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TEAM TEACHING A GENERAL FINE ARTS COURSE
TO THE CULTURALLY DISADVANTAGED AT THE
JUNIOR HIGH SCHOOL LEVEL.

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THE UNIVERSITY OF OKLAHOMA

GRADUATE COLLEGE

TEAM TEACHING A GENERAL FINE ARTS COURSE TO THE CULTURALLY
DISADVANTAGED AT THE JUNIOR HIGH SCHOOL LEVEL

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TEAM TEACHING A GENERAL FINE ARTS COURSE TO THE CULTURALLY
DISADVANTAGED AT THE JUNIOR HIGH SCHOOL LEVEL

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PREFACE

There seems to have been an innate proclivity toward synthesis of the arts which influenced my acceptance, upon invitation by Mr. Olen Labor and persuasive encouragement by Mrs. Pearl Bean, of the position of vocal music teacher at Roosevelt Junior High School in Oklahoma City. Although an experienced teacher, this was my first time to be a member of a teaching team and my first participation in a structured program of integrated fine arts education.

From the inception of my membership on this fine arts team, I recognized that I was enjoying a unique experience in an innovative program which held great promise--a venture in aesthetic education that needed to be studied systematically and objectively, but sympathetically. The results of such a study, I believed, would be significant enough to be presented to specialists in the arts, school administrators, and other interested educators.

At last I am realizing the fulfillment of my personal commitment to do such a study and prepare such a report of my findings. I trust that this presentation will not be hopelessly outdated by the time it reaches a concerned reading audience, but that it will be relevant and interesting, especially to fellow mentors in the arts.

Team-teaching is no longer considered an innovation, but a widely accepted educational approach, even though the implementation of the team

approach has met with a variety of obstacles. Where, we might ask, could team teaching be more naturally and compatibly tried than in an integrated fine arts curriculum? Yet, observation and inquiry reveal that among teachers and departments of the allied arts there is frequently less co-operation and/or correlation than in many other subject-matter areas.

As a music specialist with a wide and absorbing interest--as well as some teaching experience--in the other arts and the humanities, I feel that this situation represents a deplorable miscarriage of true kinship. Furthermore, my experience has shown that the cleavages and misunderstandings among the art specialities are more often caused by the educators themselves than by their students.

It is hoped that the thoughtful reporting of integrated fine arts ventures in the Oklahoma City public schools may prove to be professionally helpful and informative; that the rationale which has been formulated on the basis of the accumulated data and the study of related research literature may prove to be stimulating enough to generate the development, diffusion, and adoption of some workable solutions to the problems involved in team-teaching General Fine Arts courses. The findings are presumably adaptable to any type of school, but I expect them to be especially appropriate for the racially variegated, inner-city Junior High or Middle School.

As intimated earlier, I am indebted to Mrs. Pearl Bean (the art specialist, chairman of the fine arts team, and initiator of the program at Roosevelt Junior High School) who recognized my inclination toward unification of the arts, and convinced me of the pedagogical soundness of the approach. Mr. Labor, formerly principal at Roosevelt and now at

Hoover Junior High School, not only gave me my first opportunity to team teach within the framework of an integrated General Fine Arts curriculum, but was very helpful in supplying information about the similar program recently established at Hoover.

My gratitude goes to Mrs. Patricia Watson and Mrs. Mary Crowe, the music and speech teachers at Webster Junior High, for their cooperation in sharing their experiences in the teaching of an allied arts project. The interest, sympathy, and practical assistance given me while at both Roosevelt and Central by Mrs. Bobbie Burk, Helping Teacher, are well remembered, as are the generous efforts and concern which came from Mr. Ed Keller, Music Consultant.

My respectful acknowledgment goes to the most supportive administrative associates anyone could ask for, Dr. Joe Lawter and Mr. Al Marshall, Principal and Assistant Principal at Central Junior-Senior High School, who had the confidence to charge me with the responsibility of setting up an integrated General Fine Arts program in their school. Interest and help also came from the counselors, the administrative interns, and the Director of the Materials Center, Mr. Ken Poverud, of Central; and from Mrs. Juanita Simpson, Librarian, at Roosevelt.

The understanding indulgence of my teen-age sons who needed my time more often than I was able to give it, and the loving encouragement--sometimes, painful prodding--of my wife (plus the unselfish sharing of her professional knowledge and experience in child psychology, school administration, and the graphic arts) all contributed immeasurably to the consummation of this milestone.

It has been an honor to study under the guidance of four of the

highly competent members of my Reading Committee: Dr. Margaret S. Haynes, Associate Professor of Music, Chairman; Mr. Spencer H. Norton, George Lynn Cross Research Professor of Music; Dr. Woodrow C. James, Assistant Professor of Music; Dr. George Henderson, Goldman Professor of Human Relations; and Dr. Robert Glidden, Associate Professor of Music. Dr. Robert C. Smith was helpful in the initial stages of this study.

One thing that I have learned while enmeshed in the convolutions and vicissitudes of this project is this: the secret of "feed-forward." In the language of cybernetics and of the British-born semanticist, Ivor Armstrong Richards, I have found that the before-the-event counterpart of "feedback" is much the more difficult and unpredictable of the two processes! Richards, noted for his formulation of an international language called Basic English, expresses my feelings precisely in his contribution to the "What I Have Learned" Series of the Saturday Review of February 3, 1968:

It has all been like writing a book . . . : As you come toward the end, you begin, you think, to see how you should have done it. . . . How often I saw where I should be going only by setting out for somewhere else.

W. W. S.

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TEAM TEACHING A GENERAL FINE ARTS COURSE TO THE CULTURALLY
DISADVANTAGED AT THE JUNIOR HIGH SCHOOL LEVEL

INTRODUCTION

In the first part of this dissertation, the researcher tried to give a rather comprehensive background of the problem with which the study was concerned, as well as the direction of the investigation.

After setting some common grounds for communication by defining terms and stating the underlying assumptions on which the study was based, the writer dealt with the critics of both general education and fine arts education. Re-evaluation and innovation in aesthetic curricula were shown to be a part of a larger critical examination and consequent revision found in the modern educational scene among virtually all subject matter areas. In fact, the evidence indicated that fine arts educators would be conspicuously alone and apparently complacent if they were not seeking improved ways to teach the arts to modern students--especially to the culturally disadvantaged--and make the aesthetic realm of meaning more relevant to them.

The appalling lack of research in the area of general fine arts curricula for disadvantaged youth was noted; then the goals and procedures of this study were delineated.

The bulk of primary source data was presented in the second part

through detailed descriptions of actual general fine arts curricula at the junior high school level. Two Oklahoma City schools were used for these descriptive surveys; both schools were made up of students who were culturally deprived.

Possible solutions, or at least some directions toward solutions, were sought in this study for these concerns: (a) the failures of education in general; (b) the special problems common to culturally disadvantaged youth; (c) problems inherent in the "in-between" age; and (d) the need for improvement and expansion in general fine arts education. The last concern, of course, was the most crucial to the study; the other concerns were important only as they had a bearing upon the successes and failures of the last concern. For example, attempts were made to apply the critical rumblings found in the literature against schools in general to the fine arts curricula, in order that some of the pitfalls pointed out by the general education critics might be avoided in prospective plans for aesthetic education. Furthermore, from the data obtained through direct observations of on-going fine arts programs, the researcher hoped to gain insights into the problems (both overt and covert) involved in such programs; and by reflecting critically upon these problems, some new ideas for improved teaching approaches would, hopefully, emerge. The final part of this dissertation is devoted to such reflections.

The researcher's sociological orientation was unavoidably evidenced throughout the writing. Education as a social phenomenon--for that matter, involvement in the fine arts as a social phenomenon--could not be disregarded or passed over superficially. Indeed, it was the writer's opinion that if fine arts educators in the 1970's were found to

be disinterested in the sociological problems of America's young people, they would be righteously censured by fellow educators for being a kind of an anachronistic clique.

Although the investigator readily admitted that the allied approach to teaching the fine arts was not the only good way, considerable support for its rationale was found in the literature from several points of view: historical, philosophical, psychological, sociological, and pedagogical. These avenues of supportive arguments were related, without neglecting their counter-arguments, in Part III.

At the conclusion of the body of the dissertation, a very limited attempt was made to develop, within the confines of this study, the beginnings of a model curriculum, which could be used as a possible springboard for further study.

The appendixes became quite voluminous, but they served an important part of the scheme of the dissertation: a new approach which integrated the study of the fine arts would, presumably, need a list of new and basic materials which were pertinent to a molar or holistic view of the arts. (121, p. 406) Lacy explained the necessity of such aids:

New emphasis on the arts and humanities requires vast quantities of new learning materials, for one cannot learn about these subjects without experience of many kinds in music, arts, philosophy, and many other related subjects. Not only are more books needed for such education but many other types of learning resources: all kinds of pictures, records, reproductions, exhibits, and performances are necessary for such curriculum enrichment. (213, p. 32)

The resource materials were included in the appendixes because they were considered to be potentially helpful to fine arts specialists of any discipline who became involved in teaching a General Fine Arts course at the junior high school (or middle school) level, especially if

the students taught were of mixed races and culturally disadvantaged. These resources were sometimes listed even when complete bibliographical information was not available. It was deemed more important to present the fact that certain relevant aids existed and to give whatever annotations possible than to omit them because of incomplete specifications. Most materials were examined directly by the researcher and the annotations were original, representing his personal evaluation. However, some descriptions were taken from secondary sources, such as book-jacket blurbs, periodical notices or reviews, advertisements, and even pre-publication announcements from publishers.

It is without apology that the writer acknowledges that throughout the treatise a noticeable but understandable bias toward the music educator's point of view appeared. Since the investigator was primarily a music educator and secondarily a fine arts coordinator, most of the discourse emphasized findings particularly relevant to the music specialist with a keen subordinate interest in general fine arts education. None the less, a sincere effort was made not to preclude any findings germane to the other fine arts disciplines or of interest or benefit to non-arts educators, who for various reasons, may be attracted to an alliance of the arts.

Several efforts were made to secure financial aid to help carry out this study, but they were all unsuccessful. Consequently, all expenses were borne by the investigator. No doubt, a much more valuable contribution could have been produced for research in the field of aesthetic education if finances had been less limited. It was early in 1965 when the researcher first began to collect some of the data used in this

treatise. However, a conscientious effort was made to keep the related sources up-to-date in spite of numerous unavoidable delays in its completion.

PART I. BACKGROUND OF THE PROBLEM
AND DIRECTION OF THE STUDY

CHAPTER I

TERMINOLOGY AND ASSUMPTIONS

To facilitate communication between the investigator and the reader, an attempt will be made to "externalize" the frame of reference used in researching this topic. The title of this paper itself contains some terms currently found in the professional literature and heard by educators in contexts which suggest divergent connotations. The intended meanings of some of the relevant nomenclature are explicated below.

Definitions and Discussion of Terms

Team teaching is found in an increasingly greater number of schools, but under a variety of operating arrangements. There is considerable disagreement as to what constitutes "real" team teaching. Various existing levels and practices of the team approach are discussed throughout this study, but the criteria for team teaching established by Shaplin and Olds (362, passim) are accepted as authoritative. Team teaching must involve more than loosely organized cooperative ventures (usually on a short-term basis) among neighboring or friendly teachers. Some type of relatively permanent structuring is required, as well as regular team planning and delineation of responsibilities among the team members. Organization of classes into large, medium, and small groups appropriate

to the tasks involved usually is essential to successful team teaching. The advantages of this approach will be discussed further in following chapters; the difficulties encountered in certain team efforts will be referred to in various portions of Parts II and IV.

Use of the adjective, "general," to describe the type of fine arts course under study emphasizes the exploratory, non-specialized nature of the course. It indicates a survey course which is "concerned with the main or over-all features" (as defined in Webster's New World Dictionary of the American Language, 1966). A distinction is made between "general education in the fine arts" and "fine arts in general education" which follows the thinking of Haynes (155, p.2). "General education in the fine arts" refers to the organization and presentation of the essential and basic nature (or structure) of the arts' while "fine arts in general education" deals with the relationship of aesthetic education to the total pattern of general education. Also, the adjective, "general," is admittedly carried over from the course title so familiar to all music educators in the public schools: "General Music." (In fact, most integrated fine arts courses are used as replacements for some or all of the General Music courses of a particular school.) The same "perennial ambiguity in the concept of general music" (155, p. 1) which Haynes found among music educators may be anticipated in the concept of general fine arts, only to a greater extent. A "general" course in any field is most elusive of definition; and no matter how carefully planned, critics from opposite polarities will complain that either too much is omitted or neglected, or that too much is included in the curriculum.

Implicit in the phrase "general fine arts" is the assumption of

interrelatedness. In the present discourse, the following terms are considered practically synonymous and are used more or less interchangeably: unified, integrated, correlated, allied, related, interdisciplinary, and even "simultaneous pursuit" (as explained in Chapter IV) and "core curriculum." The vogue of such similar terms increases and diminishes from time to time rather capriciously. The definition of "general music" in the junior high school given by Hughes (174, p.13) is useful for the purposes of this treatise when expanded to include all of the fine arts. General Fine Arts, in this context, refers to instruction that promotes aesthetic sensitivity. It denotes a kind of learning experience which is by nature broad and general rather than specialized and peculiar to only one area of aesthetics. This kind of course seeks to develop the child's innate capacity to respond to the expressive qualities of aesthetic experience more than to develop the specifics and mechanics of performance technique. (174, p. 13)

Closely aligned with general fine arts is a term which is appearing more and more frequently in the literature: "humanities" or "arts and humanities" or, more specifically, "related arts/humanities." Although the scope of the humanities is variously interpreted, the designation usually is considered to be more inclusive than "fine arts." The emphasis is upon the philosophy and history of human goals, values, and accomplishments. The Humanities course in the secondary school is intended to help students face society with confidence and understanding; to understand themselves and their neighbors; to improve their personalities and become better citizens; and to search for meaning in life. (45, passim) The understanding of basic concepts is deemed more important than the

memorization of facts. It is hoped that students in a Humanities course will develop a sensitivity not only to the arts but to their obligations as a member of a democratic society. The earliest attempts to teach courses of such a design occurred in the colleges and universities; recently, they have become increasingly popular in the secondary schools and even in the lower grades. (For example, there is a Humanities Center for Kindergarten Children connected with the University of California at Los Angeles.) Very successful Humanities courses have been taught to both honor students, as part of their college preparatory curriculum; and to slow learners, who do not anticipate going to college and are likely to be high school dropouts. Broudy provides us with the following frame of reference for the meaning of humanities:

The humanities taken in their broadest and most generous intent include works of art, literature, music, sculpture, architecture, history, and philosophy which depict the human ideal. This ideal is no more nor less than a conviction that man can transform his animal instincts into something worthy of being called "human," a transformation achieved by intelligence and imagination. By intelligence he can reflect on his experience and by imagination he can expand it, even to the point of changing its quality. Who but man, for example, could transmute feeding into dining and lust into romance? From this cultivation of intelligence and imagination emerges a value system in which some experience is judged to be better or higher than another, an understanding of why this is so, and an obligation to achieve the better and the higher at considerable, perhaps at all, costs. (45, p. 19)

The general fine arts curricula studied in the present research could very well be classified as "humanities" or, perhaps better, "allied arts/humanities" curricula. Further discussion of the humanities trend in education will be found in Chapter VIII. The problems and negative aspects of the humanities approach will be explored in Chapter IX.

A very broad interpretation of the meaning of fine arts is used for the purposes of this study, similar to that of the Educational Policies

Commission of the American Association of School Administrators, viz.:

We have in mind not only painting and music--the aspects most likely to be found in public school programs--but also literature, poetry, drama, dance, sculpture, architecture, photography, and cinema. When we use the term ART in this paper, we encompass all these fields. (10, p. 5)

Webster's Third New International Dictionary (1966) gives the following definition of fine arts: "Any art (as painting, drawing, architecture, sculpture, music, ceramics, or landscape architecture) for which aesthetic purposes are primary or uppermost." It would seem that the term, fine arts, would need little or no discussion; that its meaning is self-evident, so it could be relegated to that vast category of commonly understood, undefined expressions. On the contrary, the investigator has found considerable disagreement among writers, artists, and educators not only about a proper taxonomy of the fine arts, but about the meaning of "art" itself. The latter dispute, of course, involves questions of a philosophical nature and will be considered more fully in Chapter VI. Classification, however, is a practical problem which warrants some explanation at this time.

Many different systems of sub-dividing the arts are plausible and have been used, but they all pose problems of overlapping, omission, and degree of relatedness. A tendency exists in current literature (e.g., 113, p. 66) to distinguish between the "Fine Arts" and the "Performing Arts," the former referring to the visual arts such as graphic art and sculpture, while the latter term is used to designate theatrical or concert presentation. In this dissertation, no such limitation or distinction is made. The phrase, "fine arts," is intended to be inclusive of all categories of aesthetic experience. Thus the term is extended to

include more areas of human behavior than may be commonly expected.

As will be illustrated by paradigms in Chapter VII, the preferred schema takes the form of an overlapping triune pattern which includes the visual arts, the aural-oral arts, and the kinesthetic arts. Information from both primary and secondary sources showed Movement, or the Kinesthetic Arts, to be the most neglected of the three categories, in both education and research. Whenever competent teachers were found in this area, they were more apt to come from the Physical Education Department than from the Fine Arts specialists. A hierarchy is not proposed in the schema; neither is any distinction made between "primary" and "secondary" arts within the three divisions of aesthetic experience. Therefore, some activities which are often considered handicrafts (such as puppetry, jewelry-making, stagecraft, costuming, etc.) are also included within the scope of Fine Arts.

A compilation of the specific artistic activities available within the framework described above discloses the inexhaustible resources and unlimited channels possible in aesthetic education. There are so many different kinds of music, for instance, that the plural form of the word--musics--is quite appropriately being used in the profession today. We have classical music, popular music, jazz, soul, light soul, blues, rock 'n' roll, hard rock, acid rock, music from Broadway shows, movie music, art songs, folk songs, protest songs, patriotic music, sacred and secular music from various historical periods (ancient, medieval, renaissance, baroque, rococo, romantic, etc.), ethnic music, therapeutic music, "enticement-to-buy" music for supermarkets, background music for offices,

computerized or synthesized music, aleatory music, chamber music, opera, experimental music created electronically from non-musical sounds, exotic music from non-Western civilizations, improvisational music, and even "school music." There are also many studies directly related to the performance of music: composition, theory, ethnomusicology, acoustics, amplification, mass media, recording, music printing and publishing, etc.

The channels of graphic art are just as variegated: drawing, painting, design, photography, graphics, lettering, cartooning, op art, pop art, ob art, collage, montage, découpage, experimental, multi-media, etc. Sculpture has its own sub-channels: cut-away, plastic, modeling, kinetic, constructivist, minimalist, environmental, scrap metal, sand-casting, bas relief, carving, repoussé, mobile, abstract, geometric, soap, ice, etc.

Movement can be approached from several different directions: pantomime, modern dance, ballet, social dancing, eurhythmics, folk dance, acting, charade, posture, puppetry, mime, paralanguage, kinesics (subdivided into pre-kinesics, micro-kinesics, and social kinesics), semiotics, ethnic dance, choreography, experimental dance forms, and the very negation of movement, tableau vivant.

The complexities involved in the creation and production of a work of dramatic art are explained very well by an undergraduate drama major at Angelo State University, San Angelo, Texas. Laura Beth Graf, Production Manager of the play, "Plastic Pleasure Dome" (by James Buchanan, an A.S.U. senior student) gave the following observations in the Program Notes:

A work of dramatic art is not created by a playwright or a director or even an actor. It is the product of creative choices

of dramatic artists which determine the direction that the work of dramatic art will take. It is in such a manner that a work of dramatic art is created, not by one individual but through the efforts of many.

To illustrate the cooperative effort and social learning which are inextricably involved with the creation and production of a dramatic work of art, one only has to look at the list of responsibilities delegated to the members of the production staff. Besides the cast of actors, these functionaries are equally indispensable: director, technical advisor, composer of incidental music, prompter, special effects designer, costume designer, production manager, stage manager, assistant stage manager, master scenic designer, master carpenter, master electrician, properties custodian, wardrobe mistress, make-up artist, hairstylist, sound engineer, lighting crew, building crew, and many others.

There are many different types of dramatic activities: proscenium stage play, theatre-in-the round (and the half-round and quarter-round), closet drama (readers' theatre), comedy, tragedy, musical comedy, monologues, dialogues, poetry interpretation, speech arts, impromptu, extemporaneous, etc., etc. Dramatic art is also extended to radio, television, and movies. Raconteur is not so well known but requires dramatic skill. Last, but certainly not least, are the script writers.

Another important member of the fine arts which is sometimes neglected by fine arts specialists is architecture, both building and landscape. The oriental art of flower arranging and interior decoration could also be included in a broad definition of fine arts.

The newest fine-art medium, according to Newsweek's art critic is videotape. (The A.S.U. play referred to above utilized videotape on

stage as one of the properties essential to the plot.) It was the use of videotape as a visual art medium--not as a stage property in a drama--that Davis had in mind in his article:

Videotape--what Andy Warhol calls "the new everything" material--is now a permanent fixture in the fine arts. Last week Ileana Sonnabend, the vanguard matron of Paris art dealers, confirmed that she had sold out an edition of three "original" tapes created by the American artist Bruce Nauman to buyers who include two collectors and a European museum. The analogy between the "limited-edition" print--a lithograph or an etching--is clear. The videoprint, in short, is here. (82, p. 98)

The explanation for the new accessibility of videotape as an art medium is the appearance, in 1968, of the Sony Home Videorecorder: a tape-camera-recorder-monitor combine. There are indications that an inexpensive model is forthcoming. The technical possibilities are exciting: at one exhibition, the tapes were blown up on the wall to a 12-foot by 14-foot scale, "turning the tiniest facial details into wide-screen epics." (82, p. 99) Videorecorders are now owned by many modern public schools, and they will more than likely become standard equipment in the Instructional Materials Center of schools of the future, just as movie and slide projectors are today. Only a lack of imagination on the part of the fine arts specialists would prevent their creative use.

Ideally, the final cohesive activity for a team-taught General Fine Arts course would seem to be a stage production in which the students make use of a wide variety of the skills and concepts learned from their teachers and from each other during the process of exploring the many fine arts channels. Prerequisite steps leading to such a culminating experience are outlined in detail in Chapters IV, V, and VIII.

The label, "culturally disadvantaged," which is the next phrase

in the title of this thesis, has many synonyms. Other terms which could have adequately conveyed the meaning intended include these: lower class, socially disadvantaged, culturally deprived, underprivileged, socioeconomically deprived, poverty level, culturally alienated, chronically poor, etc., etc. No nice distinctions among these terms were made by the investigator; all were accepted as practically synonymous.

Culturally disadvantaged students are predominantly from slum or ghetto areas (sometimes from fringe suburban sections) of large cities; but, of course, they are also found in rural and isolated parts of the country. The slum schools of the "inner-city" are typically attended by minority races and lower-class whites. The exodus of affluent families to the better suburbs within the last several years has left the inner-city school as a depository of impoverished youngsters. The significance and urgency of the problems of these children are poignantly brought to our attention in a critical discussion by Gordon and Wilkerson:

Children come to the school disadvantaged to the degree that their culture has failed to provide them with the experiences that are "normal" to the kinds of children the schools are used to teaching.

As a consequence, in school these children show disproportionately high rates of social maladjustment, behavioral disturbance, physical disability, academic retardation, and mental subnormality. Such problems are acute wherever they are found, but they have been exacerbated and brought to the focal point of public attention because of the recent increasing concentration of this population in the center-city areas. (139, p. 2)

The effects of human ecology which have direct bearing on the teaching-learning process were considered very important by the researcher. Interest in social ecology and the defense of its relevance is apparent in Chapter VII. Ecological considerations of the students involved represent a crucial basis for the rationale disclosed in Part III of this

paper. Within recent months, references to "ecology" or, more specifically, "human ecology" or "social ecology," have become commonplace in the literature of nearly all disciplines, on radio and television, on billboards and other advertisements, and even in the halls of Congress. A satisfactory explanation of the meaning of ecology has been offered by one of the writers for Newsweek:

The word "ecology" derives from the Greek oikos, meaning house. Ecology, therefore, is translated as the study of houses, or, in a broader sense, environments. (3, p. 35)

The ramifications of human ecology, especially as they pertain to minority races and children from poverty areas, will be explored in depth later.

The organismic view of Ambrose and Miel which assumes that in the final analysis "all learnings are social in nature," (9, p. 5) is similar to the holistic-dynamic concept of Maslow (251, passim) and was accepted as operationally valid for the purposes of this investigation. Social learnings refer to those controls of behavior which a person develops as he lives through and reacts to social situations, actually or vicariously. A child is not a multipartite creature; he is at one and the same time a thinking-feeling-acting person. Sloan expressed the idea similarly:

You react as an organized whole to your total environment. You cannot respond to only a part of it. Any kind of response produces intellectual, emotional, and physical reactions. (377, p. 1)

Virtually every portion of the curricula studied--despite the titular designation of Junior High School Level--could be successfully adapted to the newly emerging Middle School movement. The Middle School is defined by William M. Alexander as "a school providing a program for

a range of older children, preadolescents, and early adolescents that builds upon the school for earlier childhood and is linked to but different from the school for adolescence." (432, p. 41)

As with most innovations in education, there is considerable diversity in the organizational arrangements of middle schools, as they appear around the nation. The age of pupils ranges from nine through fourteen. The most common grade equivalents contained are fifth through eighth. The middle school is purported to answer the question, "How can we best serve the educational needs of pupils who are no longer children and not quite adolescents?" (432, p. 41) It is an attempt to combine the best features of the self-contained classroom idea of the elementary school with the best features of the specialization of secondary schools. Further description is given by Williams:

Middle Schools are frequently housed in new buildings, and new buildings are more likely to be open-concept in design and to have video and audio learning facilities and, occasionally, even closed-circuit television. All of these media can result in greater individualization in the student's program.

.....
The middle-school movement is an exciting development, . . . the excitement of creativity is felt in these schools. (432, p 42)

It may be appropriate to remind ourselves that aesthetic sensitivity and/or aesthetic sophistication do not necessarily follow grade levels with any consistency. Culturally disadvantaged Senior High School adolescents were found to be at the Junior High or even Elementary School level in the aesthetic realm of their education. With slight alteration, the general plan of a team-taught Fine Arts course intended for the Junior High School or Middle School would be workable in the Senior High School, especially among aesthetically underdeveloped students.

A few terms, other than those found in the title of this dissertation, may warrant some discussion. For instance, the term mentor is preferred to the label, "teacher," because of its implications of guidance and advice in the learning process, rather than the connotation of demonstrating and imparting knowledge. It is the conviction of the investigator that fine arts students at the junior high school level need to be given the opportunity to discover aesthetic principles through creative experiences more than they need to be "taught" a pre-selected body of information.

The art of modern dance was treated with some ambiguity in the literature. Some dance educators contended that they were more interested in the process than in the product. They commented thus:

Modern Dance is symbolic movement which has been organized, integrated and objectified for individualized expressive purpose. It shares with other arts the element of creativity. (232, p. v)

Movement for its own sake, however "dancy" it may be, it not art dance. It must be channeled into form, and it must be couched in formal terms. (228, p. 5)

A helpful distinction between the two terms, integration and correlation, was found in an MENC publication:

Good teachers . . . have long been aware of the real understanding which accrues when genuine relationships between subject matter areas are developed. This process, rightly called "correlation," when utilized properly, permits no subject to lose its identity. On the contrary, at the same time that children develop discrimination and insight in each subject as an entity, they may also reinforce their learning by becoming increasingly aware of certain elements that subjects possess in common. In addition, a third dimension is added in the form of relating these understandings to human striving and achieving as a whole, rather than in discrete segments.

The effect of the cultivation of these inter-relationships among various subject matter areas is called correctly integration, while the organization of the curriculum pattern itself is referred to as correlation. Subject matter is correlated in order that learning may be integrated. (241, p. ix)

Although this distinction is logical and worthy of consideration, it is not adhered to slavishly throughout this treatise.

Due to the current emphasis upon the conceptual approach to teaching all subjects, it was considered apropos to seek acceptable definitions for the general term, concept, as well as for the more specific term, musical concept. Another MENC publication offered help on both accounts. After entertaining the ridiculously broad and oversimplified definition of a concept as "that which remains in the mind following a given learning experience," the editor quoted a more scholarly denotation by Asahel Woodruff:

A concept is a relatively complete and meaningful idea in the mind of the person. It is an understanding of something. It is his own subjective product of his way of making meaning of things he has seen or otherwise perceived in his experiences. At its most concrete level it is likely to be a mental image of some actual object or event the person has seen. At its most abstract and complex level it is a synthesis of a number of conclusions he has drawn about his experience with particular things. A conceptual statement is a description of the properties of a process, structure, or quality, stated in a form which indicates what has to be demonstrated or portrayed so a learner can perceive the process, structure or quality for himself. (123, p. 2)

Musical concepts are musical meanings developed in the mind of the child as a result of his experiences with the sound of music. . . . Tonal concepts are mental images of tones that remain in the mind. . . . When children hear, sing, or play a song, a phrase, or tonal pattern; when they differentiate among pitches and identify some as being higher or lower, longer or shorter, louder or softer, faster or slower, than others; and when they verbalize these differences, they are developing concepts of pitch and melody, rhythm, dynamics, and tempo. (123, p. 2)

Frederick McDonald, in his book, Educational Psychology, stresses that developing a concept does not mean mere rote learning but, rather, the understanding of an idea. To him a concept is a "classification or systematic organization of stimuli, characteristics, or events which have common characteristics." (pp. 134-135) A final

comment on conceptual learning in the fine arts should suffice:

The understanding of a concept, or idea, is a much more involved process where the understandings are often abstract and difficult to verbalize. This is particularly true in the arts. A concept is a useable mental device which can be applied to multiple situations. In the acquisition of a concept, the individual must be able to group or categorize his experiences in order to recognize the same concept in a slightly different form, and he must discriminate and generalize in this recognition. (425, p. 10)

A brief definition of the term aesthetics is all that is needed at this point, since its ramifications are discussed in detail in Chapter VI. Stating it concisely, aesthetics is the study or philosophy of beauty; the theory of the fine arts and of human responses to them. Sensitivity, taste, and critical evaluation are vital components of aesthetics.

In modern schools the initials IMC carry important significance. The new concept of the school library as a resource center has given birth to the new terminology: Instructional Materials Center, or its equivalent, Instructional Media Center. According to the American Library Association in its 1960 publication of Standards for School Library Programs, "Instructional materials include books--the literature of children, young people, and adults--other printed materials, films, recordings, and newer media developed to aid learning." The architecture of many new schools is planned so that the IMC is the hub of the entire school.

The terms idiographic and nomothetic are applicable at several levels of discourse: the fine arts as a discipline; psychological implications for both students and team teacher; curricular, pedagogical, and administrative decisions. The idiographic approach is based upon the philosophy that "each individual is unique and has meaning only as an isolated and unreproducible complex." (121, p 409) Cultural sciences

sometimes are labeled idiographic, as opposed to the natural sciences, which are considered nomothetic. The nomothetic approach is generalist rather than particularist in orientation. It is

. . . directed toward the discovery of general laws governing the relationships between particular conditions of stimulation and associated behavioral responses. These laws are understood to be normative in character, derived from the study of representative samples or cases, and applicable to the individual insofar as he represents an instance of the general case. (121, p. 409)

Creative arts are by nature strongly idiographic, but when team-teaching a General Fine Arts course, it is the educators' responsibility to search for a happy balance between the nomothetic (normative) and the idiographic (individualistic), both in aesthetic concepts and in human behavioral responses.

The terms heuristic and algorithmic are used to describe pedagogical methods. The heuristic approach refers to "learning by discovery." Algorithmic teaching is in opposition to the heuristic in that it makes use of pre-set "formulas" provided by the teacher for the solution of problems. As indicated earlier, the "mentor" concept is more consonant with heuristic teaching; the "teacher" as the imparter of knowledge is better suited to the algorithmic approach. Discovery techniques are believed to be superior in creativity and meaningfulness; however, they require the allotment of more time than sometimes is available, thus making it expedient to resort to algorithms.

The Taxonomy of Educational Objectives by Bloom, Krathwohl and others, was taken as the authoritative basis for any discussion of the cognitive, affective, and psychomotor domains of teaching goals. The Affective Domain was found to be particularly relevant to the fine arts. Affective objectives deal with values and attitudes. They specify in

operational terms the actions, feelings, and thoughts students are expected to develop as a result of the instructional process. Further explanation follows in Chapter VII.

Curriculum is succinctly defined by the American Association of School Administrators as "the formal plan by which educational goals are sought." (350, pp. 27-28) At times the term is used to refer to the total school program; sometimes it is limited to the "formal plan . . ." of a specific subject matter area.

Consideration of the foregoing terminology should be sufficient to establish common ground for communication between the writer and the reader. Attention will next be focused upon some of the underlying assumptions held by the investigator.

Basic Assumptions

It would be impossible to make explicit all of the assumptions upon which any researcher bases his mode and direction of study--some of them must remain implicit and tacit. However, an examination of some of these assumptions is necessary for a more accurate understanding of certain conclusions drawn by the investigator and of certain delimitations of the study. In the following list of assumptions, no attempt has been made to establish any hierarchy:

(1) Some aesthetic laws or principles exist in nature which are common to all the arts and can be studied in a related way.

(2) There is a kind of natural affinity and/or interdependence of the arts; each of the arts has some quality to complement or enhance the other.

(3) Students profit from an acquaintance with the cultural aspects of human life as a whole; they can also profit from studying those aspects as a Gestalt rather than as isolated, unrelated "bits" (as so much of their education is structured).

(4) Aesthetic experiences are perennially an important part of humanization and maturation.

(5) The increased leisure time awarded by modern technology makes possible a greater amount of participation in the arts by more individuals.

(6) The arts are so pervasive in everyday modern life that to ignore their importance or to deny them a place in the school curriculum would be short-sighted and insensible.

(7) The arts cannot be fully appreciated by just studying about them; they must be experienced.

(8) Art is not nature; it must be created by man.

(9) Although the arts can and often do have instrumental or extrinsic values, the stature of an art is not diminished because of its lack of usefulness.

(10) Something of value to a large segment of the student population--much larger than that involved in specialized, elective fine arts classes--is gained through a generalized, correlated course in aesthetic education.

(11) Since the junior high school or middle school years provide the last general exploration of the arts ordinarily required of all students, these are vital years to the fine arts educators and deserve a high priority.

(12) Both intra- and inter-disciplinary research are necessary and important in educational inquiry as a basis for curricular improvement in the aesthetic realm.

(13) If an improved program of general fine arts is not formulated by the specialists who should be best qualified to deal with the problems involved, a program will probably be devised by administrators or curriculum "experts."

(14) Too long has General Fine Arts for the early adolescents been treated like a "step-child" of the curriculum and tolerated as a "necessary evil" by many specialists who are interested primarily in their elective courses.

(15) New specialists are needed who are professionally prepared as generalists in the fine arts to meet the needs of the general students by creating an exciting and relevant program for them.

(16) Correlation of the arts is pedagogically sound and does not damage or destroy the autonomy of any one of the individual fine arts disciplines.

(17) One of the values of an aesthetic experience is that disparate social groups can be mutually "caught up" in an aesthetic experience to the point that all prejudicial differences become irrelevant.

It would seem inadvisable to attempt to verify or "prove" such a long list of substantial assumptions; however, in the review of the literature upon which Part III is based, a great deal of supportive research and expert opinion are presented. Most of the above assumptions were held by the writer before conducting the study; some of them were acquired during the process of investigation and perhaps should more properly be called conclusions.

Very closely associated with these assumptions were the researcher's personal reasons for selecting the topic for this dissertation. One reason was the conviction that the generalist's point of view has had less than its fair share of defense in the research literature. An intellectual curiosity about the various avenues of the arts, their possible interrelationships, and the aesthetic problems involved in a synthesis of the arts in education also contributed to the motivation of the study. The researcher's training and experience were in line with the problems undertaken for study. His background is specifically outlined in the Vita entry at the end of the dissertation, but in general it includes formal or informal education in philosophy, speech and drama, dance, painting and sculpture, creative writing, psychology, sociology, anthropology, ceramics, and photography, to a more or less limited degree, as well as extensive education and experience in vocal and instrumental music.

The researcher's teaching experience in both traditional junior high school fine arts courses and innovative team-teaching situations should presumably lessen his tendency to be biased toward one type of

program or the other, and should possibly add credibility to his observations, comparisons, and conclusions. Finally, perhaps the decisive reason for following through with this study was the fact that direct access to primary data was available to the researcher, both as an observer and as a participant.

CHAPTER II

THE PROBLEM REVEALED THROUGH CRITICS

The concerns of this study are at least fourfold. In the order of discussion within this chapter, they are as follows: (1) the shortcomings of the total educational scene in contemporary society; (2) the special problems common to culturally disadvantaged children; (3) the problems common to the developmental stage of early adolescence; and, of utmost importance to this thesis, (4) the need for improvement and expansion of the fine arts curriculum to meet the needs of a greater number of students with a wider variety of aesthetic experiences. Consideration of the first three concerns is believed to be necessary for an intelligent view of the last.

Criticism of Schools in General

The national spotlight has been turned on ten subject areas (including art, music, and literature) for the years 1969, 1970, and 1971. It will be interesting to learn the results of this federally sponsored evaluation, at both local and national levels, since Oklahoma City's educational system is directly involved. An explanation of the assessment procedure is given by the Director of Secondary Education of the Oklahoma City Public School System:

Oklahoma City's school system has been selected as one of 500 in the United States to participate in a new national assessment program

designed to learn what American youngsters and adults know. Measurement Research Center of Iowa . . . is conducting the assessment under contract to the Committee on Assessing the Progress of Education.

The committee hopes to provide, for the first time, census-like data on the educational attainments of our national population. (227, p. 4)

Lindley commented further that the U.S. Office of Education has always had the responsibility to inform Congress of the progress of education in the nation, but that that charge has never been fulfilled. (227, p. 4)

Although fine arts specialists and other educators may well ponder the outcomes of such an assessment, it is not necessary to wait for HEW's official report to find widespread and severe criticism of our nation's schools. Attacks come from reputable leaders both within and outside the educational professions, and no area of the curriculum has been immune. (If the fine arts have been neglected by some of the outspoken critics, it is probably because they considered aesthetic education less important than other areas, rather than less faulty.) Statements from one concerned educator exemplify the harsh views of many critics:

Most children in school fail.

For a great many, this failure is avowed and absolute. Close to forty percent of those who begin high school, drop out before they finish. For college, the figure is one in three.

Many others fail in fact if not in name.

They fail to develop more than a tiny part of the tremendous capacity for learning, understanding, and creating with which they were born and of which they made full use during the first two or three years of their lives. (168, pp. xiii-xiv)

Holt continued to criticize our educational institutions for their lack of relevancy, thus:

They are bored because the things they are given and told to do in school are so trivial, so dull, and make such limited and narrow demands on the wide spectrum of their intelligence, capabilities, and talents.

They are confused because most of the torrent of words that pour[s]

over them in school makes little or no sense. It often flatly contradicts other things they have been told, and hardly ever has any relation to what they really know--to the rough model of reality that they carry around in their minds. (168, pp. xiii-xiv)

From a different flank, Gordon and Wilkerson criticize our system of education by reminding us of the dire lack of concept-learning among the children in our schools:

Our failure to train the best qualified to the maximum extent is but an extension of our failure to provide even the minimum survival skills for this complex age to those whom we call the socially disadvantaged. . . . Educators are increasingly embarrassed by the large numbers of young people whom they have failed to prepare for much less complex intellectual, academic, vocational, and social functioning. In fact, they are quite properly under attack, from a number of quarters, for their failure to provide adequate preparation even to many of the young people who seem to succeed in our system. Witness the large number of high school and college graduates who have difficulty in recognizing a concept and who are practically incapable of producing a clear one. (139, p. 3)

Problems of the Culturally Disadvantaged

The literature is replete with writings about the special problems of children from minority races and others who have been culturally deprived. The usual curricula in the public schools are grossly inadequate for these students, in the opinion of many critics. This opinion is represented by Beck and his co-authors in the following quotation:

We can be rather certain that the present curriculum is not adequate for large numbers of our youth. For example, the so-called culturally deprived youth often found in cities . . . are quite obviously not succeeding in developing their potentialities in today's schools. The dropout rate is relatively high for these youth and the comparative scores on standardized tests show large average differences between certain groups of culturally deprived students and their more fortunate peers.

.....
Further evidence of the inadequacy of the present curriculum and/or forms of schooling can be found in Benjamin Bloom's Stability and Change in Human Characteristics.

.....
At present, the conclusion can only be what we have known all along--that public school curricula are constructed primarily for

the college-bound student and that the subject matter studied has relatively little direct relevance to youngsters' lives in any immediate sense. (21, pp. 180-82)

The seriousness of our failures to adequately educate the culturally disadvantaged is expressed by other critics, who admit the problem is not new but has become more intense in our generation:

Now the fact is that the presence in our schools of children whose background of experiences and whose readiness for the traditional demands of the school differ from those of white, middle-class United States nationals is not a new phenomenon. . . . But the schools' failures in previous years had far less serious consequences for the children and for society than do our failures today. (139, p. 2)

Henderson, of the University of Oklahoma, presented a challenge to educators, as he depicted the commonly found physical surroundings of our poorer schools:

Delapidated buildings, inadequate facilities, and racially segregated schools are part of a pattern found in cities throughout America. The slums of the inner-cities, limited access to legitimate opportunities for minority groups, and the competition inherent in the existence of differing socioeconomic classes--all are interconnected. Building new schools, improving facilities, and racially integrating classrooms help somewhat, of course; the foremost problem in American education, however, is to adjust the curricula to meet the needs of culturally disadvantaged students.

The challenge to those professionally involved in public education is to find a way to bridge the culture gap between school personnel and core-city students. If we cannot bridge the gap, more and more schools will become merely custodial settings, sterile, cold, dedicated primarily to the maintenance of discipline; while possible educational innovations are ignored, even resisted. (330, pp. 235-36)

Contributing to the growth of poverty pockets and the concomitant problems in the inner-city is the phenomenon which sociologists call an ecological invasion, i.e., a large exodus of white residents from the area, "along with a still larger in-migration of nonwhites." (330, pp. 177-78) In the researcher's opinion, lack of concern for these problems

and their implications for education would be flagrantly unrealistic for any educator, despite his discipline or echelon.

Strong indictments against American schools and their professional educators come from many sources. The President's Panel on Educational Research and Development concluded that "By all known criteria, the majority of urban and rural slum schools are failures." (304, p. 6) An educator from Columbia University described the plight of the culturally disadvantaged child when he called the inner-city school "a pulsing tangle of academic retardation, pupil and staff transiency, racial imbalance, alienation, personnel and staff shortages, and general inadequacy of resources." (304, p. 6) Then he raised a tough question for educators by quoting the social psychologist, Goodwin Watson:

"To what extent has the school itself cultivated the apathy, lack of self-confidence, absence of persistent effort, the evasions, the suspicions, defensiveness and hostility of slow learners? Are the attitudes and biases of professional educators--conscious or not--responsible for the inferior attainments and expression of problems in inner-city schools?" (304, p. 6)

Considering the sociological facts of joblessness due to automation, increased leisure, population growth and mobility, as well as the dangers inherent in racial or ethnic prejudice, the researcher agrees fully with Henderson that "drastic reforms in education are demanded by the realities of the age in which we are living." (330, pp. 277-79)

The Uniqueness of Early Adolescence

Many of the problems which became evident during the progress of this study were not attributable to the system of organized team teaching, nor the fine arts curriculum, nor the special problems of the culturally disadvantaged milieu. They simply stemmed from the characteristics of the

age level of students in the junior high school. According to a speaker at the fifty-sixth annual meeting of the National Council of Teachers of English, "There is probably no other area of the school as strenuous to teach in as the junior high school, or the middle school." (184, p. 1) After noting that children at this age were inconsistent and emotional, difficult to motivate, and suffered from a severe "academic slump," Johnson recognized the importance of this developmental period:

Given the critical nature of the middle school years, it is unfortunate that so many teachers would rather teach elsewhere in the school system. . . .

There is no other area of school life where influence on boys and girls and where good teaching and good teaching materials have a better chance to help establish important habits and positive attitudes. (184, p. 2)

The following statements about the common problems which face the junior high school general music teacher are probably apropos to the other fine arts areas at the junior high school level:

Students come to the junior high school general music class with varying competencies and backgrounds. In some localities they come from elementary school programs where they had a rich and valuable experience. In others, they enter junior high school having had no contact at all with school music.

The junior high school general music teacher has the problem of adjusting to the background and individual abilities of each student. The teacher must not only set objectives for the majority of the students, but also make provision for the others who may be at either extreme--those operating at a high level of ability and those who are musically impoverished. (174, p. 14)

Observations in the same vein were made by Imig, who pointed to "the organized confusion of music in the junior high school." (269, p. v) He summed up the problems of the teacher in this manner:

A contemporary problem of major importance in the field of junior high school music is the presentation of the intellectual, the aesthetic, the correlative, and the skill aspects of music to students of varied backgrounds. The teacher, in meeting this problem, must also be aware of all those other problems that are inherent in the early adolescent years. (Emphasis supplied.) (269, p. v)

Chapter VII of this dissertation will devote more detailed attention to "all those other problems."

In summary, the general consensus of the critics appears to be that the primary shortcomings of general education are (1) the lack of relevancy in the subjects taught and the teaching materials used; (2) insufficient opportunity for student involvement; (3) inadequate development of concepts and creativity in the majority of children; (4) failure to motivate or challenge students enough; (5) ineffectual coping with the special problems of the culturally disadvantaged; and (6) the lack of understanding of or concern for the difficulties common to stages of pre-adolescent, early adolescent, and adolescent development.

Criticism of Fine Arts Curricula

It is typical for music specialists to criticize the curriculum (or, more specifically, other music teachers) on the basis of the quality of the performing talent exhibited at concerts and contests. This, however, is not necessarily the criterion used by administrators and other educators outside the music field. On the contrary, the very exclusiveness of many performance ensembles--notwithstanding their potential or real entertainment and public relations value--may be open for criticism. In other words, many administrators would like to see the slogan, "Music for Every Child--Every Child for Music," become an actuality, not just a cliché. Fault-finding against music and the other fine arts is multi-directional: it comes from laymen, students, teachers in other fields, administrators, and other fine arts specialists.

At the 1969 Convention of the Oklahoma Music Educators Association

the State Superintendent of Education made three points about music education in our State: (1) that only 24 per cent of all seventh and eighth graders in Oklahoma were enrolled in music; (2) that only 19 per cent of all senior high students were enrolled in music; and (3) that only 48 high schools in the State offered music appreciation classes. Based on these points and some other observations, he concluded that "We are doing good jobs in some of the areas but not in the field of music." (320, p. 16) This high-ranking State educator emphasized the need for and importance of general music as well as performing groups. He disagreed with the commonplace that music "is a nice but relatively unimportant part of the school curriculum." (320, p. 16) However, the very fact that a number of well-meaning patrons do hold such a notion manifests a problem to the conscientious music educator. Similar commentary could be made regarding the other fine arts.

The following critical statements about fine arts education in the elementary schools seem equally valid and applicable to the middle schools or the junior high schools:

Education or training in the arts in the elementary school has not been approached from the standpoint of aesthetic education, nor is aesthetic education, per se, generally thought to be its responsibility. . . . Consensus is easily reached in nearly every educated group today that American public school children are receiving neither the amount nor the quality of training in the arts that is desirable.

Direct experiences with music and art usually do not approach the problem of aesthetic education, or appreciation, discrimination, literacy in the body of knowledge known as the arts. (66, p. 2)

The researcher agrees with the above music educator in his claim that there is a pressing need for a "clear cut statement of the primary aims for an arts program in aesthetic education in the public schools;"

and further that "aims for integrated programs in junior and senior high schools are vague at best." (66, p. 7) It is hoped that the findings of this study may lead to some clear-cut statements about educational objectives in the arts.

Another music educator discusses the need to right some of the outstanding wrongs found in the aesthetic education of our schools by updating and expanding the fine arts curricula in ways that would increase the impact of the arts on the entire field of education. In Standifer's opinion,

It is probably safe to assert that curriculum developers in the arts have not yet responded to the demands of the times. They generally lag, in many areas, far behind curriculum developers of other disciplines.

Present practices in aesthetic education make it reasonable to assume that a challenging opportunity now facing this field is not being met. Individuals charged with the responsibility of teaching about the arts . . . have not recognized . . . the vast potential of aesthetic education for filling an enormous void in education. (384, pp. 28-89)

One of the most frequent complaints against education in the fine arts--particularly music--is its exclusiveness. Jipson warns us of the consequences of exclusory attitudes:

What of the other eighty-five per cent? Are they to be forever classified as unmusical? How can they be in sympathy with a subject that tells them they are incapable of taking part in it?

If we are interested in surviving and in having a right to that survival, we need to revise some of our thinking on the scope and direction of our music curriculum. Certainly, there must be groups and music for the most capable, but we must not drive from our program those students with less talent or with different inclinations of taste. (183, p. 36)

Sociologically aware of the problems of our times, Standifer emphasizes the special need for recognition of Negro art and Negro artists. Such recognition, which he contends has too long been neglected, would

enrich the aesthetic experiences of a greater number of children than ever before.

Currently existing curricula in the fine arts do not necessarily provide students who take elective courses in an art area with an appreciation or perspective of the subjects studied as a part of the whole field of aesthetic education. This hypothesis of the investigator is supported by Travelstead, who found that "even those students who were active in performance groups, though technically well trained, were frequently deficient in understanding music as an art." (410, p. 9) Perris extends this line of reasoning with the following jibe:

If our select high school music groups found a lasting value in music, it would be some solace, but studies show there is frequently little carry-over into adult life. What of the other high school students who are not in music organizations? They, too, are future citizens, future voters, potential members of the audiences who perpetuate the taste for a narrow range of music literature. (312, p. 47)

The situation of limited participation in the typical school's music curriculum is sharply questioned by Broido and Gary, and their questions can be logically extended to include the other fine arts areas. A portion of their criticism follows:

Many schools have . . . succeeded in involving only about twenty per cent of the students. Attention has been given to those who demonstrated talent or interest, but this has resulted in a form of discrimination that is not easily defensible. If music is fundamental and vital, can the schools with integrity serve only those who are easy to teach? Is there not a responsibility to make music real to all children? (42, pp. 32-33)

In the important document referred to as the Yale Report (69, passim) the accusation is clear: music educators are not making a significant contribution to general education because they so frequently limit their work to select groups.

The basis for this accusation has been empirically substantiated

through the researcher's personal experience. Duplicity is observable among music specialists; while claiming to want music for all children, many times their behavior and comments communicate the impression that they dislike being "bothered" with the untalented--or more specifically, the seventh grade general music class. It can safely be asserted that a similar kind of duplicity exists among specialists of other fine arts disciplines.

Relevancy in the Fine Arts

Just as the general school curricula are criticized for their lack of relevancy, so are the fine arts programs. The practicality of aesthetics has been neglected in our educational system. Our environment constantly reminds us of the lack of aesthetic sensitivity among the general population. This disregard for quality in American life is pointed out by Travelstead:

The hulking ugliness of large parts of our cities and towns, the mediocrity of some industrial production, the brazen tawdriness of much of our advertising and commercial display, the insipid programs that fill many pages of newspapers and magazines do not provide the desired image. These conditions exist because too many people are willing to accept such standards, having little educated basis for critical selection. (410, p. 10)

A plea for relevancy and up-to-dateness in music education was the central theme of the Tanglewood Symposium, where a superintendent of schools delivered this indictment:

Music outside the schools is the only "real" music for most of America's children, even those who are taking music in school. (42, p. 33)

A college-level textbook written for prospective teachers reveals, rather baldly, the attitude toward the fine arts which many non-arts

educators and administrators have acquired. The following excerpt summarizes the author's discussion of the arts:

Art and music are offered as required courses in grades seven and eight . . . and as electives in the other high school grades. In the senior high school, art is elected by students who have a special interest and aptitude in applied art. Music, on the other hand, has become allied with the extracurricular program, and the school band frequently dominates the instrumental music program. An order of first priority for the band may be memorization of musical selections for parade and exhibition purposes. In many schools youngsters spend hours perfecting marching formations for a football game. Vocal music tends to emphasize group performance. . . . Occasionally, elective courses may be offered in music theory and in music or art appreciation or history. (296, pp. 140-41)

If college professors are teaching future teachers such a limited concept of aesthetic education, the fine arts specialists are ultimately to blame. Assuredly, the impression of art and music stated by Ohles was honest, impartial, and based directly upon some actual observations of narrow, superficial, and irrelevant teaching by fine arts specialists. Such a mirror presented by Ohles persuades many educators, including the researcher, that a reorganization of priorities and a deeper significance for aesthetic education are needed.

After reading dozens of "musical background autobiographies" written by college undergraduates, the researcher is convinced that very little general education in music takes place in the majority of junior high school and/or senior high school performance groups. Furthermore, it seems to make little difference in the individual's general understanding or appreciation of music as an art whether or not he or she studied voice or an instrument privately. In performance groups, the needs of the individual are necessarily subordinate to the needs of the organization, to the ego and personal preferences of the director, and to the pleasure and

tastes of the audience.

Another criticism that is sometimes directed against fine arts specialists is that too many experienced teachers develop habits, prejudices, or behavioral patterns which are consciously or unconsciously accepted as the way of teaching or learning their art, forgetting the origins of their arbitrary preferences and commitments, and failing to question or re-examine the validity of their methods. As Haynes expresses it,

Too many "authorities" teach as they are taught and without mediating ideas to give dynamic meaning to what they teach, and we should not exclude the field of music education from this issue. (157, p. 4)

The investigator found that some experienced fine arts specialists in the Oklahoma City schools seemed to value neatness, conformity, marks, and compliance over creativity and individuality. Evidence of this pattern of thinking can be detected in the copy of "Instructions for Music Notebooks--Grade 7," found in Appendix E. This example did not come from one of the schools studied, but several schools in the system are known to have used it or a similar set of standards for their traditionally-taught General Music classes. The kind of teaching approach epitomized by these "Instructions" proves to be ineffectual when working with culturally disadvantaged children, for some of the following reasons:

(1) Culturally disadvantaged children do not attach the same sense of importance to marks as the music specialist who wrote the instructions evidently did.

(2) Many culturally deprived seventh graders cannot read well enough to understand the Instructions.

(3) The music specialist naively assumed that all children would have access to magazines and newspapers. This is not true among poverty-level families.

(4) The specialist's definition of "worthy music" is a direct

insult to the personal worth and good taste of the average adolescent, and the culturally disadvantaged are especially sensitive to such an implication.

(5) All music which most adolescents consider "worthy" is conspicuously absent from the list.

(6) The students are exhorted to keep their notebooks in a "safe" place; but slum children often do not have any place they can be assured is safe, whether at home or at school.

(7) The teacher discourages frugality by demanding the use of wide-lined paper and forbidding the student to write on the back side. To many impoverished children, even the most meager of writing materials are difficult to afford. (Notice the duplicity: the Instructions were prepared with single-spaced, elite type.)

(8) The arbitrary prohibition of the use of spiral notebooks works a hardship on some students who may already have that kind. (This item, as well as other items in this list, reflects the teacher's interest in his own convenience rather than the needs of the children.)

(9) Some disadvantaged children do not have access to a television set; many more are helpless in regulating the programs to be viewed at home. Even where the viewing assignment is possible, it represents an imposition of the teacher's personal tastes (or, if one prefers, his middle-class standards) upon the children, with callous disregard for their own tastes.

(10) Seldom, if ever, do the majority of culturally disadvantaged children have any opportunity to attend a concert or recital.

The cultural gap between the middle-class fine arts specialists and the lower-class children presents many inherent problems, and some failures in communication are to be expected. (These problems are discussed in Chapter VII.)

Two suggestions are offered which can possibly make aesthetic education for the culturally disadvantaged more efficacious, while at the same time answer some of the criticisms of the fine arts curriculum: (1) The fine arts specialists should learn to empathize--not just sympathize--with the unique problems of culturally deprived youth. Since true empathy can only come from a knowledge and understanding of the social ecology

of impoverished children, it is recommended that fine arts educators study their problems through independent reading and observation, and become involved in some kind of in-service training for this purpose.

(2) An adaptation, revision, or complete re-structuring of the fine arts curriculum seems to be needed. There are many conceivable ways of approaching this need. One could be in the direction of an "allied arts" program. This possibility will be examined in considerable detail in Chapter VIII. Some discussion of the allied arts/humanities approach as an answer to critics is appropriate in the present Chapter.

Allied Arts: an Answer to Critics

The researcher agrees with Perris that "interdisciplinary studies are never easy to organize intelligibly and feasibly" and that such courses which have been attempted were "hand-crafted, usually by a team of teachers, with much labor and struggle." (312, p. 48) The problems are many and complex, including a lack of suitable textbooks, but an increasing number of secondary schools are offering humanities-oriented courses. (76, p. 85) According to Gaver, the rewards are worth the difficulties encountered:

Music educators must assume the responsibility for educating today's youth beyond the traditional marching bands, vocal music, and service organizations. The humanities approach demands hard work and cooperation with many other departments of the school. However, its educational rewards are great. It is the music educator's responsibility to make music an integral part of the total educational scene. (125, p. 47)

Some of the criticisms to which an allied arts approach may be a suitable answer are discussed by Karel. In his opinion, a course in general fine arts is just as logical and important as a course in general science or general history:

We have never shown the student the whole field of the arts. He sees only a little of the painting, or the literature, or the music. He cannot know how these are related, why they are all arts, and what others belong to the group. We have no "general arts" course to offer, as in science or history. (196, p. 1)

Karel continues to list shortcomings of the traditional fine arts curricula which an allied arts/humanities curriculum might rectify:

In addition to the fact that all the arts were not represented in the secondary school curriculum, a second difficulty lay in the practice of using them for public entertainment. . . .

A third defect in school arts programs concerned their exploitation of the students. Talented youngsters were being monopolized by one art area rather than having a chance to gain experience in several. (191, pp. 1-2)

Karel further claims that an allied arts curriculum will expand the total number of students in fine arts education. Since, as adults, most students will not become performing or professional artists--but, rather, the "consumers" of the fine arts--"a consumer course in the arts seemed clearly indicated. This would be for all students." (191, p. 3) He also predicts that if a change is not made in our approach to aesthetic education, "our generations of graduating seniors will become lost to the arts." (194, p. 32) He adds:

Our present low level of arts support in the United States can be blamed on the fact that nobody bothered to educate the "consumer." Now we pay the price in ugliness, pollution, rapidly destroyed beauty, dismal radio and TV fare, urban blight and struggling professional groups. (194, p. 32)

The researcher agrees with Karel that the "aesthetic method" is purely the province of the fine arts specialists, and that if they do not include it within their teaching responsibilities, probably no other educators will. (194, p. 32) Ironically, more support for allied programs has come from school administrators, counselors, and teachers of English and other areas than from the fine arts specialists. (193, p. 3) All

students are exposed to courses in which the "scientific method" is employed and courses in which the "historical method" is used, but few students are taught the "aesthetic method" of understanding the world about them. Nor do the customary music, art, and drama courses prepare students to make critical judgments about aesthetic objects. (189, p. p. 112) Conspicuously absent from the school curricula are the arts of architecture and cinema; neither are the skills needed for intelligent viewing and listening taught. (189, pp. 110-11) In an allied arts program, these deficiencies would be directly acted upon.

Another criticism of the fine arts curricula, which may be invalidated when a team-taught allied arts curriculum is implemented, concerns the lack of cohesiveness among the various fine arts disciplines and the absence of close cooperation and interdisciplinary interests among fine arts specialists. Karel discusses this weakness by comparison to other academic areas:

Other areas, especially the scientific and historical ones, have worked out strong relationships among their constituent sub-fields. History, political science, economics and sociology acknowledge their relationship. Just as strongly related are physics, chemistry, biology and zoology. But in the aesthetic area there is at best a grudging admission that music literature and painting even belong in the same category of knowledge! This lack of interest or understanding among the arts has been encountered by every teacher who has tried to interest his colleagues in a related arts or humanities course. (194, p. 28)

While the researcher sympathizes whole-heartedly with the gist of the above statement, the implication that solidarity and amicable relations commonly exist within other subject areas is slightly misleading. At least in practice, there are examples of unreasonable compartmentalization among the sub-fields of history and science, as well as demarcation and exclusiveness among the teachers of those sub-fields. (Of course,

such an observation does not justify the fact at all.) Ivey reinforces Karel's argument and illustrates the absurd limits to which divisive factions can develop even within one fine arts discipline:

In some situations, the division into "camps" is so severe that communication between musicologists, theorists, and their music faculty colleagues, most particularly those in the performance teaching field, has been completely cut off. (177, p. 32)

Conclusion

In aesthetic education for the culturally disadvantaged, the highest level of academic training and talent on the part of the fine arts specialists becomes rather inconsequential if they are so unaware of the students' milieu that they cannot or do not establish the common frame of reference which is essential to communication. In fact, if it is true that teachers fail to "provide even the minimum survival skills for this complex age," (139, p. 3) one might reasonably question whether culturally disadvantaged children are ready for or in need of any type of aesthetic education at all. However, the descriptions of the General Fine Arts programs which follow in Chapters IV and V provide convincing evidence that the very opposite may be true: i.e., aesthetic experiences are sometimes more meaningful to culturally disadvantaged children, in terms of immediate needs, than the so-called survival skills.

An allied arts approach offers an alternative to the traditional curricula. It has the potentiality to alleviate some of the criticisms directed against present fine arts curricula. It is not intended by the researcher or by the references cited that an allied arts approach should supplant all other approaches to the teaching of the fine arts, but that it should supplement existing elective courses, thereby expanding the

total enrollment of students in aesthetic education.

Criticism of Previous Research

It is lamentable that research on the problem of team teaching general fine arts to the culturally disadvantaged at the junior high school level is practically non-existent. Much research has been done concerning each sub-topic of the problem (i.e., team teaching, general fine arts, the culturally disadvantaged, and the junior high school), but studies encompassing the whole problem are practically nil. The investigator has had to rely upon related studies which are pertinent to the subdivisions of this dissertation, and which provide data and bases for the synthesis of a rationale. Also considerable use is made of the researcher's direct observations and the personal evaluations which sprang from those observations.

Much of the related research was in the form of opinions, normative statements, and estimations. The lack of specificity is exemplified in the following statement:

Enrollment in music, art, and dramatics enterprises failed to keep pace with the rapid rise in school population. Each year a larger percentage of the total pupil enrollment was untouched by art experience of any sort. A further omen was the shift of the best students away from the arts into the solids. (189, p. 110)

While the above observations are probably generally true, they would have been more convincing and more helpful as references for further research if some concrete facts and accurate statistics could have been supplied. Concrete data or statistical analyses of the problems related to this study were much more difficult to find than opinions and observations. The limited statistics available were loosely documented and oftentimes

contradictory. For instance, it is difficult to determine whether the following reference cites statistical data based on accurate research or simply gives an opinionated rough guess: "In many school systems, formal music education for seventy to eighty per cent of our students stops at the sixth- or seventh-grade level." (404, p. 39)

The following information about music and art in the schools was found in a study made by the Research Division of the National Education Association. The data is probably quite accurate. The significance of the data is defended on the premise that a finer focus is provided on the picture of the place of the arts in the total school setting.

Nearly 95 per cent of the secondary schools in the country offered music [in 1962]. Student enrollments in music courses and extracurricular activities were on the increase. However, well over half of all high-school graduates had less than a year of music in high school. (279, p. 53)

Just the fact that music enrollment increased without comparing that increase to the total increase in school enrollment does not tell us whether the music program is keeping pace with population growth. The next statement is not statistical, but very pertinent to the problem:

The music program as it stood in most secondary schools appeared to be geared to the interests and abilities of students who could perform, rather than to efforts to insure that every student learn something about music before he graduated from high school. (279, p. 54)

The monograph continues with data concerning the visual art program:

Quantitatively, art does not hold a major place in the secondary curriculum. While 96.5 per cent of the large secondary schools offered art at the senior high level, only 14.9 per cent of their students had elected to take any art courses in 1961-62. Very few schools required art for graduation.

More than two-thirds of the small secondary schools with enrollments under 300 failed to offer art.

Art appreciation or art history was seldom taught as a separate course, so the student was given little feeling for art as a part of civilization. (279, p. 74)

Nationally, during the school year of 1961-62, 42.7 per cent of the small schools (under 300) offered courses in General Music for grades seven through nine; in the medium and large schools, the figure was 62 per cent. Only 36.9 per cent of all senior high schools offered any courses in General Music. The NEA monograph did not mention the existence of any allied arts or humanities courses. General Fine Arts courses were negligible and were included in the category, "Others." (279, p. 44)

Research in music education at the doctoral level has a very recent history as far as any significant quantity is concerned. Out of 20,000 doctoral degrees conferred in the United States between 1960 and 1962, only 103 were in Music Education. (16, p. 222) Doctoral studies in the other arts are also of small quantity: out of 14,490 doctorates granted in 1963-64, only 422 were in Fine and Applied Arts. (132, p.330) According to the 1967 World Almanac, only 67 doctorates were awarded in Music Education in 1964-65; the figure was down to 48 out of 18,239 the following year.

In Earned Degrees Conferred: 1967-68, a publication of the Office of Education (HEW), the following statistics appear: There was an aggregate total of 23,091 doctorates granted in the academic year, 1967-68. Only 81 of these were in Music Education; 35 were in Art Education; 24 were in General Applied Art; 185 were in Applied Music, including Sacred Music; 269 were in Speech and Dramatic Arts; and 50 were in all other fields of Fine and Applied Arts. In the category "Arts, General Program," only nine doctorates were conferred. The Summary of this government document showed a steady increase in the number of

doctorates granted from 1960-61, when 10,575 terminal degrees were given, to 1967-68; the average annual rate of increase was 11.8 per cent.

According to a list compiled by the Music Education Research Council, out of 262 doctoral dissertations in progress as of January 1, 1969, only one (other than the present investigator's) was directly concerned with a related arts curriculum in the junior high school. It was by Thomas Haynes of the University of California, Berkeley, and was entitled, "The Development and Evaluation of an Allied Arts Program for the Junior High School." Others listed which were indirectly related to the present study included the following:

(1) "The Development of a Framework for Validating and Designing Integrative Studies in the Fine Arts and Humanities" by DuWayne Hansen (Indiana University).

(2) "Development of a College Curriculum for Teacher Preparation in General Music" by Walter Smith (University of Oregon).

(3) "A Study of Innovational Change in the Secondary School Fine Arts Program" by Stephen L. Stone (University of Oregon).

(4) "A Study of Teacher Attitudes Toward Music in the Junior High School" by James Hardy (University of Kansas).

(5) "A Study of Cognitive Objectives in the Junior High School General Music Classes" by James O. Mintz (Teachers College, Columbia University).

(6) "Folk Music of the Dominant Immigrant Cultures of Hawaii As a Resource for Junior High School General Music" by Ray Ichiro Okimoto (George Peabody College for Teachers).

(7) "The Value of Contemporary Music in the Development of Aesthetic Sensitivity to Music at the Junior High School Level" by Karen Fanta Sumbrum (University of California, Berkeley).

These dissertation topics were found on pp. 13-14 of the list which was distributed by the M.E.R.C.

The most incredible finding in the 651-page research project of

Schneider and Cady (355, passim) was the total absence of research at the doctoral level related to a junior high school correlated fine arts curriculum, even though the compilation was comprehensive and covered a period of 32 years. The compilers themselves admitted that research during the time from 1930 to 1962 "does not provide much data for solving problems in music education today." (355, p. iii) The present researcher concluded, in agreement with Colwell, that

The arts lack the background research the other disciplines have enjoyed for so many years. Even today, curriculum research in the arts in programs involving all children [is] comparatively rare. (66, p. 5)

A similar void regarding music and general fine arts was discovered in the 1200-page Handbook of Research on Teaching. (121, passim) There was a complete lack of any reference to research in music education--the word "music" did not even appear in the index. There was no mention of an integrated method of studying the fine arts. Only a very brief chapter was given to the visual arts. In contrast, extensive treatment was given to research on teaching various grade levels and subject matter areas other than the fine arts.

It was difficult to understand how the same situation could exist in two other reference sources: (1) Teaching the Disadvantaged: New Curriculum Approaches by Loretan and Umans, which contained a section on "A Curriculum to Counteract Cultural Deprivation" that entirely omitted (despite an emphasis on creativity) the most "cultural" of all subjects, the arts; and (2) Curriculum Principles and Social Trends by Gwynn, a book which did not list the terms "music," "fine arts," or "art" in the index.

Some educators, outside the realm of fine arts, complained about the paucity of research on team teaching and the inadequacy of reports on team teaching projects. It was Shaplin's opinion that what has been reported about implementation of team teaching projects have "been more a survey of research needs than of research findings." (362, p. 326)

He carried his criticism further in these words:

Doubtless much as been learned about implementing team teaching in the hundreds of projects that are underway across the country. Unfortunately, very little of this knowledge has yet appeared in published reports. (362, p. 323)

The researcher reasoned that if leaders in general education found that research on team teaching was scarce, then research on team teaching in the fine arts must be nil!

Nevertheless, further effort was made to learn of the existence of any other research directly related to the topic of this dissertation. A letter of inquiry was sent to Robert Lowry, Information Retrieval Project Supervisor, of the Ohio State University Center for Experimental Research in the Arts. Excerpts from his reply, dated February 26, 1969, are quoted below:

We have found very little experimentally oriented literature on this topic, although it is currently a matter of great concern.

We are unfortunately ignorant of the literature on educational taxonomy, since this is somewhat outside of our concerns. However, if we had found any literature on the place of the arts in educational taxonomy, we would probably have included it in our retrieval system.

We have found no experimental work on team teaching in the arts as a whole or in any particular art.

Barth lamented the dearth of postdoctoral research in the field of music education as well as the quality of writing in the professional literature, which he described as "reflective personal opinion based on

cumulative practical experience, not on organized systematic research.

(16, p. 222) He found very few research studies in music education other than doctoral dissertations in progress during the period he scrutinized, from 1961 to 1964.

A highly disturbing condition in the professional literature is the nearly total absence of research activity at the postdoctoral level. . . . During 1957-61, \$17.6 million in research contracts was let, 1,483 proposals were reviewed, and 423 proposals were approved. Three of the proposals approved were for research in music education; all three were by Petzold [re: auditory perception]. Presently [1964], at least one additional Cooperative Research Project in music education has been authorized [i.e., Ohio State University]. It would seem generally that leaders in music education do not feel a personal compulsion to apply their mature insights and skills to research endeavors. (16, p. 222)

Research in Music Education was found to lag far behind research in other fields, including the graphic arts. Much of it was just a gathering of miscellaneous facts without any clear direction, and the resulting data was often contradictory and inconclusive. Michael's review of Barth supported these findings:

Except for a few doctoral dissertations and a handful of published studies, the writer has been impressed with the relatively low level of sophistication of research in music education. The stage of the science, or the art, with respect to its research, seems to be that of educational psychology in 1935 or 1940. (259, p. 254)

Improvement in public school teaching of the fine arts has been due more to general educational, psychological, and sociological research than to research in aesthetic education. Michael elaborated on this point:

In music and art education, one cannot help being impressed by the interdisciplinary nature of research. Psychologists especially have been concerned with both methodological and substantive problems. In fact, they seem to be the major participants in research in the fine arts once graduate students in music education and art education complete their doctorates.

.....
 In comparison with previous three-year cycles, there appears to have been an even more decided move toward participation of individuals from certain academic disciplines--especially psychology, linguistics, and sociology--in the study of research problems in language arts and fine arts. (259, pp. 253-255)

One important exception found to the rule of laxity in postdoctoral research in aesthetic education was Leon Karel, who had in progress at the time of this writing a Junior High School Curriculum Guide for Allied Arts Courses.

It seemed apparent that clarification of the meaning, scope, and focus of general fine arts was needed; as was investigation into the relevancy of the arts to the culturally disadvantaged adolescent. With the term "fine arts" substituted for "music," the following quotation from Haynes also seemed to suggest the need for the present study:

In the profession, . . . there seemed to exist an almost unbounded confidence that general music, despite many and often contradictory concepts of the term, was one of the most important constituents of the entire music program. On the other hand [there] was a dissatisfaction, uncertainty, and even ignorance concerning basic means for the realization of this factor. (155, pp. 1-2)

It was concluded that an attempt at making a logical analysis of the problems involved in team teaching a general fine arts course to the culturally disadvantaged at the junior high school level would be beneficial in at least two respects: (1) guidelines for the improvement of aesthetic education could be drawn from such a study; and (2) questions for further research could be elicited from it.

Implementation of innovative curricula in the fine arts--just as in other educational innovations--needed to be based on some field trials in selected schools. Such field trials had been made in Oklahoma City schools, but they had not been studied systematically or reported in

detail. The present work was not a duplication of any known previous research. It was considered reasonable that a published critical study of these trials would be welcomed by educators who were giving consideration to new directions in aesthetic education. Haynes cautioned educators about the need for careful thought in planning for an integrated arts approach:

Children may "know" music in two general ways: according to the content of the discipline itself and according to cross-disciplinary approaches involving the integration of music with other realms of meaning. Instruction in the former, because it deals with a pure discipline (music) is probably easier to conceive of and to perform. Instruction involving integrated studies, the kind advocated in related arts or humanities courses, needs much more thought if anything definite in the way of behavioral objectives are to be realized. (156, p. 20)

Summary

In order to amplify the background of the study which was begun in Chapter I, this chapter presented critical discussions of the problems of education in general, of aesthetics education in particular, and a review of previous research.

The general school problems included relevancy of the curricula, teaching the culturally deprived, and understanding adolescence. The discussion of the problems of aesthetic education disclosed the need for relevant curricular reform in order to meet the needs and "readiness" of slum children; and to provide all students with a concept of the inter-relatedness of the arts. The allied arts/humanities approach was suggested as one route to curricular improvement and expansion.

The lack of previous research on the topic of this dissertation proved the need for a study of this kind, even if it served no other

purpose than as a springboard for further--and, hopefully, more scientific--research. The absence of concern for the fine arts on the part of general educators and curriculum experts, as found in the literature, was both embarrassing and disappointing.

CHAPTER III

AIMS AND PROCEDURES OF THE STUDY

Purpose, Scope and Delimitations

Two of the broader goals of this study are partially expressed in Gage's Handbook: First, "to learn something about the teaching process and its relationship to pupil learning," and Second, "to gain insight into the nature of effective teaching" in the fine arts. (121, p. 249)

By describing and critically analyzing some specific quasi-experimental fine arts programs actualized in Oklahoma City, it is further hoped that some basis for revision in the procedures of other fine arts curricula and/or teacher-education programs might be provided. Through systematic observation and comparison of actual team-taught fine arts courses in large-city junior high schools, the researcher gathered data, constructed hypotheses, and made inferences which he trusted would contribute to the understanding of the significant place of music and other arts in the lives of culturally impoverished adolescents. From the material of this research, an incipient model of a revised General Fine Arts curriculum might be suggested.

The researcher supplemented the pragmatic experiences gained from the "field trials" with diligent searching through the available

literature for substantiation or disavowal of a germinating rationale. In other words, the general aims pervading the entire study are (1) to increase the breadth of vision for both the writer and the reader, in the field of aesthetic education for adolescents, and (2) to synthesize a rationale which would lend validity and authenticity to a curriculum of related arts.

Another important purpose of the study is the collection of empirical data and secondary resources suitable for the stimulation of further investigation. Many open-ended questions are raised which serve this purpose.

More specifically, one of the intents of this study is to investigate the hypothesis that junior high school students can learn more rather than less general fine arts through "simultaneous experiences" instead of the traditionally separated exploratory experiences in art, music, and speech, when all the domains of educational objectives (after Bloom, et al.) are considered.

The researcher intentionally focuses attention, in this study, upon some of the neglected areas in arts education, to wit: environmental aesthetics, catharsis, value theory, team teaching in the fine arts, implications of paralinguistics, symbolism, modern dance, cinematography, and others. Although students of the arts from all socioeconomic levels could obtain enrichment from many of these areas, the emphasis of this study is their relevance to the education of lower-class children.

This dissertation and its appendixes are intended to be helpful not only to the music specialist who may become a member of a fine arts teaching team, but also to other fine arts specialists who would like to

know more about relating music to their special fields. Although no final solutions are expected to be reached in this study, directions may be indicated, approaches suggested, critical thinking stimulated, and avoidable mistakes made known.

To summarize, the purpose of this study was mainly to investigate and report as accurately as possible the successful and not-so-successful operations of team-taught fine arts courses in Oklahoma City. Through a critical analysis and interpretation of those operations, aided by a search of the related literature, it is hoped that some answers might be suggested to the following questions: How can team-teaching in the fine arts at the junior high school level be improved? Can each art discipline maintain its integrity and autonomy while at the same time it must share time, space and direction with other arts? What are the problems of team teaching in general, and of team teaching the fine arts in particular? Why are many fine arts specialists and even some school administrators opposed to a correlated or unified approach? Can a simultaneous experience in the fine arts be usable in the inner-city ghetto school as well as in the suburban school? How should the fine arts curriculum be constructed so as to be relevant to modern adolescents and enhance their creativity?

Many more questions are raised than answers found; but presumably this is one of the profitable results of research, for answers cannot be sought until the questions are known. However, such a basic question as "Why have innovation at all?" was dismissed and replaced with the more tenable question, "What kind of innovation is best to have?" (cf., 327, passim)

The definitions of terms presented in Chapter I were in themselves a kind of delimitation of the study, as were the statements about the problem outlined in Chapter II. The purposes and focal points of the study, given earlier in this chapter, further circumscribe the limits of the study. Since special attention is given to the culturally disadvantaged, various sociological aspects involved in the teaching of fine arts to this type of student are given consideration. Crucial to this study is the understanding of the relationship of music education to education in the other arts and to recent trends in general education as well as aesthetic education.

Although the primary focus is upon the Junior High School (or its possible replacement, the Middle School), this mid-point in public school education is inextricably related to the years immediately preceding and following it. Realizing that fine arts educators can profitably draw upon resources from either elementary school or high school and adapt them to the needs of junior high school pupils, the researcher uses references to these other levels freely whenever they are considered appropriate or helpful.

It seems reasonable to limit the number of schools to be described in detail to two, even though it is known that other similar "field experiments" have been pursued in Oklahoma. Most of the data was accumulated from Roosevelt Junior High School and Central Junior-Senior High School because (1) they were typical for the purposes of the topic of this dissertation, and (2) the investigator acquired firsthand knowledge of the invisible as well as the visible operations of the fine arts programs in those schools.

Procedures of Research Used

The order of presentation of the over-all dissertation or of this section on "procedures" does not necessarily represent the chronological order of events or of the research.

The investigator gathered together raw data in the form of such items as the following: old scripts of fine arts productions, notes from team-planning sessions, clippings from school papers, lesson plans, and rough drafts of related material. He held personal interviews with former team members, and with administrators associated with the fine arts curricula at Roosevelt Junior High, Webster Junior High, and Hoover Junior High. Colored slides were viewed and selected for reproduction in this paper.

Besides the procedures mentioned above, first-hand accounts of the General Fine Arts curricula were compiled which were based upon written reports, memos, transcriptions of tape recordings, photographs, personal notes, etc., in addition to the investigator's memory of events.

The researcher endeavored to keep up-to-date with the "youth music scene," social and racial developments related to the schools, cultural trends, and educational innovations through research in current periodicals and books; by attending and participating in fine arts workshops, lectures, and conventions; and enrollment in graduate courses and seminars. At the same time, the researcher tried to anchor the emerging rationale to the deeper roots of history and philosophy.

At all times the writer considered the generalist's point of view as well as the specialist's and made an effort to wed the specifics of aesthetic education to the total school enterprise.

Some of the 444 references listed made an unconscious impression upon the writer and influenced his attitudes and decisions, even though direct quotations from all references are not cited. The researcher was also influenced by his personal acquaintance with the author of Avenues to the Arts and president-elect of the National Association for Humanities Education, Leon Karel. However, more often the writer found confirmation of his independent research and thinking through his visits and correspondence with Karel, rather than new direction.

Material for the appendixes was collected from any and every opportune source. The compilation was facilitated by the beneficent assistance of the researcher's wife, whose apropos experience includes elementary school administration, college-level teaching of education majors, supervision of student teachers (including some in art fields), creative arts consultant to public school teachers, and her current and most helpful position as librarian and director of the IMC of an innovative junior high school.

Paradigms were drawn to help pictorialize some of the ideas, hypotheses, organizational structures, and suggestions for teaching aids which were generated in the investigator's mind as the study progressed. Most of the schemata are considered open-ended and tentative; they are presented as a means for clarification of the researcher's direction of thinking rather than declared solutions. The organizational structures are based on the factual data of the existing administrative plans. The other paradigms are based on a combination of original contemplation of the problems plus ideas gleaned from the literature.

An important inadequacy of the research was discovered to be the

lack of appropriate instruments of measurement. An original effort to provide such an instrument is found in Plate VI, which is based on the Taxonomy of Educational Objectives by Bloom, Krathwohl, and others.

Plates VII-VIII are supplementary to the proposed observational instrument. Plates I-V and IX-X are reproductions of photographs or color slides depicting actual student participation in the various General Fine Arts programs.

The over-all procedure of this research project can be classified as hypothetico-deductive-observational (121, pp. 142-43); and it is primarily descriptive-survey (131, p. 100) and/or historical in design. However, portions of the study meet the general requirements of Glenn and Turrentine's definition of the "Case-Study Design":

[The Case-Study Design] involves consideration of pertinent facts from observation, interviews, testing about an individual or group in order to identify the determinants of the status itself of the group.

The degree to which the group represents the larger population determines the degree of truthfulness about the larger population which may be inferred from the group. (131, p. 101)

The methods of investigation consist largely of analyses and interpretations of the philosophy, pedagogy, organization, and operation of school curricula in General Fine Arts.

None of the procedures deserves the claim of being "experimental" in the true, scientific meaning of the term. But according to Henry Murray, all research must pass through "the tedious stages of observation, description, and classification" before reaching scientific maturity. (323, p. 1)

Plutchik further explains the importance of research other than the purely experimental:

Before any laboratory research is undertaken, . . . a great deal of information has usually been informally acquired either by careful observation or by "pilot" studies. In fact, all science starts from observation. Before formal experimentation is begun, we must have some idea, even if not very precise, about what to search for, what to observe, and what to measure. (323, p. 2)

There was no carefully-maintained "control" group in this study; however, a "quasi-experimental" situation may be said to have existed in certain instances when both the traditional approach and the team-taught, unified approach to teaching the arts were simultaneously in progress at the same school.

Medley and Mitzel emphasize that observation is an important facet of research related to teaching children:

Direct observation should play a crucial part in the most fundamental kind of research in teaching--the search for effective patterns of classroom behavior.

It seems safe to say that almost any research on teaching and learning behavior can benefit by the use of direct observations of the behaviors. (121, pp. 249-50)

The manner in which the observations of this study were made and recorded is explained earlier in this section. To their support of the desirability of observation, the above authors add this practical warning:

The failure to find a difference between methods may have been due to the fact that both classes were taught by the same method, despite the fact that the teachers were supposed to use different methods. (121, p. 249)

Probably this fact occurred many times, intentionally or unintentionally, in the schools studied, at the most likely time: when the specialists were alone with their small groups.

Believing that "a hypothesis is simply a guess in a testable form," and that most precise, well-substantiated, scientific conclusions "probably began as mere intuitions," (62, pp. 35-36) the researcher did

not disparage intuitive judgments either from adults or children. The researcher and others connected with the innovative fine arts courses seem to have been motivated by a concept similar to that expressed by Clinchy:

Thinking does not usually begin with recipes for solution or even with a well-formulated hypothesis. It begins, often with some sense of puzzlement or with a feeling that something is wrong, that there is a gap or a contradiction somewhere. (62, pp. 35-36)

Videotaping of the fine arts groups in action was considered ideal for the study, but it was not possible. Several attempts were made to secure federal funds to help in such a technique and to increase the staff, but they were all unsuccessful. One of the proposals presented for consideration is reproduced in Appendix F. In the researcher's opinion, as much can be learned from failures as successes; consequently, both positive and negative aspects of the entire study are presented as fairly as possible.

According to Good and Scates, the scientific method of research contains at least seven steps:

1. A difficulty or situation is recognized.
2. A survey is made of available information relative to the problem.
3. A hypothesis is set up concerning possible solutions to the difficulty.
4. The hypothesis is tested experimentally under controlled conditions.
5. The results are collected, evaluated and verified, and their implications reviewed.
6. The hypothesis is accepted, rejected, or modified.
7. A new hypothesis may be formulated and the entire operation repeated. (135, passim)

In this dissertation, the investigator has attempted to accomplish the first three steps of this procedure. The remaining steps need to be taken up by additional researchers, including some in other related fields as

well as those in music education or aesthetic education.

To summarize, the research procedures which have been involved in the present study include at least the ones outlined below:

- (1) Integration of phenomenological observations and records (confined to a few local schools) with the broad field of related professional and journalistic literature.
- (2) Interpretation based on years of personal experience and educational training.
- (3) Analytical survey of existing programs and review of related literature of many types: pedagogical, sociological, psychological, philosophical, and aesthetic.
- (4) Interviews with teaching and administrative personnel directly connected with innovative fine arts curricula.
- (5) Detailed examples of team-teaching methods.
- (6) Photographs illustrating various kinds of teacher and student activities in the General Fine Arts courses of three Oklahoma City schools: Roosevelt Junior High School, Central Junior-Senior High School, and Hoover Junior High School.
- (7) Original paradigms symbolizing the interrelatedness of the arts and the organizational schemata of the fine arts curricula under study.
- (8) Graphs and charts based on compilations of observed student-teacher interactions with an experimental music class, used to illustrate the possible distribution of cognitive, affective, and psychomotor behavior in a music class.
- (9) Description of interrelationships and comparative trends in aesthetic education.
- (10) Conjecture as to directions of future development in aesthetic education.

The next chapter provides a detailed account of the type of innovative arts program initiated at Roosevelt Junior High School.

**PART II. DESCRIPTIVE SURVEYS OF INNOVATIVE CURRICULA IN
GENERAL FINE ARTS COURSES IN TWO OKLAHOMA CITY SCHOOLS**

CHAPTER IV

ROOSEVELT JUNIOR HIGH SCHOOL

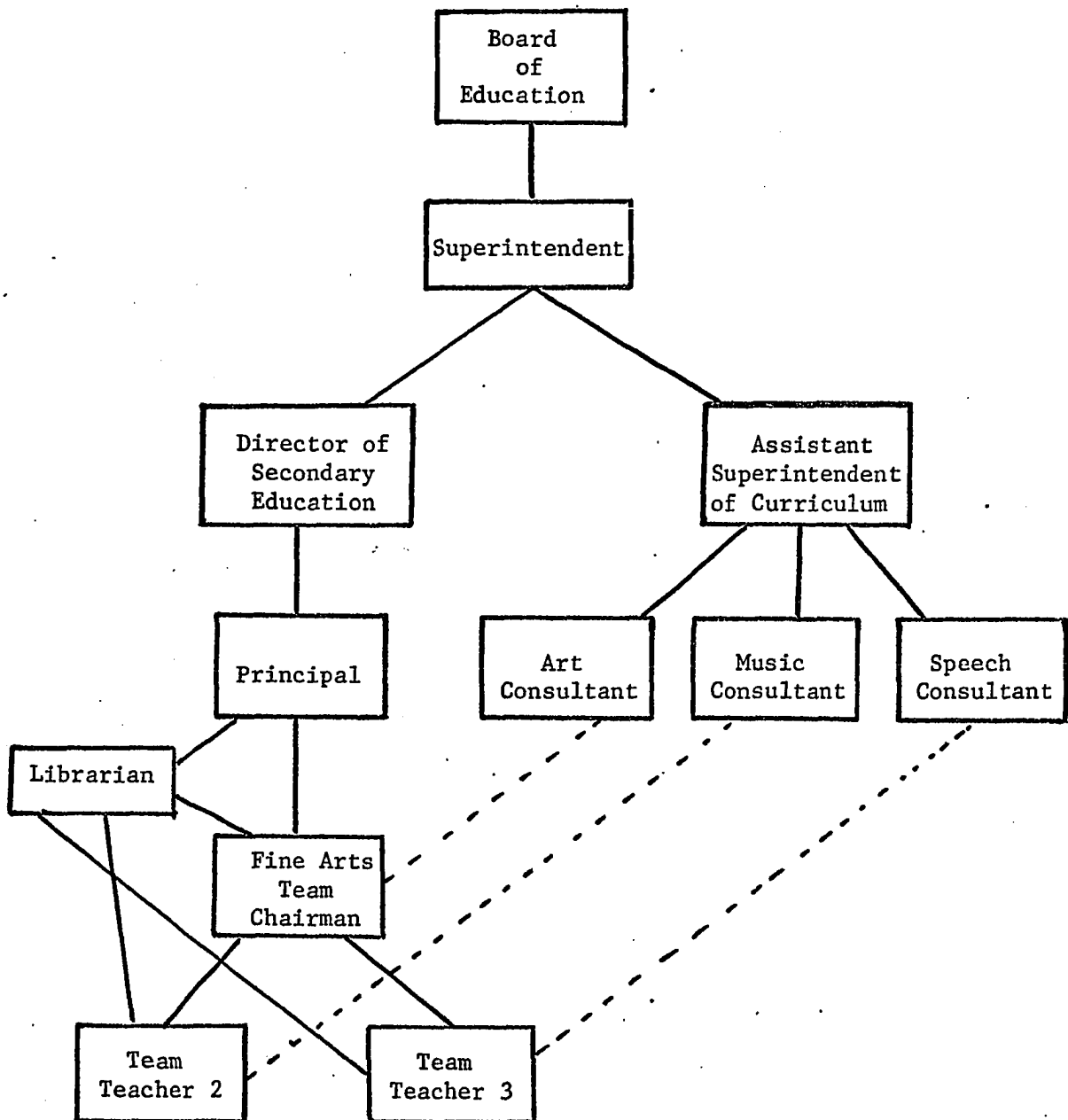
Introduction

As a preface to the description of the junior high schools studied, a brief overview of the administrative structure of the entire Oklahoma City Public School System would perhaps provide a suitable general setting. The System consisted of 96 elementary schools, grades K-6; 10 junior high schools, grades 7-9; 7 junior-senior high schools, grades 7-12; 4 senior high schools, grades 10-12; 2 senior high schools, grades 9-12; and 2 area vocational schools. The Oklahoma City Schools also maintained a clear-channel Educational Television station and an F.M. radio station, as well as a large and active centralized media-disbursement plant. The films listed in Appendix A were all available from this media center, which was located in the administration building.

Fine arts teaching at the elementary school level was done primarily via ETV. General courses in music, art, and speech were required of all seventh graders, usually in twelve-week segments of time for each subject. Each discipline was taught independently by the individual fine arts specialists, with the exception of the schools included in this study.

Roosevelt Junior High School was the first school in the System .

to initiate an integrated (correlated) fine arts curriculum, and to organize a teaching team for the Fine Arts. The following paradigm indicates the administrative structure of the System as related to the staff at Roosevelt Junior High School:



Paradigm No. 1--Administrative Structure (Oklahoma City School System)

General Background of Roosevelt Junior High

This school consisted of a comparatively new, modern structure situated in an all-white, low-income suburban neighborhood. Some of its approximately 1200 students and 45 teachers were acquired as a result of the closing of a nearby rural school. Grades Seven, Eight, and Nine were encompassed. The building had adequate facilities and space; it contained a cafetorium with a stage and movable walls so that it could serve as classroom space (for large or small groups), as a cafeteria, and as an auditorium. The attractive, well-equipped library-media center was efficiently maintained and constantly in use by both students and teachers. The grounds were spacious; the landscaping rather mediocre; the architecture primarily functional.

The general staff of the school included the principal, assistant principal, two counselors, a nurse, an attendance clerk, an office secretary, and cafeteria and custodial personnel, in addition to the teaching faculty. There were two special education teachers and two reading specialists. In the fine arts areas, there was a visiting string teacher, a band director, a vocal music teacher, a speech-drama teacher, and an art teacher. Both Spanish and French were taught, as well as homemaking, typing, industrial arts, physical education, and the regular academic subjects. The plant had an excellent gymnasium, which was shared or used alternately by boys and/or girls. Journalism was offered, and a school paper was published regularly. Roosevelt had the unusual distinction of having an assistant principal who held the doctorate. In-service training was provided for new teachers and special-interest groups; frequent meetings were held with the principal, for large and small faculty groups.

Origin of the Correlated Fine Arts Program

At first, the fine arts program at Roosevelt was on the traditional twelve-week, rotating, exploratory system used in the other Oklahoma City schools. The fine arts specialists, however, became dissatisfied with this structure: they were frustrated by the facts that twelve weeks did not allow enough time to establish a satisfying rapport with the pupils, and that the students were not receiving any concept of the interrelationships among the arts. In the estimation of the fine arts teachers at Roosevelt, the students had little opportunity to concentrate on the areas of fine arts they preferred; instead, they were being superficially "run through the program." (378, p. 12)

In 1962, the speech, art, and vocal music specialists agreed to work together as a teaching team and to experiment with a program "involving art, music and speech being taught simultaneously." They called their project "Simultaneous Pursuit." (378, p. 12) The members of the teaching team became thoroughly dedicated to the idea, and their interest and enthusiasm were contagious. Talks and programs at P.T.A. meetings convinced parents of the project's relevance and potential. The principal was supportive of the program.

At the end of the first year of the experimental "Simultaneous Pursuit" in the fine arts, the teaching team considered the results gratifying. They felt that they had succeeded in teaching genuine "cultural appreciation" to 400 culturally disadvantaged students. The pupil reaction itself was quite favorable:

We also had an evaluation by the students in our largest group of 104. There were only seven who preferred to return to the old type program. They enjoy working as groups, changing areas, doing

things together in their projects, and they say they are having fun as well as learning. (19, p. 17)

As far as the researcher could determine from available sources (i.e., the professional literature, school records, minutes, reports, etc.), Roosevelt's "Simultaneous Pursuit" was the first structured plan of its kind certainly in Oklahoma City and probably in the State.

According to a newspaper article captioned "City Teacher Gets Speech Honor--New Approach Is Winner, Too," found in the Oklahoma City Times (April 10, 1964, p. 8) the project was remarkably successful: "Under the direction of Mrs. Pearl Bean, whose specialty is art, the four-member team has over-turned fine arts and made the Roosevelt pupils love the study."

The teachers instilled pride in the students for their new unified fine arts program in several ways: (1) They set a good example before the students by showing their own pride in the accomplishments of the various interest groups and the culminating productions; (2) They advertised the program to the rest of the school by use of the display cases and bulletin boards in the halls, as well as through articles in the school paper; and (3) They wore appropriate costumes to school on the days of the stage productions to increase general interest in their activities.

Color slides of these activities were shown to sixth-graders in the "feeder" elementary schools. This helped foster the attitude that the Fine Arts project was something "special" that could be anticipated as an enjoyable experience. (In all fairness, it should be pointed out that many other school activities were advertised in similar ways; also,

other teaching teams at Roosevelt maintained interesting, exciting, and innovative programs in their special fields.) Formal invitations were sent out to selected classes to attend the productions; exceptionally good ones were given in assemblies for the entire student body.

The program was obviously initiated by teachers with a commitment, not by administrative decree. The first attempt was made with only one section of students--the other classes continued to operate on the traditional rotating plan. Before the end of the first year, two sections had adopted the integrated arts approach. The second year curriculum consisted entirely of the "Simultaneous Pursuit" for all sections of the fine arts classes. This plan was largely original, but the teachers and administrators involved were aware of other humanities-oriented, related arts curricula being developed elsewhere in the United States. (441)

Organization and Qualifications of the Team

Team teaching was already known at Roosevelt in other subject matter areas when the Fine Arts team was formed. Team planning was facilitated by the fact that all the fine arts teachers were given the same planning period. At various times other members of the faculty were included as temporary members of the team; e.g., the teachers of language arts, home economics, social studies, and instrumental music. Basically, however, the regular members of the team were the specialists in vocal music, art, and speech-drama. Dance instruction alternated between the music teacher and the drama teacher.

The team members had varied interests and talents in the fine arts. For example, the speech teacher, Mrs. Terry Pendell, also played

the piano and did oil paintings; Betty L. Cooksey taught vocal music and language arts. All the fine arts teachers had a curiosity and desire to learn more about the other areas; they learned from each other during their team efforts.

Region-wide recognition of the experimental fine arts program came when Mrs. Pendell was awarded an "outstanding teacher" plaque by the thirteen-state Central States Speech Association. This award had never been given to a teacher at the junior high school level before; it had always gone to college teachers, with one exception. Mrs. Pearl Bean was one of the top-ranking art teachers in Oklahoma City, with many years of teaching experience in her field.

Mrs. Juanita Simpson, the librarian, worked very closely with the fine arts team. She was interested in the success of the program and was qualified to be especially helpful, since she had served on a Fine Arts Sub-Committee at an in-service workshop for school librarians. The purpose of the workshop was the establishing of criteria for the selection and preparation of bibliographies on various subjects. (See Appendix D, Section XIII.) She was also a member and occasional soloist in one of the better church choirs in Oklahoma City. (442)

Efforts to include the instrumental music teachers in the team were unsuccessful, mostly due to scheduling problems; nor would scheduling permit students who were enrolled in Band or Orchestra to also participate in the General Fine Arts program. Seventh and eighth grade members of the choir were able to take Fine Arts concomitantly because they attended special Choir rehearsals before or after school hours.

The team felt the need, however, for an additional teacher, or at least

a teacher's aide, to make the program more efficient and effective:

An extra teacher would be very helpful in this program, or even a teacher's aide; for example, a home economics teacher to help with costumes, etc., or a physical education teacher to help with the dancing. (443)

The regular planning sessions of the teaching team were considered of the utmost importance. A continuous process of evaluation was made possible by these meetings. By discussing the progress of individual students, the team members helped each other become aware of more pupils as persons instead of names on the roll, thus gaining insight into their individual needs, strengths, and weaknesses. (443)

The organizational and administrative responsibilities were shared equitably and carefully planned. A definitive outline of objectives and procedures was prepared for each semester. An authentic team-teaching approach was adhered to. It was the duty of the chairman of the team to report regularly to the principal about the status of the entire fine arts program. Less frequently but regularly, the principal held a conference with the teaching team all together.

The researcher's first association with the fine arts team was on a substitute basis, with the opportunity provided from time to time to fill the positions temporarily of each of the specialists when circumstances forced them to be absent. Before the writer accepted a full-time teaching assignment on the team, however, the membership of the team had completely changed. Mrs. Pendell had taken a leave of absence and was replaced by Mrs. Sally O'Hair, who graduated from the University of Oklahoma and specialized in speech, drama, and dance; Mrs. Bean had moved to Tulsa, Oklahoma, and was replaced by one of her student teachers,

Mrs. Barbara Cohenour. The writer became the vocal music specialist, and the only male member of a three-teacher team. Mrs. Cohenour was appointed as chairman by the principal, Mr. Olen Labor. Both Mrs. O'Hair and Mrs. Cohenour were first-year teachers. Mr. Stevens had several years of teaching experience, but none in team teaching or in an integrated fine arts program.

Philosophy and Purposes of the Curriculum

The philosophy of "Simultaneous Pursuit" was built upon these tenets: (1) that there are basic principles which are common to the arts; and (2) that students learn best by doing. (378, pp. 12-13) The purpose of the integrated fine arts program was "to demonstrate to the student the interrelationship existing between music, art, and speech." (309, p. 1) This purpose was to be accomplished through simultaneous experience, study, exploration, and investigation of these three aesthetic areas.

The fine arts curriculum should show "that an idea starting in one field has a parallel idea starting in another field." (309, p. 2) The initiators of the program felt that one art could often be explained best by comparison to another art. (Leon Karel seemed to have a similar idea in mind when he told the researcher that he had learned more about music as an art during recent years of investigation into the visual arts than he did throughout all his college years as a music major.)

The following ideas, from which the philosophy and purposes of the curriculum began to take shape, emerged from one of the early planning sessions of the original teaching team:

(1) Attitudes of cooperation, curiosity, and initiative should be instilled in the students.

(2) More responsibility for learning should be placed on the student, encouraging him to think for himself.

(3) Students need to learn to assume responsibility for work both as an individual and as a member of a group, with emphasis on participation, planning, and promptness.

(4) Students need wholesome recognition of their achievements from their peers and adults.

(5) Students need to gain an appreciation of history as it has related to cultural changes and as it relates to life today.

(6) Philosophical thinking through discussion of values, attitudes, prejudices, etc., should be encouraged.

(7) Students in the fine arts program should gain an appreciation of the "feeling" of the times or eras, as expressed through art forms.

(8) Students need to learn how to listen to music; they need to discover that classical music can be enjoyable.

(9) An appreciation of the value of others' efforts should be developed.

(10) Desirable outcomes of the program: experience in realistic self-appraisal; improvement in student's self-concept. (309, pp. 3-4)

The philosophy of the Roosevelt teachers included the belief that culturally disadvantaged junior high school students had distinctive social and academic problems. They agreed in general with the findings of the project for culturally deprived students of Houston, Texas, called the Talent Preservation Project. This was an experimental program instituted at the seventh grade level in 1961. According to an unpublished report from the supervisor of the Houston project, the problems of these students included the following:

Lack of stability in the homes caused by divorce, desertion, poverty, illness and mobility.

Lack of cultural stimulation in the home attributed to apathy, indolence, illiteracy, disproportionate family size, and language barriers.

Lack of enrichment experiences in both the home and school to ensure the disadvantaged student an equal or comparable readiness so vital to the successful learning experiences.

Lack of flexible, realistic curriculum for the disadvantaged child.

The use of field trips and resource speakers, as reported by the Houston project supervisor (268, p. 4), became important in the curricular planning of the Roosevelt fine arts team. It was agreed that the curriculum should be "experience-oriented," and that a system of grading would be used that differed from that of the regular academic courses in that reading and writing skills would not be considered as important as creativity, participation, and cooperation. (310, passim) It was believed that students usually "live up to your expectations," and that the most effective approaches to discipline would be in the direction of casual kindness, recognition of individual needs, counseling, and temporary exclusion from the group. (443)

The initial teaching team and their principal were more concerned with the development of interest in the fine arts and in providing a creative outlet through which students could discover the interrelationships within the arts than in perfecting a "finished" production. They felt that this approach offered an ideal vehicle for the correlation of fine arts with other subjects, such as social studies, foreign language, home economics, English, etc. They recognized the fact that the teaching team must work very closely together in order to lead the students into meaningful experiences. (441)

The principal felt that the integrated, team-taught approach

allowed for a better utilization of the strengths of staff members; that it avoided the possibility of low enrollments for some teachers, and over-loads for others; that better inter-staff relationships were fostered; that the children were challenged to make value judgments, develop leadership, work cooperatively with other students, and to become involved in the fine arts in a productive manner; and that the approach encouraged pupil-teacher planning. (441)

It was admitted that in many ways the traditional, one-teacher, rotating plan was easier, less complicated, and less demanding; nevertheless, the potential benefits seemed to make the extra effort worthwhile. The "culminating experience" presented a relevant, realizable goal for students whose natural interests were in the present or immediate future rather than the distant future; therefore, it gave them purpose and motivation. The flexibility of this program was considered good for students of the "in-between" age, because of their need to explore many avenues of knowledge, including the arts.

Procedures and Material Used

The procedures were capsulated in a newspaper clipping of unknown source or date, which pictured Mrs. Pendell and reported her winning the speech award (discussed above):

The program combines study of speech art and music to help students recognize the inner relationships [sic] between them.

The students investigate different aspects of the three subjects and present their findings in the form of short plays or skits to other classes.

Most often, facts about the arts and artists composed the major portion of the continuity material for the beginning attempts at creating

a culminating production. Only with the more apt students, or only after students had had a previous semester's experience in the program, were abstract aesthetic concepts objectified on the stage. Easier, more mundane subjects were tried first, such as "countries" or travel or historical periods, which lent themselves quite naturally to integrated learning experiences and made related fine arts materials easy to find.

The productions which dealt with art concepts were among the most successful of any given. Instead of the term "aesthetic concepts," the teachers used a phrase which could be considered practically synonymous: "the basic elements common to the arts." (This was sometime before the "conceptual approach" was discussed in the educational literature.)

When the researcher became a member of the team, a series of orientation sessions were given at the beginning of the semester for the incoming seventh-graders. This series dealt directly with the important concepts of each of the areas of fine arts. They were presented separately by each of the specialists on the team. Each member of the teaching team tried to relate the concepts of his particular field to the parallel concepts in the other fine arts areas. (Refer to Paradigm 4, which emerged from the planning of these sessions and similar ones at Central Junior-Senior High School.)

Each day students met first in the stage area (a section of the cafetorium with a movable wall behind the students and the stage in front) as a "large group" (approximately 120). Here, the attendance was checked from large master seating charts, announcements were made, and any planning or discussing necessary was taken care of. Then the large group

broke up into smaller groups of special interest, meeting with the teacher of that special area of fine arts, in smaller rooms, usually regular classrooms or on the stage.

Mentors and pupils planned the program themes together. The teachers tried to make the students feel that the decisions and ideas were their own, although at times, especially among the inexperienced groups, a good deal of tactful guidance had to be given. After a new group of students selected their theme for a production, they spent several days doing library research on the subject. This was done in the small-group context by borrowing related materials from the library for use in the classrooms, rather than send an unreasonably large group to the library. A problem developed at this point when there was a limited amount of material on a certain subject. The team teachers supplemented the library holdings with their own personal books and materials; sometimes additional materials were borrowed by the teachers from other libraries. All students would not need the same books at the same time, since their research papers were supposed to emphasize the area of fine arts in which they were especially interested. These reports were evaluated by the teachers, then turned over to the group of students selected to write the continuity script. While the script was being composed, other students were working with the music specialist on songs appropriate to the theme, or with the art specialist, painting backdrops of related scenery. This also gave the specialists an opportunity to explain some of the fundamentals of their fine arts area.

Communication and coordination of pacing among the three small groups was extremely important, so that all could be ready at approximately

the same time for joint rehearsals. Deadlines were set up and faithfully adhered to; if they had not been, it would have been impossible to schedule three productions per semester for each large group.

Peer groups were invited to attend the performances if the theme had some relevance to what they were studying in another class at that hour. For example, if the theme was "Patriotism" the history classes might be invited; if "Countries", the social studies classes were invited; French or Spanish classes would be invited to see productions about France, Spain or Mexico, etc. It was entirely left up to the teacher of the other classes whether or not he would or could accept the invitation. Strict rules on audience participation and courtesy were enforced, and the students responded well because they knew their turn to be on stage before an audience was coming soon. After students had been in a production once, they became better audiences.

Groups became competitive in making their production better than another group's or better than their own last production. Students helped each other within groups; e.g., one student would drill another on memorizing parts, so he "wouldn't spoil the play." (443) They discovered the necessity of accepting responsibility for various jobs in order to make the production a success.

After the performance, written evaluations were turned in by the participants and some of the observers. As a final project, students divided into small groups and contributed to a large composite scrapbook related to the theme of the production, or to general fine arts.

Adequate money from school funds was made available for art supplies, music, make-up, and costumes. A lot of emphasis was placed on

costuming because it seemed to give students increased confidence as well as add glamour to the productions. The teaching team sometimes used their planning period to go together to the music store, art shop, costumer, etc., to select needed materials. They equally shared the job of typing stencils of the scripts from the student versions, making corrections in spelling and some editing if necessary. A paraprofessional was available to help with the duplicating of scripts, tests, review sheets, music, etc.

The librarian was an unofficial member of the team and was very helpful in aiding students with resource materials. Since there were no textbooks, a great deal of resourcefulness was demanded of both students and mentors. Students held their own planning sessions and reported the results to other small groups.

The program allowed flexibility in student mobility from one group to another as interests changed. Most students could find at least one of the fine arts teachers with whom they could identify. Some liked to work in all three areas; some did not, but they were at least exposed to all the areas. They learned about fine arts history through feelings and identification: this was affective education before the advent of Krathwohl's and Bloom's Taxonomy of Educational Objectives--Domain II.

The teachers gave students as much freedom in making selections, choices, and value judgments as possible; not arbitrarily telling them what must be done. The teachers tried to ask questions which would lead the students into decision-making, or they tried to make suggestions with alternatives.

(443) Freedom was within the limits of relevant creative effort, however,

and strict discipline was maintained, especially in the large-group sessions.

Excursions included such aesthetic experiences as these: visits to art museums, theater-in-the-round, churches with unusual architecture, and attendance at symphony concerts and musicals on stage. One trip was made to the Frankoma Pottery Company at Sapulpa and to the Philbrook and Gilcrease art museums in Tulsa. Television assignments at home were tried, but some parents complained.

All classes were grouped homogeneously according to general ability at Roosevelt, and the more capable sections usually produced better-quality programs. When dividing a section into small groups, students were allowed to select the fine arts area in which they preferred to spend the major portion of their time. Usually the numbers of students were voluntarily balanced among the three areas, but sometimes the teachers had to "guide" the selections of the undecided. The selections were turned in on secret ballots to avoid having choices made on the basis of camaraderie rather than true interest in the fine arts area.

For the lower-achievement students, two different activities were tried: a puppet show (which proved too difficult) and a commercially prepared operetta (which was successful). Pupils of lowest I.Q. (i.e., the special education students) were not included in the program.

When the program was first initiated, the seventh graders were given marks of S or U the first semester, then the ABCDF system was used for the second semester. Later, scheduling was changed so that students took Fine Arts one semester in the seventh grade and one semester in the eighth grade, and the Satisfactory-Unsatisfactory marking system was

dropped. Grading was based on performance and rehearsal participation (50 per cent), research papers (20 per cent), objective-type tests (10 per cent), and attitude and behavior (20 per cent). The student rolls were divided equally among the teachers for the purpose of keeping records. Grades given by all three teachers were averaged for a composite grade. Special record cards were formulated upon which marks and comments could be placed by whatever teacher the student worked with at the time. A sample of this card is given below:

7th Grade Fine Arts											
NAME									RECORD TEACHER		
REPORTS	ART, MUSIC, DRAMA				REHEARSAL		PRODUCTION				
QUIZZES							SCRAPBOOK				
EXTRA CREDIT											
CONDUCT & REMARKS											

Tests were compiled jointly by the team members and covered all three areas. Additional consideration in grading was given to the student's contribution to the scrapbook prepared by his sub-group and any other work done worthy of extra credit. The best scrapbooks were displayed in the hall window display case for everyone to see.

An abbreviated description of some of the themes which were used for the productions will conclude the discussion of procedures and materials:

Theme I: "Color in Art, Music, and Speech"

The setting is typically Western. Characters all have the names of colors. The bad buys (dull colors) stole all the color from Colorville; only black and white are left. Examples are given to show how dull music, art, and speech are without color and variety. Hero rescues the town by restoring its color.

Theme II: "The Fine Arts Need a Doctor"

All the arts went sour; everything was wrong. Pictures were out of balance; singers were out of tune; speech-maker couldn't speak; the gestures of the actors didn't go with their words. A Doctor of Fine Arts was called in and he magically transformed all the sick art back to beauty.

Theme III: "A Visit to Italy"

Backdrop shows the Leaning Tower of Pisa and an Aqueduct. A flower stand is part of the Italian street scene. Italian composers are presented, some of their music played on recordings, and some of their songs sung by all. A poem in Italian dialect is recited as part of conversation.

Theme IV: "Life in the U.S.A., 1890-1930"

The setting is the Second World's Fair at St. Louis. Dvorak's "New World Symphony" is heard before the curtain opens; then John Philip Sousa's "Stars and Stripes Forever"; all sing "Meet Me in St. Louis." Skyscrapers by Sullivan are seen in the backdrop. Anti-prohibition and Women's Suffrage signs are carried. Newsboy cries important headlines of the times. Oklahoma becomes a state. Emmet Kelly and vaudeville act for finale. Several songs of the era are sung.

Summary and Preliminary Evaluation

The "Simultaneous Pursuit" of the fine arts at Roosevelt was a humanities-oriented approach which provided a welcomed relief from the ultra-compartmentalization usually found in the secondary school curricula. Its success, however, may have been due to the strength and commitment of the teaching team and the administrative leadership of the principal, instead of the innate qualities of the program itself.

This tentative conclusion was suggested by the fact that the program ceased (i.e., returned to the traditional rotation plan) one semester

after the principal and the experienced team left Roosevelt; furthermore, similar programs were initiated at Hoover Junior High School (where the principal moved) and at Central Junior-Senior High School (where one of the team members moved). According to Dr. Gaut (the principal who succeeded Mr. Labor at Roosevelt), "The chances for success are more likely when this approach emerges from the teachers themselves rather than being inherited from a previous team." (440) The new team consisted of two first-year teachers and a third member with no previous experience in this type program. Friction and incompatibility developed; the vocal music teacher did not feel that she could fit her teaching to this approach. The art teacher was so inadequate and had so many problems, she was asked to leave. The researcher asked Dr. Gaut whether he would attempt an integrated fine arts program if he moved to a new school. He replied that if he perceived that he had qualified and compatible personnel, he would be receptive to the idea and would try to stimulate interest in it, but would not initiate such a program himself. (440)

Although the building was modern and had greater flexibility than older schools, the room arrangement and architecture of the Roosevelt School plant was far from ideal for the type of fine arts curriculum attempted. Moving through the halls when changing from large groups to small groups caused some disturbance; re-arranging the cafetorium from classroom space to eating space and back to classroom space every day was a custodial burden. Costumes had to be stored in a poorly located hall closet. Research facilities and materials presented special problems.

From the point of view of group dynamics, a teaching team of three members is not too satisfactory--it is too easy for two of the

members to "pair off" and leave the third member out of the mainstream of planning and decision-making. If any area of fine arts was slighted, however, it was probably due to lack of initiative and imagination on the part of the specialist in that area.

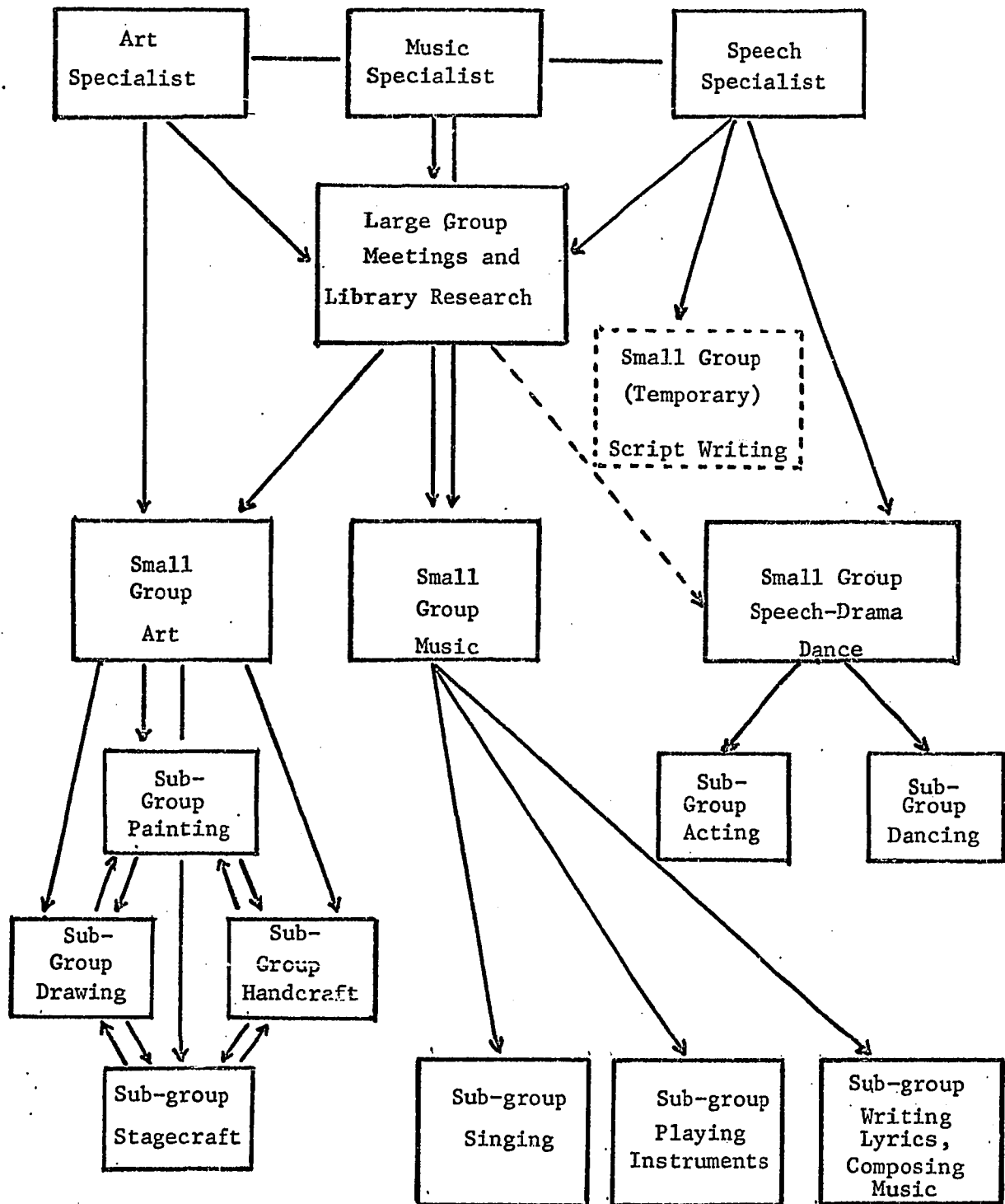
The criticism was expressed that there was insufficient time for the specialists to teach the fundamentals of their art fields as thoroughly as they would have liked, due to the pressures of production deadlines. However, there were ample opportunities to teach basic skills "on the spot," when the need was apparent to the student and interest was at a peak. Inclusion of some instrumental music experiences would have been considered an improvement; the researcher worked in this direction when he was a member of the team.

Obviously a teacher who was interested only in his or her specialty (rather than the arts and humanities as a whole) would not be comfortable in this type of program. Team-teaching is difficult in any subject area, and finding the right personalities to work well together in a fine arts program was a perennial problem.

This curricular approach at Roosevelt, which was conceived as a flexible innovation, became, after a few years of establishment, an inflexible "neo-orthodoxy" in the minds of some of the team members and the principal. In the researcher's opinion, this was an unfortunate development because a creative program of this sort should remain open-ended and adaptable. According to one of the originators of the curriculum, any rigidity of format was contrary to the principles upon which the program was based.

Despite many criticisms, the over-all effect of the program was

highly satisfactory in its educational objectives of all three domains-- cognitive, affective, and psychomotor. Students were challenged creatively; they became involved in fine arts experiences to a greater extent than would be true in most traditional systems; they discovered interrelationships among the arts that many adults (including fine arts teachers) have never learned.



Paradigm No. 2--Curriculum Organization (Roosevelt Junior High School)

PLATE I

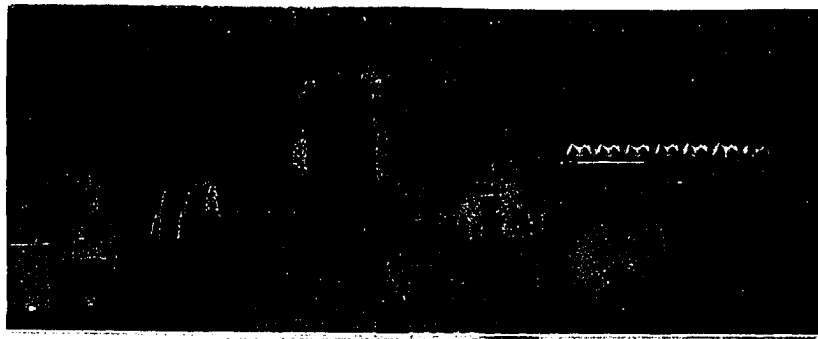


Fig. 1--In a make-believe tour of Italy, Roosevelt Fine Arts students see the Leaning Tower of Pisa, hear Guiseppi the Barber recite his poetry, attend an opera, and reconstruct some forms of Roman architecture.

Fig. 2--Continuing the theme of "Visits to Other Countries," Roosevelt's Fine Arts students travel on to Paris where they inspect some of paintings of sidewalk artists.

Classmates watched this rehearsal and wrote a critique on it.

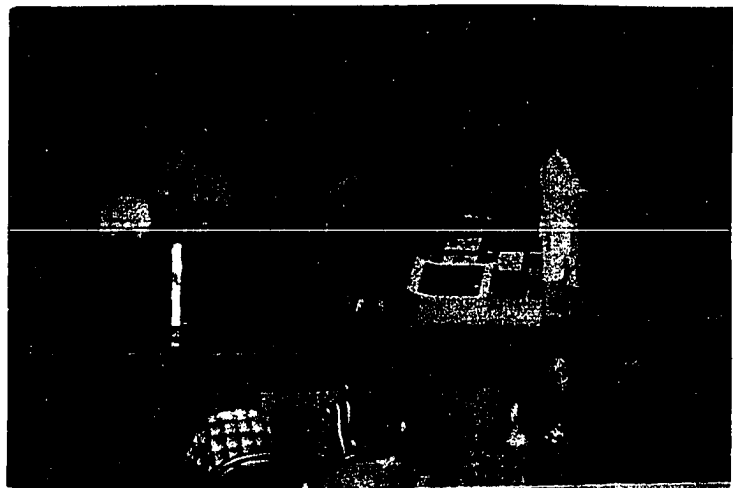


Fig. 3--Students at Roosevelt stage a mock interview with a radio personality who remembers the days of early radio. Using a "Communications" theme, the students later show the development of experimental television and communications satellites.

PLATE II



Fig. 1--A Fine Arts Class at Roosevelt Junior High donned costumes and choir robes to depict a series of scenes based on Christmas carols. The art group made wreaths out of polyethylene to decorate the stage.

Fig. 2--Prints of famous paintings were borrowed from an art center so they could be viewed by Roosevelt students. The pictures displayed were related to the era or style of art being studied at the time.

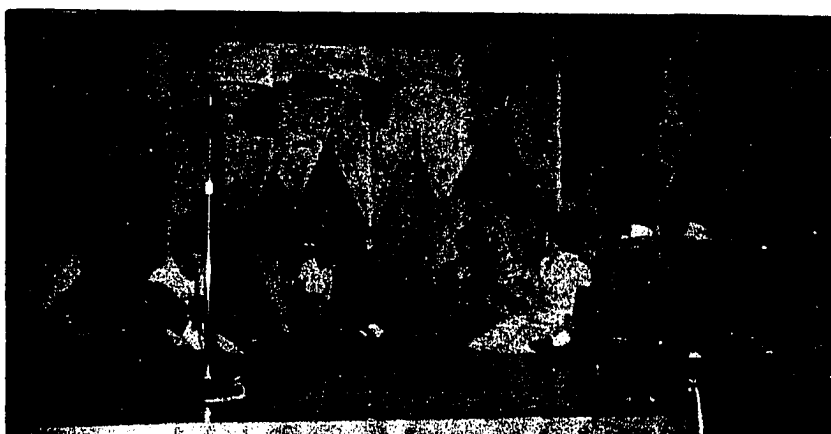
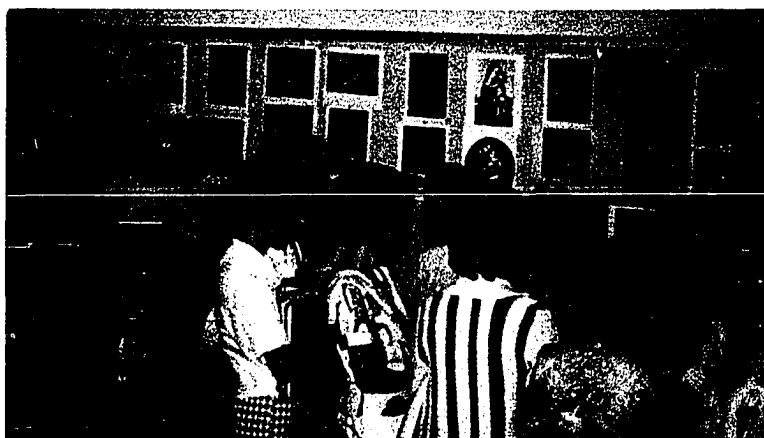


Fig. 3--Western scenes were favorites among Roosevelt Fine Arts students. Square dancing was used in this production. Physical Education teachers volunteered help in teaching the dances.

PLATE III

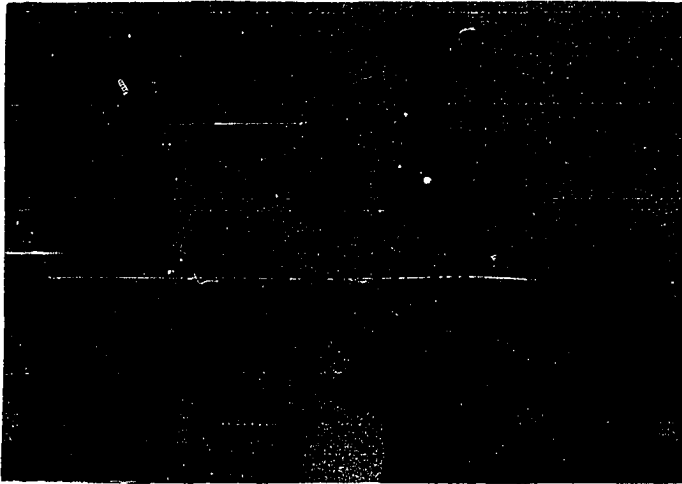


Fig. 1--Some interesting puppets were made by art groups; dialogue and voices created by speech groups; music furnished by the music groups. Result: a successful puppet show at Roosevelt.

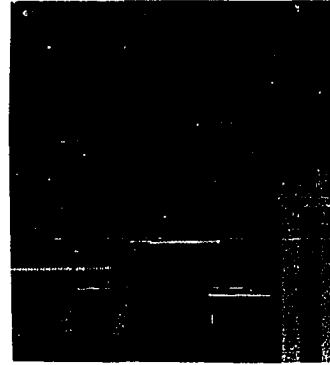


Fig. 2--A professional actor from the Mummers demonstrated different kinds of stage makeup effects before large groups. At other times, professional musicians demonstrated different musical instruments. (Roosevelt Junior High)

Fig. 3--The theme of "Other Countries" was one of the easiest to utilize. Related material from all the arts was easily accessible. Students at Roosevelt colorfully represented Spain, Italy, and France in this scene.

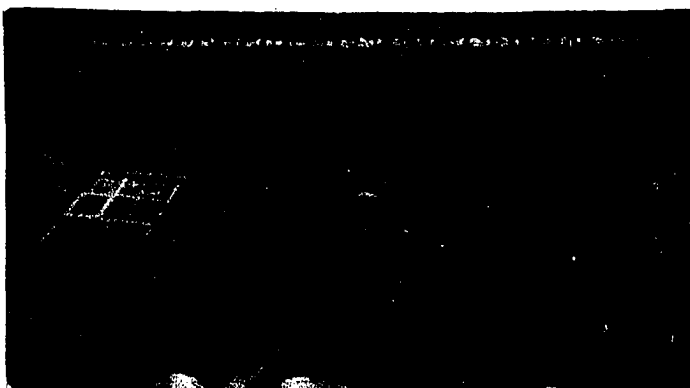
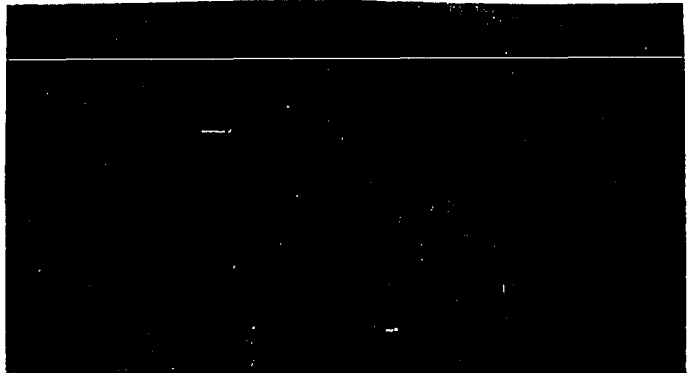


Fig. 4--American tourists ate at a sidewalk restaurant in Paris while French paintings by Impressionist artists were exhibited. A phonograph (visible in the picture) was used to furnish background music by Impressionist composers. (Roosevelt Junior High)

CHAPTER V

CENTRAL JUNIOR-SENIOR HIGH SCHOOL

General Background of the School

Central is the oldest secondary school in the State. It was originally the Oklahoma High School--a grand old stone edifice located near the center of downtown Oklahoma City. Its almost indestructible construction ranks high in durability but low in flexibility. The building has four and one-half stories plus a sub-basement, marble stairs, high ceilings, and expansive halls with mosaic tile floors. The school had its beginning in 1892; its 75th Anniversary was celebrated while the researcher was teaching there. The building itself was erected in 1910 (at a cost of over a half million dollars), and although its remodeling and redecorating needs are impossibly great, it is comfortable and spacious. The auditorium boasts a "horseshoe" balcony and a large stage.

The school underwent many organization revisions, especially within the last decade: changing back and forth from a senior high school to a junior-senior high school and to a junior high school. At one time the student body consisted predominantly of upper- to upper-middle-class whites. However, the racial and socioeconomic distribution had completely reversed by the time of this study. About fifty per cent of the children are non-white, including Afro-Americans, Mexican-Americans,

and American Indians. Practically all students now are from lower- or lower-middle class families, including the Caucasians. For many of the entering students, attendance at Central is their first experience in a multi-racial school.

Graduates from Central comprise a very impressive list of the State's most noteworthy personalities: U.S. senators and representatives, mayors, first-rate physicians and attorneys, oil millionaires, entertainers (such as Don Chastain, star of the Broadway show, "Superman"), bank presidents, business executives of important State industries and firms, well-known clergymen, and teachers and school administrators (including some on the Central faculty)--in short, many of the outstanding leaders of the State.

The practical problem of physical proximity among the fine arts classrooms made the logistics of team teaching very difficult. The vocal music room was on the fourth floor; the speech-drama room on the second floor at the opposite end of the building; the art room was located on the ground floor in the gymnasium annex; and the instrumental music hall shared a second annex with the vocational classes. The girls' physical education teacher, who helped with the dance instruction, taught in the sub-basement which had been converted into a girls' gymnasium. The second year that the investigator taught at Central, the vocal music room was moved to a more convenient location on the other side of the stage from the speech-drama "little theatre." There were disadvantages as well as advantages to the move: the fourth-floor choral room had permanent risers, better acoustics, and larger area. It could accommodate large-group meetings of the entire fine arts section. The room next

to the stage had advantages which will be obvious to the reader plus two adjoining rooms which could be used for donning costumes, for small subgroup planning sessions and rehearsals, for a work area for aides, and for an office-conference area for the teacher. The costume storage and stage properties were accessible on the opposite side of the stage, by way of doors that opened on to the stage behind the proscenium from the choral room; the speech room had the same type of exit to the other side of the stage. The lighting panel and sound controls were caged in and padlocked; only trained and approved students could enter this area.

A very frustrating situation existed: here was an excellent auditorium with a large, well-equipped stage, with adjoining music and drama classrooms--ideal for an integrated fine arts program--that could not be used for its intended purpose, because it was occupied by large, televised history classes nearly every hour of the day. This had been an established procedure for several years. Advance rehearsals on the stage were practically impossible, and since most of the students rode the school buses and had no other mode of transportation, rehearsals before or after school were out of the question.

Origin of the Experimental Fine Arts Program

When the writer accepted the teaching position at Central Junior-Senior High School, it was with the understanding (from both the administration and the other fine arts specialists) that at least one of the seventh-grade fine arts sections could be re-structured into a team-taught General Fine Arts "experimental" program. Team teaching had been operating successfully in other subject matter areas (e.g., Social Studies and

History; English and Language Arts), and the administrators expressed an interest in the success of a venture in team teaching of the fine arts. They verified their interest by scheduling the same planning period for all of the fine arts specialists after the first semester.

The researcher was appointed as the Group Leader of the Fine Arts Team; he, in turn, was directly responsible to the Administrative Intern in charge of Curriculum. (Cf., Paradigm No. 3) It was agreed that one section would be tried using the team-taught, correlated approach; the other seventh-grade section of fine arts classes would be handled in the traditional rotating manner, with no attempt at correlation of the independent fine arts groups. It was projected that, based on the success of the first "field trial," both sections would be team-taught the second year.

As Group Leader of the Fine Arts Team, the researcher naturally drew heavily upon his past experience at Roosevelt Junior High. However, all the suggestions of the Central teaching team were discussed and considered carefully, and many departures from the Roosevelt plan were necessary in order to adapt to the differences in the physical plant, in the multi-racial student body, and in the teaching and administrative personnel at Central. The art specialist, from the beginning, indicated a strong interest in the innovation and a belief in its validity; he was concerned about his lack of experience in team teaching. The speech-drama specialist promised her full support to the venture, but had misgivings about its success.

The additional responsibilities which all of the fine arts teachers bore understandably subordinated the importance of the single

experimental course in their thinking and working priorities. A look at sample class schedules will make this point clearer:

FIRST SEMESTER, 1966-67

<u>Hour</u>	<u>Specialist</u>	<u>Description of Courses Taught</u>
1st	Art	Independent Study
1st	Music	Senior High Mixed Chorus
1st	Speech	Speech-Drama II-III-IV
2nd	Art	General Fine Arts 7 ("experimental")
2nd	Music	General Fine Arts 7 ("experimental")
2nd	Speech	General Fine Arts 7 ("experimental")
3rd	Art	General Fine Arts 7 ("traditional")
3rd	Music	General Fine Arts 7 ("traditional")
3rd	Speech	General Fine Arts 7 ("traditional")
4th	Art	Art I-II-III
4th	Music	Planning
4th	Speech	Speech I
5th	Art	Art I-II-III
5th	Music	Junior High Mixed Chorus
5th	Speech	Speech 8
6th	Art	Art I-II-III
6th	Music	Music Appreciation (Special Education)
6th	Speech	Planning

FIRST SEMESTER, 1967-68

<u>Hour</u>	<u>Specialist</u>	<u>Description of Courses Taught</u>
1st	Art	Art I-II-III
1st	Music	U.S. History
1st	Music	Vocal Solos and Small Ensembles
1st	Speech	Speech I
2nd	Art	Art I-II-III
2nd	Music	Beginning Band
2nd	Music	Senior High Mixed Chorus
2nd	Speech	Speech-Drama II-III-IV
3rd	Art	Art I-II-III
3rd	Music	Concert Band
3rd	Music	Junior High Mixed Chorus
3rd	Speech	Speech I
4th	Art	General Fine Arts 7
4th	Music	General Fine Arts 7
4th	Music	General Fine Arts 7
4th	Speech	General Fine Arts 7
5th	Art	Art 8-9 (Special Education)
5th	Music	Intermediate Band
5th	Music	Music 7-8 (Special Education)
5th	Speech	Speech 8

<u>Hour</u>	<u>Specialist</u>	<u>Description of Courses Taught</u>
6th	Art	Planning
6th	Music	Planning
6th	Music	Planning
6th	Speech	Planning

Organization and Qualifications of Teaching Team

The first fine arts teaching team consisted of the art specialist, Mr. Dennis Belindo; the speech-drama specialist, Miss Maybelle Conger; and the vocal music specialist, Mr. W. Wayne Stevens. During the second semester, another speech-drama specialist (who was otherwise teaching Special Education), Mrs. Phoebe Revelle, temporarily replaced Miss Conger. The instrumental music specialist, Mr. Harold Witten, was added to the team the second year, making it possible for the four specialists to team teach the entire seventh grade enrollment (with the exception of the special education students).

The entire teaching team did not meet together every day during the planning period. At first, joint meetings were called by the Group Leader, as needed; later, regularly scheduled meetings were set on the calendar for one day each week, additional meetings to be called if necessary. The Administrative Intern, who visited the planning sessions frequently, suggested that the fine arts team should meet three days per week (since the teams in other subject areas met from three to five times per week), but the members objected to giving so much time to joint planning when only one hour per day was team taught and they still needed planning time alone for all their other courses. Even the once-a-week scheduled meetings were difficult and sometimes impossible to maintain regularly due to conflicting commitments and a variety of "excuses." A

copy of a note from one of the team members to the Group Leader is given to illustrate:

Mr. Stevens.--If you call a F. A. meeting Tues. I will not be able to attend. A lady called from Mustang last week to come in Tues. & observe my Jr. high classes. I will be visiting with her.

There was a decided reluctance among some of the team members to come together for planning sessions.

The art specialist, Dennis Belindo, is an American Indian who received his B.F.A. degree from the University of Oklahoma. He had five years teaching experience, including the 1967-68 school year. His paintings have been exhibited at the Philbrook Art Center of Tulsa; the Heard Museum, Phoenix; the Gallery of American Indian Art, Washington, D.C. His brother is an official in the U.S. Bureau of Indian Affairs, and Belindo himself has been quite active in working to ameliorate conditions of his race. His aesthetic interests were not limited to the visual arts; he sang in the Faculty Men's Quartet at Central; and as the sponsor of the school's Indian Club, he taught the music and dances of Indian culture.

The speech-drama specialist, Maybelle Conger, taught at Central 37 years; she was the Oklahoma Director of the National Thespian Society for 14 years. Known and honored statewide, Miss Conger was a talented teacher and an unforgettable dynamic force at Central. She is an excellent, entertaining speaker and writer. Her interests and experience in the fine arts have always been broad: she studied voice and piano to some extent; she works in many forms of handcraft, especially ceramics; she has some unusual topical collections of postage stamps. Oklahoma's Orbit (the magazine of the Sunday Oklahoman newspaper) contained a color

feature article about her unusual collection of masks from all over the world. Although admittedly opinionated, strong-willed, and "old-fashioned" about discipline, she was highly respected as a teacher by former students and adored by youngsters of all races. In the researcher's candid opinion, Miss Conger was winsome but moody, creative but unpredictable; she was sincere and likeable but unabashedly outspoken. She was difficult to work with in an innovative situation because she resented anything that upset her established routine. Her rugged individualism was well-suited to the forceful leadership and influence to which she was accustomed, but not to the "give-and-take" compromise of team teaching. The writer's evaluation may sound unduly harsh and critical, but it is given honestly and with personal affection for a remarkable lady and educator, Maybelle Conger.

Harold Witten, the instrumental specialist, was a first-year teacher who filled the vacancy of a very popular band director, Lloyd Robbins, formerly the Group Leader of the fine arts curriculum. Witten was a cooperative and enthusiastic supporter of the General Fine Arts "experiment." He helped interested students learn to play simple instruments, thus adding a musical dimension which was lacking at Roosevelt.

Miss Patrisha Nicholson, who taught girls' physical education and modern dance, contributed to the fine arts program by helping students with dance ideas and routines.

Mrs. Phoebe Revelle did exceptionally well in carrying on the program when the researcher was in a train wreck and incapacitated for the major portion of a semester. Her sister, Mrs. Mary L. Crowe, was the speech teacher at Webster Junior High School. Mrs. Crowe and Mrs.

Patricia Watson, the vocal music specialist at Webster, together, produced a correlated fine arts stage performance which was related to the students' language arts readings. It was called "We Have Yarns to Tell," and an adaptation of it was used in the Central Junior-Senior High School experimental fine arts project. (See also Appendix G)

Philosophy and Purposes of the Curriculum

The members of the General Fine Arts teaching team at Central were requested to give thoughtful consideration to the philosophy and purposes of a team-taught, correlated fine arts curriculum; then they were asked to submit, in writing, some specific and general educational objectives. Quotations from these lists of objectives should indicate the educational philosophy of the team, both individually and compositely. The art specialist submitted the following outline:

Educational Objectives:

1. Express Creatively Through Art:
 - a. Spontaneous inventions in painting, clay sculpture, scrap constructions.
 - b. Experimentation with painting, sand, and other media.
 - c. Instruction in fundamentals.
2. Understanding of scope and signification of art through:
 - a. Films, filmstrips, prints, and other visual aids.
 - b. Visiting professional artists.
 - c. Biographical information about famous artists.
3. Develop appreciation of all the Fine Arts.

The instrumental music specialist prepared the following list of objectives:

Fine Arts Objectives (Instrumental Music):

1. To learn to appreciate the instrumental aspect of a production through learning music theory, learning to play an instrument (flutophone or ukulele) and learning some of the background of the instruments.
2. To learn how to coordinate the instrumental parts with the other three areas by actual participation in a

production.

3. To receive enjoyment and a feeling of accomplishment from the combination of the four areas in a stage production.

The following statements were received from the speech-drama specialist:

I have three objectives in the Fine Arts speech classes:

1. To teach team work. It takes just as much cooperation and team work to produce a successful skit, play, pageant, or any type production as it does for a football team to win a game. No star shines alone as brightly. No one "shows off" or tries to steal the show. We work for the greatest good for the greatest number. The one with the walk-on part is as important as the lead.
2. To make them feel at home on the stage. Many have never been up on a stage. I never make them go up alone at first. We work in groups until they feel sure of themselves. No one refuses to get up. No one ever fails in 7th grade speech if he attends class. If he's there, there will be someone to help him with ideas or if no one else, I will be his partner. There isn't any walk of life where he will not be called on to sell himself, his product or communicate with others. He can learn to do that while still having fun. Puppets will often bring out shy children who hesitate to do anything where they can be seen, but will work through the puppet and be excellent. They tend to identify with the puppet.
3. We learn that we can give pleasure to others by putting on productions and that many of our students have very little to laugh at except when they are at school. Many never see live actors, just TV and movies. The productions are the motive that makes them work to do "better than their best".

The vocal music specialist expressed his ideas in this manner:

Educational Objectives:

1. Acquaint students with a wide variety of types of vocal music from different historical periods, through the use of records, tapes, films, filmstrips, and actual experience in singing examples.
2. Have enjoyable experiences in singing songs of current interest, such as popular songs, songs from movies, etc., with piano accompaniment or with recordings, and occasionally a cappella.
3. Develop elementary concepts of good singing techniques and note-reading skills; however, much of the singing should be learned by rote.
4. Point up the relationships (both similarities and differences), whenever possible, between music and the other

Fine Arts, and emphasize the possibilities of integrating all the Fine Arts into one or more original stage productions next semester.

All the team members seemed to agree generally that students should have direct experiences which deal with the materials of each individual fine arts discipline. All but the art specialist recognized the importance of the experience of a stage production. All except the speech specialist indicated the need for a balanced appreciation of all the fine arts areas. Although she certainly presented some worthwhile objectives, the speech specialist did not comply with the request, which read as follows: "Will you please help me by formulating two or three specific educational objectives which you consider relevant to your department and one or two which you consider important for the Fine Arts program as a whole." All of the teachers implied or explicitly stated the necessity of enjoyment in the arts.

Procedures and Materials Used

At the earliest planning sessions of the school year (1966-67), the teaching team worked on an outline guide for the procedures which could be used to implement the "experimental" curriculum. An exact reproduction of that outline communicates the planning and thinking of the team rather concisely:

SUGGESTED OUTLINE GUIDE FOR GENERAL FINE ARTS CORRELATED PROGRAM

I. ORIENTATION: First Week

- A. Discussion with the large group about general questions concerning the course.
- B. More specific presentation by each of the team teachers, demonstrating the common underlying principles of ALL OF THE ARTS.

II. EXPLORING FOR INFORMATION: Second Week

- A. Decide on two themes for two culminating productions.
- B. Divide into two research groups based on interest in the two themes.
- C. Using all resources available, get relevant information and ideas upon which to base the culminating production.
- D. Hand in written reports, to be graded and used to help in the writing of the script.

III. FORMATIVE OR CREATIVE STAGE

- A. Students select area of greatest interest and divide into three groups:
 - 1. Those interested in writing the script for the production will work with the speech-drama specialist.
 - 2. Those interested in doing the art work for the production will work with the art specialist.
 - 3. Those interested in preparing the music for the production will work with the music specialist.
- B. It is very IMPORTANT that COMMUNICATION of ideas and progress made during this stage be CONSTANTLY MAINTAINED between groups.
- C. Each teacher-specialist will explain to his or her group how to approach their selected phase of the total production problem, as related to the particular fine arts discipline involved.
- D. The creative contributions of the different small groups should include the following:
 - 1. Writing of the script by the speech-drama group.
 - 2. Selecting appropriate music and dances by the music group.
 - 3. Planning and sketching the scenery by the art group.

IV. REHEARSAL AND EXECUTION PERIOD

- A. Tryouts for speaking parts open for anyone in any of the interest groups.
- B. After cast is selected, rehearsal procedures begin in the "little theater" of the speech-drama classroom under the guidance of the speech-drama specialist.
- C. The art group works on scenery, sets, decorations, costumes, posters, programs, invitations, etc.
- D. Memorization and rehearsals of the musical part of the production begin in the choral room under the guidance of the music specialist, assisted by the modern dance teacher.

V. COMBINED REHEARSALS ON STAGE

- A. Teamwork among students and teachers essential.

- B. Interest groups should be encouraged to learn from the problems of other groups.
- C. Art students should be putting up backdrops and making final stage preparations under the guidance of the art specialist.
- D. This period requires some outside help from the administration to maintain discipline backstage and in audience area.

VI. PRESENTATION OF PLAY TO AUDIENCE OF PEERS AND GUESTS

VII. WORK ON COMPOSITE FINE ARTS SCRAPBOOKS AND WRITE EVALUATION PAPERS

VIII. RE-GROUP AND BEGIN WORK ON SECOND THEME FOR NEXT PRODUCTION

The Orientation Period was considered extremely important, and since it was needed but once a year (for the newly enrolled seventh graders), sometimes it was expanded to a period of two weeks or more through the addition of films, filmstrips, color slides, and other media, as well as live demonstrations by teachers, guests, and older students. The General Fine Arts teaching team composed a separate outline guide for this Orientation Period. It is given in full:

SUGGESTED OUTLINE FOR ORIENTATION
TO CORRELATED FINE ARTS PROGRAM
(SEVENTH GRADE)

- I. Review: Proper behavior for group discussions.
 - A. Procedure
 - 1. Take a question or problem
 - 2. Examine the possible solutions
 - 3. Attempt to arrive at the best answers
 - B. Rules of order
 - 1. Raise hand and be recognized by discussion leader
 - 2. Speak one at a time.
 - 3. Listen to others and evaluate without prejudice
- II. What is meant by "Fine Arts"?
 - A. The study of painting, drawing, sculpture, music, architecture, dance, and drama
 - B. Objects created by man in his leisure time to bring joy to himself and others

- C. Art which is concerned with creation of objects of imagination and beauty for their own sake, without regard to their usefulness

III. Why should I take Fine Arts?

- A. Learn leisure time skills
- B. Entertainment and enjoyment
- C. Appreciation of previous art and artists
- D. Learn skills which lead to vocations in the arts

IV. What other fields that I am now studying in school will I use in the General Fine Arts course?

- A. Social Studies
- B. Language Arts
- C. Math and Science
- D. Industrial Arts
- E. Instrumental Music
- F. Others

V. Why do we study Art, Music, and Drama together?

- A. They are all Fine Arts; naturally related
- B. Examples of related arts:
 - 1. Television
 - 2. Movies
 - 3. Stage productions
 - 4. Opera and operettas
- C. There are certain qualities or properties or characteristics which are common to all three
 - 1. What is a quality, property, or characteristic?
 - a. Something common to all members of a set or class
 - b. Examples: Sweetness in all kinds of sugar; all kinds of dogs have four legs; wetness in all liquids, etc.
 - 2. What are some of these properties?
 - a. Rhythm
 - b. Unity
 - c. Balance (Proportion)
 - d. Variety (Contrast)

VI. What is meant by Rhythm?

- A. In general: related movement; repetition of patterns, shapes, colors, sounds, movements, etc.
- B. In each of the specific Fine Arts areas:
 - 1. Music and dance
 - 2. Visual and graphic art
 - 3. Speech and drama

VII. What is meant by Unity?

- A. In general: oneness; a combination of parts so as to make a complete whole; the ability to hold together
- B. In our daily lives:
 - 1. teamwork in sports
 - 2. the family or school as a working unit
- C. In each of the Fine Arts
 - 1. Drawing and painting
 - a. That quality which holds the picture "together"
 - b. A center of interest which keeps your eyes from "wandering off the canvas"
 - 2. As seen in drama
 - a. Plot: keeps the play together and makes the action believable
 - b. Limits of the stage like a frame around a picture; keeps action all in one place
 - 3. As heard in music
 - a. Another name for harmony among voices or instruments
 - b. Musical form (e.g., ABA)
 - c. Scale systems (major-minor tonality)
 - d. The conductor helps control the unity in a musical organization

VIII. What is meant by Balance and Proportion?

- A. As found in nature
 - 1. Trees and leaves
 - 2. The human body
- B. As seen in every-day life
 - 1. Buildings
 - 2. Automobiles
 - 3. Furniture
- C. As seen in Visual Art
 - 1. Balance by shape, size, number (quantity)
 - 2. Balance by color
- D. As seen in Drama
 - 1. In casting: huge girl not matched with tiny boy (except in comedy)
 - 2. Way of speaking; change of mood; pacing
- E. As heard in music
 - 1. Balance in number and quality of different parts, sung or played
 - 2. Balance in dynamics (volume)

IX. What is meant by Variety?

- A. In general: things that differ in some respects from other items within a set or group

- B. In things around us
 - 1. Dogs (collie, poodle, hound, St. Bernard)
 - 2. Furniture (contemporary, French Provincial, Early American, etc.)
- C. In the specific Arts
 - 1. In music
 - a. Rhythms
 - b. Instruments
 - c. Voices
 - d. Styles of composing and performing
 - e. Historical periods
 - 2. In drama
 - a. Characters
 - b. Types of plays
 - (1) Tragedy
 - (2) Comedy
 - (3) Melodrama
 - (4) Serious drama
 - 3. In visual art
 - a. Media (materials)
 - b. Historical periods

It can be correctly deduced from the above outline that the purposes of the Orientation Period are (1) to guide the children through an exploration of aesthetic principles, (2) to stimulate thinking and imagination, (3) to show the interrelationships among the fine arts as well as the relatedness of the fine arts to other subjects being studied, and (4) to encourage discussion in a democratic manner.

The actual teaching of the Orientation Period was tape-recorded and transcribed. It would be unwieldy to include the entire transcription herein; however, some excerpts selected from some of the sessions can be appropriately quoted at this time:

Leader: "Tell us in your own words what is meant by unity in fine arts."

Student: "Putting two things together so that they harmonize. Putting many things together so they harmonize."

Leader: "This is true in art and music and drama; not just in music, but in all of the arts."

Leader: "Just in a few words, someone tell me what we mean by variety in fine arts."

Student: "Variety in all kinds of music."

Leader: "What else do we mean by variety in fine arts?"

Student: "All different kinds of things that you find, such as in art there are different kinds of art."

Leader: "We have variety in moods, don't we? We have variety in our feelings and our emotions. Mr. Belindo talked to you about the mental and emotional part of you. Now some arts appeal to your mind--to your intellect--and some to your feelings. Some of them do both."

Leader: "What about the material the composer has to work with? Or the orchestra director--does he have a lot of variety to work with? [Affirmative response from several students.] We went through a whole board full of different instruments, didn't we?"

Students: Responded affirmatively and named some of the various instruments of the orchestra.

Leader: "What about the artist? Does he have a variety of colors? Does he have a variety of kinds of material to work with?"

Students: Affirmative responses.

Leader: "I think that you have a good idea--most of you. We have talked about unity and variety. Now let's talk about balance. I was hoping that I would get to borrow a pair of scales from the science teacher. They look something like this. [Sketches a simple balance rod with hanging weights centered on a fulcrum.] You have a balance upon a staff, and at each end you have a little pan hanging by strong strings or wires. When it is perfectly balanced, you know you have the same amount of weight in each pan. Would it take a lot more feathers on this side to balance a little bit of gold or steel on this side?"

Students: Answer affirmatively.

Leader: "Sometimes the volume is not the same, but the weight is the same. This is true in painting and balancing a picture. There are some ways that you can balance a picture besides having it just exactly the same on each side."

Leader: "We showed you a filmstrip the other day about painting. I hope you remember, we talked about classical balance--the same thing on each side--but we don't have balance that way. We can balance that way. We can balance another way. Just one simple thing that's heavy and big can balance a lot of smaller, complicated things that are more interesting. In music, we can balance the big, heavy tones down here [demonstrates on piano] that are lumbering and loud--we might have just a few of them to balance a whole lot of little airy tones up here. [Again, demonstrates on piano.] The composer considers the quality of one group and the quality of the other group to see if he can make them balance each other in interest."

Leader: "On the stage you could balance the hero and the heroine. To do this, you would have a big, strong hero come in to save the poor little girl. It would not be very well balanced for Jerry [a light-weight Negro boy is indicated] to rush up and try to save a 300-pound woman."

Students: Laughter.

Leader: "When we pick out characters for acting, we have to take this into consideration: Will they be balanced when they play opposite

each other?"

Leader: "You have to balance your actors. You have to balance the stage. What if we got our stage crew to set up the stage with all different periods and sizes of furniture. Can you imagine how unbalanced your stage would be? Balance is one of the things we strive for in fine arts."

Leader: "Can you think of any ideas of balance?"

Students: No response.

Leader: "I was hoping that your ideas would come out of these discussions, not just hear us talk all of the time. This was not the way I was hoping it would work out. I want us [the discussion leaders] to start you off thinking. Some of you have not thought of these things at all. I would like to hear what you are coming up with."

Student: "There's balance of power in government."

Leader: "This is a good example of balance."

Leader: "Have you ever heard about a balance in nature? You can work out a balanced aquarium. [Describes the process.] If anything happens to break that balance, they die."

Leader: "This is what we hope to get out of this class: We hope to unify the fine arts, and work with all three of them in one production. While we are talking about the principles of fine arts, I hope you are thinking of ideas that we might use in our production. We want you to bring out your own ideas. I know that all of you are capable of bringing up some creative ideas. Just get enthusiastic, interested, and think--maybe I should say dream a little bit, because a work of art is, I think, a materialization of a dream. A play was at one time a dream of some writer before it was ever put on the stage."

Leader: "There's probably not any other course in the whole school curriculum in which your dreams, your imagination, will be as welcome as they will be in this class. When you go to your math class and start dreaming up new ways to add and subtract, multiply and divide, you are going to get into trouble; you are going to have the wrong answers. You are going to have a low grade in math. If you go to your English class and start putting the verbs before the nouns, you are going to end up in a lot of trouble. But in this class, every creative and imaginative idea is welcome. We are not going to buy a play and give every one a part. The idea is for you to be creative."

Leader: "I am going to show you how the three arts got together on one single project. Some of my other seventh-graders [referring to special education students, but not so named] noticed that we have an emblem of art, music, and drama down in the main entrance hall. Some of them went down and drew copies of that design. Here is another project where three arts got together. [The leader shows a hand-lettered poster of a poem about Music.] The first was the poet: the poet is an artist--he's a creative writer. The art department did a nice job of lettering it for us on this poster."

Leader: "You are going to work in creative writing. Some of you are going to write the script for us to go by and tell the actors what to say."

[The basic plans of the course are outlined to the students. Then the art specialist discusses balance in movement, color, and form, illustrating principles with his own paintings of Indian culture. He then relates his examples to music.]

Mr. Belindo: "When you sit down with a pencil and paper and start the thinking process, this is the basic beginning of an idea that stays with you all the way through. I did that painting about a year ago. That painting, as long as it exists, will be a living thing to me. I can come back to it ten years from now, and still experience that basic idea that I started out with ten years ago."

Mr. Belindo: "I had rather use informal [than formal] balance because it creates more interest. But within myself, I do feel a compulsion to balance pictures."

[Students ask the art specialist questions about his paintings. He tells them how long it took him to paint them, and that some of them are already sold.]

One of the obvious criticisms which will probably occur to the reader is that there is entirely too much teacher talk. The researcher has no excuse or justification to give in reply to that criticism. There was a technical difficulty that should be mentioned as a partial explanation. Some of the tape-recordings were unable to pick up the voices of students far away from the microphone; consequently, some student responses were impossible to transcribe.

An earlier session during the Orientation Period was devoted to the discussion of Rhythm. Some excerpts from that lesson may prove interesting:

Leader: "I had planned for a boy to come and play for you the different kinds of rhythms on his percussion instruments, but he won't be in school this morning. Another time he will show you all the different kinds of rhythms that drummers have to learn. Some people think drummers have an easy time, but to be a good drummer you have to learn quite a bit."

Leader: "Rhythm is only one element in music. Some people only hear that element. Rhythm is most noticeable in music, but we have rhythm in all of the fine arts. We have it in poetry and writing. We have to set the words to the music, and the rhythm of the words have to go along with the rhythm of the notes. [Gives an illustration.] All of the different kinds of rhythm that you find in poetry have different names."

Leader: "Maybe some of you will even make up your own music for

the production. Don't think this is impossible. A grade school class that I taught in Texas wrote their own Easter song. I also hope that some of your own words will be put to the songs you select for the production. This happened this year on our new pep song, didn't it? We had two girls in our glee club who liked a tune that I played for them, so they made up some new words about Central so that the rhythm of the words fit the rhythm of the music. Now we're all trying to learn this new song."

Leader: "In music we have simple rhythms and complex rhythms. Some of the music we dance to has a strong rhythm and beat. People want a strong rhythm that they can hear easily when they dance. You hear it easily, and when you turn the amplifier up you can even feel it. A song with complicated rhythm is harder to hear. Maybe we aren't trained to listen for those complex rhythms. Some people have to yell and shout before they can hear the rhythm, and some people can sense subtle and hidden rhythm."

Leader: "We have to have a series of symbols to show these rhythms or else we would never learn to read music. I want to show you some of the things we have learned to use to make up these rhythms. We had some people cut out some little felt notes and symbols so we can do this." [The leader illustrates note values, meter, measures, and other symbols on a large white flannel board upon which is printed a large black staff.]

Students: Respond by tapping and clapping rhythmic patterns shown on the flannel board.

Leader: "I want to show you how much difference rhythm will make in a song. There's one song from the Broadway musical called 'Music Man.' The composer had an idea. He wrote a song--a love song--called 'Good Night, My Someone.' Meredith Willson, the composer, got the idea that he would take the same song and change the rhythm, and it would make an entirely different piece of music. That's all he did. He left the notes and the harmony the same. He just changed a waltz rhythm to a march rhythm. [The leader demonstrates the two numbers on the piano and sings both versions.] It became the song, 'Seventy-six Trombones.'" [John Philip Sousa is given as another example of a composer who changed his love songs into marches.]

Speech-drama specialist: Discusses rhythm in speech, acting, and dancing; also notes the importance of rhythm in painting and music.

Mr. Stevens demonstrates different rhythms in walking: a Charlie Chaplin style and a serious style.

Students: Respond by distinguishing between the humorous and the serious rhythms in walking.

Mr. Belindo, the art specialist, sums up the lesson for the day, stressing the importance of rhythm in all of the fine arts.

During the "Exploring for Information" stage of the program, several "brainstorming" sessions were held. These sessions seemed to stimulate the imagination of most students, even though they didn't speak

out about their ideas. This was evidenced by the attentive way they listened to the ideas offered by their peers. Some ideas for a plot and some scenes crystalized. In reviewing the tape, the lesson seemed to move too slowly; however, non-verbal communication was no doubt going on, and the students may have simply been following the leader's instructions at the beginning of the class: "Your job today is to think and give ideas."

At first, only about twelve students out of approximately ninety in the large group contributed any ideas at all. But after calling this fact to the attention of the class, the leader began to receive more ideas from other students. Memos of the ideas were jotted down, and credit was given to the contributor by marking a number (value rated from one to ten) on the seating chart by the student's name, then transferred to the grade book later. Copies of the seating charts were made for each member of the teaching team, and they proved to be quite convenient and useful: roll could be checked quickly and quietly while another teacher went ahead with the lesson; students could be quickly identified by name for purposes of grading, recognizing, or disciplining. The teachers took turns checking attendance, starting the lesson, summing up the lesson, and observing behavior.

The "Up With Central" theme suggested by the speech-drama specialist was utilized very successfully. It was quite apropos for the celebration of Central's 75th Anniversary. It was based on the "Up With People" show; original words were used which depicted the activities and honorable history of Oklahoma High School (now Central Junior-Senior High). The musical score was unavailable. An instrumental combo

was needed for the right background, but none was obtainable. The problem was solved by learning the songs with a disk recording for accompaniment. The students even learned the harmony parts by listening to the record. A tape recording was then made of the entire group singing along with the record. For the stage production, the tape was played back as an accompaniment and reinforcement for the singers.

"Up With Central" stressed student pride in their school and its heritage. The effect was morale-building. The songs were taken up with the enthusiasm of pep songs at a rally. A healthy school spirit was generated, and students new to Central learned of the school's tradition. One girl who seemed to be shy about singing, played the melodies by ear on her clarinet along with the singing. The script was simple, outlining Central's past, present, and future. The song, "Design for Dedication" was changed to "Design for Education." "Up With People" was naturally revised to become "Up With Central." Appropriately, one of the favorite songs among all the students was "What Color Is God's Skin?" They also enjoyed "You Can't Live Crooked--And Think Straight" and "Run and Catch the Wind." The finale, "Which Way America?" was changed to "Which Way You Cardinals?"

Summary and Preliminary Evaluation

The experiences gained by these seventh graders enabled them to be ready to participate in a high school production of "West Side Story" the following year. The encouragement of originality and creativity was rewarded when one of the Negro girls won the grand prize at the all-school fair for her original song (words and music) which she sang and played.

The music was composed in a low register, appropriate to the girl's contralto voice. The left hand played an arpeggiated piano accompaniment to the right-hand melody.

A large percentage of the seventh-graders who selected music as their major interest group in the General Fine Arts course joined the Junior High Mixed Chorus the next year. A noticeable amount of social maturation and poise occurred in the personalities of many of the youngsters during the year. Of course, how much of this change was due to their fine arts experiences and how much was simply a result of natural growth and development cannot be proved. Nevertheless, it was obvious to the observer that improvement in poise and stage presence, teamwork and cooperativeness, originality and creativity, confidence and responsibility all resulted from the aesthetic experiences these young people had. Perhaps most important of all was the enthusiasm and enjoyment that was theirs through involvement in the fine arts.

PLATE IV



A Group of Special Education Students (7th Grade Fine Arts) Sketching the Symbolic Design Representative of Education and the Arts, a Mosaic in Marble on the Floor of the Entrance Hall at Central Junior High. The Symbolisms were explained by the Music Specialist.

Seventh Grade Fine Arts Music Group Rehearsing Song, "Up With Central," (based on the "Up With People" Television Production). The clarinet player played the melody by ear. She was in the Beginning Band.



Fine Arts Students in the Music Group Working Out Their Own Version of a Dance to Use with One of the Livelier Songs in the "Up With Central" Stage Production.
(March, 1967)

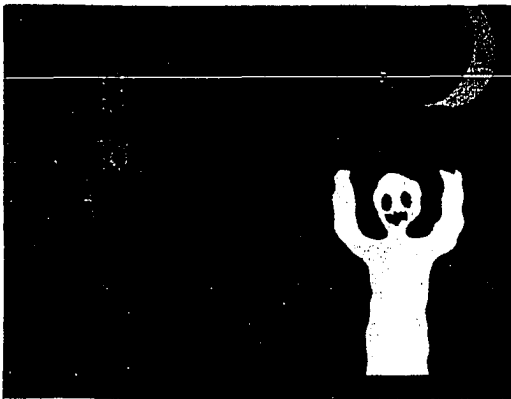
PLATE V



Mr. Dennis Belindo Explaining
One of His Own Indian Paintings
During the Fine Arts Orientation
Central Junior-Senior High School
(March, 1967)



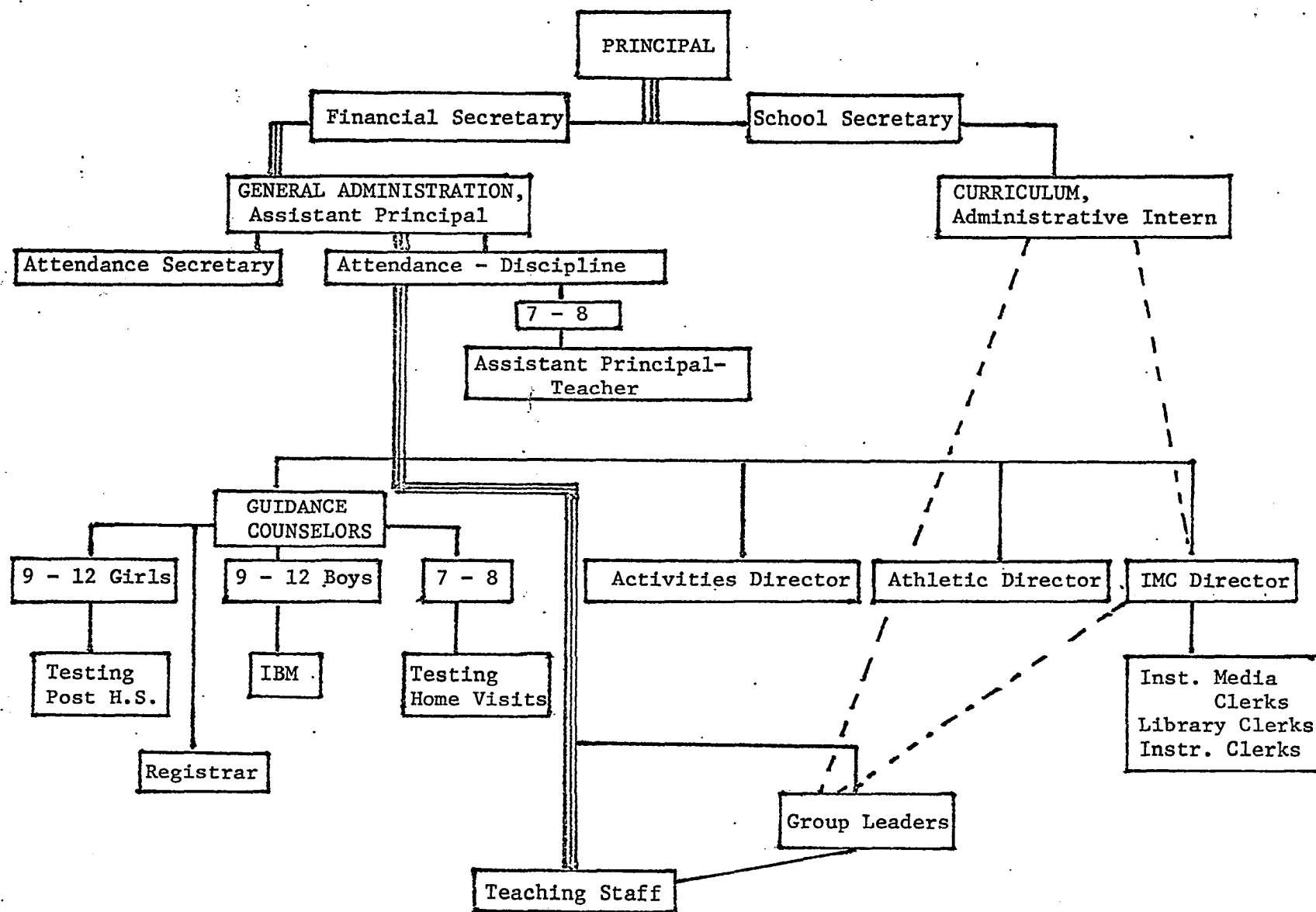
The Fine Arts Team at Central Jr. High
Miss Maybelle Conger, W. Wayne Stevens,
and Dennis Belindo (Speech, Music, Art)



A Bulletin Board Prepared by a
Central Student Who Was Enrolled
In Both Art and Music Classes
This Song and Several Others from
"Over the Rainbow" were learned
By the Fine Arts Students and the
Special Education Students in a
General Music Class



The Three Girls in Front Made
Up Their Own Choreography for
a Special Dance in "Up With
Central"



Paradigm No. 3--Administrative Organization--Central Junior-Senior High School

PART III. RATIONALE AND RELEVANCE OF THE
INTEGRATED APPROACH TO THE FINE ARTS

CHAPTER VI

HISTORICAL AND PHILOSOPHICAL BASES

Former Ideas of Interrelatedness in the Arts

Ancient and Medieval Times

Prehistoric drawings and wall paintings indicate that the arts were a normal part of the life of early man. Pictorial art, music, dance, and drama were inseparably bound to the ceremonies of religion and magic. Not until the Middle Ages was music considered a subject for separate study, and then it was an integral part of mathematics and astronomy (or, more accurately, astrology). (263, p. 3) Speculations about the origins of music have given rise to the theories that (1) music may have developed from primitive communications, such as tribal drums and calls; (2) music was associated with work rhythms from very early times; and (3) music has been instinctively associated with emotional expression. (263, p. 3)

One thing seems clear--that music and the other arts have nearly always been "functional." Since ancient times, the arts have been the very substance of such ceremonial festivities as fertility rites and the worship of the god of wine, Dionysus. An example of sexual symbolism in the ceremonial arts appears in the following description of an ancient

Egyptian custom in which music, art, drama, dance, and a kind of primitive puppetry were utilized:

The women in their village festivals used to carry with them an image of the god of fertility about twenty inches high, fitted with a phallus of nearly the same length that could be erected by strings. (331, p. 28)

In ancient Greece, theatrical performances were considered an important part of the worship of Dionysus. . . . Groups of traveling performers gave dramatic presentations at the festivals. . . . A combined song and dance called a dithyramb was performed around an altar placed near the god's temple. The dancers usually impersonated satyrs. . . . Because they sometimes wore goat skins and because a goat was often sacrificed to the god, the performance came to be called a tragodia, or goat-song. (31, pp. 15-16)

Rich citizens supported these plays, and the Athenian government sponsored a public competition among the dramatists, who wrote three tragedies and one satyr-play (a farce or boisterous comedy) for the contest. Many arts were utilized in these presentations: masks were created and decorated, scenery was painted, the chorus was trained, costumes were designed and made, and the actors (only one to three men were employed) presented the dialogue and interpreted the moods of the play through gestures and tone of voice more than by movement. The narration of the chorus gave unity to the performance. (31, p. 16)

The interrelatedness of the arts was so natural in the minds of the Greeks that they "had one word for painting, dance, music, and sculpture--music--and they got along with it quite well." (392, p. 38)

Wold and Cykler emphasize the importance of poetry in Greek music:

The word music was applied to a combination of poetry, music, and dancing, of which poetry was considered the ruler, music the accompaniment and dancing the rhythmical expression of the vocal incantation. (434, p. 38)

Plato gave music a very high place in the education of young men,

as indicated by this excerpt from The Republic:

Education in music is most sovereign, because more than anything else rhythm and harmony find their way to the inmost soul and take strongest hold upon it, bringing with them and imparting grace, if one is rightly trained, . . . Because omissions and the failure of beauty in things badly made or grown would be most quickly perceived by one who was properly educated in music. (131, pp. 3-4)

There were two Greek cults which dominated artistic expression. The Apollonian cult was characterized by clarity of form, purity, and objectivity of expression; a plucked stringed instrument, the cithara, was used. On the other hand, the Dionysian cult was characterized by ecstasy, passion, sensuality, and subjectivity; a double-reed wind instrument, the aulos, was used in its ceremonies. These two opposing concepts are often called "classical" and "romantic" in describing the styles or trends of fine arts today. (263, pp. 5-6)

To the Romans, music and the other arts were used for enhancing sensual pleasure. Their tastes tended toward the spectacular and the military. Most of their cultural enrichment was borrowed from the Greeks, but to them the trumpet and drum were more useful than the lyre.

The Greek tragedies deteriorated into dance pantomimes which became more popular with the Romans as they became more obscene and sensual. It was this source from which most of Rome's musical life took its nourishment. (434, p. 51)

In Greece, music was an integral part of the sports program; the Olympic contests included music with a place of importance equal to any of the athletic events. As explained by Portnoy:

Music and gymnastics had a vital role in Platonic education. He reasoned that music should not follow gymnastics, rather, music should precede and dominate gymnastics because the body did not ennoble the soul. . . . Furthermore, gymnastics could become coarse and lead to rowdiness and so it must be tempered with music. Music without gymnastics might produce effeminate aesthetes. Therefore, temperance

and modulation of music and gymnastics would produce a well-balanced Athenian youth. (324, pp. 15-16)

Historically speaking, it is a truism that "the basis of all art is religion." (331, p. 23) Unlimited examples could be presented to show the relationship between religion and the arts. According to Allen, even ballet and opera were used in the Church by the Jesuits during the Counter-Reformation. The interrelatedness of music, drama, and liturgy is discussed briefly by that author:

The art of worship is essentially a dramatic art; the history of liturgical music is closely bound up with the history of dramatic music, and vice-versa. This is apparent with reference to the civic-religious music dramas of the ancient Greeks and it is equally obvious in the liturgical dramas of the medieval church. (5, p. 146)

The broad relationships of the arts to society are found as easily in primitive cultures as in western civilization. This point is brought out by a contemporary dance educator:

In primitive societies, dance appears to be integrated with other arts and other aspects of primitive culture such as religion, economics, political status, and family structure. Art for art's sake appears to be a product of our modern culture. (436, p. 68)

The above statement by Wooten reminds us again of the functional aspects of the arts which have been paramount throughout most of man's history and still prevail in many parts of the world.

The historical connection between astrology and the arts (particularly music) is fascinating and explains some of the aesthetic theories--to be discussed further in the next section--which persist to modern times. It was an astrologer, Pythagoras, who discovered the natural octave and the acoustical ratios upon which modes (scales) could be built. For centuries, mystical significance was proclaimed for the twelve semitones of the scale which corresponded to the twelve zodiacal

signs and the twelve points of a circle. The medieval attitude toward the art of music and its mysteries is summed up by Andreas Vogelmaier, who made the following statement in his Musice active micrologus in 1517:

The world's Musicke is an Harmonie, caused by the motion of the starres, and violence of the Spheares. . . . Now the cause wee cannot heare this Sound, according to Pliny is, because the greatnesse of the sound doth exceed the sense of our eares. (293, p. 68)
(Translated by John Dowland, London, 1609.)

More Recent Times

No single person in western civilization has ever welded the arts together more successfully or with more conviction than the inimitable genius, Richard Wagner. Opera, by its nature, demands the ultimate in unification of the fine arts. Its unique place in our culture has made opera subject to the severest criticisms and to the most laudable praises. Wagner was both critic and adulator of this art form, as well as its leveler and reformer; he wrestled persistently with the inherent problems of the amalgamation of aesthetic diversity, which he preferred to call "music-drama." These innate problems are disclosed in the following quotation:

Almost since its very beginnings several centuries ago, opera has been among the most bitterly attacked and passionately defended of all the arts. Attacked because, being in essence a composite of poetry, drama, singing, dancing, instrumental music, and several other arts, it has never managed to satisfy the pure lovers of any of these; and defended because in spite of its numerous and undoubted shortcomings, it has continued to exert a steady fascination on its listeners, stirring them on occasion to a degree rarely equaled in any other field. (369, p. 247)

Throughout the history of music-drama (or opera) the emphasis or prominence has inescapably vacillated between the two major arts, music and drama--each vying for the position of supremacy. Only once (in the

"Grand Spectacle" operas of France, ca. 1830) did the dance assume the ruling position. Although many composers of opera have strived to maintain a balance among all the arts in their creations, Wagner accomplished this feat with the greatest ingenuity.

Critics of music-drama have existed at least as far back as the day of Aristotle, who complained that a dramatic poet should be a maker of plots rather than verses. He particularly detested the episodic plot (a succession of acts or episodes without probable or necessary sequence). He further accused bad poets of composing such pieces through lack of skill; and good poets of doing so to please the actors. (46, p. 89) Frequent references to Greek culture, especially with regards to aesthetic education, are defensible, as these sources indicate:

Since practically every step in the development of opera, from its first appearance during the Italian Renaissance through the reforms of Gluck and Wagner, has styled itself an attempt to return to the greatness and effects of Greek tragedy, it is not inappropriate [to appraise the fine arts of ancient Greece]. (46, p. 90)

There are several reasons why the study of . . . ancient Greece has meaning and relevance for the modern educator. In many respects the Greeks are the intellectual ancestors of western civilization. (198, p. 19)

Opera of the Baroque era had fully developed the complexities of stagecraft to the level of an art in itself. By this time, opera had become sheer entertainment--the antithesis of the original Greek concept from which it sprang. The plots were unbelievable and lacked continuity. The arts involved lacked integration: "Scenic production, the singing, acting, scenery, and costumes served chiefly one end--their own effectiveness. They were not harnessed to the purpose of the drama." (369, p. 263)

Schopenhauer was prompted to give a very uncomplimentary definition

of opera; he called it an "unmusical invention of unmusical people."

(46, p. 87) Even modern critics, such as Calvin Brown, disparage the practice of excessive vocal exhibitionism characteristic of some operas:

No opera-goer with an aesthetic sense can fail to be constantly irritated by music which is written and performed with the sole purpose of personal aggrandizement for one of the singers. (46, p. 90)

In eighteenth-century France and in Italy during the period of Rococo style in architecture, art and music, opera-going audiences were overtly candid in their response to operas which were weakly integrated and lacked interest. They would often indulge in card playing, talking, or drinking during long, narrative "dry recitatives" between the virtuosic arias. (369, p. 262)

Modern Times

Integration of the fine arts in western civilization has a long history--longer, in fact, than their separation or compartmentalization. Moreover, integration of the arts in American education is not a new or unexplored concept. As Karel says, "Since earliest times man has sought ways of relating known facts." (192, p. 1) In the 1950's the term "correlation" was very important in educational philosophy. Despite efforts over many years to relate knowledge and correlate subject areas, no area of learning is "so lacking in an over-all correlating system" as the area of fine arts (192, p. 1)

In 1935 Lilla Belle Pitts authored a publication entitled Music Integration in the Junior High School. The legitimate question arises: How does the integrated fine arts curriculum which is the object of the present study, differ from her plan? An investigation of the book

revealed a number of significant differences. Although superficially it may appear that the new trends in humanities and allied arts are but a revival of the "correlation hobbyhorse" hailed by educators of a generation ago, the new concept of aesthetic education only dimly resembles the plan of Miss Pitts and her followers. Some specific contrasts are itemized below:

(1) The Pitts plan did not propose the use of stage productions in which music, dance, speech, drama, painting, scenic design, lighting, etc., were related components of the whole experience.

(2) The older plan was limited by the absence of educational media that today's schools possess: television, overhead projectors, color slides, movie projectors, public address systems, portable tape recorders, etc.

(3) In the older concept of correlation the examples of the interrelationships between painting and music were chosen on a basis of superficial "content" and "programmes" rather than of structure and aesthetic principles.

(4) Pitts suggested idealistic ways of integrating music with other subjects which were unlikely to be implemented by many teachers; the ideas were arbitrarily prescribed from the adult point of view without regard to student interests or needs.

(5) Pitts proposed that the units of study be prepared by the teacher, without student participation, and that all units should be on some musical subject, without consideration of any of the other fine arts areas or of subjects of common interest to early adolescents.

(6) The older plan never allowed student involvement in the selection of songs to sing or records to listen to; the musical taste of the teacher was unassailable.

(7) No team teaching or even cooperative planning with other fine arts specialists was envisioned by Miss Pitts.

(8) Democratic pupil-teacher planning was never considered in the older program.

(9) Popular music was completely omitted from any consideration by Pitts.

(10) In the Pitts procedure all subjects and all other arts are

definitely subordinate to music; however, educators contemporary with Pitts stressed social studies, making the arts (including music) subservient.

In 1963 a concert singer gave up her professional career to establish a school for aesthetic education in Harlem. In her School of the Arts, Dorothy Maynor provides culturally disadvantaged Negro children with opportunities to study instrumental or vocal music, dance, or theory for a token charge (e.g., fifty cents for a piano lesson). Instruction is also given in painting and drama. (252, p. 135) Her social and aesthetic objectives are admirable:

What I dream of is changing the image held by the children. We have made them believe that everything beautiful is outside this community. I want them to make beauty in this community. You know, the music lover was really the first astronaut: through music we can raise ourselves above the cares of this world. (360, p. 72)

Some of the nation's most outstanding musical figures lend their support to this school of over 400 students and twenty-five teachers.

In 1964 a Combined Arts workshop was designed for junior high school students at Indiana University as a contribution to the research of Instructional Systems in Teacher Education. The name was later changed to Creative Arts Workshop and children of mixed ages were admitted to the experimental program. The objectives of the workshop were as follows:

- (1) Develop an understanding of the value and significance of the arts in society.
- (2) Develop an understanding of the interrelatedness, as well as the uniqueness, of each of the arts.
- (3) Develop and enhance a perceptual response to the arts by studying basic concepts through creative experiences.
- (4) Understand the developmental pattern of children, their similarities and differences, as they participate in the arts.
- (5) Develop methods and materials in presenting the arts.
- (6) Plan, organize, and evaluate a program of the arts as a part of the elementary program.
- (7) Provide an opportunity to increase perceptual awareness through creative experiences dealing with the basic concepts common to art, dance, and music. (425, pp. 7, 14)

The concepts which were included for study during the three-semester experiment are as follows: (1) Space and Time; (2) Melody and Line; (3) Color and Dynamics; and (4) Form and Design. The following general statement about the success of the conceptual approach used in the program was given by the reporter:

The conceptual approach to the correlated study of art, dance, and music through creative involvement has been an exciting and rewarding experience for students and instructors alike. It involved not only creative student participation, but creative teaching as well. The study of the arts through experiences with the basic concepts offered an insight and understanding of their value and significance not possible through traditional methods. The conceptual approach is a positive means of developing aesthetic perception, which enables the individual, through creative personal involvements, to perceive artistic value meaningfully. (425, p. 61)

Despite the general tone of optimism about the positive results of the workshop, several negative factors were reported. There were problems in scheduling, facilities, team rapport, student interest and preparation, time allotment, and staff size. The three-hour-long afternoon sessions during the summer term were considered too long and enervating, especially since the building was not air-conditioned. Proper coordination and cooperation among the instructional staff were impossible because regular planning meetings could not be held. A teaching team of seven members was found to be too large. Some of the teachers failed to grasp the "combined arts approach" and some had had no previous experience in the "conceptual mode of thinking and teaching." (425, pp. 48-51) During the fall term, scheduling conflicts prevented the use of musical instruments and the music room; materials, facilities, space, and equipment were deemed inferior; and no training in dance was available. (425, pp. 53-54) Similar problems existed during the spring term, necessitating

a considerable reduction in art activities and make-shift measures in the instrumental music activities; dance compositions were attempted, but the outcomes were inferior. (425, pp. 56-57)

A list of some of the conclusions drawn by the participants of the workshop and reported by Wesley are summarized below:

(1) The idea of the conceptual approach applied to the combined teaching of art, dance, and music through creative experiences is a dynamic development in aesthetic education. The success of programs based on this idea warrant continual exploration.

(2) The Creative Arts Workshop, based upon the conceptual approach, was a successful and worthwhile experimental program. Its achievements were significant enough to consider the continuation of the program.

(3) The Creative Arts Workshop offers a type of enrichment to future elementary teachers. These teachers, however, are not skilled enough to teach the three areas alone. They can offer this enrichment to their elementary children, but only as a supplement to a specialized program of instruction in art, dance, and music.

(4) The Creative Arts Workshop must concern itself exclusively with art, and only forms of art should be included. Self-testing, games, and other physical education activities must be deleted because they cannot be considered forms of art.

(5) The Creative Arts Program requires that certain basic musical skills and understandings be acquired prior to participation in the program. The reading, writing, and performing of simple rhythmic, melodic, and harmonic patterns must be a part of the student's knowledge and skill.

The statements in the last conclusion bear directly on this dissertation and deserve special emphasis:

The Creative Arts Program is most effectively presented by a team of teachers. Each member must be a specialist in at least one area, as well sympathetic toward the others. Team efforts must be highly organized, necessitating regularly scheduled meetings for discussion and planning. The flexibility of the individual and the team should be the most important consideration in the development of teaching teams for this program. (425, pp. 62-63)

Innumerable humanities courses have been taught, formally and

informally, at various levels, and many allied arts ventures have been tried within the last decade. Reports of most of these are never published. However, in the State of Missouri, under the leadership of Leon C. Karel, the humanities and allied arts approaches to aesthetic education have been meticulously formalized, rationalized, and utilized. Karel makes a nice distinction between the two approaches and predicts that, in most practical situations, a choice of one or the other must be made. (192, pp. 5-6) By his differentiation, the "humanities approach results in an alliance of the arts through their historical and philosophical similarities"; while the allied arts "means of integrating arts deals with the [aesthetic] principles common to that area." (192, pp. 2,3) The advantages of the allied arts approach, as viewed by its proponents, are appropriately considered in the present study:

(1) It focuses attention on the arts of our daily lives by encouraging the student to use the art principles in judging the world around him.

(2) Such judgments give him practice and confidence, with the result that his ability to think for himself in artistic matters keeps on growing in adult life.

(3) The course teaches a "mode of thinking" peculiar to the arts area, just as science courses stress their own "method," and history courses theirs.

(4) The Allied Arts program acts as the general course for the fine arts in the same way as general science or general history in these fields, opening doors for all students, not just those who can sing, play, draw, or act.

(5) The course may serve as a rallying point around which the now hard-pressed secondary school arts may gather. "Academic" in nature (that is, not an activity course) the Allied Arts readily finds a place in the traditional curriculum on an equal basis with other "solids."

(6) It proves to be of practical value to the future citizen, dealing as it does with art principles easily applied to product

design, advertising, styles, cinema, domestic planning and so on, as well as the traditionally more formal fine arts areas.

(7) In a section on "style" the Allied Arts course does approach the arts from a historical viewpoint, though relatively briefly. (192, pp. 4-5)

The allied arts guide for the secondary schools of Missouri, which Karel helped to formulate and implement, does not seem to make a consistent distinction between the two approaches, as evidenced by its title: The Allied Arts: A High School Humanities Guide for Missouri. Its purposes, though, follow the spirit of the seven advantages of the allied arts approach listed above. Briefly, they are (1) to make students aware of the artistic aspects of the world around them through active involvement in the arts; (2) to emphasize the common principles of the arts and their operation in the everyday world; (3) to elicit changes in aesthetic responses and attitudes; and (4) to permanently improve the critical judgment of the student. (266, pp. 11-12)

The researcher has two major disagreements with the purposes and content of the Missouri Guide. In the first place, the program claims to stress "active involvement in the arts," but "involvement" as presented in the Guide is limited to intellectual or vicarious "consumption" of the arts--not actual creative participation in aesthetic experiences. This "sit-look-listen syndrome" indicated by the approach may be suitable for some high school students, but rarely effective with action-oriented junior high school students. Secondly, the important fine arts areas of drama and dance are slighted to an unjustifiable degree in the Guide.

Hipple surveys the trend in secondary school humanities courses and makes some astute observations in regard to content, method, and

evaluation of various approaches. In defense of the interdisciplinary approach he says:

The compartmentalization of knowledge in modern education is more often lamented than remedied. . . . Interdisciplinary courses, provided they are rigorous and not vague, broad but not vacuous, are an evident remedy for the disintegration of knowledge. And this is a powerful argument for offering courses which, like humanities, bring the separate parts of knowledge together. (166, pp. 85-86)

Noting that humanities education lags behind the sciences and mathematics in curriculum advances and pedagogical innovations, he suggests that "the way for humanists to redress the balance is by teaching their subjects in new and better ways." (166, p. 87) Some of the advantages of the interdisciplinary approach are given:

An interdisciplinary program in the humanities could compensate for any overemphasis upon science, or upon vocation preparation, not by doing away with other subjects, but by itself exerting a more powerful influence upon students.

Integrated courses in the humanities afford a convenient avenue for introducing into the secondary curriculum subjects now almost entirely neglected.

High school students can be shown that these ancient writers [Plato and Aristotle] are discussing problems which agitate students in the twentieth century: . . . (166, p. 87)

Hipple believes that philosophy should be introduced into integrated courses in the humanities "so that it can be seen as one aspect of civilization, affiliated with other subjects." (166, p. 87) He also points out the need to give more emphasis to the visual arts, for the following reasons:

The visual arts are very often the most obvious point from which to grasp the character of an epoch. They are certainly the easiest and most obvious way to study the development and evolution of civilization. In the time required to study closely a single play by Shakespeare, one can canvass the whole sweep of Renaissance and Baroque painting. In the time required to analyze a single symphony by Beethoven, one can scan two centuries of architecture. (166, p. 87)

Karel quotes the master's thesis of David Miles (1966) whose findings agree with the importance of visual arts in an allied arts course, even when the teachers studied were predominantly music specialists:

Half the students indicated that the area of painting was the most interesting part of the course. This may indicate that earlier fears that teachers would concentrate on their major field and neglect other areas was groundless. With more than half the instructors trained in music, that should have been the favored field. (191, p. 11)

There are four major modes of organization which can be used in the teaching of a humanities class, according to Hipple: "by arts and genres, by aesthetic aspects or categories, by topics, and by chronology and culture." (166, p. 88) He prefers the chronological mode for these reasons:

The historical organization insures that the materials of a given culture will be studied together. . . . The student needs to see the stream of civilization as a whole and to grasp his place in that stream. Teachers can more easily cross-index a historical course by topic or genre than elicit the character of an epoch in civilization from materials scattered through a course that is organized non-historically. . . . Historical organization integrates the materials of the course and reinforces that matrix of time, space, and development within which any cultural fact, including our own existence, ought to be seen. (166, p. 155)

Although Hipple concedes that "team teaching is not always the best way to treat a humanities course," he presents some important advantages of team teaching:

The team affords a greater variety of personality and approach; the student's interest may be better maintained, and he may gain more insights if one instructor lectures and another conducts discussions, if one instructor is devoted to formal analysis and another to explanation of a work as an expression of a culture or as a treatment of a human problem, . . . (166, p. 155)

He astutely warns that "team teaching does not guarantee that the diverse

subjects of the humanities program will be adequately related," unless the instructors themselves are willing to accomplish what is expected of the students. He further suggests that the naïveté of one instructor about the speciality of another may be beneficial to the success of the program. His explanation of this idea clarifies his point:

The teacher who is exploring an area outside his own specialty has a sense of adventure and enthusiasm which may be infectious. . . . Students will be working alongside a more developed mind that is undergoing the same experience they encounter. (166, p. 156)

Hipple leaves the humanities educator some practical advice and offers a workable definition of team teaching:

The minimum requirement for a team of instructors is that each instructor teach part of the materials that fall in the province of every other. . . . Any mature and interested person can sufficiently train himself to play his part in a cooperative teaching effort--that is, to participate in the work outside his own specialty. A team should not be merely an aggregate of individuals, each performing separately, but a group working together, reinforcing and learning from one another. (166, p. 156)

The foregoing historical discussion and the inseparable evaluative or normative statements about approaches to aesthetic education lead us to the consideration of some aesthetic theories and other philosophical foundations for the development of an integrated fine arts rationale.

A Look at Some Aesthetic Theories

As with many of the knotty problems of philosophy, there are aesthetic issues which have been debated since ancient times but are still far from being resolved. Sometimes the aesthetic views of modern educators and laymen are unknowingly expressions of these perennial issues. Examination of some of the aesthetic theories is necessary in

order to make intelligent decisions in the formulation of a fine arts curriculum.

One of the oldest beliefs about music and the related arts was established by the Peripatetics and Stoics of ancient Greece. It was called the doctrine of ethos, which involved the idea that music has a direct effect upon the soul. The variant factors were rhythm, modality, and the instrument employed. (263, p. 4) Vestiges of this belief survive today under the name of "moralism." The researcher found a classic example of this philosophy in a public address at one of the National Education Association's conventions at the turn of the twentieth century (1896). "How Good Music Makes Good Citizens" was the title of the speech by F. H. Damrosch (NEA Journal of Proceedings and Addresses, XXXV, pp. 722-29).

In the moralistic words of Aristotle:

Rhythm and melody supply imitations of anger and gentleness, and also of courage and temperance, and of all the qualities contrary to these, and of the other qualities of character, which hardly fall short of the actual affections, as we know from our own experience, for in listening to such strains our souls undergo a change. The habit of feeling pleasure or pain as mere representations is not far removed from the same feeling about realities. (324, p. 23)

Certain alterations in the musical scale were forbidden by Plato, because:

" . . . any musical innovation is full of danger to the whole State and ought to be prohibited. . . . When the modes of music change, the fundamental laws of the State always change with them." (206, p. 23)

Beardsley describes the attitudes of critics of the arts who carry the philosophy of moralism to its logical conclusion today:

There are Moralist critics who would apply their categories [of bad and good] across the whole field: music may minister to lasciviousness or help to break down self-control, or on the other hand it

may strengthen martial courage or deepen moral resolution; even nonrepresentational painting may stimulate a relish for violence and lawlessness by means of its tense designs, garish color combinations, and sharply conflicting patterns, or it may encourage a cool love of order and decorum and a calm joy in self-discipline. (20, p. 565)

Although there is a profound analogy between moral order and aesthetic order, no causal relationships have ever been objectively established.

The antithesis of moralism is called aestheticism, which is the "view that aesthetic objects are not subject to moral judgment, that only aesthetic categories can be, or ought to be, applied to them."

(20, p. 561) Aestheticism can be given credit for being a kind of antidote to the resistance to innovation in the fine arts prompted by moralism, exemplified by the outbursts against Stravinsky, James Joyce, Dylan Thomas, or Picasso. Speaking in more practical terms, however, the "art for art's sake" tenets of aestheticism--though welcomed by the artists themselves--do not present a convincing enough justification to satisfy the lay public, including most school administrators.

A vexatious subsidiary theory to the doctrine of ethos is the one often referred to as Aristotelian catharsis. Aristotle's full meaning is still moot, but he was referring to a purification of the emotions through art; more specifically, through the effects of tragic drama. Aristotle's "emotional katharsis" and the therapeutic uses of music are described in his own words:

For feelings such as pity and fear, or again, enthusiasm, exist very strongly in some souls, and have more or less influence over all. Some persons fall into a religious frenzy, whom we see as a result of the sacred melodies--when they have used the melodies that excite the soul to mystic frenzy--restored as though they had found healing and purgation. Those who are influenced by pity or fear, and every emotional nature, must have a like experience, and others in so far as each is susceptible to such emotions, and all are in a manner purged and their souls lightened and delighted. (324, p. 23)

Actually the use of music as a therapy for the mentally deranged (emotionally disturbed) was practiced in China and Egypt before the Greek priests came to use it. Frenzied music was applied to cure frenzied minds: "A wild and restless musical strain could so affect its emotionally unbalanced listener that mental equilibrium was restored." (324, p. 24)

Beardsley sketches a modernized version of the catharsis hypothesis, speculating on the possibility that aesthetic experience itself could be peculiarly beneficial in providing an outlet for "psychological impulses that would be destructive if they overflowed into overt action." (20, p. 559) He continues to develop the idea:

With the help of aesthetic objects we can work off these destructive impulses, without having them fester inside and without taking them out on our neighbors. This is very plausible as far as literature [and drama are] concerned, for we can feel as we like about its make-believe world, and run through all sorts of emotions--love, hate, self-satisfaction, moral indignation, cynicism--without fear of injuring anyone. It is even plausible for musical experience; we are caught up in the drive and purposefulness of the musical process, and though full-fledged emotions are not directly manipulated, the tension and restlessness that are their feeling-basis may be used and relieved and quieted by music. And if we think of the experience of painting as an experience that takes time this experience, too, may turn out to be psychologically beneficial in the same way as music. (20, p. 559)

Not unrelated to Aristotelian catharsis is Freud's psychoanalytic concept of sexual sublimation, which involves the expression of primitive drives through culturally acceptable artistic or creative channels. Beardsley implies a similar concept in his hypothesis:

There is often a very special refreshing feeling that comes after aesthetic experience, a sense of being unusually free from inner disturbance or unbalance. And this may testify to the purgative or cathartic, or perhaps sublimative, effect. (20, p. 560)

However, we are reminded that "what we lack to make the hypothesis highly

acceptable, is adequate physiological and behavioral evidence for that effect." (20, p. 560)

Dance may be an aesthetic experience which is closely related to Aristotelian catharsis. According to a study by Waterman:

Religious dancing in West Africa and in the New World areas where African-derived cults persist involves a kind of lending of the worshipper's body to the tutelary deity, who uses it to perform his distinctive dance. The personal function of such a spirit-possession dance seems to be psychological catharsis; the cultural function is, again, a reaffirmation of the solidarity of the cult-group and a symbolization of their system of value and beliefs. (436, p. 49)

Even the sophisticated modern dancer, Martha Graham, believes in some of the tenets of catharsis and the doctrine of ethos. A biographer reports:

Her concept of drama and of the function of theater has always been, in fact, essentially Greek: entertain, delight though the play may and must, it must also, if it is to have any value, be good for the soul, and must move, purge and elevate the spirit. (436, p. 43)

Langer reviews various aesthetic theories in her search for the "significance of music." She admits "the undeniable connection of music with feeling," but concludes that "music is not the cause or the cure of feelings, but their logical expression." (217, pp. 184, 185) Referring to catharsis and its commonly assumed essence, self-expression, Langer emphasizes the fact that "sheer self-expression requires no artistic form." (217, p. 184) She continues:

Even the expressiveness of oaths rests not on the fact that such words were invented for psycho-cathartic purposes, but that they are taboo, and the breaking of a taboo gives emotional release. Breaking a vase would do better still. (217, p. 184)

Nevertheless, she recognizes that "we find the belief very widely disseminated that music is an emotional catharsis," and that the common

answer to the puzzle of such terms as "pleasing sorrow" and "grateful terrors" is that the performer expresses his emotions to an audience, "or--in solitude--just works them off to relieve himself." (217, p. 182) She explains the effects of music therapy as "functions of sound rather than of music," and predicates that the somatic influences of music are transient and "moral hangovers or uplifts seem to be negligible." (217, p. 181) Her conclusion as to the validity of the doctrine of ethos resides in this statement:

There is, to my knowledge, not a single authentic record of any specific change of disposition or intention, or even the inhibition of a practical impulse in any person by the agency of music. (217, p. 180)

Langer cautiously excludes vocal music from her predication "since words and the pathos of the human voice are added to the musical stimulus." (217, p. 181)

Presuming we could disprove the doctrine of ethos and the theory of moralism in pure music, we dare not generalize about the psycho-bio-social influences of the other arts on this basis. Susanne Langer warns us against this in the following excerpt from her work, Philosophy in a New Key:

We should take warning against the fallacy of hasty generalization--of assuming that through music we are studying all the arts, so that every insight into the nature of music is immediately applicable to painting, architecture, poetry, dance, and drama; and above all, that propositions which do not have obvious analogues in all these departments are not very valuable in their restricted musical context. A basic unity of purpose and even of general method for all the arts is a very inviting hypothesis, and may well be demonstrable in the end; but as a foregone conclusion, a dogmatic premise, it is dangerous . . . (217, pp. 178-79)

Studies by psychobiologists direct our attention to an important variant: the individual's susceptibility to influence. The nervous

system and personality traits of certain individuals equip them with poor impulse control and a consequently low level of self-discipline. This type of person is highly susceptible to suggestion and has an extreme response to fantasy; he tends to gamble and drink too much, and seldom represses his sexual impulses. He becomes totally absorbed in a book, a play, or a movie, losing himself in the action. According to Rosenfeld in his report on the studies: "The casual acceptance of violence, epitomized in the movie, Bonnie and Clyde, creates a climate which some scientists believe can arouse susceptible people to violent acts. (352, p. 67) Boston psychobiologists have established, through their experiments with animals, that "there are a number of key areas in the brain that control violence," and brain damage from birth or any other cause could result in a human personality type which is susceptible to extreme responses and violence. (352, p. 69) These scientists hypothesize that "a feeling of alienation, or purposelessness, and of the absurdity of existence [are] often fostered and enhanced by the arts and by pop culture, with their raucous assault on the senses." (352, p. 70) The stresses of modern society--constant exposure to violence in newspapers, magazines, books, television, movies, and the theater--together with the increasingly cool and casual attitudes toward violence, both real and fictional, are too much for persons with more susceptible brains and nervous systems. (352, p. 70)

The researcher's findings lead to the suggestion of another important variant related to the degree of effect an art object can have upon an individual: the person's level of aesthetic experience and sophistication (or, "psychical distance"). Living in the days of mass

media, where we are constantly bombarded by an endless variety of art and pseudo-art--each clamoring for our attention through the use of more and more startling innovations--we satiated and benumbed moderns find it difficult to conceive of the possibility that the ancient Greeks could have been stirred by the strange sounds of an altered scale or by the "cacophony" of a dissonant harmony. Allowing Plato the variables of susceptibility, sophistication, and unsatiated sensitivity, in addition to the broader definition of "music" which included poetry and other arts of the Muses; his exhortations may have been entirely reasonable. A final summary of Plato's philosophy of music is taken from Portnoy:

The essence of Plato's philosophy of music is that music as an educational and cultural discipline should be used for the attainment of a sound morality. He expressed the view that music was bestowed upon man for the purpose of helping him live a harmonious and judicious life.

Plato maintained that only strictly tempered musical modes and tunes that were emotionally affective because of their simplicity were beneficial. The proper kind of music could help man to rhythmically attune his finite soul with the infinite. . . . Raucous cacophony might cause the human soul to clash with the ideal order of things. Therefore bards who composed music incongruous with the natural order must be cast out of society for they were destroyers of souls and the forerunners of social doom. (324, pp. 21-22)

Considerable time has been devoted to the discussion of the two theories, Moralism (including its antecedents, ethos and catharsis) and its antithesis, Aestheticism, because they are probably the most frequently defended and attacked. However, some attention should be given to other aesthetic theories.

A theory that, in Beardsley's words, "a great many teachers hold, in a half-thought-out and uncriticized form," is Intuitionism. (20, p. 387) Applicable only to the nonverbal arts, the Intuitionist Theory "makes no use of either propositions or universals," but holds that we

"have a unique faculty of insight that is independent of both sense experience and the rational intellect." (20, p. 388) This metaphysical faculty permits direct communion with an aesthetic object which gives knowledge in a nonconceptual form, such as an immediate conviction or feeling. The theory cannot be disproved, since it is beyond reason, logic, and inference; it is independent of language. Everyday comments that would suggest this theory run something like this: "I know a good painting when I see one," or "I know that is good music, because I have a certain feeling when I hear it," or "When I listen to Bruckner's adagios, I feel their profound religious understanding." (20, p. 390)

Many educators and musicians talk about the "expressive quality" or "musical message" contained in a work. Such concepts are part of what Beardsley calls the Proposition Theory of aesthetic objects. It holds that "at least some paintings and musical compositions can be construed as vehicles of propositions in exactly the same way that sentences in ordinary speech are vehicles of propositions." (20, p. 369) The aesthetic object has two components: a "subject" and an "interpretation." In other words, the "work 'says' something about reality, and what it says can be assented to or dissented from by the spectator." (20, p. 369) Persons who hold to this theory commonly ask, "What does it mean?" or "What does it say?" about nonverbal works of art. Composers and painters are as apt to adhere to this theory, consciously or unconsciously, as are the listeners and viewers; tone poems are a case in point. Related to, but not the same as, the Proposition Theory is Langer's belief that "musical forms constitute a symbolism that is more congruent with human feelings than language can possibly be. This is possible because of the

ambiguity in music which cannot exist in a precise language." (155, p. 44) Dance educators, Norris and Shiner, reveal their adherence to the Proposition Theory in their description of dance:

[Dance] is a creative art form which expresses and communicates ideas and controlled emotions through the medium of its substance, movement. Its contemporary name is modern dance. . . . As an art form it speaks a language comparable to that of other arts. Although all arts have common elements of rhythm, line, design and the like, each art form expresses its content in its own unique way. (289, p. 1)

"Music--the Universal Language" is a commonly heard slogan, but its truth is denied by Beardsley, Langer, Farnsworth; by anyone who disproves or disbelieves the Proposition Theory. The fact that music is not, strictly speaking, a language does not detract from its worth. As Farnsworth explains:

Music tells no clear-cut story with universal meaning. Yet every listener is trained to read local meanings into what he hears. He recognizes a Wagnerian motive, a needed resolution, or a church hymn and thus shares in the enjoyment of his associates. It is, however, the very paucity of these local meanings which gives him the opportunity to implant in the music his own personal images and associations. Thus this art medium serves as an important aid to his fantasy life. (102, p. 273)

When referring to music as "the language of the emotions," it must be remembered that even if it can be established that moods may be aroused by music, they are ambiguously defined and variable. The listener is, after all, no automaton. He has a personal, as well as a cultural history which makes his reactions to any piece of music . . . unique and therefore difficult to forecast. (102, pp. 93-94)

The Beauty Theory of aesthetic value, as formulated by Beardsley, holds that "the aesthetic value of an aesthetic object consists in its possession of a certain unique regional quality, called 'beauty' and the degree of its aesthetic value is determined by the intensity of this quality." (20, p. 505) The fact that there has never been any consensus as to what is meant by the term, "beautiful," makes this theory difficult

to accept. According to this theory, beauty is an objective entity which is either present or absent from an aesthetic object and determines its value. There are many forms of the theory, including Plato's universals. The Beauty Theory amounts to an oversimplification of the meaning of aesthetic value and lacks sufficient evidence to be philosophically satisfactory. As far as the theory relates specifically to music, the researcher agrees with Farnsworth:

[It is unlikely that] a satisfactory mathematical formula for forecasting musical taste or beauty has been or ever will be discovered. . . . Since there is no invariant relationship between musical stimuli and human responses, . . . such a formula would be unthinkable. (102, p. 273)

The Psychological Definition of Value in works of art is referred to variously a subjectivism, relativism (individual and cultural), the "yum-yum" or "I like" theory, or the notion that "beauty is in the eye of beholder." Cultural Relativism is upheld by Farnsworth, as the following quotation suggests:

All the evidence so far gathered points to the relativity of taste, to the fact that it is culture-bound, not culture-free. The descriptions sociology gives of mores fit taste most exactly. Change with training and individual differences in the acceptance of standards, both characteristics of musical taste, are earmarks of mores and folkways. The teaching of taste, then, is essentially a process of indoctrination, and the material to be learned differs somewhat from culture to culture and from period to period. (102, p. 153)

Later, the same source borders on Individual Relativism in musical values. The following description of changes in value reminds us of the atavistic trend in popular music to assimilate Bach and Hindu sonorities:

The acceptability of any musical form grows, but later diminishes. Listener satiations gradually build up and eventually lead to change. Sometimes the changes are in the direction of innovations, while at other times they point back toward what was acceptable at an earlier time. If the new forms differ too markedly from the old they do not

achieve general acceptance. But every change is a violation of some rule and is apt at first to seem undesirable to the conservative. (102, p. 153)

What is "good" depends upon the individual preferences of the individual or the culture, according to the Psychological Definition. Such thinking is probably responsible for aleatory music and random art or happenings: the rational denial of rationality in art and the purposeful avoidance of purpose or plan. This aesthetic direction is vehemently objected to by Angus, who voices five criticisms "any of which is capable of destroying any art: overkill, pretentiousness, inarticulateness, lack of direction, and tedium." (13, p. 14) She explains that the development of aesthetic relativism got its impetus from science:

Art today, like science, is in the grip of the uncertainty principle. Einstein began it with relativity, and now Heisenberg has shown that the smallest particles of matter are indeterminate in their motion. The sense of this relativity and indeterminateness has filtered into all our consciousnesses. (13, p. 14)

If the Psychological Definition of aesthetic value could be embraced with sound justification, the problem of pornography or obscenity in the arts would practically vanish, as would any objective standards of criticism.

The Instrumentalist Theory of aesthetic value concentrates on the extrinsic values of art, and, for all practical purposes, denies the reality of intrinsic value. In some ways Instrumentalism is akin to Moralism in its concern for the social and psychological effects of aesthetic objects. When pushed to its logical conclusion, Instrumentalism resorts to an infinite regression, since all objects or acts have some instrumental value to something else. By definition, something of intrinsic value is non-functional, terminal, and non-useful; anything of

extrinsic value is functional, instrumental, and useful. Naturally, the Instrumentalist is interested in the uses to which art is put. The musical criticism of Confucius was based on this theory. In his writings on ethics and religion, he said:

The music of Cheng is lewd and corrupting, the music of Sung is soft and makes one effeminate, the music of Wei is repetitious and annoying, and the music of Ch'i is harsh and makes one haughty. These four kinds of music are all sensual music and undermine people's character, and that is why they cannot be used. (324, p. 15)

That the connection between ethics and aesthetics is very close and of ancient origin can be verified by an etymological investigation of the derivations of the two words. Instrumentalists have blamed many psychosocial ills on "pornographic" music: "One is reminded of the legislative threats against rock 'n' roll during the summer of 1956." (102, p. 112)

To conclude this philosophical discussion of some of the important aesthetic theories, a list of predications about the main kinds of inherent value that have been ascribed to aesthetic objects is given. The researcher agrees with Beardsley that there is some truth in each of them, but much more evidence is needed before valid assertions can be made:

(1) Aesthetic experience relieves tensions and quiets destructive impulses.

(2) Aesthetic experience resolves lesser conflicts within the self, and helps to create an integration, or harmony.

(3) Aesthetic experience refines perception and discrimination.

(4) Aesthetic experience develops the imagination, and along with it the ability to put oneself in the place of others.

(5) Aesthetic experience is, to put it in medical terms, an aid to mental health, but perhaps more as a preventive measure than as a cure.

(6) Aesthetic experience fosters mutual sympathy and understanding.

(7) Aesthetic experience offers an ideal for human life. [This refers to the social role of the arts; to the dimensions of enrichment, fulfillment, and quality of life.] (20, pp. 574-75)

Meaning and Purpose of Aesthetic Education

In his Realms of Meaning, Phenix implies that the aesthetic realm is essentially idiographic, as opposed to the nomothetic nature of science, mathematics, and grammar. (315, pp. 143, 154 et passim) Some quotations from Phenix will give us the benefit of some of his insights into the meaning of the aesthetic realm:

All the arts have in common the aim of creating singular objects that articulate significant patterns of subjective feeling. (315, p. 152)

The successful artist in any given field is a person who thinks well with the characteristic materials of that field. Thus, the musical composer is skillful in thinking with sounds. The painter articulates his inner life through the medium of paints. The sculptor reveals his intuitions in metal, clay, or marble. The architect speaks volumes with wood, brick, stone, steel, or any number of other building materials. Similarly, in the dance and drama the artist works through the medium of bodily movement and action, and in literature the esthetic idea is embodied in words.

What holds for the creative artist also applies, though with somewhat less force, to any person who seeks to understand a given art form. No one can intimately comprehend works in a given field unless he cultivates an immediate feeling for the basic qualities, possibilities, problems, and limitations of the materials from which objects in that field are made. Such a feeling is best, or perhaps only, gained by actual practice in manipulating the kind of stuff with which the artist works. (315, p. 154)

Phenix postulates that the significance and meanings of the arts depend, not on the materials themselves, but on the manner in which the materials are organized, i.e., upon the formal properties of the works:

The esthetic feeling evoked by an esthetic object is a result of the qualities of its constituent materials as they are put together in a patterned whole. (315, p. 156)

.....
Musical meaning is communicated by the sound patterns which the theorist discerns and names, and anyone who seeks musical understanding or hopes to teach it needs a knowledge of the structure of sound that is the source of musical delight to the practiced listener. (315, p. 149)

.....
The principle of unity in variety is central in all esthetic endeavors. The source of significance in all of the arts--and indeed

also of esthetic delight in natural objects--is in the weaving of contrasting parts into a single complex whole. (315, p. 150)

Phenix argues that enrichment of experience through music depends upon openness to the boundless variety of possible musical ideas:

A person's musical understanding is unnecessarily impoverished if he limits himself to certain traditional, conventional, and habitual musical patterns as being the only ones he considers authentic or admirable. Anyone who wishes to enlarge and deepen his esthetic insight must practice receptivity to unfamiliar musical forms (including the initially strange forms of non-Western music), listening to them hospitably and without preconceptions, until such inherent power to delight as they possess makes itself felt. (315, p. 150)

Some significant relationships between the arts and science are explained by Phenix in these terms:

The language of science is discursive, aiming at precise literal descriptions organized according to the principles of ordinary logic and reaching perfection in the formulas of mathematics. The language of art, on the other hand, is nondiscursive, symbolical, and metaphorical, and is organized according to the different logic of presented forms. (315, p. 143)

.....
The fields of science and art are . . . by no means mutually exclusive. One may find deep esthetic meaning in things which are studied scientifically, for example, in interesting crystal formations or in the ritual patterns of a primitive tribe. . . . Likewise, things which have been made to yield esthetic delight, such as buildings or the sounds of a symphony, can be analyzed empirically, and the activities of the creative artist can be subjected to scientific scrutiny. (315, p. 144)

In comparing aesthetic meaning to meaning in the symbolic and empirical realms, Phenix selects particularity of aesthetic objects as the main distinguishing feature. (315, p. 141) A work of art must stand on its own merit alone. Aesthetic meanings are derived from self-forgetful absorption in the direct contemplation of a work of art as a whole. (315, p. 150)

The trouble with representational art, in Phenix's opinion, is that it unduly restricts the range of admissible meanings. Since music

and architecture do not have to imitate or represent any other object, he reasons, neither should painting or sculpture. He tells us how a student should be taught to understand aesthetic meaning:

The meaning of a drawing, a painting, or a sculpture is not necessarily or principally contained in the answer to the question, "What does it look like?" Its meaning consists in the perceived design--in a unique pattern of colors, lines, surfaces, volumes, light and shade, which express certain intrinsic and singular qualities of the object. (315, p. 159)

The freedom provided by modern art makes criticism more difficult, but there still remains what Phenix considers "the sovereign esthetic criterion: the power of the work to create delight in the attentive and sympathetic beholder." (315, p. 160)

One of the highest purposes of education, according to Whitehead, is the development of that aesthetic quality, style. To him the sense of style is "the most austere of all mental qualities." (428, p. 23)

He further defines and praises style:

It is an aesthetic sense, based on admiration for the direct attainment of a foreseen end, simply and without waste. Style in art, style in literature, style in practical execution have fundamentally the same aesthetic qualities, namely, attainment and restraint.

Style, in its finest sense, is the last acquirement of the educated mind; it is also the most useful. It pervades the whole being. . . . Style is the ultimate morality of mind. (428, pp. 23-24)

Article 2 of the Constitution of the National Association for Humanities Education states the objectives of the organization; these objectives are supportive of the purposes of general aesthetic education, or, more specifically, of a team-taught General Fine Arts course:

The concern of the humanities is Man--his frustrations, his faults, his failures; as well as his triumphs, his satisfactions, his co-operative spirit--indeed his total attempts at excellence. Because no single discipline leads to the fullest answers, attention to the

humanities has brought an additional dimension to education. Highly individualized courses, crossing disciplinary lines, have grown--people to people--in an infinite number of creative ways. Convinced that grass-roots origins are vital to an effective program, but aware that no single teacher can effectively deal with the inherent difficulties, the National Association for Humanities Education seeks to provide leadership in clarifying and expanding the role of humanities education.

Concerned with philosophies, policies, and procedures that affect the quality of both formal and informal education, the Association will provide forums and conferences; develop resource centers; publish pertinent news, reviews, and articles; assist in structuring, implementing, and evaluating programs; recommend speakers and consultants; conduct research. (70, p. 11)

Just as the purpose of science education is to teach students to think scientifically, the purpose of aesthetic education is to teach students to think and behave aesthetically. Karel lists some factors involved in teaching the kind of thinking appropriate to the aesthetic area of knowledge:

- A. Sensory (Perceptual) Training--How to see and hear.
- B. Emotional Training--How our emotions may be objectified and brought under better control through the arts.
- C. Value Training--How standards may be developed by the individual in accordance with his background and experiences.
- D. Judgment Training--How the student may acquire increased skill and sureness in deciding the relative worth of those art works and aesthetic experiences he encounters. (194, p. 29)

Anti-fragmentation is recognized as one of the principles of general aesthetic education; as are humanization, self-understanding, and the development of skill in forming one's own evaluations and interrelationships in a multi-cultured world. (285, pp. 18, 22) In terms of action a visit to a well-organized museum can aid in the realization of these principles. The next-best thing would be to bring the "museum" to the school by the use of multi-media, such as are suggested in Appendix C and Appendix D of this dissertation.

The purposes of aesthetic education are set down by Renfield in

the form of hypotheses, divided into three categories: (1) those which require further research to be convincing to persons uncommitted to the arts; (2) those which have already been demonstrated persuasively; and (3) those which can only be asserted as preferences. (342, pp. 36-37, passim) Abbreviated forms of the five hypotheses which belong to the first category are given below:

Creativity is a general ability, transferable to many endeavors in life. . . .

The arts can be so taught as to help the individual understand himself. . . .

Experience in the arts promotes the ability to think in other facets of life. . . .

Education in the arts helps people to experience life in the full. . . .

The production or consumption of art provides a healthful and enjoyable emotional outlet for a wide variety of people. . . .
(342, pp. 37-38)

In the second category, Renfield gives us two basic ideas:

The arts can teach us about our past and about other cultures. . . .

Education in the arts can be a stimulus to thinking about basic problems, such as the understanding of human values and human nature, . . . (342, p. 38)

Research in the third category would probably be useless, since the purposes or justifications here are mainly a matter of preferences:

For his leisure-time choices, for his choice of vocation, and for many other purposes, the individual should have the broadest possible range of alternatives open to him. . . .

Any form of potential that our society does not frown upon should be developed. . . .

It is good for students to provide entertainment to communities. . . .

Great art has shown an ability over the ages to create a depth of emotional participation--an incandescence--in the individual that in itself is a worthwhile goal. . . . (342, p. 38)

This "capacity of great art"--the last of Renfield's points--is considered by him to be the "most persuasive argument available today for universal

education in the arts." (342, p. 38) In his opinion, most of the rationalizations presented by fine arts educators are rather weak and subject to denudation by impartial critics; in fact, at the present time, we have no irrefutable case for aesthetic education at all, since most of the claims made by fine arts specialists have been based on tradition, wishful thinking, and arrogance, rather than evidence. (342, p. 38)

Like Renfield, Broudy presents an iconoclastic disavowal of several of the current arguments for aesthetic education before he is able to formulate a satisfactory defense. Aesthetic education, he concludes, is justifiable because "systematic reflection extends the aesthetic experience, intensifies our interest in it, and enhances our enjoyment of it." (44, p. 45) He postulates that there is a difference between great art and popular art, and that a taste for good art can be and should be cultivated as one of the goals of aesthetic education. Another goal for cultivation is the development of adequate aesthetic experience, both in nature and human creations. (44, p. 45) Broudy notes the difficulty of defining "good art," but asserts that "there are teachable skills of aesthetic discrimination and classification," which can be discerned and verified by interpersonal judgment. Teaching these skills, then, is another goal of aesthetic education, and is consonant with "aesthetic autonomy," meaning that nonaesthetic values need not be included in the objectives of aesthetic education.

His solution to the difficulty of establishing norms is to use the same method employed by other subject matter areas: "We rely upon the expert or the consensus of the learned and, hopefully the wise." (44, p. 46) It follows, then, that another goal of aesthetic education

is to teach pupils the characteristics of the expert that make his evaluations meaningful. These qualities of enlightened judgment may be produced by developing aesthetic sensitivity to (1) sensory differences in works of art, (2) formal properties, (3) technical features, and (4) expressiveness; thus cultivating the "delicacy of taste" which is required of the critic. (44, p. 87) Other aesthetic purposes include (1) aesthetic skills; (2) creative performance; (3) aesthetic judgment; and (4) induction of the young to the artistic culture of the past. The last goal of aesthetic education, given immediately above, is to be accomplished through paradigm art, "that is, through those works that in each epoch supplied the models from which the rules and principles were derived." (44, pp. 90-91) The following quotation summarizes Broudy's justification of aesthetic education:

The good life, not science, not the humanities, not the arts, is the purpose of general education. We justify art education because aesthetic experience does contribute to well-being in a unique way, by giving aesthetic satisfaction and by intensifying and perhaps illuminating every other mode of experience. . . . That aesthetic, cognitive, moral, and religious experience were originally one, is highly probable; the aesthetic as a distinctive domain is a late development of sophisticated abstraction. So there is something to be said for . . . man's instinctive demand that the primordial unity be restored. . . .

Enlightened cherish; or paradigm art, at least, blends easily with the other ingredients of general education, and yet contributes something other ingredients cannot. (44, pp. 92-93)

Implications for the General Fine Arts Curriculum

The researcher perceived that criticism and evaluation of the arts have been the province of various individuals or segments of society during different eras of history. Monarchs, the Church, the Aristocracy, the rich Middle Class, and the Scholastics have each had a turn at setting

the "correctness of taste" in the arts for the populace. However, in a modern free Democracy, every citizen has a right to make his own evaluative judgments about aesthetic objects and aesthetic experiences. Along with that right, he has the obligation to make intelligent evaluations--and that, in the researcher's opinion, is the justification for aesthetic education. Therefore, aesthetic discrimination is one of the primary concerns of the General Fine Arts course.

Artistic discrimination is the act of making choices. There are at least two conditions prerequisite to choosing: alternatives from which to choose, and the freedom to do so. If the individual only has cognizance of one type of art from the world of art types, he can not make choices even though he is given the freedom. The job of aesthetic education, then, is to make students aware of the diversity of art so they have alternatives to choose from. A second component of aesthetic discrimination is the act of making intelligent choices. Here the individual must have help from persons with more experience in artistic evaluation: the mentor and the art critic. As Phenix suggested, enrichment of aesthetic experiences depends upon the boundless variety of possible aesthetic ideas. A child's aesthetic understanding is impoverished if limited to habitual ones that he knows to be "real" or admirable. So it is the business of aesthetic education to help the aesthetically impoverished child to become familiar with a new world of initially strange forms of art.

The General Fine Arts curriculum has just as much to offer the less capable student as it does to the highly capable, because aesthetic knowledge can be approached from every domain: cognitive, affective, and

psychomotor. For example, the student who has difficulty expressing his ideas in writing can give his thoughts orally and record them on tape; the non-reader or slow reader can gain understanding through listening to music, viewing a painting, role playing, seeing a film, or watching a stage presentation. In these ways, he can develop his inner resources, improve his self-image, and experience a feeling of identification with persons of the past and present. (112, p. 45)

The degree of importance placed upon the therapeutic uses of aesthetic education should depend upon the needs of the students involved. The culturally disadvantaged child, for whom this study is chiefly concerned, may need more than the usual amount of therapy, since the pressures of his environment are apt to make him emotionally disturbed. Lowenfeld has established that "creative activities of art serve as a means for emotional release and adjustment." (83, p. 60) Mural making is recommended by Davidson for the emotionally disturbed, mentally retarded, or socially handicapped children. (83, p. 62) This project was used quite successfully with the special education class of junior high school age children at Central. Their mural depicted all fine arts areas, especially music.

The team-taught General Fine Arts program proposed in this study will assimilate many of the ideas offered by humanities courses, but will need to avoid the danger of merely imparting verbal information. It should be kept in mind that "art is essentially a human experience, not a mere technique." (273, p. 7)

The instrumental or extrinsic values of the fine arts should not be scorned. The arts have had a very long history of social acceptance

based on their instrumental or extrinsic worth; they have, comparatively speaking, an extremely brief history of recognition of their autonomous or intrinsic values. Fine Arts specialists may need to be reminded of this perspective when defending their somewhat cavalier philosophy of "art for art's sake" to parents, administrators, and other practical-minded laymen and educators. This is not intended to sell Aestheticism short, because it is through their intrinsic, aesthetic contributions to education that the arts are most soundly justified. It is more like a precaution to be considered when dealing with an unconvinced, less-than-sympathetic public; or perhaps it is just a regrettable commentary on the limited effectiveness of previous fine arts educators. In his consultant's report to the Martin County Public Schools, Fred Sloan revealed his superior insight into the meaning of aesthetic education with these suggestions for improving the fine arts curriculum at the elementary school level:

Many teachers use art, music, and drama to enrich language arts and social studies. This functional use of the fine arts, though desirable, is inadequate.

Drama is more than reading a play in a book or acting out a story; music is more than singing; art is more than drawing. A well balanced music program includes melody, tone, rhythm, harmony, form, vocal music, instruments, and lyrics. Similarly, art has its own elements and strands, including color, form shape, texture, composition, design, aesthetic appreciation, history and literature of art, and appreciation of masterpieces both early and contemporary. Drama also can be broken down into its interrelated strands and elements. (250, pp. 84-85)

In like manner, Phenix recommends that the analysis of a painting be broken down into specific concepts, as outline below:

- (1) line: expresses structure and movement
- suggests harmony and ease, or conflict and harshness
- gives a feeling of rigidity, or of flexibility

- conveys a sense of movement by leading the eye
in rhythmic fashion
- (2) color: has basic qualities of hue, saturation, value
and distribution
arouses characteristic emotional responses
affects the sense of movement by contrasts or
continuity
expresses agitation or repose, excitement or
serenity
values produce a sense of volume
creates the appearance of mass
- (3) perspective: produces the illusion of depth
- (4) composition: the interrelations of line, color, light and
shade, volumes, masses, planes, proportion,
location, symmetry, contrast, even the
frame (315, p. 156)

The view of interrelatedness among the arts has enough veracity to be used as a basis upon which can be structured a General Fine Arts curriculum. Some of the common properties of the arts which occur to the researcher are offered for possible inclusion in such a curriculum:

(1) all the arts affect human feelings; (2) all are humanly created or "artificial"; (3) any work of art requires unity, coherence, orderliness, or organization of its interrelated components (even random art and aleatory music consist of chance patterns); (4) all the arts make use of fantasy and imagination in both their creative and presentational phases; (5) style is very important in every art, and a wide variety of styles exist in each art area; (6) an aesthetic experience requires a degree of fixed attention or absorption, concentration of experience, and intensity of feeling; (7) an aesthetic object satisfies the human desire for completeness, wholeness, and perfection; and (8) the aesthetic experience involves a complexity of responses: cognitive, affective, psychomotor.

In considering the broader purposes of aesthetic education, the researcher formed an alliterative device which was used-- with favorable

response--in a lecture to an undergraduate humanities class. The purpose was to present, with the aid of mnemonics, a list of the personal benefits to be derived from study of the arts, and to relate them casually to pop culture jargon. The items are arranged roughly in the order of aesthetic maturation:

The Seven E's of Esthetics

- (1) Experience the arts--a "happening"
- (2) Explore the unfamiliar--the "weird"
- (3) Extend your knowledge--"blow your mind"
- (4) Expand your tastes--"way out, man"
- (5) Enhance your environment--"that's beautiful, baby"
- (6) Express your ideas and feelings--"do your own thing"
- (7) Enjoy being human--"cool"; "existential"

An adaptation of these could probably be made suitable for a teaching aid during the orientation stage of a junior high school General Fine Arts course.

The researcher thinks that findings of this study warrant the conclusion that team-teaching an Allied Arts course is to be preferred over the "Wagnerian" approach of having a one-man aesthetician who is expected to be an expert in all the fine arts areas. This approach may have been suitable for the temperament and genius of Wagner and the psycho-social setting of his epoch; but it is in opposition to present educational trends toward team teaching, to the fact of the highly specialized training of most secondary school teachers (due partly to the twentieth-century "knowledge explosion" and partly to the jealously guarded curricula of college departments), to the practice of school democracy, and to the most efficient utilization of faculty talent. The investigator cannot agree with Karel and others who imply that team-teaching does not set a good example for the students. To the contrary,

cooperative effort among fine arts specialists and/or humanities teachers offers an excellent model for the pupils: it shows them that even though they decide to specialize themselves some day, they will still benefit from an understanding and appreciation of related areas.

The reader's attention is drawn to Paradigm No. 4, which is an original overture to a new kind of taxonomy of aesthetic analogies and parallelisms. Further development in this direction could conceivably result in a helpful guide for teachers of the Allied Arts/Humanities.

CODETTA

The view of Aestheticism is expressed beautifully by Archibald MacLeish in his poem, "Ars Poetica":

A poem should be palpable and mute
As a globed fruit,

Dumb
As old medallions to the thumb,

Silent as the sleeve-worn stone
Of casement ledges where the moss has grown--

A poem should be wordless
As the flight of birds.

.....

A poem should be equal to:
Not true.

For all the history of grief
An empty doorway and a maple leaf.

For love
The leaning grasses and two lights above the sea--

A poem should not mean
But be.

<u>Concept</u>	<u>Subordinate Components</u>	<u>Fine Arts Area(s) Where Meaningful</u>	<u>Perceptual Basis</u>	<u>Semantic Basis</u>
Color ₁	hue, tint, value, intensity; distribution, chromatic, achromatic, primary, secondary	painting, costuming, interior decoration, stage sets, make-up, stained glass	visual	phenomenological
Color ₂	light waves, prism, refraction, mixing properties	stage lighting, photography, interior decoration, psychedelic effects (projectors and stroboscopes) for dances & light shows	visual	phenomenological
Color ₃	chromaticism, dynamics, timbre, sonority, mode, mood, dissonance, consonance, embellishments	vocal and instrumental music, speech, dramatic utterances	aural	metaphorical
Color ₄	characterization, pacing, posture	drama, dance	visual empathy	metaphorical
Color ₅	locale, description, dialect, picturesque language	literature, drama, speech	visual & aural	metaphorical
Color ₆	emotional response feeling tone	painting, costume, make-up, lighting, photography	visual intuitive	phenomenological (overt & covert)
Color ₇	continuity, contrast	painting, interior decoration, stage sets, costume	visual	phenomenological
Color ₈	movement, directional attraction	painting	visual empathy	phenomenological (optical illusion)

CHAPTER VII

PSYCHOLOGICAL AND SOCIOLOGICAL BASES

Meeting the Psycho-Emotional Needs of Adolescents

Adolescence

To music educators of a generation or two ago, the following statement by Stoutamire may have sounded somewhat strange:

Music activities should be organized in such a way that recognition is made of the adolescent's needs concerning peer approval and independence of adult control. The subject matter should offer enough variety to each student, regardless of his musical talent or background. (391, p. 64)

This position indicates a change in attitude from authoritative, nomothetic curriculum-building, from the adult point of view, to consideration of the dynamics of adolescent psycho-emotional needs. The modern fine arts educator can not limit his concerns to his subject-matter specialty alone; he must also consider the student's "intelligence, emotional maturity, social adjustment, interest, and previous experience." (11, p. 11)

In order to "tune in" on the needs and problems of adolescents, the National Council of Teachers of English recommend that teachers should become careful listeners to the informal conversations of their students during free time. One English teacher went a step further; he circulated

a questionnaire among junior high school pupils to determine what their chief worries were. The responses were all self-centered. Grades (marks) were by far the most frequently mentioned. The other worries, in order of frequency of mention, fell into these categories: (a) Other School Problems (such as homework, tests, and "snobby" teachers); (b) Opposite Sex; (c) Being Popular; (d) Family Relations (especially with Mother); (e) My Future; (f) Myself (e.g., lack of self-confidence, personality, ability to dance); (g) Being Accepted; (h) My Friends; and (i) My Appearance. (184, p. 4)

Father Warren J. Rouse summarizes the nature of the adolescent with these typical characteristics: loneliness, insecurity, loss of identity or feeling of not belonging, rebellion, energetic, sexually awakened, hero-worshipping. He then lists the needs of the adolescent: challenge, leadership, acceptance and understanding, encouragement to be creative, guidance, feeling of accomplishment, recognition for work well done, knowledge of personal worth, social acceptance through group participation, necessary training to be an intelligent consumer of music, and a wide variety of experience in order to achieve all his needs. Father Rouse also discusses the sex differences in attitudes toward music:

We must give boys virile material in music: "muscle material" to help [them] reflect [their] masculine role. This tremendous aliveness and vitality of adolescent boys is the most potent kind of energy for the music program. (143, pp. 20-22)

There seems to be general agreement among psychologists, sociologists, and educators that the most important single factor in the adolescent's social adjustment and happiness is the development of a positive

self-image. When he "feels good inside about himself, he can afford to like others and he becomes able to move positively toward them even though they may be different." (287, p. 6) Noar and Horrocks agree on the importance of providing adolescents with every chance possible to bolster their self-concepts, because they frequently doubt their own worth and seldom believe they are liked. (287, p. 6; 170, p. 132)

Ragan and Henderson accept Jersild's definition of self-concept as "the organization of qualities that the individual attributes to himself in varying situations." (330, p. 79) The adolescent's self-image grows out of interaction and communication with others; it is molded by his feelings about how others judge him. (330, p. 78) Whether these feelings are based upon fact or upon an erroneous, imaginary interpretation of environmental stimuli is irrelevant. Attitudes--to be discussed more fully later--have a dramatic effect upon learning and are very closely related to the self-image; in fact, "many of our attitudes are defenses of our self-images." (330, p. 237) The thinking of Stone and Church is in the same direction:

The central theme of adolescence is the finding of one's self. The adolescent must learn to know a whole new body and its potentials for feeling and behavior, and fit it into his picture of himself. He must come to terms with the new constellation of meanings presented by the environment. He must define the place he will occupy in adult society. This means an intensified self-awareness--largely manifested as self-consciousness--and a new push for independence. (390, p. 270)

Whitehead draws a parallelism between the human developmental pattern and phases of educational progress. The stage of Romance in education coincides with early adolescence, and both are characterized by natural cravings for activity, expansion, discovery, new experiences,

answers to questions, and most important of all, freedom. However, he warns, even though the adolescent (in terms of chronology or education) must be allowed to see and act for himself, guidance is needed to prevent his wandering in an intellectual maze. (428, pp. 42-43) In a similar way, Gesell refers to the need of experimental and exploratory activities, which he calls "psychic and muscular play," during early adolescence. (128, p. 140)

According to Erikson's Developmental Phases, the Sense of Identity is the main business of the normal adolescent. This phase is composed of the following aspects:

- A. Psychosocial Crisis; Identity and Repudiation vs. Identity Diffusion; Intimacy and Solidarity vs. Isolation
- B. Radius of Significant Relations: Peer Groups and Outgroups, Models of Leadership; Partners in friendship, sex, competition, cooperation
- C. Related Elements of Social Order: Ideological Perspectives; Patterns of Cooperation and Competition
- D. Psychosocial Modalities: To Be Oneself (or not to be), To Share Being Oneself; To Lose and Find Oneself in Another
- E. Psycho-Sexual Stages: Puberty; Genitality (96, p. 213)

The major problem of adolescence, according to Maier, is the achievement of a balance between dependence and independence. (155, p. 176) But Piaget's view is more intellectual. He describes the period of adolescence as the Phase of Formal Operation; i.e., the stage of thought operations which utilize symbolic propositions or hypotheses. The adolescent can reflect about, evaluate, and criticize the logic and quality of his own thinking. (419, pp. 74-75)

In the Developmental Chart compiled by McBroom, Beck, and Turrentine, the stages of early adolescence are considered from three major aspects: physical, mental, and social-emotional. Ages 11, 12, 13, and

14 (corresponding to grades 6, 7, 8, and 9) are described in this manner:

11 years--Physical: Eats incessantly. Possesses 20 of the 32 permanent teeth. Girls have overtaken boys in both stature and weight. Girls have entered the phase of rapid growth preceding puberty.

11 years--Mental: 20% have reached adolescence. Does wide range of reading including comics. Repeats sentences from memory. Does not listen to reason.

11 years--Social-Emotional: A time of turmoil. Transition from the individualistic period to the gang age. Realizes when he does things wrong. Rejects what is expected of him. Talkative: endless detail. Hypercritical of self and others, but resentful of others' criticism. Well developed sense of ethics. Depends on alibis. Girls take blame better than boys. Girls run in cliques; emotional intense, and involved relationships. Boys form friendships with one or two, but mostly gangs. Some girls not interested in boys. Boys are neutral. Sometimes boys and girls are interested in each other.

12 years--Physical: Sexual "coming of age." Glandular development and sex-related contour. Boys' pubescent spurt begins: Shoulders broaden, chest cavity increases, voice changes, develops coloration of facial hair. Full development of sex drives in males; partial development in girls. Brain and nervous system physically mature.

12 years--Mental: 40% are adolescent. Understand abstract words.

12 years--Social-Emotional: Warm, bubbling, uninhibited. Enjoys group activity. Generally well-adjusted behavior. Separation of sexes in play. Interest in clubs. Enthusiasm for teams. Cooperation is learned. Boy's idea of a happy person is a noisy, raucous type. Girls consider prim, ladylike standards.

13 years--Physical: Girl has achieved 95% growth. Boys start to grow sharply. Hands and feet have reached adult size: natural awkwardness.

13 years--Mental: 60% adolescents. Worries a lot, especially about popularity, money, schoolwork. Firm conscience. Unscrambles a sentence.

13 years--Social-Emotional: Reflective, withdrawn. Peer groups are most important: center of youth's experience with personal identity and stability. Peer groups' opinions are agreed to before parents' opinions. Think of themselves as children. Sense of individuality. Self-criticism and independent capacity is at fresh peak. Desire independence. Begins to establish a sense of identity: who he is and his role in society.

14 years--Physical: Few boys may shave periodically. Boys grow faster and voice deepens. Boys are again taller than girls. Peak of physical skills for girls.

14 years--Mental: 80% adolescents. Solves oral problems of determined difficulty.

14 years--Social-Emotional: Happy, outgoing, expansive. Girls like boys, boys like girls. Clothes conscious: neat. Gets along better with teacher. Boisterousness and showing off considered

childish. Girls shift from conformity to being a good sport. (131, pp. 58-60)

Ragan and Henderson--as do many others--stress the strong identification of adolescents with their peers which results in the formation of cliques. They give some reasonable explanations as to why adolescence is often called the "impossible" period between childhood and adulthood: (a) Although denied the rights of either children or adults, the adolescent must fulfill obligations of both groups; (b) He is expected to select a vocation and use adult manners, yet he is denied the privileges of adults; (c) He is struggling with the problems of sexual relationships; and (d) He is trying to evolve his own theory of life. (330, pp. 85-86)

The authors then cite Sherif and Sherif in a generalization about adolescents that seems to cross all partitions of social class; i.e., they all desire the tangible status symbols of material goods, such as comfortable housing, cars, telephones, television sets, transistor radios, fashionable clothing, and money. (330, p. 87)

The researcher admits that this view is true for the majority of American youth; however, it should be recognized that an increasingly significant number of adolescents are rebelling against this materialistic concept. Friedenberg comments on the allurements of the symbols of "success":

Adolescents tend to be passionate people, and passion is no less real because it is directed toward a hot-rod, a commercialized popular singer, or the leader of a black-jacketed gang. Our exploitive mass culture makes it terribly hard for youngsters to find or even to identify appropriate objects for love. (118, p. 17)

At the same time, Friedenberg's optimism is welcomed. He considers these two positive aspects of growth definitive of adolescence: (1) the capacity for tenderness toward other persons, and (2) the attitude of respect

for competence, both in others and in oneself. (118, p. 17) The adolescent is more attuned to the sociocultural influences and the larger society's adult success images than ever before in his life. (366, p. 297)

The phenomenon of adolescence is by no means universal. Primitive societies, such as Margaret Mead's Samoan culture, do not know the meaning of the concept. The puberty rites of primitive groups make it clear to young and old alike exactly when a person ceases to be a child and becomes initiated into the adult world, thus eliminating the period of wandering and wondering through limbo, typical of the youth of more advanced cultures. Nor could the phenomenon of adolescence exist in a hypothetical society such as George Orwell's 1984 or in a Planned Society such as Skinner's, because--in Friedenberg's opinion--there is no conflict. There must be conflict, he believes, between the adolescent and society; in fact, adolescence is conflict--protracted conflict--between the individual and society. Adolescent conflict is critical to individual development; it is

. . . the instrument by which an individual learns the complex, subtle, and precious difference between himself and his environment. In a society in which there is no difference, or in which no difference is permitted, the word "adolescence" has no meaning. (118, p. 13)

So it appears that the period of "storm and stress" is peculiar to the pressures and tensions of our rapidly changing, competitive, unpredictable Western civilization. (11, pp. 12-19, passim)

There are some problems of the family, however, which have existed for centuries. Plant lists some of these, and their implications for youth are obvious:

1. Continual adjustment between the ideal Family and the family as it is.
 2. Continual growth and development of each member of the family. No two children are born into the same family pattern.
 3. The struggle of weaning the child from the parent and vice versa.
 4. Development of tolerance: acceptance of the right of another family member to be himself.
 5. Fundamental differences between the young and the old:
 - a. Adults conduct themselves by principles and generalizations; children by the immediate pleasure-pain effect.
 - b. Curiosity of youth vs. experience and caution of adults.
 - c. Parents' desire to exercise authority vs. child's desire and need to assert independence.
 - d. Inability of one level to understand the thinking processes of the other: the adult process is symbolization of reality; the child uses physical action and reaction.
- (321, Chapter VII, passim)

The process of social weaning away from the family is a very difficult reorganization for the adolescent. Bossard and Boll agree with Ragan and Henderson that the adolescent's situation involves the problem of facing the multiple demands of three social worlds--the family world, the world of his peers, and the adult nonfamily world. Some of the more specific difficulties are given:

Transfer from the family world to the school and gang or peer world involves revolutionary changes and major problems for the child such as: (a) the passage from protected to unprotected competition, (b) the changed responses expected, (c) differences between the culture of the family and that of the peer world, and (d) conflicts with parental attitudes. (37, p. 383)

During adolescence, the referential standard for right and wrong is usually transferred from family and nonfamily adults to peer groups. As already indicated, peer acceptance becomes a matter of supreme importance; it does, in fact, become the new regulator of conscience for the average adolescent. (231, pp. 322-23)

Stone and Church give an interesting analysis of the "symbols of progression toward adulthood" which modern society substitutes for the

puberty rites of primitive cultures. These symbols include miniature milestones (simple to the adult, but extremely important to the adolescent) such as the first date, the first time to go steady, the first part-time job, the first time to wear lipstick, the first "formal," the first dinner jacket, or the first time to own a razor. The conflicts of adolescence are a creation of our society, albeit more by accident than by design, and could be partially alleviated by showing more respect to the degree of maturity which most adolescents possess. (390, pp. 272-75)

Research findings indicate that industrialization (and, no doubt, the concomittant lengthening of requisite apprenticeship or education), especially in America, has spawned an adolescent sub-culture distinct from the values and activities of adults. Members of this subculture consider it far more important and desirable to be popular than to be academically successful. Coleman suggests that a more realistic approach is needed in secondary education which shifts the focus from the shaping of individual students to fit adult values to an effort to influence the adolescent sub-system as a social community to accept norms for themselves which are more consonant with educational goals. The present approach, which is obviously failing, is merely to inhibit their norms. (57, pp. 87-89)

Adult participation in the adolescent subculture, however, may be looked upon as an intrusion. (155, p. 178) This brings up a very difficult and delicate question: How far can an educator go in appealing to the youth culture on their own terms without being resented for "trespassing"? If the adult motives are honest, one can only hope that

adolescents will accept efforts to understand "pop" culture in the spirit of friendship and sympathy that such efforts are intended. There has been an unprecedented amount of just such attempts found in the literature and in educational trends recently. It is too early to evaluate these trends.

As a corollary to the independent system of values found in the adolescent subculture, investigation reveals an independent system of aesthetics. The arts play such a tremendous role in pop culture that the fine arts educator may rightfully wonder why the same degree of interest has not been shown in the arts curricula of the schools. Perhaps if more teachers had followed Karel's recommendation to begin aesthetic education with aesthetic objects which are familiar and important to adolescents (such as automobiles, motorcycles, cooking utensils, popular music, cinema, clothing, etc.), the school arts curricula would have reached a much larger proportion of the student body. (193, passim)

Aesthetic educators might ask themselves this question: Is there not something incongruous about expecting adolescents, who are in the Romantic stage of development (in Whitehead's terms), to be receptive to classical formalism in the arts? The aesthetic experience to which they will respond is more likely to be romantic, emotional, experimental, and adventuresome. The attraction of pop arts knows no boundaries of age, race, sex, creed, or socioeconomic status.

On the other hand, Baumann found that music classes and assemblies at school ranked very low in acceptance by adolescents. (355, p. 370) The psycho-emotional adjustment of many of the students who elect music classes leave much to be desired, if Garder's findings can be

generalized. In his comparative survey, he found that male music students were less active, less stable emotionally, less objective, less adept in personal relations, and less masculine in interests than non-music students; female music students were less restrained, less objective, less friendly, and less adept at personal relations than the non-music students. Seemingly contradictory findings came from the same survey, however: on the whole, music students had earned more athletic awards, held more class and club offices, and had earned more honors and awards than had the non-music students. (355, p. 397)

A more recent study of adolescent musical tastes provides the following ideas:

- (1) Social pressures were found to have influence upon adolescent preferences. . .
- (2) Taste seems to be related to personal relations and friendship groupings. . .
- (3) Radio song plugging improved acceptance of a song which was not well-liked at first, but . . . plugging had no effect upon acceptance of an initially well-liked song.
- (4) Taste is cultural and . . . musical training is important in the development of taste. . .
- (5) The fact that the preferences of classical music for all groups except those of the eighth and ninth grade were well above 50 per cent is very likely related to the fact that the subjects do comprise a select group of musically trained adolescents. [Italics supplied.]
- (6) Members of the musically experienced group of subjects are relatively free from any pressures of general population norms and are able to form their own preferences in the light of musical experience.
- (7) More than one-half the subjects preferred listening to live performances rather than to any of . . . three mechanical media. (201, pp. 118-24, passim)

Contrary opinion is offered by an anonymous reviewer of Lundin's Second Edition of An Objective Psychology of Music [Psychiatric Quarterly, Vol. 42, No. 1, 1968, p. 184]: "There is very little difference between the type of program chosen by patients themselves and non-psychotic

adolescents from the same cultural and sociologic levels and such music rarely includes any classical material." Based on the researcher's personal experience, this statement by the reviewer appears to be more reasonable, when applied to the general adolescent population, than does certain educational research, using selected groups of music students. Even in Kelly's study, the junior high school age students did not conform to the tastes of the senior high school students.

Contemporary adolescents have undergone some significant changes insofar as social organization is concerned. Some of these changes are enumerated by Haynes: (1) Adolescents are socially sophisticated at a much younger age now; (2) The social sphere of adolescents has developed into the social system of the junior and senior high school; (3) They are allowed more freedom for pleasure during the period of adolescence because they are not needed in the work force of present-day society; (4) Popular music and other commercial entertainment help to reinforce the social isolation of adolescents; and (5) Academic motivation has dropped to the level of "just getting by," partially due to compulsory school attendance. (155, pp. 182-83)

Keniston recognizes the adolescents of the near future. (As the researcher pointed out earlier in this chapter, there is a strong minority of these students in and out of our schools today.) He predicts that the adolescents of the near future will have a new life style that rebels against artificiality, academics, hypocrisy, and objectivism. Characteristics of these post-modern youth are indicated by the following terms: fluidity and openness, generational identification, personalism, non-asceticism, inclusiveness, antitechnologism, participation,

antiacademicism, nonviolence and antiviolenace, and sensitivity to the "credibility gap" (discrepancy between principle and practice). (203, pp. 227-45, passim)

Culturally Disadvantaged Adolescents

In addition to the general problems with which all adolescents must deal, there are special problems confronting the culturally disadvantaged adolescent. Clues to his diverse problems are found in a study of his home and community environment from which he derives his operational system of values. McCandless summarizes the typical values of the culturally disadvantaged, and they are obviously unacceptable when compared to familiar middle-class values. This value system is a result --not a cause--of the impoverished environment:

- (1) Fewer parents of lower-class children attend church.
- (2) Cleanliness is not next to godliness to many lower-class families.
- (3) Thrift has little meaning, for the economically deprived have nothing with which to be thrifty.
- (4) Lower-class parents and children usually resort to emotional rather than reasoning responses.
- (5) Lower-class children have been conditioned to seek immediate gratification of their needs.
- (6) Aggression takes a more overt form in the lower-class culture. Such middle-class practices as gossip and sarcasm are not useful.
- (7) There is less taboo associated with sexual indulgence.
- (8) Filthy speech, colloquial accents, and messy grammar have no negative connotation as long as they enhance communication.
- (9) Overindulgence in alcohol is not regarded with the same disdain as it is in middle-class society.
- (10) Honesty is a trait valued by both lower-class and middle-class people. Circumstances quite often, however, militate against honesty in lower-class children.
- (11) There is little reason to believe that hard work and self-discipline will result in success.
- (12) Learning for learning's sake is a waste of time, energy, and money. (236, p. 484)

By being aware of these values, the teacher is better equipped to deal

with the adjustment problems of the culturally disadvantaged.

The highest priority is given to the emotional needs of culturally disadvantaged or academically retarded children by Dobbs. In his estimation, "We must recognize that only an education which can help to satisfy these needs has any real significance for them." (88, p. 8) Herein lies the great strength of aesthetic education because of the powerful influence exerted by the fine arts upon the emotional life of all human beings. Real and lasting pleasure can be derived from the arts by culturally stymied children--a pleasure which may give a sense of well-being and exhilaration that to some extent compensates for their lack of other opportunities. Such pleasure is contagious, and may be passed on to their peers and members of their families. (88, p. 12)

Chronic unemployment and substandard pay breed insecurity; insecurity, in turn, leads to feelings of alienation, despair, loneliness, and cynicism--the trademarks of the culturally disadvantaged. The individual from this kind of environment soon develops beliefs such as these:

- (1) Community leaders are indifferent to and detached from his needs,
- (2) His social conditions and those of people like him are getting progressively worse,
- (3) Life is meaningless, and
- (4) His immediate circle of relationships is not comfortable or supportive. (330, p. 179)

There is a strong proclivity toward fatalism and an orientation to the present among the impoverished, and a defeatist attitude pervades the slum community.

The culturally disadvantaged member of a minority race has two negative constructs to battle: economic degradation and social degradation. A vicious cycle of "self-fulfilling prophecy" is effectuated by

the ecology and perpetuated by the depreciatory self-image of the poor themselves plus middle-class prejudice. If the elevation of the average adolescent's self-concept is important, the improvement of the self-image of the culturally disadvantaged is doubly imperative. In the eloquent words of James Baldwin:

There was not, no matter where one turned, any acceptable image of oneself, no proof of one's existence. One had the choice, either of "acting just like a nigger" or of not acting just like a nigger, and only those who have tried it know how impossible it is to tell the difference. (330, p. 181)

The above quotation is not to imply that Negroes are unique in poverty; they are just more visible. The negative characteristics of the culturally disadvantaged are practically the same for any racial or ethnic unit --white, Mexican-American, Puerto Rican, American Indian, or Negro.

One of the problems of the culturally disadvantaged youth deserves further consideration--the language barrier, or the frequent breakdown of communication between middle-class adults and lower-class youngsters. In the lower-class home, there is usually found a crude, limited language: responses often take the form of unintelligible phonations, nods, gestures, and monosyllables rather than complete sentences. Speech is frequently vague and undifferentiated; for example, the imperative, "Put those things there," is communicated visually instead of verbally. In fact, linguistic limitations can be so severe that some young children from deprived homes "do not know their given name, have not seen their images in a mirror, or cannot identify objects which are part of their surroundings." (99, p. 12)

At a pre-service workshop for teachers, Henderson gave some amusing examples of communication barriers between middle-class teachers

and lower-class students:

One student . . . said, "I told my teacher she had a crazy dress on and she flipped. You know she got angry. She sent me to the man (principal). He asked me what I'd done and I told him and he said, 'Go home until you promise to apologize.'" . . . The teacher and the principal failed to realize that . . . this was the highest word of praise that he could have given that dress within his vocabulary.

A 16-year-old boy dropped his biology class after attending one lecture. I asked him why. "That thin, funny-looking cat," referring to the teacher, "stood up, smiled, and said 'Everybody in here is a homo sapien.' It's bad enough being [called] a homo, but I don't get this sapien part." . . .

One young lady failed in English class, and she said that she would never go back to this teacher again. . . . She said the teacher said that relative pronouns were improper, and she responded, "So is your mama." . . . Words are not always given the same meanings in different cultures. (383, p. 4 of Third Address)

Cunningham recognized the delicate problem the teacher faces regarding the use of unacceptable language. He wants to help the student extend his vocabulary to a point of wider social acceptance, but at the same time not seem prudish or too critical of the life style of the pupil and his family. One concerned teacher reports on his dilemma:

My youngsters can as easily call each other "bastard" and "son of a bitch" as you or I would say "naughty boy" or "mischievous child." I know they hear these phrases at home. I know they'll get in trouble when they use this vocabulary outside their immediate circle. (77, p. 51)

In order to be effective in promoting a shift in language habits, Cunningham recommends that the teacher should take the language of lower-class culture without being shocked until rapport has been established; then he may try to influence the student's choice of words. (77, p. 51)

In the same spirit, Henderson suggests that middle-class teachers of lower-class students "adopt an attitude of 'cultural relativism': that which is good or bad is only good or bad by cultural definition." (162, p. 8)

Two major reasons can be given for the exceptional success which resulted from the study of "West Side Story" at Central Junior-Senior High School: (1) the language used was the "real" language of the lower-class adolescent's sub-culture; and (2) identification was easy, because illustrations of every one of "Millers' Six Focal Concerns of Slum Children" appear in the musical. Leonard Bernstein ingeniously captured the rhythm and the sound of the "in" crowd with the syncopation of "Cool"; Stephen Sondheim just as skillfully captured the language of today's adolescent sub-culture:

Boy, boy, crazy boy, Get cool boy.
 Got a rocket in your pocket. Keep coolly cool, boy!
 Don't get hot, 'cause man, you got some high times ahead.
 Take it slow, and Daddyo, you can live it up and die in bed.

Boy, boy, crazy boy, stay loose, boy.
 Breeze it, buzz it, Easy does it. Turn off the juice, boy.
 Go, man, go, but not like a yo-yo school boy, Just play it cool,
 boy, Real cool.

Millers' Six Focal Concerns, as reported by Henderson, are these: Trouble, Toughness, Smartness, Excitement, Fate, and Autonomy. (162, p. 7) All of these are replete in "West Side Story." Lower-class adolescent boys, who would have probably been "turned off" by typical junior high school choral music, were highly enthusiastic in their participation, even though Bernstein's music contains some very complex rhythms, difficult intervals, and extreme ranges. They thoroughly identified with the language, masculinity, and aggressiveness of the gangs (the Sharks and the Jets). The relevance of the Six Focal Concerns is obvious in the lyrics to "Officer Krupke" and "The Jets":

Dear kindly Sergeant Krupke,
 You gotta understand--
 It's just our bringin' upke.

That gets us out of hand.
 Our mothers all are junkies,
 Our fathers all are drunks.
 Golly Moses--natcherly we're punks!

Gee, Officer Krupke, we're very upset;
 We never had the love that every child oughta get.
 We ain't no delinquents,
 We're misunderstood.
 Deep down inside us there is good! . . .

Dear kindly judge, your honor, my parents treat me rough.
 With all their marijuana,
 They won't give me a puff.
 They didn't wanna have me,
 But somehow I was had.
 Leapin'lizards--that's why I'm so bad! . . .

My father is a bastard,
 My ma's an S.O.B.
 My grandpa's always plastered,
 My grandma pushes tea.
 My sister wears a mustache,
 My brother wears a dress.
 Goodness gracious, that's why I'm a mess! . . .

Dear kindly social worker,
 They say go earn a buck,
 Like be a soda jerker.
 Which means like be a schmuck.
 It's not I'm antisocial,
 I'm only antiwork.
 Glory Osky, that's why I'm a jerk!

Officer Krupke, you've done it again.
 This boy don't need a job, he needs a year in the pen.
 It ain't just a question of misunderstood;
 Deep down inside him, he's no good.

I'm no good.
 We're no good, we're no good,
 We're no earthly good.
 Like the best of us is no damn good!

The trouble is he's crazy.
 The trouble is he drinks.
 The trouble is he's lazy.
 The trouble is he stinks.
 The trouble is he's growing.
 The trouble is he's grown!
 Krupke, we got trouble of our own!

Gee, Officer Krupke,
 We're down on our knees,
 'Cause no one wants a fella with a social disease.
 Gee, Officer Krupke,
 What are we to do?
 Gee, Officer Krupke--
 Krup you!

.....
 When you're a Jet,
 You're a Jet all the way
 From your first cigarette
 To your last dying day.
 When you're a Jet
 If the spit hits the fan,
 You got brothers around,
 You're a family man!
 You're never alone,
 You're never disconnected!
 You're home with your own--
 When company's expected,
 You're well protected!
 Then you are set
 With a Capital J,
 Which you'll never forget
 Till they cart you away.
 When you're a Jet,
 You stay a Jet! . . .
 When you're a Jet,
 You're the top cat in town,
 You're the gold medal kid,
 With the heavyweight crown!

When you're a Jet,
 You're the swinginest thing,
 Little boy, you're a man;
 Little boy, you're a king!

The Jets are in gear,
 Our cylinders are clickin'!
 The Sharks'll steer clear,
 'Cause every Puerto Rican
 'S a lousy chicken!
 Here come the Jets
 Like a bat out of hell--
 Someone get in our way,
 Someone don't feel so well!
 Here come the Jets:
 Little world, step aside!
 Better go underground,
 Better run, better hide!
 We're drawin' the line,

So keep your noses hidden!
 We're hangin' a sign
 Says "Visitors forbidden"--
 And we ain't kiddin'!
 Here come the Jets!
 Yeah! And we're gonna beat
 Every last buggin' gang
 On the whole buggin' street
 On the whole! ever--! Mother--! lovin'! Street!

The sense of rapport, which Cunningham mentioned, was firmly established between the researcher and the eighth and ninth grade boys who were singing the Jets' Song, when he accidentally sang "Mother-fuckin'" instead of "Mother-lovin'" in the last phrase of the song. No verbal comment was made, but the boys' eyes and smiles showed a new acceptance of the teacher as a normal human male and of his blunder, which to them was a perfectly natural mistake, easily made by anyone. Surprisingly enough, none of the boys tried to imitate the error or take advantage of the situation; from then on their general attitude was more cooperative and respectful than before.

In discussing her School of the Arts in Harlem, Dorothy Maynor admits that she and her staff do not expect to produce famous creative artists, but the hope is that some disadvantaged ghetto child will "be taught to dream and to realize that dreams are quite real. And if this is kept up for a while, that child will one day look in the mirror and see something that he never saw before--the makings of a real human being." (252, p. 135) This, again, proclaims the crucial importance of the individual's self-image. She concludes:

I suppose we are not trying to teach the arts so much as we are trying to create horizons. . . . Life affords them no vista, no ample view of themselves. That is what I want them to have. And I firmly believe that the arts are a splendid means of providing this. (252, p. 135)

Another noteworthy humanistic and aesthetic experience was provided 100 culturally disadvantaged junior high school students in New England. This group of small-town music and drama students traveled to Boston, where they presented The Testament of Freedom (a musical setting of Thomas Jefferson's words by Randall Thompson) and The Pied Piper of Hamelin Town. This fine arts project had these fringe benefits: it furthered brotherhood, ecumenism, and civil rights by involving Catholic, Protestant, and Jewish families as hosts; and it "broadened the students' horizons . . . " (318, p. 52) The pupils made such discoveries as the following: streets can exist without sidewalks; croquet can be played by real people, not just in television cartoons; what a live lobster looks like. After the performance, the students and their hosts sang songs like "Blowin' in the Wind" at an informal sing-along with slides; many youngsters performed rock 'n' roll numbers, too. The director of this experience, who teaches vocal music and drama, insists that the most vital center of being for culturally disadvantaged children is their self-image. (318, p. 54)

One further personal experience will serve to illustrate the problem of self-concept and, at the same time, the difficulties inherent in the contrasting linguistic levels of the lower-class child and his middle-class teacher. An incident which exemplified the lack of stability found in the family and home life of slum-dwellers unfolded in this manner: On several occasions, the researcher inquired of Negro junior high school students, "Where is your home?" or "Where do you live?" The consistent reply was in an unfamiliar format: "I stay at," followed by some

brief address or approximate location in the city. The use of the word "stay" instead of "live" puzzled the middle-class teacher; so he questioned some of the music students about the wording as he drove them "home" after some school-sponsored activity. Some of the less shy children confessed the fact--or, perhaps, the hope--that the place where they "stayed" was only a temporary location; it was not worthy of the euphemism, "lived." For many slum children, the school--no matter how old or run-down the building might be--is the most beautiful and comfortable and safe niche of their total environment. They like to come early and leave late. This observation is based on the researcher's personal experiences at Central, despite conflicting reports in the literature about the underprivileged child's typical dislike of school.

In summary, the researcher can agree with Marburger that the common denominator of culturally disadvantaged adolescents is the reality of "not enough." (305, p. 299) Not enough nutrients; not enough money; not enough skills; not enough emotional stability; not enough self-discipline; not enough affection and understanding; not enough cleanliness and sanitation; not enough vocabulary; not enough living space; not enough friends; not enough successes; not enough pride; not enough purpose; not enough privacy; not enough parental attention (often, not even enough parents); not enough information; not enough medical care; not enough aspiration and motivation; and, finally, not enough quality: "natural beauty, clean landscapes, or other pleasant and aesthetically pleasing surroundings." (231, p. 430)

Socialization Through Aesthetic Involvement

Considerable evidence of socialization through involvement in Fine Arts projects has already been discussed in the preceding section. The successful clinical uses of such devices as psychodrama and/or sociodrama by psychologists, psychiatrists, and sociologists--as well as adaptations of these techniques by clergymen and school counselors--support the hypothesis that social and emotional problems can be at least partially worked out through vicarious experiences. In Los Angeles, the directors of the "Inner City Cultural Center" stress the use of creative dramatics. Some of the values claimed for this approach include the following: (1) clarification of some racial issues which confront adolescents today; (2) objectification of some life experiences common to adolescents; (3) opportunity for identification and the upgrading of self-esteem; (4) the provision of vicarious outlets for adolescent emotions and pent-up frustrations; and (5) the building of mutual respect, trust, and understanding. The subject matter of creative dramatics here is of a practical, realistic nature: education, advertising, racial prejudice, mass media, politics, family relations. (94, p. 19) Another example of aesthetic involvement as a socializing process is the establishment of an innovative bilingual repertory theatre in the secondary schools of North Salinas, California, where the emphasis is upon intercultural education. (94, p. 19) Other States are increasing the use of educational theatre as an aid to successful racial integration and improvement in the understanding of minority cultures. According to Elkind, adolescents can obtain a new frame of reference and an aspiration to develop socially useful lives through

participation in theatre productions. In his words;

Indeed, school people are beginning to take a second look at the performing arts, for it is becoming increasingly clear that the strategic use of the arts can serve as effective tactics to aid in the solution of some explosive inter-school and community problems. Theatrical production is in fact a superordinate corporate effort which unifies a school and community and gives clear-cut purposes and direction to the immensely creative energies of many adolescents. (94, p. 18)

Although Bettelheim's attitude is contrary to that of Cunningham and Henderson in some respects (e.g., he emphasizes straightforward honesty of the teacher's own emotions instead of restraint from shock reactions and the assumption of cultural relativity), he agrees with them in the importance of teaching socialized behavior to the culturally disadvantaged. He points out that while middle-class children can learn socially acceptable behavior from their parents, the underprivileged children are dependent upon the school and their teachers for precepts and examples. (32, p. 10) He counsels teachers to use whatever opportunities arise to minister to the emotional and social needs of culturally disadvantaged children, without having any guilt feelings about neglecting subject-matter learnings to do so, because "these children need socialization more than anything else." (32, p. 8)

The best means of reducing the problem of adolescent alienation is the use of a multidiscipline approach which consists of a great amount of student involvement and rewards that are realistically meaningful to adolescents. Junior high school pupils, especially, are action people, and educational programs in which students are the actors are generally better than those in which they are acted upon. (330, p. 231) The performing arts (or, musical theatre) provide a natural, dynamic setting for creative, aesthetic involvement. Educational theatre is dedicated to the

highest ideals of democracy, and can contribute significantly to the tasks of molding character and producing citizens who can work, play, and live together. (94, p. 20) Other beneficial by-products of educational theatre are creative imagination, poise, confidence, self-projection, clear speech, and convincing gestures and actions. (246, p. 151)

In addition to all the above benefits which were derived from the General Fine Arts courses described in Chapters IV and V, the researcher also observed a development of aesthetic sophistication or "psychical distance," necessary for critical evaluation of works of art, among the junior high school students studied. This should be encouraging to fine arts specialists, as should be the findings of Parker which showed that there was no inverse relationship between a child's aesthetic sensitivity potential and his socio-economic status. (355, p. 432)

Standifer gives us further reason for encouragement:

Aesthetic education has a unique opportunity to shape and sharpen the critical sensibilities of people regarding the commonality of feelings of all races. The arts are eminently suited to this purpose in that they capture and present ways of feeling common to all mankind throughout history. The ebb and flow, tension and relaxation, exemplified in the unique manipulation of the expressive elements of art can be examined and felt by anyone given meaningful exposure to [the] same. (384, pp. 29-30)

Educational theatre has been used as a specific example of an unusually appropriate avenue to socialization, but of course it is not the only aesthetic area of importance in this direction. If drama is the most social of aesthetic experiences, the visual arts (including hand-crafts) are probably the least social. "Music is both an individual and a group activity," Glenn and Turrentine remind us; and as group experience, valuable socialization--under competent guidance--is almost

unlimited. The social aspects of music are by far the more persuasive to adolescent boys and girls; and the development of acceptable social values is certainly a legitimate purpose of the music curriculum. Social awareness progresses by stages as the individual student matures: "from self-centeredness, through family-centeredness, through peer-group centeredness, to community-centeredness." (131, p. 53) The same authors contend that music experiences which exist solely for the pleasure of emotional catharsis have no place in formal education; however, if cognitive aims are added to the sensuous dimension, music fits the purposes of education. They assert that intellectual pleasure in musical experience will stimulate a sense of emotional well-being. If the involvement in music does not contribute to that sense of well-being, enrich life, and satisfy the student's need for beauty, then music should not be a part of the school curricula. (131, p. 53)

Mendelowitz expands the concept of aesthetic influence to the consumer as well as the participator, and calls our attention to the contribution that the visual arts can make to the maturing personality. He explains that real or vicarious experience in the arts is the birthright of all adolescents. For the creative young person who actively engages in aesthetic activities such as painting, sculpturing, singing, playing a musical instrument, acting, dancing, etc., the arts provide a means of defining and expressing the perceptions and feelings that constitute maturation. But even for the student who becomes involved in aesthetic experiences vicariously by observing paintings and sculptures, listening to music, attending the theatre, reading literature, enjoying the creativity of others, etc., the fine arts provide a sensitive instrument for

discovering the nature of man and society. (254, p. 96) As indicated in Chapter I, the varieties of aesthetic experiences are almost limitless, making it possible to match the needs and interests of nearly any student with some kind of involvement in the fine arts. An adolescent boy, for instance, who might not find painting or drawing compatible with his inclinations may become keenly interested in welding metal sculpture or constructing models; girls who seem to have no interest in any of the major arts might find intense enjoyment in costume design or ceramics; students who could not be persuaded to perform onstage in any capacity may find creative satisfaction in stagecraft and lighting techniques; or an intelligent but outwardly cynical "loner" may find his forte in photography. (254, p. 113)

Many fringe benefits may be derived from participation in the fine arts: (1) recognition and approval from peers and adults; (2) self-discovery; (3) reconciliation of independence and conformity; (4) a broader cultural outlook; (5) reduction of social tensions; and (6) the lessening of group prejudices. (254, p. 96)

Even a large industry like Thiokol Chemical Corporation recognizes the important relationship between aesthetic sensitivity and socialization. In its para-professional training program for socially disadvantaged adults and children, which leads to job placement in such areas as welfare assistance, social case work, counseling assistance, mental hospital services, classroom assistance, and playground and recreational assistance, the stated goal is "to develop human capacities to the fullest --capacities for creativity, sensory and aesthetic appreciation and interpersonal skills . . . , not only the cognitive," (186, pp. S31-S32)

Sociologists alert us to the possibility that the socialization process carried out by the schools is apt to be a form of feminization for adolescent boys. Their reasoning is that feminine traits are apt to be more highly rewarded in the academic studies. For example, Dr. Patricia Cayo Sexton found that, in general, "scholarship and masculinity are inversely related" and that "the hardship in school is greatest for boys of lower socio-economic status, who tend to be more masculine than middle-class boys." (387, p. 31)

Henderson agrees with Sexton that there is a pressing need for more masculine role models in the schools for lower-class boys to emulate or identify with. He suggests that the male teacher should be able to discuss sports and convince the youths that he understands physically aggressive boys. By innuendo, Henderson evinces the fear that the fine arts and literature are difficult to present persuasively from a masculine point of view, especially to lower-class Negro boys. (162, p. 8)

Although the researcher denies the necessity of such an assumption, the problem has existed among some specialists in these fields and should be given consideration when selecting a teaching team and planning the curriculum for a General Fine Arts course.

Much has been said about the social values of creative leisure-time pursuits, but our society is filled with unhappy senior citizens who have not been prepared to enjoy the leisure hours granted by retirement. Norman Cousins describes the vacuity of retirement for millions of Americans with pungent analogy: "The most costly disease in America is not cancer or coronaries. The most costly disease is boredom--costly for both individual and society." (74, p. 20)

It is not unreasonable to conclude that this situation is the fault of our educational system; perhaps even more to the point, it is the fault of our aesthetic education curricula. Educators have emphasized the importance of how to do things and how to earn a living while neglecting the creative process and the good life. Aesthetic education includes the simple things of everyday good taste, as well as the great masterworks of art, and the following rather startling suggestion is not really out of line with its purposes:

I see nothing subversive or shattering about giving a student an evening assignment to attend a good motion picture or concert, or read a good novel, or see something worthwhile on TV, or listen to some recordings in classical music, pop, or jazz. This kind of homework can lead to exciting classroom discussion. Good talk is one of the most stimulating and rarest experiences on this planet. (Emphasis supplied.)

. . . the community could do worse than to subsidize a boy of modest means to an evening date with his girl friend on the town, including a visit to the theater and perhaps even some after-theater entertainment. (74, p. 24)

Self-realization or self-actualization is the most basic of human motivations; it means personality growth and is a sign of maturity. Maslow calls it "spontaneity" and defines it as the capacity to appreciate art, good times, and zestful living; social feeling, personal relationships, democratic character structure, and creativity are its attributes. (6, pp. 280-81)

The Climate for Creativity

There are many differences of opinion as to what constitutes creativity and what makes some persons more creative than others. There seem to be two major kinds of creativity: that which is predominantly cognitive or intellectual, and that which falls chiefly within the

affective domain. The relationship between the two is not very clear. Of course, there is a vast gamut of creative levels, from a simple finger shadow projected on the wall by a young child to the magnificent creations of Michelangelo. One thing seems to be invariant: all humans have an urge to be creative in some way. Creative responses of some sort are demanded by each new experience. There seems to be a great deal of evidence that creativity can be learned or escalated; but that it can also be stifled or truncated.

Creativity is universally associated with play and games, presumably because of the use of imagination. Great masterpieces of art and astounding discoveries of science have been known to develop from the playful imagination of youth. The creative genius of Martha Graham can serve as an illustration:

Underlying the complexity and richness of these simple objects, [a purple cloak or a rope which becomes a poetic symbol] there is the directness and freedom of a child's imagination: it is part of Martha's genius that she is still, somewhere in her inner world, a little girl play-acting, making things be what she wishes them to be. (222, p. 76)

Gesell has established the need for psychic and muscular play in early adolescence. (128, p. 140) These needs can be met through experimental and exploratory activities in the fine arts. Role playing in a stage production centered around problems of real life can help students face those problems vicariously and work out alternate solutions to them; it also helps young people extend their consciousness beyond themselves.

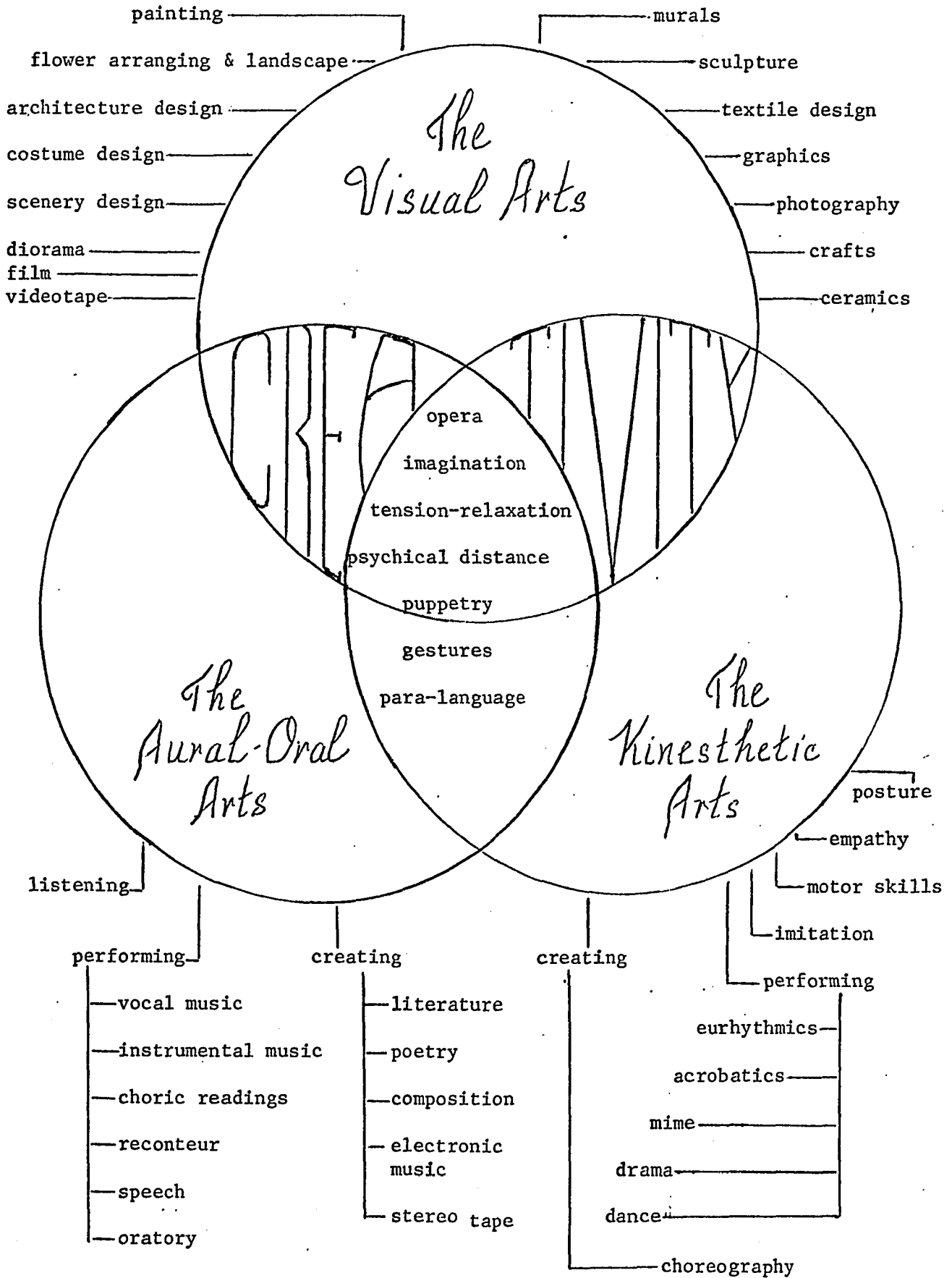
The fine arts offer the most natural and logical setting for a climate of creativity. Music, for instance, can stimulate the imagination and reveries of adolescents, partly because it is non-threatening and

non-discursive. (155, p. 156) Creativity from the point of view of the visual artist is discussed by Rasmusen. The term "creative art" is redundant, he says, because "no expression is really art unless it is creative." (334, p. 1) Creativity encompasses such attributes as originality, individuality, freedom of action, inventiveness, and the reorganization of natural or man-made elements to fit the purposes of the artist. Rasmusen highlights the meaning of creativity by postulating its negation:

The opposites of creation in art are imitation, academicism, intellectual and emotional slavery. Creativeness depends on a certain frame of mind. It is democracy in practice--an invitation to free thinking, exploration, and progression. Its opposite, imitation, spells conformity, reaction, and decadence. (334, p. 1)

The routine structure of our educational institutions is hardly conducive to the freedom and nonconformity necessary for true creativity. Consequently, we sometimes find more creativity in the adolescent subculture than in the school curricula, as exemplified by the original compositions of young rock 'n' roll groups and the fantastic light shows which are frequently presented as accompaniment to their concerts. Pop culture itself is a highly intriguing area for study, and fine arts educators would do well to become more familiar with its aspects. The professional literature has been prolific with articles dealing with the issue of popular music in the schools; and to elaborate on this further here would risk excessive repetition.

The reader's attention is directed to Paradigm No. 5 which illustrates the multiplicity of avenues for creative expression available through aesthetic education.



Paradigm No. 5--Aesthetic Education (Affective and Psychomotor Domain)

In order to allow creativity and freedom of self-expression in music, Carl Orff believes in helping children create music of their own by removing technical restraints and limitations, such as written notation. Orff's renowned school was originally intended to educate young children in gymnastics, music, and dance. Despite trends toward the defense of "music as an academic discipline," Orff has successfully progressed with a counterpoise of his own based on the idea that nothing is important in the musical education of youngsters except making music.

However, in American public schools--the only educational system in the world committed to the ideal of providing a general education to the entire populace--the problems are somewhat different. Teaching music in the self-contained classroom, for example, is only one of the many responsibilities of the elementary school teacher. The demands of our highly complicated cultural accretion has resulted in a suppression of creativity, due to overcrowded classes and lack of adequate time and space.

The problem is how to strike a balance between allowing students freedom to develop and express their creative impulses, yet keeping them under control for the good of the group; how much time should be spent in "making music" and other creative activities, and how much devoted to getting better acquainted with the vast body of exemplary aesthetic objects already created. Some strong claims have been made for the contribution of modern dance to general creativity, self-actualization, and democracy:

The very idea of a set technical system is quite foreign to the philosophy of the educational modern dance in this country. In the broader aspects of education, the modern dance has been at the very

core of creative and permissive education. Personalities have been developed through the modern dance and all manner of democratic ideals have been pursued through its medium. The modern dance which began as a liberalizing force in the arts has become entrenched in the educational system as an integral element of it. (228, p. 13)

Another dance educator explains creativity in terms of biological survival. Although tradition makes something mysterious out of the creative process, H'Doubler believes it to be a basic principle of nature and that all men have the innate capacity of creativity. Even the structure and function of a single living cell illustrates the principle in its processes of initiating, selecting, adjusting, developing, and synthesizing. She defines the creative urge thus:

Man survives because he is a creator. To feel an urge to create something is the result of a sensed need to rearrange existing elements so that new relationships may grow into new forms. To discover new values and meanings, and to give them form, is simply man's extension of a basic technique of adjustment common to all living things. (380, p. 45)

This brings up the inevitable question, "Why do we not recognize the existence of creativity more generally in all children and adults, if it is an inescapable human quality?" The researcher can only conclude that the question has not been sufficiently studied to yield a satisfactory answer; however, two alternate hypotheses come to mind: either creative acts are such a commonplace, everyday human occurrence that they go unnoticed, or there is just not enough agreement on the semantics of the term "creativity" to make a study of the question valid. (These two hypotheses are not mutually exclusive; in fact, it is quite probable that they are merely dealing with different aspects of the same problem.)

It is regrettable but probably true that the schools can be blamed for smothering the vital imagination and creativity of youth. This view

is expressed by Allen: In the process of what we call "education" somehow the power of imagination diminishes as other facets of the personality are developed. (4, p. 356)

This brings us to another conflict: the fact that the creative process is, in some respects, antithetical to the process of socialization. We are reminded by Bossard and Boll of the sociological principle that "the primary group exerts a conservative influence on behavior." (37, p. 410) In the case of adolescents, the primary group is the peer group, which does indeed exert strong influences toward conformity. Here, then, is a built-in counterpoise between the aims of a General Fine Arts program (which include individualism and creativity) and the pressures of the primary group (the need for peer approval and group conformity). The solution lies, it would appear, in the skill of the fine arts specialists to "sell" the majority of the group--and especially the group leaders--on the personal rewards of a creative adventure in the Fine Arts "game."

Whether creativity can be taught or only encouraged and nurtured is still a moot question, but Hunter supports Allen's view that too many classrooms do not stimulate originality or foster creative expression: "It is undoubtedly true that a rigid and stultifying classroom, where only the teacher's way of doing things is 'right,' will discourage creative expression on the part of children." (176, p. 369)

Michael Polanyi, atomic chemist turned sociologist and philosopher, places the blame for neglecting creativity squarely upon the exaggerated homage paid to Science. He suggests that people would be better off if they would cease to equate "scientific" with "meritorious." Creativity is

outside the realm of science and behaviorist psychology, he explains:

"The supposed methods of science cannot deal with creativity and therefore the theory which science makes of itself would exclude creativity."

(147, p. 20) Polanyi also rejects the "positivistic prudery" of social scientists who avoid the problems of free will and morality because they are "unscientific."

Singer and Hall discuss the importance of daydreaming and fantasy as contributors to the creative process. (374, passim; 148, passim) To the element of fantasy, Irving and Herbert Cheyette add ideational imagery as essential to the aural, visual, and kinesthetic arts. They also stress the capacity for empathy and the ability to "see with his ears and hear with his eyes." (59, p. 352) However, they are supported by Mursell in their disagreement with Orff as to the matter of ignoring or excluding musical notation as a part of the over-all creative musical experience. They assert that the translation of visual symbols into sounds has meaning for the child as a creative challenge. (59, p. 219)

Freud's writings on fantasy and dreaming are common knowledge, but a few quotations may be recalled for our purposes here. In seeking an explanation for the creative powers of poets and other writers, he found a basis in childhood:

We ought surely to look in the child for the first traces of imaginative activity. The child's best loved and most absorbing occupation is play. Perhaps we may say that every child at play behaves like an imaginative writer, in that he creates a world of his own, or more truly, he rearranges the things of his world and orders it in a new way that pleases him better. . . . He takes his play very seriously and expends a great deal of emotion on it. . . . Notwithstanding the large affective cathexis of his play-world, the child distinguishes it perfectly from reality. . . .

Now the [artist] does the same as the child at play; he creates a world of phantasy which he takes very seriously; that is, he invests

it with a great deal of affect, while separating it sharply from reality. (115, pp. 44-45)

The Headmaster of Summerhill is more blunt in his remarks about the lack of creativity in the typical school. He even accuses any school subject as being "the natural enemy of the child." Furthermore, since schools usually provide only for the intellect and the memory, they are not truly educative. An effective school must have creative learning and creative teaching. "Education should be creative all the time," Neill believes, and "only when creation is recognized as the only dynamic factor in education will our schools be real places of education." (emphasis supplied.) (17, p. 122)

Miel also believes in the dynamic character of teaching and has devoted an entire book to the subject. She asserts that teaching is a nonrepetitive process due to constantly changing factors. She admits, however, that there are certain risks in being a creative teacher, and that no teacher can expect to be creative at all times. The teacher's role in creativity is largely that of providing opportunities for students to learn and have creative experiences. (262, pp. 6-8) She lists some conditions which nourish and reward creativity in teaching:

1. Commitment to the chosen arena of creativity.
2. Psychological safety with freedom, in order to tolerate uncertainty and be willing to take risks.
3. Total awareness to conflicting feelings and experiences.
4. Authority to focus on a concern and work out its problems.
5. Self-evaluation and increased consciousness of the teacher's own processes. (262, pp. 227-228)

Studies reported by Torrance show that constant teacher evaluation of students' creative work in the visual arts and writing becomes damaging to creative growth; it interferes with free exploration and the initiation

of ideas. (409, pp. 148-49) The best kind of evaluation, studies indicate, is "guided self-evaluation." Subtle comparison with peers inevitably influences the evaluation, even though encouragement is given to use individual style. Creativity cannot be forced, either. Heys found in comparing two approaches to teaching creative writing that requiring and correcting a theme a week defeated its purpose of "prompting either correct writing or creative writing." Eliminating the writing requirements and assigning a greater amount of reading obtained as good if not better results. (409, pp. 174-75)

It is not only the schools or science or teachers who may be accused of stifling creativity--or "nonconformity" as it usually is called --but parents and the society as a whole offer few tangible rewards for the dreamer, the poet, the composer, the actor, or the artist. With our present emphasis upon making a lot of money, the American social and economic climate is not too conducive to creativity. Harris urges teachers to point out to adolescents that "civilization developed because men thought creatively," and he is an exceptional individual himself. Formerly a successful advertising executive, Harris had the courage to leave the business world and devote himself to painting. He wants to impart some of his courage to young people considering a future in the arts by reminding them that

. . . the men we honor most and remember best are those who contributed the most pungent and challenging new ideas, the men who asked the most searching questions, who doubted the old answers and looked for new ones. To men like Socrates, Euripides, Virgil, Newton, Shakespeare, da Vinci, Michelangelo, Galileo . . . we are indebted for every stone in the foundation of the complex world we have today. (150, p. 25)

In her dissertation Eleanor Ford administered the following tests

to determine creativity in art: the Barron-Welsh Art Scale, the Paper Shapes test, the Making Objects test, the Match Problems test and the Sketches test. Her purpose was to discover relationships between creativity and socio-cultural factors among junior high school students. Her conclusions were as follows:

1. A relationship seemed to exist between artistic creativity and ethnic group.
2. Creativity did not seem to be related to the sex of the student.
3. Children from the upper-middle and lower-middle classes seemed to be more creative than youngsters from the working and lower class.
4. Students from a small city seemed to be more creative than either rural-community youths or large-city students.
5. Previous art training apparently had no relationship to creativity in art. (Emphasis supplied.)
6. A relationship seemed to exist between cultural orientation and creativity in art.
7. A relationship apparently existed between a student's artistic creativity and his father's occupation.
8. The children whose fathers were employed in jobs classified as salesworkers seemed to be more creative than youngsters whose fathers were in any other occupational area.
9. Students whose fathers had academic work in the professions were less creative than those students whose fathers had less education.
10. Youngsters whose fathers' educations ranged from partial high school training to that of a college graduate seemed to be more creative than those whose fathers had a junior high school education or less. (110 p. 3052-A)

The most significant and most discouraging conclusion was No. 5, which reaffirms the indictments already made against the fine arts curricula of our schools. The researcher would like to have been told which ethnic group was found to be more creative. There were not many other findings which were not already known or strongly suspected. Glenn and Turrentine remind us of a widely-accepted conclusion about I.Q. tests and creativity: "Intelligence, as measured by I.Q. tests, is not necessarily a measure of creative potential." (131, p. 81)

A study by Drews revealed a profile of creativity among adolescents which does show a positive correlation between creativity and intelligence. About 20 per cent of the students fitting the creativity profile came from an intellectually superior group; 5-10 per cent from an average group. The outstanding characteristics of the creative adult, which were used to compare students by, included (1) openness and keen awareness of reality within and without themselves accompanied by both a passive receptivity and an active seeking; (2) zest for living; (3) vital awareness and sensitivity to aesthetic experiences in all the fine arts; (4) finding pleasure in reading poetry and books, listening to serious music (even opera), and trying to write poetry; imagination and empathy; and exploration of ideas even if they are useless. (91, pp. 26, 28)

Belock and others support the researcher's earlier contention that creativity cannot be stimulated by force or pressure when dealing with most children. Time does not permit going very far into the area of motivation, but general ways for setting the stage for creativity are given below:

1. Recognize the unique worth of an individual. Encourage independence and spontaneity.
2. Provide a climate in which external evaluation is minimized. If a child is overly-concerned with what others think, his creativity is hindered.
3. Attempt to reach an empathy of understanding that permits one to accept another's viewpoint. The creative person must keep his identity; he needs understanding and openmindedness from others.
4. Provide a permissive atmosphere. This does not imply indulgence, but the freedom to venture into new experiences. (23, pp. 264-65)

Some of the members of the Tanglewood Symposium warn us that the creative student is frequently not the most intelligent child in the class --in fact, it is estimated that 70 per cent of the creative students would

be excluded if they were evaluated solely on the basis of I.Q. tests.

They explained further:

The creative child is divergent rather than convergent in his thinking. Although the individual requires a structure in which to grow, this structure must be sufficiently flexible to permit creative development. (397, p. 8)

Two different sources offer formulas for the creative process.

The Missouri Allied Arts Guide proposes the following "Steps in the Creative Process":

1. Collecting and absorbing--a lifetime pursuit.
2. Mixing and Relating--Use imagination in forming new combinations. (e.g., Can you imagine a new use for catsup and an ash tray? What would be invented to replace the wrist watch? How could you improve the design of a table fork?)
3. Inspiration--necessarily preceded by a lifetime of preparation.
4. Producing and Revising--the most tiresome step in the creative process. (266, pp. 151-53)

The second sequence is proposed by Jensen. To him, creativity is a function of the mind representing the highest type of psychological activity and exists in four stages: preparation, incubation, illumination, and revision or verification. (181, p. 35)

Despite the tightly prescribed curricula of many schools which deny expression of creativity and imagination, with the possible exception of the fine arts courses (40, p. 149); and the impending threat to creativity emerging in the guise of the "Order of Convenience" or the ancient "Path of Least Resistance" (40, p. 146)--yet there are new glimmers of viable experimentation in the fine arts. Reeder urges the use of cartoons to cultivate creativity: "The cartoon approach to teaching captivates the interest of the student and creates a positive atmosphere for learning." (338, p. 18) The Manhattanville Music Curriculum Program has been an innovative center for music teaching and curriculum construction since the

summer of 1966. The stated purposes of this workshop "was to reexamine course content in the light of stimulating personal experience in music creativity." (107, p. 61) The participants at the Manhattanville Workshop composed experimental orchestrations using non-musical materials of all descriptions, and devised new methods of notation suitable for such a project.

Student film making is now being included in the curricula of many schools across the nation. With such experiments with movies, "fantasy becomes reality in a burst of creative energy." (393, p. 4) James A. Smith describes in detail another experiment with film which does not require a camera. The white, translucent leader tape is used to paint on with colored felt pens. When these film sections are projected, exciting creative effects are produced; sometimes music is taped to add the aural dimension thus enhancing the beauty of the creations. (379, p. 73)

Experimentation with electronic music is rapidly increasing, also. Workshops for teachers in this new medium are becoming more common. Two main types of electronic music are used: the electronic tone synthesizer, such as the Moog equipment; and the simpler method of splicing varieties of sound tape together and playing them at different speeds for the desired effect. Sounds used in such creations may be musical or non-musical. In the words of Ivey:

Electronic music . . . belongs not only as a new area of study and sound in the general music course--though this may well make sense to a generation that soaks up electronic music along with its science-fiction telecasts--but as a deeply educative experience that fosters creativity and insight. (178, p. 91)

Most school administrators do not feel that a satisfactory, coherent and workable curriculum has been formulated through which they could

implement the "airy admonitions" to teach creativity. It is so much easier to maintain the status quo. (417, p. 230) The major cause of the loss of creativity in our youth, according to Torrance, is the school's insistence on authority and censure of divergent thoughts. (417, pp. 231-32) To summarize, heed is given to the words of Vaughan:

Rather than an easy form of education, creativity . . . poses one of the greatest challenges that teachers . . . have had to face.

.
We still have a long way to go before the nature of creativity and creative teaching . . . are understood and honored in American education. (417, pp. 231, 232)

A Brief Look at Some Learning Theories

The importance of learning theory to every educator cannot be overemphasized. If teaching practices are not consistent with the facts of the learning process, as revealed by the leading educational psychologists or learning theorists, the teacher will be ineffectual no matter how hard he works. It must be conceded, however, that there are many more hypotheses and conjectures about learning phenomena than established facts. Furthermore, the best theory of learning becomes a kind of fiasco when applied to children from abnormal ecological conditions. Even Bruner, whom we usually regard chiefly as a proponent of the conceptual and structural theories of learning, recognizes the futility of any educational ideology which cannot be adapted to the cultural or sociological level of the children being taught. In 1968 this notable Professor of Psychology and Director of the Center for Cognitive Studies at Harvard wrote in a somewhat disillusioned mood:

Despite the books and articles that are beginning to appear on the subject, the process of education goes forward today without any clearly defined or widely accepted theory of instruction. We have had

make do and are still making do clever maxims and moralistic resolutions about what instruction should be. The controversy that swirls around this tortured subject is a mirror of larger discontent with our culture. (47, p. 69)

The researcher might add that although knowledge about learning has advanced substantially at the theoretical level, the average teacher still teaches more by intuition than by internalized concepts of learning theory. One of the reasons Bruner gives for the failure of a theory of instruction to have the desired effect upon educational practice is quoted below:

It is inappropriate to the central problems of practice. For instance, a theory that is clearly excellent in respect to the instruction of children who are already motivated to learn may prove ineffective in dealing with the alienated Negro students of the inner-city school. . . .

Even if a pedagogical theory is correct, relevant, and manageable, it may be practically ineffective when it fails to relate to the urgencies of a society. (47, p. 69)

Along with Bruner's concession to the influence of socio-emotional factors upon learning, another momentous change of view is taking place: less credence is being given to the traditional I.Q. score as a prognostic instrument. The reason is given succinctly by Ragan and Henderson: "The hypothetical construct of intelligence, . . . can be modified by changing environmental conditions." (330, p. 87) Many attempts have been made by psychometricians to construct intellectual capacity tests that are unbiased or "culture-free," but with little success. The best solution seems to be, for the present, to continue using I.Q. scores but in a limited way: they should be considered as only one of many diagnostic tools. (330, pp. 90-91) Another commonly held assumption about learning has been dethroned. Earlier experiments in education concentrated on the best methods of teaching, tacitly assuming that "what was learned was a direct consequence of what was taught. Only lately have educators begun to realize that

method as such is only one variable in a complex learning pattern that has attitudinal as well as instructional determinants." (330, p. 79)

The securing of data upon which to base theories of learning depend heavily on valid observational instruments and testing devices. In the affective domain, such aids to research are very scarce; therefore, significant progress in aesthetic research is impeded because the arts lie preponderantly within the affective domain.

In the present study one of the few observational instruments which the researcher found appropriate for a fine arts class was the "Categories for Interaction Analysis" by Flanders. (265, passim) The reader's attention is called to Plate VIII. Which shows the researcher's adaptation of the Flanders system to some observational data recorded during sessions of a music class. The criticism of this instrument rests mainly in the fact that the categories, although consistent with affective aims, depend almost exclusively on verbalization; however, a very large portion of aesthetic education is non-verbal. Even professional musicians, artists, and dancers are characteristically taciturn. Unfortunately, this is not the case with fine arts teachers--they are usually too verbose, as indicated in Plate VIII. One could assume positive correlation between the first three categories and creative teaching. (The fourth could be added if high-level, open-ended questions are used.) Also, the ninth category could be expected to indicate some degree of intellectual creativity on the part of the student. The tenth category is useless as it stands; it could be the time during which the most affective and/or psychomotor learning takes place. Recognition of the Torrance Creativity Scale is hereat given as offering some usefulness in further

research, even though it has not been fully validated and it, like the Flanders instrument, is too closely tied to verbal behavior.

Plates VI and VII show samples of the researcher's original attempts at preparing a more comprehensive observational instrument, based on all three domains of educational objectives: cognitive, affective, and psychomotor. This tool requires observers who are thoroughly familiar with the categories and their implications. (Cf. 35, 211, 52, and 372) At least two observers should be used simultaneously; more if the class is larger. Observations are recorded for individual students and teachers on a time line, making it necessary for the observers to devise a system of identifying each person correctly. The researcher considered the observations made before and after the formal class session to be extremely important: some of the most significant affective and psychomotor responses were recorded during these moments. Each of the other columns on the chart represent five-minute intervals. By using a time line and correlating the responses indicated thereon with a tape-recording of the class session, an in-depth analysis of learning sequence in process is possible. Of course, the ideal procedure would be to have the entire session videotaped without the knowledge of the participants and observations taken from the videotape, replaying it as often as needed in order to capture behavioral characteristics otherwise missed.

Piaget's theory of learning is based on a four-phase formula of cognitive development: (1) the period of sensory-motor intelligence; (2) the period of egocentric or "pre-operational" thinking; (3) concrete or operational intelligence, and (4) formal thinking, which approximately coincides with adolescence. The concept of I.Q. is not significant in

PLATE VII — A Proposed Phenonemological Observation Instrument*

Code:		Phenomenological Observations (Date: 10-22-68)										[OVER]	
Observed		> Decrease in Intensity		< Increase in Intensity		Boys		Girls		Research Team			
Positive													
Negative													

PLATE VII.--A Summary of Data from Samples of the Observational Instrument of Plate VI.

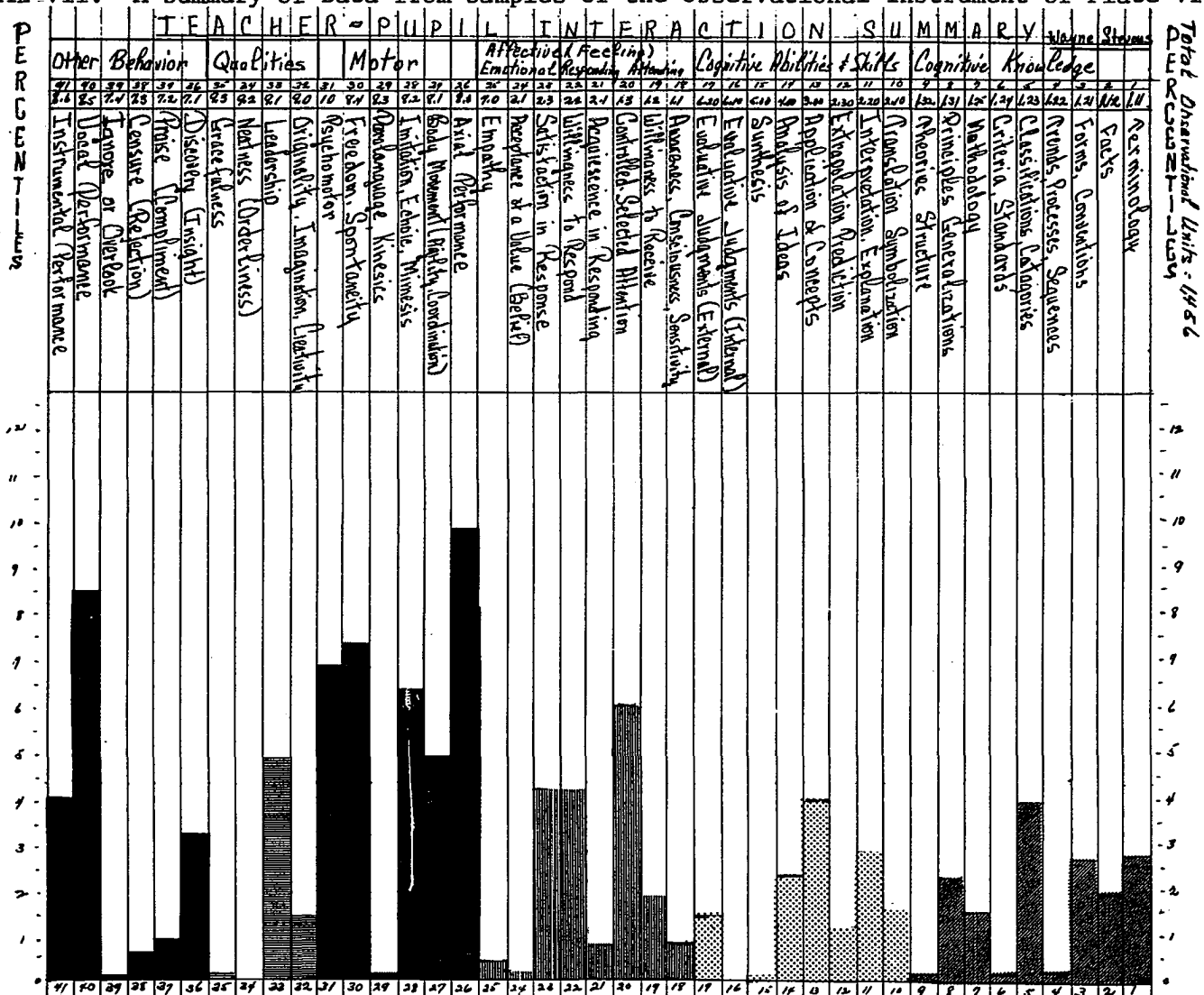
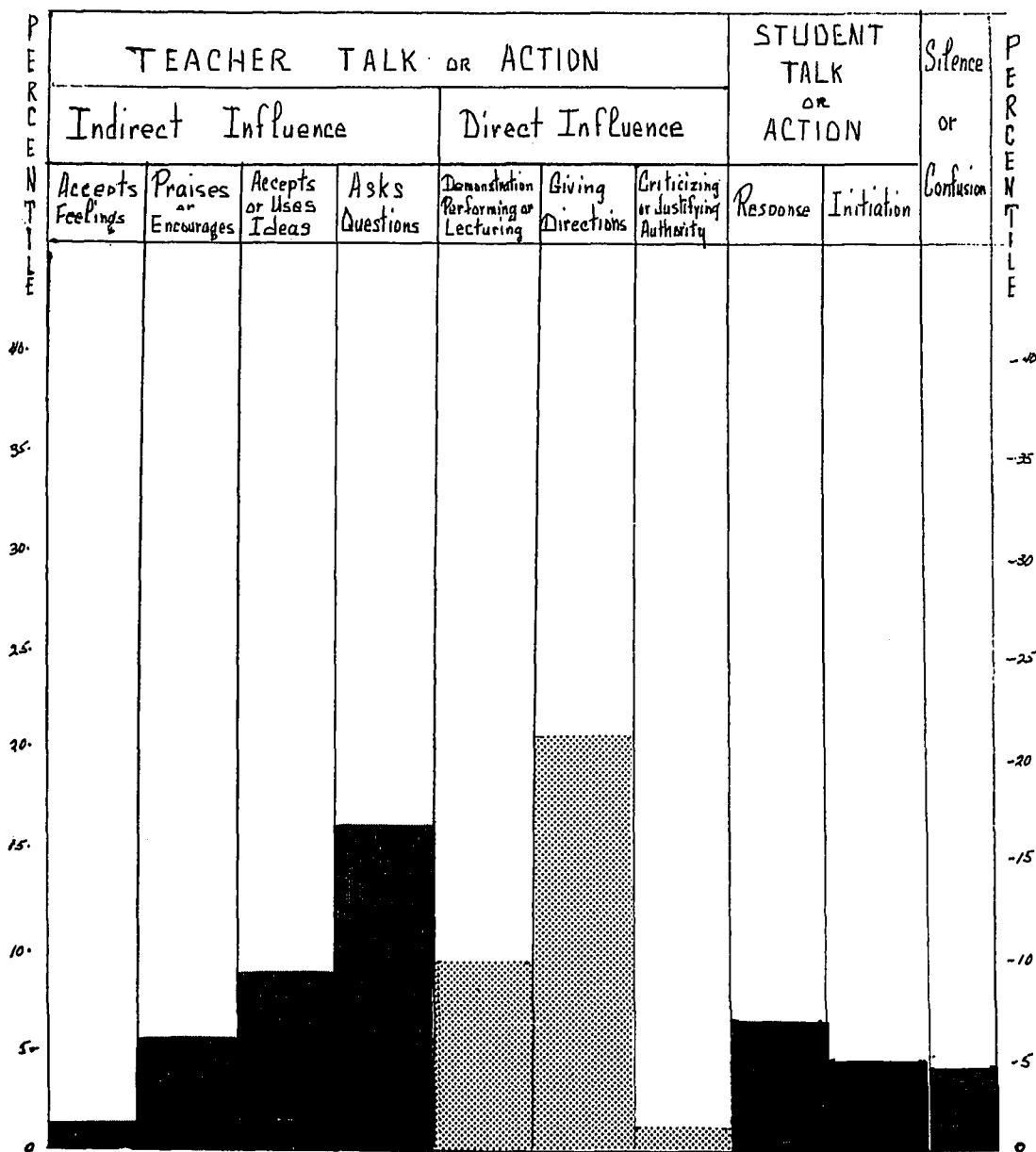


PLATE VIII

Observations Catagorized
According to the Flanders System of Interaction Analysis
 (Summary of 804 Observations)



Note: The data used for the compilation of the summary represents a transcription of the data recorded on selected Observation Instruments (as shown in Plate VIII) into Flanders' Categories.

this system, since Piaget's tests "qualify" intelligence rather than "quantify" it; there can be no static, specific definition of intelligence functionally; his tests are "culture-fair." (419, pp. 74-75)

In Piaget's view intelligence can be equated with creativity, albeit an intellectual variety of creativity. (120, pp. 140-41) If Piaget had his way, elementary school studies such as reading, writing, and arithmetic would be postponed until the child's intelligence had been developed to the stage necessary to handle the operations involved in the specific subject areas, at which time he would be self-motivated and practically self-taught--at least he would learn the material in a comparatively brief time. Educational institutions should be "schools for thinking." (120, passim) Learning should be heuristic, not forced or hurried; it should minimize linguistics or "verbalism"; it should utilize play (assimilation) and imitation (accommodation). (316, pp. 130-31, 41, 9)

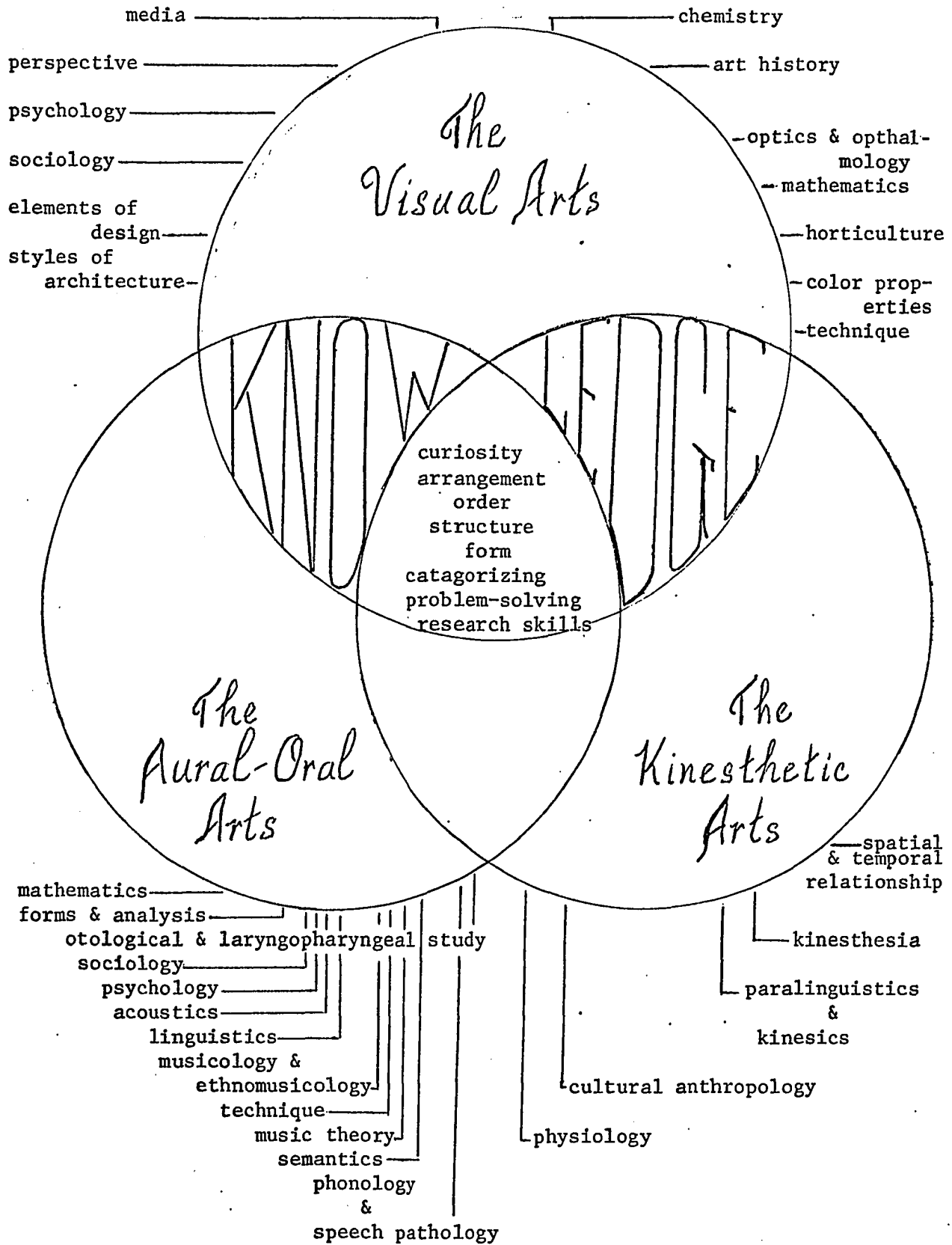
The importance of Gagne's "Concept Learning"--as it is interpreted by Lathrop--is its usefulness in "organizing . . . stimuli into manageable classes," and its independence from language which allows it to include the aural and visual concepts of music and art. (218, p. 13) If the emphasis on conceptual teaching of the fine arts results in too much talking about the arts and less exploration and manipulation of the materials of the arts, then exploratory teaching is sacrificed for expository teaching in an essentially nonverbal field of learning. Olsen sums up this problem as follows:

A verbal presentation of musical terms and symbols did not produce musical understanding. Neither does a verbal presentation of musical concepts. Verbalization merely provides a means of communication and

classifying musical encounters that have already taken place. (299, pp. 58-59)

The conceptual approach to learning, espoused by Bruner and many others, brings the once-neglected Gestalt Psychology back to respectability. Gestaltism is the organization of bits of related matter into meaningful patterns or "wholes." This, in a sense, is the basis for the approach of teaching the interrelatedness of the fine arts, but it is just as applicable to smaller integrated structures such as cognition of the over-all pattern of a song or movement of a sonata or the composition of a painting or the general idea behind an interpretive dance. Bruner's "spiral curriculum" is not just going in a circle, as someone has charged, but it is a plan of learning which assumes the possibility of "continual broadening and deepening of knowledge in terms of basic ideas." (270, p. 37) He makes four general claims for teaching the fundamental structure of a subject: (1) understanding fundamentals makes a subject more comprehensible; (2) discovering patterns reduces the need for detailed information and increases the ability to remember; (3) transfer of learning is facilitated by the learning of basic concepts; and (4) the gap between advanced knowledge and elementary knowledge is bridged by examination of the fundamental material of a discipline in a limited context, then re-examinations of the basic structure of the material in increasingly expanded contexts. (270, pp. 37-38)

Paradigm No. 6 shows the depths to which aesthetic education can go in the direction of cognitive learning, thus easily relating to Piaget's developmental intelligence, Gagne's concept learning, or Bruner's spiral curriculum, according to the emphasis preferred by the teaching team.



Paradigm No. 6--Aesthetic Education (Cognitive Domain)

Although Skinner denies having a theory of learning, in practice he operates on the assumption that learning is acquired through the accretion of sequential bits of information, much as a computer acquires, stores, and retrieves information. His learning theory is closely aligned with the science of cybernetics; it is diametrically opposed to the Gestalt or conceptual approach. (297, pp. 5-18, passim)

Not all learning has to be dianoetic. Clinchy, with the support of John Holt, presents a good case for the importance of intuition in learning--and she rightly claims it to be a universal mode of thinking. It is conceivable that intuition is simply another aspect of nonverbal learning. The highly respected "inductive leap" of science is a form of intuition or hunch or guess, albeit a highly educated guess. Some students have been forever intimidated by teachers who were sharply critical of their intuitions, causing them to regard their own ideas as worthless. Intuition is just one of the tools of learning and one that should be examined critically but not disregarded. Clinchy summarizes:

Although it is not the most rigorous form of thinking, nor the safest, it is a legitimate mode of thinking. It is, I submit, the way most of us are forced to think, if we think at all, when faced with the "difficult and unknown." If we do not help children to deepen and discipline their intuitive powers, we leave them defenseless in that dim landscape that all of them will enter, from time to time, when they emerge from our classrooms. (62, p. 37)

Implications for the General Fine Arts Curriculum

Aesthetic educators have more to consider in planning or implementing a General Fine Arts curriculum for adolescents than just their subject-matter specialties. They must also be aware of the psycho-social needs of the students and the cultural level of their out-of-school

experiences. There must be an understanding on the part of the teaching team of the differences between the middle-class culture to which they are accustomed and the culture of the disadvantaged youth. However, there must not be a patronizing attitude, either; rather, there should be respect for both the child and his culture. Sherlock comments thus:

The trouble with new efforts toward upgrading "culturally deprived" individuals is the inherent misunderstanding communicated by the term. All groups have culture. Unless this is recognized and understood, programs supposedly designed to improve conditions among lower socio-economic status classes are bound to fail. (367, p. 27)

Too many teachers are so concerned with imparting their own middle class culture to children that they fail to consider the possibility of learning something of value from a lower-class culture. Perhaps more mutual respect would result if such teachers spent some time learning to eat soul food and to enjoy soul music, instead of always insisting that artichoke and pumpernickel are superior in some way to chitlin's and cornbread; or that the music of Beethoven and Bach are great and worthwhile, but folksongs and spirituals have little value.

Fine Arts specialists working in a lower-class junior high school are professionally and morally obligated to know the typical problems of early adolescence and the particular problems of the disadvantaged. Since the arts are sometimes considered feminine or "sissy" by lower-class adults, disadvantaged boys may come to the General Fine Arts class with some prejudices which require special handling; they particularly need strong leadership and a masculine role model with which to identify.

Since it is not feasible to remove large numbers of adolescents from their impoverished culture in order to give them the diversification

of experience needed to expand their social insights, the General Fine Arts course offers the opportunity to accomplish a vicarious assimilation of different cultural values in the lives of disadvantaged students.

Since ontogeny recapitulates phylogeny (to borrow a dictum from the biological sciences), culturally underdeveloped youngsters may require more of the therapeutic and integrative dimensions--the instrumental or extrinsic values--of the fine arts than the more sophisticated, middle-class students.

Student cooperation, discipline, motivation, interest, enthusiasm, spontaneity, participation, and successful stage performances all center around the skill with which the teachers can elevate the self-image of the majority of disadvantaged children. When treated in a respectful, kind, and democratic manner, culturally disadvantaged students often react with surprise to find themselves being treated as someone important. Having their own ideas accepted as worthwhile contributions in an allied arts course improves their self-image. (At first, they may be very shy and suspicious, until they become convinced that the teacher is sincere in his respect for them as individuals.)

Good taste in social behavior is also within the aesthetic realm of meaning and thus a legitimate part of aesthetic education. Since "the middle class child can usually learn good manners by observing his parents, whereas about the only way the underprivileged child can learn them is by observing his teachers," (32, p. 10) then it follows that socialization is the responsibility of the school. Simple responses and habits which middle-class persons take for granted must be taught, such as modulating one's voice, the courtesy of not interrupting another person who

is speaking, how to respond rationally and verbally to unpleasant situations instead of emotionally and with physical violence, etc., etc." In the metaphorical phraseology of Shedd, all Fine Arts educators "should be good jazz musicians: they should take a given twelve- or sixteen- or thirty-two-bar structure and improvise." (364, p. 33)

Mentors of the fine arts have a problem which they cannot dismiss as lightly as some of their co-workers in other fields. The conflict between socialization and individual creativity must be resolved by maintaining a delicate balance between the two. The fine arts teachers have a special exigency to establish and maintain a climate conducive to creativity, since aesthetic courses are practically the only place left in the school curricula where fantasy and imagination can be rewarded.

Teachers of lower-class students must expect to be confronted with a different set of values from their own, regarding morality, attitude toward education, fighting, personal habits, and of special importance, language practices. Teachers should recognize that it is not necessary to alienate these children from their sub-culture before they can become educated. Materials used in teaching the disadvantaged should be relevant to their culture. Pressman makes these suggestions:

The children of the poor will learn better when they are genuinely expected to learn; they will learn better when their learning materials bear some relevance to their lives; and they will learn better when a bond of humor, mutual concern, and mutual respect is established between them and their teachers. (325, p. 60)

In ghetto schools there must be some departures from traditionally conceived middle-class education. Students should be permitted to help select learning materials and discussion topics; "there should be radically reduced limitations on the kinds of experience and the kinds of language

considered appropriate to the classroom;" and "hot" topics, such as riots, strikes, open-housing laws, civil rights, and race relations should not be avoided. (325, pp. 60, 62)

Culturally disadvantaged children need a Fine Arts program that makes something "real" happen at school (as did the "West Side Story" experience at Central), in order to change the prevailing concept that school life and home or community life are mutually exclusive worlds.

The task of aesthetic educators was voiced by the President of M.E.N.C. at the 1969 Division Conventions:

Our greatest confrontation is with the society we serve. Theoretically, every individual is capable of fully realizing his potential. Yet generation after generation falls short of the mark. The waste of human potential is the greatest of human crimes. . . . If our goal is to develop the full range of human potential, then arts education, with music as a specific component, must assume a large part of that responsibility. (171, p. 26)

PART IV. CRITICAL EVALUATION AND EXTRAPOLATION

CHAPTER VIII

THRESHOLDS TO REVISION IN THE GENERAL FINE ARTS CURRICULUM

Educational Trends of the Future

Although team teaching has been criticized harshly for its failures to live up to unrealistic expectations it has developed and expanded within recent years "from a few isolated attempts to one of the leading innovations in staff utilization." (257, p. 362) Testing programs have shown that despite the fact that achievement scores were not improved by team teaching, students were better able to solve problems, think critically, and look for better approaches to solutions; also their individual study and work habits improved. (260, pp. 36-40, passim) In the future we can expect more rather than less team teaching attempted in an increasing number of subject-matter fields. However, Williams warns that the problems involved in team teaching are far from being solved, primarily because "educators have underestimated the complexities of the group dynamics of team teaching." (432, p. 42)

Help will be forthcoming from systems analysts--the efficiency experts who can analyze "sets of activities whose interrelationships are very complicated," and who can formulate "comprehensive and flexible plans on the basis of the analysis." (314, p. 2) The computer-aided systems approach will help in the decision-making processes of education

as schools are called on to do more for society than ever before. Increased utilization of all kinds of autoinstructional devices can also be expected to facilitate both administrative systems and learning systems. The systems approach was used in planning the new Middle School in Oklahoma City which opened in the fall of 1969. The Middle School concept is spreading rapidly throughout the nation and has a promising future. This new framework will make increased use of team teaching, the IMC, independent study facilities, and flexible scheduling. (180, p. 4)

Both in mass culture and in school programs in the arts, the direction is toward recognition of the influences of the arts on each other and their natural relationships. "Total Art, Mixed Media, Theater of the Mixed Means, Environmental Art . . . these terms are an integral part of the vocabulary of the new generation of artists." (392, p. 38) Interdisciplinary fraternization and decompartmentalization are logical trends in the new approach for knowledge and meaning at all levels, from the elementary school to the university. (436, p. 3)

John Glenn Junior High School in San Angelo, Texas, is an actualization of the kind of school envisioned by George Leonard in his book, Education and Ecstasy. Thousands of visitors are fascinated each year by the space-age architecture and innovative learning procedures at John Glenn Junior High. Students make out their own schedules each week in fifteen-minute modules, allowing themselves ample Independent Study (I.S.) time. Most subjects are taught by teaching teams who are given one day per week for planning. Classes vary from very large to quite small. A large selection of cassette tapes is available for individual listening

in remote-controlled study carrels. The Instructional Media Center (library) is the hub of the entire plant. Students usually operate their own auto-instructional devices on their I.S. time. A closed-circuit TV station is available for student use. Portable cinemas are in constant use by a frequently changing group of students who wear wireless headphones and sometimes sit on the carpeted floor with their shoes off while they listen and watch educational films. The entire school is carpeted, including the cafeteria. Unusual courses are offered such as horticulture, lapidary art, and astronomy. No bells ring; no library fines are charged for overdue books. Students work through Unipacs at their own rate of speed in the various subjects. Creativity is unlimited for the students who are motivated; the unmotivated children do a lot of loafing. Glenn exemplifies the school of the future, but it is one of the pace-setting schools in operation today. It was disappointing to the researcher to learn that nearly all subjects were team-taught, except fine arts. Further study should be made to determine why the most creative-oriented subjects of the curricula--the fine arts--are the least innovative in such a setting.

Goodlad predicts a definite change in emphasis as far as the school curriculum is concerned. The discipline-centered curriculum will be replaced by a humanistic curriculum developed from the total curriculum concept which is presently emerging. (136, pp. 33-37; passim)

Ample evidence comes from numerous sources--many of which have already been quoted--that there exists in American education today a strong trend toward interdisciplinary, multidimensional, non-graded approaches to the arts and humanities. In New York City, summer schools

were organized for junior high school disadvantaged students in the Humanities and Creative Arts during 1967, 1968, and 1969. Similar programs have been established in other cities. Student involvement is the keystone.

The need for retraining teachers is not overlooked in the present movement toward humanities and allied arts curricula. A Center for Humanities Teaching has been established in New York at Southampton College of Long Island University, where a graduate program is offered "to provide teachers with the special skills and broad knowledge needed in the teaching of interdisciplinary humanities courses at primary and secondary levels." (426, p. 54) In Fairfield, Connecticut, humanities courses are offered to non-college-bound students and Adult Education students as well as to the secondary school students who are preparing to attend college. High school seniors may substitute the humanities course for one semester of required English credit. A program entitled "Creative Experiences" is underway at the junior high school level; and at the sixth-grade level, a similar program is in progress. Parents are being encouraged to enroll the Adult Education curriculum so they can discuss the studies with their children at home. (426, pp. 54-57)

With the impetus toward respectability given to the affective and psychomotor domains by the Taxonomy of Educational Objectives, the education of feelings and attitudes and aesthetic taste will probably be given an esteem equal to or higher than the "academic discipline" emphasis in the near future. The fine arts will be recognized as the most important and unique source for affective and psychomotor learnings. Ole Sand thinks that a humanistic curriculum will benefit educators as well as

students and predicts the reality of such a curriculum by the '90's.

His list of priorities for the schools includes the following: "fundamental understanding of the humanities and the arts . . . appreciation and discriminating taste in literature, music and the visual arts."

(353, p. 24)

Closely related to non-cognitive educational aims is increased interest in and study of non-verbal behavior. Linguists, psychiatrists, communication media specialists, as well as educators, are doing research in kinesics and paralanguage; parapsychologists continue to investigate the phenomena of extrasensory perception. New insights should be forthcoming regarding all forms of non-verbal and non-cognitive (sometimes referred to as "neocognitive") behavior; these insights will no doubt help us to understand better the aesthetic realm of meaning.

Federal monetary support of the National Foundation on the Arts has recently waned; however, the Foundation will likely remain a permanent government agency which will grow in influence. Future artists in all fields can reasonably expect financial assistance to be available to those who show outstanding promise in creativity and research. (283, p. 129)

In music education itself the strong foreign influences from Kodály of Hungary, Orff of Germany and Suzuki of Japan are expected to continue and expand throughout American schools. Although now generally confined to the elementary classroom, their influences will more than likely be extended to the upper levels soon. (59, pp. 355-58)

The one art area which may be expected to make the most spectacular advance in the future is "the most inventive and least inhibited of

the lively arts"--multimedia dance! (204, p. 44) Modern choreography is vital, realistic, and autonomous; it is no longer subservient to the demands of a musical score, but embraces a new concept of "total theatre." Male dancers in Denmark and Russia are accorded superlative deference, but in America the "sissy stigma" lingers on. Attitudes are changing, however, as male dancers become more masculine in their performances and in their personal lives and as more people learn of the excruciating discipline of mind and body required of their art. The future of professional dance seems to be brighter, and, if H'Doubler is correct, "there is a current trend towards recognizing the importance of dance in the educational curriculum by both students and administrators." (228, p. 5)

More recognition can be expected in the future of the cinema as an art form. St Gregory's College in Shawnee, Oklahoma, was the recipient of a Pilot Grant from the Oklahoma Consortium on Research Development. It is one of the two institutions of higher learning in the State which offered, in 1967-68, a course in the history, criticism, and appreciation of the motion picture. The objectives of the pilot project were "to provide the student with a knowledge of the history and grammar of film, how film relates to other art forms, and to provide an artistic and aesthetic experience for the student." (298, p. 6) Benefits from these experimental programs will no doubt filter down to the secondary and even elementary school levels.

In the future more schools may have the opportunity to obtain artists-in-residence, as did the school districts of Huntington Township, New York, through their Performing Arts Curriculum Enrichment (PACE) project. Used in the junior high schools, PACE had as its aim: "to integrate

the performing arts into the whole school curriculum . . . by bringing artists into the classroom and by frequently bringing high-quality professional performances into the school auditorium." (418, p 17) Similarly, the Contemporary Music Project (administered by the M.E.N.C. and financed by the Ford Foundation) can place composers-in-residence in the nation's public schools.

Individual differences will continue to receive an increasing amount of attention; not only among the disadvantaged, the low-achievers, the physically handicapped, and the mentally retarded, but also among exceptionally gifted children. The Philadelphia schools have given special consideration to the latter group in their experiment with electronic music for selected junior high school students. The same type of exploratory opportunities are given to high school students in Greenwich, Connecticut. Electronic laboratories for students will undoubtedly become more commonplace in the near future. With such equipment music can be creatively experienced without the traditional preparations of long hours of practice, the reading of notation, and the study of theory; furthermore, the electronic systems do not have the physical limitations of regular musical instruments. (146, p. 87) Of necessity, there must be an increase in teacher training in electronic music if its utilization by students is to be expanded.

Videotaping and microteaching will be greatly expanded for the improvement of learning and teaching skills. (212, p. 49) Until the expense of producing videotaped teaching materials is lowered, Berman's idea of the "Seminar/Autolecture" could be considered. He explains it thus:

An Autolecture is a synchronized coupling of a cassette tape recorder, a wide-range amplifier, a high-fidelity loudspeaker, and an overhead projector, all capable of filling a whole room with a clear sound and a whole wall with a brilliant image, even with the room lights on. It can also tie in an 8mm film-loop projector, to show things in motion, . . . (28, p. 34)

From there the procedure develops into a full-fledged autoinstructional program. Willy-nilly, the teacher of the future, it appears--regardless of his discipline or level--will incorporate more and more computer-based instruction and autoinstructional devices into his methods of teaching.

Need for Teacher Training

A rather desperate situation exists which becomes apparent when administrators try to find the kind of teacher needed to teach successfully an allied arts course to culturally impoverished youth. The qualifications of such a teacher can be considered in two major categories: (1) skill and training in more than one of the fine arts areas, and an inclination to relate them; and (2) preparation and willingness to cope with the multiple problems of the culturally disadvantaged junior high school student of any race. Conant stresses the "importance of having many of our best teachers teaching grades seven, eight, and nine," and he points out that the "junior high school teacher must be both an expert in his subject field and an expert in the ways and wiles of young adolescents." (Emphasis supplied.) (184, p. 2)

The educators at the Tanglewood Symposium recommended that music teachers should be concerned with all kinds of music and all kinds of students and cultures; that undergraduate and in-service programs for training teachers should be broadened in content; and that more should be done toward training and retraining music teachers for work in the inner-

city schools. More recently the M.E.N.C. Commission on Teacher Education has also recognized the need for a new look at teacher training. Their recommendations are found in an Interim Report, "Teacher Education in Music," reprinted as an insert in the October, 1970 Music Educators Journal. The two aspects of the problem--subject-matter expertise and knowledge and understanding concerning the cultural background and developmental stage of the children--will be considered separately.

Teacher Education in the General Fine Arts

In this age of specialization the generalist (above the elementary school level) is sometimes a rarity and may be ridiculed or ostracized by specialists in the profession. However, Perris recognizes that "the specialist must also be ready and eager to promote a class for the general student, to prepare such a class with care, to teach it with ardor and pride." (312, p. 47) He then adds that if music teachers are to be both generalists and specialists, "this will demand a college student of higher intellectual capacity and a more vigorous interest in knowledge and in education as a whole." (312, p. 47) He strikes the crux of the matter in the following statements:

There is a desperate need to train more teachers to conduct--not more glee clubs and bands--but rather classes for the general student. The college curriculum in music education lacking this program must be revamped to include it. State certification must be revised if necessary to stipulate this educational requirement.

.....
We have been remiss in preparing teachers to teach music literature, much less to relate musical movements to sociological and other art movements.

.....
The future teacher must be the articulate spokesman for the arts as an essential ingredient of the cultivated life. (Emphasis supplied.) (312, pp. 46-48)

Additional qualities needed by the music educator who becomes a member of a General Fine Arts teaching team include (1) familiarity with the "Great Ages of Man" and an understanding of how music is related to those ages; (2) familiarity with basic aesthetic principles which underlie all the arts, plus the ability to relate the structure of music to the structures of the other arts by way of specific examples and by analogies; (3) a thorough training in music as a discipline, together with enough sensitivity to, experience in, and understanding of the other arts to appreciate the problems, purposes, and products with which the other teaching specialists deal; and (4) a sympathy with the breadth and integration essential to any interdisciplinary approach. The future teacher of General Fine Arts also needs to be familiar with the widening field of automated and programmed learning. The development of appropriate programmed materials and automated learning devices will depend, not upon programming technicians alone, but upon experienced teachers in the fine arts who have a basic understanding of programming and autoinstructional technology.

One may wonder whether it is possible for a single teacher to have so many qualifications and such broad experience. It is true that the kind of teacher needed for the tasks described in this study cannot be trained in the same length of time that a teacher of a more limited specialty and narrower approach can. In fact, the editors of Music in General Education lead us to conclude that preparation in the fine arts (particularly music) cannot wait until the prospective teacher enters college.

Training in the arts requires more time than other subjects in

the school curriculum and needs to be initiated during the secondary school years or earlier. Supplementary private instruction--although quite expensive--is usually expected to some extent and strengthens the preparation of a future aesthetic educator. At the college level the traditional four-year program of teacher training is not considered adequate for a teacher of allied arts/humanities courses. A five-year plan of preparation is recommended by the MENC and other sources, in addition to in-service training. (97, pp. 173-83, passim)

In California, fine arts educators have made the following recommendation to the State Board of Education:

That every teacher candidate, during his five years of college training, have an exposure to the arts as a minor, with credit being given for attending professional concerts, plays, opera, ballet, art exhibits, humanities lectures, and the like. The idea behind this is to give classroom teachers a background few of them have today, so that they can inspire and motivate pupils to an appreciation of all arts programs. (311, p. 63)

Of course, the colleges and universities must take the lead in providing teacher training in the allied arts. Here again we find a shortage of fine arts teachers who are generalists in orientation and sufficiently prepared themselves to prepare teachers for integrated arts programs. Furthermore, in many colleges there is an anti-aesthetic bias among the faculty members in general, as well as conservatism and resistance to change or innovation among the fine arts faculty members themselves. College students preparing to teach the allied arts should be admitted into any upper division course in any of the fine arts areas; however, this is not permitted at many colleges and universities.

An exemplary program of teacher training in the general fine arts has been established at Northeast Missouri State College through the

indefatigable efforts of Leon Karel, Director of Allied Arts Certification. Here the undergraduate student can qualify for a teaching certificate in Allied Arts by having a major in one of the fine arts and a minor in another. If the student wishes an emphasis on the humanities, he may major in English and minor in one of the fine arts. All Allied Arts majors are required to take several courses in English also. Just recently approved is a Master of Arts degree with a major in Allied Arts with or without a thesis. An outline of the two options is given below:

Option I	(With Research Thesis)	Semester Hours
Humanities 610 and 611		5.0
Allied Arts 601 and 602.		5.0
Aesthetics 500		2.5
Education.		2.5
Methods of Research 685.		2.5
For Art Majors: Music and English:		
For Music Majors: Art and English:.. . . .		6.0
For English Majors: Art and Music:		
Electives.		1.0
Research in Allied Arts (Thesis) 690		7.5
		<u>32.0</u>

Option II	(Without Thesis)	Semester Hours
Humanities 610 and 611		5.0
Allied Arts 601 and 602.		5.0
Aesthetics 500		2.5
Education.		2.5
Methods of Research 685.		2.5
For Art Majors: Music and English:		
For Music Majors: Art and English:.. . . .		6.0
For English Majors: Art and Music		
Background Studies in Art, Music, Theatre.		2 - 6
Electives to total 32.		<u>32.0</u>

It is difficult for the researcher to justify the omission of dance education and the minimal inclusion of drama, unless, of course, these areas could be included in the electives. It is the researcher's opinion that more attention needs to be given to the kinesthetic dominion of aesthetic

education in the preparation of teachers for related arts courses. The Northeast Missouri degree plan seems to offer an excellent opportunity for the fine arts specialist to further his education in the general arts.

Educating Teachers of the Disadvantaged

A great deal has been said and done to help teachers improve their skills in coping with the special problems of teaching culturally disadvantaged children. The cavalier attitude of some teachers that "if a person can teach, he can teach any child" simply ignores the cultural differences between middle-class pupils and those from the ghetto environment. The open-minded teacher who desires to teach effectively in depressed areas can attend human relations workshops, such as those provided for the faculties of the Oklahoma City inner-city schools. Through frank discussion with professional educators who have had experience in teaching the underprivileged, salient insights can be gleaned. A fast-growing list of helpful readings can be obtained for the teacher's self-education. For instance, Esposito highly recommends the reading of Michael Harrington's The Other America. (98, p. 16) More and more opportunities for pre-service training in ghetto schools are available for future teachers, who can work as aides or paraprofessionals with master teachers.

The job of educating the culturally disadvantaged is very demanding and requires high professional competence. As stated in NEA's official policy, the teacher of the disadvantaged must "possess both the general background needed for teaching anywhere and a knowledge and understanding of the circumstances of life for the disadvantaged." (32, p. 12)

The NEA recommends experience in the slum community outside of school in order to learn how to relate to disadvantaged adults and children. Some preparation in the history of American minority groups is needed by the teacher, as well as acquaintance with means for combating prejudice. Teachers of disadvantaged children must not make the mistake of "focusing so strongly on subject matter that they forget the child." (32, p. 12)

Trubowitz presents examples of successful ghetto teaching by way of interviews. He concludes that the teacher who succeeds in this setting "has no abnormal expectations to start with," and "has gained perspective through reading Negro magazines and newspapers, sociological treatises . . . and the personal reminiscences of people like . . . James Baldwin." (411, p. 26) Repeated emphasis is given by the interviewed teachers that "limits must be defined clearly and that respect and liking for the children should be shown by insistence on standards and routines." (411, p. 26) "By providing an ordered, pleasant environment, the teacher gives children experience with a place that encourages respect and care." (411, p. 28)

In discussing emotionally disturbed children--often found in depressed areas--who are hyperactive, rebellious, and defiant, Haring agrees with the above statement in his assertion that these children perceive authority as effective and seem to need a firm, highly orderly teacher and a tightly structured and disciplined classroom situation. (149, pp. 55-56) This need for regimentation, if true, complicates the problem of creativity in the General Fine Arts class. The researcher would like to add to the observations of Trubowitz and Haring another aspect of the school environment which is equally important: aesthetic

appeal. This can appear in the form of tastefully decorated rooms and halls, hanging reproductions of beautiful paintings (not antiquated, faded, dusty copies of unimpressive works), carpets on the floors, brightly colored and cheerful furnishings, fine high-fidelity sound equipment for reproducing true stereo recordings, attractive dining facilities and appetizing foods, lovely choir robes, handsome band uniforms, splendid costumes for stage productions, etc.

Haubrich and Pearl both emphasize the need to make the professional or theory courses in teacher education institutions more relevant to the practice of teaching, especially to the unique problems of teaching lower-class minority groups. (305, p. 247; 307, p. 15) A serious responsibility confronts America's teachers of teachers. Although some improvements are being made in various colleges and universities, the researcher agrees with Passow that

. . . teacher education at both the pre-service and in-service levels needs modification if we are to recruit, train, and keep dedicated teachers who have the know-how, insight, and commitment to extend educational opportunities to disadvantaged children. (304, p. 10)

Curriculum Planning

Many difficult decisions must be made in the process of planning and evaluating a curriculum for General Fine Arts. One persistent question pertains to just how tightly- or loosely-structured the curriculum should be. Some teachers, and even students, feel very uncomfortable in a loosely-knit course. Again, the planning team is confronted with the previously mentioned conflict between maintaining a climate for creativity versus the unavoidable or desired organizational regulations. In the researcher's opinion, a highly-structured approach does not guarantee a

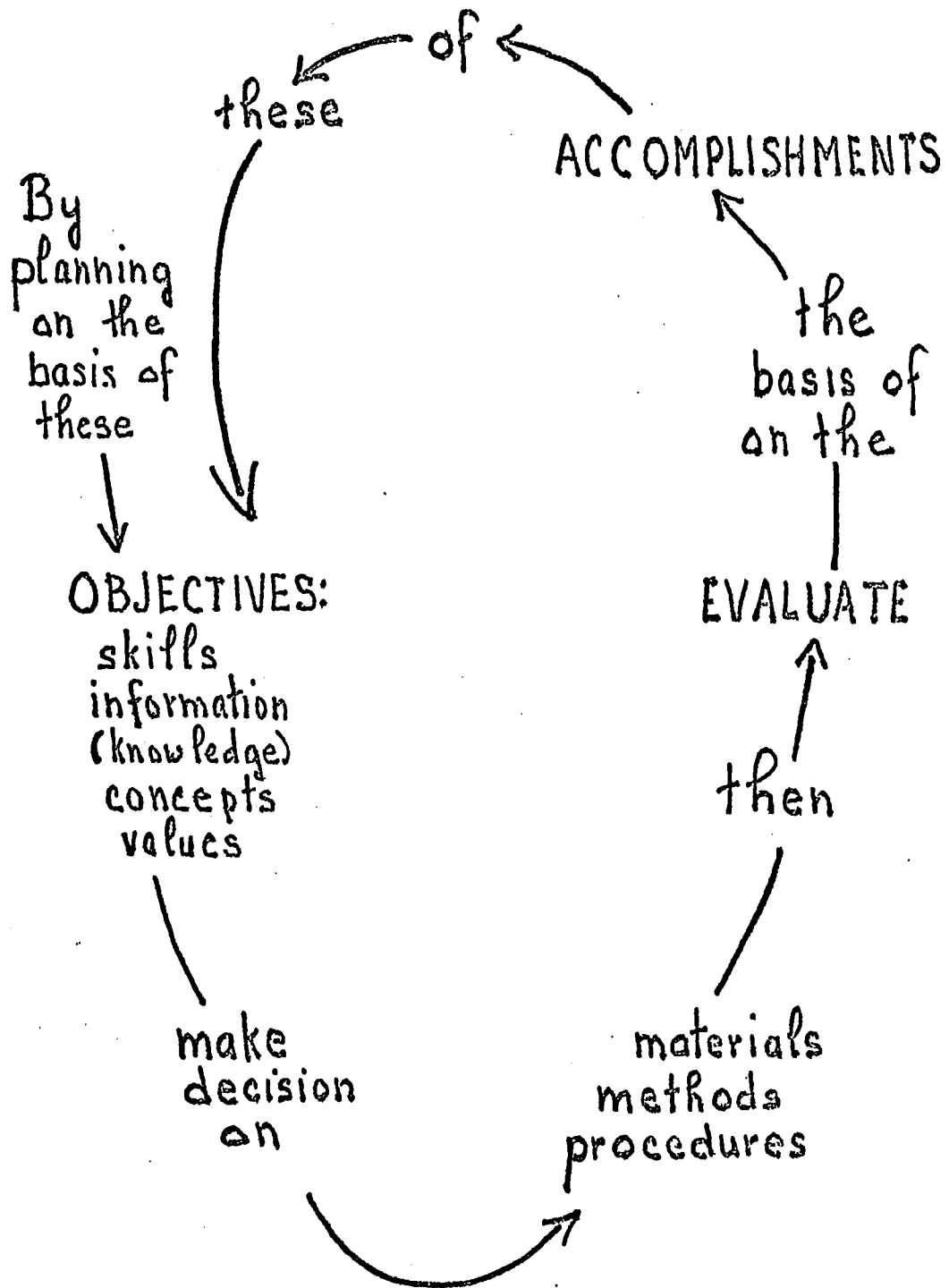
greater amount or better quality of learning; it simply tends, in some cases, to satisfy the logical, psychological, and chronological preferences of the teacher or teachers. To be meaningful, information (cognitive or non-cognitive) must be re-arranged in the mind of the pupil to conform to his background, level of maturity, intelligence, interests, values, and style of thinking. Hence, the researcher concurs with the attitude (as implied by Wilhelms) that "curricula are made for people," not the reverse. (430, p. 29)

If teacher-pupil planning is to be more than an empty phrase, the curriculum must have built-in flexibility. An allied arts/humanities type of course should not have to be hurried (as seemed to be the case sometimes at Roosevelt), because internalization of the "aesthetic method" requires ample time. On the other hand, it must be remembered that at the junior high school level, involvement and exploration must supersede depth and perfection. (Slow-pacing could be deadly to the interests and enthusiasm of action-oriented early adolescents.) Kelley criticizes curriculum planning which places a higher priority on the process than on the product:

The basic error in most of our curriculum work is that we start with the materials, which are the tools of education, not the product. We choose our tools first, and then look around to see what we are going to do with them. These materials are usually chosen without regard to the culture of the community where the school is located. Curriculum building is the only operation . . . where the tool is chosen before what is to be built is known or decided upon. (200, p. 456)

Paradigm No. 7 represents one example of the curriculum-planning process.

Inspired by the views of A. D. Woodruff, whose thinking is in line

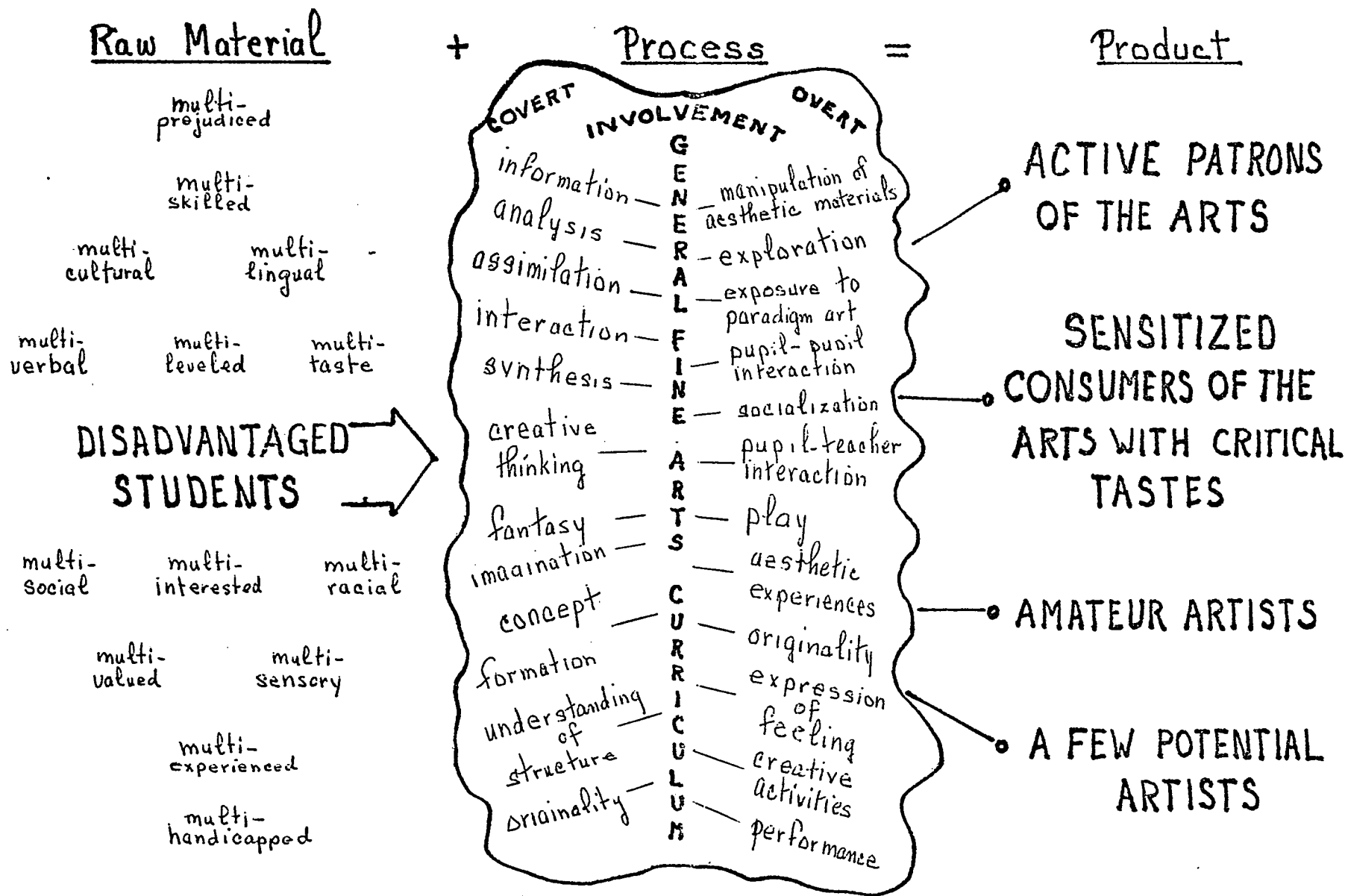


Paradigm No. 7 The Process of Curriculum Planning and Evaluation

EXPLANATION OF PARADIGMS

Paradigm No. 7 represents one example of the curriculum planning process. It illustrates, in a simplified manner, the steps which could be taken in the planning and evaluation of a General Fine Arts curriculum. Both planning and evaluation stages should be based directly upon specific objectives and generalized goals. Some curriculum planners, unfortunately, make the mistake of beginning with the "materials, methods, and procedures" instead of the objectives. The only fair basis for evaluating the curriculum is the degree of accomplishment of the objectives and goals set forth.

Paradigm No. 8 was inspired by the views of A. D. Woodruff, whose thinking is in line with Kelley's. This paradigm is considerably more complex than the one above, but it too stresses the importance of giving primary consideration to the objectives (here analogous to the "products") and to the level of experience of the students (i.e., the "raw material"). Out of these considerations, curricular decisions can be fruitfully made. As indicated in the paradigm, the curriculum is involvement-oriented; however, a distinction is made between two equally important kinds of involvement: (1) that which is covert, and (2) that which is overt. Covert involvement will probably appear to be passive, but will actually include cognitive and affective behavioral responses; overt involvement is obviously active, and it includes motor and psychomotor behavioral responses. (The list of items under "Product" are considered to be in descending order of importance, as far as the General Fine Arts program is concerned.)



Paradigm No. 8—Aesthetic Education: Material, Process, Product

The researcher agrees that emphasis should be given to the importance of the product (i.e., the student whose behavior has been changed by the process, or curriculum) and the raw material (i.e., "the child where he is") in a General Fine Arts curriculum.

Besides giving careful consideration to the type of open-ended or closed structuring and the time-scheduling, the curriculum planners must decide on the vehicle by which to present the concept of aesthetic inter-relatedness. In other words, the decision must be made whether to give the course direction and coherence by focusing upon aesthetic principles common to the arts while considering the vehicular format of subordinate importance; or whether to concentrate on less abstract and more familiar ideas such as social topics, historical eras, geographical locale, biographical material, etc., to provide the necessary unifying vehicle for dealing directly with substance of the fine arts, while trusting that "at least a normal amount of academic knowledge and 'appreciation' would come along in the process." (430, p. 29)

Bishop's interpretation of curriculum as a dynamism rather than a fixed "plan" is refreshing:

To consider curriculum as a plan or artifact is to lose the dynamic, creative, or behaving aspect. Curriculum must be viewed as what transpires when the learner confronts plan, media, and method. Curriculum is the "happening" as each learner confronts his environment and learns to construct a universe that has some meaning for him. The curriculum plan in action means that the learner is changing his behavior. (34, p. 223)

He notes further that curricula do not usually become effective until they are "materialized" into systems of instruction, learning situations, and teaching materials. (34, p. 228) (It was the researcher's agreement with such an observation that prompted the compilation of instructional

materials found in the appendizes of this dissertation.)

Haynes observes that curricular choices in the fine arts "are both easy and difficult to make. They are easy because the child so easily adapts to and conforms to what the teacher" decides he should do. "Difficult, because of the uncertainty of what given [aesthetic] experiences might mean in the long range objective of adult [aesthetic] maturity." (158, p. 4) In practice, aesthetics educators base their choices in curriculum planning more on expediency than upon consideration of the aesthetic experiences which would ultimately lead to the kind of adult who would be appreciative of and literate in the fine arts. (158, pp. 4-5)

Karel would have curriculum planners base some of their decisions on these desired outcomes for the students who participate in a general fine arts curriculum:

- (1) Be able to choose more wisely which art areas they wished to pursue in later life.
- (2) Be able to solve practical life-long aesthetics problems, such as designing or decorating a home; making choices of music for listening, movies and television shows for watching, band books and plays for reading and discussion.
- (3) Learn new habits of observation and taste discrimination in the arts.
- (4) Become much more sympathetic to the problems of the arts and artists, thus educating a future generation of art supporters. (196, p. 2)

He would also have planners consider these factors of aesthetic education: Sensory (Perceptual) Training; Emotional Training; Value Training; and Judgment Training. (194, p. 29) Or the educational outcomes of the General Fine Arts curriculum might be divided into three general categories, thus: (1) Skills (Psychomotor Domain); (2) Understandings (Cognitive Domain); and (3) Attitudes (Affective Domain).

The planning team of fine arts specialists at a culturally disadvantaged junior high school has additional criteria to consider in its decision-making process. They must plan ways of meeting the needs of adolescent boys and girls, as well as the special needs of the poor. The curriculum must contain a wide enough variety of experiences to provide for the diversity of backgrounds of junior high students. Relevance of the content to the lives of the students who will actually be involved in the course should remain paramount in the thinking of the planners. This direction of thinking should logically lead to the inclusion of some of the popular arts as well as exposure to "paradigm art."

The effects of mass media, of which the pupils are a product, must be taken into consideration. For example, as Coe points out, modern films like 2001: A Space Odyssey ask or imply questions about existence rather than give answers; they stimulate thinking and re-evaluations. (63, p. 22) The task of the fine arts curriculum planners is made more difficult than ever because students cannot avoid comparing, consciously or unconsciously, the school arts program with the constant exposure they have to the professional skills of television and movie performers. Sometimes, in comparison, the school arts curriculum seems insipid and irrelevant to them. Of course, the disadvantaged child has less opportunity to "benefit" from the expansive mass media impact than the middle-class child does; he is therefore less sophisticated than his middle-class counterparts, a fact which must be considered in planning the curriculum.

Curriculum planning for the team teaching of General Fine Arts in a culturally disadvantaged setting should include special consideration for the outstanding art and artists of minority racial or ethnic groups.

Standifer solicits the aid of fine arts educators in keeping the current recognition of Afro-American art from becoming a passing fad, as he fears it might. He insists that "carefully selected exemplars of black art must be found, explored, and appropriately integrated into a broad and inclusive curriculum." (384, p. 29) Children from minority groups need such exemplary artists, musicians, dancers, and actors from their own race or ethnic sub-culture with which to identify.

There must be time allotted in the curriculum to explore the fundamental structure of each art and acquire some basic skills in the various media. In other words, the arts should be studied as autonomous disciplines as well as interrelated components of aesthetic experience. The job of the new curriculum, according to Karel, is the training of perception, which he interprets to include thinking and emotions. The primary objectives of perceptual training are as follows:

First, it attempts to open up the student to the wide world of the arts by ranging from ordinary examples of aesthetic principles in daily use (cars, fashion, houses, television, advertising) to the great masterworks in the several arts areas. The primary tenet of good teaching is to get the student interested. An obvious but surprisingly little-used device is to study the student's own world. If our youngsters are not sensitized to the aesthetic aspects of their own music, as well as their towns, homes, television, and films, it seems of little value to have them study the paintings of da Vinci or the symphonies of Beethoven.

Second, the course should prepare the student to deal with the many aesthetic problems in this world. America's once beautiful land is now being swiftly laid waste. . . .

The schools could have had a great deal to say about all of this had we assumed our responsibility in educating the people aesthetically. (195, p. 86)

Suggested Revisions

During the progress of this study, ideas have emerged for certain revisions of the General Fine Arts curriculum, using the programs developed

at Roosevelt and at Central as points of departure. Some of these suggestions for change have been intimated in the various criticisms of Chapter II and at other points in the dissertation; they are of two kinds, general and specific. Convinced that "education in the arts must be designed in a unique manner, not in the traditional style of academic education," Orendorff has envisioned an idealized curriculum for creative arts which, he proposes, will open new vistas for many artist-students. (301, p. 34) Although the researcher appreciates Orendorff's foresight, herein the suggestions for change are less visionary and intended to be incorporable within the general educational objectives of the public school system; furthermore, the researcher is fully aware of the established fact that resistance to change is universal, whether the "tradition" is old or young.

General Suggestions

Some conditions which seem to be essential in the successful operation of a team-taught General Fine Arts program include the following:

(1) A local administration committed to the soundness and desirability of such a curricular innovation.

(2) A cooperative and supportive school faculty which is not "afraid" of innovative programs.

(3) A team of fine arts specialists who are compatible (socially, intellectually, and temperamentally) and who are in basic agreement in their philosophies of education. The team members must be interested in and knowledgeable about fine arts areas other than their own specialty.

(4) Special pre-service training in college and in-service training while teaching, in both the area of allied arts/humanities and the problems of teaching the disadvantaged, should be required of the team members.

(5) Regular team-planning periods are imperative every week of the

school year; also, pre-school planning sessions will be necessary.

(6) The chairman of the team should be chosen on the basis of these qualifications: experience in several aesthetic areas, skill in human relations, some administrative ability, creativity and resourcefulness, adaptability, willingness and ability to make decisions and delegate authority, and possession of good mental and physical health.

(7) The specialists should have in mind, or better in writing, an outline of the experiences they consider important for the particular students involved in the curriculum, as related to each of the fine arts areas. These priorities should be shared with each of the other team members and discussed sympathetically during the pre-school planning sessions.

(8) From the results of the suggestion in No. 7, the team should be able to work out a system of general correlation or integration of independent objectives, which can be adapted to the specific teacher-pupil planning carried out after classes begin.

(9) In the interest of fairness and rapport, team members must be willing to allow equity in time, priority, moral support, and financial resources for each of the participating disciplines; they must be willing to subordinate vested interests to the more important success of the over-all venture.

(10) Adequate facilities, supplies, space and operating funds must be supplied by the administration.

(11) To improve the problem of logistics, the working area for each of the specialized subjects must be within convenient distance from the others.

(12) Careful scheduling must be worked out by the administration to avoid conflicts in use of the stage, auditorium, practice areas, and the gymnasium (if used for dance training) by other classes or organizations besides the General Fine Arts groups.

(13) Flexibility in room arrangement will be necessary to facilitate both large group and small group activities.

(14) Flexibility must prevail in the utilization of talents of the team members, whether within their "official speciality" or not; also in the easement of interchange in group leadership.

(15) Flexibility is required in the student movement from group to group and teacher to teacher, as needs, interests, and abilities indicate.

(16) Flexibility is essential in the allowance of student freedom

in deciding and selecting suitable materials to be used in the productions. In order to learn aesthetic discrimination, students must have available a wide array of possible choices; they must also be allowed the privilege of making mistakes in their choices. Consequently, the proposed type of curriculum requires a larger quantity and greater variety of music and other fine arts materials than is usually considered necessary in traditional fine arts curricula.

(17) The cooperation of an interested librarian or IMC Director is imperative, since such a wide choice of related materials must be available. Needed equipment and material include at least the following items: reference books, art reproductions, recordings (tape and disk), music books (collections), musical scores, popular sheet music, periodicals, slides, movies, maps, charts, plays, commercially prepared operettas, and teacher-made materials prepared in advance from clippings, brochures, etc. which describe current happenings in the fine arts within the local community or region.

(18) Special provisions should be made for the use of tape recorders by students who have difficulty in expressing their ideas in written form.

(19) The emphasis should be on creativity which is meaningful to the child. The specialist's role should be that of a mentor, available to help solve problems that arise as the need is realized by the individual student or a group, rather than that of "director" or "shaper" of the project.

(20) Goals and deadlines should be assigned through pupil-teacher planning, but should be malleable enough to let a slower group have a chance to catch up if they need to. (Any such necessary delay could be used profitably by the other specialists to provide enrichment experiences in their fields.)

(21) Plans must be adjusted to fit ability levels of different classes, no matter what system of grouping is used.

(22) Expanded use should be made of programmed learning and teaching machines for the purposes of individuation and remedial work. This should prove especially helpful in ghetto schools where attendance is sporadic, since it would give absentees a chance to become acquainted with the work missed. (Cf. 305, p. 94) Carrels for undisturbed listening, reading, and viewing would be needed.

(23) The optimum population for such a curriculum would be an ungraded Middle School in which grouping by levels of aesthetic development would be possible for the needs of the General Fine Arts course, instead of the usual grouping by I.Q. or reading ability or academic achievement or age.

(24) There should be an increased utilization of contemporary arts and popular culture because of its vitality and relevance.

(25) Assistance from paraprofessionals is urgently needed. Some ways in which they could help include the following: (a) keep students quiet backstage during rehearsals and performances; (b) monitor small working groups or student committees; (c) perform clerical duties, such as typing, duplicating, recording attendance or merit points, and filing and retrieving materials as needed.

(26) Some system of self-evaluation, peer-evaluation, and teacher-evaluation by the students themselves should be developed. This would be in addition to the multiple-evaluation of the students by the team of teachers.

(27) The team teachers should stress action, demonstration, and the use of audio-visual aids, with a minimum of "teacher talk." The students will best cultivate a feeling for the materials of an art field through practice in manipulating those materials. (315, p. 154)

(28) More concern should be shown for the aesthetic quality of the student's total environment.

(29) There needs to be more recognition and understanding of the aesthetic values of minority groups (including the sub-culture of "disenfranchised" adolescents).

(30) The curriculum should include experiences related to all four of Bruner's classifications of teaching devices: Devices for Vicarious Experience; Model Devices; Dramatizing Devices; and Automatizing Devices. (48, Chapter 6, passim)

Specific Suggestions

Some specific activities used by the speech-drama specialist at Central Junior-Senior were these: pantomime, hobby talks, telephone conversations, puppetry, imaginary conversations between inanimate objects, and interviews.

Dance educators suggest the following sources for dance ideas, which could be utilized in the General Fine Arts curriculum:

- (1) Use "Key Words" to Suggest Moods, Feelings, and Reactions
- (2) Traditional Dance Steps
- (3) Patterns Emphasizing Spatial Aspects
- (4) Patterns Emphasizing Changing Dynamics
- (5) Patterns Emphasizing Rhythm
- (6) Literary Sources: Drama, Poems, Fiction, Bible, History
- (7) Legendary Sources

(8) Current Events

(9) Dance Suites (3 to 5 related short dances) (289, pp. 195-98)

Non-orchestral instruments of the "social" or "homespun" variety should be used in the classroom and in the culminating productions. Examples of such instruments include these: melodicas, recorders, tuned bottles or jugs, guitars, accordions, ukuleles, Jew's harps, combs and paper, and all kinds of handcrafted instruments that can produce musical sounds. Creative activities in music should include such things as the following: composing, creating experimental music by tape-splicing, finding pitches of definite frequency in natural objects. A puzzle could be made of musical elements by presenting them in "wrong" ways and permitting students to discover what is "wrong." Musical "Bingo" games can be constructed, and the format expanded to include other fine arts areas. A similar activity could be developed using cross-word puzzles. Another musical game can be devised which uses football associations: a whole note could represent the fullback; a half note, the halfback, a quarter note, the quarterback; and eighth note, the tailback; a double bar, the end; and an accent mark, the tackle. Such simple games are highly appealing to culturally disadvantaged children, and almost essential for working with special education students.

The abstract ideas of aesthetic principles are difficult to explain to youngsters, and analogies must be used. Some ideas for putting these principles into familiar terms are needed. Perhaps aesthetic form, rhythm, variety, unity, movement, and dynamics could be related to the school yells, gymnastics, and organized team sports. Karel was even able to bring aesthetics down to such familiar objects as pots and pans, and

kitchen appliances. (193, n.p.) At Central the whole student body became involved in an interest in aesthetic quality when elaborate plans were in progress for the coronation of the Football Queen. As simple a matter as preparing a letter for mail could become an aesthetic "object lesson," by comparing a shabby example to an appealing example. In the former, colors of paper, ink, and stamp clash; the stamp itself is a common definitive issue; the stationery is of cheap quality; the handwriting or typing is very poor; and the stamp and return-address sticker are carelessly placed on the envelope. In the latter, the colors harmonize pleasingly; a beautiful commemorative stamp is used and placed on the cover neatly; the writing or typing is carefully done in an orderly pattern.

A suggested vehicle for presenting aesthetic principles in concrete form on the stage can be imagined by the researcher thus: Create a two-part stage presentation based on the theme of opposite emotions and illustrated by appropriate color, papier-mâché shapes, painted scenery, costumes, lighting, gestures, pantomime, eurhythmic or modern dance, vocal and instrumental music, speech, poetry, and choric reading. The narrators could represent the Spirits of Comedy and Tragedy, wearing or holding handmade masks. The stage could be divided into a visual dichotomy.

Other miscellaneous suggestions include these: virility in the arts should be stressed for the benefit of the boys; more emphasis should be placed on guided self-evaluation; student projects in original filmmaking should be increased; more cognizance should be given to the intuitive powers of students; and it should always be kept in mind that the curriculum is made for the students, not for the teachers or administrators.

CHAPTER IX

REVIEW OF FINDINGS AND PROSPECTIVE RESEARCH

Unresolved Problems and Objections

It is quite possible that this study has brought up more questions than answers to problems. Some of these unanswered questions need to be summarized and outlined at this time. Brief descriptions of twenty unresolved problems are listed below:

(1) There are inherent complications involved in combined arts productions, which have persisted since ancient times. The "dilemma of the opera" is present in miniature any time a musical stage production is attempted, regardless of the level of participants.

(2) As evidenced by the failures of the proposals for federal funding of research in the area of integrated arts (Cf. Appendix F), financial resources have been inadequate for the research needed in aesthetic education.

(3) Some of the arts are still neglected in the majority of general fine arts curricula, whether traditional or innovative. Examples of these neglected areas include dance, poetry, prose literature, readers theater, architecture, and film as an art form.

(4) There is a serious need for dependable instruments of measurement in behavioral terms to help provide answers to such questions as whether students involved in the type of program studied here attain higher degrees of aesthetic sensitivity and appreciation than those involved in traditional approaches.

(5) It is as yet undetermined whether a textbook or teacher's guide should be written for this type of course. If the decision were made to have such material, the question of how to prepare anything suitable and relevant remains unanswered.

(6) One of the most delicate problems in the practical implementation of the integrated arts programs is related to the unethical

practice of copyright infringement. This problem warrants further discussion below.

(7) The use of paraprofessional help is increasing in some locations and in some subject areas, but the needs of the type of course described in this study have not been met in this regard.

(8) The unresolved conflict between creativity and socialization needs more study; in the meantime, the best skill of master teachers is required to maintain a satisfactory balance.

(9) Another unanswered contradiction--found among the disadvantaged in particular--exists between the need for security provided by regimentation, on one hand; and the need for independence, freedom of expression, and self-actualization, on the other hand.

(10) Finding suitable teaching teams in the fine arts is crucial to the viability of the integrated arts approach. There is a recognized need for a new kind of specialist who is a generalist. He must be well prepared in more than one fine arts area and have an interest in aesthetic education for the general student. This kind of mentor will have no conflict of loyalty between the elective courses in specialized art areas and the general fine arts courses, because he will only be teaching the latter.

(11) There are several deterrents to the implementation of an innovative curriculum in the general fine arts. Institutionalism, ignorance, inertia, and prejudice are all resistant to change. Many fine arts specialists are content to teach the same way they were taught without being critical of the value or relevancy of the method; they are too often apathetic and complacent, satisfied to take the way of least resistance.

(12) Yet to be worked out are the ways and means of making the school arts program truly relevant to the lives of adolescents.

(13) In many cases there is a need for up-dating films and other audio-visual aids and making them more suitable for the allied arts approach.

(14) The researcher found it difficult to play the dual roles of observer and participant in this research. Other studies need to be carried out by persons who are permitted to remain detached enough from the problems to be objective and able to theorize. One of the important components of research, detachment, was missing from the present study. (An alternate possibility would be to have the entire program videotaped, but this would be extremely costly.)

(15) Discrepancies exist between the ideal program and the actual operation; between plan and practice; between precept and example.

(16) Fine arts educators are still faced with the old and knotty problem of maintaining a balance between the intrinsic and extrinsic (instrumental) values of the arts.

(17) Still at issue is the difficult problem of setting up agreeable objectives and goals for a general allied arts course.

(18) Lack of sufficient research in affective learnings leaves the fine arts educators without much trustworthy guidance, so they are obliged to revert to intuitive teaching too often.

(19) Some factual basis for the value of the arts as a catharsis is badly needed. Many disturbing issues could be resolved if more were known about this phenomenon.

(20) The question of the supramorality or amorality of art and artists still is moot. The degree of social obligation of the artist and the functionality of art are undetermined.

Charles Gary, Executive Secretary of the MENC, criticizes music educators for their disregard for copyright laws and reports the strong action taken by the Wisconsin School Music Association. Any contest entry under the jurisdiction of this organization is automatically disqualified if duplicated copies of music are used by the contestant or his accompanist. Although proposals have been submitted to Congress for revision of the 1909 legislation, which would "free certain educational uses from copyright restrictions," these proposals have not become law. (122, p. 92) He adds that "misuse of copying machines has become a real threat to the existence of music publishers." (122, p. 92)

On the other hand, it is hard to blame teachers from copying educational materials which are needed urgently, when such excellent reproducing machines are readily available and when waiting for permission from the publisher would render the need for the material obsolete; neither would there be time to order additional copies. While Gary reasons that copying is a threat to the publisher, it could just as logically be reasoned

that not copying is a threat to the copier manufacturer. It appears to the researcher that some compromise must be worked out which will liberalize the copyright restrictions when copied materials are not used for any profitable gain or for any other purpose except classroom instruction. Since teachers of all subject-matter areas are copying profusely anyway, they could at least do so with a clear conscience, if such an agreement were reached.

Complete prohibition of duplicating material, if enforced, would cripple the creativity of an integrated fine arts program such as described in this treatise. The freedom of selection and fast-paced schedule of the team-taught General Fine Arts curriculum would be impossible. To be creative, innovative, relevant, and current, the fine arts specialists need to be able to copy materials as the need arises. They cannot afford to be tied down to lesson plans made weeks or months in advance, if they intend to include the students' ideas and interests in the planning process. The only legal recourse for the teacher is to use only old materials that have become public domain--how exciting for the junior high school student! The whole problem of reprography is complex and cannot be dealt with further in this dissertation.

In considering some of the objections voiced against the allied arts approach, it seemed advisable to eliminate any discussion of the general objections to team teaching, because they are substantially no different from criticism of teach teaching in any other field. For the same reason, objections related to student misbehavior are omitted from consideration here. The objections and oppositions encountered include:

- (1) Many fine arts educators fear that the autonomy of the individual aesthetic disciplines is threatened by an integrated approach.

(2) Some teachers feel that they already have a successful specialized program established, so they do not believe that any change or innovation is necessary. Reevaluation of objectives is painful.

(3) There is a wide-spread, normal resistance to any idea that upsets the status quo.

(4) The traditional way of teaching the general arts, with no attempt at correlation or teaming is much less complex and easier to implement; it exerts less pressure on the specialist, and the rare chance for evaluation or observation by fellow educators is nil nisi bonum.

(5) Many specialists fear that the quality of music or the other arts decreases when pupils participate freely in selection and planning. Freedom to experiment with art materials lowers the "standards" of production; therefore, students should be given formal instruction about "correct" methods and be required to follow the "accepted" rules until they become expert in their execution.

(6) The purists object to mixture of the arts on the grounds that the other arts tend to detract from the beauty or impact of their chosen art. They claim, for example, that the mere wedding of music with a vocal text is difficult enough!

(7) Many music educators see in the allied arts approach a potential threat to the development of performance groups.

(8) Some educators believe that children should not be included in the decision-making level of the planning because of their inexperience and lack of training.

At the present time there is not enough evidence to prove that the last objection is true. If ever a valid developmental sequence is established for music and the other arts, it is conceivable that a serious contradiction may be found between the interests and desires of the students as opposed to their needs and readiness, in the matter of creativity. Meanwhile, the strong motivation resulting from being free to learn what is desired by the student at a time when he recognizes an immediate need for knowledge or skills should supersede an arbitrary and unsubstantiated sequential prescription.

Neither is there any basis for the fear that a combined arts

curriculum at the junior high school level will prove detrimental to the performing organizations or elective courses. In fact, the opposite is more likely to be true. An exciting General Fine Arts course can and should do much toward stimulating interest in at least one of the arts areas, thereby encouraging more students to participate in the higher-level elective courses in the specialized fields.

Suggestions for Further Study

There is probably no realm of meaning in such dire need of increased research as the realm of aesthetics. A greater body of research is necessary, not only for the findings which may improve aesthetic education, but for the enhancement of the academic posture of the fine arts. Normann urges that more research is needed of two types: (1) basic research, and (2) cooperative or action research. (288, p. 5) Studies of the second category are recommended by Wesley, who uses such "action" terms as "develop," "conduct," "extend," and "expand." Her suggestions include the following ideas: (1) training of teacher-teams in the conceptual approach to the combined arts; (2) developing aesthetic education programs for elementary school children, for adult education, for the mentally retarded, and for the physically and mentally ill, as well as for the culturally disadvantaged at the junior high school level; and (3) implementing advanced programs in the combined arts at the graduate level. Barth predicts an increase in interdisciplinary research. He also points out the need for "research concerned with problems underlying the establishment of value criteria" and more "experimental studies concerned with the psychological processes involved in the teaching and learning of [the

arts] as well as with the personality and motivational correlates in teacher and student." (16, pp. 231-32).

The present study indicates some trends among junior high school fine arts curricula, but also points toward a need for further, carefully controlled studies from which stronger conclusions can be made and results can be tested and validated or disproved. Two specific suggestions along this line are taken from Charters and Gage: (1) Use pre-tests and post-tests based on the Edwards Personal Preference Schedule, which measures these normal personality variables: achievement, deference, order, exhibition, autonomy, affiliation, intraception, succorance, dominance, abasement, nurturance, change, endurance, heterosexuality, and aggression. (57, p. 272) The purpose of these tests would be to measure attitude changes and personality development of students who experienced different types of General Fine Arts courses. (2) Compile sociograms of the students at the beginning of an integrated arts course, in the middle of the year, and again at the end of the course, to determine how choices have changed. The sociograms should then be compared to Gronlund's "Typical Sociometric Patterns." (57, pp. 97-106, passim)

It might prove to be quite rewarding to carry out a follow-up study of students who have had "simultaneous experiences" in the fine arts compared to students who have had the traditional approach or no course in General Fine Arts at all. Checks should be made for such information as (a) retention of knowledge about the fine arts, (b) lingering attitudes toward the arts, (c) aesthetic sensitivity, and (d) the amount of participation in fine arts ventures later in adult life or during the school years after taking a General Fine Arts course.

Further research is recommended in the direction of the Phenomenological Observation grids developed by the researcher during his work as Graduate Research Assistant for the University of Oklahoma School of Music. (387, Appendix A) These grids were based on Bloom's Taxonomy of Educational Objectives; the summaries were adapted to the Flanders System of Interaction Analysis. (Cf. Plates VI to VIII) As can be seen by the incompleteness of the Psychomotor Domain, the development of a taxonomy for this domain, as related to music and the other fine arts, is sorely needed.

It may seem to some that there are enough available audio-visual aids for the teaching of General Fine Arts. However, in the researcher's opinion, two important devices deserve investigation: models and the tachistoscope. Hughes explains the uses of models:

Models, among the oldest of instructional aids, are still considered by teachers to be among the most helpful. Models appeal to all ages.

.....
Models are designed for use in elementary and secondary schools to aid in teaching in almost every subject-matter field and to serve a wide variety of purposes. True models are manufactured on an accurate scale and usually are three-dimensional representations of some principle, fact, or idea. (173, p. 583-84)

Where are the instructional models for use in aesthetic education? Outside of the occasional skeleton used by Life Drawing classes and the dioramas prepared for theatrical staging, relevant models are almost nonexistent. The researcher sees a need for life-size or larger-than-life-size models showing, for example, the internal structure of the larynx, the pharynx, the sinuses and nasal passageways, the articulators, and the diaphragm for aid in teaching vocal music, speech, and drama. Models of musical instruments which could be taken apart and reassembled would make

excellent learning aids for the instrumental music student of for the General Music class. Models of performing groups (musicians, dancers, and actors) which could be rearranged in a variety of ways could help both the teacher and the learner. The possibility of creating models of aesthetic concepts is just as plausible as the scientific models of such abstract concepts as the atom and the DNA molecule.

The second instructional device, the tachistoscope, is also explained by Hughes:

The tachistoscope is a device for projecting words, phrases, sentences, number combinations, formulas, and the like for short durations--as low as one-hundredth of a second. . . . As a rule, the device is used for remedial work, to speed up the reading of slow readers or to increase the rate and accuracy of computational skills. (173, p. 584)

Nothing was found in the literature by the researcher concerning any type of experimentation with the tachistoscope related to any area of fine arts education. A study to determine its possible uses in the areas of aesthetic education, such as increasing the speed of reading musical notation, might be profitable.

A doctoral dissertation by Jake Manzanares (University of Oklahoma, 1969) makes a beginning in this direction; however, in his study, "A Trial of the Controlled Reader As Applied to Music Reading," he is limited to single-line instrumental-music reading.

A study of the meaning and limitations of Aristotelian catharsis is long overdue. Until more facts are made available, the debate will continue as to whether vicariously living through anti-social behaviors as a participant in or spectator of the performing arts is therapeutically beneficial, or whether such role playing merely reinforces anti-social incli-

nations and is therefore negatively influential, causing some adolescents to "act out" socially unacceptable urges rather than to sublimate them. The researcher believes that joint research involving psychologists, psychiatrists, law enforcement officials, and aestheticians will be necessary before any authoritative guidelines can be formulated that could be helpful in resolving this issue. A related study might be an analysis of the relationships between basic sexual drives and the arts.

The problem of the relationships between social learning and the arts is one of such depth that years of study may be required before enough reliable information can be accumulated and interpreted to provide a sound basis upon which to make judgments. It needs to be determined whether there is a point at which the arts cease to be expressions of the culture and become determinants of culture. In Marshall McLuhan's terms, "When does the medium become the message?"

The use of a Personality Profile before and after an extended period of aesthetic instruction and experience is suggested as a means for determining to what degree adolescents with certain personality traits are apt to enter the various art fields, and to what degree aesthetic instruction and experience are determinants of personality. Related to such a study would be careful reporting of whether certain teaching methods or teachers themselves are more prone to arouse anxiety than others.

The problem of teaching material selection is so multifaceted that it would have to be broken down into many sub-studies, but this is an area where investigation is needed. Currently, most selection is done by the teachers rather than the students, and the basis for selection is apt to be intuition or the recommendation of a friend or "expert."

An unlimited amount of research needs to be done in the field of sensory perception; and it would best be done by the cooperative effort of psychologists and fine arts specialists. One suggested cooperative project which is needed is the study of group dynamics, to determine the ideal size of pupil and teacher groups (large and small) for maximum operating efficiency and effectiveness. (One might ponder, thus: Is it true that having three members on a team is unsatisfactory, because the result is often similar to having "two chiefs and one Indian"?) The matter of sex differences and compatibility should be included in such a study.

Some other miscellaneous topics for study occurred to the researcher while planning and writing this dissertation. A few of them are listed briefly below:

- (1) The fine arts as a motivational factor contributing to improvement in reading skills of low achievers in the urban school.
- (2) The definition and assimilation of cultural values and preferences through vicarious experiences in the arts.
- (3) Teleological and epistemological assumptions underlying present trends in aesthetic education.
- (4) The role of the school music program in the self-actualization process of boys during the pubescent years.
- (5) Problems of voice change in boys as handled by male and female music teachers.
- (6) The validity of so-called musical aptitude tests in the light of Piaget's theory of developmental intelligence.
- (7) The use of a purposefully impoverished classroom environment to determine its effect upon pupil attention.
- (8) The effect of an aesthetically controlled environment on attitudes and learning.
- (9) The extensive use of teaching machines and the related psychosocial adjustments necessarily required of children and teachers.

(10) The meaning of pornographic music in the adolescent sub-culture of the United States.

Summary and Conclusions

Although quite similar to the humanities approach, the proposed General Fine Arts curriculum has some significant differences. It is involvement-oriented and based on the premise that "the true nature of art can only be found through immediate experiences, feelings, ideals, and acts that take place in a cultural context." (49, p. 6)

While specific descriptions of two related arts programs are given and considered of primary importance as exemplary curricula, the bulk of the study is devoted to treatment of the rationale and background supporting the objectives and procedures of those programs.

The proposal of a team-taught General Fine Arts plan is not intended in any way to be a threat to performing groups or elective art courses. Rather, the purpose of the proposed curriculum is to offer an innovative alternative to the traditional ways of teaching junior high school fine arts. By enlarging the circle and broadening the content, more youngsters are able to be involved in more aesthetic experiences than before.

Heretofore, aesthetics has been considered one of the most esoteric and abstruse sub-divisions of philosophy. The researcher contends that if the structure of aesthetics is analyzed and couched in terminology relevant to the students being taught, the fundamentals of aesthetics can be introduced as easily and understandably as the basic structure of science, mathematics, or language. In fact, aesthetics may have the advantage, since there seems to be an intuitive understanding of aesthetics which is latent in most children, as evidenced by their reactions to works of art, beauty

in nature, and humor, as well as their sense of propriety or good taste. The fine arts are no longer to be limited to the wealthy and elite. They are for all; they are at once a powerhouse of creativity and a dynamic force for socialization.

Special empathy and skill must be exercised by fine arts specialists who teach successfully in the ghetto school, but their rewards are exceedingly high. Relevant aesthetic education for disadvantaged adolescents must begin on grounds with which they are familiar; this often means that elements of popular culture must be included in the curriculum, even though such elements may be contrary to the tastes and training of the middle-class fine arts teacher.

Team-teaching is not presented here as a panacea, but as an increasingly prominent educational procedure which adapts itself ideally to the presentation of the commonality of aesthetic principles. Neither is inter-relatedness of the arts considered a virtue of the highest rank which should dominate the curriculum; but it is a valuable approach that contributes an ingredient which is so frequently missing from other areas of the school curriculum--integration of knowledge. By adding to this the ingredients of personal imagination and initiative, a team of fine arts specialists could adapt the programs and materials reported herein to their own conceptualization of the best kind of General Fine Arts curriculum for culturally disadvantaged junior high school children.

It is impossible, in teaching a field as extensive as the fine arts to emphasize or dwell on certain aspects of the field without slighting or omitting other important aspects. The only action of integrity fine arts educators can follow in a general course such as the ones

discussed in this dissertation is to base choices on convictions of what is of greatest importance to the largest number of students. However, these choices should undergo periodic re-appraisals.

Innovation in aesthetic education is a two-edged sword--teachers and students both are awakened to new horizons. Instead of fearing loss of autonomy in one's speciality, the specialist should consider team-teaching an integrated fine arts course to the culturally disadvantaged a challenge to his or her creativity and resourcefulness in teaching the structure and sequence of the discipline within a frame of reference which demands relatedness of his art to the larger dimension of aesthetic experience. Fine arts specialists may rest assured that by involving larger numbers of general students in unified approaches typified herein, they can produce not only a larger and more responsive audience for the arts but a greater number of participants in the elective specialized classes.

One of the important benefits of the team-taught integrated approach to teaching the fine arts is the extensive utilization of various levels of group dynamics, which encourages brainstorming and creativity through involvement in goal-centered interaction. In the matter of adult group dynamics, the researcher concluded that teaching teams will probably function best when composed of two, four, or six members.

In conclusion, the researcher would like to urge the increased use, experiment, and refinement of the basic ideas of the combined arts curriculum which have been the object of this paper. Exciting results can be reasonably predicted if the program is entered into enthusiastically and in good faith. It is also the writer's sincere hope that the lists of instructional materials, suggested activities, and sample units found in the appendixes will be helpful in implementing programs of this nature.

APPENDIXES

APPENDIX A

TEACHING MUSICAL CONCEPTS AND THE INTERRELATIONSHIPS OF THE ARTS THROUGH THE STUDY OF SOME FAMILIAR POPULAR MUSIC

A short unit of study for the purposes of gaining musical understandings and appreciations and discovering the relatedness of music to the other fine arts may be based on listening to, singing, and examining the music from the movie, "Mary Poppins."

Materials Needed: Transparencies of the story (abbreviated form), the songs, the accompaniments, illustrations, instruments, comparative diagram of poetic meter and musical meter, and prepared overlays for teaching or reviewing rhythmic patterns, notation on staves, and keyboard model; piano; overhead projector and screen; wax pencils and colored felt-tip markers; cart on rollers for projector; 33-1/3 rpm high fidelity record player; recordings of musical instrument sounds (isolated and characterized), and Walt Disney's "Mary Poppins"; chalkboard, chalk, staff marker; large reproductions of paintings or photographic scenes of England; autoharp(s); recorders; melodica(s); portable silent-action keyboards or keyboard models on paper or cardboard; stage or large floor area for bodily movements; simple costumes or stage props (optional).

Preparation (Review): Play a recording of the characteristic sounds of the instruments of the orchestra while viewing transparencies which illustrate the instrument being heard. This will help reinforce the aural concepts of the timbre and range of various instruments so

APPENDIX A (Continued)

they can be more accurately distinguished when listening to the "Mary Poppins" recording. A review of keyboard recognition, staff notation skills, rhythmic values, and interval awareness is suggested. (Excellent, commercially-prepared overlay projectuals are available for this purpose.)

Level: The age group or grade level is not the most important criterion; rather, the level of musical understanding and experience should be considered. This outline is prepared with the junior high school General Fine Arts student in mind; however, it could easily be adapted to nearly any grade by adding or omitting appropriate complexities.

Procedure: Oral group reading of the narrative from transparencies, with emphasis upon expressiveness and verve, will help improve sensitivity to the often-neglected art of choric interpretation. Listen to recorded songs between narrative passages, while melodic scores are projected on the screen. (A darkened room will make the projections clearer and will tend to focus all students' attention on the desired observation by eliminating peripheral distractions.) During a second time through the process, the class should sing the songs with the record, still viewing the projected scores. On later studies of this micro-unit, substitute the full score (with piano accompaniment) for the simpler melodic score. Several repetitions of the procedure are recommended, involving new learnings each time.

Use of instruments: Demonstrate the simple I, V, I pattern of chording on the autoharp(s) and let some students try to accompany the

APPENDIX A (Continued)

singing. Children with some keyboard experience can play chords on the piano with or without the melody; others can play the melody on melodicas and recorders. As less experienced students prove they have learned adequate keyboard understanding from their clavier models, they should be given an opportunity to perform on the real instruments. Students who play string or band instruments should be invited to bring them to class and to play while others sing. (When transposing instruments are used, the music teacher should write out some parts in the appropriate key in advance of attempted participation.)

Correlation with Other Fine Arts

To stimulate discussion on the integrated use of various arts in the production of a musical play or cinema, pose a question such as this: "In what ways were the other fine arts used in producing this musical show?" (This inquiry involves the process of classifying and categorizing data, one of the essential rational powers emphasized by Piaget and other modern learning theorists.) This problem-solving operation could be further related to another subject area of the students' total educational experience by clothing the questions in the currently familiar language of modern math: "Can you name the fine arts elements and organize them into sets and sub-sets?" "Are there any intersections of these sets? Any union of sets?" (Both analysis and synthesis are required to carry through these tasks.) Besides the general fine arts areas of drama and graphic arts, discuss more specific terms, such as: photography, color effects, choreography, costuming, make-up, scenery construction,

APPENDIX A (Continued)

lighting, pantomime, tableaux vivants, architecture, collage, happenings, abstract painting, etc.)

For a speech activity which seems to follow very naturally from a study of this micro-unit, permit the children to experiment with imitations of cockney dialect as illustrated in the song, "Chim, Chim, Cheree." Discuss the coinage of nonsense words, as in the song, "Supercalifragilisticexpialidocius." Encourage students to create their own nonsense words; find out the natural rhythms of these words; translate the rhythms into musical notation; classify them by meters or multi-meters. This creative exploration can be carried further in musical expression by writing a melodic line to fit the rhythmic patterns and harmonizing with simple chords.

Since singing includes the use of lyrics (poetry), it is inseparable from language arts. The literary concept of metaphor could be appropriately introduced relative to a song such as "A Spoonful of Sugar," where there is an implied comparison between the ordeal of taking medicine and the hardships of life and the suggestion of a way to make either more palatable. For additional vocabulary building and for a better understanding of the meanings of the lyrics, an explanation or definition of the following words should be given: nanny, spree, lark (not a bird), pursuit, nectar, tuppence, precocious, atrocious, maharajah, dismay, sweep (as a noun), bloke, "billered," Saint Paul's, wares, apostles. To help gain a better understanding of the concept of meter, the teacher could prepare in advance a chart or transparency showing a comparison of poetic meters to musical meters. This learning process obviously also

APPENDIX A (Continued)

relates to mathematics, especially fractions. At least an awareness, if not internalization, of the literary terminology related to meter (i.e., the number and kinds of poetic feet, such as iambic pentameter, dactylic monometer, trochaic tetrameter, etc.) should be experienced.

Discovery of the practice among the arts of borrowing aesthetic terms from each other will provide another avenue to the awareness of interrelationships. To start a discussion along this line, the teacher could provide these examples: (1) Music has borrowed the term "chromatic" (meaning color) from the art of painting; (2) Painting has borrowed the term "harmony" from music; (3) Drama uses the musical term "tempo" to refer to speaking speed or the pace of movement in a play. Can you think of others? Investigate the uses of anacrusis in poetry and music.

Dance may be introduced into the study unit by asking someone who saw the movie to describe the choreography. The children should be given an opportunity to interpret the music through bodily movement, and they should be encouraged to be creative and original. Demonstration by the teacher or a dance specialist of a basic repertoire of Eurhythmics will be very helpful in the development of spontaneity of expression, especially for the less imaginative students. Some students will prefer to work out their patterns of movement alone; others will want to organize or participate in a small choreographic ensemble. It is imperative to have a large area for this activity.

Many graphic art experiences can be motivated by the story and music of "Mary Poppins." Some students might be interested in painting a mural; some may produce clever cartoons; others could make papier-mâché

APPENDIX A (Continued)

characters from the movie; others could draw or paint English scenes.

Using a form of hypothetical inquiry is one of the best techniques for stimulating interest, imagination, and critical thinking. Such questions often begin with "What would happen if . . . ?" A question of this type, which could be fruitful in provoking discussion and interaction related to the likenesses and differences between a filmed musical and the live stage production, could be something like this: "What problems can you imagine might arise if we tried to perform "Mary Poppins" on the stage instead of on film?"

Specific Musical Concepts and Understandings

There is a great variety of specific musical learnings which can be derived from the study of this unit. Suggestions given here will be limited to the teaching of only one of the songs, "A Spoonful of Sugar." Similar discoveries could be derived from any of the other songs.

First Procedure: Show the transparency of the melody with words while listening to the recording. Pupils do not sing this time. After this preliminary listening and watching the score, call attention to the following observations:

- (1) The singing voice on the recording was a soprano.
- (2) The slide on the word "down" is not notated on the score; it is used for its humorous effect but would not be considered good vocal technique in serious music.

Demonstrate vocally and instrumentally the two-note slur as written without the slide, then as a chromatic descent.

APPENDIX A (Continued)

- (3) Identify intervals by hand motion, then by letter and/or syllable names, then by interval numbers.
- (4) The special sound effect accompanying the word "robin" was a flute trill. The solo instrument at the beginning was also a flute.
- (5) The special sound effect accompanying the word "down" was a glissando played on a glockenspiel.

Second Procedure: On a second playing of the recorded song, the pupils watch the projectual and sing along with the record. Repeat the singing, this time with piano accompaniment instead of the recording. For the purpose of developing sensitivity to aural likenesses and differences relative to tonality and pitch range, question the students in this manner: "Do you think the recording was in the same key as the piano accompaniment? Was it higher or lower?" Evaluative judgment responses may be elicited by asking, "Which key did you like best? Why? Would still another way be better?"

Third Procedure: Call attention to the chord indications above the staff. Explain that in the written key, G is the tonic chord (I) and D7 is the dominant seventh chord (V7). Demonstrate the chord sounds on the piano and on the autoharp. Let a student play them on either instrument while the class learns to distinguish between the two sounds. Demonstrate three styles of chording on the piano: (1) blocked chords, (2) broken chords (arpeggios), (3) octave-chord (strong, weak) "oom-pah" style. Question: Which style seems to be best suited to this song? Why? The concept of transposition may be approached at this time by asking, "What would the tonic chord (I) be if this music were written in the key of C Major? What would be the letter name of the dominant seventh

APPENDIX A (Continued)

chord (V7)? What ratio relationship led you to your conclusion?" (Mode or quality of chords may be explained and demonstrated, and the possibilities of alternate chords may be explored.)

Fourth Procedure: Show the prepared transparency of Common Rhythmic Patterns and see if students can discover which of these are used in the song being studied on the words "sugar" and "medicine." Can other like patterns be distinguished by comparison with melodic score?

Other musical concepts may be introduced or reviewed by further examination of the melodic score from the student's book:

- (1) Chromaticism, based on the discovery of the accidentals, D $\sharp$ and C $\sharp$. Demonstrate how the melody would sound without the accidental sharps. Which is more interesting musically?
- (2) Syncopation is used throughout the song.
- (3) Enharmonics: observe the notation of E $\sharp$; demonstrate on a portable keyboard so everyone can easily see that E $\sharp$ is another name for the same key otherwise called F.

Fifth Procedure: Project the transparency of the piano accompaniment for examination and comparative study. Play the music on the piano while students follow the score; then discuss their observations. Lead the students to discover the following musical concepts and understanding through the use of problem-solving questions and open discussion:

- (1) Distinguish between the melodic staff and the grand staff which contains the left and right hand piano accompaniment parts.
- (2) Determine whether the accompaniment ever plays the melody.
- (3) Discover dynamic markings: Find the accented notes. Where does the piano play very loud? Why?
- (4) Recognize descending and ascending scalewise patterns in

APPENDIX A (Concluded)

the left hand; recognize differences in two similar descending patterns.

- (5) Observe the "staggering" rests. What kind of relationship do you notice between the rests in the right hand and those in the left hand?
- (6) Rest values: What kind of rests are predominant? Find some other types of rests; name them and give their time values.
- (7) Aural discrimination: By listening to the right hand chords only, see if you can detect an unfamiliar chord; that is, a chord that is neither tonic nor dominant seventh in sound.
- (8) Locate the only legato phrase in the piano accompaniment; the only tie.
- (9) Formulate hypotheses to explain why the composer placed two dotted quarter notes together? What purpose does the first dot serve? (Puts next word on the beat.)
- (10) Tone Cluster sound: Develop awareness of dissonance between vocal line and piano accompaniment (as in the last half beat of the last measure on the first page).
- (11) Realization of the complexity of music and the need for analytical study.

Note: This Study Unit is based on The Magic of Music, Book 3, using both the student book and the teacher's edition. (Boston: Ginn and Company, 1968).

APPENDIX B

SUGGESTED STUDENT ACTIVITIES FOR A GENERAL FINE ARTS COURSE

I. Independent Projects for Individualized Learning

1. Complete a programmed text on music fundamentals or ear training.
2. Make a poster to "sell" the fine arts department to the rest of the school.
3. Make a fine arts scrapbook subdivided into sections about Music, Drama, Visual Art, Dance, Literature, Architecture, and Other Related Arts.
4. Make a giant-sized copy of some musical scales.
5. Construct a wooden or cardboard clavier; paint the keys black and white or any desired colors.
6. Do a painting or drawing consisting entirely of variations of the clavier form.
7. Write a dramatic skit the characters of which are famous artists, musicians, or writers; or personifications of aesthetic principles or terms.
8. Illustrate famous or favorite titles of musical or literary works, paintings, sculptures, plays, etc., with drawings or other original representations.
9. Write new lyrics to a familiar melody; or a new melody to a familiar poem.
10. Make a large chart outlining the historical development of one of the fine arts.
11. Make a chart or poster of a "Note Value Tree" or of the primary and secondary colors.
12. Construct an original musical instrument or a replica of a known musical instrument.
13. Write a biographical report on any important musician, composer, writer, artist, actor, dancer, architect, etc.
14. Prepare a set of bottles, jugs, or glasses, tuned to some form of a musical scale.
15. Listen to records or tapes of several types of music; give

APPENDIX B (Continued)

written or oral evaluations and comparisons.

16. Do research on the artistic accomplishments of a certain country or race; give an oral or written report of findings.
17. Learn to sing a musical scale and a melody based upon that scale in three ways: (1) by the numbers, (2) by the syllables, and (3) by the letter names of the notes.
18. Play a melody and its related scale on any musical instrument. (Use of notated music is optional.)
19. Collect an anthology of poetry about music and the other fine arts.
20. Compose an original melody or piece of music which may or may not be notated.
21. Compose a melody or piece of music based on an original Tone Row. This may or may not be notated.
22. Formulate a Fine Arts Calendar designating important birthdates or events in the world of fine arts.
23. Create and paint masks for use in a musical or dramatic presentation.
24. Do interpretative paintings with various media while listening to music.
25. Design stage sets and paint backdrops for stage production.
26. Teach classmates a song, a choric reading, a dramatic technique, a skill in graphic art, a dance, or any self-prepared lesson on the interrelatedness of the fine arts.
27. Make a chart or graph of the entire sound spectrum or color spectrum. (Consult a science book or get help from a science teacher.)
28. Teach a small group of classmates to sing a harmony part by ear or by note.
29. Do a scientific experiment about sound, light, or color.
30. Write, arrange, or direct a short, original musical skit.
31. Design and/or make one or more costumes appropriate for the period or locale intended for a stage production.

APPENDIX B (Continued)

32. Study the meaning of tableaux vivant and direct the presentation of one with a small group of classmates.
33. Do a fair share of the planning and work involved in the successful presentation of a puppet show.
34. Give an oral or written report on "How Puppetry is Related to Music and the Other Fine Arts."
35. Create aleatoric music by cutting and resplicing musical tape.
36. Discover and record the pitches and timbres of natural or manufactured objects in the school or home environment.
37. Create new and unusual sound effects through the use of common, everyday non-musical objects which are manipulated by variation in amplification and tape speed.
38. Add the dimensions of lighting, color, and movement to No. 35 or No. 37.
39. Make an original color movie or set of color slides showing contrasts of the ugly and beautiful in the photographer's environment.
40. Make an experimental film of art forms and designs found in the environment; use closeups and microphotography if equipment is available.
41. Create a collage, découpage, or mural using music or another fine art as the dominating theme.
42. Prepare an appropriate fine arts bulletin board or display case.
43. Attend a concert, play, art exhibit, or other professional or amateur fine arts presentation (or view a similar event on television) and make an oral or written report.
44. Create the original choreography and/or perform an interpretative dance to some recorded instrumental music.
45. Use imagination to concoct an original project idea and get permission to carry it out.
46. Tape background music for the movie or color slides in No. 40.
47. Use movement and/or pantomime to depict musical form or design.

APPENDIX B (Continued)

II. Group Activities

1. Visit a music publishing company or a print-making business.
2. Attend a concert or art exhibit.
3. Visit a large, departmentalized music store.
4. Attend a rehearsal session of a musical comedy or operetta production, an outstanding choral or instrumental organization, or a dance studio.
5. Visit a public or private art studio. Arrange in advance for some of the students to be used as models.

III. Utilization of Community Resources

1. Invite a representative of an organ manufacturer or dealer to demonstrate the versatility of an electronic organ. Encourage students to ask questions and give them the opportunity for a "close-up" view. Let each child try out a few sounds for himself.
2. Invite an artist to demonstrate different types of sculpturing.
3. Invite a piano tuner to demonstrate the inner workings of a piano and show the process of tuning. (A blind tuner would be especially impressive.)

APPENDIX C

I. FILMS AVAILABLE FROM THE MEDIA CENTER OF THE
OKLAHOMA CITY PUBLIC SCHOOL SYSTEM
SELECTED FOR THEIR SUITABILITY
FOR USE IN AN INTEGRATED
FINE ARTS PROGRAM

<u>Appalachian Spring</u>	31 min	b/w	Rembrandt, Contemporary
American music, ballet. 1959			
<u>Ave Maria (Bach-Gounod)</u>	7 min	b/w	Mogull
Music and Architecture. 1940			
<u>Bach Family, The</u>	28 min	b/w	University of Michigan
Music history, appreciation, period, style.			
* <u>Ballet Festival</u>	11 min	b/w	NFBC, Contemporary
Ballet, music, the discipline of dance training. 1949			
<u>Banjo, The</u>	11 min	b/w	UMTV
American folk music. 1958			
<u>Begone Dull Care</u>	9 min	color	IFB, Contemporary
Jazz study, music and art. 1959			
<u>Canon</u>	10 min	color	International Film Bureau
Music and art forms. 1965			
* <u>Carmen</u>	25 min	b/w	IFB, Official
Opera study. 1948			
* <u>Castle in Seville</u>	14 min	b/w	Hoffberg
Opera study.			
* <u>Color in Art</u>	11 min	color	Alemenn
Aesthetic principles of color and harmony. 1964			
* <u>Composition in Painting</u>	16 min	color	Sterling
Aesthetic principles of style and composition. 1964			
<u>Correlating Music and Social Studies in the General Music Class</u>			
30 min b/w Iowa			
Teacher training; workshops. 1957			
* <u>Dance Squared</u>	4 min	color	Alemenn
Art, music, movement, geometry. 1963			

*Indicates films which were actually used in one of the integrated fine arts programs described in Chapter IV or Chapter V.

APPENDIX C (Continued)

- Design to Music 10 min color International Film Bureau
Art and music. 1949
- *Discovering Creative Pattern 17 min color Film Associates
Rhythm and pattern in art and nature; creativity. 1965
- Discovering Ideas for Art 15 min color Film Associates
Creativity. 1965
- Don Pasquale 25 min b/w Official
Opera study. 1948
- Exploring the Instruments 20 min b/w McGraw-Hill
Part II of Science in the Orchestra
Study of sound and music. 1952
- *Festival in Edinburgh 14 min color BIS
Highlights of the 1954 Edinburgh Festival with its pageantry.
Music, drama, and painting; festivals. 1955
- *Fiddle De Dee 4 min color IFB, Contemporary
Music and art. 1947
- Fingal's Cave 9 min color Avis
Mendelssohn's music, interpretation, art photography. 1955
- Folk Songs of America's History 13 min b/w Coronet
American folk songs in history. 1959
- Forward Up to Six 8 min color Indiana University
Square dancing. 1964
- Grand Canyon Suite 20 min color NMC
Grofé's music and art photography.
- Great Waltz 17 min b/w TFC
Strauss's life and music; operatta. 1950
- Harpsichord 10 min b/w McGraw-Hill
Baroque period, instrumental music, science of sound. 1952
- Immortal Bizet 20 min b/w Almanac
Biography, music, drama. 1952
- In a Monastery Garden 15 min b/w
Music, art, photography, reverence, appreciation.
- Japanese Flower Arrangement 11 min color Coronet
Harmony of relationships among earth, sky, and man; aesthetic
sensitivity. 1967

APPENDIX C (Continued)

- *Liebestraum and Clair De Lune 10 min color Avis
Music of Liszt and Debussy; romanticism, impressionism, music therapy, art photography. 1957
- Looking at Sound 10 min b/w McGraw-Hill
Physics of Sound. 1952
- Magic Flute, The 14 min b/w Hoffbert
Opera study.
- *Melodic Percussion 18 min color Film Associates
History, anthropology, instrumental music. 1965
- *Mr. B Natural 28 min color Contemporary
Social life of Junior High student, personality development, instrumental music. 1964
- Merry Wives of Windsor 28 min b/w Hoffberg
Opera study.
- Mozart and His Music 14 min b/w Coronet
Mozart's life; acting, costuming, history, music. 1954
- *Music: Career or Hobby? 10 min b/w Coronet
Music as a career. 1953
- Music for Children 15 min b/w Contemporary
For teachers: creativity, Carl Orff Method. 1959
- *Music from Oil Drums 15 min b/w
Creativity, rhythm, race, ecology, intonation.
- Music in America (March of Time) 2 reels b/w McGraw-Hill
Afro-American contributions to music. 1946
- *Music in Motion 18 min color Bell Telephone Co.
Music on radio, performance, orchestral instruments, timbre, science of sound (spectographs of harmonics). 1954
- *Musical Instruments of India 12 min b/w India IFB
Music of India, instrumental performance, microtonality. 1949
- Musical Notes 12 min b/w UW
Acoustics of musical sound. 1951
- Naughty Marietta 2 reels b/w TFC
Victor Herbert: operetta production.
- Northwest Indian Art 11 min color Coronet
Anthropology, art, dance, masks. 1967

APPENDIX C (Continued)

- Optical Poem, An 11 min color
Music, art, geometry.
- Pablo Casals Breaks His Journey 9 min b/w
Contemporary music, social studies.
- *Pacific 231 11 min b/w McGraw-Hill
Honneger's music, impressionism, art photography, railroading industry. 1952
- Paintings in the White House 28 min color Modern Learning Aids
American history, art, architecture. 1965
- Paper Sculpture 10 min color AV-ED
Creativity, possible uses for stagecraft. 1951
- Peter Tchaikovsky Story, The 30 min color
Human interest, music, biography, drama. 1965
- Pianorama 10 min color
Music industry; instrument construction; vocations. 1964
- Rafael Mendez 27 min b/w
Trumpet history and performance; identity symbol for Mexican-American students.
- *Rediscovered Harmonies 22 min b/w Film Images
History of music, museum visit, art.
- *Sadler's Wells Ballerina 12 min color
Dance, scenery, costumes, pantomime, ballet music.
- *Schubert and His Music 10 min b/w Coronet
Schubert's life and his musical works; history. 1954
- *Schumann Story, The 30 min b/w TFC
Schumann's life and works; his wife's support and virtuosity as a pianist. Excellent acting--a moving presentation. 1950
- *Science of Musical Sounds, The 11 min color
Analysis of the physical structure of musical sound.
- Sibelius 10 min b/w Sterling
The life and musical works of the composer; performance, opera, ballet. 1947
- Songs of a Nation 19 min b/w
American history, patriotic music.

APPENDIX C (Continued)

- Song of Christmas, The (Waring) 18 min color Portafilms
Incorporates technical ingredients of animation with a fine arts approach. Christmas music and literature. 1957
- *Songs of the Campus 15 min b/w
Men's choruses, college life, college songs, social studies.
- Sounds of Music 10 min b/w Coronet
Physics of sound. 1946
- *Stephen Foster and His Songs 16 min color Coronet
The life of Stephen Foster and performance of his songs; American history. 1958
- Stagecraft (Series of 4 films):
General Scenery Construction 16 min color Coronet
Scenery Frame Construction 11 min color Coronet
Scenery Painting 8 min color Coronet
Stage Lighting 11 min color Encyclopedia Britannica
 Techniques for staging productions. 1963
- Stepping Along with Television 10 min b/w AD, Bell
Sound communication, telephone, television. 1954
- Steps of the Ballet 25 min b/w EBF
Ballet fundamentals, production, performance. 1949
- Story of the Violin 10 min b/w NFBC, IFB
Violin manufacture, history, craftsmanship. 1947
- String Quartet and Its Music 28 min b/w NET
String quartet performance and literature; paintings. 1956
- Texas Star 11 min color Indiana University
Square dancing. 1964
- Three Songs by Susan Reed 9 min color Brandon
Professional vocal performance; folk songs; animated cartoon art. 1954
- Timpani 19 min color Film Associates
Musicianship; percussion instruments. 1964
- *To Hear Your Banjo Play 20 min b/w Brandon
Folk music, banjo, Afro-American contribution to music, square dancing. 1947
- Toccata and Fugue 10 min color Avis
Bach's music, interpretation, art photography. 1955

APPENDIX C (Concluded)

- Today's Music 30 min b/w
Social studies, music and dance of other countries.
- *Toot, Whistle, Plunk, and Boom 10 min color Conn
Cartoon art, origin and classification of instruments. 1955
- Trombone 22 min color Film Associates
Musicology; ancestors of the trombone. 1965
- Twentieth Century Art 19 min color Alemenn
Art and life; styles, innovations, and techniques of modern artists. 1965
- Using Visuals in Your Speech 10 min color McGraw-Hill
Leadership training; speech and visual aids. 1965
- Vocal Music (Technique) 11 min b/w EBF
Singing: study and performance; speech and diction. 1950
- Voice of a Choir 24 min b/w UW
Music festivals, community music; J. S. Bach. 1952
- What Is a Concerto? Part I: 30 min b/w McGraw-Hill
Part II: 31 min b/w McGraw-Hill
Music history, styles of music, various instruments.
- *World Is Born, A (Rite of Spring) 20 min color Disney
Stravinsky's music, filmed interpretations. Excellent photographic presentation of historical geology and evolution of life on earth, effectively synchronized with Stravinsky's "Rite of Spring." 1955

APPENDIX D

OTHER SUGGESTED SUPPLEMENTARY TEACHING MATERIALS (ANNOTATED)

I. Films

Afro-American Music, Its Heritage (#CGE 100-2) color

Available for rental at \$18.50 plus return Special Delivery shipping costs from Communications Group West, 6430 Sunset Blvd., Hollywood, California 90028. New. Excellent quality.

The American Vision 35 min color National Gallery of Art*

Based on pictures in the National Gallery of Art, it traces the development of American painting from pre-Revolutionary days to the beginning of this century. Insurance value: \$150. Free loan, except postage and insurance.

Art in the Western World 30 min color National Gallery*

Describes the founding of the National Gallery of Art and shows the most outstanding paintings and sculpture in its collection, with many close-up details. Insurance value: \$150. Free loan, except postage and insurance.

Barber of Seville 25 min b/w Official

A short version of the opera of the same title by Rossini. Includes important scenes and musical passages. Features artist from the Rome and LaScala Opera Companies, with Tito Gobbi as Figaro. Filmed at the Rome Opera House. Narration is used. From The Opera Film Series. 1948

Colors in Music 29 min b/w National Educational Television

Use of tone colors of instruments or groups of instruments to achieve desired musical effects. Concentrates on woodwinds and brasses as musicians display tonal, color limits of their instruments. Rental, \$5.25 from NET Film Service, Audio-Visual Center, Indiana University, Bloomington, Indiana.

Dance: New York City Ballet 30 min b/w NET-Indiana Univ.

An introduction to the work of famed choreographer George Balanchine and the star members of the New York City Ballet. Balanchine briefly explains his philosophy towards classical ballet and dancers. After an introduction by respective dancers the following are performed: excerpts from "Argon" danced by Suzanne Farrell and Arthur Mitchell; "Tarantella" danced by Patricia McBride and Edward Villella; "Meditation" danced by Suzanne Farrell and Jaques D'Ambroise; and excerpts from "Pas de Deux" danced by Melissa Mayden and Jaques D'Ambroise.

*Address: Extension Service, National Gallery of Art, Washington, D. C. 20565

APPENDIX D (Continued)

I. Films (Continued)

Discovering American Folk Music 22 min color Bailey-Film Assoc.

Each group of people who settled in America brought their own style of music. The musical traditions from Africa and the British Isles have had perhaps the greatest influence on American folk music. For example, the film traces the history of one ballad from its original British version through its journey across America to its emergence in the American West as the cowboy song, "The Streets of Laredo." The ballad then reappears later in a Negro blues version we now call "The St. James Infirmary." This interaction between European and African folk music as present-day rock. Rental, \$15. Address: 11559 Santa Monica Blvd., Los Angeles, California 90025.

Discovering Jazz 21 min color Bailey-Film Associates

The history of jazz is traced from its roots in 19th-century Black America. The Black American added rhythmic and melodic freedom to the harmony and structure of European music and contributed such techniques as note blending and call and response. Jazz soon became popular throughout the country, and its form progressed from Dixieland and blues through such styles as swing, bop, cool jazz, funky, and free improvisation. Old styles of jazz never fade out; yet jazz itself keeps changing as new groups contribute their ideas to this uniquely American art form. Rental, \$15. Address: see previous film description.

Discovering the Music of Africa 22 min color Bailey-Film Assoc.

Many people feel that African music is primitive. But it has developed over many centuries, and, in its own way, is as complex as the music we hear in concert halls. Mr. Robert Ayitee, a master drummer of Ghana, and several associates, demonstrate the bells, the rattles, and the drums. They describe how they are used today in Africa both as musical instruments and, in the case of the drums, as means of communication. Then a number of instruments play together, all in different rhythms, and traditional dances are seen. Rental, \$15. Address: see above.

Discovering the Music of India 22 min color Bailey-Film Assoc.

Indian music has a continuous tradition that can be traced back three to four thousand years. It is highly developed and is extremely sophisticated. In this film the instruments of north and south India, such as the sitar, flute, tabla, mirdangam, and tambura are played. The concepts of raga and tala are illustrated. Dance, with its traditional art of hand gesture and facial expression, is explained. With its beautiful Indian settings, this film will give an understanding of a rich musical and dance tradition. Rental, \$15. Address: see above.

APPENDIX D (Continued)

I. Films (Continued)

Discovering the Music of Japan 22 min color Bailey-Film Assoc.
 Japanese music, like Western music, has a long tradition and many famous composers. In a beautiful tea-house setting, the three major Japanese instruments--the koto, the samisen, and the shakuhachi--are shown. Some historical background on the instruments is given. Then they are played, and the ways that they fit into current Japanese life is explained. Traditional Japanese singing, dancing and a performance by an ensemble of the three instruments complete the film. Rental, \$15. Address: see above.

Discovering the Music of Latin-America 20 min color Bailey-F. A.
 Latin Americans have built their music out of many traditions. In this colorful film, these traditions are illustrated through song and dance and by the playing of classical, folk, and pre-Columbian instruments. Out of all these influences, Latin Americans have evolved new kinds of music. We hear the dance rhythms that have affected popular music throughout the world and a composition by the famous Brazilian composer Villa-Lobos. The film ends with brilliantly costumed dances from a Bolivian fiesta. Rental, \$15. Address: see above.

Discovering the Music of the Middle Ages 20 min color Bailey-F. A.
 Music was a necessity to the people of the Middle Ages. Through settings, costuming, dance and pageantry, this film shows the importance of music in church and castle, among clergy, nobles and peasants. The viewer learns not only of the growth of polyphony but also of the dominance of the church in medieval life, of social stratification as well as medieval instruments. The film will be valuable in the humanities. Rental, \$12.50. Address: see above.

Discovering the Music of the Middle East 21 min color Bailey-F. A.
 In this film, the similarities of much of the music of the Middle East and Balkans are traced back to the spread of Mohammedanism. Such instruments as the oud, santur, qanun, cimbalum, and dumbek are introduced and played. The concepts of highly ornamented melodic lines and asymmetrical rhythms are demonstrated. Rental, \$15. Address: see above.

Folksongs of the Western Movement 13 min color Coronet
 Songs in this film--"Bounding the U.S.," "Cumberland Gap," "Driver's Song," "The Sioux," "The Handcart Song," "Clementine," and "The Wayfaring Stranger"--are enriched through re-creation of the times and areas with which they are concerned. 1968

APPENDIX D (Continued)

I. Films (Continued)

- Folksongs of Western Settlement 16 min color Coronet
Miners and merchants; farmers and ranchers; lawmen and rail-
roaders--these people settled the American west, and their
hardships are mirrored in folksongs of the people. "Down in
the Mine," "The Rambler," "The Farmer Is the Man," "The Greer
County Bachelor," "I Ride an Old Paint," "The Chisholm Trail,"
"The Cowboy's Lament," and "Billy the Kid" bring the study of
western settlement glowingly to life. 1968
- Humanities Encyclopedia Britannica Films
Series of twelve films dramatized by the Stratford-on-Avon
Players of Ontario, Canada. (Wilmette, Ill.: EBF, Inc.)
- Human Vocal Cords Bell-Tel
Free from the Bell Telephone Company. Actual photos of human
vocal cords in action.
- In Search of Rembrandt 50 min color National Gallery of Art*
A new documentary film portrait of Rembrandt as seen through
scenes of contemporary Holland that echo the settings of over
600 paintings and drawings featured in the film. Insurance
value: \$250. Free loan, except postage and insurance costs.
- Inside Opera with Grace Moore 28 min b/w CPC-TFC-MENC
An excerpt from the 1934 feature film "One Night of Love."
Stars Grace Moore as a young singer who wins a radio contest
enabling her to study abroad for an operatic career. Shows
excerpts from "Carmen," "Lucia Di Lammermoor," "Madame Butter-
fly," and "La Traviata." 1949
- Instruments of the Band and Orchestra--The Brasses 11 min b/w CorF
Presents the distinctive sounds of the brass section in an
orchestra and shows how this section contributes to the full
sound of bands and orchestras. The basic principle on which
brasses operate is explained and brass instruments are intro-
duced. From the Band and Orchestra Series. 1954
- Instruments of the Orchestra--The Strings 11 min b/w Coronet Films
Presents the basic principles of operation of the string instru-
ments. Demonstrates several types of bows and various musical
effects strings can produce. From the Band and Orchestra Series.
1954
- Leonard Bernstein Young People's Concerts b/w Bell-Tel
Series of seven films, 55 minutes each. Free from the Bell
Telephone Company. 1965-67 Teacher's Guide available.

APPENDIX D (Continued)

I. Films (Continued)

- Marriage of Figaro 22 min b/w RichFg
Presents an abridged performance of Mozart's opera acted and sung by Italian artists in the Rome Opera House. Featuring "Cherubino" sung by Cloe Elmo; explains action by means of a narrator. 1948
- Mexican Handcraft and Folk Art 11 min color Coronet
A tremendous number of craftsmen and artists create an enormous variety of goods, ranging from jewelry to housewares, from copies of classic statuary to replicas of ancient Indian pottery. The mixed history of Mexico lives today in the most simple crafts and the most magnificent works of art. 1969
- Music (An NBC-TV Special) 60 min color NBC-TV
A picture and sound story told without narration and with only scattered incidental dialogue. The range of music presented runs from a school band to Beatles in rehearsal to the Bath Festival Orchestra. Rather than an album of performances, a portrait of the many and varied roles of music in the modern world. Rental, \$24.40 from Instructional Media Center (VIB), The University of Texas at Austin, Drawer W, University Station, Austin, Texas 78712. 1969
- Music: From Popular to Concert Stage (#CGE 100/1)
Available for rental \$18.50 from Communications Group West, 6430 Sunset Blvd., Hollywood, California 90028.
- A Musical Terms Melodrama 11 min color
Junior high school students produce an amusing opera to teach musical terminology. Wayne State University, Detroit, Michigan.
- Negro Spirituals--Helen Tamiris 17 min Contemporary Films
Fine solo dances to Negro spirituals, created and danced by Helen Tamiris. Address: 267 West 25th Street, New York, N. Y. 1958
- New Sounds in Music 22 min color Churchill Films
An introduction to avant garde music. Gives examples of ways in which contemporary composers are experimenting with new and old instruments and electronic media to produce exciting combinations of sounds.
- Painters of America: Peter Hurd 16 min b/w MFC-Coronet
At his ranch home in San Patricio, New Mexico, Hurd talks about aspects of his life as an artist. He tells why he paints, how he conceives a painting, what things motivate him, how he uses light and color and his approach to portrait painting. 1969

APPENDIX D (Continued)

I. Films (Continued)

- Procession: Contemporary Directions in American Dance 19 min b/w
Ann Halprin and the Dancer's Workshop Company of San Francisco are featured. In the presentation of selections from "Procession," a dance from the company's experimental repertoire, the group enacts its theory of dance and "total theater." Order from University of California Extension Media Center, Media Distribution, 2223 Fulton Street, Berkeley, California 94720.
- The Romantic Symphony 29 min b/w National Educational TV
Part of a series: "Music as a Language" Construction, theme by theme, movement by movement of modern symphony. Likens musical form to mural, complicated architecture, or a well-planned public speech. Features playing of Hanson's "Romantic Symphony No. 2," 1955. Rental, \$5.25 from NET Film Service, Audio-Visual Center, Indiana University, Bloomington, Indiana.
- Ruth St. Denis and Ted Shawn 30 min b/w Encyclopaedia Britannica
The two founders of modern dance in America are interviewed. Performances of three dances they created which greatly influenced American choreography: "Incense," "White Nautch" and "Japanese Warrior."
- Science in the Orchestra 35 min b/w BIS-MGHT
Presents an educational study in three parts of the orchestra--hearing, exploring the instruments, and looking at sounds. 1951
- Self Teaching of Music Fundamentals 24 min b/w Ohio State U.
Teaches the application of educational technology to a creative skill, music. Centers on Dr. Charles Spohn's music laboratory at Ohio State University. Shows children using a keyboard-oriented teaching machine, developed by Dr. Edward Maltzman, to learn the basic skills of music. 1964 (For the teacher.)
- Simple Hand Puppets 18 min color Trend-Disney
Hand puppets are ideal aids for remedial work in many fields: music and art, therapy, speech, self-expression. 1963
- Singing in the General Music Class 30 min b/w Ohio State U.
Particularly concerned with the implications inherent in working with singing groups which include voices that are changing. 1957
- A Song for Michael b/w Music Therapy Center, New York
A multiply handicapped boy of fourteen is helped to develop language through music therapy. An actual session between Michael and his therapist is presented in which songs and games are used to deal with his many levels of behavior, with the goal of strengthening his associative thinking and eliciting

APPENDIX D (Continued)

I. Films (Continued)

A Song for Michael (Continued)

communication. 1968 (For the teacher.) Rental, \$25. Address: Music Therapy Center, 18 West 47th Street, New York, N. Y.

Time Enough to See a World 30 min color National Gallery*
Several paintings from the Renaissance to the twentieth century are analyzed for their composition and discussed for the way they reflect cultural backgrounds. Insurance value: \$150. Free loan, except postage and insurance costs.

Tom, Dick and Harriet 15 min color Bell-Tel
Speech, drama, music, acting, staging, art. Free from the Bell Telephone Company.

The West of Charles Russell 60 min color NBC-TV
Both a cowboy and an artist, Russell has been called, "The greatest painter of Western life." Born in St. Louis, he went to Montana at sixteen, in 1880, and died there in 1926.

William Tell 28 min b/w Official
Presents excerpts from Rossini's historical opera which tells the story of William Tell. 1948

Ia. Films--Dance

A Choreographer at Work 30 min b/w Association Films, Inc.
Explains how a choreographer works. Demonstrates the various elements which he must handle: rhythm, use of space and theme. Presents excerpts from several dances and concludes with a concert dance based on three approaches to religion, "Three Promenades to the Lord." Features choreographer John Butler. Rental, \$6.50. Address: Association Instructional Materials, 600 Madison Avenue, New York, N. Y. 10022

Classical Ballet 30 min b/w Association Films
Presents a brief history of classical ballet and demonstrates the essential positions and steps every student must learn. Maria Tallchief and Andre Eglevsky perform the pas de deux from "Swan Lake" and "Sylvia." Rental, \$6.50. Address: see previous film description.

Dance: A Reflection of Our Times 30 min b/w Association Films
Discusses the use of the dance as a social commentary and relates it to the critical statements of artists in other fields. Presents a performance of "Caprichios" based on Goya's etchings of man's weaknesses. In contrast, an excerpt from "Paeon" is

APPENDIX D (Continued)

Ia. Films--Dance (Continued)

Dance: A Reflection of Our Times (Continued)

performed. Features choreographer Herbert Ross and his troupe.
Rental, \$6.50. Address: see above

Ethnic Dance: Roundtrip to Trinidad 30 min b/w Association Films
Explores the significance of ethnic dance in the field of formal dance. Presents a variety of West Indian dances. Explains their derivations and movements. Includes "Bele," a West Indian adaptation of the minuet; "Yanvallou," a voodoo dance; and "Banda," a Haitian dance about death. Features Geoffrey Holder and Carmen de Lavallade. Rental, \$6.50. Address: see above.

Great Performances in Dance 30 min b/w Association Films
Discusses and illustrates the importance of the dancer as the creator of a dance and of an interplay between choreographer and dancer. Shows how individual interpretation can vary the effect of the same choreography by presenting two sets of distinguished dancers performing the same roles from the ballet "Le Beau Danube." Uses rare film clips of outstanding dancers: Anna Pavlova, Irene and Vernon Castle, and Argentinita. Features Alexandra Danilova, Frederick Franklin, and dance critic, Walter Terry. Rental, \$6.50. Address: see above.

Invention in Dance 30 min b/w Association Films, Inc.
Discusses and illustrates techniques used to express the medium of modern dance. Features Alwin Nikolais and his troupe who demonstrate innovations in modern dance, including the use of electronic music, stage properties and lighting, and a new concept of how to use dancers themselves. Concludes with performances from four concert pieces. Rental, \$6.50. Address: see above.

The Language of Dance 30 min b/w Association Films, Inc.
Explains how movement is the language of the dance. Introduces the basic element of emotion and shows how it can be transformed into a dance movement for one person, a group of dancers, and an entire company. Features the television premiere of Jose Limon's ballet "There Is a Time," for which Norman Dello Joio composed his "Meditations on Ecclesiastes." Rental, \$6.50. Address: see above.

Modern Ballet 30 min b/w Association Films, Inc.
Discusses and illustrates new trends and developments in ballet which began in the 1940's. Describes the changes in subject and mood which accompany this new dance form, and the reasons for a retention of the traditional steps and positions of classical ballet. Features choreographer Anthony Tudor and dancers Nora

APPENDIX D (Continued)

Ia. Films--Dance (Concluded)

Modern Ballet

Kaye and Hugh Lains. Rental, \$6.50. Address: see above.

Watching Ballet 35 min b/w Association Films, Inc.

This film was produced to close the gap between the dancer and his audience by creating a greater understanding and appreciation of classical ballet. Miss Allegra Kent and Mr. Jacques D'Amboise of the New York City Ballet Company show how basic elements of ballet interact to produce the eloquence of the dance. The film includes excerpts from the "Gounod Symphony," "Stars and Stripes," "The Nutcracker," and "Swan Lake."

Rental: \$7.50 per day or \$5.00 per day for New York State residents. Address: see above.

APPENDIX D

II. Filmstrips

- A. Source: Bowmar Records, Inc.
Address: 10515 Burbank Blvd., North Hollywood, California

Folk Songs of the U.S.A. (#4003) (R)

- B. Source: Bubek Films and Slides of California
Address: P.O. Box 307, Santa Barbara, California 93102
Comment: The following filmstrips have just been recently completed and are of excellent quality. They are also available as slides (2 x 2). Humanities oriented.
Prices: Filmstrips are \$1.50 each; slides are \$6.00 per set, according to the 1970 price list. All color.

Ancient Art and Architecture of Cambodia. Artistic development of India in Cambodia. 48 frames.

Ancient Art and Architecture of Java. Shows Buddhist Indian influence on Hindu art, architecture, and religion from the art-producing dynasties of the Siva-worshipping centers of middle Java. 47 frames.

Ancient Greek Drama. Uses the ruins of the ancient theater, sculptures, and paintings to visualize and explain the Greek drama. 37 frames.

The Architecture of Leningrad, Russia. Shows the assimilation of Northern, Nordic, and Byzantine architectural forms in Russia from the time of Peter and Catherine the Great and Alexander I. 43 frames.

Architecture of Northern [California] Missions. 43 frames.

Architecture of Southern [California] Missions. 40 frames

The Aztec and Pre-Aztec Civilizations. Describes the last cultures before the arrival of the Spaniards in Mexico. 51 frames.

Byzantine Architecture in Greece. The Byzantine Empire after the foundation of Constantinople in 330 A.D. 43 frames.

Byzantine Architecture of Istanbul. 40 frames.

Classical Architecture in Athens. Shows the perfection of the Doric order and the functions of the temple. 42 frames.

Classical Architecture Outside Athens. Examples of classical architecture from the seventh to the first centuries B.C. at the sites of Olympia, Corinth, Delphi, Messene, and others. 40 frames.

Classical Greek Sculpture of the 5th Century B.C. Examples of the archaic sculpture from Roman copies attributed to Phidias, Naukydes, Polykleitos, Myron, and others. 44 frames.

(R) Indicates item was available for use in the Fine Arts program at the Roosevelt Junior High School media center.

APPENDIX D (Continued)

II. Filmstrips (Continued)

- Colonial Art of the 16th Century [in Mexico]. Gives special attention to the cultural fusion which developed in Mexico at this time. 42 frames.
- Colonial Art of the 16th and 17th Centuries [in Mexico]. Studies the growth of the Baroque and Churrigueresque styles. 45 frames.
- Contemporary Italian Sculpture. A survey of 20th Century sculpture including such artisans as Luciano Minguzzi, Quinto Ghermandi, and Arnaldo Promodoro. 43 frames.
- Coptic Art. Adaptation of Christian art to Egyptian styles after 14 A.D., and to Hellenistic art; displays a wealth of carved, stone reliefs. 40 frames
- Cuicuilco, Tula, and a Selection of Indian Sculpture. Devotes itself to the monuments at these sites and a few select examples of Indian sculpture. 41 frames.
- The Early Dynastic Period [Mesopotamia]. Treats the Sumerian period and investigates the fondness of the artist for geometric and abstract representation. 34 frames.
- The Etruscan Civilization. Presents the civilization through a study of its urns, vases, amphorae, reliefs, sculptures, tombs, sarcophagi, and jewelry. 39 frames.
- German Drawings: Masterpieces from Five Centuries. 6 sets
- German Paintings of the 20th Century. 4 sets
- Greek Archaic Sculpture. Gives a brief history of Early, Middle, and Late Archaic sculpture of the 7th and 6th centuries B.C., showing the influence of Mesopotamian and Egyptian work. (Includes nudes in order to be authentic.) 42 frames.
- Greek Architecture in Sicily. Covers the 8th through the 6th centuries B.C. Includes architecture from the sites of Selinus, Agrigento, Syracuse and many others. 40 frames.
- Greek Sculpture of the Late Classical and Hellenistic Periods. Traces the history and artistic developments of the 4th to the 1st centuries B.C. in Greece; includes the work of Praxiteles, Lysippos, and Skopas.
- History of American Art. 12 sets. (Black and white)
- History of Graphic Arts. 40 sets.
- How Prints Are Made. 2 sets: The Intaglio Process; The Relief and Planographic Processes.
- Introduction to Art and Artists. Numerous sets of Italian painters, French painters, Flemish and Dutch painters, British, Spanish, German and Swiss painters.
- Light and Color. Introduces the concept of the spectrum and the color wheel. 36 frames.
- Maori Sculpture of New Zealand. 48 frames.
- The Mayas at Chitzen Itza. Explores the important centers of the ruins and explains the religious significance of the intricate motifs used in the buildings. 51 frames.

APPENDIX D (Continued)

II. Filmstrips (Continued)

The Mayas at Dzibilchaltun, Edzna, Sayil, Kabah, and Uxmal.

Depicts the Mayan civilization at other cultural centers.

(Refer to preceding filmstrip.) 50 frames.

Medieval Architecture in Novgorod. Traces the development of sacred architectural styles from the 10th to the 15th centuries in the Russian political and cultural center. 42 frames.

Modern Architecture in Mexico City. Shows how modern architecture in Mexico has broken with the eclecticism of the past. 51 frames.

Modern Architecture of Finland: 19th and 20th Centuries. 43 frames.

Modern Architecture of Finland: Tapiola Garden City. 43 frames.

Modern Architecture: University City [Mexico]. Details many aspects of this impressive modern architectural undertaking. 44 frames.

The Old Kingdom, Fourth Dynasty [Mesopotamia]. Survey of the royal art and architecture at the Great Pyramids of Giza, 2600-2180 B.C. 47 frames.

Painting of the New Kingdom [Mesopotamia]. 55 frames

The Phoenician Civilization. Skills in glass and metalwork and in textiles. 34 frames.

Prehistoric to Early Dynastic [Mesopotamia]. Exemplifies the religiously centered art of this civilization through statues, figurines, cylinder seals, jewelry, and inlaid panels. 34 frames.

Roman Architecture in Turkey. 11th century B.C. to 3rd century A.D.

Romanesque Art in Sicily. Explains the history and influence of Roman heritage on the sacred art and architecture of Italy between the 8th and 12 centuries A.D. 40 frames.

Roman Mosaics. Discusses the techniques of design, uses, types, and styles of the mosaics of Rome dating from the 1st century B.C. to the 6th century A.D.; includes geometrical designs, mythological, religious, and genre scenes. 38 frames.

Sculpture of the New Kingdom. (Mesopotamia) 47 frames.

2000 Years of Building in France. 10 sets.

2000 Years of Building in Italy. 10 sets.

2000 Years of Building in Spain. 10 sets.

Wooden Architecture of Sweden. 40 frames.

C. Source: Coronet Instructional Films

Address: Coronet Bldg., 65 East South Water Street, Chicago, Ill.

Greek Mythology. This series of 6 filmstrips shows the evolution of Greek mythology, the importance of gods and goddesses in everyday life of ancient Greece, and the vast influence these myths have had on the literature, art and music of Western culture. 1969

APPENDIX D (Continued)

II. Filmstrips (Continued)

- D. Source: Educational Dimensions Corporation
 Address: P.O. Box 146, Great Neck, New York 11023
 Comment: All filmstrips in color.
 Prices: \$15.00 per part with record.

Appreciating Abstract Art (#602)
Appreciating Representational Painting (#601)
Art Careers in Advertising (#402)
Careers in Drafting (#409)
Careers in Fashion Design (#408)
Careers in Fine Arts (#401)
Careers in Illustration (#405)
Careers in Photography (#404)
Careers in Television (#403)
Jackson Pollock: Action Painter (#208)
James McNeil Whistler: Maverick of Modern Art (#204)
John Marin (#206)
John Singer Sargent (#205)
Mary Cassatt (#201)
Plastic As Plastic (#609)
Stuart Davis: First American Pop Artist (#207)
Thomas Eakins (#202)
20th Century American Art: The Representational Tradition (#103)
Understanding Afro-American Art (#301)
Understanding Art: Line--Color--Form--Space (#605) 4 parts
Understanding Op Art (#604) 2 parts, each part 15 minutes.
 In the early 1960's artists began to experiment with the optical effects of color and such quasi-scientific effects as moire patterns on the human eye and spirit. Their experimental forms and expressions developed a radically new, shocking and delightful form of artistic statement called "OP ART." This program details the development, progress and eventual acceptance of this new mode of expression and features an exhibition of the leaders in the field.
Understanding Pop Art (#604) 2 parts, each 15 minutes.
 This sound filmstrip traces the development of "POP" from the first paintings of Stuart Davis up to and including the "Comic Strip" art of Roy Lichtenstein, the "soft" sculptures of Oldenberg and many others.
Winslow Homer (#203)
Writing Careers in Advertising (#406)

APPENDIX D (Continued)

II. Filmstrips (Continued)

- E. Source: Educational Audio Visual
 Address: Pleasantville, New York
 Prices: \$10.90 to \$12.90 per set

Music Appreciation Series

Thirty-five sound-filmstrip programs of masterworks and original-cast Broadway productions. Most filmstrips are in color. One side of the accompanying record is a "study version" and the other side, a "listening version." Each program includes a Teacher's Guide.

- F. Source: Library Filmstrip Center
 Address: 140 N. Old Manor, Wichita, Kansas 67208

Perspective (R) (#17861, manual; (#17862-2, automatic) 1966

- G. Source: McIntyre Visual Publications
 Address: P.O. Box 297, North Main Street, Champlain, N.Y. 12919

<u>Appreciation of Architecture</u>	b/w	set of 9
<u>Appreciation of Furniture</u>	color	series of 6
<u>Appreciation of Metalwork</u>	color	series of 10
<u>Appreciation of Pictures</u>	color	series of 12
<u>The Bauhaus</u>	color	series of 4
<u>Creative Log Sculpture</u>	color	set of 2
<u>English Architecture</u>	b/w	set of 2
<u>Heraldry: The Shorthand of History</u>	color	series of 4

Heraldic emblems in their stylized patterns offer valuable material for the study of design. This series presents the changing importance of a colorful art.

History of Embroidery color series of 5
 A fascinating series about the extremely wide and varied history of embroidery by an experienced lecturer. The techniques, textiles, ornaments and subjects--all the artistic excellence of a great variety of work from many countries is studied.

The History of Western Art color complete series of 85
 Each filmstrip includes descriptive text and references. Each section includes an introduction providing extensive social, political, and religious background. This series studies all important changes in art from prehistory to the 20th century. It is an outstanding contribution to art education, unparalleled for its organization and completeness.

How to Sing color series of 10 filmstrips and 5 records
 Designed as a basic course in music for elementary or secondary schools. Its aim is to assist the student to gain a sense of music appreciation through practical experience with various kinds of music.

APPENDIX D (Continued)

II. Filmstrips (Continued)

The Language of Color color series of 6

This series takes a new approach to color by linking the artist's and the scientist's interests in the subject and encouraging close observation of nature as a basis for art.

Looking at Things color series of 8

Concerned with visual aspects of environment, both natural and man-made.

Looking into History color complete series of 16

Every vital element of English history is presented through the best existing art: architectural works, famous paintings, carvings, statues, jewelry, clothing, furnishings, tapestries, vestments, illustrated manuscripts, magazines, stained glass windows, and works in ivory, metal and jewels.

The Master Series (Master Painters, Master Buildings, and Master Sculptors) Complete series of 32 in color.

Each of the three sections takes a close look at master works and master artists in periods that were high points in the history of Western art. The artists are aligned with the social, political, religious, and geographical circumstances in which they worked.

A Mirror of Medieval History: The English Parish Church

Color Series of 5 filmstrips with notes.

Modern Architecture b/w series of 8Modern Art in the 50's and 60's color set of 4 April 1970Theatre b/w part of one section in color series of 5

This series is an introduction to acting and the production of plays by young people. It has been designed to make students aware of the need to look critically at their abilities in the theatre and to develop effective stage techniques. To achieve this purpose, four important topics are discussed: acting, producing, stage-managing, and make-up.

Writers and Their Times color unfinished multiple set

This series shows how the background to the lives of some of the great English poets and authors of fiction was the basis of their inspiration. The environment and circumstances out of which their works grew are indicated by the use of contemporary illustrations.

H. Source: Extension Service, National Gallery of Art
Address: Washington, D.C. 20565

American Painting in History 60 frames, recording, text

This lecture illustrates the relationship between American painting and the growth and development of our country with a selection of pictures from the "primitives" to the 20th-century artists of America.

APPENDIX D (Continued)

II. Filmstrips (Concluded)

Florentine Art of the Golden Age 56 frames, recording
The development of Florentine painting and sculpture in the 15th century is illustrated with the history of the city and its famous personages and buildings. Adapted to the Middle School level. Bibliography included.

I. Source: Vocational Films

Address: 111 Euclid Avenue, Park Ridge, Illinois 60068

2001: A Space Odyssey (R) Kit (filmstrip and record)

Taken from the movie by the same name. Many kits were given free of charge to schools.

J. Source: Warren Schloat Productions, Inc. (A Prentice-Hall Co.)

Address: Pleasantville, New York 10570

Comment: Free previewing for 30 days on request. Cassettes or LP's.

Great Works of Art Explained color-sound set of 6

Uncovers the fascinating secrets which lie beneath the surface of six superb works of Western art: the Parthenon, the Bayeux Tapestry, the Merode Altarpiece, Goya's The Third of May, 1808, Manet's Olympia, and Picasso's Guernica.

The Art of Seeing color set of 6 recording

Shows the basic techniques that artists use in design: analyzes examples by such masters as Perugino, Van Gogh, Cri-velli, Breughel, Daumier, Picasso, and Gottlieb. Blue Ribbon Winner, 1969 American Film Festival.

Famous Artists at Work color series of 20 recording

Covers the following techniques by a variety of living artists: mosaic, sculpture, oil, collage, cartoon, mural, water color, wood sculpture, outline, stained glass, metal sculpture, lithography, bronze casting, ceramics, acrylic, pottery, mixed media sculpture, and architectural ceramics. Excellent Teacher's Guides are supplied, making recordings optional.

History Through Art color-sound series of 13

Brings together the history, art, music, and philosophy of each period from Ancient Greece through the Enlightenment. Researched and written by Dr. Martin Engel, Professor of History and Fine Arts at Carnegie-Mellon University.

APPENDIX D (Continued)

III. Kits

Artist Jr. Bookboxes

Serve all grades from elementary through high school. Each box provides a beautiful publication for 30 students with large color reproductions. Teacher's Guide contains creative activities and suggestions for class discussion. Four large art reproductions in color for classroom display included. Divisions of study: Principles of Art and Elements of Design; Development of Modern Art; American Art; Great Art Movements. Order from Artist Jr., 1346 Chapel Street, New Haven, Connecticut 06511.

Composers

Keyboard Bookbox Study Units (for Junior and Senior High School). Each unit has five distinct sections: material for each child to read, a study guide for the teacher, a recording containing the listening lessons, enlarged thematics, and pictures for the bulletin board. Each unit is boxed and marked for ease in locating the desired unit of work. Topics studied: Igor Stravinsky, Johann Sebastian Bach, Wagner--Meistersinger, Jean Sibelius, American Composers I, American Composers II. All 6 units, \$60. Order from Keyboard Publications, 1346 Chapel Street, New Haven, Connecticut 06511.

Elements of Music

Includes two boxed study units: "Magic of Melody" and "Line and Color." Price \$8.75 each. See previous listing for additional information.

Form in Music

Contains 8 units: Song Form; The Classic Symphony; Minuet and Scherzo; Sonata Form with Beethoven; Beethoven's First Symphony; The Concerto; Opera: Figaro; Program Music. Price \$8.75 per unit. See above for additional information.

Invitation to Music and Art (A Humanities Approach Through the Arts)

A new joint music-art program on the secondary level. Eight units, each containing an Artist, Jr. bookbox on art and a Keyboard bookbox on music, along with color reproductions, enlarged thematics, recordings. Each bookbox has material for thirty students, plus a Teacher's Guide. Each unit comes with background material and a guide for integration with other studies by Grace Lacy, Director of CUE. A year of study provided in sixteen bookboxes. Total price, \$175. Topics studied: Line, Color, Composition, Romanticism, Impressionism, Machine Age, Modern America, Twentieth Century.

Musical Instruments

Another set of Keyboard Bookbox Units. Subjects studied: Old Instruments; Development of the Piano; the String Family;

APPENDIX D (Continued)

III. Kits (Concluded)

Musical Instruments (Continued)

Electronic Music; The Voice. Price, \$8.75 each. See description in detail and ordering information under Composers.

Music of Different Lands

The following units included: Music of England; Music of India; Music of Japan. Price, \$8.75 each. Refer to Composers above for additional information.

Music 100: An Introduction to Music History

A complete course in music and the allied arts. It is geared to the junior high school level and outlines a full year's course. The materials are organized on three recordings; a teacher's handbook by Robert B. Brown of Queens College, Flushing, New York, and Eugene W. Troth of the University of Michigan, Ann Arbor; seventy-five slides of art works correlated with the music; and a set of student worksheets printed as duplicating masters. The recordings, narrated by Martin Bookspan, program director of WQXR in New York City, are divided into music of the primitive, ancient, pre-baroque, baroque, classical, romantic, and twentieth-century periods. Major artists and musicians are included in the art slides and recordings. Price, \$50. Order from American Book Company, 300 Pike St., Cincinnati, Ohio 45202.

Periods in Music

This set of boxed study units is available from Keyboard: Renaissance and Early Baroque; The High Baroque; French Romanticism, Berlioz; French Impressionism; Understanding Jazz; Twentieth-Century American Composers. For further description and price, see Composers above.

Science, Literature, and Conducting

In this miscellaneous set of Keyboard Bookbox Study Units, these subjects are covered: Science and Music; Shakespeare and Music; Religion Inspires Music; The Conductor. Price, \$8.75 per unit. More information given under Composers.

Teaching the Disadvantaged

A pamphlet of this title by Gertrude Noar has been expanded by the NEA into a filmstrip and recording. The author discusses the characteristics that distinguish the "disadvantaged" child from his contemporaries and offers remedial measures that can be used at various age levels. She places particular emphasis on making such children feel wanted and on giving them a sense of self-respect. Order from NEA Publication Sales, 1201 16th St., N.W., Washington, D.C. 20565. (For the teacher.)

APPENDIX D (Continued)

IV. Color Slides

- American Folk Art 45 slides National Gallery of Art
A variation of Popular Art in the United States but with more emphasis on specific groups like Shakers, Pennsylvania German, Stoneware, and Wood Carving. Lecture notes in form of a consecutive text. Free, except return postage and insurance. Valued at \$25.
- American Folk Pottery 36 slides National Gallery of Art
Stoneware and Earthenware; selected by Bernard Leach, Shoji Hamada, and Soetsu Yanagi. Return postage and insurance.
- American Textiles 60 slides with 35 min recording National Gallery
The great variety of fabric weaves, patterns, and needlework used most frequently in American between 1700 and 1900 are handsomely shown in renderings from the Index of American Design. Historical costumes are included. Free of charge.
- Art in the North: Flemish, Dutch, and German Denoyer-Geppert Ed. Med.
Unit #4. Studies Brueghel, Dürer, Holbein, Rubens, Hals, Rembrandt, and Vermeer. Unit contains 84 slides, a 36-page text, and seven folders, all in a slipcase. Price, \$29.95. Order from Denoyer-Geppert Educational Media, 5235 Ravenswood Ave., Chicago, Illinois 60640.
- Backgrounds of Modern Painting in France 50 slides National Gallery
The colorful works of the Impressionists and Post-Impressionists are featured as they developed out of the academic and realistic trends of the last century. David, Delacroix, Courbet, and Corot precede the discussion of Manet, Monet, Toulouse-Lautrec, Degas, Van Gogh, Gauguin, and Cézanne. Includes a 30-minute recording. Free, except postage and insurance.
- Beyond the Renaissance: Art in Spain Denoyer-Geppert Educ. Media
Studies Correggio, Caravaggio, Reni, El Greco, Velazquez, Goya, and Murillo. Unit #3 contains 84 slides, a 36-page text, and seven folders in a slipcase. Price, \$29.95. Address given above under Art in the North.
- The Birth of the Modern Movement 84 slides Denoyer-Geppert Ed. Med.
Studies Delacroix, Manet, Monet, Renoir, Degas, Gauguin, and Van Gogh. Includes a 32-page text and seven folders in a slipcase. Price, \$29.95. Additional information above.
- Bisque and China Dolls 51 slides National Gallery of Art
Lecture notes by Clara H. Fawcett. Free of charge, except return postage and insurance. Loaned for one week.

APPENDIX D (Continued)

IV. Color Slides (Continued)

The Christmas Story in Art 40 slides with text National Gallery of Art

The story of Christ's infancy from the Annunciation to the Flight into Egypt is illustrated in paintings by Italian and Flemish masters of the Renaissance Period. Free, except postage and insurance.

Color and Light in Painting 50 slides National Gallery of Art

With diagrams and paintings this lecture illustrates relationships between light and color, and shows many different ways artists have used paints. Complementary hues, tints, shades, broken color, after-images, simultaneous contrasts, effects of pigments and media, and methods of securing color harmonies are discussed. A 35-minute recording is included. Free, except return postage and insurance.

The Color Slide Program of Art Enjoyment (R) 456 slides McGraw-Hill

Nineteen albums of the world's greatest art masterpieces. Bound into each album is a 48-page book consisting of an authoritative discussion of the art of the period, individual commentary on the slide pictures, and illustrations of other important works. "The use of color slides adds an unusual dimension--even a sense of adventure--to any art appreciation course or related courses in history, literature, or music." Price, \$126 to schools. 1965

Color Slides and Prints (R) Gilcrease Institute

A collection from the Gilcrease Museum of Tulsa, Oklahoma.

Costume, 1750-1880 45 slides National Gallery of Art

Costumes and accessories chiefly of women and children, including a few 18th-century examples; arranged chronologically. Free of charge.

Crafts of the Spanish Southwest 50 slides National Gallery of Art

Furniture, bultos, retablos, saddles, spurs and bits, metal, costume, architectural details, and views of La Purisima Mission (California). Free.

Decoration and Design Motifs 65 slides National Gallery of Art

Toleware, Tavern Signs, Chests, Walls and Panels, Fraktur, Ceramics, Tole and Punched Tin, Metal, Painted Decoration, Woven Coverlets, Appliqué Quilts, Needlework Embroideries and Rugs, Shaker, Spanish Southwest. Free on loan.

Early American Crafts 50 slides National Gallery of Art

Pottery and Glass, Toys and Utensils, Furniture and Decoration, Wood Carving and Metal, Textiles. Free on loan.

Early American Pottery and Porcelain 46 slides National Gallery

Early Redware, Pennsylvania German Slip and Sgraffito, Salt-glazed

APPENDIX D (Continued)

IV. Color Slides (Continued)

Early American Pottery and Porcelain (Continued)

Stoneware, Rockingham, Tucker Porcelain, "Gaudy Dutch," and others. Lecture notes in the form of a consecutive text. Free, except return postage and insurance.

Early American Textiles 50 slides National Gallery of Art

Spinning Wheel and Loom, Coverlets, Quilts, Wall Hangings, Rugs and Carpets, Household Accessories, and other textiles, selected by Professor Emily W. Akin, Department of Home Economics, University of Maryland, from the point of view of the Home Economics student. Free on loan.

Early American Wood Carving 50 slides National Gallery of Art

A general selection. The designs reproduced in these slides are illustrated and interpreted in a book, Early American Wood Carving (World Publishing Co., 1952) by Erwin O. Christensen. The notes are based on the book. Free.

The Easter Story in Art 50 slides with text National Gallery

Episodes from the Entry into Jerusalem through Christ's Passion and Ascension are illustrated in paintings and prints. The great Christian drama is presented in works by Dürer, El Greco, Rembrandt, Tintoretto, and many leading artists. Free on loan.

Famous Men and Women in Portraits 50 slides National Gallery

After tracing the development of portraiture in Western art, this talk concentrates upon famous personalities since the Renaissance. The Medici, Sforza, and Malatesta families are discussed; Louis XIV, Voltaire, Napoleon, Washington, Adams, Victoria, Lincoln, and many other well-known figures are shown. Includes a 40-minute recording.

Figureheads, Shop Figures, Circus Carvings, and Small Wood Carvings

Available free of charge from the National Gallery. Contains 65 slides. Chiefly carvings of figures and animals life-size and under; Figureheads and Ship Carvings, Shop Figures, Circus Carvings, Weather Vanes, Birds and Ducks, Figures, Religious Subjects, and Small Objects.

Five Techniques of Painting 40 slides National Gallery of Art

The sources of the old masters' colors are explored and their methods of working reconstructed. Materials and techniques that have been used from ancient times to the present are discussed with pictures by Luini (fresco), Domenico Veneziano (tempera), van Eyck (resin-oil), El Greco (oil-glaze), Cézanne (direct oil). Technical terms are fully explained and additional notes are added in the text. Includes a 30-minute recording. Free of charge.

APPENDIX D (Continued

IV. Color Slides (Continued

- Furniture 65 slides National Gallery of Art
Chairs, Tables, Settees, Sofas, Stools, Chests, Desks, Secretaries, Highboys, Lowboys, Cupboards, Clocks, from the Colonial Period to the early 19th century. Free.
- The Index of American Design, Parts I and II National Gallery of Art
Each part contains 50 slides. A survey of American crafts and folk arts from about 1700 to 1900. Part I and Part II may be borrowed individually or together. The designs reproduced in these slides are illustrated and interpreted in the Index of American Design (Macmillan, 1950), by Erwin O. Christensen, with an introduction by Holger Cahill. Free.
- Introduction to Understanding Art 40 slides National Gallery
A selection of the Gallery's splendid paintings, sculptures, ceramics, and tapestries is used to establish fundamental artistic aims in various arts at different periods. A useful introduction to art appreciation is presented in simple terms. Includes a 40-minute recording. Free.
- Line, Plane, and Form in Pictorial Composition National Gallery
Important stylistic changes in pictorial composition are traced through paintings from the Byzantine, Gothic, Renaissance, Mannerist, Baroque, and Rococo periods to more recent developments, including Cubism. 50 slides. Free on loan. A 40-minute recording is included.
- Metal, Ornamental and Useful 50 slides National Gallery of Art
Weather Vanes, Hitching Posts, Fire Mark, Andirons, Lighting Devices, Household Utensils, Toleware, Grilles, Architectural Details. Free on loan.
- Painting in Georgian England 60 slides National Gallery of Art
Illustrated by painting from the collection of Mr. and Mrs. Paul Mellon, this lecture gives new insight into everyday interests and cultural taste of Georgian society. The Georgian Period in England, 1714-1830, was formative for American culture in its Colonial and Early Federal eras. Included is a 50-minute recording. Free loan.
- Paintings of the Great Spanish Masters 50 slides National Gallery
The major painters of Spain, from those who worked at the court of Ferdinand and Isabella to Picasso and Dali, are shown. El Greco, Zubarán, Valáquez, Murillo, Goya, and others are also illustrated. Includes a 40-minute recording. Free on loan.
- Papier Mâché, Wax, and Mechanical Dolls 41 slides National Gallery
Lecture notes by Clara H. Fawcett. Free of charge.

APPENDIX D (Continued)

IV. Color Slides (Continued)

Physics and Painting 32 slides National Gallery of Art

The changes in thought about the structure of the physical world connected with the names of Copernicus, Brahe, Kepler, Newton, Einstein, and other scientists are reflected in artistic changes from the Middle Ages to the present. How artists have painted volume, space, motion, time, weight, and light at different times in history is illustrated in works by major artists. Includes a 30-minute recording. Free on loan.

Popular Art in the United States 38 slides National Gallery

A selection of American crafts and folk arts. The slides and lecture notes are from Popular Art in the United States (Penguin Books, 1949), by Erwin O. Christensen.

The P.S.P. Color Slide Library of the World's Great Paintings (R)

Six volumes of slides with commentaries in English, German, French, and Spanish. Made in Italy. Covers the periods from Early Renaissance to the 20th century. 1966 Order from Audio-Visual Division, Popular Science Publishing Co., Inc., New York.

The Renaissance: Florentine Masters 84 slides Denoyer-Geppert

Studies Giotto, Fra Angelico, Uccello, Mantegna, Botticelli, Michelangelo, and Raphael. Includes a 44-page text and seven folders with plastic pockets to hold and protect the slides. Price, \$29.95. Address: see Art in the North above.

The Renaissance: Venetian Masters 84 slides Denoyer-Geppert

This is Unit #2 of the "Color Slide Library of the World's Great Paintings" and it studies Carpaccio, Giorgione, Titian, Tintoretto, Veronese, Tiepolo, and Canaletto. Contains a 40-page text and seven folders in a slipcase. Price, \$29.95. See above for more information.

700 Years of Art 60 slides National Gallery of Art

The great epochs of art are vividly contrasted in outstanding works from the National Gallery of Art. How cultural ideals, social customs, and the styles of art have developed in Western countries from 1200 to the present is illustrated. A 50-minute recording is included. Free.

Shaker Furniture, Costume, and Textiles 50 slides National Gallery

Chests, Cabinets, Cupboards, Desks, Secretaries, Built-in Drawers, Tables, Chairs, Stoves, Utensils, Dresses, Bonnets, Hats, and Textiles. Free of charge.

Survey of American Painting 40 slides National Gallery of Art

The development of painting from the "primitives" of our new, young country up to the modern movements of the 20th century are

APPENDIX D (Continued)

IV. Color Slides (Concluded)

Survey of American Painting (Continued)

illustrated. Works by Copley, West, Stuart, Inness, Homer, Eakins, Ryder, Henri, Bellows, Marin, and many others are discussed. 40-minute recording. Free.

Textiles

50 slides

National Gallery of Art

A general selection different from Early American Textiles and arranged by types in approximately chronological order; Needlework, Samplers, Embroideries, Woven Coverlets, Rugs, Patchwork and Appliqué Quilts, Printed Textiles, Accessories. Free on loan.

Tools and Implements

65 slides

National Gallery of Art

Woodworking Tools, Household Utensils, and Farm Implements of Pioneer Days. Free on loan.

Toys

50 slides

National Gallery of Art, Washington

Dolls, Hobby Horses, Wooden Toys, Metal Toys, Skates and Sleds, Puppets: "The Story of Punch," Labels by Benjamin Knotts. Free of charge, except return postage and insurance.

Twentieth Century Masters

60 slides

Denoyer-Geppert Ed. Med.

Studies Matisse, Leger, Utrillo, Modigliani, Toulouse-Lautrec. Includes a 24-page text and five folders in a slipcase. Price, \$21.95. Ordering information above.

APPENDIX D (Continued)

V. Transparencies (Projectuals)

Art Instruction 15 Transparencies with overlays Tecnifax

These projectuals have overlays in a variety of colors and they develop visual concepts progressively for a quick grasp of basic drawing techniques. They save time in the initial presentations of composition, perspective, and color. Complete set includes a comprehensive Teacher's Guide which is an excellent foundation for lesson planning. Recommended for Junior High. \$95.00. Order from Tecnifax Education Division, Holyoke, Massachusetts.

Creative Teaching Kit 3M

Contents: 10 assorted sheets of transparency film; 10 transparency mounting frames; 1 roll Scotch Brand tape; 1 packet of printed originals ("Introduction to Listening," #15-3002-1); 1 forty-page Creative Teaching booklet; 1 64-page catalog of curriculum programs. Price, \$7.15. Order from 3M Company, Visual Products Division, St. Paul, Minnesota 55101.

General Music 24 Transparencies with 72 overlays Tecnifax

This series of brilliantly colored projectuals includes all the subjects needed to support a music course in the Junior High School, whether teaching pitch and rhythm notation, musical instrument fingering, conducting patterns, or music history and appreciation. Titles: Sound is Vibration; Notation of Pitch; Introducing the Bass Clef and C Clef; Review of Pitch Notation; Major, Minor, and Chromatic Scales; Intervals, Descending and Ascending; Chord Construction--Triads and Inversions; Dynamic Marks; Tempo Marks; Additional Symbols Used in Musical Notation; Rhythmic Symbols and Their Proportional Values; Common Rhythmic Patterns; Introducing Time Signatures; Fingering Guide--Soprano and Tenor Recorder; "America"; Two-Beat, Three Beat, and Four-Beat Conducting Patterns; Composers' Life Spans; Blank Staff Lines with Clear Acetate Overlay for Instructor's Use. \$171.50. Order from Regional Curriculum Center, CCM School Materials, Inc., 200 West First St., Austin, Texas 78701, or from Tecnifax Education Division, Holyoke, Massachusetts 01040.

Music Transparencies 52 Transparencies United Transparencies

This series was prepared by Jack L. Martin of the Johnson City (New York) School System. The projectuals cover the basic elements of music theory. \$1.50 each, or \$74 for the set. To order or obtain a list describing each plate, write to United Transparencies, Inc., P. O. Box 888, Binghamton, New York 13902.

Paint, Paper and Stuff: Art Activities I and II Tecnifax

Edited by Burt Chernow, Housatonic Community College, Stratford, Connecticut. Two sets of 20 transparencies and 27 overlays each. A step-by-step visualization of the following art projects: Paper Mosaics; Interplane Construction; Dot Drawing; Crayon Rubbing;

APPENDIX D (Continued)

V. Transparencies (Projectuals) (Concluded)

Paint, Paper and Stuff (Concluded)

Pâpiér Mache; Resist Printing; Object Printing; String Construction; Tissue Collage; Cardboard Printing; Paper Plate Faces; Crayon Scratchboard; Wood Construction; Yarn Collage Pictures; Leaf Prints; Paper Bag Masks; Bottle People; Pebble Mosaics; Self-Portrait; Stencils. Teacher's Guide included. Universal mount, \$31.45. Recommended for Elementary or Middle School. Address given under Art Instruction.

Primary Music Reading by Hugh M. Ellison Creative Visuals
Series of transparencies and overlays with accompanying LP records. Includes Xpos-a-line and Teacher's Manual. Can be ordered from Creative Visuals, Big Spring, Texas.

Tweedy Basic Music Series 1620 Tweedy Transparencies
A set of 52 transparencies in 5 parts: Basic Essentials; Basic Concepts; Development and Expansion; Rhythm Development and Basic Scale Patterns; and Technical Concepts. Many overlays used; variety of colors. Available with Teacher's Manual, sample Student Workbook, Teacher's Answer Book, and carrying case. Entire set: \$259.00.
Tweedy Transparencies, 208 Hollywood Ave., East Orange, N. J. 07018

APPENDIX D (Continued)

VI. Charts, Posters, Prints, and Engravings

Famous Paintings Reproduced on Artists' Canvas Record Club of America

A new process that is purported to be "as important to art as stereo is to sound." The reproductions have the look and feel of original paintings and are electronically matched for accuracy. Special oiltone inks and varnishes are used. They are mounted on artists' stretchers (pinewood with handfitted wedges) and ready for framing; or, can be display as they are. Size: 24" x 18" Price, \$6.95 each or 3 for \$18.95. A variety of choices: Old Masters, Impressionists, Avant Garde; landscapes, seascapes, still-lives, portraits, abstracts. Order from Record Club of America, Club Headquarters, York, Pennsylvania 17405.

5000 Years of the History of Mankind Book Enterprises, Inc.

An illustrated chart in color. Includes large, illustrated columns for the following topics: (1) History, (2) Costumes, (3) Weapons, (4) Tools, Utensils, (5) Science, Inventions, (6) Transportation, (7) Art, Sculpture, Architecture. Size: 34 x 48" Source: Book Enterprises, Inc., New York, N. Y.

How We Hear

Belton Electronics Corp.

A four-color chart depicting the human ear. This free package also contains a sample teacher quiz, a 35mm filmstrip, and a long-play record. Request from: Public Relations Department, Beltone Electronics Corporation, 4201 W. Victoria St., Chicago, Ill. 60646.

Instrument Chart

Prentice-Hall

Contains the following: (1) Full color pictures of every instrument presented in the Growing with Music basal music series; (2) A key to the chart--identification and description of each instrument; (3) Seating plans for the symphony orchestra and concert band. 1966

Music Wall Charts

Hayes School Pub. Co.

A general set of musical wall charts prepared in easy-on-the-eyes tints of green and yellow. Address: Hayes School Publishing Co., Inc., Wilkinsburg, Pennsylvania.

National Leaders Speak for Music

M.E.N.C.

Packet of 15 large fliers showing photos and presenting interview statements of prominent Americans on the subject, "What Music Means to Me." Recommended for bulletin board use. Appeals to adolescent "hero identity"; includes statements from astronauts and other American heroes. Order from the Music Educators National Conference, Washington, D.C.

Original Charcoal and Pastel Drawings of Famous Composers Bale

By Louis Lupas. Size: 8" x 10" at \$1.00 each, or 11" x 14" at \$2.50 each. Order from Bale Pin Company, Box 2363, Boston, Massachusetts 02107.

APPENDIX D (Continued)

VI. Charts, Posters, Prints, and Engravings (Concluded)

Portraits of Famous Composers

Bale Pin Co.

Full-color portraits. Card size, 12-1/2 cents each.

Related Arts Wall Chart

Prentice-Hall

Reproduced from Book 7 and Book 8 of the Growing With Music Series. Publisher's statement: "It is hoped this wall chart will be of assistance in coordinating and correlating music with outstanding examples of literature and the visual arts. The purpose of this chart is two-fold; first, to show the time relationship between music, the fine arts, and world events and, second, provide references for works of art and literature that best represent each historical period and style." 1967 Order from Educational Book Division, Prentice-Hall, Inc., Englewood Cliffs, New Jersey.

Traveling Exhibits of Framed Reproductions

National Gallery

Sets of pictures are available on loan, without charge, from the National Gallery of Art at Washington, D.C. They are reproductions of outstanding paintings; each is framed, ready for hanging, and accompanied by a descriptive label. They are grouped into exhibits which are suitable for display in schools, colleges, libraries, and clubs, and may be kept for one month. Borrowers are required to pay shipping costs. The following sets are available after June 1970: Ten Portraits, Ten Landscapes, Ten Still Lifes, Figure Compositions, Dutch Paintings of the 17th Century, Paintings from the Age of Elegance--the 18th Century, Romantic and Realistic Paintings--19th Century, Backgrounds of Modern Painting, Painting Techniques, The Classroom Exhibit, Masters of Religious Art, Great Religious Paintings, Old Masters from the National Gallery of Art, Recent French Paintings in the National Gallery of Art, and Favorite American Paintings.

Additional Sources for Prints:

1. Boston Museum of Fine Arts, Boston, Massachusetts 02115
2. Fogg Art Museum, Harvard University, Cambridge, Mass. 02138
3. Philadelphia Museum of Art, Benjamin Franklin Parkway at 26th Street, Philadelphia, Pennsylvania 19101

Antique Musical Instruments

Bale Pin Co.

By William Gibb. In color. Size: 9" x 13" Price, \$2 each.
Bale Pin Company, Box 2363, Boston, Massachusetts 02107

APPENDIX D (Continued)

VII. Tape and Disk Recordings

Analyzed Tape Unit

Keyboard Publications

The newest approach to understanding a composition through a spoken analysis. Students listen to an expert analyze "The Pond" and "Halloween" by Ives, "The Incredible Flutist" by Piston, and the Second Movement of "Music for Brass Quintet" by Schuller. Tapes include performances of these works by famous orchestras. Unit contains reading material for 30 students, teacher's guide, enlarged thematics, pictures for the bulletin board, and tape. \$10.50. Address: Keyboard Publications, 1346 Chapel Street, New Haven, Connecticut 06511.

Better Speech and Diction (#P514) (R)
By Elaine Mikalson

Pacific Records

Broadway Musicals (Original Casts)

Various Sources

French Songs for Children

Spoken Arts, Inc.

Sung by Catherine Clouzot and Jacques Rousseau. Twenty-three of the most popular French songs are sung with clarity and charm. Text included. LP Record, \$5.95; Pre-Recorded Tape, \$7.95. Address: Spoken Arts, Inc., 59 Locust Avenue, New Rochelle, N. Y. 10801.

Growing With Music

Prentice-Hall

A 1966 series by Harry R. Wilson et al. Recordings of all songs found in the Growing With Music Basal Music Books, Grades 1-8. Teacher's edition available for each grade level. Books 6, 7, and 8 suitable for Middle School or Junior High School.

In Book 6, the chapters entitled "Drama and Music" develop an awareness of music written for dramatic presentation. Original playlets are included that utilize songs from other sections of the book.

Books 7 and 8 continue the developmental music program. The listening program is greatly expanded to provide for the GENERAL MUSIC CURRICULUM based on the understanding of musical concepts. The historic and stylistic aspects are emphasized. The full-color art work by John Moodie is imaginative, authentic, and "not only illustrates the songs but also enriches learning" (as stated in the publisher's advertising materials.)

Invitation to Art (#763)

Spoken Arts, Inc.

Dr. Brian O'Doherty deals with great art in a warmly human way, and shares with the listener the intimate joy of discovering its meaning and its greatness. Address given above.

APPENDIX D (Continued)

VII. Tape and Disk Recordings (Continued)

Man's Early Musical Instruments (FE4525) (R) Ethnic Folkways Library
 From "Contemporary Recordings of Primitive People" edited by
 Curt Sachs. Illustrated membranophones, idiophones, chordophones,
 and orchestral combinations. Includes examples of music from Asia;
 Africa, U.S.A., Latin America, and Europe with descriptive notes.
 1956

Mark Twain Stories (#778) Spoken Arts, Inc.
 Read by Hiram Sherman. The perceptive Broadway artist brings
 his own inimitable humor and human sympathy to "Jim Baker's Blue-
 Jay Yarn," "Huckleberry Finn," "Concern the American Language,"
 "Paris Notes," and "Punch, Brother, Punch." The last story is an
 excellent example of the effectiveness of rhythm in literature.
 Address and prices quoted previously.

Mend Your Speech (#FL9130) (R) Folkways Record
 Narrated by Harry Fleetwood. 1961 Address: Folkways Record and
 Service Corporation, 701 Seventh Avenue, New York, N.Y.

Movie Sound Tracks Various Sources

Music for the Humanities Silver Burdett Co.
 A new record series. The first set of the series, Songs of Many
 Cultures, includes ten records that focus on areas of American and
 World Culture, re-creating their moods in song. Each album includes
 a four-page guide providing sing-along lyrics, a list of instrumen-
 tation, informative material about the songs, and suggestions for
 correlation with other school subjects. \$40. Address: Silver
 Burdett Company, Park Avenue and Columbia Road, Morristown, New
 Jersey 07960.

RCA Victor Basic Record Library RCA Victor
 Correlated for use with the Ginn & Co. Basal Music Text Series,
Adventures in Music. Provides a wealth of reliable potential
 resource material for general music. The Ginn series emphasizes the
 "discovery" approach and the interrelatedness of the arts: litera-
 ture (poetry), painting, music, and movement. Excellent teaching
 suggestions provided in Teachers' Editions.

The Song of Paul Bunyan and Tony Beaver (#954) Spoken Arts, Inc.
 By Ennis Rees; read by the poet. The larger-than-life tales of
 the larger-than-life Paul Bunyan emerge with a new twist. Out of
 the imagination of Rees, the mighty Paul has joined forces with his
 Southern counterpart, Tony Beaver, to frolic in what the author calls
 "a poem, a kind of comic American epic." LP \$5.95. Address above.

APPENDIX D (Continued)

VII. Tape and Disk Recordings (Concluded)

Sounds and Sweet Airs--Songs from Shakespeare (#900) Spoken Arts, Inc.

Sung and read by Christopher Casson, Barbara McCaughey, and Pamela Mant. The songs on this album are all derived from Shakespeare's plays and sonnets. The music composed by such Elizabethans as Campion, Dowland, and Forde. LP, \$5.95. Address listed above.

Spanish Songs for Children (#865)

Spoken Arts, Inc.

Sung by Eva Llorens and Alberto Castilla. Twelve delightful songs, ideal for all elementary Spanish students. Most of the songs have been sung for hundreds of years by Spanish children. Complete with text. LP Record, \$5.95; Pre-Recorded Tape, \$7.95. Address given previously.

Switched-On Bach (#MS7194)

Columbia Records

Electronic Realizations and Performances by Walter Carlos with the assistance of Benjamin Folkman. Performed on the MOOG Synthesizer. Helpful in bridging the gap between music of the Baroque and that of the Twentieth Century. Presentation highly palatable to modern adolescents. Trans-Electronic Music Productions, Inc.

Treasury of Lewis Carroll (#897)

Spoken Arts, Inc.

Read, sung, and arranged by Christopher Casson. Selections from "Alice in Wonderland" and "Through the Looking Glass" are presented by this talented and versatile story-teller. To be enjoyed by adults as well as children. Stimulating to the imagination; exemplary in the art of reconteur. Price and address same as earlier listings.

2000 Years of Music (#FT3700) (R)

Folkways Records

Compiled by Curt Sachs. A concise history of the development of music from the earliest times through the 18th century. (1962)
Order from Folkways Records and Service Corporation, 165 West 46th Street, New York, N.Y.

Washington Tapes: Art Series I (#A-209) (R)

Doubleday & Co.

Tape and prints in color on French Painting by Dr. Grose Evans. Teacher's Guide included; slides available. (1966) Address: Educational Systems Division, Doubleday & Co., Garden City, Long Island, New York.

APPENDIX D (Continued)

VIII. Books, Guides, Texts, Periodicals

Acrylic and Other Water Base Paints for the Artist

By Judith Torche. Gives up-to-date techniques for paintings, collages, sculptures and other art objects; suitable for school use.

Adolescents and the Schools

By James S. Coleman. New York: Basic Books, 1965, 121 pp.

The Adolescent Society

By James S. Coleman. New York: Free Press of Glencoe, 1961, 386 pp. Teen-age social life, its impact upon education.

Adventures in Music

The Ginn Company Basal Music Series. Correlated with the RCA Victor "Basic Record Library." An excellent series with a wealth of reliable resource material; uses a discovery approach; includes helpful Teacher's Suggestions, giving a variety of alternate ways of learning; suggests several approaches for the use of listening activities; supplies background information about the music; provides attractive presentations of related arts: literature (poetry), painting, and body movement (based on melody, mood, and form, as well as rhythm).

Age of Faith-Time

Author: Anne Fremantle. Series Editor: Russell Bourne. From the series, Great Ages of Man, A History of the World's Cultures. New York: Time, Inc., 1965-66. \$4.95.

Architecture Through the Ages

By Talbot F. Hamlin. Revised Edition. New York: Putnam, 1944.

Art and Music in the Humanities

By Patrick D. DeLong of Miami-Dade Junior College; Robert E. Egner of Western Piedmont Community College; and Robert Thomas. Presents separately and without technical language the basic principles of art and music. Focuses on the acts of looking at works of art and of listening to music. Stresses the psychological factors essential to communication between the work and its audience rather than the history or cultural background of various periods. Examines the misconceptions and prejudices about art; provides reproductions of major works of art and the basic musical instruments; stresses the significance of form, equating man's empathetic reactions to line, shape, color, and texture with his total sensory awareness. Considers only those basic principles necessary to listening and understanding music; makes no pretense of being analytical or technical. Discusses the major "isms"--Cubism, Expressionism, Surrealism--as well as objective art, both from the standpoint of style and of philosophy. Prentice-Hall, 1969. \$6.50.

APPENDIX D (Continued)

VIII. Books, Guides, Texts, Periodicals (Continued)

Art Education

The sixty-fourth Yearbook of the National Society for the Study of Education. Edited by W. Reid Hastie. Chicago: The University of Chicago Press, 1965, 357 pp. (Part II)

Art for Today's Schools

By George F. Horn. An excellent new text for junior or senior high school levels. Profusely illustrated; includes a useful glossary. Contains an interesting chapter on aesthetics in general, "The Esthetic World." The book has an attractive format and is divided into the following units: 1. Adventures in Space (Influences, ideas, emphases; materials, tools, procedures; constructing, carving, modeling); 2. Multiplying Images (Ideas, design, technique, processes--relief, stencil, intaglio); 3. Recording Feelings and Ideas (Ideas, visual organization; visual elements; qualities of design; materials, tools, techniques); 4. Symbols of the Market (Lettering, layout, illustration); 5. Form and Function (Textiles, ceramics, mosaics, enamels); and 6. Beyond the Studio (Man's products, man's dwelling place). Worcester, Mass.: Davis Publications, Inc., 1969.

Art in the Western World

By David M. Robb and J.J. Garrison. New York: Harper and Row, 1963.

Art News

Periodical, published monthly (except June, July, and August) by Newsweek, Inc. Comparable to Opera News. Subscription, \$13 per year. Address: 444 Madison Avenue, New York, N.Y. 10022.

The Arts: Man's Creative Imagination

Volume 7 of the Doubleday Pictorial Library series. Editor: Colin Sorensen. Includes the following divisions: The Creative Spirit, Painting, Sculpture, Architecture, Design, Music, Dance, Poetry, Storytelling, Drama, Film, and Art and Idea. Filled with excellent illustrations. Garden City, New York: Doubleday & Company, Inc., 1965. Originally published by Aldus Books Limited of London, 1964. 367 pp. \$12.95.

Art Structure

A textbook of creative design by Henry N. Rasmusen, with 150 illustrations, including charts and diagrammatic drawings. New York: McGraw-Hill Book Co., Inc., 1950, 109 pp.

Art Through the Ages

Fourth Edition. Author: Helen Gardner. A comprehensive historical source book. Edited by Sumner M. Crosby. New York: Harcourt, 1959, \$11.75.

APPENDIX D (Continued)

VIII. Books, Guides, Texts, Periodicals (Continued)

Blueprints for Musical Understanding

By Saul Feinberg. Step-by-step picturizations of selected musical scores which are studied along with LP recordings. Can be used to consolidate the teacher's own talent and knowledge of music for presentation to students. Record and teacher's manual are sold together, student parts available separately. Series One, Two, and Three offered. New York: Warner Bros.-Seven Arts Music, 619 West 54th Street.

The Book of Costumes

Two volumes by Millia Davenport. New York: Crown, 1949.

"But He Doesn't Know the Territory"

An autobiographical work by Meredith Wilson. Gives an entertaining account of the inside work of the one-man creator of "The Music Man": composer, musician, poet (librettist), dramatist, choreographer, artist, staging expert, and linguist. Suggest for oral reading to students or independent supplementary reading for interested students to gain some background of the problems encountered in creating a musical. New York: G.P. Putnam's Sons, 1959, 190 pp.

Camera 35

Ideas and examples of the art of creative photography. Published bimonthly. Subscription, \$5.00 per year. 132 West 31st Street, New York, N.Y. 10001.

Catalog of Selected Documents on the Disadvantaged (Subject Index)

Education Research Information Center, U.S. Department of Health, Education, and Welfare, 1966. U.S. Government Printing Office. \$3.00.

The Changing School Curriculum

By John I. Goodlad. New York: Fund for the Advancement of Education, 1966, 122 pp.

Clavier

Periodical. Contains helpful teaching suggestions for keyboard instruments.

Computers in Humanistic Research

Readings and perspectives, edited by Edmund A. Bowles of IBM. This collection of original articles explores in nontechnical terms the accomplishments, findings, and future directions of computer-oriented research. It considers both broad applications of machine techniques to humanistic scholarship and specific research problems involving the computer. 1967, 288 pp.

APPENDIX D (Continued)

VIII. Books, Guides, Texts, Periodicals (Continued)

"A Course Design for the Teaching of Certain Art Concepts in an Integrated Fine Arts Course for Secondary Schools, A Formative Study"

Ed.D dissertation by Stephen P. Phillips, Rutgers Univ., 1966.

Course in Wash Drawing

By Leonard Brooks. Two interesting illustrations included are "Music" by Joe Lasker and "Wind in the Trees" by Brooks. The latter work was done when "gusts blew the boughs in dancing, moving rhythms." Generates ideas for correlating music and art.

Craft Horizons

Periodical related to contemporary arts and crafts. Published bimonthly by American Crafts Council, 44 West 53rd Street, New York, N.Y. 10019. \$10 includes membership and subscription.

Create

By Mary E. Platts. A handbook of games, activities, and ideas to motivate teaching elementary art. Includes a chapter on puppetry; describes general art projects which use old crayons, paper, printing methods, clay, yarn, trash, etc.; shows how to make simple toys; gives numerous holiday suggestions. Primarily for elementary grades, but useful for the Middle School, especially with special education students. Educational Service, Inc., P. O. Box 112, Benton Harbor, Michigan.

Creating Art from Anything

By Dona Z. Meilach. Chock full of creative and stimulating ideas, materials, and techniques. 250 black and white photographs. A handbook for students, teachers, and artists that explores the use of everyday objects as art materials: the approach known as "found-object art." Chicago: Reilly & Lee, 1968, 119 pp.

Creative Corrugated Cardboard

By Thomas Arthur Koskey. Palo Alto, California: Fearon Publishers, 1957, 32 pp. For creative display and bulletin boards to be prepared by teacher or student. Ideas for enhancing the aesthetic environment of the classroom.

Creative Painting and Drawing

By Anthony Toney, contemporary artist and teacher. Supplies suggestions for ways to develop ideas, to recognize when a picture is completed, to explore memory and personal experiences for inspiration for creative endeavors. The book's range extends from the purely theoretical to the purely practical. New York: Dover Publications, Inc., 202 pp., \$3.00.

APPENDIX D (Continued)

VIII. Books, Guides, Texts, Periodicals (Continued)

Creative Rhythmic Movement for Children

By Gladys E. Andrews of Trenton State College. Describes the rhythmic movements that stimulate children to create in their own manner. Stresses the teacher's supporting role in aiding the child's individual development. Topics discussed include creative movement experiences, movement exploration, the development of movement, the effect of rhythm on movement, percussion and movement, ideas and movement, and creativity in the school program. Englewood Cliffs, N.J.: Prentice-Hall, 1954, 198 pp.

Creative Rubbings

By Laye Andrew. Shows how to create the image to be rubbed and to achieve imaginative, professional results simply, inexpensively, without special equipment. Step-by-step illustrations and examples of finished work. One of the volumes of the Watson-Guptill Introducing Series. Available from: Practical Drawing Co., P.O. Box 5388, Dallas, Texas 75222. 96 pp., 175 illustrations \$6.95.

Creating with Plaster

By Dona Z. Meilach. Shows how to make a plaster block entitled, "Musicians," as well as an interesting print from the dry relief block. Explains sandcasting and many other techniques; well illustrated. Chicago: Reilley & Lee Co., 1966, 73 pp.

Dance A While: Handbook of Folk, Square, and Social Dance

Third Edition. Authors: Jane A. Harris, Anne Pittman, and Marlys S. Waller. Has an especially interesting section on International Folk Dance which should prove useful in preparing a fine arts production on an "Other Countries" theme. Minneapolis: Burgess Publishing Co., 1964, 351 pp.

The Dance Encyclopedia

By Anatole Chujoy. New York: Barnes. 1949.

Designing With String

By Mary Seyd. Programs of stimulating craft projects explore design possibilities of working with common, inexpensive fibers to glue, tie, and construct objects of surprising beauty. Includes demonstrations. Watson-Guptill Introducing Series. (Address given above.) 96 pp., 125 illustrations, \$6.95.

Discovering Dance

By Rachel Percival. A new addition to the Discovery Reference Book Series, with illustrations by the author supplemented by photographs of noted dancers and dancing groups. The reference section contains a history of the dance since antiquity; a listing of dance composers, teachers, impresarios, dance companies, and dancers; the classic ballet positions; and sections on the dance at

APPENDIX D (Continued)

VIII. Books, Guides, Texts, Periodicals (Continued)

Discovering Dance (Concluded)

court, on the stage, and in the ballroom, theater, and schools.
Chester Springs, Pennsylvania: Defour Editions, \$2.95.

Drawing

By Daniel Marcus Mendelowitz. The subject of drawing is given a world-wide, historical treatment as "one of the oldest modes of artistic expression." For teacher's reference. New York: Holt, Rinehart & Winston, 1967, 464 pp.

The Early American House (R)

By Mary Earle Gould. Revised Edition, 1965. Published by Tuttle. \$8.95.

Education Through Art

By Herbert Read. A British work on the philosophy and psychology of aesthetic education. Quotes frequently from Jean Piaget but does not always agree with him. Third Revised Edition, 1956. New York: Pantheon Books.

Educator's Guide to Free Films

Lists films on music, social studies, social problems, art, hand-work, etc. Randolph, Wisconsin: Educator's Progress Service.

Electronic Music Review

Periodical. Published by the Independent Electronic Music Center, Inc., Trumansburg, New York, 14886. Editor: Reynold Weidenaar. Subscriptions available only through IEMC membership, \$6.00. Quarterly.

Encyclopedia of the Arts

By Dagobert D. Runes and Harry G. Schrickel. Includes music. New York: Philosophical Library, 1946.

The Enjoyment of Music

By Joseph Machlis. A music appreciation text proceeding from the familiar (18th-century Classicism; then Medieval, Renaissance, and Baroque music) and concluding with the 20th century. Illustrations and discussion relate music to the other arts and to the social and historical background. Third Edition. Correlated with an album of stereo records. New York: W.W. Norton & Co., Inc., 1970, 682 pp.

Ernest Hemingway

By Norman Richards. One of a Humanities Series, People of Destiny. Chicago: Childrens Press, 1968.

Everyday Things in American Life, 1607-1876 (R)

By William Chaune Langdon. Two volumes, \$5.95 each. Scribner, 1951.

APPENDIX D (Continued)

VIII. Books, Guides, Texts, Periodicals (Continued)

Experiences in Music

By R. Phyllis Gelinean. The author asserts that it is not necessary for the classroom teacher to have a good voice or play the piano well to teach music to children successfully. "There are so many varied activities under the heading of 'music' that every child in your room, regardless of mental ability, will have an opportunity to achieve success in at least one musical experience." Chapters on "Experiences in Movement and "Creating Experiences," such as composing electronically and using unusual scales. Includes 14 transparency masters. New York: McGraw-Hill Book Company, 1970.

Explore and Discover Music

By Mary Val Marsh, San Diego State College. Creative Approaches to Music Education in Elementary, Middle, and Junior High Schools. Toronto, Ontario: Collier-Macmillan Canada, Ltd., 1970, 202 pp., paperbound. Includes a description of a "sound collage" created by a junior high music class; a paradigm illustrating how unorganized sounds (noise) becomes organized sound (music). Also explains how a group of children wrote an original haiku, set it to a melody, and orchestrated it.

Film Guide for Music Educators

An annotated listing of music films and filmstrips, K-graduate level. Each item describes contents, grade level, and possible utilization. Includes indexes, bibliography. Washington, D.C.: MENC. 96 pp., 1968, \$2.50.

Film Making in Schools

By Douglas Lowndes. Filmmaking is a unique means of encouraging both verbal and visual expression in students. Offers a comprehensive program which can be used as the basis for day-to-day classroom work, and analyzes the role of film in school curricula. Functions and operation of film making are described in detail; special projects explore the possibilities of this enlightening, yet not unduly expensive medium. A Watson-Guptill Publication. 128 pp., 354 illustrations, \$8.95. Available from: Practical Drawing Co., P. O. Box 5388, Dallas, Texas 75222.

Fine Arts Books and Reproductions

Published by the New York Graphic Society and distributed by Silver Burdett Co., a Division of General Learning Corp., Morristown, N.J. The following titles are included in the series: (1) American Painting in the 20th Century by Henry Geldzahler, \$7.50; (2) American Sculpture by Albert Ten Eyck Gardner, \$7.50; (3) Art Books (A Basic Bibliography) by E. Louise Lucas, 1968, \$4.50; (4) Arts of Man by Eric Newton, \$5.95; (5) Break-Up (The Core of Modern Art) by Katherine Kuh, \$7.95; (6) Catalogue of Fine Art Reproductions (2200

APPENDIX D (Continued)

VIII. Books, Guides, Texts, Periodicals (Continued)

Fine Arts Books and Reproductions (Concluded)

Color Illustration of Old and Modern Masters) by Anton Schutz, \$25.00; Masterpieces of Greek Art by R. V. Schoder, S.J., \$13.50; (8) Masterpieces in the Museum of Primitive Art, \$4.95; (9) Tutankhamen by Christiana Desroches Noblecourt, \$15.00; and (10) Andrew Wyeth by Agnes Mogan, \$5.95.

The Fireside Book of Favorite American Songs (R)

Selected and Edited by Margaret Bradford Boni. New York: Simon and Schuster, 1952, 359 pp. Delightfully illustrated. Divided into the following sections: I. Only Yesterday--From 1890; II. Conflict and Expansion--From 1850; III. Independence--On to the West--From 1776; and IV. The Promised Land--Before 1776. Interesting background anecdotes about each song. Effective piano accompaniments arranged by Norman Lloyd. Many selections found to be appealing to Junior High students.

Focus on Dance I, II, III, and IV

Edited by Nancy W. Smith. Paperbound publications of the Dance Division of the American Association for Health, Physical Education, and Recreation, Department of NEA, 1201 16th Street, N.W., Washington, D.C. 20036. Based upon materials presented and developed at the AAHPER Dance Division Conference on "Dance as a Discipline," held at the University of Colorado in 1965. Copyright 1967.

Folk Dancing for Students and Teachers

Authors: Constance V. Mynatt and Bernard D. Kaiman, East Tennessee State University. Part of the Wm. C. Brown Co. Music Series, Dubuque, Iowa, 1968, 113 pp. Contains a master table of 65 dances alphabetically indexed according to name of dance, nationality, number of dancers required, basic steps used, and level of difficulty.

Foundations and Frontiers of Music Education

By Max Kaplan. An appraisal of music education and its potentials, from the musician-sociologist's point of view. Includes an analysis of the arts in the social order and a discussion of the aesthetic strengths and potentials of music, support for the arts, needed research, recommendations for ways and means for enriched teaching of music. Holt, Rinehart, and Winston, Inc., 1966, 261 pp., \$5.95.

Foundations of American Education

By William B. Ragan and George Henderson, University of Oklahoma. Although the fine arts are neglected by the authors, the ideas found in Part IV, "Education in the Inner Cities," is highly recommended as pertinent to the purposes of this dissertation. New York: Harper & Row, Publishers, 1970, 308 pp.

APPENDIX D (Continued)

VIII. Books, Guides, Texts, Periodicals (Continued)

Fundamentals of Play Directing

By Alexander Dean. New York: Farrar and Rinehart, 1941.

"The Future of Music Education"

Article by Charles R. Hoffer, in The Musical Cue, Vol. III, No. 2 (November, 1966), pp. 3-6.

"General Education in Music: An Exploration of a Construct"

Mus.Ed.D. dissertation by Margaret S. Haynes, Indiana University, 1968.

General Music Classes in the Junior High School

By Frances M. Andrews, The Pennsylvania State University. To be published soon as part of The Foundations of Music Education Series, edited by Allen P. Britton, The University of Michigan. To be available in both paper and cloth bindings. Englewood Cliffs, N.J.: Prentice-Hall.

The Golden Encyclopedia of Art (R)

By Eleanor C. Munro. New York: Golden Press, Inc., 1961.

Great Artists of America (R)

By Lillian Freedgood. Published by Thomas Y. Crowell, 1963, \$5.95.

Great Paintings From the Metropolitan Museum of Art

A selection from the European collections presented by the curatorial staff. New York: Harry N. Abrams, Inc., 1959.

Grove's Dictionary of Music and Musicians, 4th Edition

Author: George Grove. Editor: H.C. Colles. New York: Macmillan Co., 1940, 6 volumes.

Harvard Dictionary of Music

By Willi Apel. Cambridge, Mass.: Harvard University Press, 1944.

Hear the Distant Applause! (R)

By Marguerite Vanie. The lives of six great ladies of the American theatre. Published by E.P. Dutton, 1963, \$3.50.

The Heritage of Musical Style

By Donald H. Van Ess. Music as an art is discussed within each period of history from the Golden Age of Greece to the present, against the mainstream of culture and idea. Includes a brief comparison of Eastern and Western music. "Adaptable for a variety of courses in the Fine Arts and Humanities: music history, appreciation, music literature, the comparative arts, and other interdisciplinary studies." A 128-page workbook, A Listener's Guide, and a collection of stereo records accompany the book and are correlated with it. Holt, Rinehart and Winston, Inc., 1970.

APPENDIX D (Continued)

VIII. Books, Guides, Texts, Periodicals (Continued)

Impact

Periodical. Official journal of the New York State Association for Supervision and Curriculum Development. The Spring 1968 issue was devoted to teaching of the humanities. \$1.00 per copy. Address: NYSASCD, 491 Saratoga Road, Scotia, New York 13202.

Imperatives in Education

Published by the American Association of School Administrators and the AASA Commission on Imperatives in Education. Of particular interest Chapter 4, "To Discover and Nurture Creative Talent," and Chapter 9, "To Make the Best Use of Leisure Time." Washington, D.C., 1966, 180 pp., \$6.00.

Instrumental Music: Principles and Methods of Instruction

By Wolfgang E. Kuhn, Stanford University. Second Edition. Boston: Allyn and Bacon, Inc., 256 pp., 1970, \$7.25.

International Book of Christmas Carols

By Walter Ehret and George K. Evans. Contains 164 carols, in eight languages with English translations. Describes many of the customs surrounding the carols and provides chord designations for accompaniment purposes. Englewood Cliffs, N.J.: Prentice-Hall, 1963, 352 pp., \$13.95.

Interpreting Music Through Movement

By Louise Humphreys and Jerrold Ross, New York College of Music. Contains pattern lessons giving complete analyses of musical compositions. Includes sections on the interrelationship of music, literature, and the other arts. Prentice-Hall, 1964, 149 pp., \$6.50

"The Interrelatedness of Dance with Music and Art Through a Study of Form As a Unifying Concept"

A P.E.D. dissertation by Jacqueline A. Clifford. Physical Education, Indiana, University, 1967.

An Illustrated History of Music

By Marc Pincherle; translated by Rollo Myers; edited by Georges and Rosamond Bernier. New York: Reynal & Company, 1959, 231 pp. Profusely illustrated, including many beautiful color plates.

"Introducing" Series

Published by Watson-Guptill. Including the following titles: Introducing Acrylic Painting; Introducing Batik; Introducing Patchwork; Introducing Puppetry; Introducing Woodcuts; Introducing Crayon Techniques; Introducing Machine Embroidery;

APPENDIX D (Continued)

VIII. Books, Guides, Texts, Periodicals (Continued)

"Introducing" Series (Concluded)

Introducing Screen Printing; Introducing Surface Printing; and Introducing Textile Printing. Available from: Practical Drawing Company, P.O. Box 5338, Dallas, Texas 75222. \$6.95 each.

Journal of Aesthetic Education

Periodical. This journal publishes articles which attempt to clarify the nature of related arts curricula at the secondary level, as well as excerpts from recent curriculum theory and philosophy of education. A book review section is also included. Published jointly by the University of Illinois and Office of the Superintendent of Public Instruction, Springfield, Illinois.

Journal of Music Therapy

Periodical. Presents convincing case studies and articles dealing with the therapeutic power of music when applied to the sociological, psychological, and emotional problems of children and adults.

Journal of Perception and Psychophysics

Periodical. Deals with the fundamental basis for all the arts: perception. A most promising area of research for fine arts education.

Journal of Research in Music Education

Periodical. Published by the Music Educators National Conference.

Junior High Music Series

By Walter Ehret, E. Lawrence Barr, and Elizabeth Blair. Published by Prentice-Hall. The following titles are included: Time for Music; Music for Everyone; You and Music, Book I and You and Music, Book II. Selections have been arranged so that adolescent voices can sing them with ease. Special attention is given to the boy's changing voice. Musical activities--related to music itself, to daily living, and other areas--supplement the songs. Commentaries give background and meaning to the selections and provide a correlation with other subject areas in the seventh and eighth grades. Recordings and Teacher's Guides are available with each text.

A Junior High School Music Handbook

By Sally Monsour and Margaret Perry. Second Edition, 1970. Promotes teaching practices involving student discovery and inquiry into the nature of music. Lessons are organized around the concepts of Melody, Rhythm, Harmony, Form, and Tone Color. Includes suggestions for voice classification. Useful as a reference or in-service book for teachers. Prentice-Hall, 160 pp., paperbound \$4.95.

APPENDIX D (Continued)

VIII. Books, Guides, Texts, Periodicals (Continued)

A History of Art and Music

by H. W. Janson and Joseph Kerman. Discusses actual works of art and music as they reflect the major developments of history. In the Preface, the author says, "Art and music often respond to the major changes in the human condition in very different ways; we find the contrasts as revealing as the similarities. Each field has an internal dynamic of its own that cushions the impact of outside forces, so that the history of art and the history of music are 'inner-directed' as well as 'other-directed.'" Prentice-Hall, 1968, 318 pp. 305 illustrations. Also contains two maps pinpointing cities and sites famous for art, music, or both and a chronological chart combining artists, composers, and key historical figures.

A History of Western Music

A comprehensive work by Donald Jay Grout. New York: W.W. Norton & Co., Inc., 1960.

How to Draw Musicians and Musical Instruments

By Arthur Zaidenberg. By means of drawings and descriptive text, the author brings the world of music to would-be artists. A unique book which should be helpful in correlating art and music, and in improving the quality of student projects such as a fine arts mural. New York: Abelard-Schuman, 1969.

The Humanities: Applied Aesthetics

By Louise Dudley and Austin Faricy. Fourth Edition. McGraw-Hill. Encyclopedic treatment of the various arts. Good source book for the teacher. Amply illustrated.

The Humanities: An Appraisal

Edited by Julian Harris. Madison, Wisconsin: The University of Wisconsin Press, 1962.

The Humanities in General Education

By James A. Fisher. Dubuque, Iowa: Wm. C. Brown Co., 1960, 258 pp.

The Humanities in the Schools: A Symposium

Edited by Harold Taylor. New York: Citation Press, \$2.65. Varied points of view expressed.

The Humanities Journal

Periodical. Published three times a year by the National Association for Humanities Education, Rock City Falls, New York 12863. Subscription, \$8.00 per year, includes membership in NAHE.

APPENDIX D (Continued)

VIII. Books, Guides, Texts, Periodicals (Continued)

Keyboard and Keyboard, Jr.

Periodicals. School editions published monthly, October through May. Excellent teaching aids, or useful for independent study. Group Subscription rates only--5 or more, 70¢ each. Address: Keyboard, Jr., 1346 Chapel Street, New Haven, Connecticut. Correlated recordings available.

LIFE Library of Photography

A new series of books by the photographers and technicians of LIFE Magazine. To help develop critical perception and judgment in the art of photography, examples of the world's best photographs are presented with explanations of the principles which they embody. Time-Life Books, Time-Life Bldg., Chicago, Illinois 60611. Each volume, \$7.95.

The LIFE Treasury of American Folklore (R)

By the editors of LIFE Magazine. Accompanied by a record of folk music; includes paintings by James Lewicki to go with the mood of the music. 1961.

Living With Music

By Allen L. Richardson and Mary E. English. A two-volume work intending to stimulate and hold the interest of teen-agers in a worthwhile general music program. Stresses individual participation. Warner Bros.-Seven Arts Music.

Louis Armstrong

A volume of the humanities series, People of Destiny, by Kenneth G. Richards. Chicago: Childrens Press, 95 pp.

Making Pictures in Paper and Fabric

By Mary Honeywood. Simple techniques for making pictures with low-cost materials. Part of the Watson-Guptill "Introducing" Series. See above.

Making Music Your Own

Books 7 and 8. These Junior High music texts are organized in three structured sections: (1) Lessons dealing with the music materials and/or the history of music, arranged in proper order for the sequential development of concepts; (2) Songs to sing, arranged in order of increasing difficulty; (3) Related studies--tonal and rhythmic activities--are arranged for cumulative growth in the ability to read music. Provision is made in the amount of emphasis to be placed on each aspect of the program. These books contain high-quality materials that appeal to today's teen-ager. The music presented spans 500 years and includes non-Western as well as Western music. Whenever practicable, music concepts are correlated with

APPENDIX D (Continued)

VIII. Books, Guides, Texts, Periodicals (Continued)

Making Music Your Own (Concluded)

similar concepts in the visual arts. Most of the songs are arranged in two or three parts, including a part with limited range for boys with changing voices. Creative activities range from improvising and notating percussion ensembles to creating electronic compositions. Teachers' editions cover every aspect of the teaching process; the lesson plans go so far as to suggest materials to be written on the chalkboard before the lesson begins. Every voice part of each song is keyed for range: this tells the teacher at a glance if a song is within the range of a given class. Dallas: Silver Burdett Company, 1968. Recordings available.

Mexican Americans--Past, Present, and Future

By Julian Nava, Professor of History, San Fernando Valley State College. Contains a large number of provocative questions and "problems to think about" for the student. Discusses racial minorities, as well as the arts. American Book Company, 1969, 122 pp., paper-bound.

The Michigan Speech Association Curriculum Guide

A series of booklets encompassing the following topics: "Speech Activities in the Elementary School," "Speech in the Junior High School," "Basic Speech in the Senior High School," "Dramatic Arts in the Secondary School," "Discussion and Argumentation-Debate in the Secondary School," "Radio and Television in the Secondary School," and "Oral Interpretation in the Secondary School." Each Curriculum Guide is arranged into teaching units which follow the following outline: I. Objectives, II. Topics, III. Learning Experiences, IV. Audio-visual Materials (Videotapes, Films, Filmstrips, Recordings). Skokie, Illinois: National Textbook Corporation, 1968.

The Mind and Heart of Frederick Douglass: Excerpts from Speeches of the Great Negro Orator

Adapted by Barbara Ritchie. New York: Thomas Y. Crowell Company., 1968, 202 pp. Recommended for Negro boys to help them identify with great men of their race. Has possibilities for use in a culminating stage production.

Modern Dance: Building and Teaching Lessons

By Aileene Lockhart, et al. Some of the Chapters included are as follows: "Guides for Structuring Lessons in Dance," "Movement as Related to Musical Structure," "Fundamental Locomotor Movements," "Creative Activity," "Developing Movement Phrases," "Spatial Relationships and Design," "Qualities of Movement," "Style," "Compositional Forms," and Evaluation." Dubuque, Iowa: Wm. C. Brown Co., 1966. Contains photographs, drawings, and musical scores.

APPENDIX D (Continued)

VIII. Books, Guides, Texts, Periodicals (Continued)

Musart

Periodical. The professional journal for Catholic music educators.

Musical Books for Young People

A series of twelve books written to appeal to students of all talents. A set of 6 filmstrips, 3 records, and 6 guides are also available to supplement the books: \$43.50. The titles include "The Alphabet of Music," "The Beat of the Drum," "Folk Instruments," "Follow the Leader," "The Heart of the Orchestra," "Keyboard Instruments," "Places of Musical Fame," "Playback: The Story of Recording Devices," "Shining Brass," "The Story of Musical Notes," "The Story of Musical Organizations," and "The Woodwinds." Complete series: \$35.40 or \$2.95 each. Lerner Publications Company, 241 First Avenue North, Minneapolis, Minnesota 55401.

Music

Volume 2 of the series, Man Through His Art. Edited by Anil de Silva, Otto von Simson, and Roger Hinks. Sponsored by the World Confederation of Organizations of the Teaching Profession, with financial aid from UNESCO. Contains excellent plates of paintings which show musical instruments of various periods. Greenwich, Connecticut: New York Graphic Society, 1964.

Music: Adventures in Listening

By Joseph Machlis. Teacher's Manual. Contains source material for music, biography, history, and literature. New York: W.W. Norton & Co., Inc., 1968, 434 pp.

Music and the Culture of Man

By Sharon School and Sylvia White. Considers music chronologically from primitive times to the present as it relates to the art, philosophy, and literature which it parallels in the social and cultural history of western civilization. Intended for students without extensive musical backgrounds and for teachers of humanities courses who have had little formal training in music and wish to develop a knowledge of music in relation to their major field of study. Holt, Rinehart and Winston, Inc., 1970, 288 pp., \$3.95, paperbound.

Music and the Theater

By Reinhard G. Pauly. An introduction to opera. Divided into two parts: "The Nature of Musical Drama" and "The Changing Styles in Musical Drama." Contains practical topics about opera production. It is not a history of opera, but an introduction to the medium itself, with emphasis on the differences between spoken drama and musical drama. Prentice-Hall, 1970, 512 pp., \$7.95.

APPENDIX D (Continued)

VIII. Books, Guides, Texts, Periodicals (Continued)

"Music Charts and Diagrams: An Evaluation of One Hundred Selected Examples Published in the United States"

D.M.A. dissertation by Harold E. McNiel. University of Rochester, Eastman School of Music, 1968.

Music Educators Journal

Periodical. The professional organ of the Music Educators National Conference.

Music Education Materials

A selected, annotated bibliography, published by the Music Educators National Conference, n.d. Edited by Thomas C. Collins.

Music for Everyone

Refer to "Junior High Music Series" above. Prentice-Hall.

Music Index

The key to current music periodical literature. \$50 per year. Detroit, Michigan: Information Service, 1949.

Music in Everyday Living and Learning

Ways of Integrating Music with Other Experiences. Prepared by Robert McLaughlin. Washington, D.C.: MENC, 1960, 53 pp.

Music in General Education

Edited by Karl D. Ernst and Charles L. Gary. An MENC publication, 1965, 223 pp. A general sourcebook and guide for the teacher; contains a Directory of Publishers & Film Producers.

Music in Secondary Schools

By Ira C. Singleton and Simon V. Anderson. Second Edition. Focuses on two aspects of music instruction: the professional, artistic, and social commitment of the music teacher; and specific methods by which this commitment will produce the desired results. Accounts for recent developments having to do with the cultural needs and environment of present-day teen-agers. Treats both the instrumental and vocal programs, and gives special attention to the General Music Class. Contains lesson plans and material on talent testing. Boston: Allyn and Bacon, Inc., 1969, 200 pp., \$5.95.

Music Journal

A periodical of general interest to musicians and music educators.

My Lord, What a Morning

An autobiography by Marian Anderson, Negro vocalist. Published by The Viking Press.

APPENDIX D (Continued)

VIII. Books, Guides, Texts, Periodicals (Continued)

The Negro Almanac

Facts about the Negro and his part in America. Organized on the framework of three basic categories: history, biography, and statistics. Compiled and edited by Harry A. Ploski and Roscoe C. Brown, Jr., both of New York University. New York: Bellwether Publishing Company, Inc., 1967, 1012 pp. Of special interest is the section on "Famous Negro Personalities" in the Fine Arts, Jazz, Literature, and the Performing Arts.

The Negro in Music and Art

Compiled and edited by Lindsay Patterson. One of the 10 volumes of the International Library of Negro Life and History. Published under the auspices of The Association for the Study of Negro Life and History. New York: Publishers Company, Inc., 1969, 304 pp. Well illustrated with photographs. Chapter titles include "Spirituals," "Minstrel," "Post-Minstrel," "Ragtime," "Blues," "Gospel," "Jazz," "Rock and Roll," "Popular Composers," "Famous Singers," "Classical Music," "The African Heritage," and "The Young, The Hopeful and The Rebellious."

"The Next Ten Years in Music Education"

An article by Charles Leonhard. Council of Research in Music Education Bulletin No. 7, Spring, 1966, pp. 14-23.

The Norton Scores: An Anthology for Listening

Expanded Edition. Edited by Roger Kamien. Two volumes. 74 scores. Set of LP Stereo records available which are correlated with The Norton Scores and with The Enjoyment of Music by Machlis. A unique system of highlighting the most prominent line in the music is used. New York: W.W. Norton & Company, Inc., 1970. Volume I: Machaut to Beethoven, 768 pp., \$3.95, paperbound. Volume II: Schubert to Copland, 832 pp., \$3.95, paperbound. Set of 9 records, \$11.95.

Oklahoma School Music News

Periodical. The official organ of the Oklahoma Music Educator's Association.

Oklahoma Teaching Guide for Art (Grades One through Twelve)

Preface by the Committee for Art Education under the authority of the Oklahoma Curriculum Improvement Commission, State Department of Education, 1966, 143 pp. Packed with ideas, methods, materials. Effectively illustrated.

On Art and Artists

By Aldous Huxley. Edited by Morris Philipson. Essays on Literature, Painting, Architecture, and Music. Published by Meridian Books, 1960, 320 pp.

APPENDIX D (Continued)

VIII. Books, Guides, Texts, Periodicals (Continued)

Opera News

Periodical.

Operas and Musical Comedies

By Joseph W. McSpadden. New York: Thomas Y. Crowell Co., 1946.

Painting: A Creative Approach

By Norman Colquhoun. Revised Edition. New York: Dover Publications, Inc., 1968, 183 pp., \$1.75, paperbound.

Panorama of American Popular Music

By David Ewen. Surveys the history of all types of American music--work songs, spirituals, jazz, swing, and music from shows and movies. Prentice-Hall, 1957, 375 pp., \$9.95.

People and Music

By Thomasine C. McGehee. Newly Revised and Expanded Edition. Music appreciation text appropriate for the secondary school level. Contains some emphasis on correlation with other arts. Includes some ethnomusicology. Dallas: Allyn and Bacon, 1968, 451 pp.

Perspectives in Music Education: Source Book III

MENC. An indispensable collection of readings for every music educator.

A Philosophy of Music Education

By Bennett Reimer. Provides an overall view of the nature and value of music in education. Argues that music education should be conceived primarily as aesthetic education. Contains diagrams and models for a curriculum, including a comprehensive model for a curriculum in the combined arts. A few of the chapters: "The General Music Program," "Music Education as Aesthetic Education," "Art and Feeling," "Aesthetic Creation," "Aesthetic Meaning," and "Music Among the Arts." Prentice-Hall, 1970, 176 pp. Cloth, \$5.95; paper, \$2.50.

Picture Book of Musical Instruments

By Marion Lacey. Illustrated by Leonard Weisgard. Boston: Lothrop, Lee & Sheppart Co., 1942, 55 pp.

The Picture History of Painting from Cave Painting to Modern Times

By H.W. Janson and Dora Jane Janson. New York: Harry N. Abrams, Inc., 1957.

Planning for Junior High School General Music

By William O. Hughes. Two main divisions: Learning to Plan; Simple Lesson Plans. Appendixes include "Beginning-of-the-Year

APPENDIX D (Continued)

VIII. Books, Guides, Texts, Periodicals (Continued)

Planning for Junior High School General Music (Concluded)

Data," "End-of-the-Year Individual Evaluation Sheets," and Sample Questions for Testing.

Producing the Play

By John Gassnor. New York: The Dryden Press, 1941.

"A Rationale for Aesthetic Education: Implications for Teacher Preparation Programs in the Humanities for Elementary and Secondary Levels"

Mus.A.D. dissertation by Joaquin Manuel, Boston University, 1968.

Reader's Digest Family Treasury of Great Painters and Great Paintings

Reader's Digest Association, New York, 1965.

Recommendations for Education in the Junior High School Years

By James B. Conant, an American critic of education. Subtitled, "A Memorandum to School Boards." New Jersey: Educational Testing Service, 1960, 46 pp.

"The Relevance of Inter-Disciplinary Dialogue to the Philosophy of Music Education"

Article by Thurber H. Madison. Music Educators Journal, Vol. LII, No. 2 (November-December, 1965), p. 61 ff.

The Renaissance

A Golden Book, adapted for young readers by Irwin Shapiro. From The Horizon Book of the Renaissance by the Editors of Horizon Magazine. Beautifully illustrated. Chapters of special interest: "A Renaissance in Art," "Florence of the Medici," "Two Giants of the Renaissance (Leonardo da Vinci and Michelangelo)," "Treasures of the Vatican," and "The Glories of Venetian Art." New York: Golden Press, 1962, 168 pp., Goldencraft Binding.

Rhythmic Speech Ensembles, Book One

By Grace C. Nash. Elementary through Junior High levels. 46 pages of famous sayings, lines and rhymes in rhythmic settings. Distributed by Swartwout Enterprises, P. O. Box 476, Scottsdale, Arizona 85252. \$2.00. Teacher's Manual with Guide to Listening, \$1.00. Achievement goals.

Rhythm in Music and Dance for Children

By Sally Mounsour, Marilyn Chambers Cohen, and Patricia Eckert Lindell, University of Colorado. Contains a variety of approaches, teaching media, materials, and activities to enable teachers of various backgrounds to conduct lessons in rhythm, using music and dance, for children in the first eight grades. Teachers are advised to make their lessons "doing" activities, not "talking" sessions.

APPENDIX D (Continued)

VIII. Books, Guides, Texts, Periodicals (Continued)

Rhythm in Music and Dance for Children (Concluded)

Addressed to the classroom teacher, the physical educator, the music specialist, and the dance specialist. Uses rhythm chants, keyboard accompaniment, styles for movement, and rhythm lessons relating to other arts. \$4.50. Available from Arthur Stevens, Book Club Director, Englewood Cliffs, N.J. 07632.

Robert Frost

By Norman Richards. A volume of the Humanities Series, People of Destiny. Chicago: Childrens Press, 1968, 95 pp.

School Arts

Periodical. The art education magazine for teachers. Editor: George F. Horn. 8809 Oakleigh Rd., Baltimore, Md. 21234.

The School Music News

Periodical. Published by the New York State School Music Association, one of the national leaders in music education. \$5.00 per year.

The Schools and the Challenge of Innovation

A Supplementary Paper published by the Research and Policy Committee of the Committee for Economic Development, New York, 1969, 341 pp. A collection of papers compiled by the Subcommittee on Efficiency and Innovation in Education.

Sculpture in Paper

By Ralph Fabri. How to make a wide assortment of charming objects from inexpensive, easily available material. A key section discusses the role of this craft in education. 166 pp. Watson-Guption Publications. \$8.50. 210 illustrations, 10 in color.

Secondary School Music: Philosophy, Theory, and Practice

By Neal A. Glenn, William B. McBride, and George H. Wilson. Coordinates and interprets the professional foundations of secondary music education. Includes tested suggestions for lessons in general music and performance. Incorporates chapters on history, philosophy, and learning. Features a complete survey of current literature and research in junior and senior high school music. Based on current research and literature on learning, child growth and development, and social implications of music education. Some chapters of interest: "The Sociology of Music Education," "The Junior and Senior High School Student," "Perception, Learning, and Motivation," "Understanding the Nature of Music," "General Music," and "The Evaluation of the Music Program." Prentice-Hall, 1970, 288 pp., \$7.95.

APPENDIX D (Continued)

VIII. Books, Guides, Texts, Periodicals (Continued)

The Shape of Education

An annual handbook on current educational affairs. Published by National School Public Relations Association in cooperation with Division of Press and Radio Relations, NEA, Washington, D.C. Published by the same organizations is a weekly report on educational affairs, Education U.S.A. Subscription to the weekly periodical: \$15.00 per year. The annual: 75¢ each.

Ships and How to Draw Them

By W. J. Aylward. New York: Pitman Publishing Corp., 1957, paper.

Simple Stage Costumes and How to Make Them

By Sheila Jackson. Practical directions for designing and making effective stage costumes inexpensively, with readily available, adaptable materials. 96 pp., 44 black and white illustrations, 10 in color, 20 line drawings. Watson-Guptill Publications, \$8.50.

Simplicity in Music Appreciation

By Anthony J. Apicella, Attilio J. Giampa, and Margarita B. Apicella. Ideal for the general music course. Designed to meet the requirements and interests of non-music students. Chronologically presented are 120 composers, 50 well-known compositions, and important information on musical instruments. Helpful in correlating a music appreciation course with other subjects of the high school curriculum; the interrelationship of the humanities and music is made clear. Available from Music Educators' Book Society, P. O. Box 35X, Englewood Cliffs, N.J. 07632, \$7.50.

Some Enchanted Evenings--The Story of Rodgers and Hammerstein

By Deems Taylor. Good reading for both students and teachers to get a "feel" for musical theatre. Profusely illustrated with black and white photographs from their musical shows. New York: Harper & Brothers, 1953, 244 pp.

Spanish Music Library

Four volumes: Canciones de Navidad, La Navidad, Regional Dances of Mexico, and Pan Americana (A Pageant of the Americas). Songs, dances, and other activity materials from Spanish-speaking countries. Complete set, \$6.00. Order from National Textbook Co., 8259 Niles Center Road, Skokie, Illinois 60076.

Speech in American Society

By R. R. Allen, et al. A textbook relevant to the needs of young people in a modern world that is full of the pitfalls of political rhetoric, of polemic, of hidden persuaders, of doubletalk and doublethink, and of the subtle deterioration of the individual's ability

APPENDIX D (Continued)

VIII. Books, Guides, Texts, Periodicals (Continued)

Speech in American Society (Concluded)

to participate in the ever more complex day-to-day public dialogue.
Columbus, Ohio: Charles E. Merrill Publishing Co., 1968.

Stagestruck: The Romance of Alfred Lunt and Lynne Fontanne (R)

By Maurice Zolatur. Harcourt, Brace and World, 1965, \$5.95.

Stereo Review

Periodical

The Study of Music in the Elementary School--A Conceptual Approach

Edited by Charles L. Gary. Published by MENC. Moves away from past emphasis upon "skills and thrills" to the modern educational objective, the "understanding" of the art of music.

Supervising the Successful School Music Program

By Malcolm E. Bessom. Offers practical step-by-step suggestions in such areas as how to conduct workshops and teachers' meetings; what to cover in observations and conferences with teachers; what to look for in prospective teacher candidates; basic content in general music, etc. Many charts, forms, checklists, and illustrations are included. West Nyack, N.Y.: Parker Publishing Co., Inc., 1969, 214 pp.

The Symphony and the Symphonic Poem

5th Revised Edition, by Moore and Heger. Order from Ulrich's Books, Inc., Ann Arbor, Michigan. Presents analyses of important symphonic works in a clearly outlined form. A very important source-book for the teacher.

Synthesis

Periodical. "An open forum for the artistic and technical ideas involved in electronic music. Each issue features a series of articles by experts on a specific topic. Noted experts will be featured as authors of special columns and articles." One of the symposium subjects for a future issue will be "Synthesizers and Related Integrated Modular Electronic Systems." "Each issue will contain an extensive graphic and verbal description of one of the major electronic music centers in the world." \$2.50 per issue; \$3.00 for one year's subscription; \$5.75 for two years; \$8.25 for three years. Published quarterly. Address: 1315 Fourth Street Southeast, Minneapolis, Minnesota 55414.

"The Tale of the Silver Saucer and the Transparent Apple: An Electronic Musicdrama, Accompanied by an Electronic Studio Manual"

Ph.D. dissertation by Ronald A. Pellegrino, University of Wisconsin, 1968. (Original Composition.)

APPENDIX D (Continued)

VIII. Books, Guides, Texts, Periodicals (Continued)

Taxonomy of Educational Objectives

Handbook I: Cognitive Domain; Handbook II: Affective Domain.
The Classification of Educational Goals. By a Committee of College
and University Examiners. Edited by Benjamin S. Bloom. New York:
David McKay Company, Inc., 1956 and 1964.

Teachers' Dance Handbook

By Olga Kulbitsky and Frank L. Kaltman. Contains notes indicating variations, historical and background information, and teaching suggestions. Proposes the development of an integrated folk dance program: stress the relationship of all dance forms; note the correlation of the dance and musical cultures of nations; inculcate in the children a love for ethnic folk music; acquaint the students with the "rules of etiquette"; teach students their social responsibilities; and develop dance skills. Can be used for all grades through Middle School. Newark: Bluebird Publishing Company, 1959, 341 pp.

A Teacher's Guide to Overhead Projection

Holyoke, Mass.: Tecnifax Education Division, 1969, 94 pp.

Teachers' Guides to Television

A cooperative venture of ABC, CBS, and NBC networks; endorsed by the American Association of School Administrators. Each packet contains fourteen complete lesson plans, covering (1) aims, (2) teaching suggestions before viewing, (3) teaching suggestions after viewing, (4) suggested activities, (5) further exploration, (6) bibliography, (7) advance program listings, and (8) a calendar poster. Programs recently included which related to the fine arts: Leningrad; Jazz: The Intimate Art; Musical Atoms; El Prado: Masterpieces and Music; The Song Makers; Andrew Wyeth--Who, What, When, Where, Why?; Casals at Marlboro; Duke Ellington; Mark Twain Tonight; Toscanini: The Maestro Revisited; Music from the Lord; S. Hurok Presents; The Many Faces of Romeo and Juliet; The New York Philharmonic Young People's Concerts with Leonard Bernstein; The Nutcracker; The Law and the Prophets; The Legend of Robin Hoos; A Midsummer Night's Dream; Pablo Picasso; The Wizard of Oz; Gauguin in Tahiti; The National Gallery of Art; Capella Paolina; Pinocchio; Benjamin Britten and His Aldeburgh Festival; Man Who Dances. Television Information Office, 745 Fifth Avenue, New York 10022, \$1.00 per packet per semester.

A Teaching Guide for Public School Music in Oklahoma, Grades K-12

By the State Music Education Committee of the Oklahoma Curriculum Improvement Commission, Oklahoma State Department of Education, 1967, 103 pp. A curriculum guide in four parts: (1) Music in the Elementary School, (2) The General Music Class in Junior High School,

APPENDIX D (Continued)

VIII. Books, Guides, Texts, Periodicals (Continued)

A Teaching Guide for Public School Music in Oklahoma, Grades K-12 (Concluded)

(3) Choral Music in the Secondary Schools, and (4) Instrumental Music. A composite of teaching ideas and resource materials gathered from a variety of sources.

Teaching Junior High School Music

By Irvin Cooper and Karl O. Kuersteiner. Second Edition. Outlines a plan for teaching the basics of music in the Junior High School. Offers guidance in implementing a general music program which stresses the intrinsic values of music and recognizes that the acquisition of certain skills is basic to the understanding of music. Boston: Allyn and Bacon, 432 pp. Features an approach to teaching vocal music, based on the "cambiata" concept of the adolescent voice change.

Teaching Music in the Secondary School

By Hoffer. To be printed soon.

Team Teaching--Bold New Venture

Edited by David W. Beggs, III. A guide and evaluation of team teaching, dedicated to J. Lloyd Trump. Other topics in the Bold New Venture Series: Flexible Scheduling, Independent Study, the Nongraded School, Instructional Materials Centers, Data Processing, Small Group Instruction, and Technological Aids. Bloomington, Ill.: Indiana University Press, 1964, 192 pp.

The Technique of Handbuilt Pottery

By Mollie Winterburn. Intends to stimulate creativity in the classroom by providing instructions and an enormous range of imaginative projects for working directly with clay. A Watson-Guptill Publication, 176 pp., 130 illustrations, \$10.00

Teen-Age Treasury of the Arts (R)

Edited by Leon Manley. Contain stories, poems, and essays to capture the spontaneity of our creative world of the arts. Funk & Wagnalls, 1964.

This Is Music, Book 7

Contains a unit devoted to review of notation, rhythm, melody, harmony, and form; songs from early America, music from the stage (ballet, opera, light opera), holiday and seasonal songs; a section gives instructions for playing the autoharp, ukulele, guitar, and recorders. LP records available. Dallas: Allyn & Bacon, Inc., 1968.

APPENDIX D (Continued)

VIII. Books, Guides, Texts, Periodicals (Continued)

This Is Music, Book 8

Explores the history of music from the Baroque through the Romantic periods; music appreciation features emphasized. LP records available. Dallas: Allyn & Bacon, Inc., 1968.

3-D Art

By Doris Beringer. Art ideas for paper craft, masks, pipe cleaners, box craft, architecture, papier-mâché, nature forms, bent wire, reliefs, modeling, sculpture, puppets, marionettes, mobiles, and stables. Dansville, N.Y.: F. A. Owens Publishing Co., 1965, 48 pp.

300 Years of American Painting (R)

Edited by Norman P. Ross. From the Time-Life Library of Art. Fascinating to read and enthralling to look at. Depicts the life, times, and achievements of masters; some works of their contemporaries are included for comparison. The 1968 volumes are on Cezanne, Rembrandt, Goya, Gainsborough, Manet, and Bruegel. Earlier issues were on Delacroix, Dürer, Giotto, Leonardo, Marcel Duchamp, Michelangelo, Picasso, Rubens, Vermeer, Watteau, and Winslow Homer. New York: Time, Inc., \$7.92 each.

Time for Music--Grade 7

Refer to "Junior High Music Series" above. Prentice-Hall.

Toward a Theory of Instruction

By Jerome S. Bruner. Cambridge, Mass.: The Belknap Press of the Harvard University Press, 1966, 176 pp.

Values and Teaching

By Louis E. Rath et al. Columbus, Ohio: Chas. Merrill. Gives concrete examples of how a teacher may cultivate pupil skill in the process of valuing.

Voices

Edited by Geoffrey Summerfield. A six-volume anthology of poems and pictures for junior high and high school students. The poems are gathered primarily from contemporary English, Irish, Scottish, and American poets, but reach out to include Japanese haiku, American Indian chants, traditional ballads, and works by youngsters themselves. Designed to meet the interests of students as they move into and through adolescence and to provide a diverse range of "voices" that can and will speak to them and to their condition. Attempts to recognize the "rhythms and idioms of the present time and place." Paperback, attractively bound; paintings, drawings, and photos are scattered throughout to "harmonize or run counterpoint to the poems." Chicago: Rand McNally, 1969. Teacher's Manual available.

APPENDIX D (Continued)

VIII. Books, Guides, Texts, Periodicals (Concluded)

The World and Its Peoples

A series of 41 volumes, including The Fine Arts, Literature, Theater, Music, and Film. \$4.95 each or \$175 for the set. New York: Greystone Press, 1964-68. Order from Educational Marketing and Research, Inc., La Jolla, California.

The World of Twentieth Century Music

By David Ewen. An excellent comprehensive reference work for the teacher. Contains biographies and critical evaluations of both major and minor 20th century composers, including detailed notes on over 1,500 musical works. Prentice-Hall, 1968.

You and Music, Books I and II

Activity texts to enable the class to plan, discuss, and originate experiences in music. Junior high school students personally explore and discover; they do not merely listen; they do with music. Each text supplies a rich program that emphasizes both singing and activities which emerge from the music itself, and from the goal and purpose in each activity. Tapping, clapping, and chanting keep energetic hands, feet and voices busy doing things they are interested in. Intended to accompany Time for Music and Music for Everyone (see above), but can be used along with any standard song book or independently by teachers who want a rich activities program for general music. These activity texts give many teaching and learning aids such as personal and class inventories, Mystery Words, fill-in lines, drill exercises, ideas for using felt boards, flash cards, notebooks, wall charts, and chalkboards. Prentice-Hall, \$2.12 each. Teacher's Guide available.

Young Keyboard Jr.

The magazine for Music Appreciation, published monthly October through May. Group subscription rates only: 5 or more, 60¢ each. Address: 1346 Chapel St., New Haven, Conn. Vocabulary level appropriate for Middle School.

APPENDIX D (Continued)

IX. Playlets

Plays for Reading

By Henry Gilfond.

Part 1: 30 copies of 8 short stories in play form by Saki, O. Henry, Clemens, Stevenson, Tolstoy, and Hawthorne.

Part 2. The same, by Chekhov, Guy de Maupassant, Dumas, Stockton, Poe, and Bierce.

Holiday Plays: Columbus Day, Halloween, Election Day, Veteran's Day, Thanksgiving, Christmas, Lincoln's Birthday, Valentine's Day, Washington's Birthday, St. Patrick's Day, April Fool's Day, and Memorial Day. \$62.45.

Plays for Today: 12 original short plays centering on the emotional conflicts of urban adolescents. \$62.45.

Mythology Plays for Reading: 12 playlets dramatizing themes from the world's most famous myths; stories from Greek, Roman, Babylonian, Hindu, Norse, and Egyptian cultures. \$62.45.

New York: Walker Educational Book Corp., 1967. Teacher's Guide.

APPENDIX D (Continued)

X. Free Printed Materials

The Arts, the Humanities, and the School Library

A reprint for the American Association of School Librarians of articles which appeared in the October, 1966 ALA Bulletin. February, 1967, 54 pp. American Library Association, 50 East Huron St., Chicago, Illinois 60611.

Educational Trends and Media Programs in School Libraries

A reprint of a series of articles from the February 1969 ALA Bulletin. Includes an article by Carrie Robinson, "Media for the Black Curriculum" Available from the A.L.A.

The I.M.C.

A reprint of a speech given by Margaret E. Nichol森 at the American Association of School Administrators' Convention in 1964. Explains the meaning and importance of the Instructional Materials Center.

The Library is the Resource Center of the School

Reprinted from News--The Knapp School Libraries Project. Order from the A.L.A.

Multi-Ethnic Media: Selected Bibliographies

Reprinted from School Libraries, Winter, 1970. Prepared by AASL's Committee on Treatment of Minorities in Library Books and Other Instructional Materials. Order from the A.L.A.

A Multi-Media Approach to Learning

Report of Special Conference in Provo, Utah, January, 1967, sponsored by the Knapp School Libraries Project. Stresses the importance and shortage of qualified generalists. Available from the A.L.A.

National Gallery of Art

A brief guide to the National Gallery of Art of the U.S.A., Washington, D.C. Includes a Calendar of Events, diagrams showing the collections to be found on each floor, and a description of Special Events and Services. U.S. Government Printing Office (#0-362-691), 1969, 32 pp.

Selecting Materials for School Libraries

1967 Revision. Prepared by the A.A.S.L. Available from the A.L.A. Contains a list of Sources of Selection for Print Materials and a list of Non-Print Materials. Annotated.

APPENDIX D (Continued)

XI. Miscellaneous Audio-Visual Aids and Games

Children Should Know Music (Books 1, 2, and 3)

Prepared Masters for Spirit or Liquid Duplicator. Useful for review; remedial or individualized work; pre-testing and post-testing; supplementary drill. Wilkinsburg, Pa.: Hayes School Publishing Co., Inc., 1951, approx. 48 pp.

Ideal Note Finder

A durable card with celluloid note slide. For drill or review of the lines and spaces of the treble and bass clefs. Chicago: Dek-A-Music Co., 1966. Order No. 109 from Ideal School Supply Co., Oak Lawn, Illinois 60543.

Improved Music Flash Cards

For drill and review of the fundamentals of music. Dek-A-Music Co., 1958. Order No. 105T from Ideal School Supply.

Musical Slip-On-Notes with Key-Note-Finder

A kit of cardboard slips that fit over the piano keys, showing letter names and position on the staff; also a long cardboard grand staff to fit behind the black keys, aligning the correct location of each note on the staff. For independent piano keyboard study and early familiarization with the keyboard. Order Teaching Aid No. 2151, Kenworthy Educational Service, Inc., Buffalo, New York.

Music Dice

Set includes three cubes embossed with notes and rests, making 342 possible combinations. Many different games can be played with them; may be used to substitute for flash cards. 75¢ per set. Musicraft Industries, 2750 Stratford Road, Richmond, Virginia 23225.

Music Flash Cards--Chords and Inversions

For large class drill or small group study. Dek-A-Music Co., 1958. Order No. 106T from Ideal School Supply Co., Chicago, Ill.

Play the Beats

A board game with four musician-markers, 2 cubes and 18 chance cards. Teaches values of notes and rests, measure counting, and music signs and symbols. Suitable for all ages. \$3.98. Musicraft Industries, Richmond, Virginia.

Toss-A-Cube

Teaches the fundamentals of rhythm. Twenty different games can be played with the 28 cards and 3 cubes. \$1.50. Available from Musicraft Industries.

APPENDIX D (Continued)

XII. Autoinstructional Materials and Related Readings

AID

Periodical. Concerned with Auto-instructional Devices.

Applied Programmed Instruction

Edited by Stuart Margulies and Lewis E. Eigen. Deals with the following practical questions involved in applying programmed instruction: (a) How much time and money is involved in preparing training programs using machines? (b) Should you use teaching machines or programmed books? (c) To what sort of situation is programmed instruction appropriate? (d) Where and how should the programmers themselves be trained? and (e) How much training time will PI require as against training programs employing conventional methods? New York: John Wiley & Sons, 1962, \$6.95.

"Autoinstruction: Perspectives, Problems, Potentials"

Article by Sidney L. Pressey, in the National Society for the Study of Education Yearbook of 1964 (Chicago).

Automated Education Handbook

By Gulle and Goodman

Masic Materials in Music Theory

A Programmed Course by Paul Harder. Boston: Allyn & Bacon, 1968 (Revised).

CAI Programs

Computer-assisted instructional programs in various subject areas. For individualized drill and practice. Each student can sit at a "terminal" (similar to a typewriter), connected to a central computer. He types out responses to short, daily lessons. If he makes a mistake, the computer "tells" him immediately by typing out the right answer. The system automatically monitors each pupil's progress and keeps the teacher up to date with daily and weekly reports. "The instantaneous personalized computer dialogue fosters high concentration and motivation; little teacher training is required." Explanatory Teacher's Handbooks supplied. New York: Harcourt, Brace & World, Inc.

Classroom Melody Instruments

A Programmed Text by Leslie E. Woelflin. Glenview, Illinois: Scott, Foresman and Company, 1967, 220 frames plus Fingering Index, Rhythm Index, Meter Index, and Song Index.

Explaining Teaching Machines and Programming

By David Cram. San Francisco: Fearon Publishers, 1961.

APPENDIX D (Continued)

XII. Autoinstructional Materials and Related Readings (Continued)

Fundamentals of Music

A Programmed Text by Robert A. Barnes. New York: McGraw-Hill Book Co., 1964. "A Program for Self-Instruction."

Fundamentals of Music

TMI-Grolier. New York: Teaching Materials Corp., 1960.

Fundamentals of Music

A Programmed Text by Wilcox. Dallas: Scott, Foresman and Co., 1967.

Fundamentals of Music Theory, A Program

By Bertrand Howard. New York: Harcourt, Brace and World, Inc., 1966.

Guide to Programmed Instruction

By Jerome P. Lysaught and Clarence M. Williams. New York: John Wiley & Sons, 1964.

Handbook of Programmed Instruction

By Jerome P. Lysaught. Primarily covers how to write programmed materials, in addition to how to evaluate and use them. New York: John S. Wiley & Sons, 1962, 350 pp.

Hearing Music With Understanding

By Paul Schwartz. Chicago: Educational Methods, Inc., 1968, with 5 reels of tape.

"Introduction to Music"

Unpublished workbook for use in the course, Music 203, at Oklahoma Christian College, Oklahoma City, Okla. Tapes and program adaptation by Harold Fletcher, based on a Study Guide by Bergreen and Castelline (New York: W.W. Norton & Co.), 1963.

Introduction to Music Fundamentals

A Programmed Textbook for the Elementary Classroom Teacher by J. Austin Andrews and Jeanne Foster Wardian. 1970 revision in progress. New York: Appleton-Century-Crofts, 1967.

Introduction to Music Reading

A Program for Personal Instruction by Leon Dallin. Glenview, Illinois: Scott, Foresman & Co., 1966.

An Introduction to Programmed Instruction

A non-technical introduction to the basic principles of auto-instructional methods, by William A. Deterline. Designed to acquaint the reader with some of the current points of view concerning the promise and potentialities of these methods for all kinds of

APPENDIX D (Continued)

XII. Autoinstructional Materials and Related Readings (Continued)

An Introduction to Programmed Instruction (Concluded)

instructional situations. Contains chapters on the historical development of auto-instruction, principles of learning, variations in programs, experimental results, and the role and function of the teacher. Englewood Cliffs, N.J.: Prentice-Hall, 1962. 131 pp., \$3.00.

The Language of Music

A Programmed Course by Jeanne Foster Wardian. Accompanied by 145 recorded musical examples in a plastic spiral-bound booklet. To be used for remedial, enrichment, or make-up work. New York: Appleton-Century-Crofts, 1967, 291 pp., with ten transparent plastic records, each band numbered.

Melodic Perception

By James C. Carlsen. New York: McGraw-Hill Book Co., 1965, with demonstration tapes.

Music for Elementary Teachers

By Genevieve Hargiss. Features keyboard and chording. New York: Appleton-Century-Crofts, 1968.

Music 200

By J. A. Andrews, W. L. Maxson, and G. W. Lotzenhiser. Covers the principles and applications of beginning music theory. Includes six LP records designed specifically to teach the essentials of music theory to high school students. Workbook and Teacher's Manual supplied. New York: American Book Co., 1967.

A New Approach to Ear Training

A programmed course in aural perception by Leo Kraft. Uses specially prepared tapes and the principles of programmed instruction to develop in a student the ability to recognize the pitches and rhythms of tonal melodies and to write them down correctly. New York: W.W. Norton & Co., 1967.

Preparing Objectives for PI

By Robert F. Mager. San Francisco: Fearon Publishers, 1961.

PI ("Programmed Instruction")

Periodical. A monthly Bulletin of Behavioral Technology in Education. Published by the Center for Programmed Instruction of the Institute of Educational Technology, Teachers College, Columbia University, New York.

APPENDIX D (Continued)

XII. Autoinstructional Materials and Related Readings (Concluded)

Programmed Ear Training

Four volumes by Leo Horacek and Gerald Lefkoff. Subjects treated: Intervals; Melody and Rhythm; Chords, Part I; and Chords, Part II. This series of paperbound workbooks, each with an accompanying set of tape recordings, provides the aural training necessary for the student's first two years of music theory. Purpose: to enable the music student to develop, on his own, the skills of melodic and harmonic dictation, sightsinging, and aural harmonic analysis. The entire set includes an Instructor's Manual, a Test Booklet, and a set of 75 reels of tape. Total estimated cost, \$275. New York: Harcourt, Brace, & World, Inc., 1970.

Programmed Learning and Educational Technology

A periodical concerned with all subject areas. Official journal of the Association for Programmed Learning, London.

Programmed Texts in Print 1969

Lists all the published PI materials in a wide variety of subject areas, including art, music, and photography. Published by Automated Education Center, P.O. Box 2658, Detroit, Michigan 48231.

Sounds of Music

A series of three volumes by Charles L. Spohn and B. William Poland. Subtitles: Ascending Intervals, Descending Intervals, and Harmonic Intervals. Prentice-Hall, 1967, with LP records.

Scales, Intervals, Keys and Triads

By John Clough. New York: W.W. Norton & Co., 1966, 159 pp.

The Teacher and the Machine

Edited by Lambert.

Teaching Machines

By Ross.

Teaching Machines and Programmed Instruction

By Fry.

Teaching Machines and Programmed Learning

By Lumsdaine and Glaser. Sourcebook and bibliography about teaching machines and programmed learning. 1960.

APPENDIX D (Continued)

XIII. Bibliography of Fine Arts

The following bibliography was compiled during the school year 1967-68 by a committee of secondary school librarians of the Oklahoma City Public Schools. Mrs. Juanita Simpson, librarian at Roosevelt Junior High School, served on this committee and supplied the researcher a copy. The list is organized according to the Dewey Decimal System for the convenience of librarians.

- 700 Art in America (R)
Published quarterly; printed by the Periodical Press: Third Street and Huntington Park Avenue, Philadelphia, Pennsylvania. Now indexed in Readers' Guide. \$3.95 each.
- 703 The Golden Encyclopedia of Art (R)
By Eleanor C. Munro. Painting, sculpture, and ornament from pre-historic times to the twentieth century. Golden. Revised Edition.
- 707 Exploring Art II (R)
By Louise Kainz. Harcourt, Brace & World. \$4.60.
- 708.4 Art Treasures of the Louvre
By Rene Huyghe. Abrams. A brief history of the Louvre. 1960. \$25.00.
- 709 Doubleday Pictorial Library of the Arts (Vol. 7)
Edited by G. Barry. Doubleday. \$12.95.
- 709 Rainbow Book of Art (R)
By Thomas Craven. World Publishers. \$5.95.
- 709 Art Through the Ages (R)
By Helen Gardner. Fourth Edition, edited by Sumner M. Crosby. Harcourt, Brace & World. \$11.75.
- 709 Key Monuments of the History of Art
By Horst Janson. Abrams. 1962. \$12.50.
- 709 Fifty Centuries of Art
Revised Edition, by Francis Henry Taylor. Harper. \$7.50.
- 709.035 Mainstreams of Modern Art
By John E. Canaday. Holt, Rinehart & Winston. 1959. \$12.50.
- 709.035 A Primer of Modern Art
By Sheldon Cheney. Revised Edition. Liveright. 1966. \$8.50.
- 709.2 Palette and Tomahawk
By Robert Plate. The story of George Catlin. David C. McKay Co., Inc. 1962 \$4.50.

APPENDIX D (Continued)

XIII. Bibliography of Fine Arts (Continued)

- 709.2 Boticelli
By Elizabeth Ripley. Lippincott. 1960. \$3.50.
- 709.2 Goya
By Elizabeth Ripley. Walck. 1956. \$4.00.
- 709.2 Raphael
By Elizabeth Ripley. Lippincott. 1961. \$3.39.
- 709.2 Rembrant
By Elizabeth Ripley. Walck. 1955. \$4.00.
- 709.2 Rodin
By Elizabeth Ripley. Lippincott. 1966. \$3.39.
- 709.2 Rubens
By Elizabeth Ripley. Walck. 1957. \$4.00.
- 709.2 Titian
By Elizabeth Ripley. Lippincott. \$3.39.
- 709.2 Valzquez
By Elizabeth Ripley. Lippincott. 1965. \$3.39.
- 709.2 Vincent Van Gogh
By Mary Schapiro. Abrams. \$15.00.
- 709.2 Art of Africa
By Shirley Glubek. Harper. 1965. \$4.50.
- 709.2 Art of Ancient Egypt
By Shirley Glubek. Atheneum. 1962. \$3.95.
- 709.2 Art of Ancient Greece
By Shirley Glubek. Atheneum. 1963. \$3.95.
- 709.2 Art of Ancient Peru
By Shirley Glubek. Harper. 1966. \$4.50.
- 709.2 Art of Ancient Rome
By Shirley Glubek. Harper. 1965.
- 709.2 Art of the Eskimo
By Shirley Glubek. Harper. 1964. \$4.50.
- 709.2 Art of Lands in the Bible
By Shirley Glubek. Antheneum. 1963. \$3.95.

APPENDIX D (Continued)

- 709.2 Art of the North American Indian.
By Shirley Glubek. Harper. 1964. \$3.95.
- 709.35 The Art of the Middle East, Including Persia, Mesopotamia and Palestine
By Sir Charles L. Weelley. Crown. \$6.95.
- 709.56 The Story of Moslem Art
By Christine Price. Dutton. 1964. \$4.95.
- 709.67 Africa: The Art of the Negro Peoples
By Elsy Leuzinger. McGraw. \$6.95.
- 709.91 Art of Indonesia
By Frits Wagner. Crown. \$6.95.
- 735.21 The Story of Michelangelo's Pieta
By Irving Stone. Doubleday. \$1.50.
- 738 The Young Potter: A How-It-Is-Done Book of Pottery
By Denys Val Baker. Warne. 1963. \$3.75.
- 738.1 Ceramics from Clay to Kiln
By Harvey Weiss. Scott. 1964. \$3.75.
- 738.3 Ceramics
By Harry Zarchy. Knopf. 1954. \$3.69.
- 738.312 Clay and Glazes for the Potter
By Daniel Rhodes. Chilton. 1959. \$7.50.
- 739.15 Enameling On Metal
By Oppi Untracht. Chilton. 1957. \$7.50.
- 741 Seeing with Pencil and Brush (R)
By Arthur Zaidenberg. Harper. \$4.95.
- 743.5 How to Draw Costumes and Clothes
By Arthur Zaidenberg. Abelard. 1964. \$3.00.
- 745 A Treasury of Scandinavian Design
By Erik Zahle. Golden (Odessa). \$14.95.
- 745.096 Sanamu: Adventures in Search of African Art
By Robert Dick-Read. Dutton. \$5.95.
- 745.4 Basic Design: Principles and Practice
By Kenneth Bates. World. 1960. \$4.95.

APPENDIX D (Continued)

- 745.44 Story of Design (R)
By Marion Downer. Lothrop. 1963. \$4.95.
- 745.6 Lettering Art in Modern Use
By Raymond Ballinger. Reinhold. 1965. \$5.50.
- 745.6 Freehand Lettering
By H. W. Richardson. Sterling. 1960. \$4.95.
- 748 Singing Windows
By Mary Young. Glass painting and staining. Abingdon. 1962.
- 748 Louis C. Tiffany, Rebel in Glass
By Robert Koch. Crown. \$7.50.
- 748 American Glass
By George McKearin. Crown. 1966. \$12.95.
- 748.595694 Jerusalem Windows
By Marc Chagall. Braziller, \$35.00. Arts, \$4.00. Special editions, \$75.00 and \$100.00.
- 750.9 Picture History of Painting
By Horst W. Janson. Abrams. 1957. \$15.00.
- 751 How to Make Collages (R)
By John Lynch. Viking. 1961. \$5.50.
- 751 Watercolor Made Easy
By Herbert Vincent Olson. Reinhold. \$9.90.
- 751 Watercolor Technique
By R. Brandt. Reinhold. 1963. \$7.95.
- 751 Famous Paintings (R)
By A. E. Chase. Platt. Revised Edition. 1962. \$5.95.
- 751 Famous Old Masters of Painting (R)
By R. J. McKenney. Dodd. \$3.50.
- 751 How to Paint in Oil
By Arthur Zaidenberg. Vanguard. 1954. \$3.50.
- 759 Story Lives of Master Artists (R)
By A. C. Chandler. Lippincott. Revised Edition. 1953. \$4.75.
- 759 Pictures to Live With (R)
By Bryan Holme. Viking. 1959. \$4.50.

APPENDIX D (Continued)

- 759 Story of Painting for Young People
By Horst Janson. Abrams. 1962. \$5.95.
- 759.06 Surrealism (R)
By Patrick Walberg. World.. \$7.50.
- 769 A Treasury of the World's Great Prints
By Stephen Longstreet. Simon and Schuster. 1961. \$15.00.
- 780 History of Music
By Hugh Miller. Barnes and Noble. Third Edition. 1960. \$3.95.
- 780 The Alphabet of Music
By Robert Surplus. Lerner. \$2.75.
- 780 Story of Musical Organizations
By Robert Surplus. Lerner. \$2.75.
- 780.3 Harvard Brief Dictionary of Music
By W. Apel. Harvard University Press. 1960. \$3.95.
- 780.3 An Introduction to the Language of Music (R)
By Stephanie Barach. McKay. 1962. \$4.50.
- 780.3 Music Dictionary
By Marilyn Davis. Doubleday. 1956. \$4.25.
- 780.3 Encyclopedia of Concert Music
By David Ewen. Hill and Wang. 1959. \$7.50.
- 780.3 Groves Dictionary of Music and Musicians
St. Martins. Fifth Edition. 10 Vols. \$142.50.
- 780.3 Concise Oxford Dictionary of Music
By Percy Scholes. Oxford University. 1964. \$7.00.
- 780.3 International Cyclopedia of Music and Musicians
By Oscar Thompson. Dodd. Ninth Edition. 1964. \$35.00.
- 780.9 David Ewen Introduces Modern Music
By David Ewen. Chilton. 1962. \$4.95.
- 780.9 New Book of Modern Composers
By David Ewen. Knopf. Third Edition, Revised and Enlarged.
\$7.95
- 780.9 One Hundred Years of Music in America
By Paul Lang. Schirmer. 1961. \$6.95.

APPENDIX D (Concluded)

- 780.9 History of Music
By Hugh Milton Miller. Barnes and Noble. Third Edition, Revised and Enlarged. 1960. \$3.75.
- 780.9 Heritage of Music
By Katherine Shippen. Viking. 1963. \$6.00.
- 781 Science and Music: From Tom-tom to Hi-fi.
By Melvin Berger. McGraw. 1961. \$3.75.
- 781 An Introduction to the Instruments of the Orchestra (R)
By Bunche. Golden. \$1.95.
- 781 Jazz (R)
By P. Jones. Roy. \$3.75.
- 781.24 Story of Musical Notes
By Craig. Lerner. \$2.75.
- 781.773 Blues People: Negro Music in White America
By LeRoi Jones. Morrow. 1963. \$5.00.
- 782 Fabulous World of Opera
By Dorothy Samachson. Rand. \$3.95.
- 782.1 Introduction to Opera
By Mary Ellis Pelys. Barnes and Noble. \$2.50.
- 782.103 Encyclopedia of the Opera
By David Ewen. Wyn. 1963. \$7.50.

APPENDIX E

INSTRUCTIONS FOR MUSIC NOTEBOOKS--Music 7

(Keep this sheet)

- A. Requirement: A music notebook is required work for students in Music 7. The notebook grade is averaged as one-third of the 12-week (semester) grade. Failure to prepare and hand in a notebook seriously damages the student's grade. Students are notified in ample time of the due date, and failure to turn in notebooks on the due date without an acceptable reason (not excuse), will result in the loss of one letter grade on the notebook for each day late.

Notebooks will be due next on _____ for criticism, checking and a grade, and on _____ for final grade.

- B. Required content: (This is the required minimum for a grade of "C".)

1. All written class work (textbook work and all written lessons)
2. Tests
3. All printed sheets provided by the teacher
4. All film reports in order by date
5. Copies of songs and all other work copied from the blackboard

- C. Optional or additional notebook work: (For a grade of "A" or "B")
In addition to the above required work, the student may add work from the following list. The quality and worth of this additional work will, of course, determine its value in raising the grade from the required minimum of "C".

1. Special reports on composers, musical events, musical forms, history, etc.
2. Current newspaper clippings about musical events.
Clippings must be mounted and dated, giving source.
3. Magazine articles and clippings. Give date and source.
4. Pictures, cartoons and illustrations about music.
5. Written reports about radio and/or television programs worthy of the effort of reporting. (Examples: the Leonard Bernstein programs, concerts by the major symphonies, WNAD concerts, recitals attended by the student, the Metropolitan Opera, NBC Opera, special and seasonal music programs and telecasts)
6. Copies of programs, concerts, recitals attended by the student.

- D. Organization: (Organization and neatness are important.)

1. Keep all papers and work for your notebook in a safe place.
Replacement of lost work takes time and is often difficult.
2. Do not use a spiral notebook. Use wide-line paper. Please do not write on the back of the paper.
3. The cover does not affect the grade, but can add to it if it is an

APPENDIX E (Concluded)

especially interesting cover done by the student.

4. A title page containing title, student's name and hour. Table of contents.
5. Place all related work together. For example: all work pertaining to the textbook should be placed together in order.
6. Labeled dividers are desirable for the different sections of subject material. Dividers make organization easier.
7. Ink-written work will receive a higher mark. If typewritten, the typing should be done by the student.
8. The notebook should be as neat-appearing as possible.

APPENDIX F

PROPOSAL FOR RESEARCH AND/OR RELATED ACTIVITIES
SUBMITTED TO THE U. S. COMMISSIONER OF EDUCATION FOR
SUPPORT THROUGH AUTHORIZATION OF THE BUREAU OF RESEARCH

Title: The Problems of Teaching Music in an Integrated Fine Arts Course in the Junior High School

Cooperating Agency: University of Oklahoma; Oklahoma City Public Schools;
University of Oklahoma Research Institute

Initiator:

Robert C. Smith, Associate Professor of Music
University of Oklahoma
JEfferson 6-0900, extension 2634 Area Code: 405

Transmitted By:

C. M. Stookey, Director, School of Music
University of Oklahoma
JEfferson 6-0900, extension 2486 Area Code: 405

Contracting Officer:

Charles S. Standley, Jr., Deputy Director
University of Oklahoma Research Institute
JEfferson 4-6812 Area Code: 405

Duration of Activity: September 1, 1967 to June 1, 1972

Total Federal Funds Requested: \$78,929

Date Transmitted: July, 1966 USOE No. 70079

APPENDIX F (Continued)

Title of Project: The Problems of Teaching Music in an Integrated Fine Arts Course in the Junior High School

Principal Investigator: Robert C. Smith

Contracting Agency: University of Oklahoma Research Institute

Federal Funds Requested: \$11,093, first year \$78,929, five years

Beginning and Ending Dates: September 1, 1967 - June 1, 1972

ABSTRACT

The objectives of the proposed project are: (1) to develop and refine materials, procedures and evaluation techniques for music teaching in an integrated fine arts course in a junior high school; (2) to compare music teaching in an integrated fine arts course with music teaching in conventional music classes in the same school system; (3) to suggest the most promising directions for future research on music teaching in junior high schools.

Five research assistants, doctoral students in music education at the University of Oklahoma, will work with the team of three teachers responsible for the integrated fine arts course at Roosevelt Junior High School in Oklahoma City. The first four, working on overlapping two-year terms, will in turn concentrate on developing teaching materials, revising teaching procedures, devising evaluation techniques, and comparing the fine arts course with the conventional music classes. The fifth, on a one-year appointment, will summarize and analyze the products and findings of the entire project. The overlapping terms of the research assistants' appointments will prevent any artificial separation of the five phases of the project.

Products and findings will have immediate use in the Oklahoma City Public Schools. They will also be disseminated widely by the Cleveland County Independent School District No. 29 Supplementary Education Center (now in the planning stage). Major portions of the work of the research assistants will be incorporated in dissertations and so will be widely available. Work in progress will be reported to the Music Educators Journal.

APPENDIX F (Continued)

BODY

A. Objectives

An integrated fine arts course, team-taught, is offered at Roosevelt Junior High School in Oklahoma City, instead of the conventional courses in art, drama and "general music."

This research and development program will have five principal objectives, all related to innovation and improvement in music education in an integrated fine arts course. Each of these objectives will be emphasized in a separate but correlated phase of the study. They are: (1) to develop and refine teaching materials; (2) to develop and refine teaching procedures; (3) to devise evaluation techniques and tools; (4) to compare the integrated fine arts course now taught at Roosevelt Junior High School in Oklahoma City, Oklahoma, with conventional courses in "general music" offered in other Oklahoma City schools, in terms of rationale, objectives and pupil accomplishment; (5) to suggest the most promising directions for future research on the teaching of music in an integrated fine arts course.

The practical reasons for offering an integrated fine arts course in the junior high school are convincing on their face. Teachers of conventional courses in art, drama and music are faced with the problem of dealing with pupils whose interests and aptitudes are widely varied. To provide content which is both worthwhile and appropriate for a great number of pupils is always difficult and in some instances impossible. The pupils who cannot remember the tune of "Old Folks at Home" accurately, gain little from a perfunctory "exposure" to music, and the pupils who have difficulty reading simple expository prose gain little from a perfunctory "exposure" to drama; yet, pupils in either group might gain a great deal from instruction in the visual arts.

The problem of providing for pupils of widely varied interests and aptitudes is much less troublesome if the school rejects an obligation to provide instruction in all the arts for every pupil and undertakes only to provide instruction in the arts as each pupil's interests and aptitudes dictate. Once this decision has been made, the remaining problem is that of making faculty, facilities, equipment and materials available to the pupils. Flexibility without administrative chaos can be readily achieved by assigning all pupils to a team of specialists who are responsible for providing appropriate instruction for individuals and groups. This plan allows each pupil to concentrate on one of the arts, or on two or three, either successively or concurrently.

APPENDIX F (Continued)

There is one legitimate question. Is it advisable to allow pupils to avoid almost entirely any instruction in those arts in which they have little interest or aptitude? In answer, there is the legitimate argument that all works of art yield the same benefits. All attempts to construct a comprehensive theory of aesthetics rest on the premise that all works of art which are valuable are so for much the same reasons; thus, the literature of aesthetics is testimony that the premise is at least respectable.

The educational implications of this fundamental premise have never been systematically explored. It is clear that one implication is that there is no necessity for providing every person with instruction in all of the arts. If paintings, plays and symphonies all provide much the same benefits, it is best for the individual to receive the benefits from those works of art which yield them most easily and naturally.

Much more could be said about the rationale of an integrated fine arts course, but the value of further discussion is dubious in the absence of recorded professional experience and carefully planned research. It is the ultimate objective of the proposed project to further discussion of ends and means in the teaching of the fine arts in the public schools.

B. Description of Activities

Pupils at Roosevelt Junior High School have two semesters of the integrated fine arts course--the second semester of their seventh year and the first semester of their eighth year in school. During his first semester each pupil studies the basic principles of one of the arts, with emphasis on those principles which are regarded by the teachers as common to all the arts. During his second semester each pupil specializes as much as he chooses. Most of his time is given to practical application of the basic principles. All pupils during their second semester participate in the preparation of "culminating activities" which have some of the aspects of plays, operettas, pageants, concerts and exhibits.

It is here proposed that a research team work with the teaching team for a period of five years. The members of the research team can become involved in the practical problems of teaching the course and at the same time preserve a degree of detachment. The members of the teaching team can remain fully committed to their task of teaching effectively, knowing their commitment does not entail any neglect of less immediate problems.

APPENDIX F (Continued)

Five doctoral students in music education at the University of Oklahoma will work on the project in overlapping terms. There will be five overlapping phases of the project.

- Phase I. Development and refinement of teaching materials,
1967-68 and 1968-69
- Phase II. Development and refinement of teaching procedures,
1968-69 and 1969-70
- Phase III. Devising of evaluation techniques,
1969-70 and 1970-71
- Phase IV. Comparison of integrated course with conventional music courses,
1970-71 and 1971-72
- Phase V. Analysis of products and findings,
1971-72

A clean separation of the phases of the project will of course be impossible. The overlapping terms of two years each will help to keep the phases distinct without separating them artificially.

Details of procedure cannot be established in advance. The research assistants, under the guidance of the principal investigator, will have to define their problems carefully and adopt or devise procedures which are appropriate.

The soundness of the project cannot be assured by prescribing details of procedure, but rather by choosing research assistants carefully and giving them expert guidance.

C. Use to be Made of the Findings

The products and findings of the research team's work will have immediate use at Roosevelt Junior High School. During the four years in which the course has been offered the teachers responsible for it have found their greatest practical problem is an almost complete lack of useful published teaching materials. They spend much of their planning time hunting and developing materials for the "culminating activity" currently in preparation. This way of dealing with the problem works, but it provides no opportunity to analyze their needs systematically, develop materials for long-term use, or revise and adapt materials on hand.

The apparent success of the "culminating activities" approach has not blinded the teachers to other possibilities. However, the necessity for daily and weekly practical planning prevents thorough exploration of them.

The products and findings of the research team's work will also be immediately useful in the entire school system. The integrated fine arts course at Roosevelt Junior High School has attracted the attention of administrators, supervisors and teachers in the system, and there are tentative plans for establishing similar courses in other junior high schools.

If the decision to do so is made now, it must be made entirely on the basis of informal evaluation of the effectiveness of the integrated fine arts course. The teachers directly responsible for the course cannot fulfill their primary responsibility and at the same time deal with the problems of devising valid formal evaluation techniques.

Cleveland County Independent School District No. 29 is planning a Supplementary Education Center with headquarters in Norman, Oklahoma. The Center will disseminate products and findings widely.

A major portion of each research assistant's work will be reported in his dissertation and thus made widely available. The principal investigator and the research assistants will report work in progress to the Music Educators Journal for publication.

No provision is made in this proposal for considering the problems of teaching the visual arts, drama and dance in an integrated fine arts course. The co-ordination of projects at the University of Oklahoma does not require the simultaneous initiation of proposals. The School of Art, School of Drama, School of Dance and School of Music are administered within the College of Fine Arts. The four schools are also linked with the Teacher Education Program, which involves more than 200 faculty members teaching at the undergraduate and graduate levels in nearly all departments of the University. There will be subsequent proposals for projects in the visual arts, drama and dance.

IV. Personnel and Facilities

The principal investigator, Robert C. Smith, Associate Professor of Music at the University of Oklahoma, has the Doctor of Education Degree in music education from the University of Illinois. He has had five years of public school teaching experience and five years of college teaching experience.

APPENDIX F (Continued)

C. Olen Labor, Principal of Roosevelt Junior High School, has the Master of Science Degree in guidance and administration from Oklahoma State University. He has been a teacher and administrator in the Oklahoma public schools since 1947. The integrated fine arts course at Roosevelt Junior High School is largely his creation.

W. Wayne Stevens, head of the team responsible for the course, has the Bachelor of Arts Degree in philosophy, speech and drama from Oklahoma City University and the Master of Music Education Degree from Eastern New Mexico University. He has taught music and drama in the public schools of Kansas, Texas and Oklahoma since 1952. He entered the music education doctoral program at the University of Oklahoma in June, 1966.

Sarah K. O'Hara, drama and speech teacher, has the Bachelor of Fine Arts Degree in speech and drama from the University of Oklahoma.

Mrs. Steven S. Cohenour, art teacher, has the Bachelor of Fine Arts Degree in art from the University of Oklahoma.

Mrs. Juanita M. Simpson, librarian, has the Bachelor of Arts Degree in library science and French from the University of Oklahoma. She was a librarian in the Oklahoma City Public Library from 1953-58 and has worked as librarian in the Oklahoma City Public Schools since 1958.

The research assistants who will work with the team will have these minimum qualifications: (1) a master's degree in music, music education, or education with minimum of fifty semester hours' study in music and music education; (2) two years of teaching experience in public schools, including a major assignment in a junior high school. The assistants will be selected by the principal investigator with the advice of the faculty of the School of Music.

Co-operation of administrators and faculty in the Oklahoma City Public Schools is assured. The project has been approved by the Research Committee of the Oklahoma City Public Schools.

To the extent that the products and findings of the project are immediately useful in the integrated fine arts course at Roosevelt Junior High School, facilities, equipment and supplies can be provided through the ordinary school channels. Activities not immediately helpful in the practical operation of the course will be supported by a combination of local and Federal funds. (See Budget)

The University of Oklahoma is a member of the American Association of Colleges for Teacher Education and is accredited by the National Council for the Accreditation of Teacher Education. Teacher education activities are planned by committees involving more than 200 faculty members from nearly all academic fields.

The School of Music has offered the Doctor of Music Education Degree since 1965. New as the program is, thirty-one students have taken the Advisory Examination and nine doctoral students were in residence in 1965-66. The program is of great potential value in the current general attempt to improve public school music teaching through basic and applied research. The proposed project is one example of the kind of co-operative applied research projects which can be carried out in the greater Oklahoma City area. The ultimate benefits of such projects, particularly to culturally deprived children, are inestimable.

The public schools of the greater Oklahoma City area are making impressive efforts to improve facilities and instruction, but rapid population growth combined with less rapid growth of financial resources has limited their progress. The integrated fine arts course at Roosevelt Junior High School is one example of the ability and willingness of administrators and teachers to try promising new procedures -- an ability and willingness which deserves the encouragement of material support.

VI. Appended Items

Other Information:

- a. Support from the Oklahoma City Public Schools is assured. Space and equipment already in use in the integrated fine arts course at Roosevelt Junior High School will be used simultaneously in the proposed project. Additional support is included in the budget.
- b. This proposal has not been submitted elsewhere in any version.
- c. This proposal is not a proposal for extension of or addition to a previous or current project supported by the Office of Education.
- d. This is the first submission of this proposal to the Office of Education.
- e. The initiator has submitted proposal number 6-2654, "Pilot Study Leading to Appraisal of the Sinichi Suzuki Procedures for Stringed Instrument Instruction Adapted for Use in American Elementary Schools." No action has been taken by the Office of Education.

BUDGET
1967-1968

A. Direct Costs		Federal	Local
I. Personnel			
a. Principal Investigator	1/8 time, September-June @ \$8,724/9 mo.		\$ 1,091
b. Research Assistant	1/2 time, September-June	\$ 3,000	
c. Clerk-typist	20 hours/week, 40 weeks @ \$1.25/hour	1,000	
	Additional clerical help, 100 hours @ \$1.25/hour		125
II. Employee Benefits	FICA (4.2% of salaries and wages)	168	51
	Insurance (3.8 % of salaries and wages)	152	46
III. Travel	Principal Investigator, 40 trips, Norman to Oklahoma City, 2,000 miles @ \$.09/mile	180	
	Research Assistant, 180 trips, Norman to Oklahoma City, 9,000 miles @ \$.09/mile	810	
IV. Supplies and Materials			
a. project materials	Acquisitions, University Music Library	200	200
	Acquisitions, Roosevelt Junior High School Library	200	100
	Teaching Materials, Roosevelt Junior High School	200	100
b. office supplies	Roosevelt Junior High School	100	50
	University Music School	100	50
V. Communications	Telephone calls, Norman to Oklahoma City, 50 @ \$.26		13
VI. Services	Duplication and Reproduction	400	
VII. Final Report Costs	None		
VIII. Equipment	None		
IX. Other Direct Costs	Communications and clerical costs for locating and selecting research assistants		100
X. Subtotal	Direct Costs	\$ 6,510	\$ 1,916
B. Indirect Costs	(Based on audit by the Defense Contract Audit Agency for the year ending December 31, 1965)		
	52.2% of salaries and wages	\$ 2,088	\$ 569
C. Total Costs		\$ 8,598	\$ 2,495
Total Estimated Cost (first year)		\$11,093	

APPENDIX F (Continued)

BUDGET
1968-1969, 1969-1970, 1970-1971

A. Direct Costs		Federal	Local
I. Personnel			
a. Principal Investigator	1/8 time, September-June @ \$8,724/9 mo.		\$ 1,091
b. Research Assistant	1/2 time, September-June	\$ 3,000	
c. Research Assistant	1/2 time, September-June	3,000	
d. Clerk-typist	20 hours/week, 40 weeks @ \$1.25/hour	1,000	
	Additional clerical help, 100 hours @ \$1.25/hour		125
II. Employee Benefits	FICA (4.2% of salaries and wages)	294	51
	Insurance (3.8% of salaries and wages)	266	46
III. Travel	Principal Investigator, 40 trips, Norman to Oklahoma City, 2,000 miles @ \$.09/mile	180	
	Research Assistants, 360 trips, Norman to Oklahoma City, 18,000 miles @ \$.09/mile	1,620	
IV. Supplies and Materials			
a. project materials	Acquisitions, University Music Library	200	200
	Acquisitions, Roosevelt Junior High School Library	200	100
	Teaching materials, Roosevelt Junior High School	200	100
b. office supplies	Roosevelt Junior High School	100	50
	University Music School	100	50
V. Communications	Telephone calls, Norman to Oklahoma City, 50 @ \$.26		13
VI. Services	Duplication and Reproduction	400	
VII. Report Costs	Reports on materials, procedures and evaluation	200	
VIII. Equipment	None		
IX. Other Direct Costs	Communications and clerical costs for locating and selecting research assistants		100
X. Subtotal	Direct Costs	\$10,760	\$ 1,926
B. Indirect Costs	(Based on audit by the Defense Contract Audit Agency for the year-ending December 31, 1965)		
	52.2% of salaries and wages	\$ 3,654	\$ 569
C. Total Costs		\$14,414	\$ 2,495
Total Estimated Costs (second, third and fourth years, each)		\$16,909	

APPENDIX F (Continued)

BUDGET
1971-1972

		Federal	Local
A. Direct Costs			
1. Personnel			
a. Principal Investigator	1/8 time, September-June @ \$8,724/9 mo.		\$ 1,091
b. Research Assistant	1/2 time, September-June	\$ 3,000	
c. Research Assistant	1/2 time, September-June	3,000	
d. Clerk-typist	20 hours/week, 40 weeks @ \$1.25/hour	1,000	
	Additional clerical help, 100 hours @ \$1.25/hour		125
II. Employee Benefits	FICA (4.2% of salaries and wages)	294	51
	Insurance (3.8% of salaries and wages)	266	46
III. Travel	Principal Investigator, 40 trips, Norman to Oklahoma City, 2,000 miles @ \$.09/mile	180	
	Research Assistants, 360 trips, Norman to Oklahoma City, 18,000 miles @ \$.09/mile	1,620	
IV. Supplies and Materials			
a. project materials	Acquisitions, University Music Library	200	200
	Acquisitions, Roosevelt Junior High School Library	200	100
	Teaching materials, Roosevelt Junior High School	200	100
b. office supplies	Roosevelt Junior High School	100	50
	University Music School	100	50
V. Communications	Telephone calls, Norman to Oklahoma City, 50 @ \$.26		13
VI. Services	Duplication and Reproduction	400	
VII. Final Report Costs	Reports on comparisons and summary and analysis	400	
VIII. Equipment	None		
IX. Other Direct Costs	Communications and clerical costs for locating and selecting research assistants		100
X. Subtotal	Direct Costs	\$10,960	\$ 1,926
B. Indirect Costs			
	(Based on audit by the Defense Contract Audit Agency for the year ending December 31, 1965)		
	52.2% of salaries and wages	\$ 3,654	\$ 569
C. Total Costs		\$14,614	\$ 2,495
Total Estimated Costs (fifth year)		\$17,109	
		TOTAL (five years)	\$78,929

APPENDIX F (Continued)

APPENDIX G

WEBSTER JUNIOR HIGH SCHOOL AND
HOOVER JUNIOR HIGH SCHOOL

Noteworthy fine arts programs at two Oklahoma City junior high schools were omitted from the body of this study because they did not fall within the delimitations set forth. Although Hoover Junior High School's fine arts curriculum was team-taught and practically a replica of the Roosevelt plan, the students there are from middle-class white families and could hardly be classified as culturally disadvantaged. On the other hand, while Webster Junior High School served an area of lower-income families, the cooperatively-taught fine arts venture there was not a true example of structured team teaching and was only on a temporary basis.

During a personal interview with Patricia Watson (the vocal music teacher at Webster Junior High), the researcher asked her to comment on the cooperative efforts of the fine arts specialists at her school during the school years, 1966-67 and 1967-68. She expressed general satisfaction with their joint stage productions, and was enthusiastic about the educational values received from the unified approach. Mrs. Watson admitted that there were some adjustment problems in combining classes from different fine arts areas, but affirmed that a great deal of profitable learning (both aesthetic and social) took place during the process, for the teachers as well as the pupils. One of the most worthwhile outcomes, in her judgment, was a better understanding of the specialized problems of each of the fine arts disciplines.

Sometimes (when the specialists began to work together as an

APPENDIX G (Continued)

informal, voluntary "team") relations became strained and personalities clashed, she reported. It was especially difficult, Mrs. Watson revealed, to keep from being overly sensitive to any criticism or correction aimed at one's own students. There were technical problems of positioning, assignments of soloists and actors, voice projection, timing, etc. to work out: a flexible "give-and-take" spirit was essential.

The music specialist was convinced that the students acquired another important quality through their involvement in the fine arts productions--poise. This affective learning transferred to the choral contest performance; in the music specialist's opinion it was a contributing factor to the winning of a "superior" rating. The adjudicator commented on the animation and confident stage presence which the members of the chorus exhibited during the performance.

According to Mrs. Watson, finding new and exciting ideas for the expected assembly programs for special seasons is difficult; but when the music teacher can pool his or her ideas and resources with the contributions of other teachers and students, the task is much more rewarding. Furthermore, "When the cooperation of drama and art teachers is enlisted, programs can range from interesting simplicity to the off-Broadway production on an amateur scale." (287, p. 7)

The researcher agrees with Mrs. Watson's observation that a related arts program requires more time, attention, work, and trouble than simply keeping one's group in the music "cell" and robing them for a concert a few times each year, thus avoiding strenuous involvement with other

APPENDIX G (Continued)

teachers and student groups and eliminating the pain of after-school rehearsals.

Mrs. Watson questions whether the noble attitude that music itself is sufficient to hold audience interest is realistic at the junior high school level. Just the opposite of what is desired may result from the typical junior high choral recital or concert, she warns. The audience may be disappointed, bored, or at best, politely condescending. Inevitably, "young students with even the most capable teacher and laborious effort will be [unfavorably] compared to more mature groups and soloists." (287, p. 7)

The writer concurs with the interviewee's belief that correlation of language arts and social studies, together with the channeling of the natural exuberance and exhibitionism of early adolescents, will result in a more interesting and worthwhile program than can be attained by one department or discipline alone.

Upon interviewing the principal of Hoover Junior High School and some of the members of the fine arts teaching team, a polarization of evaluations was apparent. The principal, Mr. Olen Labor (formerly principal of Roosevelt Junior High School), still adhered to his conviction that team teaching and correlation in general fine arts is the most pedagogically sound approach. In his opinion competition and the perfection of performance groups can wait until the students are older. Fine Arts in the junior high school should be concerned with developing interest in the arts, not with the "finished" product. The fine arts curriculum should involve large numbers of students and provide a

APPENDIX G (Continued)

creative outlet for them. He felt well pleased with the results of this approach when used with Special Education classes. He believed that the team approach improved inter-staff relationships, encouraged student-teacher planning, and offered more opportunities for leadership.

Mr. Labor suggested that a successful program must have a team fully committed to this approach. He regretted the fact that very few teachers are being trained to teach this kind of curriculum in the colleges and universities. In his opinion fine arts specialists need to know more about all the arts than they do.

Some of the team teachers had various complaints. There were scheduling conflicts with the lunch periods which necessitated a tiresome inconvenience of moving back and forth frequently. Although the team members had taught two to three years, they were all new in this approach to teaching the general fine arts. They all felt that they did not have enough time to work with their specialized "elective" groups. The art specialist felt "left out" because the music and speech specialists worked more closely together. Frequent turnover of fine arts faculty members was blamed on dissatisfaction with the program. The music specialist complained that the choir dropped from 300 to 40 when the new curriculum was implemented by Mr. Labor.

The administrator and the teachers agreed that some problems existed with the facilities of the building. For instance, the music room, speech room, and stage were far removed from the art room.

The General Fine Arts program at Hoover is large enough to support two teaching teams of three members each. The outline of the

APPENDIX G (Continued)

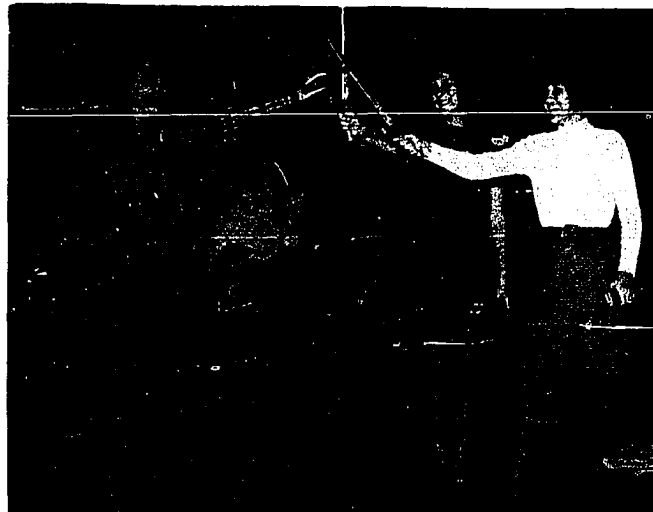
curricular procedures is very similar to that given in Chapter V.

The plates which follow illustrate some of the fine arts activities at Hoover Junior High School.

PLATE IX



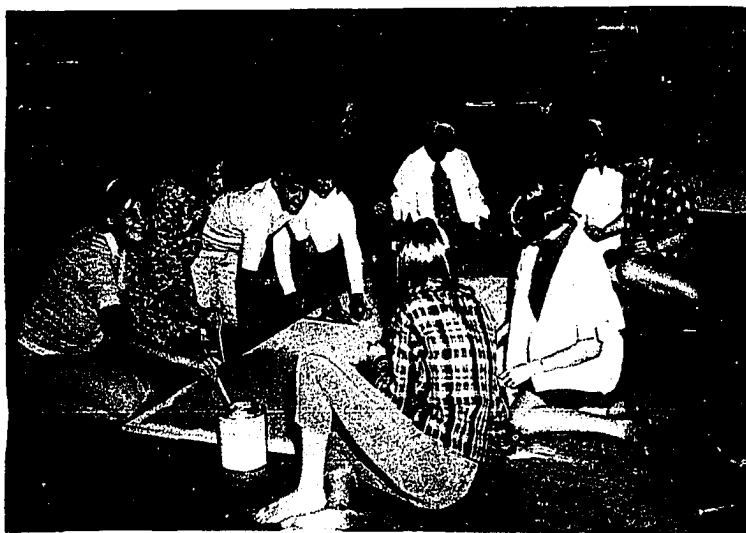
A Fine Arts Banner Made by Students of
Hoover Junior High
1968



The Girls with Swords have Singing Parts
The Students at the Back are Writing the
Script for the Next Production at
Hoover Junior High School
(1968)

APPENDIX G
PLATE X

An Art Group
Preparing Flats
For a Fine Arts
Culminating Pro-
duction at
Hoover Junior High
(1968)

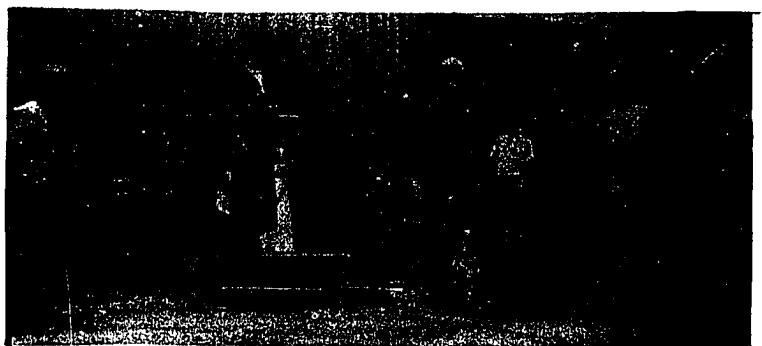


Depicting the 1920's in
"Our Generation--Past,
Present, and Future"

Hoover Junior High School
(1968)

Dancing by the Music Group
of the Fine Arts Class

Music and Speech
Students from the
Fine Arts Class
Performing a
Music-Drama at
Hoover Junior High
November, 1968



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VITA

OUTLINE OF STUDIES

Major Subject: Music Education (Vocal and Instrumental)

History of American Music, History of Twentieth Century Music, Colloquium in Music History, The Classical Age, Sight-singing, Harmony. Modern Harmony, Band Arranging, Practicum in Music Theory, Forms and Analysis, Counterpoint I and II, Advanced Conducting and Score Reading, Applied Voice, Applied Piano, Applied Brass, Applied Woodwinds, Class Woodwinds, Instrument Repair, Band, Orchestra, Choir, Eurhythmics, Music for Elementary Teachers, Music Education Workshops, Marching Band Direction, Supervision of Instrumental School Music, The Concert Band, Choral Technique and Literature, Instrumental Solo and Small Ensemble Music, Marching Band Problems, Marching Band Seminar, Band Materials, Rationale of Music Education I and II, Research Topics in Music, Teaching General Music Classes in the Junior High School, Vocal Music Education Materials, Current Trends in Music Education, Research Methods in Music, Seminar in Music Education (Music Education in Other Countries), Supervision of Public School Music, Workshop-Conference for Teachers of Music (Grades K-7), Music Education in America, Psychology of Music, Recreational Music Therapy, Music Appreciation.

Minor Subject Areas: Philosophy, Allied Arts, Humanities, Social Studies, Psychology, Natural Sciences, Education

Logic, Contemporary Philosophy, Philosophy of Religion, Ethics, Social and Political Philosophy, Writing Short Story, Public Speaking, Fundamentals of Acting, Drama of Today, Art Appreciation, Oral Interpretation of Biblical Literature, Shakespearean Interpretation, Western Culture, Cultural Anthropology, History of the Christian Church, Old Testament History and Literature, History of the Far East, Religions of Mankind, History of Rome, Methods of Teaching Elementary Social Studies, Sociology of the Family, Sociology of Parenthood, Sociology of Labor Problems, General Psychology, Psychology of Personality, Mental Hygiene, Psychology of Adolescence, General Geology, Environment, General Chemistry, General Botany, Educational Psychology, Social Psychology of Education, Methods of Research, Reference Books, Vocational and Educational Guidance, History and Philosophy of Education, Team Teaching.

BIOGRAPHY

Wilson Wayne Stevens, born April 23, 1929, Oklahoma City, Oklahoma. Natural parents: Benjamin Barnard and Ruth Schoenfeld Barnard. Foster parents: Wilson J. Stevens and Verda E. Stevens. Graduated from Capitol Hill High School, Oklahoma City, 1947. B.A., Oklahoma City University, 1952; M.A., Eastern New Mexico University, 1958. Attended Central State College, Edmond, Oklahoma; Fort Hays, Kansas State College; Sul Ross State College, Alpine, Texas; West Texas State College, Canyon, Texas; The University of Oklahoma.

Married to Zonalynn Gray Stevens, July 26, 1949. Children: David Lowell Stevens, Mark Ray Stevens, and Larry Don Stevens.

Teaching Positions: Public School Music and Band, Hugoton Grade School, Hugoton, Kansas (1952-53); Band and Speech Teacher, Stratford Independent School, Stratford, Texas (1953-55); Instrumental and Vocal Music Teacher, Grades 1-12, Bovina Independent School, Bovina, Texas (1955-59); Substitute Teacher, Oklahoma City Public Schools (1959-62); Speech Teacher, Jefferson Junior High School, Oklahoma City (1962-63); Vocal Music Teacher, Roosevelt Junior High School (1964-65); Vocal Music Teacher and Fine Arts Chairman, Central Junior-Senior High School (1965-68); Graduate Research Assistant in Music Education, University of Oklahoma (1968-69); Assistant Professor of Music, Angelo State University, San Angelo, Texas (1969-).

Other Positions: Instructor of Vocabulary and Diction, Adult Institute, Oklahoma City (1966-67); Visiting Lecturer to Central State College and Oklahoma State University (Oklahoma City Extension); Adjudicator in Speech-Drama and Music (various years and places); Director, several church choirs; Assistant Minister; Musical Director, "Crusaders" Radio Program, KTOK, Oklahoma City; Assistant Clinician, Elementary Section, Oklahoma Music Educators Association Convention, Oklahoma City, 1969; Related Arts Workshop-Conference Assistant, University of Oklahoma, Norman, Summer, 1969; private music instruction, various years.

Unrelated Vocational Experience: Clerk, Crew Dispatcher, St. Louis-San Francisco Railway Company, 1945-51; Locomotive Fireman and Engineer, same railroad.

Publication: "The Psychology of Music," Oklahoma School Music News, February, 1969.

Professional Affiliations: Member, College Music Society; American Association of University Professors; Texas Association of College Teachers; Music Educators National Conference; Texas Music Educators Association. Former member, Oklahoma City Classroom Teachers Association; Political Action Committee on Education; Oklahoma City Education Association; Oklahoma Education Association; National Education Association; Oklahoma Music Educators Association. Presently, Chairman, Membership Committee, Division III, National Association for Humanities Education.