

**DEVELOPMENT AND VALIDATION OF A
MUSICAL CREATIVITY MODULE FOR LOWER
PRIMARY SCHOOL CHILDREN IN MALAYSIA**

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MUSICAL CREATIVITY MODULE FOR LOWER
PRIMARY SCHOOL CHILDREN IN MALAYSIA**

by

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LIST OF ABBREVIATIONS

MCTM	Musical Creative Thinking Measurement
TPPFMC	The Teachers' Perceptions and Practices of Facilitating Musical Creativity
KPM	Kementerian Pelajaran Malaysia
SME	Subject Matter Expert
KBSR	Kurikulum Bersepadu Sekolah Rendah
KSSR	Kurikulum Standard Sekolah Rendah
EPRD	Educational Planning Research Division
ADDIE	Analysis, Design, Development, Implementation and Evaluation
USM	Universiti Sains Malaysia
UiTM	Universiti Teknologi MARA

**PEMBANGUNAN DAN VALIDASI MODUL KREATIVITI MUZIK
KANAK-KANAK SEKOLAH RENDAH TAHAP SATU DI MALAYSIA**

ABSTRAK

Penghasilan individu yang seimbang dan berharmoni dalam kalangan murid adalah antara matlamat Kementerian Pendidikan Malaysia yang termaktub dalam Pelan Pembangunan Pendidikan Malaysia (PPPM 2013-2025) bertujuan untuk menghasilkan modal insan yang kreatif dan inovatif. Oleh itu, nilai kreativiti perlu diterapkan dalam pengajaran dan pembelajaran pada peringkat awal kanak-kanak. Tujuan kajian ini adalah untuk membangunkan, melaksanakan dan menguji keberkesanan modul kreativiti muzik untuk kanak-kanak sekolah rendah berusia lapan tahun. Modul ini telah direka bentuk berdasarkan kriteria pemikiran kreatif dalam Teori Webster (*Musical Extensiveness, Musical Flexibility, Musical Originality* dan *Musical Syntax*). Kajian ini membincangkan kandungan dan struktur Modul Kreativiti Muzik yang dapat meningkatkan kemahiran pemikiran kreatif kanak-kanak dalam muzik berdasarkan Model Reka Bentuk Pengajaran ADDIE. Tiga fasa penting telah dikenal pasti dalam pembangunan Modul Kreativiti Muzik: Analisis Keperluan, Reka Bentuk dan Pembangunan Modul dan Pengesahan Modul Melalui Teknik Delphi. Kandungan modul dibangunkan mengikut Kurikulum Pendidikan Muzik Tahun Dua. Hasil perbandingan 20 orang murid telah dapat menentukan tahap pemikiran kreatif dalam kalangan murid-murid Tahun Dua dalam pra-ujian dan pasca-ujian dengan menggunakan pengukuran pemikiran kreatif dalam muzik bagi melihat peningkatan kreativiti murid selepas melalui kesemua enam unit dalam Modul Kreativiti Muzik. Secara keseluruhannya, hasil kajian dalam analisis keperluan menunjukkan bahawa guru muzik menghadapi pelbagai cabaran dan

halangan dalam melaksanakan pengajaran dan pembelajaran muzik di sekolah rendah. Untuk fasa kedua kajian, sebelas orang pakar rujuk mencapai kesepakatan mengenai Modul Kreativiti Muzik dalam tiga pusingan teknik Dephi. Ini menunjukkan bahawa Modul ini boleh diguna pakai oleh murid tahun dua di sekolah. Penemuan fasa ketiga kajian membuktikan bahawa tahap pemikiran kreatif dalam muzik telah meningkat selepas murid telah melalui semua unit dalam modul. Menurut guru muzik, modul ini mempunyai banyak kelebihan berbanding dengan modul muzik lain atau bahan pengajaran untuk murid sekolah rendah. Guru muzik juga melaporkan bahawa semua aktiviti dalam modul ini dirancang dengan baik mengikut kurikulum muzik baharu yang disediakan oleh Kementerian Pendidikan. Diharapkan pembangunan Modul Kreativiti Muzik dapat membantu guru-guru membentuk generasi pelajar Malaysia yang bukan sahaja berpengetahuan, kreatif, dan inovatif, tetapi juga mampu bersaing di peringkat antarabangsa.

**DEVELOPMENT AND VALIDATION OF A MUSICAL CREATIVITY
MODULE FOR LOWER PRIMARY SCHOOL CHILDREN IN MALAYSIA**

ABSTRACT

Enshrined in the Malaysian Education Blueprint 2013-2025 is the Ministry's Education goal of producing balanced and harmonious individuals who will contribute to the country's creative and innovative human capital. To achieve this, values that develop creativity and innovation must be instilled in all children through both teaching and learning at an early stage of the education system. This study hopes to be a part of this effort by developing, implementing and testing the efficacy of a musical creativity module for eight-year old primary school children. The module which hopes to enhance children's creative thinking skills in music has been designed based on the divergent thinking criteria in Webster's Theory of Creativity (Musical Extensiveness, Musical Flexibility and Musical Originality and Musical Syntax). The research discusses the content and structure of this Musical Creativity Module along the lines of the ADDIE Model of Instructional Design. Three important development phases were identified using the Delphi Technique: Needs Analysis, Design and Development and Validation of the Module. The content of this module was constructed according to the Year Two National Music Education Curriculum. To determine the creative thinking level of these Primary Two pupils, a comparison was made on the results of 20 pupils' performance in pre - and post-tests. Improvement in the pupils' musical creativity was measured after having gone through six units of the module using the Creative Thinking in Music (MCTM) measurement. As for the music teachers, findings of the needs analysis demonstrated various challenges and barriers faced in teaching and learning music in the primary

school. For the second phase of the study, the eleven Subject Matter Experts reached a consensus on the Musical Creativity Module at round three of the Delphi Technique utilised in this study. This indicates the feasibility of the Module for implementation to Primary 2 pupils in school. The third phase of the study had findings that confirmed the increase in the pupils' music creative thinking after exposure to all the units in the module. According to the music teacher, the new module had many more beneficial teaching materials compared to other modules, while all the activities were well planned according to the new music curriculum prepared by the Ministry of Education. It is hoped that the development of this Musical Creativity Module could help teachers shape a generation of Malaysian individuals who are not only knowledgeable, creative, and innovative, but also able to compete in today's challenging times.

CHAPTER 1

INTRODUCTION

1.1 Background of the study

The Ministry of Education in the Education Development Blueprint 2010 pointed out that cultivation of creative element in the school's curriculum is crucial as children would be able to generate creative and innovative ideas, possess personality and appearance of creative individuals, grasp skills in creativity process, able to communicate in conveying ideas besides applying knowledge and skills critically and creatively in solving problems as well as construct decisions and manage the course of everyday life, (Kementerian Pelajaran Malaysia, 2012). Creative and innovative cultures among pupils are among the Ministry of Education's goals which are enshrined in the Education Development Plan 2013-2025 aiming to produce creative and innovative human capital. In addition, creative and innovative individuals are capable of inventing ideas besides possess quality inventive trait which is a good model to practise and culture among people in our society. Thus, creativity value should be instilled in teaching and learning at an early stage of children. By encouraging creativity and imagination, we are promoting children's ability to explore and comprehend their world and increasing their opportunities to make new connections and reach new understandings (Duffy, 2006).

A new element of curriculum in KSSR is designed by Department of curriculum development, Ministry of Education Malaysia in 2016 where music education and art education are merged as a subject that complement each other. The pertinent subject is known as Art Education. According to Bakhtiar, 2016 the introduction of this recent curriculum exposes pupils to the elements of visual art and music. Various art and music activities promote pupils to exercise higher-order of

thinking level, develop artistic skills besides apply the knowledge gained to realize creative ideas. Creative and innovative elements are the imperative essence in this recent established curriculum. Adding to that, the two elements are dissimilar from each other. Creativity and innovation are complementary and they are in great need to ensure the development of human model who capable to overcome the 21st century challenges (Primary School Standard Curriculum, 2016).

Music education in Malaysia is seen as one of the ways to prove to the society that music has the means to strengthen and develop human creativity and cognitive (Nor, 2011). Music education for children involves creativity and aesthetic sense. There are several activities comprised in music education such as singing, movement, listening, invention, game devices and respond to visual and verbal sounds. Music education is not merely for the purpose of entertainment however it is also able to contribute towards a child's development as holistically, which includes the development of intellectual, emotional, social as well as physical (Hallam, 2010).

Music can give a positive impact on the development of children's cognitive skills and creative thinking skills (Hickey and Webster, 2001; T. Koutsoupidou and Hargreaves, 2009; Schlaug, Norton, Overy, and Winner, 2005). Music is a human phenomenon with its uses by children as widespread as they are adults. Music also functions as a vehicle for teaching children ways of living their lives according to the fundamental and values of a culture (Campbell and Scott-Kassner, 1995). Moreover, music makes children feel good. A well-known music educator Zoltan Kodaly, advocated that teaching and learning music should occur in a child's early formative years, especially in preschool (Campbell and Scott-Kassner, pg.49, 1995). Children are receptive and impressionable and thus music should be taught in preschool.

Young children engage in music as an exploratory activity, one that is interactive, social, creative, and joyful (Duffy, 2006; Edwards, 2010).

1.1.1 Music and Creativity in Early Childhood Education

Musical intelligence is one of the nine intelligences that exist in humans. Musical intelligence is defined as sensitivity towards elements related to sound and music (Gardner, 1999). Gardner defined musical intelligence as a skill in performance, composition and appreciation aspects of various musical forms and designs (Smith, 2008). According to Gardner, people who possess this particular intelligence have the tendency to be vigilant towards rhythms, tunes as well as tones. In addition, Gardner believed that all children have the potentials to think creatively and these kinds of intelligences collaborate in a complex manner, evolving through education, experiences and meaningful environment. Such intelligences can be learned, developed, improved and they are constantly fluctuating lifelong through various means, including music (Gardner, 1999).

According to the Philosophy of National Education (Kementerian Pelajaran Malaysia, 2010), education should develop individuals' potentials holistically and in an integrated manner in order to produce harmonious individuals intellectually, spiritually and physically. Pupils' participations in musical activities would preserve the aspects of emotions, creativity, aesthetics, cognitive development, psychomotor as well as socialization value. Various studies supported the fact that music has prominent impacts in improving children's social emotions as it provides children with a means of self-expression (Campbell and Scott-Kassner, 1995; Edwards, 2010; Nawrot, 2003; Van, 2014) It promotes children to express of joy and fun through its diverse activities. They will feel appreciated when teachers insert their names in the

song they are singing. Learning also will be more effective if they are directly participate in teaching and learning activities where teachers can organize group activities involving all children and through such activities, they will sing and dance with other partners. Musical education is also likely to develop better communication for pupils. With encouragement from teachers and parents, pupils playing a musical instrument can build pride and confidence (National Association for Music Education (NAME), 2014). Children who are actively playing music in a group tend to have better social interaction skills (Hallam, 2010). The children will acquire a sense of accomplishment and better level of self-confidence when they managed to memorize or perform music successfully.

Ramona (2007) supported the fact by explaining that music has a prominent role in producing great impact to children as teaching and learning music require children to explore, examine and make attempts besides than generating expression in unique forms of themselves. Other than that, experiences in listening to and producing music require creative imagination, high concentration and focus, and self-discipline besides teamwork (if the music is performed or produced in groups) which may not be obtained from learning any other subjects such as math, science or English. Learning music also helps to increase coordination especially hand-eye coordination through practices learning to play a musical instruments. Besides that, studies portrayed that musician are better in detecting meaningful. Information-bearing elements in sounds such as emotional meanings in baby's cry. Children also will increase better auditory attention, and the ability to memorize predictable patterns quicker from the surroundings' noises. Thus, the experiences from teaching and learning music at an early stage indeed are priceless and provide more advantages to children especially pre-schoolers.

1.1.2 Music Education in Primary School Standards-Based Curriculum (KSSR)

Primary School Standard Curriculum (KSSR) is established based on six pillars, namely Communication; Spirituality, Attitudes and Values; Humanities; Self Appearance; Physical and Aesthetic Development; and Science and Technology. The six pillars are the main domains that reinforce each other and they are integrated with critical thinking, creative and innovative. The integration is aimed at developing human capital who appreciates good values based on religion, knowledgeable, trained, creative and critical thinking and innovative. The notion introduced in KSSR, is a form of knowledge, skills and values classification. Music education (KSSR) is under the pillar of Physical Development and Aesthetic that emphasizes on physical growth and health for the well-being and nurturing of imagination, creativity, talent and appreciation. Besides that, creativity, talent and appreciation also can be cultivated to produce balanced individuals spiritually and physically.

Under the revised Standard Based Curriculum for Primary School (KSSR), Higher order thinking skills (HOTS) including creativity should be emphasized and embedded across all subjects, including music education. Music education in school touches on all learning domains, including the psychomotor domain (the development of skills), the cognitive domain (the acquisition of knowledge), and, in particular and significant ways, the affective domain (the learner's willingness to receive, internalize, and share what is learned), including music appreciation and sensitivity. Music education curriculum for primary school is a learning program for six years of schooling. The curriculum is designed with emphasis on cognitive development and skills of pupils in the field of music. Opportunities will be furnished to pupils to express their creative ideas besides enhancing their

appreciation towards aesthetic values of music. The pertinent curriculum is constructed with an emphasis on four main modules; Musical Experience, Music Production, Music Appreciation and Reading and Writing of Music Notation. Music curriculum of primary schools has the objective of cultivating pupils' self-potential towards producing creative people who appreciate and relish music intellectually through musical activities. Other than that, it is aimed to assist pupils to accomplish these several learning standards;

- Apply their musical skills through the activities of singing, movement and playing musical instruments;
- Applying knowledge of reading music notation in musical activities; generate creative musical ideas via activities of singing,
- movement and play musical instruments;
- read and write musical notation;
- Appreciate different types of music by expressing it verbally from the musical work aspect of music commonly listened to and practice good values through musical activities.

(Primary School Standard Curriculum, 2010)

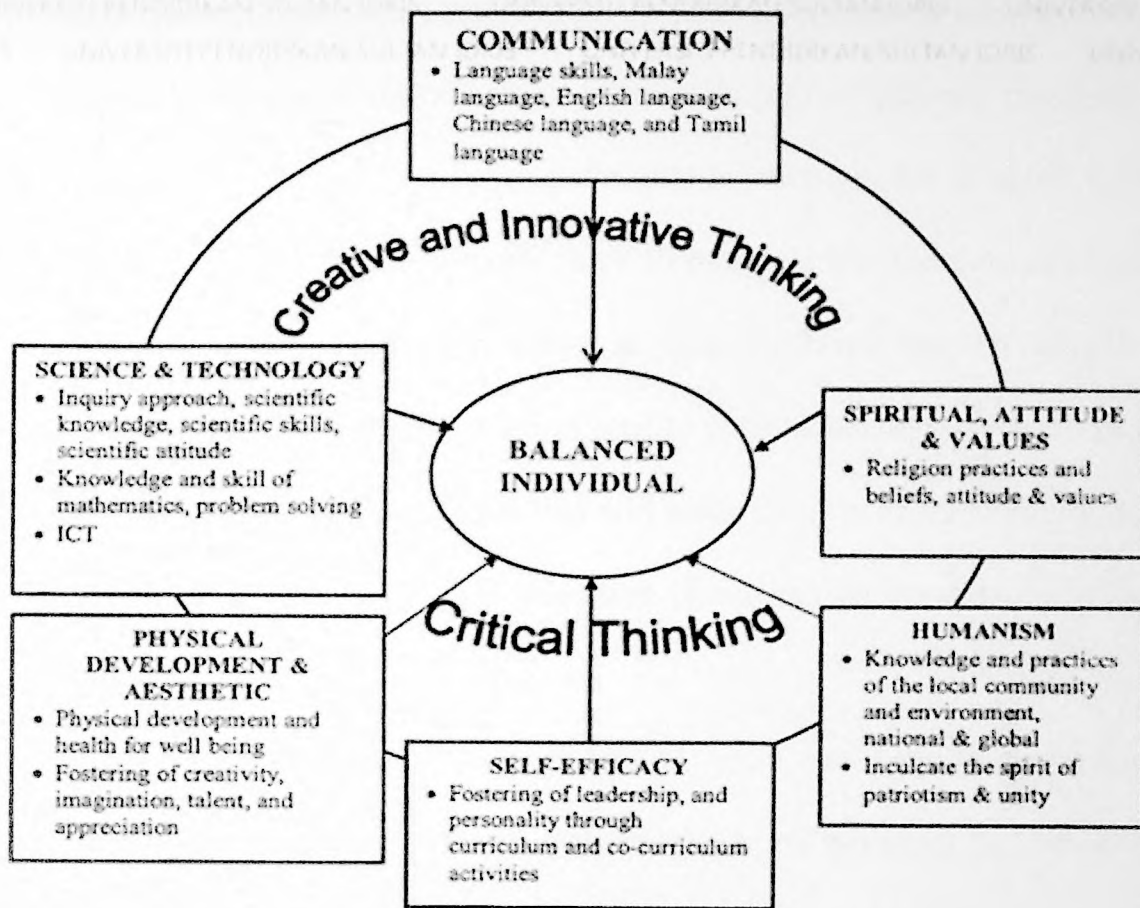


Figure 1.1 Strands of National Primary School Standards-Based Curriculum.
(Source: Ministry of Education, 2011)

1.2 Introduction

The Ministry of Education Malaysia has produced a 2013-2025 Malaysia Education Development Plan (PPPM) to provide the best and most current education for all the pupils of the country. The production of this plan takes into account inputs from various sources including local and international research reports, as well as views from educators, parents, pupils and people across the country. Therefore, every child in Malaysia has the right to receive the quality of education that ensures a productive human capital that will contribute to the nation's prosperity. Every child born through the nation's education system needs to be equipped with knowledge, critical thinking skills, bilingual, ethical and spiritual skills as well as strong national identity. The development of creative thinking among children must be nurtured from a young age right from early childhood education.

Early childhood education refers to group setting deliberately intended to effect developmental changes in children from birth to the age of entering first grade. In school terms, it includes group setting for infants through the primary years of elementary school, grades one through three (0-8 years old) (Gordon and Browne, 2004). Early childhood education plays an important role in the growth and development of a child. If a child receives quality basic education, they will proceed in life upon an educational foundation that will assist them to excel in education and succeed in life, especially in higher education (Kementerian Pendidikan Malaysia, 2012).

Introducing music in the early childhood years can help foster a positive attitude toward learning and curiosity. Artistic education develops the whole brain and develops a child's imagination (NAME, 2014). Besides that, research portrayed that children who learnt music can be more emotionally developed, with empathy towards other cultures (Campbell and Kassner, 1995). They also tend to have higher self-esteem and are better at coping with anxiety. Another fact is that, learning music enables the children to cope with stress as well as pressure. According to Miendlarzewska and Trost (2014) children who undergo musical training have better verbal memory, second language pronunciation accuracy, reading ability and executive functions. Learning to play an instrument as a child may even predict academic performance and IQ in young adulthood. Other than that, learning music has the capability to provide relaxation to children especially instrumental music (Gordon, 2003). The type of songs played will also aid in the development of children's social emotional. For example, upbeat and energetic children's songs tend to boost the morale of children, make them happy and spirited as they are dancing to

the rhythms of the music. In contrast, classical music assists to sustain children's concentration, making them quiet and compliant.

1.3 Problem Statement

Creativity covers a wide range of concepts and takes quite sometimes to be recognized on how it functions in the music field solely. In order to produce creative individuals in this field, creative thinking is the main pillar to make it a reality. It is considered to be very crucial for an individual to develop or to improve his or her musical potential. According to Azzara (2002) it has been proven that children who are involved in the creative thinking activities, are able to possess high achievement in the music field and are more highly motivated to learn. Furthermore, according to Reimer (2005), by having or conducting a variety of musical activities, it can help to initiate creative thinking and at the same time can help to improve thinking skills through the medium of music teaching, so that, the concept elements of music such as melody, harmony, rhythm, and forms will be easier to digest. So, it is not an easy task to become an individual or a student who possesses the characteristics of playing instrument and composing quality works at the same time.

Bakhtiar (2016) mentioned that educators play an important role in integrating the elements of creativity and innovation in teaching and learning via the current formulated Art Education curriculum. However, in the current scenario, even though teachers are supplied with the current materials, they may not be able to conduct classes creatively since the materials are limited from its focus on creativity and creative thinking. Musical trainings and briefings on the new curriculum are also furnished to the music teachers. Bahktiar added that the trainings and materials provided by the ministry are meant to assist teachers in rendering creative teaching in

class. This simultaneously helps to develop student' creativity and innovativeness in line with the Ministry of Education Malaysia aspiration. Unfortunately, the current syllabus by the ministry which combines music with art education does not fully emphasize on musical creativity at all. Hence, the syllabus essentially limits the actual use of musical creativity in the teaching.

There is no particular music teaching module that focuses on creative thinking in music. Music teachers cannot rely solely on the teaching materials supplied by the ministry, they also have to refer to other materials to improve teaching style. (Bakhtiar, 2016)

At the school level, critical and creative thinking play an important role in order to initiate an interesting and beneficial to the pupils. Teachers should almost always think to come up with effective steps to attract pupils' attention especially in the music class. According to Macmillan (2004), he stated that by utilizing proper quality and effective pedagogy apart from being experienced and teaching capabilities, it enables the teachers to encourage pupils to give their full attention when the teaching and learning session takes place during music class. Majzub (2013) also mentioned that teachers need to teach using varied approaches in the class and they should also be creative in teaching using varied methods to avoid boredom and poor responses from the children.

According to Ghazali and McPherson (2009), although a music curriculum was implemented in public elementary schools in Malaysia 25 years ago, there was no active implementation in many schools because of two main reasons: lack of music facilities and lack of adequate resources for music, which resulted in poor musical experiences in school. Ghazali and McPherson (2009) suggested that practical approaches to music learning need to be cultivated among school children to enhance

the benefits of formal music learning. However, the existing teaching materials are not practical and not up to date. The teachers need to be provided with teaching materials which involve hands-on activities that can guide them to improve their teaching style. In addition, music education in Malaysia has been evolving in regards to its development beginning from early childhood until a higher level.

According to Ramona (2007), there are multiple predicaments and concerns related to music education which in need of profound attention and discussions mutually by music experts and educators in order to gain better insights as well as solutions. Additionally, music education has greatly evolved from the early childhood to a higher education level.

Creative approaches are at the heart of the most successful whole school programmes. The teacher who approaches their role creatively is one who makes the best use of a whole school's musical resources by tailoring performances and events, exploiting individual strengths, bringing together pupils and adults of all ages and making meaningful links between classroom, instrumental and extra curricular music making. Ariffin, Azli and Yusof (2011) mention that teacher has diverse perceptions on the concept of creativity. It can be derived from the findings that 90% of educators acknowledge the importance of music in the cultivation of children's creativity at early stages of schooling. Other than that, Liew (2003) proposed that the pedagogical approaches, methods and techniques in handling the classes are based on the teachers' skills and knowledge. Despite the teaching materials provided with ministry, teachers do not have pedagogical skills in teaching music and majority of them teaching in primary schools are untrained music teachers. Creative teachers' pedagogic practice is seen to be most effective when they help children find

relevance in their work either through practical application or by making emotional and personal connections (Abbs, 2002; Woods and Jeffrey, 1996).

Music education is able to develop the potentiality of the student and is equally important as other core subjects. Throughout the years, children have been fostered with creative-thinking skills that are considered one of the main components in the learning process (Wong, 2014). Music has linked pupils to be part of activities such as improvisation, composition, and instrument playing and collaborating with divergent and convergent thinking. Creative thinking consists mostly of the contents in which children's creative expression will be developed or trained by making them work together as a team or in individual activities during classes. Wong (2014) concluded that the creative thinking skills can be enhanced through the implementation of an effective teaching and learning process. Wong also indicated that in encouraging creative-thinking skills among the children, ample time should be given or allocated for children to have space to think, create, explore, and demonstrate the outcome of a task given to them.

Even though creativity is one of the major components of the music syllabus in the Malaysian curriculum, little effort has been made to nurture creativity in students' level, especially their creative-thinking skills. Wong (2014) stated that it is important to study the level of creative-thinking skills in music among students in Malaysia. An understanding of students' deficiencies can be used to help them in their studies. With an understanding of the level of the students' creative-thinking skills, teachers can create music activities to enhance their creative thinking. Wong also mentioned that there are no guided lesson plans or teaching materials for the teachers to refer to besides the national curriculum. This provides an outline for the teacher because it is beneficial to construct samples of lesson plans to facilitate

teachers in the process of teaching music. Also, in Malaysia, there are many preservice and generalist teachers who are not specialized in music yet teach music in elementary schools. With well-constructed, guided, and tested lesson plans, it may at least help them in their teaching.

Akbar (2008) suggested that the discrepancy in applying thinking skills creatively and critically such as exploring, inventing and improvising by the elementary music teachers was prominent during the learning and teaching of music. Teachers were expecting the associated authorities or parties to increase the number of courses or conferences pertaining critical and creative thinking skills in order to create better platform for teachers to acquire the skills and become more competent.

As teachers in primary school environments, the execution of musical activities should not merely depend on the curriculum provided by the ministry. The correct methods, teaching creativity and techniques in musical instruction have largely been overlooked. This is particularly true of the general lack of awareness of the importance of proper music instruction in the early stages of childhood. Perhaps the seemingly lack of care in formal music instruction at this early stage in children education is due to a perception that it is both difficult and tedious for children. On the other hand, teachers should apply their own initiatives to think creatively in doing musical activities when teaching and learning music in class.

1.4 Aims of the study

The aim of the current study is to develop, implement, validate and test the efficacy of a musical creativity module for primary school children. This study also seeks to identify to what extent the implementation of the proposed musical

creativity module able to assist primary school teachers in promoting children's creative thinking in music.

1.5 Objectives of the Study:

To achieve the above aims, the following specific objectives have been identified.

1. To develop the content and structure of a Musical Creativity Module that can enhance childrens' creative thinking skills in music for Year Two Music Education in Malaysian Primary School Standard Curriculum through:
 - a. Needs Assesments
 - b. Design and Development of Musical Creativity Module
2. To validate the Musical Creativity Module through Delphi Technique.
3. To measure the increase in creative thinking skills in music among the subjects after the implementation of a Musical Creativity Module based on the four dimensions of the Music Creative Thinking Measurement (MCTM) developed by Webster, 1994:
 - Musical Extensiveness
 - Musical Flexibility
 - Musical Originality
 - Musical Syntax
4. To examine the usefulness of a Musical Creativity Module in facilitating the development of creative thinking skills in music among primary school children.

1.6 Research Questions:

The following research questions have been formulated for this study:

1. What are the content and structure of a Musical Creativity Module that can enhance childrens' creative thinking skills in music for Year Two Music Education in Malaysian Primary School Standard Curriculum?
2. How valid is the Musical Creativity Module in being able to enhance children's creative thinking skills in music based on data collected in Delphi Technique?
3. How much does the Musical Creativity Module contribute in improving the levels of musical creative thinking skills among the subjects based on the four dimensions of the Music Creative Thinking Measurement (MCTM) developed by Webster, 1994:
 - a. Musical Extensiveness
 - b. Musical Flexibility
 - c. Musical Originality
 - d. Musical Syntax
4. How useful is the Musical Creativity Module in facilitating creative thinking skills in music among primary school children?

1.7 The Conceptual Framework of the Study

This conceptual framework is designed to provide an overview of this research. It also indicates the relationship between various variables for this study to be conducted. This conceptual framework correlates variables and essential characteristics related to creative teaching of music as well as childrens' creative thinking in music. The various variables to be studied in this particular research are based on the research questions.

Research question one shows the content and structure involved in the development of a Musical Creativity Module that can enhance childrens' creative thinking abilities in music based on divergent thinking criteria in Webster's model of Creative Thinking in Music (Musical Extensiveness, Musical Flexibility and Musical Originality and Musical Syntax) of primary school children aged eight. The proposed musical creativity module will be adapted from Orff and Dalcroze approaches of music teaching to young children. All the Musical activities will be based on the music component in Primary School Standard Curriculum in Malaysia.

The second research question to validate the Musical Creativity Module through Delphi Technique. The purpose of module validation is get the experts' opinions regarding the Musical Creativity Module in being able to enhance childrens' creative thinking abilities in music based on divergent thinking criteria in Webster's Model of Creative Thinking in Music.

The third research question potrays how the assessment involved to measure the increase in creative thinking ability among the subjects after the implementation of a Musical Creativity Module based on the four dimensions of the Music Creative Thinking Measurement (MCTM) developed by Webster, 1994 in Musical Extensiveness, Musical Flexibility and Musical Originality and Musical Syntax.

The last research question will indicate the outcomes from teachers' feedback concerning the usefulness of a Musical Creativity Module in facilitating the development of creative thinking abilities in music among primary school children.

In addition, this conceptual framework is designed based on the model of creative thinking by Webster, 1994. The model of creative thinking created by Webster emphasizes more specifically on creative thinking in music. Theoretically, Webster took the initiative and applied Torrance's theory to build a creative thinking model in music by retaining few applicable criteria to Webster's model which are flexibility and originality.

Moreover, musical approaches by Orff, Kodaly and Dalcroze are the most appropriate approach to be implemented in this Musical Creativity module because it is applicable to the primary school children and it can be applied through musical activities such as singing, improvisation, music and movement as well as playing musical instruments. This particular approach allows teachers to provide enjoyable musical experiences to children and creatively teach children according to their own abilities.

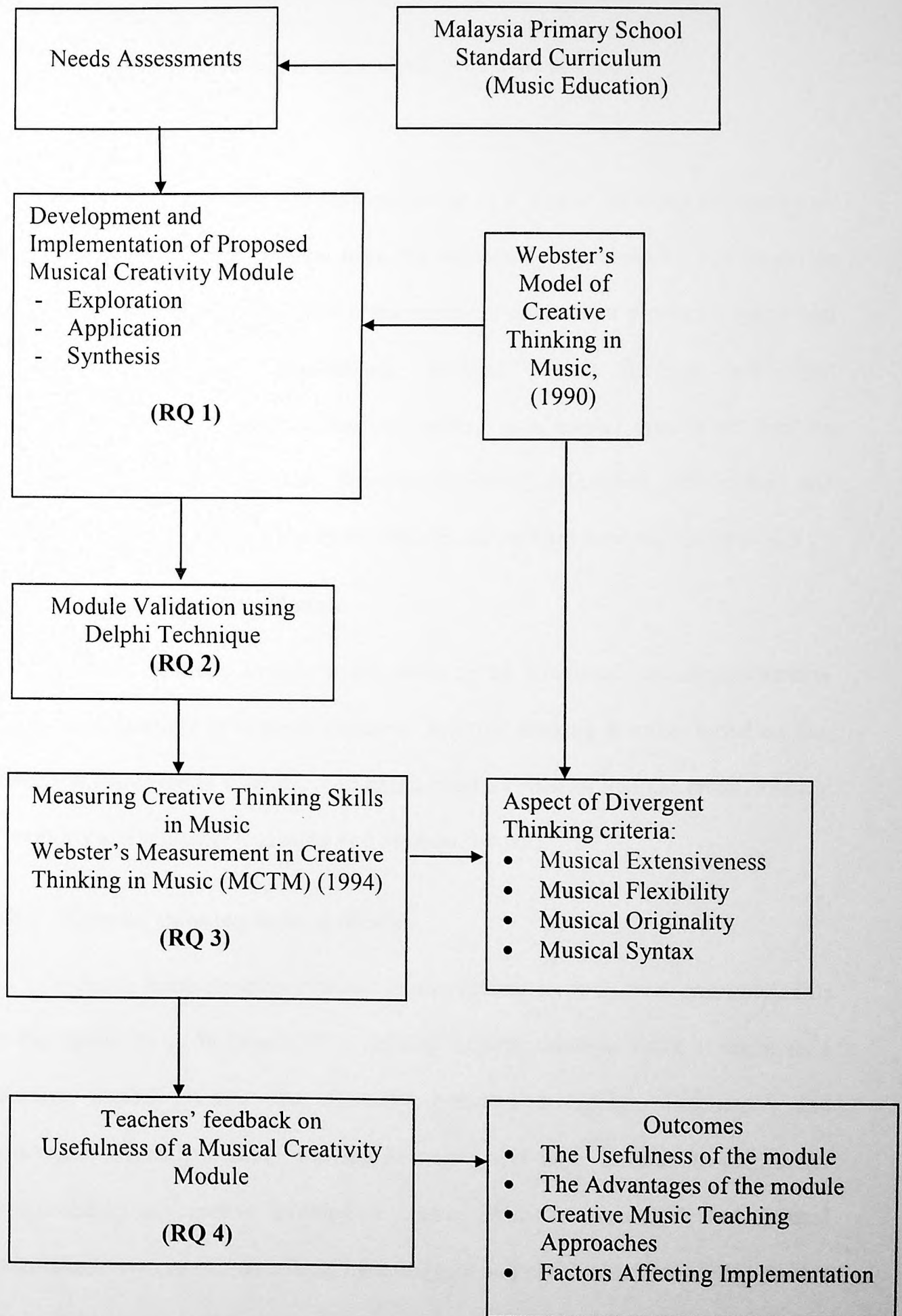


Figure 1.2 The Conceptual Framework of the Study

1.8 Operational Definitions

There are few terms used in this study which need to be defined.

1.8.1 Creativity

According to Mayesky (2014), creativity is a way of thinking and acting or making something that is original from the individual and valued by that person or others (Mayesky, 2014). Creativity is the ability to generate or produce original and useful ideas, find new associations, building logical thinking and build innovativeness. In this study, Creativity refers to a mental process or thinking process that includes sensitivity, fluency, flexibility, originality, elaboration, and imagination. Creativity is an ability to produce and perform new and useful product.

1.8.2 Musical Creativity Module

Musical creativity in this study refers to an integrated and comprehensive instructional package to enhance childrens' creative thinking in music based on four dimensions in Webster's divergent thinking criteria (Musical Extensiveness, Musical Flexibility and Musical Originality and Musical Syntax).

1.8.3 Creative thinking skills in Music

Creative thinking skills in music is also refered to as musical creativity skills in this thesis. Peter Webster (1990) defined creative thinking skills in music as a dynamic mental process that alternates between divergent (imaginative) and convergent (factual) thinking, moving in stages over time. In order to gain better understanding of creative thinking in music, Webster mentioned that musical imagination, conceptual modelling, measurement and observation are needed. In this study, Creative thinking in music refers to the four dimensions of the Music Creative Thinking Measurement (MCTM) developed by Webster, 1994.

1.8.3(a) Musical Extensiveness

Webster (1994) defines Musical Extensiveness as the amount of clock time involved in the creative tasks. But in Guildford divergent thinking criteria, fluency refers to the ability to produce great number of ideas or problem solutions in a short period of time where it means the same meaning with extensiveness in Webster, 1994.

1.8.3(b) Musical Flexibility

According to Guildford (1950) flexibility refers to the ability to simultaneously propose a variety of approaches to a specific problem. Webster, 1994 defines Musical Flexibility as the extent to which the musical parameters of high/low (pitch); fast/slow (tempo) and loud/soft (dynamics are manipulated).

1.8.3(c) Musical Originality

According to Guildford (1950) originality refers to the ability to produce new, original ideas. Webster (1994) define musical originality as the extent to which the response is unusual or unique in musical terms and in the manner of performance

1.8.3(d) Musical Syntax

Webster (1994) defines Musical Syntax as the extent to which the response is inherently logical and makes musical sense.

1.8.4 Module

According to Russell (1974) module is “an instructional package dealing with a single conceptual unit of subject matter. A module, as a self-contained unit, offers

variety and adaptability to the instructional process. It can be used by individual or small groups of learners in a variety of situation. Modules also provide for active participation by the learner, reinforcing the theorem that we learn by doing. In this study, module is operationally defined as a unit of music instructional design that facilitate children's creative thinking in music based on Webster divergent thinking criteria (Musical Extensiveness, Musical Flexibility and Musical Originality and Musical Syntax). The music creativity module will be developed in the form of educational music activities based on music component in National Primary School Standard Curriculum in Malaysia.

1.8.5 Development of module

According to Merriam Webster dictionary, development refers to the process of something to grow or become larger or more advanced or the process of creating something over a period of time. In this study, development refers to instructional musical creative module for primary school children based on divergent thinking criteria by Webster and music approaches (Orff Kodaly and Dalcroze)

1.8.6 Implementation

In the current study, implementation refers to the use of a music creativity module to be implement to young children that contains four dimensions of the musical creative thinking criteria (Musical Extensiveness, Musical Flexibility and Musical Originality and Musical Syntax).

1.8.7 Usefulness

In the current study, usefulness refers to the practicability or applicability of a musical creativity module that teacher's use in the music classroom in facilitating the development of creative thinking abilities in music among primary school children.

1.8.8 Validation

Validation in this current study refers to the module validation using Delphi Technique. Validation is imperative to ensure that the developed module has its exclusive value and is applicable to the context it has been developed.

1.8.9 Needs Assessments

In this study, needs assessments is also refer as a needs analysis. It is the foundation phase prior to proceeding to subsequent phases in the design of the module according to ADDIE Model. At this stage, several analyses had to be carried out and among the most significant key elements were the identification of related issues and the resolution of these issues such as analysis of the teachers' needs, analysis of the teaching and learning styles and analysis of instructional goals as well as revised primary school's music education curriculum

1.8.10 Subject Matter Experts (SME)

In this study, Subject Matter Experts (SMEs) refer to those who were selected to be involved in the Delphi technique. They are renowned in the area of Music Education, Early Childhood Education, Primary Music Teaching, Curriculum Developer and Graphic Designer. Their input was used to validate the Musical Creativity Module.

1.9 Significance of the Study

The importance of this study manifests in identifying children creative thinking skills in music and teachers' effective methods and pedagogy in teaching music to children. Creativity is increasingly gaining recognition as a human characteristic that can and should be developed through education. It is viewed as important not only

for personal development and fulfilment, but also for its contribution to economic growth. Early childhood may be considered to be a crucial time for the development of creativity. Yet there is still much to learn about the components of creativity and how a child's early environment, opportunities and experiences serve to enhance or stifle creative development.

The development and implementation of a musical creativity module in this study might be able to be used as an additional reference material for music teachers teaching primary two pupils in national schools. This module is also designed according to the level of student musical skill based on the new curriculum namely the Art Education for Music Education curriculum where the music activities in this module are expected to enhance the creativity of the pupils during teaching and learning music in the classroom. In order to ensure that this module has an impact on the creativity of the pupils, Webster's theory was used as a basis for creative criteria of musical extensiveness, musical flexibility, musical originality and musical syntax found in each of the musical creative activities in this module.

In theory, the present study might help to contribute a new knowledge on Musical Creativity that supported a new Music Education Curriculum provided by Ministry of Education. It is hoped that with a development of a Musical Creativity Module, it could help teachers in the effort to shape the generation of Malaysian pupils who are knowledgeable, creative, innovative, value-added and able to compete in challenging international challenges.

The research methodology involved in this study is a mixed method research using both quantitative as well as qualitative approaches. The Musical Creativity Module in this study involved various phases and processes in which several methodologies were used. Overall, ADDIE model was used where interview sessions

were conducted and the questionnaires were distributed for the needs assessments in Phase 1. Upon completion of Phase 1, Phase 2 i.e. design and develop stage began. Here, Delphi Technique was used to validate the Module before the instantiation stage i.e. Phase 3 stage began. This is where the uniqueness of this research lies.

The results from research in this area would seem to suggest that it is possible to enhance children's creative skills through specific teaching programmes. It is hoped that the findings of this research will offer new ideas and insights and help in the process of improving existing instructional techniques and methods.

1.10 Limitations and Delimitations of study

This study has certain limitations and delimitatons that should be taken into considerations before conducting the actual research. The following limitations and delimitations are identified.

First, the purpose of this study is to proposed musical creativity modules based on Webster divergent thinking criteria (Musical Extensiveness, Musical Flexibility and Musical Originality and Musical Syntax). The music creativity module was developed in the form of educational music activities based on music component in National Primary School Standard Curriculum in Malaysia (playing musical instrument, singing, creative movement and improvisation). This module was modified, assessed and validated by panel of experts in the relevant field.

The second is the respondents of the study are merely children aged eight years old in one Primary Schools in Selangor. Creative Thinking in Music (MCTM) (1994) was designed to measure the musical creativity of children aged eight through ten only with no or little musical instruction.