knowing.

The most impressive example of the children accepting the efforts of others was when several of them spoke in praise of the arrangement of "I'm a Witch" by Harry's group. Harry was the underdog of the class and was usually subject to ridicule. The performance itself was not satisfying but the arrangement involved good use of vocal sounds from the fantasy as well as rhythm instrument accompaniment. Nicoli made some critical comments about the performance and Dave jumped in to say he thought it was great. A show of hands had almost every hand up to indicate that they thought it was great.

During an air-clearing session with the classroom teacher one student asked to say something to someone who had criticised Harry's performance. He said, "I didn't like the rude comment when you said to Harry that you didn't like his noises."

Another dramatic example of the children's willingness to accept the efforts and opinions of others as valid was in the exercise recreating the feeling of laughter when Nicoli could not sense laughter in the sounds produced. Although everyone else said they could feel the laughter they were willing to regroup and perform for his benefit. They did not criticise the fact that his reaction was different. When Nicoli thought Brent's group was too loud, Peter, who was normally in the habit of arguing loudly with Nicoli, said, "We're far from Brent and it's not too loud from here." He was not only willing to allow Nicoli to have his own opinion but was ready to help justify it.

Comments made in response to performances were in the way of analysis and not as a condemnation of the efforts of the group. The following exchange was especially encouraging because all five of the students involved were children described in the beginning as having very negative attitudes and being very clever at sabotaging anything positive that was going on in the classroom.

Nicoli: ...there was one extra person who wasn't doing anything and Ryan seemed to be jumping around trying to get all the instruments working together. It was sort of like it was too jumpy. Everybody else was standing still.

Brent: Yeh, like, they should have had another person because there were more people in the group. Why couldn't they do some of the instruments? Ryan was going over here, going over there and he didn't know which one to play really.

Charlie: If they were bothered by it, why didn't they signal him or something?

Brent: I don't agree. They should have less people, or they should have had more instruments.

Peter: I agree with Grant because Trevor was just goofing around and all that. One part that was really good was Grant, when he went doo doo doo. It was really loud and you could hear it.

These children were obviously taking the processes of creating performing and analysing very seriously. They must have felt there was something serious to be expressed in this activity. Throughout the project a small core of people

tended to make most of the suggestions but the rest of the class always listened attentively and did not show any signs of impatience when this group monopolized class discussions.

With regard to music as a way of knowing, the children were already aware of the power of sound to express particular moods, like spookiness, and they functioned intuitively when creating a spooky effect. One indicator that they were becoming more familiar with music as a metaphor was the ease with which they did the drawings to represent sounds they heard. They could also readily grasp that music could express the feeling of laughter and they could transfer the actual sounds of the battle scene fantasy to representative sounds on the rhythm instruments. In the singing of "Jingle Bells" they could transfer the mood created by pretending to be driving a sleigh and greeting friends to the singing of the song.

The ease with which most children would allow music to inspire images also indicated increased understanding of music as a medium of self-expression. They could use direct metaphors with "it sounded like..." as well as accept that the music could inspire a totally independent imaging experience.

The following examples of some or their images are presented in edited form. They are taken from written responses to the second imaging exercise based on listening to "Dona Nobis Pacem" and watching for images. The originals are in appendix C.

Toni: I had an image ... about two horses galloping across the country and it was real nice. One was a black stallion and one was a white stallion. There were flowers and everything. It was like a dream come true.

No Name: I thought that the sun was shining and a person was outside praying for peace and collecting money in a can.

Grant G: I had a space adventure the whole time.

Bonita: I felt like I was in an opera with people singing and having a joyful time.

Achievements in the area of understanding music as another way of knowing could be largely attributed to the use of metaphors and imagery. The images themselves were another way of knowing. Having music inspire images would have given them direct experience of music's power to express things. The children could also make the connection between body movements in response to moods created by

guided imagery and see that the emotions affected the way the body moved and that the body moves created the intuitive expression of the emotion in the music.

3. Developing the Capacity to Find Meaning in Music by Involving the Emotions and the Spirit.

Judging by the level of personal involvement in the project it was a meaningful experience for the children. Their serious attitude, apparent enjoyment, and high interest suggested a high level of intrinsic concern.

Even Mark and Chris, whose responses on the questionnaires were very negative, contradicted this negativity by what they said during the interviews and by their behavior and participation in class. Except for the actual imaging processes, they were always at task and co-operative during assignments. Mark did acknowledge an improvement in his attitude and Chris did admit to enjoying working with the instruments and drawing symbols for sounds. Although they did not have a positive response to the imaging it is very likely that the atmosphere created by the whole process allowed them to feel secure in improvising and to be willing to perform.

Achievements in the area of emotional involvement could be largely attributed to the discovery approach recommended by MMCP in which the student regards himself "as a creative musician, experimenting, interpreting, and discovering for himself the concepts and potentials of the art...in a personal search for musical meaning" (p.4). There was a clear contrast in attitude and emotional involvement demonstrated by the restlessness and disruptive behavior exhibited by the whole class during the sight-reading exercise which did not allow for active involvement.

It was not possible to determine how much of the enjoyment of the classes was a result of the discovery approach and how much was the result of the imaging techniques. The negative response to the sight-reading exercise could have been a result of the children feeling threatened by the activity as there was always the possibility of them being asked a question they couldn't answer correctly. The activities around imaging were safer. Nobody would be asked to do anything they felt confused about. It could also have been a result of the fact that the task was a meaningless exercise as far as the students were concerned and did not generate any emotional involvement.

4. The Role of Imaging in Achieving These Goals

Although the children's positive experience during the project would have to be attributed to a combination of factors I believe the imaging techniques enhanced and intensified this experience. There was a good deal of evidence to suggest that they affected the children's attitudes and their ability to be actively involved. This was done by creating an atmosphere of trust, by developing an awareness of the potential of the mind, by creating moods to facilitate intuitive performance, by inspiring ideas to be used in compositions and by generating excitement and motivation.

During the very first imaging experience, the one in which the children listened to "Dona Nobis Pacem" and watched for images, even though eleven people did not have a successful imaging experience the whole class listened with apparent fascination as four children shared their images. For those who did not have a rich imaging experience, listening to others would have at least paved the way for such an experience by creating an atmosphere of trust as it became apparent that all responses would be accepted as valid. It would also have begun to make them a little more aware of the potential of their minds.

The effectiveness of imagery in facilitating intuitive performance was confirmed by the fact that the feeling of sadness did not come across after the unsuccessful guided fantasy. It was also evident when the sleigh ride role-playing and the laughter fantasy enabled the children to be very expressive in their performances. The use of the television screen image allowed for spontaneous drawings of symbols for sounds.

The effectiveness of imaging as a source of sounds and a motivator was demonstrated in the Hallowe'en and the battle scene fantasies which generated a good deal of excitement and also provided a good variety of sounds to be taken into composition. The heated arguments about how to approach the drawing of symbols for the sounds in the battle scene composition suggest that the children were very emotionally involved. The Christmas fantasy left the children feeling very confident about writing new lyrics. They did not feel frustrated at trying to think of what to say.

All of these uses of imaging were helpful and further research will no doubt provide many more practical applications of the process to music education, but the most significant effects were the speed with which imaging techniques were able to establish an atmosphere of trust and

give the students a sense of their own creative power. These results alone would justify incorporating guided imagery in the music lesson.

Summary

The intense dramatic appeal of imaging and active involvement were great motivators and helped improve the attitude of the children towards the music lessons but their effects went further than that. This approach allowed the children to be heard and to see that their ideas have value. The imaging helped create an atmosphere of trust in which each child's self-concept could improve. The enhanced personal involvement intensified the experience of music, leaving the students more ready to listen with open minds.

Although the children's positive experience would have to be attributed to a combination of techniques I believe the imaging techniques enhanced and intensified this experience. There was a good deal of evidence to suggest that they affected the children's attitudes and their ability to be actively involved. This was done by creating an atmosphere of trust and developing an awareness of the potential of the mind, by creating moods to facilitate intuitive performance, by inspiring ideas to be used in creating and by generating excitement and motivation.

Implications for Teaching

The implications for improving the practice of imaging techniques in the music lesson presented themselves in two areas. One area revolved around the actual process of guided imagery and the other was in the area of curriculum development and lesson planning.

The Process of Imaging

1. About Relaxing

As the work progressed and the children became familiar with the process of relaxing and imaging, it became easier to do. It would not be advisable to carry out a lesson based on a major experience on a day when the children were unable to relax. However, imaging techniques are very helpful in calming the children on such days. The challenge would be for the teacher's voice not to reflect the tension in the room.

More practise with breathing techniques and relaxing might make the process more automatic and workable even on tense days. It would be ideal if the children were in the habit of relaxing and could do so instantly when necessary. The children would also benefit from practise in dealing

with disruptions during the imaging sessions. They could learn to hear and ignore disruptive sounds without letting them interfere with their images.

It might be a good idea to experiment with different physical set-ups but the most practical method still seems to be to have them put their heads down on their desks. Some sources recommend sitting with the spine straight and the hands on the lap or lying down. However, except for Nicoli, the children seemed to feel more relaxed and comfortable with their heads resting on their arms at their desks. It might be best to give the children their choice of postion, including the option to lie down on the floor. This group of children may have been inclined to abuse that freedom in the beginning of the project but could probably handle it towards the end.

A long-term goal would be to experiment with taped guided fantasies. This would require a good deal of planning and preparation. More and more collections of written guided fantasies are becoming available that could be used to practice relaxing. It would be ideal if the classroom teacher used them and the children were in the habit of working with images.

Curriculum Development and Lesson Planning

1. Making Skill Development Meaningful

Perhaps interest would be higher if teaching literacy could be made unthreatening, a difficult task in a situation with a wide range of abilities. If the more capable children are going to be challenged the less capable ones may well feel threatened by the material. The imaging and follow-up activities could be used to help the children develop enough confidence to accept their own level of performance. This is what seemed to be happening when the children who were volunteering to sing solo were not visibly embarassed when they weren't successful.

Ideally, a situation could be engineered in which the children feel the need to acquire particular literacy skills. If they were given a compositional task that was going to span a few weeks, they would probably feel the need for some way to notate what they had done so that they could repeat it and develop it.

2. Restructuring Time to Deal With Skill Development in a Metaphoric/Discovery Approach

Using this approach takes time away from literacy development but perhaps the heightened interest allows them to internalize more. The limited time-frame of the music lesson necessitates an approach that maintains this heightened focus. It is not possible to rigidly prestructure the lessons for skill development when dealing with creative involvement because the students' agenda tends to become more powerful than the teacher's. The teacher must be prepared for the unpredictable.

Recommendations for Further Research

This cycle of research should be continued over a longer term and with the collaboration of more colleagues. It would be more effective to work on a longer time line than the artificial one established for this study. Some of the imaging experiences that were done when the children were over-excited should have been postponed. More time would also be required to follow up the negative comments on the questionnaires as well as to take projects to a more satisfactory completion, including notating individual compositions and putting on performances that were well-rehearsed.

It would also be important to try and be objective about balancing the aesthetic and attitudinal goals with those of skill development. It may not be realistic to try and keep everything meaningful but it does seem that the children internalize more if whatever they are being taught is of real and immediate use to them. More research is required on projects that provide enough time for follow-up work on literacy.

Although skill development is essential, the children need time to create at whatever level of skill they can

manage. Time to create also implies time to practice, perform and listen to what is created. This could mean weeks spent on one project. It would be a good idea to compare notes with colleagues to try and keep things in perspective. Efforts could be pooled with the common goal of maximizing skill development while enhancing the achievement of aesthetic and attitudinal goals with a metaphoric/discovery approach. It could be worked into the regular curriculum with just a change of emphasis so that the task does not become overwhelming for the music teacher. It would mean spacing the imaging and creating activities and allowing time for developing the literacy skills required for a given project. Project-oriented units could be developed that would provide a balance between the right-brain processes and the development of traditional literacy skills. These units could be developed in the style outlined by Sanders and Sanders, where an intense imaging experience is used as an introduction to a major unit of work and other lessons refer back to the metaphors presented. Each project could culminate in a performance.

These lessons should include units on traditional performance, on listening to and studying art music, and on experimental music. One unit could revolve around creating background music for a story being read in class. This could be a joint project with the classroom teacher. It would be

most helpful if individual teachers continued to monitor the effectiveness of these units and used the action research processes to improve on the entire approach.

The strongest case to be made for this process is based on the author's personal reaction to this metaphoric/discovery teaching experience. It was an extremely enjoyable experience because working in this manner meant that the children were stimulating and not draining the teacher. With this child-centered approach the teacher was not providing the motivation, the children were. With the old approach lessons were made enjoyable by quick pacing and by providing a great variety of visual aids. With this approach the stimulation was coming from the children themselves and teaching was entertaining and energizing.

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APPENDIX A

Research Guidelines From the Action Research Planner

1. Identifying the General Idea

2. Reconnaissance: Deciding Where to Exert an Effect

   What is happening already?

   What opportunities are there to implement action?

   Exactly what aspects am I trying to change?

   What are the possibilities?

   What are the constraints of content, time, resources, manpower?

   Who is affected?

3. Describing the Field of Action

   The form my strategic action will most likely take and the rationale for it.

   Decide which is the most appropriate action step to take first.

   Decide how best to monitor the effects of this strategic action - intended and unintended.

   Work out a timetable to realistically structure my work.

4. Defining the First Action Step: An exact description of what I am going to change.

The rationale for this action. (Why it should work)

The intended effects, including anticipated side effects, positive or negative.

The people who will be involved.

Resource requirements.

Likely constraints and problems.

5. Monitoring the First Action Step (to provide information and impressions necessary for reflection)

Did I do what I planned to do?

What were the anticipated and unanticipated effects?

How have the circumstances or my understanding of them changed?

Use a diary to record events and impressions as they occur.

Other monitering techniques: anecdotal records, field notes, questionnaires, interviews, audio and video recordings.

APPENDIX B

The Curriculum Outline

Unit I: Unguided Imaging

1. After a relaxation exercise, the children watched for images while listening to "Dona Nobis Pacem."

2. The children formed small groups to improvise a spooky theme on rhythm instruments.

3. With a rhythm instrument at each desk, the children sat with their eyes closed and only improvised sounds on their intruments when their names were called. When they weren't performing they were to watch for images.

Unit II: Hallowe'en

1. The children sight read "I'm a Witch."

2. The children formed small groups to prepare performances of the song with added sounds (vocal or instrumental).

3. The children listened to a Hallowe'en guided fantasy intended to motivate them and create a Hallowe'en mood.

4. The fantasy was used as a source of sounds the children could draw on to include in an arrangement or orchestration of "I'm a Witch."

5. The children tried notating the arrangements. The literacy objectives were to combine traditional and contemporary notation on a system of staves joined by barlines. The students were to develop symbols to represent sounds that they selected from their imaging experience.

6. The rehearsals and performances were video-taped.

Unit III: Imaging to Create Moods to Be Duplicated on Rhythm Instruments.

As the children opened their eyes, they were to keep the feeling of laughter in their bodies and improvise on their instruments.

1. Laughter: a circus fantasy to create the feeling of laughter.

2. Sadness: a sad narration involving a sick pet.

3. Redoing sadness: a guided fantasy about a child leaving home to join the army.

Unit IV: Developing Symbols For Sounds

1. From Images to Sounds

The children were led through a guided fantasy about going into battle and listened for sounds that they could draw on later for a battle scene composition. The children

then tried a variety of symbols to represent the sounds suggested.

2. From Sounds to Images

A guided fantasy was used in which the children saw themselves sitting on a sofa watching a television screen that would show shapes as they listened to actual sounds. After hearing the sound the children would open their eyes and draw the shape on paper.

Unit V: Imaging and the Singing Repertoire

1. Dona Nobis Pacem

This song was used for unguided imaging. The children relaxed and listened while I sang. They were to watch for images. This gave them several extra opportunities to hear the tune as well as an easy introductin to imaging.

2. I'm a Witch

The children created arrangements of this song with sounds that they drew from a Hallowe'en fantasy and from spooky improvisations they had done.

5. Morning is Come

A Christmas fantasy was presented to set the mood and to inspire ideas for the children to use in writing their own words to the tune.

6. Jingle Bells

A sleigh ride fantasy was used to create the mood for performing this song.

APPENDIX C

From the Fieldnotes

Unit I, 1

Relaxing then watching for images while listening to Dona Nobis Pacem

Teacher: "Let your feet rest on the floor." Chandra's desk had not been cleared and she started shifting around in her desk. "Chandra, come and use a clean desk. Feel your body sinking into the seat." Ryan hasn't cleaned off his desk and is fiddling with something. "If anybody makes sounds, it will disrupt others, so I would like anyone who is making noise to go out of the room. Ryan, choose now, either clean your desk off and do it properly or go out."

This sounds like a command and is anything but relaxing. He chooses to stay. I am aware of how it sounded and so I tense up even more. Brent walks in just then.

Teacher: "Brent just came in. Where were you Brent?"

Brent: "With Mrs. Brown." (The learning assistance teacher)

Teacher: O.k. I'll just put your things here. (I make room for him to put his head down. I explain what we are doing. My voice sounds tense and affected throughout.)

"I would like you to not try and put anything into your head. Just keep your body relaxed, listen to the sound and watch for images that come into your mind. When we're done we'll talk about them and some of you can share your images with the class if you like. If nothing comes to mind, that's fine. Just sit there and enjoy the rest. Have your feet resting on the floor as if they were just sinking into a soft pillow. Feel your breathing getting slower, feel your heart beat getting softer and enjoy the comfort as I sing the song."

The four people who shared were outgoing types. These were their comments:

Brent: My picture was, a lady in Mexico sitting on the street with a pot in her hand, singing, trying to make some money.

Richard: We were over at Newcastle Island and there was a whole bunch of animals and rabbits and all that. And we were going along and we were having lunch and there was birds coming over around our heads.

Cisco: I saw a windmill, and there was all these Dutch people walking around it, and a town or whatever it was.

David: All I saw was an ocean with some clouds, just around sunset when the clouds were red. Half of them were blue. The sky was nice and blue.

Unit I, 3

Sharing images experienced while listening to improvised instrumental sounds.

The children's verbal responses were presented in two styles of metaphor. Several children described their images as direct comparisons beginning with "It sounded like...". Their responses were as follows:

Nik: "a Chinese parade with dragons."

Mike: "New Year's Eve in China."

Grant C.: "The scary part of a movie."

Peter: "a whole bunch of drunk people who didn't know what they were doing."

Frank: "the streets of China."

Noree: "a whole bunch of coo-coo clocks."

Others described their images as an actual experience:

Richard: "I saw myself in a big room. I had this strange feeling. I laid down and all the noises were thumping."

Cisco: "I saw an Indian ceremony."

Charlie: "I thought it was clocks going crazy."

Chandra: "I just landed on native land. They were having a ceremony. It was night and there were people in costumes dancing."

Gordon: "I felt like I was falling into a big pool of quicksand."

Toni: "It was like rain drops falling off. Like the birds are singing and everything. It's raining and stuff and everybody's singing a song outside under a tree."

Unit II, 6

The following comments were made when we watched the video-taped performances of the "I'm a Witch" arrangements.

Nicoli: well Harry and Gordon, like they didn't seem to have enough music or anything, and Harry didn't talk loud enough when he was going boo and scary and all that other stuff.

Gordon: I'm just talking back to Nicoli. I think that was great. (meaning Harry's work) I didn't mind it.

Dave: I thought Harry's sounds were good.

Me: Who thought Harry's sounds were great? (Almost every hand went up. This was significant because Harry was the underdog of the class and usually the object of ridicule. He was one of the two people who used sounds from the Hallowe'en narration in the way they were intended to be used.) Michael: Some of the music was loud and then, well, right from the beginning it gets sort louder, the music.

Gordon: I thought that was pretty good.

Mark: I don't know why he faked it. He didn't hit it.

Me: Why was that Brent?

Brent: Peter told me to.

Peter: I thought it would be like he was hitting without making any noise and then when he hit it for real it looked pretty neat.

Peter: when we were practicing over there, it seemed like so slow and then when we were up there just now it looked like it was really close.

Charlie: Cisco's group you couldn't hardly hear it.

Brent: Well when I was looking at the group and I was watching it, I thought it was pretty good. It didn't look as good on tape cause you could barely see their faces or their hands.

David: I think it would be much better if you put it really close up.

Peter: Why was Chris hiding behind David?

Chris: I wasn't.

Peter: Yes you were.

Nicoli: I think that Chris and Mark... cause Mark during the first half of the scene had his hands and head down looking at his shoe laces or something. And Chris all you could see was the tip of his head.

Brent: I think Mark should have had another part because all he did was that one thing. He really never did much.

Jenny: and I noticed that at the very end Mark he sort of like jazzed.

Dave: Next time can I bring an electric guitar?

Jenny: I think Frank should have shown himself more.

Michael: Frank when he was hiding, it sort of was real good because when you couldn't see him it was sort of like ghostly.

Nicoli: If Frank didn't want to be in the scene why didn't he just go off instead of hiding behind the chair?

Peter: I think that went really good with Grant and Kris Raffel because they both had yellow.

Richard: David's with that mask on, I couldn't hear him.

Nicoli: Ryan, I don't think, because there was one extra person who wasn't doing anything and Ryan seemed to be jumping around trying to get all the instruments working together. It was sort of like it was too jumpy. Everybody else was standing still.

Brent: Yeh, like, they should have had another person because there were more people in the group. Why couldn't they do some of the instruments? Ryan was going over here, going over there and he didn't know which one to play really.

Charlie: If they were bothered by it, why didn't they signal him or something? .

Brent: I don't agree. They should have less people. or they should have had more instruments.

Peter: I agree with Grant because Trevor was just goofing around and all that. One part that was really good was Grant. When he went doo doo doo. It was really loud and you could hear it.

Grant G. : I've got a question for Trevor. Trevor what were you doing there? You were just sitting there doing nothing.

Grant C. : Trevor was doing sounds. Trevor and me had a mix up in sound and words.

Micheal: Trevor had sounds and Grant had words. And then Trevor was singing all the time.

Nicoli: We're weak at this cause I didn't know really the whole song. And I looked down here and I thought it would show up but I took the note and you just poked it through that little hole and it fits nice and works nice. You said at the very beginning no more than two instruments.

Grant: I disagree with Dave's and Peter's answers saying that Charlie was looking at the ground. If Charlie was looking at the ground, they couldn't see him because of his mask.

Brent: David Baker should have been in the middle and they had too many singers and only one instrument.

Grant C. That was real plain. like flat, it didn't have too much oomph.

Frank: Like he's just going like no rhythm.

Gordy: I've got just two things to say. I don't think there was enough words and I thought it was good enough. That's how I wanted it.

Richard: I thought when Harry was going "heh heh heh heh" that was fine the first time, but the second time he said something he went low and you couldn't hear him.

Unit V, 2

The following comments were handed in:

Cisco: Whenever you sing that song I think about numbers.

Chelsea: I saw a cload man with two eyes a nose and a mouth. He was sleeping on a big mountain

Richard: I was floteing up and up and reached out and hooked out to grab a clowd and I was bounceing back and forth and floted back on to the mountain and went to sleep.

Toni: I had a image until the boys came in than there was nothing nothing at all. And than one came back and it was about two horses gallopoing across the country and it was real nice one was a black stallion and a white stallion there was flowers and everthing it was like a dream come true. And that is what my image was after the boys came in.

Dave: I had pictures of letters and numbers and words

No Name: I thought that the sun was shinning and a person was out side praying for peace and collecting money in a can.

Chandra: This is what I saw. (She drew a picture of a mountain.)

David: I saw lines that were changing shape.

Kim: I saw me in a cloud thorten throw the the sky when go to the nountaine. I fell to sleep in a flash. (She drew a picture too.)

Frank: I whos in terupted when they came in

Dale: nothing (He included a drawing of a black shaded area.)

Brent: It sonded like I was in the jungle.

Gordon: It made me tired and it felt like the moutain was going to crumble away

Kris: 1. I saw cabbage patch kids.
2. I saw electricity.
3. And a chinese war lord.

Mark: I didn't have a image. I think the song is dumb. [He didn't close his eyes, wouldn't put his pencil away, was very tense, tried to distract others.]

Grant G: I had a space adventchur for the hole time

Tricia: I thought about flying an airplane over hills. And a huge mountain was right in front of me. but we just svered around it.

Noree: I got a picture in my head but it disappeared. Here it is (It was a drawing of a cloud resting on a mountain.)

Bonita: I felt like I was in an opora with people singing, and having a joyfull time.

Harry: Fly over camp and over boat and over fishes

Cisco: I had a picture of numbers.

Nicoli: I saw a bowl of poreg wall you were singing. (He included a drawing of the bowl of porridge.)

Jenny had sad images appear but I had not noticed if she was upset after the exercise. Her father had died a few years before and that may have been what came to her mind. She wrote "1. A girl was sitting near a pond singing and nealing praying for someone or she was looking for somewone and she was very upset. 2. In a grave yard crying with music and people stading there in a rainy day around someone dead getting barred."

APPENDIX D

The Questionnaire

Section A

1. What were your favorite things about music this year?
2. What would you change?
3. Does this year's music program seem any different than other years? If your answer is yes, please explain.
4. What would you most like Mrs. Baker to know about the music classes?

Section B

1. Do you find it easy to relax for the guided visualizations?

   usually sometimes never

2. Do you get images when we do guided visualizations?

   usually sometimes never

3. If you get images are they
   a) clear pictures
   b) thoughts without pictures
   c) a mixture of both

4. Do you enjoy the guided visualizations?

usually sometimes never

5. Do you enjoy hearing people talk about what their images were?

usually sometimes never

6. Do you enjoy telling others of your experience in a guided visualization?

usually sometimes never

7. If you are aware of guided visualizations having any effect on how you experience music, please comment on the separate sheet of paper.

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