

## Music Education With Educational Drama

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### Abstract

In an increasingly digitalizing world, there are fewer and fewer activities to develop children's manual skills, creativity, and imagination. As children are readily presented toys without letting them to make discover discoveries, children become very quickly bored with a toy or the content of a game. There are many academic studies confirming the effectiveness of learning by doing and experiencing during the learning process. The value of creativity and the imagination that reveals this creativity are also evident. Using educational drama activities in music classes through a drama activity called "Music Country," which is based on children's imagining themselves in a completely different country is the focus of this study. Aim of this study is twofold: it aims both to find out whether there is a significant difference between the pre-test and post-test results of students who study music through educational drama in the 5th grade music classes and to determine their views on the method. The single-group pre-test post-test design was applied as the method. The quantitative data were collected with the "Music class attitude scale" and calculated by running the SPSS 15.0 program and the results were obtained by using the Wilcoxon Signed Rank Test. In addition, a "semi-structured interview" form was used to obtain the qualitative data and this dataset was analyzed through content analysis. After applying the educational drama method in the music lessons, a significant difference was observed in the attitudes of the students in favor of the post-test. Further, the interview form analysis revealed that educational drama and music education in the affective and learning categories were interesting, motivating, engaging, and triggering the learner interest in the continuation of the course content.

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## INTRODUCTION

Today's children are keenly interested in digital devices and attach strong meanings to them. From the perspective of the positivist epistemology of Durkheim, the French sociologist and founder of modern sociology, the critical element in the society-individual dichotomy as a system of values and society-individual is the harmony with society and integration with society. The school has an important role in the socialization of the individual. Therefore, the purpose of education is to develop talents and capacities of individuals according to the needs of the society, to prepare them for the environment in which they live, and thus to ensure the development and protection of the community (Inal, 1980: 513). As such, there is a need for learning environments in which the contents of the courses provide the basis for children to socialize in society through personal experience.

“Drama can be defined as the enactment of an event, memory, concept, subject and thought by using theatrical techniques such as role playing and improvisation in the workshop environment by leaders and participants” (Akyol, 2003: 1). The drama method can be successfully used in learning environments because it is a method that enables both cognitive, affective and dynamic gains to occur, and allows children to learn by living, discussing and expressing themselves freely. Turkish, geography, history, psychology and mathematics subjects often use the drama method, but it is also used in the teaching of disciplines such as industry, politics, economics and human relations. In addition to these, it is a method used in disciplines such as military and police training, teacher training, drama teacher training and training in areas that require problem solving (Levent, 1999; Fulford et al., 2001). One of the best ways to teach a subject is by presenting a drama with real life examples in the classroom (Moore, 2004). Drama has four uses: creative drama, educational drama, psychodrama and sociodrama (Hunter Agun, 2012: 20). In music education, educational drama has been used the most frequently. However, the type of drama that is necessary for the teaching of any phenomenon, concept, and subject is educational drama. The present study focuses on the learning-teaching process of the educational drama in music education.

“Educational drama is based on learning by living” (Bagdatlı, 2011: 80). Brian Way, the author of “Development through Drama”, helped children through the hardships of World War II with drama. He gives the following example in his study called *Brain Way*: He answers the question “Who is blind?” as “A person who cannot see”. However, this question can also be answered as follows: “Close your eyes and by keeping your eyes closed, try to get out of this room!” He says that the first answer can convince people mentally, but the second answer involves the experienter directly in the event, contributing to their imagination and touching their heart and spirit as well as their brains. Therefore, it can be said that in educational drama, the aim is to understand, realize and learn. The play is only used as a tool” (Bagdatlı, 2011: 81). Accordingly, educational drama is defined as follows: “A verbal and non-verbal, spontaneous, simulated enactment of an action, event, emotion, roles, concepts, themes or stories, living or inanimate beings, and even poetry” (Önder, 2000: 32).

Regarding the use of drama in education, Wagner said: “Role play is improvised. There is no need for text or memorization when presenting the drama performance. The key point is the deliberate use of drama to teach a particular subject.” Regarding the effectiveness of using drama in various disciplines, he further underscores that it is particularly effective for students to reenact historical events (Wagner, 1976; Wagner, 1998).

The use of drama and other arts in learning environments also closely ties in with the theory of multiple intelligences proposed by Gardner. Visual arts, music, dance, drama and such forms of intelligence emerged not only to enable many students to communicate and express themselves, but also as effective tools to learn any subject (Dickinson, 2002).

In the studies using drama as a method in music education (Yağcı, 1995; Öztürk, 1996; Ünal, 2006; Önder, 2007; Akyüzlüer, 2007; Sever, 2010; Yiğit, 2010; Stephens, 2013; Budak and Erdoğan, 2018), the term “creative drama” was used instead of “educational drama”. Especially in Turkey, the term “creative drama” was often preferred instead of the term “educational drama” until the 2000s. Although it is a common method, studies on the use of drama in music education are limited.

To teach music to the children today, when the events are unfolding faster and the time is flowing faster, it is important to know the characteristics of those children and act accordingly. Having been accustomed to skip episodes in the computer games they play, and being very familiar with continuous movement and progress, for the learners today the drama method is much desirable in their music classes because it allows them to feel the constantly dynamic progress as if they move on the next level in a game. This requires music teachers to be prepared for this. In other words, the music teacher should know what to do (structure it) and act accordingly.

What is to be done from the beginning of the lesson to the end is planned in music education through educational drama. Within the framework of this plan, the duties of both the teacher and the students are clear. In addition, the course content and presentations prepared with real life examples enable students to compare their new knowledge with their prior knowledge. This is an important part of the system based on constructivism.

One of the most important reasons for using educational drama in music education is to make the music course popular. According to Gifford (1988), music is valuable because it allows people to experience insight and enjoy life (p.117). Aiming to teach the importance of such a valuable element to the students at an early age, the idea of educational drama supported music education presented through structured education has emerged.

### **Purpose of the Study**

The primary aim of this study was to determine whether there is a significant difference between the pre-test and post-test results of the attitudes of the students who study music through the method of educational drama in the 5th grade music lesson, and the secondary aim is to find out their views on the course.

### **Research Problem**

In what direction and how do the attitudes of the students towards music class change with the use of educational drama method in a middle school 5th grade music class?

### **Sub Problems**

1. What are the descriptive statistics of the pre-test and post-test results obtained from the "Scale of Attitudes towards the Music Class" completed by the participating students?
2. Is there a significant difference between the pre-test and post-test results obtained from the "Scale of Attitudes towards the Music Class" completed by the participating students?
3. According to the interviews conducted using the semi-structured interview form, what are the opinions of middle school 5th grade students about the music class with educational drama?

## **METHOD**

The first stage of the study was an experimental study in which a pre-test and post-test single group experimental design was used. The experimental design is defined as a research design that is directly controlled by the researcher to determine the cause and effect relationships and the data to be observed is produced. Among the experimental designs, the single-group pretest-posttest experimental design is viewed as one of the weakest; however, in the research where a new educational model is developed and applied, the preference for a single-group experimental design is inherent (Creswell, 2012). However, it produces more reliable results due to the minimization of the margins of error thanks to participant differentiation.

## **Contents of the Experimental Process**

In the first week of the experimental process, the students were told that guests came from a place called "Music Country". First, "one beat" note teaching was carried out. The one beat note was played by a drama actor. This process was continued with the teaching of "two-beat" notes in the second week, "three-beat" notes in the third week and "four-beat" notes in the fourth week. While the teaching was taking place, the drama actors gave some of the students their roles, so the students learned by participating in the drama process. At the end of each lesson, students were allowed to chat with the hero of that lesson, and in this way, students were given the opportunity to get to know their note values better.

## **Evaluation of the Experimental Process**

The experimental group was supported with educational drama-supported music education for four weeks. "The scale of attitudes towards the music class" was filled out by the experimental group before and after the application of the method.

In the second stage of the research, the "interview" technique was used to obtain the opinions of the participant students about the music class using educational drama. According to Kuş (2003), interviewing is one of the commonly used data collection techniques and it is a form of purposeful interview where pre-prepared questions are asked and answers are given by the respondent (p: 50).

Since both quantitative and qualitative data collection techniques are used in this study, the method is a mixed method. The basic principle of the mixed method is that the researcher can collect multiple data by using different methods, strategies and scientific approaches (Johnson and Turner, 2003). The combination of qualitative and quantitative techniques provides a better understanding of research problems than using these two approaches alone, which is the fundamental proposition of the mixed approach (Creswell, 2006).

## **Universe and Sample**

The universe of the study consists of the 5th grade students in the secondary schools of Adiyaman. The sample of the study is composed of 21 fifth grade students at the Altınşehir Milli İrade Primary School in the center of Adiyaman province in the first semester of 2019-2020 academic year in Turkey. The school and the classroom was randomly designated by the Ministry of National Education (MoNE), in which the researcher played no active role. 8 girls and 13 boys participated in the study.

## **Data collection**

This study aims to measure any changes in the student attitudes towards the music class when the learning outcome described in the curriculum of secondary school music course, under the title of "Musical Perception and Knowledge" for the 5th grade as "Mü.5.B.2. (The student) Distinguishes the length and shortness characteristics of the sounds learned. a) At this grade level, the student comprehends the unison, double, quartet and octal note values practically on the staff." is aimed by the teacher to be achieved by applying the educational drama. "The Scale of Attitudes towards the Music Class" developed by Özmenteş in 2006 was used with the permission of Özmenteş. This scale is a 5-point Likert type scale consisting of 20 items, 12 of which are positive and 8 negative. Cronbach's alpha value, which shows the reliability coefficient of the scale is  $\alpha = .86$ . The highest score that can be achieved on the scale is 100 and the lowest score is 20. The higher the score, the more positive the attitude. (Özmenteş, 2006).

A semi-structured interview form was used to determine the views of the students about the educational drama activity. The semi-structured interview form was prepared by the researcher under

the guidance of an academic with expertise in scale development. In the interview form, students were asked how they liked the activity and how they would rate its educational aspect. The questions are:

1. How did you like the music lesson with educational drama?
2. How do you rate its educational aspect?

The data about the opinions of middle school 5th grade students about the educational drama course were obtained from the students' views. The data obtained at this stage of the study were collected through face-to-face interviews. Although these two questions were initially used, the researcher asked some additional questions depending on how the interview was progressing, and encouraged the participants to give clearer opinions.

## **Instructional Design Based on Music Education with Educational Drama**

### **Keller Motivation (ARCS) Instructional Design Model**

This instructional design, designed by Keller as motivation-oriented, has four categories. Since these were identified as “Attention,” “Relevance,” “Confidence,” “Satiety,” the first letters of the English words of the words were taken and became ARCS model. As the first condition, the process of attention, is an element of motivation and is also a prerequisite for learning. In this process, motivational concern created is for getting and sustaining attention. Interest as an element of learning, the concern is for directing attention to the appropriate stimuli. At a certain level, it is reasonably easy to gain attention. A dramatic statement, a sharp noise or sound, a sudden pause and silence and many more situations developed devices are used. In “Relevance”, students often come up with questions such as 'Why do I need to learn this?' Or 'Do I have to learn this?'. Students who do not get a convincing answer to their questions also arise a problem of interest. In classical education, the result-oriented perspective remains obsolete at this point. In this model, the process is important and therefore it is considered process-oriented. Looking at the “Confidence” category, there are several factors that contribute to a person's expectation for success. For example, confident people attribute the reasons for success to things like talent and effort rather than luck or the difficulty of the task. (Weiner, 1974; Dweck, 1986). These types of personalities enjoy learning, even if it means making mistakes. In addition, self-confident people believe that they can achieve their goals effectively through their actions (Bandura, 1977; Bandura and Schunk, 1981). In contrast, people who are not self-confident often have more ego involvement; They want to influence others and worry about failing (Dweck, 1986). Fear of failure is often stronger in students than teachers realize. One challenge in generating or maintaining motivation for teachers is to foster the development of trust despite the competitiveness and external control that often exists in schools. For this reason, it is provided to create an atmosphere of trust and enjoy the work done in the classroom. Thus, it will be ensured that they will be successful in the continuation and gain their self-confidence in parallel. The last category is “Satiety” includes other research and practices that support the process. It makes people feel good about their achievements. According to the reinforcement theory, people can feel more motivated if the task and reward are identified and an appropriate reinforcement program is used. In general, this is true, but sometimes people can get angry when told what to do and what to give them as a reward. What is more interesting is that even if the student knows that there is a reward at the end of his work, even when he feels that the teacher has intense control over this award, he may not enjoy the process and this will negatively affect the learning process. Establishing external control over even rewarding, which is seen as a satisfying behavior in essence, may reduce the student's enjoyment of the activity (Lepper & Greene, 1979). For this reason, during the dramatic education process in the research process, such disturbing effects on the student were avoided. These four categories consist of three sub-categories. First category contains four conceptual categories that subsume many of the specific concepts and variables that characterize human motivation. Second category includes sets of strategies to use to enhance the motivational appeal of instruction. Finally third category incorporates a systematic design process, called as motivational design (Keller, 1987) Since this model is based on

the principle that the student focuses on the subject (Fernandez, 1999), this instructional design model was utilized in applying the educational drama in music education.

### Data Analysis

In the first stage of the data analysis, the SPSS 15.0 program was used to analyze the data obtained from the attitude scale. First, the descriptive statistics such as the minimum and maximum values, standard deviation, and arithmetic mean values were determined based on the pre- and post-test results. Then, Wilcoxon signed rank test was used to determine whether there was a significant difference between the pre-test and post-test of the attitude scale.

In the second stage of the study, the content analysis technique was used to analyze the data obtained from the interviews. The data regarding the student views were listed by certain codes according to their similarities. The codes were then grouped into two categories. Then, the results were presented in a descriptive manner and exemplified with direct quotes from the responses of the participating students (Yıldırım & Şimşek, 2008). The data were coded by two researchers. The reliability = Consensus/Consensus + Disagreement x 100 formula was applied on the codes made by both researchers for reliability (Miles and Huberman, 1994). The consensus between the two encoders was calculated to be 90%. As the percentage of inter-coder consensus was found to be 70% or more, data analysis reliability was achieved.

## RESULTS

In this part of the study, the sub-problems are answered by presenting and interpreting the results.

### 1. What are the descriptive statistics of the pre-test and post-test results obtained on the “Scale of Attitudes towards the Music Class” completed by the participating students?

The descriptive statistics in the form of minimum and maximum values, standard deviation and arithmetic mean values of the results obtained from the pre-test and post-tests of the scale are given in the table below.

**Table 1: Descriptive statistical values of the data obtained from the Scale of Attitudes towards the Music Class**

Measurement Tools	Number of Participants	Mean	Standard Deviation	Min. Value	Max. Value
Pretest	21	83,0000	14,89631	42,00	100,00
Posttest	21	98,4762	2,08852	93,00	100,00

Looking at Table 1, it can be seen that the pre-test scores of the 21 participants was 83.00, while their average in the post-test increased to 98.47. It is understood from the table that the standard deviation values are also distant from each other (Pre-test: 14.89 and Post-test: 2.08). In the pre-test results, the lowest value is 42, while the highest value is 100. Likewise, the lowest value was 93 and the highest value was 100 in the post-test results. Whether there is a significant difference between these values is interpreted according to the values in the table below.

### 2- Is there a significant difference between the pre-test and post-test results obtained on the “scale of attitudes towards the music class” completed by the participating students?

**Table 2: The results of the Wilcoxon Signed Data test of the data obtained from the Scale of Attitudes towards the Music Class**

		Participants	Mean rank	Rank total	Z	p
Posttest - Pretest	Negative Rank	1(a)	2,00	2,00	-3,745	,000
	Positive Rank	18(b)	10,44	188,00		
	Equal	2(c)				
	Total	21				

a Posttest < Pretest

b Posttest > Pretest

c Posttest = Pretest

In Table 2, the negative rank, the positive rank, and the numbers, rank averages and rank totals of the pre-test and post-test values are given. When we look at the equal part, the number of students who received the same score in the pre-test and post-test was 2. The difference between the pre-test and post-tests was negative, ie the number of participants whose post-test score was lower than the pre-test was 1. However, 18 students scored higher on the post-test than the pre-test.

With regards to whether the differences between the pre-test and post-test variables are significant, as can be seen in Table 2, there is a significant difference between the participants' attitude scale scores before and after the music course in favor of post-drama (post-test) ( $z = -3,355, p < .05$ ). In this respect, it can be said that teaching music through educational drama had a positive effect on the music scores of the participating students.

**3- According to the interviews conducted with the semi-structured interview form, what are the opinions of middle school 5th grade students about the music class taught through educational drama?**

**Table 3- Categories, codes and frequencies obtained from the analysis of structured interview form data**

Categories	Codes	f
Affective impact	Finding it as beautiful	12
	Teaching with love	10
	Entertaining	8
	Finding it as nice	6
	Ensuring love for the lesson	4
	Bolstering imagination	2
Impact on learning	Contribution to the class	7
	Being effective in learning	7
	Ensuring easy learning	3
	Ensuring learning retention	2
	Reinforcement	2
	Learning fast	2

When Table 3 is examined, it is seen that 6 codes emerge for the “affective impact”, which are finding it as beautiful, teaching with love, entertaining, finding it as nice, ensuring love for the lesson, and bolstering imagination. It is seen that the code with the highest frequency belonging to the first category is “finding it as beautiful” ( $f=12$ ), and the following code is “teaching with love” ( $f=10$ ). Some example quotes for these codes are:

“I liked the drama activity very much. It was very nice. I wish we always had it. It helped us learn the notes. We learned by having fun.” (P12)

“I found it to be very enjoyable. I wish we had it every Wednesday, though. I learned about the notes I didn’t know, such as neume, semibrevis, triplex, and a quarter note” (P5)

“I thought it was nice. It was even nicer than what our teacher had told us. We reinforced our learning. It was nice. We learned in a fun way. Made contribution to our lesson. (P19)

“I liked the drama activity. I had fun learning the notes. I mean, I liked it very much” (P16).

“It was effective in our learning, I liked it. We had fun while learning” K (P3).

When we look at the other expressions of the students that emerge here as codes, it is clear that they display positive attitudes towards the educational drama activity. Thus, it can be said that the use of Keller motivational instructional design and the use of level-appropriate content and attractive materials as part of the educational drama activity increased the motivation and self-confidence of the students, and contributed to their development of positive attitudes towards the music course. Some participant views are as follows:

“I thought it was very nice and fun. I found that it was very educative” (P2).

“I thought it was good. I thought it was refreshing. I felt like I was dreaming. I wish I had it all the time. It affected my learning. I learned the notes of breve, semibreve. I want it to continue” (P8).

In the same way, it was found that there were 6 more codes under “Impact on learning” that included “contribution to the class, being effective in learning, ensuring easy learning, ensuring learning retention, reinforcement, and learning fast.” The codes with the highest frequency in this second category are “contribution to the lesson” (f=7) and “being effective in learning” (f=7). These are followed by the “ensuring easy learning” code (f =3). Some example participant quotes for these codes are:

“I thought the drama activity was nice. I watched it fondly. It also contributed to our class. I learned what we didn't know before. I'd love to do it again. It helped me to dream quickly” (P8).

“I thought it was nice. I think it contributed to our class. It contributed to our music class” (P4).

“I thought the drama activity was good. It contributed to our class. We loved it. Or rather, I loved it much” (P15).

“I thought it was very nice. I wish we always had it. It helped me learn the lesson. I was able to memorize the notes” (P10).

“I liked the drama activity and it taught us in a fun way. We learned a lot. There were a lot of activities, I learned a lot of notes I didn’t know about. I want it to happen all the time. It makes a lot of contribution. I would appreciate it if there were more of such activities” (P14).

These statements clearly indicate that the students see educational drama as an effective method for teaching the contents in music lesson. The sample interview statements for other codes of the second category are as follows:

“I thought it was good, they did it beautifully, and it was refreshing. I learned the double whole notes and whole notes more quickly...” (P1).

“It was nice. It contributed to our class. I had fun. It made my learning easier” (P7).

“It was very nice. We learned the notes. I wish it would continue. ”

“I thought it was very nice. We both had fun and learned things. It reinforced our lesson. ”

“It was a nice drama activity. We learned with fun. We learned the notes easily. I learned what I didn't know before. I wish it always continued” (P 13).

“I thought it was nice. It was even nicer than what our teacher had told us. We reinforced our knowledge. It was nice. We learned with fun. (It made a) contribution to our lesson” (P19).

“It contributed to our class. We learned the notes easily. We want it to continue” (P20).

“It was nice. I didn't use to like music lessons, but I began to like it when it happened. I wish they would come again” (P21).

These opinions of the students clearly show that the use of educational drama in music classes is an interesting and engaging factor for the students. The students' views also show that educational drama is an immersive method of teaching and that it triggers the student need for continuation of course content.

## CONCLUSION, DISCUSSION AND SUGGESTIONS

The research question was answered as follows:

**Problem statement:** How do the attitudes of the students towards the music class change with the use of educational drama method in a 5th grade music class?

**Answer:** Based on the scale results and the student opinions, it is possible to say that the attitudes of 5th grade students towards the music class have changed positively.

In the study conducted by Abed (2016), the results of the pre-test and post-test control group experimental design of the effect of drama-supported science lesson on students' learning of science lesson concepts and their attitudes towards science lesson were examined. When the experimental group of 46 students and the control group of 41 students were compared, it was found that there were significant differences between them in both cases. During the teaching process, the same subjects were explained to both groups and the experimental group learned the subject by enacting the molecules of water. One of the data collection tools was the “science concept test,” and the other was “the scale of attitudes towards learning science.” It was found that “drama activities have the power to improve students' learning of science subject concepts” (p. 168). This study demonstrates that educational drama is effective in teaching a different disciplines to students.

In a study by Anderson (2017) on the use of drama in the teaching of social sciences, although students generally noticed the benefits of knowing about social sciences/history, they found learning it boring, they thought it was the least interesting course, did not think it was much related to their lives, and not particularly useful for their future careers. Considering the results of this study, using drama to teach social sciences was recommended. Reviewing the studies in the field of social sciences/history, Anderson (2017) suggests that the use of drama and theatrical pedagogical techniques can be effective in drawing students' interest in the class and ensuring permanency of what they are taught. Supporting the findings of the current study, Anderson's study demonstrates that educational drama makes the lesson interesting and fun for the students.

According to the findings of the study titled “The Effect of Creative Drama Method on the Attitudes of 6th Grade Primary School Students towards the Turkish Class” conducted by Arslan et al. (2011), the attitude of experimental group students who applied the creative drama method to a Turkish course was more positive than those applying the traditional method. However, it was also observed that there was a great waste of time in creative drama activities and that there was not enough time left for the other activities of the course and therefore an important planning was needed before applying the drama method. Based on this research findings, it can be said that although the drama activities used in a course make the course attractive and offer a more effective teaching

environment than that of the traditional courses, they can make achieving the course objectives problematic without due planning.

The study conducted by Erdogan et al. (2018) titled “The Effect of Creative Drama Method on the Reading Motivation and Attitudes of 4th Grade Primary School Students” is aimed to determine the effect of creative drama method on the motivation and attitudes of primary school 4th grade students towards reading. The study was carried out with 16 fourth graders in a primary school in a town of Trabzon, Turkey. This single group experimental design study used the “Wilcoxon Signed Ranks Test” in the data analysis. The findings of the study revealed that while teaching through the creative drama method positively affected students’ reading motivation, it did not show any significant effect on reading attitudes. This conclusion conflicting with ours may have resulted from the specific way of applying the drama method, the materials used, or some other reasons.

Some other studies conducted under the name of “creative drama” deal with the educational aspect of drama (see Albayrak, 2004; Balıkcı, 2001; Girgin, 1999; Hui and Lau, 2006; Özdemir, 2003; Solmaz, 1997). However, since these studies focus on the use of drama in preschool their findings were not directly relevant to the present study, and so excluded here. They are still mentioned here only because they belong to the “drama” literature, and thus they can inform future research.

Our study revealed that “music education through educational drama” and the curriculum designed by using this education method were positive. Therefore, the dissemination of music education with educational drama, the creation of educational drama clubs within each school, and the teaching of music and even other subjects in this way and thus teaching through experience is recommended.

Nowadays, since music and art classes are considered unnecessary, they are chosen as the classes for immediate budget cuts when a school administration problem is encountered (Garvis, Pendergast, 2012). Therefore, it may be suggested that necessary preparations should be made in advance to conduct educational drama activities. Although it may seem like an impossible idea to form “drama groups” for each school, it can still be made possible by offering the revenues generated by selling the waste collected in each school to the drama communities.

Finally, permanent drama actors/actresses can be recruited by the Ministry of National Education to ensure that the lessons in each school are conducted with educational drama activities.

Educational drama activities should not be considered only for the music classes in schools. Just as preschool teachers use various principles of “play” by carrying out various activities in their classrooms, musical instrument teachers can teach music lessons by introducing similar activities (Addison, 2008). This teaching method can be used for elementary and secondary school students in conservatory education.

Furthermore, music education contributes to the cultural transfer process as well as helping students achieve the music class outcomes because it offers students the environment for critical thinking and a dynamic cultural narrative space (Mansfield, 2002). If the cultural objectives to be achieved by students are included in the drama play performed to explain the subject in the educational drama-based music lessons, the students can learn them as well. Thus, multiple purposes can be served through a single activity.

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