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HUMANITIES PROGRAMS AND COURSES, 1968-1972

DISSERTATION

Presented in Partial Fulfillment of the Requirements for the Degree Doctor of Philosophy in the Graduate School of The Ohio State University

By

Janet Betz Ebert, B.S. Ed., M.A.

* * * * *

The Ohio State University
1973

Approved by

[Signature]
Adviser
School of Music
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It has been a privilege for me to learn from the many fine persons who are members of the faculty of The Ohio State University School of Music. I am indebted to them for their inspirational teaching and concern for the individual student. I am particularly grateful to Dr. Henry L. Cady for his scholarly approach to music education, and for the hours of patient guidance offered to this student.

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The many colleagues, students, and friends who have assisted with this project cannot be named here, but I do appreciate the efforts of each one of them.

Janet Ebert
**VITA**

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**PUBLICATIONS**

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"A Survey of Humanities Programs in Ohio Schools," 1969 (dittoed).
FIELDS OF STUDY

Major Field: Music Education

Music Education. Professor Henry L. Cady

Music History. Professor Richard H. Hoppin

Curriculum. Professor Paul Klohr
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CHAPTER I
INTRODUCTION

Purpose
An examination of the history of education shows that scholars and educators have sought to categorize knowledge into identifiable disciplines. With knowledge so categorized, a compartmentalization has followed in many facets of education. It has been possible for teachers to become specialists in one discipline. Educational books and materials have been developed for the individual areas of knowledge. The reason for course offerings has been the asserted need for students to know the theorems and resultant systems developed for the individual disciplines. As a result of this compartmentalization, students have been exposed to each discipline within its own context. For example, musical compositions have been discussed in terms of other musical compositions. Generally, the integrity of a single discipline has been preserved by isolating it from others.

Some educators have objected to this categorization of knowledge. These educators have denied the need for the "integrity" of a single discipline. They have contended that knowledge arises from a person's experiences, and that these experiences are not discrete experiences within a specific context. Contrarily, these experiences occur within the context of life itself. Knowledge, then, according to these educators, should not be purveyed through separated areas, but must be dis-
seminated through integrated experiences. Perhaps John Dewey stated this position most succinctly when he said, "Relate the school to life, and all studies are of necessity correlated."¹

The idea that studies may be integrated has generated many experimental programs. In the 1930's some integrated courses were begun and a few continued through the two ensuing decades. During the past several years, there has been an increasing number of integrated course offerings in various educational institutions which have been described as "interdisciplinary" or "humanities" courses.

The content of these courses varies greatly from institution to institution. Some courses are based upon the arts of man, while others deal with man's problems. The approaches to the humanities also differ from one course to another. Some courses are designed to acquaint students with the great writers, composers, and artists of earlier epochs; others are planned to make students aware of their own world.

No definitive study of the "interdisciplinary" or "humanities" courses has been made since 1959. Course descriptions and generalized statements are available to persons interested in the humanities; however, these materials leave many questions unanswered.

The purpose of this study was to examine, and to attempt to describe, the humanities and/or interdisciplinary programs and courses which were offered in educational institutions during the five year span, 1968-1972. The particular concern was the role of music in such courses. This examination of course offerings included: the course titles, the

disciplines represented, the function of music (if any) within the courses, and information regarding course organization.

The initial problem in this study was to determine what categorization might be made of disparate materials. Several basic questions arose as the categories were constructed. Would it be possible to find what discipline(s) have been prominent in humanities classes? The role of one discipline in particular was to be examined. What kind of musical instruction have students been receiving in these classes?

What kinds of class organization have been utilized in humanities courses? Could it be determined what kinds of objectives have been selected by instructors for these courses? Could classroom procedures and learning aids be categorized? If so, what kinds of procedures and materials have been used in the greatest number of classes? How has evaluation of the student's work been made?

There was another dimension to the study, in which questions similar to those outlined above were asked. An effort was made to ascertain what practices were common in the humanities classes of the 1930's, 1940's, and 1950's. Some comparisons with the humanities classes 1968-1972 were made possible through these efforts.

The examination of the information which had been categorized led to an analysis of humanities courses in terms of the educational theories employed, the psychological assumptions made, the ethic reflected, and the aesthetic philosophy implied. The justification for such courses, if presented, was examined.

It was believed that these analyses might indicate the kinds of educational premises which underlie humanities courses. There was
some thought, previous to the study, that since humanities classes were often termed "innovative" (perhaps because of their place as newcomers to the curriculum), that the basic premises of these courses might be a departure from those associated with discipline-centered courses. There was little evidence to suggest that any research had been completed in this particular area of interest.

The final concern of this study was to develop a subjective appraisal of the bases for humanities courses, including educational theories, psychological assumptions, ethics, and aesthetic philosophies.

**Procedures**

A total of one hundred and ninety-three schools was surveyed for this study. Information about the humanities and/or interdisciplinary course and program offerings in these schools was derived from a number of sources. The greatest number of the schools surveyed was located through a listing of one hundred fifty-eight "Institutions Offering Interdisciplinary Programs in Arts and Humanities" published in The Humanities Journal.² A letter requesting information about these programs was sent to each of the schools listed in June of 1972. A follow-up letter to those who had not responded was sent in September of 1972. One hundred and six schools responded to the letter. One letter apparently was undeliverable, and fifty-one schools did not respond. A catalog was located for one of those not responding, bringing the total of institutions from whom information was obtainable to a total of one

²Northeast Missouri State College and Stanford University, "Institutions Offering Interdisciplinary Programs in Arts and Humanities," The Humanities Journal, IV, No. 3 (May, 1971), pp. 8, 9, 11, 12, 18, 20, 22, 29, 31; and V, No. 1 (November, 1971), p. 35.
hundred and seven.

Information about an additional twenty-eight courses and programs was received by various means. Some syllabi were ordered; other materials were volunteered. A personal visit was made to some schools.

Finally, information concerning fifty-eight programs was derived from secondary sources, including the volume, *Humanities Today*, by Richard R. Adler, and data sheets from a survey of high school humanities programs conducted by David L. Meeker. A listing of all schools included in the survey is found in Appendix A. A list by source follows:

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<td>Schools listed in <em>Humanities Programs Today</em> (Adler)</td>
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Many kinds of materials were provided for the study. Those who answered the request for information most commonly responded with course syllabi, personal evaluations, reading lists, and/or college catalogs.

The variety of materials offered for examination precluded the use of statistical means of analysis. Instead, various categories were established for the purpose of collecting information. These categories were as follows:

A. Name and Location of the Institution
B. Type of Material

C. Title of the Catalog, Printed Syllabus, or Publicity Material

D. Course Title

E. Kind of Course
   1. Interdisciplinary
   2. Humanities

F. Disciplines Represented

G. Level
   1. Graduate School
   2. College
   3. High School
   4. Junior High School
   5. Elementary

H. Music Information (when music was included)
   1. Music Teacher
      a. Part of Team
      b. Visits
      c. None
      d. Other
   2. Music Section of Course
      a. Integrated
      b. Separate, but related
      c. Separate

I. Course Organization and Procedures
   1. Format
      a. Chronological
b. Topical

c. Other

2. Objectives

3. Materials

4. Methods

5. Evaluation
   a. Of Students
   b. Of Course

J. Possible Premises

1. Educational Theories

2. Psychological Theories

3. Ethic Represented

4. Aesthetic Philosophies

K. Justification for the Course

The material supplied for each course was analyzed, insofar as possible, in terms of the above named categories. Those categories, A through G, which were informational, required only brief responses. Categories H through K required more comprehensive analysis. In most cases, a sentence or two was chosen to report the necessary information.

Not all of the materials supplied information for all categories. For that reason, no two categories carried an identical number of total responses. Some institutions offer more than one interdisciplinary or humanities program. When sufficient materials were furnished, separate analyses were completed for each course or program offered.
Limitations

The materials supplied by the various institutions were the primary source of the data presented in this study. The study was limited by whatever categorization might be made of heterogeneous materials.

The group of institutions responding to requests for information regarding their interdisciplinary or humanities programs, and the group of institutions derived from secondary sources, may or may not offer programs which are typical of interdisciplinary/humanities programs in general.

Because of the affective nature of the arts and the humanities, there may have been some limitations within the materials submitted for the study. There could be some question as to whether that which is essentially non-verbal can be represented or described adequately by verbal means, particularly the nature of experiences provided in the arts.

No evaluation of the individual courses or institutions was made in this study. It was not the purpose of the study to place a value judgment on any of the assembled information.

Outline of the Study

Chapters II and III provide an examination of the development of integrated courses. The development of these integrated programs of studies through 1959 is reported in Chapter II. Contemporary developments, since 1960, in the area of humanities and arts interdisciplinary programs are described in Chapter III.

In Chapter IV the locations of the various institutions which
supplied materials for the study are noted. Total numbers of courses and programs for the various levels are presented. An examination of the kinds of programs and courses offered at the various institutions is also provided. The concluding section of the chapter describes the place of music within the various programs and courses.

Chapter V presents the information which was gleaned from the materials concerning objectives, materials, methods, and evaluation in the various courses in the humanities.

The speculative appraisals of educational theories, psychological theories, ethics represented, and the aesthetic philosophies in the humanities courses are contained in Chapter VI.

Chapter VII states the conclusions of the study, based upon the summary of descriptions in the previous chapters. Recommendations for further research also are given.

Definitions

The following definitions have been observed during this study:

"Interdisciplinary courses" are those curricular offerings which include knowledge and materials representing more than one subject area. In the basic categorization for this study, those courses which could not be defined as "humanities," as noted below, were classified as "interdisciplinary."

The term "humanities courses" has been used as defined by Meeker, "The teaching of communicable art forms of literature, art, music, etc., against a background of cultural history within a single course which is
centered around the study of man and his nature.\textsuperscript{3}

"Related arts courses" are those which attempt to demonstrate the relationships among the arts, including plastic and graphic arts and music. Literature is sometimes included.

"Performing arts" or "living arts courses" emphasize the creative talents of the students. Students are directly involved in the creative process, rather than in more academic pursuits.

"Aesthetic education" is a relatively new term, and is interpreted in this study as a description of that kind of education which has as its goal the development of an affective sensitivity to works of art within the student.

A "course," in this study, refers to a single offering of relatively short duration (one semester, quarter, or year).

A "program" may incorporate several courses, and may be considered to have a longer duration than a single course.

CHAPTER II

DEVELOPMENT OF INTEGRATED STUDIES THROUGH 1959

Introduction

The place of the arts and the humanities in education through 1959 will be examined in this chapter. The review of the literature began with an historical overview of the philosophies which have generated interdisciplinary courses. The literature also revealed the responses of educators to the various philosophies, and the methods and materials which have been used in implementing such philosophies.

Chapter III presents information derived from contemporary sources regarding new curricular offerings, funding for projects, organizations supporting the arts and humanities, publications and research, and the demonstrable effects of the arts and humanities on the general populace.

In both the historical perspective presented in this chapter, and the contemporary perspective presented in Chapter III, particular attention has been given to the role of music.

Physiological Need For The Arts

Man, himself, has been central to the study of the arts and humanities. E. Thayer Gaston has stated that man has a physical need for aesthetic experiences, and for musical experiences, in particular.
Biological man, a part of the cosmos, is subject to all of the laws of nature. The enrichment of his life begins with sensory experience, just as it is for any other animal. His further development to humanness is made possible by the uniqueness and complexity of his brain, by means of which, principally, he becomes rational and aesthetical. When man becomes rational and aesthetical then he must organize the experiences in his life. The aesthetical and the rational are each an essentiality of human nature. Need for music is physiological and therefore universal.¹

Many implications for education could be discovered in Gaston's ensuing remarks concerning sensory "hungers."

Just as the senses were necessary in the first beginnings of other features of humanness, so they form the stimuli which eventuate into aesthetics. In the young human, sights, sounds, colors, textures are intrancing. One is tempted to speak of "sense hungers." The impulse to hear sounds, to perceive colors, to smell odors is just as much a part of human nature as is curiosity and the desire to understand.

These hungers for sensory experience are universal although each different culture satisfies them in a different manner. Man must learn the music of his own culture, whatever it is. His music is one of his folkways. It is not something transcendental. Whatever his sense of hearing brought to him became the foundation from which he constructed his music. He had a need for tone and rhythm. This was a sensory need of the organism.²

Ancient Philosophy of The Arts

Most of today's interdisciplinary courses have not been planned for student performance in the arts. More often students have learned about the arts. The philosophical basis for this type of activity could


be traced to the Greeks. Aristotle made the following recommendations concerning music in the curriculum:

We ought now to decide the question raised earlier, whether the young ought to learn music by singing and playing themselves or not. It is not difficult to see that it makes a great difference in the process of acquiring a certain quality whether one takes a part in the actions that impart it oneself; for it is a thing that is impossible, or difficult, to become a good judge of performances if one has not taken part in them. . . . it is therefore proper for the pupils when young actually to engage in the performances, though when they get older they should be released from performing, but be able to judge what is beautiful and enjoy it rightly because of the study in which they engaged in their youth. 3

However, those adults who performed music were not highly esteemed in Greek society. Aristotle reflected this view:

... if music is to be employed for refined enjoyment and entertainment; why need people learn to perform themselves instead of enjoying music played by others? And we may consider the conception that we have about the gods: Zeus does not sing and harp to the poets himself. But professional musicians we speak of as vulgar people, and indeed we think it not manly to perform music, except when drunk or for fun. 4

Eight hundred years after Aristotle, Boethius demonstrated a similar contempt for the performer of music. "How much more admirable, then, is the science of music in apprehending by reason than in accomplishing by work and deed!" 5 He stated,


4 Aristotle, Politics, p. 653.

... that class which is dedicated to instruments and there consumes its entire efforts, as for example the players of the cithara and those who show their skill on the organ and other musical instruments, are separated from the intellect of musical science, since they are servants, as has been said, nor do they bear anything of reason, being wholly destitute of speculation... The [class]... which assumes the skill of judging... this class is rightly reckoned as musical, and that man as a musician who possesses the faculty of judging, according to speculation or reason, appropriate and suitable to music...6

Sloane, also, has noted that today's interpretation of "the humanities" is based on "... an old scale of value that places thinking higher than action, a scale that goes back to the Greeks and is firmly fixed in the intellectual equipment of many teachers of the humanities."7

In outlining the various approaches to the humanities, McBride asserted:

Knowingly or unknowingly, the proponents of this [free approach] philosophy apparently base their thinking on the actions of the humanists of the Renaissance and the Reformation. The spirit of that day was revolt against authority. To free man from his confinement was the central objective.8

The Demand for Change

Those who plan contemporary interdisciplinary courses are indebted philosophically to John Dewey.

Again, the child's life is an integral, a total one. He passes quickly and readily from one topic to another, as from one spot to another, but is not


conscious of transition or break. There is no conscious isolation, hardly conscious distinction. The things that occupy him are held together by the unity of the personal and social interests which his life carries along. Whatever is uppermost in his mind, constitutes to him, for the time being, the whole universe. That universe is fluid and fluent; its contents dissolve and re-form with amazing rapidity. But, after all, it is the child's own world. It has the unity and completeness of his own life.9

Dewey was also concerned about the place of the arts in society and education. He was disturbed by the philosophy of the Greeks and the fact that, "Contemporary opinion accepts, in the main, the Greek view that knowledge is contemplation, and that it alone reveals nature as nature is."10 His rebuttal to this type of thought was sharp:

The Greek view was sound in recognizing the continuity of "useful" with "fine" art; it erred in neglecting the connection of knowledge with experiment, and so in isolating knowledge from practice. If knowledge is truly contemplation, and is on that account superior to mere practice, then all arts, that of the painter no less than that of the carpenter, are inferior to science, and the painter stands in rank below the dilettante who looks at paintings. If, however, not knowledge but art is the final flowering of experience, the crown and consummation of nature, and knowledge is only the means by which art, which includes all practice, is enabled to attain its richest development, then it is the artist who represents nature and life at their best.11

Dewey stated that the impact of industrialism on social life was such that education was no longer meeting the needs of society. His

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philosophical positions led him to recommend this type of implementation:

... to make each one of our schools an embryonic community life, active with types of occupations that reflect the life of the larger society, and permeated throughout with the spirit of art, history, and science. When the school introduces and trains each child of society into membership within such a little community, saturating him with the spirit of service, and providing him with the instruments of effective self-direction, we shall have the deepest and best guarantee of a larger society which is worthy, lovely, and harmonious.12

While Dewey's philosophy had great impact in education, he was not the sole agent advocating change at the turn of the century. The public was showing the desire for change, and the awareness of a need for change in education. Cremin, who produced a history of Progressive Education, pointed to the articles of Joseph Mayer Rice on education in The Forum as having been particularly sensational, in that they revealed the restrictive practices in the public schools of the day.

Birge considered the status of education at the turn of the century as a product of many changes in society.

The new attitude, which tended to make the subject matter of education the direct outcome of the child's interest as a member of society, came partly as a result of changing conditions in our national life, in the direction of complexity of human relationships. Our vast industrial expansion, increasing with each succeeding decade and enhanced by the Spanish-American War had brought about successive adaptations in economic and social living. Millions of families moved from rural communities to the cities. The multiplication of modern conveniences not only affected the physical conditions

The Arts and Humanities in the Curriculum

1892-1930

The Public Schools.— The arts were beginning to have a place in public education. Music had been introduced in the public schools of Boston in 1838. Although music had been encouraged in the schools prior to that date, this was the first time that "music was included in the curriculum by public authority, like reading, grammar and arithmetic."14 The kind of music used in the classroom in the ensuing years was mainly vocal music, with emphasis on the fundamentals of reading. However, at the turn of the century, music education also was moving in new directions:

The combination of influences which have been mentioned, educational, sociological, and musical, pointed toward the twentieth century conception of the aim and purpose of music education, namely, appreciation.15

Rice's reports indicated that other arts were included in some of the schools.

... the schools of La Porte appeared to me to be in advance in the artistic lines of work. ... From the start the designs are constructed with the pencil, with the brush, and with paper. The children also begin early to paint on clay, and some of the clay work is very fine indeed. Side

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14 Birge, History of... School Music, p. 55.

15 Birge, History of... School Music, p. 148.
by side with the designing, the pupils are taught
to draw and to paint from nature.\textsuperscript{16}

In view of the later developments in interdisciplinary curriculum,
Rice's findings in the area of "unification" were of interest.

Among the thirty-six cities that I visited, I found
only four whose schools were conducted upon the
principle of unification. . . . These cities are
Indianapolis, Minneapolis, St. Paul, and La Porte
(Indiana).\textsuperscript{17}

An example of this "unification" was found in a primary class
in Indianapolis.

After the children had sung a few little songs
the first lesson of the day was in order. This was
a lesson in science; its subject was a flower. It
began with the recitation of a poem. The object of
introducing these poems into the plant and animal
lessons is to inspire the child with love for the
beautiful, with love for nature, and with sympathy
for all living things.\textsuperscript{18}

They were not only reading from their flowers, they
were painting them, writing little stories about
them, utilizing them for number, form, and color
work, and exercising their powers of observation
and thought upon them . . . \textsuperscript{19}

A summary of the feelings of music educators at the turn of the
century may well be ascertained from this excerpt of a speech by C. H.
Congdon for a group of music educators in 1900.

So far as I am able to understand the new edu-
cation, it means the renaissance of art, music and
literature for the children. It calls for a better
understanding of child nature, and of the things

\textsuperscript{16}Joseph M. Rice, \textit{The Public School System of the United States}

\textsuperscript{17}Rice, \textit{The Public School}, p. 229.

\textsuperscript{18}Rice, \textit{The Public School}, p. 102.

\textsuperscript{19}Rice, \textit{The Public School}, p. 106.
best suited to his proper development; it means freedom from dead processes, and the emancipation from cut and dried methods; it is the natural growth and unfolding of the child's faculties through wholesome effort stimulated by a vital interest in the things that interest him for good... 20

**Early Texts.** One text of the day, *The Essentials of Aesthetics*, which is presumed to be a college text, emphasized the similarities of the arts. The book is highly illustrated for its day, containing reproductions and sketches (in black and white) and musical excerpts. The author not only discussed "artistic form," but the mental processes which are engaged in producing the "art impulse." Often a discussion of one type of art work would be illumined by quotations or examples of another. 21

Although many texts included illustrative sketches, few carried explanatory material about the illustrations. Some history texts did offer some cultural information with the text. One such text was *History of Europe, Our Own Times* by Robinson and Beard, published in 1921.

One geography text, first published in 1916, carefully directed the student's attention to the interrelatedness of things in the world.

We have seen that the earth influences man, and that man makes changes in the earth. The plants, animals, and man of one region are very different from those of many other regions. Geography tells what some of the differences are, and how men live together, influenced by the earth, and by one another.

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Geography is the study of the earth and its products, of man and his industries, and of their influence upon each other.\textsuperscript{22}

The editors of an elementary music series did not speak particularly of the integration of knowledge, however, they did address the need of all students for music.

The editors of these books realize that very few children become professional musicians. For the great majority, music study is to be justified primarily as an important factor in making human life more satisfying. Music is taught for the sake of the joy and satisfaction which it brings into the lives of the many; not merely as a means of enabling the few to receive professional training.\textsuperscript{23}

The music books of this period and later had no illustrations. Not until the 1930's did illustrations become common in music texts.

\textit{Progressive Education.--} Following World War I the "new education" came to be known as "progressive education," and many of the schools of the day reflected the philosophies of the new movement. One of these schools was the Play School, which was later known as the City and Country School. This school was located in Greenwich Village, New York City, and was directed by Caroline Pratt.

The usual ingredients of an elementary education were there: reading, writing, arithmetic, history, geography, the arts, and physical education were present; but the teaching situations themselves remained unstructured and unpatterned. She saw the children as artists, each with an intense desire to express or externalize what he had seen,


heard, felt, each with his own perception of reality.24

Abraham Flexner's ideas for The Modern School (which "would organize its work around activities in four fundamental fields: science, industry, aesthetics, and civics"25) were embodied in the Lincoln School of Teachers College (New York).

What the Lincoln School set out to do was to build a curriculum around "units of work" that would reorganize traditional subject-matter into forms taking fuller account of the development of children and the changing needs of adult life. .. [a third grade unit on boats] became the entree into history, geography, reading, writing, arithmetic, science, art and literature.26

Grouped around these core projects was a fascinating array of required and elective activities available to the children. In the elementary school there was special work in music, in the fine and industrial arts, in the natural sciences, in home economics, and in physical education. .. Similarly the high school offered special studies in mathematics, English, biology, physics, social studies, the modern foreign languages, and again, in the fine and industrial arts, home economics and physical education.27

The "core" curriculum, as outlined above, was an important plan for presenting material to students. A related development was the "project method." One of the outstanding educational philosophers of the time, Boyd H. Bode, discussed at length the problems with such a method.


The need for training in thinking is doubtless one of the reasons for the interest at the present time in what is known as the "project method." In this method it is attempted both to utilize the spontaneous tendencies of the child and to provide a favorable setting for the development of thinking. The attempt is made to set the pupil to work on problems in their "natural setting," which usually means that the pupil is engaged in some undertaking in which he is interested and for the completion of which he finds it necessary to look up data, make experiments, and in other ways acquire knowledge. As a protest the movement in the direction of the project method is undoubtedly of significance. As a distinctive method or doctrine it suffers from the defect of a fundamental ambiguity. Up to the present it has not been made clear whether the distinctive feature of the doctrine is the idea that learning takes place most effectively when knowledge is sought as a means to an end and not as an end in itself, or the idea that effective learning requires a "natural setting." The typical problems of the method have a "natural setting" and they are also "practical" problems, in the sense that learning is incidental to doing something else, such as making a table or a boat, which requires computation and measurement . . .

There is no doubt that such problems may have considerable educational value, but this is not the same as saying that knowledge must always be treated as a means to an end and not as an end in itself. The natural inquisitiveness of children suggests that it is not impossible to cultivate knowledge for its own sake.28

Some methods which might parallel the "project" or "core" method have been employed in the interdisciplinary classes of the 1968-1972 period.

Association of the Arts.-- Few articles by music educators from this era reflect any interest in the "core" curriculum. One article, however, did show an interest in developing the meaning of music through

examples from the other fine arts. Dr. Edward Howard Griggs, president
of the department of arts and philosophy at the Brooklyn Institute, pre­
sented a paper entitled "Music's Meaning to Humanity" at a meeting of
the Eastern Conference of the Music Supervisors National Conference. He
spoke of the problems within music: "In one aspect music is primitive
and universal; in another, it is connected with the latest and most
refined civilization."29 He went on to emphasize the natural aspects of
music, such as rhythmic response, and the contrasting "intellectual and
aesthetic cultivation" needed for the appreciation of harmony. The con­
cluding pages of his article were devoted to various "Intellectual
associations" which might or might not be made between works of music
and works of art and literature.

Association of the arts also came about through two rather unique
means. The National Music Camp, founded by Joseph Maddy in 1927, at
Interlochen, Michigan, was planned as a community of musicians. Later,
the camp included facilities for teaching art, dance and drama.30 The
MacDowell Colony began with the purchase of a farm in Peterboro, New
Hampshire, in 1895. This remarkable institution was envisioned as a
place for creative artists to work undisturbed. Single cabins were pro­
vided for the composers, writers, painters and sculptors who were
accepted for the Colony. As one writer observed:

The MacDowell Colony is a unique institution.
It is not a school nor a camp. . . .


30 Norma Lee Browning, Joe Maddy of Interlochen (Chicago, Illinois:
Henry Regnery Company, 1963), p. 188.
The Colony is not for the benefit of anyone. Its importance depends on one thing only — the quality of the imaginative work done there.\textsuperscript{31}

1930-1960

The Public Schools. — If the period dating from the turn of the century to 1930 can be described as a period of growth and development in American education, and in the arts in particular, then the ensuing thirty years might be termed a period of criticism and change in American education. The termination of this era was virtually guaranteed by the advent of the Russian "Sputnik" in October of 1957. However, as Cremin so ably pointed out, "the [progressive] movement would have died of its own internal contradictions . . . \textsuperscript{32}

Criticism came from educators and students alike. Alumni of the Lincoln School "criticized the school quite severely, claiming that they had not learned to study, that they had wandered aimlessly through loosely planned activities, and that college life had been difficult to settle down to after years of progressive pedagogy."\textsuperscript{33} (It is interesting to note that many of the same complaints have been voiced by students of contemporary humanities classes.)\textsuperscript{34}

Everett Martin discussed some of the problems in viewing the "progressive" schools:


\textsuperscript{32}Cremin, \textit{The Transformation}, p. 185.

\textsuperscript{33}Cremin, \textit{The Transformation}, p. 288.

\textsuperscript{34}Personal interviews with students and faculty of humanities courses, 1962-1971.
The so-called "new psychology" has filled modern education with confusion. Fads and fancies of all sorts prevail, each with its psychological jargon. "Progressive" experimental schools everywhere give voice to "modern ideas." In many such schools there is a minimum of discipline, pupils are encouraged to take the initiative in all things, to study what they like, and when they choose. Everything is made as easy and as interesting as possible, and there is much talk about permitting the student to express himself and develop his personality. So long as we confine our attention merely to the methods of teaching we have the impression that this "new" education is anything but standardized. We get a different impression when we turn to examine the ideals of scholarship, the valuations, and general outlook on life which the newer philosophy of education accepts uncritically. In fact, very little thought is given to these matters. The prevailing interests and trends of a democratic, industrial age are taken as the ultimate criteria. It might almost be said that education has come to be regarded merely as a function of the environment.

Now it is one thing to train a mind to deal effectively with its environment and to achieve some value in the modifications which it makes in that environment. It is a different thing to hold that mind is the product of the environment. . . .

Forty years after Martin's stinging criticisms, similar complaints were voiced against "innovations" in education. Humanities classes, in particular, have been criticized for having a minimum of discipline, for allowing student initiative, and for encouraging student expression.

During the 1930's music educators seemed to have problems differing from those of the progressive educators. Instead of feeling that the discipline had been too free, professionals expressed the need for more freedom in music classes, and more student response to music.

Again, these comments were to be echoed in the late 1960's.

Jacob Kwalwasser stated:

To summarize the weaknesses of music education . . . we find: (1) Music was acceptable to school authorities of approximately four generations ago because it had factual and technical aspects. This informational side of music education is quite similar to content of academic subjects constituting the curriculum. (2) Music educators failed to capitalize on the unique art properties of music education and instead they helped to establish it in the schools, merely as another academic subject. . . . The scientific and not the artistic considerations now dominate music education. . . . teachers have been encouraged in making musical knowledge rather than musical enjoyment the basis of music education.36

James L. Mursell attacked the music teachers for emphasizing drill, and closes with the thought that " . . . we are trying to teach children to render compositions more artistically, and to listen to them with more adequate and intelligent enjoyment."37

In 1934, J. Harold Powers expressed concern for the future of public school music. In a synopsis of music education from the past and contemporary times he said,

... whenever there has been a marked period of progress in music education, from Plato's time to the present, the dominant note that has characterized each epoch has been the emphasis upon the ideal of beauty and emotional values in the art.

Those of us here today have lived to see another high point reached in this educational spiral that involves the art of music. Whether we like to believe it or not there is evidence to indicate that the high point is past. Can we divert the course of this hitherto inevitable

36Jacob Kwalwasser, Problems in Public School Music (New York: M. Witmark and Sons, 1932), pp. 18, 19.

contracting of the spiral and start it leading in a new upward course? He went on to state that he was "defiantly" optimistic about the future of music. But he saw a change in emphasis.

We shall become increasingly aware that only the few can ever become producers of music, and that the many can become intelligent and enthusiastic consumers. Not mere negative or passive listeners, but vitally responsive listeners who arrive at an enjoyable reaction to music through a cultural background of history, literature, and social sciences as much as through music itself. In short, music appreciation cannot be completely acquired in the music classroom, for he alone truly responds to music whose every association, speech, and act is congruous to good music.

So, I am hoping for, rather than prophesying, an amalgamation of all the fine arts, music, literature, poetry, drama, painting, and all of the forces in education that have as an ultimate end the concept of beauty, each serving to enrich the other and together to bring about a new renaissance of idealism in education.

Textbooks.— This "amalgamation" of the arts may have seemed close at hand, if some of the elementary school texts are examined. An elementary school series entitled Art Stories appeared in 1934, as a part of the Curriculum Foundation Series, published by Scott, Foresman and Company. The books included stories about great art works, stories of the ways in which students may create various art projects, and some literature (usually poems). The books were liberally illustrated in color, with reproductions of major art works and works of well-known illustrators of children's books. The authors claimed that the books


had been "painstakingly edited with regard to reading difficulties—especially in sentence structure and in the introduction and repetition of words." They also noted that the vocabulary was correlated with The Elson Basic Readers. As might be expected, the Elson Gray Basic Readers emphasized the cultural aspects of life. Stories in the books were taken from the classics and also provided biographies of men in the arts.

The Foresman Books of Songs and Pictures, published by American Book Company in 1937, was a series of texts which attempted to relate art and music. There were four to six color reproductions of well-known art works in each book and in the Child's Book, there were several black and white or monochrome illustrations. The Forward stated how the songs and pictures were selected.

In choosing words for the songs the following were main considerations: (1) good gradation; (2) fitness to the music; (3) interest and variety of subject matter; (4) literary excellence.

The pictures were chosen with three considerations in mind: (1) merit in the pictures themselves; (2) subject matter interesting to children; and (3) the use of art reproductions in integrated courses of study.

It is of interest to note that the song material in these books was identical to that in the Foresman Book of Songs, published twelve years earlier in 1925.

Silver Burdett's music textbook series, The Music Hour, contained three-color song illustrations in the books for the younger grades, and

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black and white photos of composers and performers for the older children. The books were dedicated to musicians who had an interest in children (e.g., Lowell Mason, Theodore Thomas).

Several color reproductions were included in the Ginn music textbook series, *The World of Music*, as well as some monochrome song illustrations. All three of the music textbook series mentioned above correlated the painting with a song (usually a composed song). Each of them also included a classified, or topical, index of songs, presumably to assist the teacher in correlating materials.

A high school history text, in use in the 1940's and 1950's concluded each section with several pages of suggestions for related activities, many of which would involve the student in various cultural pursuits. Included were such activities as the identification of literary "personages," the writing of poetry and original essays, and the reading of novels and books related to the topic.42

Philosophy.— While schools and textbook publishers were attempting to assist the child in relating the various aspects of his cultural environment, philosophers were speculationg on what this might mean to society.

Ernest H. Wilkins, president of Oberlin College, spoke to the National (Music Supervisors) Conference on the topic, "Social Betterment Through Art." He outlined seven characteristics of a "really good society," and related how music and the arts were important to the development of each.

(1) The general maintenance of physical and mental health.
(2) Ample opportunity to learn, at all ages.
(3) The prevalence of living conditions ideal in setting and in human relationships.
(4) Opportunity to earn enough, and with satisfaction in the work itself; . . .
(5) Cooperation in the planning and the achievement of the common welfare, local, national, and internal; . . .
(6) Ample opportunity for the pursuits of leisure, including activities in the fields of art, avocation, and recreation.
(7) Ample opportunity for the development of philosophy, conceived as the endeavor to understand life as a whole, . . .

Wilkins concluded "... that we may rely on music to play an increasing and ever nobler part in the unending task of social betterment." 44

John Dewey, at the same point in time, was concerned with the meaning of works of art, and with what an esthetic experience might mean. He would argue with those who feel that value is within the art work itself.

Art is a quality that permeates an experience; it is not, save by a figure of speech, the experience itself. Esthetic experience is always more than esthetic. In it a body of matters and meanings, not in themselves esthetic, become esthetic as they enter into an ordered rhythmic movement toward consummation. The material itself is widely human. . . . The material of esthetic experience in being human—human in connection with the nature of which it is a part—is social. Esthetic experience is a manifestation, a record and celebration of the life of a civilization, a means of promoting its development, and is also the ultimate judgment upon the quality of a civilization. . . . The works in which meanings have received objective expression endure. They become part of the environment, and interaction with this phase of


44 Wilkins, "Social Betterment," p. 11.
the environment is the axis of continuity in the life of civilization. . . . If social customs are more than uniform external modes of action, it is because they are saturated with story and transmitted meaning.45

The Second World War slowed the continuing stream of both philosophical and practical publications in education. Everyone's personal life was dedicated to the war effort, and publications dealt with the implications of this effort for education. The conservation of paper may also have had some effect on the lag of publications.

Association of the Arts.— One very interesting program in which music was integrated with other disciplines was reported in 1945 by Virginia L. Short, of Stockton, California. Short prepared a series of lectures on music for many of the academic and vocational classes in the Stockton High School. She related music to the units of study in such diverse classes as Current Literature, Economics, Public Speaking, and Home Economics. At the time of publication (1934), the "correlation" program was beginning its second year, under a new faculty member.

The classic work in the field of related arts and aesthetic experience, The Commonwealth of Art, by Curt Sachs, was published in 1946. The author's " . . . purpose is to show that, and how, all arts unite in on consistent evolution to mirror man's diversity in space and time and the fate of his soul."46

Another compendium of similar stature, The Arts and Their Inter-


relations, by Thomas Munro, was published in 1949. Sachs' work emphasizes the anthropological and philosophical problems of the arts, while Munro deals with philosophical problems, and, extensively, with the problems of classification within the arts.

**Progressive Education.** The era of "progressive" education came to a close in America in the 1950's. Cremin lists seven reasons for the decline of progressive education:

First, distortion. . . . The pluralism of the nineties became the bitter ideological fragmentation of the thirties and forties. . . .

Second, there was the negativism inherent in this and all social reform movements. . . . early progressives knew better what they were against than what they were for.

Third, what the progressives did prescribe made inordinate demands on the teacher's time and ability. "Integrated studies" required familiarity with a fantastic range of knowledge and teaching materials; while the commitment to build upon student needs and interests demanded extraordinary feats of pedagogical ingenuity.

Fourth, . . . the movement became a victim of its own success. . . .

Fifth, there was the impact of the more general swing toward conservatism in postwar political and social thought. . . .

Sixth, there was the price the movement paid for its own professionalization; for given the political realities of American education, no program can survive that ceases assiduously to cultivate lay support. . . .

Seventh, and most important, progressive education collapsed because it failed to keep pace with the continuing transformation of American society.  

These seven reasons, combined with the demand for scientists and engineers for the embryonic space program, caused a shift to discipline-
centered curricula, with strong emphases on mathematics and science. Government monies were poured into these programs.

**Music Education.** Higher education, seemingly, had remained aloof from the sweeping reforms of the progressives. Most colleges had kept discipline-centered studies, although there may have been less emphasis on classical studies than in the 1800's. Music, too, seems to have remained aloof, although professional endorsement of integrated programs had existed since 1938. As Herman F. Smith notes:

"... at the Chicago Convention in 1934 a topic, "The Integrated Program," was discussed by Will Earhart. This, I believe, was the first time that the discussion of integrating music with the study of other subjects was brought into a music convention program. ... the report of the Resolutions Committee at this convention stated: "We endorse the general principle of correlating music with other subjects, but we believe that most of the time in the music period should be devoted to pure music." The idea of integration prevailed, however, and we find the Resolutions Committee in 1938 expressing "sympathy with principles of integration, but for music to function in enriching an integrated program, the study of music must be stressed as such." So ... the question of whether music was to remain a subject in its own right or be lost in the mysticism of the core curriculum was stimulating thinking and bringing concern to many music educators throughout the land."

Textbooks written for music education students reflected this general attitude. In 1934, Karl W. Gehrkens offered one short chapter on correlation in his volume, *Music in the Grade Schools*. In the section entitled "The Principle of Correlation," he explained:

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Since it is now universally agreed that everything in the world is irrevocably connected with everything else and that music is thus vitally and intimately a part of the rest of man's life, therefore the teacher of music will consider his subject to be more than an isolated thing to be dealt with as though nothing else exists. Instead, he will try to understand how music is related to other parts of school life and will encourage his pupils to become intelligent about these relationships. He will also make an attempt to interest teachers of other subjects in music, to such an extent that they will all desire to correlate their subjects with music, even as the teacher of music is trying to integrate his subject into the general education scheme.50 Gehrkens suggested that correlation might be made with music and physical education, nature, mythology, geography, history, literature and art. Furthermore, and "most important of all," there is intra-correlation of various kinds of music.51 His final commentary on the subject was:

Everything in the universe is connected with everything else, and the principle of correlation merely directs attention to this fact and suggests to the teacher that he himself become aware of the inter-connectedness of all the elements, and that the children in turn be led to see subject and parts of subjects in their relationships to one another rather than as isolated or unrelated departments of knowledge. . . . let us not have so much correlation that our art loses that magic power which inheres in it alone and without the workings of which our spiritual lives would be immeasurably poorer.52

The balance of this textbook was devoted to orthodox music teaching procedures.


Other texts of the period offered even fewer pages of information on "correlation." Music education texts of the 1950's revealed little, if any, attention given to correlation. The notable exception to this statement was the text, *Guiding Junior-High-School Pupils in Music Experiences*, by Andrews and Leeder, which had an extensive chapter on "Music Integration and Correlation." These authors explained, for the benefit of prospective music teachers, what integrated curricular offerings were being used in the schools.

Many attempts have been made to lessen subject-matter isolation through curricula organization called: Broad-Fields Courses, Unified or Fused Studies, Experience Curricula, and the Core. The Core is one of the most used efforts in curriculum revision, but perhaps one of the least understood by music teachers because of the varying meanings it has in the schools which use it. The Core, which does not deal with teaching any area of subject matter, is concerned only with personal living and sociological problems based on the needs and interests of all pupils.53

Andrews and Leeder also explained "Correlation."

Correlation was one of the early attempts to break down closely drawn divisions between subject matter fields. In fact, it may be said that it was an early evidence of dissatisfaction with isolated subject matter and was a part of the "new education" movement. It has been used to varying degrees to show relationships that exist between various subject matter fields, within a subject field (music), or between areas (music and social studies).54

The discussions of "The Core," and of "Correlation" were prefaced by a statement describing "Music as an Integrative Factor." It was suggested


that, "Music, because of its very structure and meaning, is rich material for integration."\textsuperscript{55}

The University Schools (The Ohio State University) employed "The Core" curriculum in kindergarten through the twelfth grade. In the publication, \textit{A Description of Curricular Experiences}, each subject area's contribution to the core was thoroughly discussed. A part of the music area description gave a view of classroom activities in "The Core."

The unit of work chosen by a class often supplies the center of interest for which many music materials and activities are selected. Since music has many relationships with other subject fields, its literature can make the study of many problems more meaningful. The group study may culminate in an operetta, a play using music, or a concert. Such performances may be presented at parent meetings, for other classes, or in school assemblies.

Music learned in a unit often stimulates other interests. It may lead to reading books and articles about world famous composers, artists and musical organizations. It may start a discussion about concerts, news stories and radio programs. It may mean that a child eagerly learns to play a certain composition on the instrument he is studying. It may lead to drawing a mural in the art room.

Continuous growth through music experiences involves an increasing development of insight and skill. Writing down a melody made by the class involves an understanding of notation. Changing voices call for learning to sing harmonic parts. Playing instruments requires score reading. Such problems of techniques are attacked when the child's social, physical, and musical development demands more adequate expression.\textsuperscript{56}

\textsuperscript{55}Andrews and Leeder, \textit{Guiding \ldots Pupils}, p. 106.

\textsuperscript{56}The Faculty of The University School, \textit{A Description of Curricular Experiences - The Lower School} (Columbus, Ohio: The Ohio State University, 1954), p. 9.
Only one small reference was made to the arts in *The Music Curriculum in Secondary Schools*, published in 1959 by the Music Educators National Conference. That reference occurred in the statement of purposes of music education in the secondary schools:

The primary purpose is to disseminate the cultural aspects of music as an art. Since it is true that one measure of a civilization's level is the development of its arts, it is evident that all generations must be taught the nature of the arts, including music. Inherent in such teaching should be emphasis on aesthetic values that will enable pupils to recognize and appreciate music of true beauty and greatness. Furthermore, appropriate emphasis on music as an art tends to maintain balance in the curriculum.  

The elementary school music textbook series of the 1950's showed more interest in the musical aspects of the songs than in their potential uses for correlation. The writers of the Follett Series informed the teacher that the books are developmental in nature. All series seemed to stress musical activities of various kinds, but offered few opportunities to develop relationships with other subject areas.

One article, printed in 1956, stressed the interrelation of language arts and music for elementary school pupils. It was suggested that both are communicative arts and that listening, speaking, reading and writing are equally important to both fields.

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College Humanities Courses

It has been noted above that both music and higher education remained apart in practice from the progressive education movement. However, at the time that movement was beginning to wane, both music educators and college programs began to show a real and sincere interest in relating the various disciplines. The reasons for this growth of interest may only be speculated upon. Perhaps students who had grown up under the progressive education were dissatisfied with the kind of education they were receiving at the college level. Possibly the teachers who initiated such programs were themselves the products of progressive education. It may have been a defensive maneuver to show strength of purpose in the face of the burgeoning sciences; or educators, who refused to be "pressured into" the new education, may have elected the new path after careful consideration.

College level courses in the "humanities" had, apparently, existed for some time. As Patricia Beesley noted in 1940:

In 1937, B. Lamar Johnson, dean of instruction of Stephens College at Columbia, Missouri, reporting Cowley's study of survey courses at ninety-nine institutions, listed only seven Humanities courses among one hundred and twenty-four survey courses. Following Havighurst's method in estimating the number of science surveys, he estimated that there were nineteen Humanities courses in 1935-1936. She went on to state that a "revival of the Humanities" was apparent because of "... the appearance of at least thirty Humanities courses, by name, in American colleges during the past twelve years."  

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The colleges whose names have been mentioned most often as a part of the early "humanities movement" included:

<table>
<thead>
<tr>
<th>College</th>
<th>Date of First Humanities Class</th>
</tr>
</thead>
<tbody>
<tr>
<td>Antioch College</td>
<td>1930</td>
</tr>
<tr>
<td>University of Arizona</td>
<td>1933</td>
</tr>
<tr>
<td>University of Chicago</td>
<td>1931</td>
</tr>
<tr>
<td>Columbia (University) College</td>
<td>1937</td>
</tr>
<tr>
<td>University of Florida</td>
<td>1936</td>
</tr>
<tr>
<td>Michigan State University</td>
<td>(prior to 1949)</td>
</tr>
<tr>
<td>Oklahoma A &amp; M</td>
<td>1937</td>
</tr>
<tr>
<td>Reed College</td>
<td>1921</td>
</tr>
<tr>
<td>St. John's College</td>
<td>1937</td>
</tr>
<tr>
<td>Stephens College</td>
<td>1928</td>
</tr>
<tr>
<td>Experimental College at Wisconsin</td>
<td>1927</td>
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</tbody>
</table>

A study, which included some of the same schools as the Beesley report, was published in 1949. The book, *Humanities in General Education* (McGrath), contained descriptions of nineteen schools having humanities classes.

A volume published in 1945 at The University of North Carolina was prefaced by the following statement:

The purpose of this volume, then, is to show that the humanities are not merely a group of academic subjects, but that they represent an ideal which can permeate all human activity. In accordance with this view, we have brought together natural scientists, social scientists, and professional men, as well as men of letters, to collaborate in setting forth past experiences, present problems, and future aspirations in humanistic education. We believe that the following essays indicate how the humanistic ideal can touch and illuminate all fields of human thought, including specialized research, the professions, and the life of the average citizen in the modern world.

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The first text published which indicated the new movement in music and higher education was the publication, *An Introduction to Literature and the Fine Arts* (1950). This book was published by the Michigan State College Press, and was used, presumably, as a text for a course of the same title. The book was arranged chronologically and moved from Classical Antiquity through the Middle Ages, Renaissance and Baroque periods, The Eighteenth Century, The Romantic Age, and concluded with an examination of Contemporary Art, and Rhythm, Tonality, and Form in Music. The latter seemed to be a curious appendage, unrelated to the other chapters. Lectures on various topics, ranging from sculpture and architecture to music, philosophy and art, were arranged under the chronological period headings. A similar course was offered at Miami University, Oxford, Ohio, in which students heard lectures from different instructors on successive days. However, there was, apparently, no attempt at "team teaching," nor correlation of materials among instructors.

Lee Shackson reported a Humanities course offering at Otterbein College, Westerville, Ohio, which was a combination of music and visual arts. He listed the following aims for the course:

> The student who has achieved the objectives of this course behaves as follows:
> (1) He enjoys art and music when it is good.
> (2) He is familiar with the world's greatest examples of art and music.
> (3) He knows the relationship of such works, in the ideas and tempers they record, to present day culture.

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65 Personal interviews.
(4) He does not reject new or unusual art or music until he has tested it by repeated experiences.

(5) He becomes skillful in interpreting symbols used in communicating feeling and emotion in art and music.

(6) He becomes aware of the intention of the artist to say something significant about man in nature and society.

(7) He makes satisfactory adjustments to life as the result of emotional maturity.

(8) He respects the tastes of other people.66

The students met for three lectures and one exploratory activity period per week. They received six semester credit hours for two semesters work. The course was taught by one instructor, and was open to sophomores, juniors, and seniors who were not majoring in music or fine arts. Evaluation procedures were also outlined:

Grading in this course will be based upon:

(1) Evidence of individual growth and development in understanding the arts.

(2) Consistent class recitation.

(3) Notebooks: a-Class notes. b-Outside reading notes. c-Anecdotal record of individual or group experience, with personal reactions.

(4) Quizzes and tests.

(5) Outside research.

(6) Creative laboratory work will not be graded.67

The course was originally planned by a committee representing the departments of literature, history, physical education, elementary education, and foreign language, and the college librarian and the dean of women. About ten years was devoted to the planning and execution of an experimental class, which was followed by the catalogue offering discussed above.


At San Francisco State College another kind of integrated arts course was developing in the early 1950's.

A general education course combining and relating all the creative arts was organized on an experimental basis six years ago. Basic to the course is the practice that each student have constant firsthand experiences of actual work in each art media, rather than verbalization about a piece of music, a painting, a dance, or a play. That the end result of each student's work in a song, a piece of craft work, a dance form, or dramatic skit be of lasting worth is of little importance. The real educational value is in the creative experience of the student. Working in the various art media and having opportunity to express creatively their own feelings and ideas, students find true satisfaction and release.68

The students had from four to seven creative experiences in each of the following fields: music, art, dance, and drama. William Knuth, chairman of the division of creative arts at San Francisco, felt the course was most beneficial to the students. He stated that:

Some of the very real outcomes already evidenced are further study and participation in the arts, greater discrimination and enjoyment of the arts, better home environment through decorating, neatness, choice of colors, enjoyment of radio and television programs, further and more effective communication in sound and rhythmic movement.69

Knuth did not disclose how he arrived at these conclusions.

An interesting publication of 1954 was The Teaching of the Humanities, a report of three conferences in the teaching of the humanities. These conferences were an outgrowth of a grant given by the Carnegie Foundation for the Advancement of Teaching to the University of


69Knuth, "Creative Arts," p. 54.
Missouri. Over forty institutions participated in a program for the improvement of college teaching. The humanities, as discussed in these conferences, do not seem to have included the arts. One speaker stated that, "By the humanities I mean such subjects as the various literatures, ancient and modern, aesthetic criticism, and history. I do not mean the social sciences nor the physical sciences nor much of philosophy."70

Two integrated college courses were mentioned by Ulma R. Pugh, of William Jewell College.

Considerable interest was registered toward a humanities course now being offered at Park College which is a study by periods. It begins, I believe, with the Greek period, then goes to the Roman, then Medieval and so on. Also, much value was thought to come from the plan now used at Kansas State College at Manhattan, where four general courses are taught. Two of these are offered in the general sciences and two courses cover the social sciences and humanities.71

Some other colleges seem to have offered "humanities" courses during this time, but they were a "Great Books" study rather than integrated approaches to the disciplines.72 The study of "Great Books" has been one approach to the teaching of the humanities, since the inception of the idea. One college, St. John's College, has continued to offer the "Great Books" program. At this college, the total curriculum has been dedicated to the study of the "Great Books." Their rationale for this approach may be summarized as follows:


72 Personal interviews.
St. John's College believes that the way to liberal education lies through the books in which the greatest minds of our civilization—the great teachers—have expressed themselves. These books are both timeless and timely; they not only illuminate the persisting questions of human existence, but also have great relevance to the contemporary problems with which we have to deal. They can therefore enter directly into our everyday lives. Their authors can speak to us almost as freshly as when they spoke for the first time, for what they have to tell us is not something of merely academic concern, remote from our real interests. They change our minds, move our hearts, and touch our spirits.

The books speak to us in more than one way. In raising the persisting human questions, they lend themselves to different interpretations that reveal a variety of independent and yet complementary meanings. And, while seeking the truth, they please us as works of art with a clarity and a beauty that reflects their intrinsic intelligibility. They are therefore properly called great, whether they are epic poems or political treatises, and whether their subject matter is scientific, historical, or philosophical. They are also linked together, for each of them is introduced, supported, or criticized by the others. In a real sense they converse with each other, and they draw each reader to take part, within the limits of his ability, in their large and unending conversation.  

The Cooperative Study in General Education, a monumental study, was carried on from January 1939 to September 1944. The report of this study was published in 1947. Each of the eight to ten colleges participating involved every department which might be considered as a part of the humanities. Each of these departments was responsible for a great number of items which ranged from the opinions of recent graduates, to the construction of tests, to the development of new courses. Some of the statements in the report reflected the thinking of those engaged in

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73 St. John's College (Bulletin) (Annapolis, Maryland: St. John's College, 1972).
the research:

One cause of . . . [the] movement toward the general course is the belief that no person at the end of general education should be without a knowledge of the arts and the other humanities. To some degree this opinion represents the change in thinking. Formerly a great many believed that one art was as good as another educationally. If the student knew one art well, then ignorance of all the others was not reprehensible. It might even be praiseworthy since it indicated that the student had not wasted his time getting a mere smattering.

. . . [A] motivation for the general course is the belief that the humanities, when taught together, gain certain strengths and advantages which are impossible for courses based on a single subject. The specific advantages gained vary with the type of course . . .

. . . the general course in the humanities field is apparently here to stay. Undoubtedly, it will be further modified and improved. But something of the kind will probably figure in the education of the future, not only because it enables us to surmount certain difficulties, but also because it brings advantages of its own.74

One author later suggested several means of integrating materials in the humanities, and proposed some specific plans for various kinds of schools. The book, Creative Education in the Humanities (1951) was especially concerned with the arts.75

The Humanities in General Education (Fisher, ed.) was published in 1959.76 The editor examined the status of the humanities from 1949-1959, and reviewed the humanities in terms of the findings of McGrath in a volume of the same title, published in 1949.


Research in Humanities and Arts Education

Educational research had long been important in curriculum planning, but in the 1950's the research studies seemed to have become more scientific in nature, and more precise in their measurement. Some of the studies had implications for the integrated courses which were beginning.

The most prominent of the researchers in this area was Kate Hevner Mueller. Mueller, now Professor Emeritus of Higher Education at Indiana University, has been active since the 1930's in many areas concerned with aesthetics. In trying to isolate some of the problems of dealing with the aesthetic experience she said:

It is not for the modern psychologist to deal with the two questions What is Beauty and What is Art. A tremendous mass of material has accumulated around them reaching far back into the centuries, extending widely over many different fields and often running deeply into esoteric and contradictory channels. . . .

The question to which the psychologist may properly offer his contribution is a simpler and more restricted question entirely within the scope and history of psychology as a laboratory science: What is the nature of the aesthetic experience. The answer requires a description of all the activities of mind and body during the experience of enjoyment or appreciation. It limits the psychologist to the materials and concepts of his own science, even though the data for the psychological analysis come as often from poet, painter, composer, actor or humorist as from the experimental laboratory.

So varied are the beauties of today--music, painting, drama, sports, nature--and so individualistic the ways of enjoying them that the scholar who offers to describe the aesthetic experience might seem as much of a charlatan as the doctor who prescribes one single nostrum for all sorts of
diseases. Nevertheless it is the urgent duty of the psychologist to attempt such a description.77

She went on to discuss the psychological processes which are involved in the aesthetic experience.

It is an attentive state, with the musculature and all the senses alert and active, following every detail of the stimulus and making the experiencing of it a forceful and vivid awareness. With so much bodily activity in the perception of the stimulus, meaning is crowded into it richly and these meanings are the unusual, impersonal and abstract in contrast to the concrete and practical meanings of ordinary day to day activity. All of these activities are made more poignant because they occur upon a background of widespread and unlocalized bodily sensations especially from the involuntary muscles and viscera which give the experience affective or emotional qualities.

... further ... [there are] two specific criteria of the genuinely aesthetic experiences ... (1) the attention must be centered on the beautiful object, and (2) there must be a feeling of insight, of comprehension, of significance, mastery.

If these criteria are correct, then this would mean that the truly aesthetic experience can not be of long duration for the constant shifting is the prime characteristic of attention and when the shift is toward practical matters, to the feelings or mood, to anything of a personal nature the attitude is for the moment lost.78

Hevner (Mueller) said later:

Teaching aesthetics, the psychology of music, art, poetry, trying to understand the process of enjoyment, and finding it necessary to explain the creative process to students, pushed me into research, and unlike other fields of psychology where everything had already been tried, very little has been done on the psychology of under-

77Kate Hevner, "The Aesthetic Experience: A Psychological Description," reprint from Psychological Review, XLIV, No. 3 (May, 1937), pp. 419-434, p. 1. (Mimeoographed.)

standing music, art or poetry so that every experi­
ment turns out to be welcome, new and exciting.
From my first years of teaching, and I taught
aesthetics for ten years, I have been working on
four different kinds of problems. First, there was
no good test for appreciation of music. There was
a good test for poetry, and several for art, but
the one attempt to make a test for music was a
failure because there seemed to be no way for the
subject to keep in mind four pieces of music so
that he could choose one or another of them as
best. 79

The outcome of Hevner's concerns was The Oregon Music Discrimi­
nation Test, which had seven phonograph discs, recorded by the Victor
Company and which was published by C. H. Stoelting Company, Chicago, in
1934. In 1956 she published an extensive review of the problems involved
in testing in music appreciation. The article entitled "Studies in Music
Appreciation," contained three major sections: I. A Program of Testing,
II. Measuring the Listener's Recognition of Formal Music Structure, and
III. Experimental Analysis of the Process. In section I a most "formi­
dable problem in learning and teaching music appreciation" is noted.
This may well be the crux of the problem in teaching any type of aesthetic
appreciation.

Here is a difficulty peculiar to the understanding
of form in any of the arts: that the brain's
facility is manipulating percepts and concepts in
the non-verbal realm, in the purely auditory or
visual or kinesthetic categories, seems to be ac­
cquired by most individuals not in its own terms but
through the medium of our most common means of
communication, words. To acquire any other system
of symbolization for ordering one's thoughts would

79Kate Hevner Mueller, "The Other Side of the Record: Classroom
Opportunities for Research," reprint from Council for Research in Music
be even more difficult than learning a new language, a foreign vocabulary and grammar.\textsuperscript{80}

The problems in test construction for music appreciation are outlined as follows:

(1) ... music is apprehended in a time sequence ...  
(2) [There is a] lack of an absolute standard of beauty ...  
(3) ... the affective aspects, the feeling tone ... [must be] provided for ...  
(4) ... In music the pace is arbitrarily determined for the subject ...  
(5) ... Even for describing the simple and obvious structure of musical compositions, the vocabulary may be highly technical ...  
(6) It will be more difficult to build up a large reservoir of questions, graded in difficulty and covering all forms and varieties of music because of the relative scarcity of students and courses.\textsuperscript{81}

Section II contained an experimental test which was designed to measure musical qualities which could be observed by a wide variety of listeners. The test was administered to 117 interested psychology students at Indiana University. The data showed rather clearly that, even with three hearings, the students had difficulty perceiving very basic musical structure. Mueller noted, however, that few students used the category "no opinion," when it was offered. Her conclusions were as follows:

With such findings the wide gap between the sophisticated musician and the amateur listener becomes more clearly defined. The composer who hopes to have his music accepted and understood by average listeners, needs an intermediary who will teach them to "hear" what has been put into

the music, to make them musically literate. Learning to listen is (1) learning to perceive the details of rhythm, harmony, and form, (2) giving names to these perceptions, (3) building these percepts into more complex and well defined wholes (concepts), and (4) using these concepts as the framework for comprehending new musical experiences. It is a science rather than an art and it must be built up gradually on the very elementary abilities and perceptions and habits of the amateur listeners themselves. The highly developed perceptions of the sophisticated musician are not the most helpful "program notes" for beginners.

It is startling to realize that less than half of these listeners after three repetitions of this music can perceive that there is no introduction before the main theme, or that the theme can be broken down into small repeated fragments, or that less than a fourth can identify the rhythm as 3/4 rather than 4/4. Yet we can be sure that such statements about this particular audience are representative and accurate, because our measuring instrument has a satisfactory reliability and shows valid relationships with general intelligence and with music training. All our data show remarkable stability and internal consistency.82

A follow-up study was planned, and was reported in section III. There were eighty-four subjects in this experiment and the musical selection was played four times. Students were to rate the strength of their endorsement of thirty-one statements they knew to be true on a scale of zero to one hundred. The findings for the three sections were summarized as follows:

. . . (1) Any typical group of listeners may be reliably separated on the basis of music training, attitude, and interest through self-rating scales and other kinds of tests. Progress in apprehending music has been shown to be significantly related to formal training, interest, attitude, and to verbal intelligence. There is previous evidence to indicate that it is also probably related to auditory sensitivity, and

perhaps also related to measurable traits of temper­
ment or intellect. . .

(2) The technique of collecting data by asking
verbal questions has proved acceptable to the sub­
jects, and has yielded consistent and reliable scores
when treated as a "test" of achievement in appreci­
ation of music.

(3) A system of tabulating the behavior of the
listeners in terms of their movement toward accurate
or erroneous observation has been devised, . . .

(4) A graphic device has been employed for
evaluating each question or concept . . .

(5) A variation of the method has shown that
presenting the listener with concepts of assured
accuracy, and asking him to rate his progress in
"hearing" them on a subjective scale does not yield
comparable or useful results, with musically im­
mature and psychologically unsophisticated listeners,
in a group-method technique.

(6) At least two general principles seem to
be emerging and may possibly be confirmed in greater
detail in future studies: (a) the more difficult
the concept, the less likely is the listener to
make any gain in achieving it. . . . (b) There is
probably an inclination on the part of the amateur
to accept any suggestion at its face value and to
attempt to incorporate it into his perceptual
process. . . .

(7) An attempt was made to evaluate the diffi­
culty to the listeners of the musical subject
matter—rhythm, harmony, instrumentation, gross
structure, detail, etc. The results, however, were
not conclusive because of the lack of standardized
lists of questions.83

Other research prior to 1962 in the area of music appreciation
skills and aesthetic sensitivity was reported in the Evaluation and
Synthesis of Research Studies Relating to Music Education by Erwin H.
Schneider and Henry L. Cady. Experimental approaches to the teaching
of music listening seemed to yield more positive results than the
traditional methods. Some of these approaches were: using the piano
keyboard as a space-frame in teaching vocal music to children, using a

combination vocal-instrumental approach (fourth and fifth grades), employing instructional methods which are "active, informal, and self-initiated," (fifth grade) and having students listen to the music, hear explanatory comments, and discuss the music (high school students).\textsuperscript{84,85,86,87}

It should also be noted that other researchers have found, at the junior high level, that program notes did not enhance students' ability to recognize musical themes, nor did varying methods of presentation of listening materials have an effect on student enjoyment of music.\textsuperscript{88,89}

The findings of Schneider and Cady relating to aesthetic sensitivity were as follows:


Problems relating to the aesthetic sensitivity of various types of students were investigated by Willman (1944), Parker (1961), and French (1962). Willman was interested in determining whether visual design stimuli would suggest to high school musicians themes with characteristics similar to those suggested to composers by the same stimuli. Willman reported that student's responses and the general characteristics of their responses were quite similar to those of the composers. The possible relationship of aesthetic sensitivity to musical ability, intelligence, and socio-economic status was investigated by Parker. Major conclusions to this work were that only a moderate relationship seemed to exist between aesthetic sensitivity and musical ability when intelligence and socio-economic status were held constant, and that any relationship between aesthetic sensitivity and socio-economic status was negligible. French studied the relationship of musical ability as measured by the Seashore Tests of Musical Talents and the Gaston Test of Musicality and the responses of ninth grade students to four items on the TAT test. The results of this work revealed that students scoring high on the music tests projected more affective responses to the TAT items than did those students scoring low on the music tests.

Kyme (1956), in a study of the relationships of aesthetic judgments to music capacity, reported that aesthetic judgments could be used to differentiate between persons known to be musical and persons observed to be less musical. These results, Kyme believed, gave some evidence that the best predictor of musical behavior must be based on observations of the individual in many musical situations, and that the act of appreciation (the assessment of music at its true value by the individual in the light of his experience), was worthy of more consideration than it had been given in predicating musical behavior.90

An exhaustive study of forty-nine humanities (or humanities-type) programs in higher education was made by Patricia Beesley in 1940. She pointed out:

... Programs of general education involving the Humanities, as observed, are organized in a variety of ways and are confined to no one type of institution. ... Two of the earliest experiments with Humanities courses were those at Colgate University and at Stephens College. Both courses utilize materials from literature, the fine arts, and music and are organized as integrated studies of artistic principles and forms. The former is a required course given in the sophomore year of college; the latter is given on the lower level of a four-year junior-college program. 91

Other programs studied included the following arrangements of disciplines:
Courses combining Literature, Art, Music and Philosophy; courses combining Literature, Art, History, and Music or Philosophy; courses combining Literature, Art, History, Music, and Philosophy; and "separate surveys." The latter category included programs such as "General Literature" and "History of Civilization." 92

A college course on "Interrelated Arts for the College and Community" was proposed in 1952 by Robert M. Howe. This course "indicates an arts class which offers an opportunity to learn how to relate college instruction." 93 The "instructor-director" of the course was to demonstrate that the cultural activities of art education might be effectively linked to those of the other departments within the college.

and to the local community. The arts class was proposed for Southwest Missouri State College, Springfield, Missouri. Howe suggested some sixty-eight types of art activities which might be included in the class. He indicated that special instructors from various departments would be called upon to assist in these areas. The list of activities included such items as: acrobatics, basketry, bronze-casting, landscape design and architecture, lighting, music, poetry, textile design, weapon design, and the like.

One research report which created some agitation among educators and the general public was that of Dr. James B. Conant for the Carnegie Corporation of New York. Conant sought, in 1958, to discover some model "Comprehensive High Schools" which might serve as a pattern for others. He based his criteria checklist on the following objectives of a comprehensive high school:

... first, to provide a general education for all the future citizens; second, to provide good elective programs for those who wish to use their acquired skills immediately on graduation; third, to provide satisfactory programs for those whose vocations will depend on their subsequent education in a college or university.94

Conant stated that he found eight schools which "were satisfactorily fulfilling the three main objectives of a comprehensive high school."95 However, he felt that even these schools were not satisfactory in the area of foreign languages. He also spoke bluntly about the academically talented students: "In all but a few of the schools I


95Conant, The American High School, p. 22.
have visited, the majority of bright boys and girls were not working hard enough. Conant made twenty-one recommendations to local school boards for improvements in the schools. These ranged from a list of required subjects (four years of English, three to four years of social sciences, mathematics, and science) to the organization of the school day. At no point in the report did he address himself to the arts.

Summary

Great changes in education were witnessed in the first sixty years of the twentieth century. The industrial expansion at the turn of the century, and the changes in the social life of the people of the United States, brought about a demand for change in education. This change was to produce the idea of integrated courses, and child-centered classrooms. The courses became experience-oriented, and the arts became increasingly important in the classroom.

In the closing years of this period, there was a call for the return of discipline-centered study. At least part of the reason for this return to discipline-centered studies was the increasing need for scientists and technologists to meet the challenge of a developing space program.

CHAPTER III

DEVELOPMENT OF INTEGRATED STUDIES, 1960-1972

In the early sixties the emphasis shifted from a core curriculum to the more traditionally subject-centered curricula. However, the growth of interrelated arts courses and "humanities" courses did not abate. The need for "humanizing" elements in the curriculum was spelled out by many influential writers, and eventually government monies were expanded for pilot programs in the humanities. By the end of the decade, at least one writer was able to say that "The future of humanities in the schools seems assured."¹

Related Literature

The Music Educators National Conference did not acknowledge the need for the general music student to participate in the arts;² however, it did recommend participation in the arts for the academically talented student. The 1960 publication, Music for the Academically Talented Student in the Secondary School, contained a chapter on "Music and the Arts." The author stated:

The education of academically talented students should include deep, rich, and meaningful experi-


ences in other arts, as well as in music. Although virtually every human being is responsive to music in one way or another, some academically talented students will find their most significant experiences in a fine art other than music.

The special intellectual capacities of academically talented students make it appropriate for them to consider relationships among the arts, for they are particularly capable in conceptual learning, problem solving, and in thinking creatively about relationships among ideas.

McBride, in 1963, encouraged music teachers to try a humanities program. He suggested that:

We have had little experience as teachers of music with these newer concepts of the role of the humanities in the curriculum. Indeed, there have been a few pioneering teachers who have probed . . . this unknown . . . If, an observer of today's music education scene is willing to step some distance away from the day-to-day operations, and honestly admits to the substance he sees in this panoramic view, he soon discovers that our orientation and our practice runs heavily toward the single purpose of preparing performing musicians. . . . (It should be noted here that many music programs in the elementary school show evidence of some kind of a humanistic treatment. Investigation of the years that follow the elementary school, however, show [sic] a rapid decline in a humanistic emphasis).

Harold Arberg displayed a great concern about the "cultural explosion." He said that Americans were building fine buildings to house cultural events, but queried as to what educators were doing to produce patrons for these events.

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As music educators, are we sufficiently aware of the need for the utmost quality and breadth in the training of the musicians who will perform in these new concert halls, theatres, and opera houses?

The primary concern of the humanities is with the arts as cultivated... man and the products of his creative mind. Broadly speaking, the arts clearly are a part thereof. The big question, then, is how do we educate so as to achieve this "conver­sance with good taste in the arts," and more specifically, music which is our special concern?5

Professor Charles L. Keller has been called the "Father of Human­ities." As director of the John Hay Fellows Program, he was able to pro­vide the thrust which was needed to strengthen the role of the humanities in the schools.6 Some of Keller's thoughts on education, and humanities education in particular, centered on the need to educate the whole man about man as a whole.

Humanities education is man-centered. It gives young people and their teachers opportunities to study man in all his relationships; man and the present, man and the past, man and the future, man and himself, man and his fellow human beings, man and his physical environment, man and space, man and his gods. It is imperative to put the emphasis on man, not only in the humanities but also in the social sciences and the sciences. Only man who has studied man can live as man.

This kind of education is interdisciplinary and thus gets at the fragmentation that is too much with us in education. Course-centered and subject-centered education must go...

... There is now so much fragmentation in education: time (note the school day), in space (note most school buildings), subjects (we have too much "academic segregation"), and teachers (most...

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teachers work as individuals and most students
identify with one teacher and one subject . . . .
. . . I am profoundly disturbed as I see frag­
mented young people being turned out into a
fragmented world.
. . . . . . . . . . . . . . . . . . . . . . . . . . . . . .
Humanities education is idea-centered. Teachers
and students either start with ideas and then move
to the facts that support these ideas, or they begin
with facts and go on to ideas. Today to too great an
extent education is mere fact-gathering . . . .
In humanities education much learning takes
place outside what we now call the classroom. Muse­
ums and performing arts centers are ready as never
before to work in effective ways with schools . . . .
. . . . . . . . . . . . . . . . . . . . . . . . . . . . . .
. . . [Regarding approach] I contend that begin­
ning with the present and then going back will produce
more of a sense of history than the current, past-to­
present approach with fact-by-fact overtones.
. . . . . . . . . . . . . . . . . . . . . . . . . . . . . .
. . . I believe that many humanities courses are
decidedly worthwhile and are means to the desired end
— humanities education. 7

Others began to share the concerns of these educators as can be
seen by articles, for example, in the American School Board Journal
("The Arts: The Forgotten Segment"), the publication of the National
Association of Secondary School Principals ("The Humanities Almost at
the Crossroads"), and the North Central News Bulletin ("An Integrated
Course in the Fine Arts"). 8, 9, 10

7Charles R. Keller, "An Education for All Seasons," in Forum on
the Humanities (Albany, New York: The University of the State of New

8Lester S. VanderWerf, "The Arts: The Forgotten Segment,"
American School Board Journal, CL, No. 6 (June, 1965), pp. 16, 55, 56.

9Fred T. Wilhelms, "The Humanities Almost at the Crossroads,"
Music Educators Journal, LIII, No. 4 (December, 1966), pp. 27–29, re­
printed from the NASSP "Spotlight."

10A. Jeanette Sexton, "Music in General Education," (doctoral
dissertation, Michigan State University, 1963), p. 116, citing Mary K.
Bulletin of the Committees on Liberal Arts Education and Teacher Edu­
Almost every issue of the *Music Educators Journal*, and of other music publications, such as *The School Music News* and the *Music Journal*, during the sixties contained articles concerning the humanities or integrated arts programs. In an article entitled "The Curriculum Reform Explosion and the Problem of Secondary General Music," Bennett Reimer spoke very frankly about humanities courses. In discussing a proposal that all secondary school students be required to have a six-year sequence in the humanities (appreciation of the arts), Reimer said:

If such a course were taught by expert teachers, themselves thoroughly trained in their own art and in the humanities in general, few art or music educators would quarrel with the desirability of this plan. The curriculum reform movement, however, is dealing in realities, and the reality of aesthetic education at the secondary level is that there is a limited amount of class time available and that teachers are seldom trained in fields other than their own. Further, the training of music and art teachers tends much more toward the technical and applied areas than toward the humanistic and appreciative areas. The situation of little time available and specialized and technically oriented teachers leads to the very great and immediate danger that humanities courses will take one of two directions, both equally unfortunate and ineffective. The first is a course which is actually a series of separate but interlocked courses in the various arts. This approach all too common in present high school humanities offerings, is little more than a scheduling trick, and often has the effect of weakening rather than strengthening the impact of the arts being studied.

The second direction is the course which makes a great many obvious and superficial comparisons among the arts, and leaves the student with a smattering of ideas and experiences more bewildering than enlightening. We must candidly accept the fact that both these types of courses are the likely outcome under present conditions of available time and available teachers, and that we cannot formulate policy for new courses on the basis of the very few, very exceptional cases of successful humanities courses presently being offered as the result of the happy coincidence of unique people in unique situations.
Until there are some basic and far-reaching changes in teacher education curricula in music and art, and in the amount of time available in the secondary schools for aesthetic education, we would do well to take the cue from the curriculum reform movement and concentrate present efforts on developing what we now lack—unified, rigorous, aesthetically important and pedagogically valid courses in music for general education.11

William E. Cady suggested in 1966 that music educators should strive to teach children to make a life, not a living. He recommended the following kinds of new objectives for music educators: teaching methods in performance groups should lead to lasting values (such as understanding structure, style, and history), aesthetic response should be developed, the non-performer should become more important, and music should be a part of the new interdisciplinary courses so that the college-bound student will have new respect and a thirst for the arts.12

Two years later a music educator voiced his opposition to suggestions that music should become a part of the humanities.

The hierarchy of music education now proposes that we . . . switch to humanities as a host group. Why? Show me some worthwhile, lasting benefit of this alliance, and I will heartily support it. Prove to me that this arrangement will assure the musical literacy of the child and lead to a love and understanding of fine music. At the moment I am deeply concerned that a crash program in humanities will lead to nothing better than a thin veneer of quasi-cultural sophistication, or in the mind of the average junior high school student, complete cultural confusion. How can the components of the humanities be correlated until there is substance to correlate? How can Baroque music be related to


Baroque art, literature, and architecture before the student has been acquainted with the sound and characteristics of the music? Doesn't this approach assume an unusually deep background in music?\(^{13}\)

Again in 1970, the interdisciplinary courses were criticized, this time in an article by Gene C. Wenner.\(^{14}\) Wenner was particularly critical of the kinds of courses which related the arts, at all costs, and of those which established superficial relationships. He also felt that abstract art was often ignored in these courses, because it could not be related to a theme. This article evoked a response by Michael E. Cleveland. Cleveland suggested that the music and art educators demonstrated such a lack of interest in the humanities movement, that the English and social studies educators became more prominent in the movement. He then stated optimistically: "Given the time, effort, and funds for training, there is little doubt that the instruction of music within high school humanities courses can be vastly improved."\(^{15}\)

A universal definition and understanding of the term "aesthetic education" has not yet been developed. Some authors implied that this kind of education leads to increased sensitivity of the students to works in the fine arts. Others use "aesthetic education" interchangeably with "related arts." Paul Haack related that "... the concept that music education should be aesthetic education is in current..."

\(^{13}\)Irvin Cooper, "Don't Lose Music in the Humanities Shuffle," *Music Educators Journal*, LV, No. 4 (December, 1968), pp. 40, 41.


favor . . . "16

In a study completed in 1966, Haack found that current practices in music education could not be construed as being aesthetic education, and that they may actually prevent aesthetic education from taking place.

... extended band-instrumental experience, as it generally exists at the secondary school level, may tend to inhibit the development of certain aspects of musical perception and understanding, basic components of aesthetic education.17

Two other areas, teacher training and aesthetic education, also have been discussed in professional journals. Many music educators have been concerned about teacher preparation for humanities education. Haack echoed that concern: "If music educators believe that music education should be aesthetic education, then aesthetics must become an area of greater concern in the teacher-preparation program."18

The role of aesthetic education, so far, has not been well defined. Reimer stated, in relation to aesthetic education: "The job of aesthetic education is to develop systematically every student's aesthetic sensitivity—that is his ability to have aesthetic experiences."19

The foregoing resume of articles and quotations from the literature reflect the movement toward humanities and related arts course offerings. Aesthetic education still remains to be understood, formulated, and implemented as a course offering. Apparently, aesthetic edu-


cation is an objective, to be attained through other kinds of course offerings.

**Interdisciplinary Programs and Courses**

While ruminations continued among educators, and among music educators in particular, the need for more and better arts in everyday living was expressed in other ways in the years 1960-1972. A number of pilot courses were constructed, and a great number of schools adopted various kinds of interdisciplinary courses. Federal and State governments endorsed and funded many arts enterprises. Councils, conferences, and associations were organized to facilitate the dissemination of information on the arts and humanities. Publications and research expanded to meet the rising need for information. The arts moved into the mainstream of American life.

**State Programs**

Two states published guidelines for interdisciplinary curricula. Circa 1963, *Allied Arts* was published by the Missouri State Department of Education, and in 1966 New York State reported two projects in progress. The first of these was the CUE (Culture, Understandings, Enrichment) Project. This was a multi-media approach to education in the arts and humanities. The second project, initiated by the New York State Bureau of Secondary Curriculum Development, was the Humanities Project. This was to be a curriculum guide for an interdisciplinary humanities course for the twelfth grade.20,21

20McBride, "Inaugurating the Humanities," p. 36.

In 1966, Leon C. Karel enumerated some of the problems which led Missouri to try a new program in Allied Arts:

[First] all the arts were not represented in the secondary school curriculum, [and] a second difficulty lay in the practice of using them [the arts] 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. . . .

Then, too, students of the best quality were being challenged by the rigorous programs being offered by the sciences, languages, and social studies. With college entrance requirements stressing the so-called "solids," what serious-minded student could fail to sense the difference in quality between the new math and the marching band? . . .

Another defect in the arts program was that it engaged only a small proportion of the total number of students in the schools. . . . Only in literature were we preparing the student for his future role as a consumer of the arts; in all other areas, we were preparing him as a producer, a performer for whom there would be no audience!22

Missouri eventually devised a "consumer course in the arts." As Karel noted: " . . . This would be for all students, and would not involve production or performance, except as incidental to learning. Such a course would be aimed at the student's present interests, at things of his daily world."23

The course organization was to start with basic concepts and assumptions. This included the importance of the arts, and the modes of thinking appropriate to the arts. The latter was to include development of standards of taste. Following the introduction, the student would

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look at subject matter in the arts, function in the arts, media, organization of art works, and style.

Once this Allied Arts program had been implemented, a number of related problems appeared. Most of these required some planning of new curricula at the college level, and new kinds of evaluative devices at the secondary level. Annual clinics were held, and meetings were held during state meetings for the individual disciplines. Curricula to prepare teachers to teach Allied Arts were begun in the state colleges. A new teachers organization was formed, The Missouri Association of the Allied Arts and Humanities. Evaluation of the new program took place through a pilot test (in 1965) and a series of investigative studies.

**Humanities Programs and Courses 1955-1967**

Several schools offered experimental programs early in the decade.

[Jack] Strauss and [Richard] Dufour ... were teaching humanities within the Fairfield, Connecticut System as early as 1963 when they and others introduced a humanities course in the secondary schools, a course for juniors and seniors who were not going to college.24

McBride mentioned two other programs in 1963:

The Public Schools of Kanawha County, West Virginia have been engaged in a massive curriculum reconstruction which will be inaugurated soon in a new building especially designed to accommodate these new ideas. Of equal importance will be the newly designed curriculum of the Los Angeles Schools, which is to come from the printers sometime this spring or summer.25


25McBride, "Inaugurating the Humanities," p. 36.
An abstract of *Humanities in Michigan* shows that there were sixteen schools listed in Michigan which had programs in the humanities prior to 1963. Of these, seven began before 1960, and two of these were started before 1955. (Those were River Rouge High School, Wayne County, and L'Anse High School, Baraga County.) This abstract also names eight schools in other states which had programs prior to 1963. Only one of these schools, Montgomery Hill High School in Pennsylvania, had a program before 1955. Three schools had programs before 1960; they were located in San Leandro High School, Alameda, California; St. Louis Park Senior High School, Hennepin, Minnesota; and Montclair High School, Essex County, New Jersey.26

In the State of Ohio, there were some early experimental classes in the humanities. Graham High School in Champaign County had two such classes in 1962 and 1963, but did not adopt the program until 1967. Xenia High School and some Cincinnati schools were reported to have begun classes early in the decade. One of the first, if not the first, full-scale humanities programs was implemented at Warrensville Heights during the school year 1965-1966.27 Another was begun in Parma City Schools, with pilot classes beginning in 1967.28

**Arts Projects**

A number of surveys made at the end of the decade indicated that

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26*Humanities in Michigan* (Lansing, Michigan: The Humanities Teaching Institute of Michigan State University, 1969). (Mimeographed.)


a large number of high schools, nationwide, had adopted interdisciplin ary studies programs. Of two hundred sixty-six federally funded arts projects, seventy-six were projects combining the arts. Many of these were school programs in the arts and humanities.29

Concurrently, another kind of arts program developed. These arts programs involved the student directly in the creative process. The Living Arts Program in Dayton, Ohio, was

... planned to provide opportunities for students, in grades seven through ten, to identify, nurture, and develop their creative potential in the visual arts, creative writing and literature, dance, drama, and music, as well as providing a parallel program in the arts for all students, from kindergarten to the twelfth grade, in the schools served by the project.30

The Supplementary Center in Cleveland, Ohio, was developed in response to the following needs:

(a) A need for all students to become better acquainted with music for ensembles smaller than the symphony orchestra;
(b) A need for secondary students to become better acquainted with the many opportunities to hear music in this city;
(c) A need for talented student performers, composers, and listeners ... 
(d) A need for a site to experiment with and develop new instructional techniques and materials; and
(e) A need for greater involvement of the musical community with the schools.31

A four-part program at the Center was thought to meet these needs:

30Kern, Pace and the Arts, p. 42.
... A Demonstration Concert Series for Schools, An Enrichment Program for the Talented, A Day of Musical Creativity for fifth graders, and a series of musical field trips for secondary students called Red Carpet Concerts. 32

Both the Dayton and Cleveland programs were housed in converted downtown warehouses. Similar programs were begun in Washington, D. C. and Harlem, New York City.

The arts, as has been shown, have become a topic for writers, curriculum planners, and students. The arts have also become increasingly important in the lives of the American people. A single monument attests to the national recognition of the arts--The Kennedy Performing Arts Center in Washington, D. C. The Center was suggested in 1961, begun in 1965 and opened in 1971. It houses a concert hall, an opera house and a theatre. Many cities in the nation have built or proposed art centers, such as the Lincoln Center in New York City. Most of these are not of such magnificent proportions, but are valuable to the residents of these cities. Colleges and Universities, too, are building "arts" buildings. These include larger universities, such as the University of Michigan with its Power Center for the Performing Arts, and smaller schools including Dartmouth College, Miami University (Oxford, Ohio), Earlham College (Richmond, Indiana), and Maryville College (Maryville, Tennessee).

At least one new college has been formed for the expressed purpose of building a community of the arts. 33 Students in the California Institute of the Arts must be proficient "artists" prior to enrollment.

32Wallis, "It Adds," p. 42.

They may register for any one of the following schools: art, design, music, theatre and dance, film, and critical studies. The President of the Institute suggests some of the possible ways "... in which we can really make the arts interrelate."^34

... When we talk about the interrelatedness of the arts we're not really thinking in terms of some sort of Wagnerian Gesamtkunstwerk. But where the nature of the work of art itself, the performance itself, requires the involvement of the other arts so that ... to train percussionists with Ghanian music and Ghanian drummers, which is an idea that we are really pursuing, the dance school has to be involved. The mass automatically involves the designers and the design school. All three of them are involved with the histrionic impulse of the actors so that the theatre school is involved.35

The National Music Camp at Interlochen has continued to expand as an arts center. In September of 1962 the year-round Interlochen Arts Academy was opened. In addition to the usual subjects, this secondary school curriculum concentrates on music, art, drama, creative writing and dance.36

The MacDowell Colony serves today's artists in the same manner as artists were served early in the century. Film-makers have been added to the kinds of artists who may apply.37

34 Robert Corrigan and Henri Temianka, "The California Institute of the Arts -- A New Concept in Education," The Instrumentalist, XXIII, No. 11 (June, 1969), p. 34.

35 Corrigan and Temianka, "The California Institute of the Arts," p. 34.


37 Laurie Hillyer, "And the Dream Goes on . . .," Yankee, XXXVI, No. 4 (April, 1972), p. 90.
Recognition of Humanities Education

The general acceptance of the new kinds of courses could be demonstrated by means of two documents. *The Encyclopedia of Education*, published in 1971, contained a seven page entry entitled, "Humanities in the Secondary Schools."38 The Board of Education of the State of Ohio listed, in the 1972 rules concerning teacher certification, a High School Teaching Certificate in the Humanities. The requirements for this certificate were:

(60 semester hours or 90 quarter hours)
Course work well distributed over the following areas:
A. Visual Art
B. Music
C. Literature
D. Cultural History
E. Philosophy
F. Suggested Electives:
   1. Dance
   2. Drama
   3. Theatre
Suggested minimum distribution: concentration in A, B, or C with course work well distributed over the other areas. This certificate is valid for teaching an integrated humanities course.39

Music educators, too, have included the humanities in curricular publications. In the music section of *Minimum Standards for Ohio High Schools*, eight types of courses were included in the curricular guide. The sixth type was outlined as follows:

Music in Larger Areas of Study (The Fine Arts, The Humanities, World Cultures, Communication) -- opportunities to: study music in the wider perspective of the integrated curriculum; compare musical expression to other forms of human expression; develop a basis for creative self-expression (written,


verbal, or artistic); and develop a broad basis for critical evaluation of music and the arts in everyday living.  

It might be expected that the other disciplines would have included such a statement. However, there was no other mention of humanities or integrated courses. The Minimum Standards for Ohio Elementary Schools had a similar lack of recommendations concerning integration of material. Some integration of disciplines might be inferred from the text, but only the music section included a positive statement.

Relationships between music and other human experiences identified as they appear in other course work such as social studies, language arts, other fine arts, physical education, science, mathematics, foreign language, and daily living problems.

Interdisciplinary courses at the college level have continued to increase. Many colleges are now offering humanities courses, or sequence courses in the humanities. Some schools have been offering interdisciplinary courses based upon certain topics. The American Studies program, especially, offers opportunities for interdisciplinary study. Some institutions of higher education, such as Bowling Green State University and The Ohio State University have set up laboratories or special libraries to assist students working in interdisciplinary areas. An example of

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the creative arts course at the college level was the course offering of
the Division of Art Education at The Ohio State University. The course
entitled "Audio-visual Materials Laboratory," was first offered in 1969
to seniors and graduate students. The course description stated that
students would be working with multi-media visual and sound imagery.

The various disciplines in higher education have also moved to
meet the needs of educators by offering humanities teaching methods
classes.

Resources for Arts and Humanities Educators

Publications

Periodicals.-- In recent years there have been numerous publi-
cations regarding humanities and the arts. These publications range
from periodicals to classroom materials and research. The periodicals
include:

Bulletin on Research in Humanities Education.

Research pertinent to the teaching of the
humanities is reported. It is a publication
of the National Association for Humanities
Education.

The Humanities Journal.

The National Association for Humanities
Education publishes this magazine, which
contains articles on teacher concerns in the
humanities.

The Journal of Aesthetic Education.

Articles of a philosophical nature in litera-
ture, music, and the visual and performing
arts are printed.
The Journal of Aesthetics and Art Criticism.

These volumes are published by The American Society for Aesthetics, and contain philosophical views of various arts and artists.

Saturday Review.

Reviews of books, music, travel, dance, and the arts are published.

Many other periodicals of both a general or a specific nature often include articles of interest to those working in the arts and humanities.

Textbooks.— Textbooks written especially for the humanities and/or related arts classes include:


This volume establishes cross-relations of the arts in terms of ideas and history.


This is an arts approach, with very little literature included.


The book contains a chronological examination of the arts, music, literature, and philosophy.


Fleming based this text upon the 1960 volume named above, but has included more illustrations and less text.


The arts are examined individually. Discussions of judging, perception, creativity, and meaning deal with the arts in toto.

The authors relate man's culture to the expression of that culture through music.


This book provides an introduction to the cultural aspects and stylistic characteristics of various art epochs.

In addition to those, some cities and states provide curriculum guides for the humanities and the related arts which are, in fact, student texts.

Professional Books.—The sources of information for teachers of humanities courses are numerous. The kinds of information include the learner, methods of planning and teaching, and the substance of the arts. A suggestive list is given below with complete information for the list presented in the Bibliography, pp. 220–233. Publications for teachers include: The Humanities and the Curriculum (ASCD, 1967) and Humanities and the Schools (Westab, 1965). Another book of interest to instructors, particularly in related arts courses is the Taxonomy of Educational Objectives: the Classification of Educational Goals, Hand- book II: Affective Domain (Krathwohl, Bloom and Masia, 1964). A volume which might be of use to a college instructor is Modern Culture and the Arts (Hall and Ulanov, 1967). An examination of the relationships of computers and the arts is pursued in Cybernetic Serendipity (Reichardt, ed., 1968).

Two collections of essays, recently published, attempt to delineate the humanist position in education. Every conceivable aspect of the curriculum seems to have been examined in humanistic terms. These

The aforementioned publications constitute the majority of the books published for use in the classroom. Instructors are, therefore, committed to the use of many supplementary materials. Two bibliographies have been compiled to assist the classroom teacher in the search for materials. These are: *Needles, Burrs and Bibliographies* (Goldberg, 1969) and *A Selected Bibliography in the Humanities* (Ebert, 1969).

Many subject-centered texts presently offer a humanities orientation in the subjects they discuss. Social studies texts, in particular, have begun to emphasize the humanities. There is even one contemporary geometry text which offers the philosophical background of the material to be studied, information concerning the use of mathematical principles in earlier civilizations, and architectural applications of geometric principles.43 Recent editions of elementary music texts have humanities

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sections, if not a humanities orientation.

Patrick D. DeLong suggests in the Introduction to his book, *Art in the Humanities* (1970) that it may well serve as one of the texts for a humanities class, although he does not attempt to relate his text to other disciplines. Another text, which might be of use to the humanities instructor, is *A Humanistic Approach to Music Education—Music and Living from Practical to Aesthetic* (Buker, 1964). Buker relates the study of music to the world of the student.

A book concerned with the problems in humanities education, *Teaching the Humanities* (Schwartz, ed.), appeared in 1970. The book has received excellent reviews, although there is some comment that elementary programs have not been given sufficient emphasis.44

Resource Centers

Teachers and those who are engaged in research in the arts and humanities may also utilize some resource centers. Museums and libraries offer many kinds of help to these persons. The Humanities Institute at Baldwin-Wallace College, Berea, Ohio, has proved to be a most helpful institution. Sponsored jointly by Baldwin-Wallace College and the Martha Holden Jennings Foundation, the Institute offers materials for use, extensive bibliographies, and a library of related books. The Institute also serves as a clearing house of information regarding humanities education throughout the United States.

Another resource center, The School of Music Information Retrieval System, at The Ohio State University is a repository for

information concerning research projects in the arts. Two other resources were to be completed through the Central Midwestern Regional Education Laboratories. They were: a large bibliography of important resource books in the arts (directed by Manual Barkan of The Ohio State University), and a listing of experimental research in the humanities since 1940 (directed by Dr. Tom Johnson of Washington University).

Humanities Research

Those who are planning research in the humanities do not have a central agency from whom they may secure a list of schools offering humanities classes. In order to meet this need, there have been some publications. The most exhaustive study was completed at Michigan State University in 1969. The schools in Michigan which offered humanities courses were asked to list the following information: location of school, status of course, elective or required, starting date of course offering, instructor in charge, to whom it is offered, graded or ungraded, how often does it meet and for how long, how many students and teachers, what departments are involved, is there a syllabus, and what books and materials are used. Other questions regarding funding, in-service training and evaluation were also asked. A number of out-of-state schools were also asked to respond. The information is presently available only in computer print-out form.45 The Humanities Journal in May of 1971, and also in November of the same year, printed the names

45 Humanities in Michigan.
and addresses of those schools offering interdisciplinary courses. An overview of thirty-five humanities courses was offered in *Humanities Programs Today*, edited by Richard R. Adler. A small "Survey of Humanities Programs in Ohio Schools" was also listed in *The Humanities Journal*. Duffy reports another survey of programs by Jonathan Corbin, which was distributed by the National Council of Teachers of English. David L. Meeker of The Ohio State University is presently engaged in compiling the information received on a "Humanities and Interrelated Arts Questionnaire."

The body of research concerned with interdisciplinary education is growing, but continues to be somewhat sparse. In the Summer issue of 1968, the *Journal of Research in Music Education* listed eight Doctoral dissertations in "Music and the Related Arts" dating from 1963-1967. In the Fall issue 1970 a similar compilation listed Doctoral dissertations completed through 1969. There were ten dissertations which might be categorized as belonging to "Music and the Related Arts." In this same category of dissertations 1968-1971, twenty-six dissertations were

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46 Northeast Missouri State College and Stanford University, "Institutions Offering Interdisciplinary Programs in Arts and Humanities," *The Humanities Journal*, IV, No. 3 (May, 1971), pp. 8, 9, 11, 12, 18, 20, 22, 29, 31; and V, No. 1 (November, 1971), p. 35.

47 Janet W. Ebert, "A Survey of Humanities Programs in Ohio Schools," 1969. (Mimeographed.)


named. An additional eleven titles, listed under "aesthetics," were related to interdisciplinary arts education.\textsuperscript{51} The Music Education Research Council lists some thirty-three "Approved Doctoral Theses in Progress as of January 1, 1971," which were concerned with "Humanities Appreciation."\textsuperscript{52} Twenty-six Doctoral theses in progress in 1972 were listed in the category "Humanities Appreciation and Philosophy." Nineteen of these are carried over from the 1971 listing.\textsuperscript{53} It could be assumed that there might be an equal number of dissertations in progress in other disciplines which are concerned with interdisciplinary studies. A number of masters theses are also known to be of interdisciplinary interest.

Most of the dissertations 1963-1969, categorized as "Music and the Related Arts," are designed to establish relationships among the arts of a certain period of time, or they are proposals for interdisciplinary courses. One of the few dissertations to study the effects of an interdisciplinary course is that of David L. Meeker, "Measuring Attitude and Value Changes in Selected Humanities and Human Relations Programs." Meeker's conclusions were as follows:

The purpose of this study was to measure attitude and value change over a nine month period in selected humanities courses. The following conclusions seem justified:


\textsuperscript{52}Council for Research in Music Education, "Approved Doctoral Theses in Progress as of January 1, 1971," pp. 18-22. (Mimeographed.)

1. The reaction of the humanities group to the concepts of ballet, architecture, theatre and music seems to open some rather interesting insights for contemplation and further research. Do students react negatively when everyday pleasurable aspects of their lives are confronted in academic examinations? Ballet (dance), architecture (building), theatre and music seem to fit this category.

2. The educational processes of these courses (i.e., team-teaching, interdisciplinary, and multimedia approaches) need to be reconsidered as they relate to student identification and stability within the curriculum.

3. The literature shows that the semantic differential technique is sensitive to measuring attitude change. It must therefore be assumed that attitude changes did not take place at any high level of significance in relation to the experimental design used in this study.

4. Changes in group attitudes and values as a product or byproduct of curricula are most difficult to obtain.

Most people have looked at humanities and human relations courses as saviors of the moral, ethical, and affective fibers of our society. Great hopes and expectations are being expressed in these areas as they relate to feelings and attitudes. This author feels that the real importance of the humanities courses in the public schools lies primarily in a new way of looking at knowledge as a whole and a different way of viewing instruction. Most members of the teaching profession would hope that attitudes and feelings might change as a result of a course of study. The paucity of significant changes for this study was disappointing; however, changes cannot be controlled by the researcher.54

Two of the "Approved Doctoral Theses in Progress" (1971) seemed to be studying present offerings in interdisciplinary courses. Nine of the "Approved Doctoral Theses in Progress" in the 1972 listing demonstrated an interest in developing various kinds of interdisciplinary courses, or in examining the philosophies employed in such courses.

54David L. Meeker, "Measuring Attitude and Value Changes in Selected Humanities and Human Relations Programs" (doctoral dissertation, Kent State University, 1969), pp. 50-52.
There is some related information in studies which have emphases differing from the interdisciplinary. One of these is "Music in General Education," by A. Jeanette Sexton.

The literature was analyzed to find the definitions, objectives, characteristics and trends of general education as well as the objectives, problems and trends in music and the humanities in general education; the literature was surveyed to locate reports of experimental programs and reports of programs that appeared to be successful.

Personal letters of inquiry were sent to heads of departments or teachers of integrated courses or humanities courses at twenty selected institutions requesting information concerning the particular course or courses involved with special emphasis on unique features of the course, the amount of emphasis given to music in relation to the other art or humanistic areas included in the course and the staffing of such courses, by individual teachers or by teams.\textsuperscript{55}

As a part of her conclusions, Sexton stated:

The idea of general music classes in high schools is not a new one, but today there is increased enthusiasm for general music courses and courses relating music to its sister arts and the humanities.\textsuperscript{56}

Ideally, if the courses are taught well, in some cases they will have opened up new horizons and vistas, new ways to view the world and listen to it; in other cases, the courses will have enriched the student's background and will have given him an awareness of the individual arts and the humanities as a whole; in other cases, the courses will have had marked influence on the student's development of aesthetic sensitivity, discriminating taste and judgment; in other cases students will have found a new means of enjoyment, relaxation and constructive use of leisure time.\textsuperscript{56}

\textsuperscript{55}A. Jeanette Sexton, "Music in General Education" (doctoral dissertation, Michigan State University, 1963), pp. 7, 8.

\textsuperscript{56}Sexton, "Music in General Education," p. 108.
Perhaps, in terms of Meeker's conclusions, Sexton's optimism was un­
justified. However, Sexton stated:

Almost impossible to measure, what the experi­
ence means now and will mean to each student in
years to come is one of the most important factors
that enters into the appraisal of the general
courses involving music. Music has many roles to
play; the roles become alive within the student.57

Many of the interdisciplinary offerings emphasize listening
activities in music. The study by Leon Crickmore, "Approach to Measure­
ment of Music Appreciation," would seem to justify offering musical
listening experiences to people of all types. Crickmore devised a "syn­
drome test," which he believed was "a practical means of measuring both
music appreciation and its growth."58 His conclusions were as follows:

1. Music appreciation as defined by the syn­
drome test is largely independent of basic person­
ality characteristics as measured by the Maudsley
Personality Inventory. This suggests that the en­
joyment of music may be regarded as a specifically
human activity appropriate to various temperaments.

2. Music appreciation as defined by the syn­
drome test is not directly related to intellectual
capacity. Listening to music would therefore seem
to be a cultural activity suitable for all ranges
of intelligence.

3. Music appreciation as defined by the syn­
drome test is fairly independent of musical intelli­
genence as measured by the Wing test. Thus a lack of
analytical or practical ability in music need not
be judged as a serious obstacle to the development
of a lively interest in listening to music.59

In a study by Paul A. Haack, reported in 1970, it was found that
the bisensory approach to teaching music might prove beneficial. Two


58Leon Crickmore, "An Approach to the Measurement of Music
Appreciation," Journal of Research in Music Education, XVI, No. 4

groups of junior high school instrumentalists received music appreciation instruction for the duration of one week. Both groups had an equal amount of time. However, the experimental group had less listening time, due to time given to discussion and visual presentations. Haack noted in his conclusions:

2. The experimental group demonstrated significant superiority in the achievement of the broad musical concepts that were the objectives of instruction, in spite of less actual listening time. It appears that the viewing activity and related discussion more than compensated for the amount of listening time and related discussion that was displaced by it in this group's instructional format, and it may be concluded that the bisensory approach employed with the experimental group is the more effective one for the development of the aural concepts and skills under surveillance.  

He further stated:

These results contain implications for more economical, efficient, and effective teaching in the areas of concern. The concomitant use of visual exemplars was found to enhance the development of the desired musical concepts significantly and to bring about definite improvement in related art viewing skills. These findings may be of value particularly to educators who are seeking more efficient means of utilizing limited instructional time, and some may choose to interpret them as support for employment of an allied arts or humanities format, at least with regard to the objectives of instruction with which the study was concerned. Certainly slides and musical examples, such as the ones employed in the criterion measure, may provide interested teachers with useful exemplars for the audio-visual development of broad stylistic concepts of Classical and Romantic music. These also may serve to suggest similar exemplary materials for study of other stylistic periods.  

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The United States government has funded some projects and offices which have produced research pertinent to the arts and the humanities. Several of these research projects were funded through the Cooperative Research Act of 1954. Examples of Cooperative Research Projects which have been completed, and would be of interest to educators include: "Evaluation and Synthesis of Research Studies Relating to Music Education" (Schneider and Cady); "Development and Trial in a Junior and Senior High School of a Two-Year Curriculum in General Music" (Reimer); "Development of a Technique for Identifying Elementary School Children's Musical Concepts," (Andrews and Diehl); and "A Seminar in Art Education for Research and Curriculum Development" (Mattil).

The dissemination of the information acquired through research projects is an important function of the United States Office of Education. The ERIC (Educational Resources Information Center) computer-based system and the publication, Research in Education, are the major means of distributing information. In addition to the foregoing, The Office of Education established nine Research and Development Centers which were to pursue the implications of research projects. When it was discovered that "the gap between research and improved educational practice" was still so vast, the system of Regional Educational Laboratories was created. There were twenty of these laboratories established. Two of these laboratories have been concerned with the arts. "The Central Atlantic Regional Educational Laboratory in Washington, D. C. is primarily concerned with the arts curriculum from kindergarten through the third grade . . . "

The Central Midwestern Regional Educational Laboratory, Inc. (CEMREL) has produced two documents of great value to those persons actively engaged in the arts and humanities. The first of these, *Pace and the Arts*, was a survey of Title III projects, January, 1966 to July, 1967. The second, a monumental work entitled *Guidelines: Curriculum Development for Aesthetic Education*, examines the curricular implications of the concept of aesthetic education. The latter publication is the culmination of Phase I of a project plan of the Aesthetic Education Curriculum Program (jointly established by the Central Midwestern Regional Educational Laboratory and The Ohio State University). Phase II was to produce materials based upon the guidelines.

A CEMREL Workshop in aesthetic education was held in July, 1972 at Northeast Missouri State College, Kirksville, Missouri. The CEMREL Coordinator of Teacher Education instructed the persons attending in the use of the new materials. The description of the materials is as follows:

CEMREL, Inc., of St. Louis, has spent several years on research into new ways to teach aesthetic education in the early grades. The fruits of this effort are now appearing in the form of "packages" which the classroom teacher can use to help students discover the basic elements and principles of the arts. The packages each serve thirty students, and contain materials, games, objects, pictures, tapes, and toys through the use of which the students and teacher can discover how the arts work. The packages cover a wide range of concepts, including musical creativity, emotional expression through body movement, visual design, word patterning, and so on.

There is some private funding for research in arts and humanities. Of interest is The John D. Rockefeller III Fund which is supporting experiments testing the centrality of the arts thesis. New kinds of research may come about because of new kinds of programs being offered. One of these is the new doctor of music education degree at the University of Cincinnati, which emphasizes "... broad training in music history, literature and theory; the psychological, philosophical, historical, aesthetic and research aspects of music education; and related interdisciplinary subjects."

Professional Arts and Humanities Organizations

There are many organizations designed to serve those persons who are interested in the arts and the humanities. One of these is the National Council of the Arts in Education.

The National Council of the Arts in Education is a federation of twenty-one national organizations concerned with the arts involved in our educational system at every level from kindergarten through college. It held its first national conference in September, 1962 at Lake Erie College, and has conducted six more, one each year until 1969. These conferences became a unique forum where the educational aspects of the several arts have been discussed in detail with emphasis upon the problems and aspirations common to them all. The need for such a forum has been demonstrated by the enthusiastic cooperation of the constituent societies as well as by the presence of a large group of distinguished consultants who have given generously of their time and wisdom to make these conferences both useful and stimulating. Member organizations: American Dance Guild, American Educational Theatre


Another organization is the Associated Council of the Arts, mentioned by Wiley L. Housewright in 1970. He stated that this group was to sponsor a meeting on "Youth, Education and the Arts." Teachers and artists, school administrators, businessmen, politicians, philanthropists, journalists, and academicians would be asked to endorse the concept quoted below:

... that the arts must be a basic part of the general education of all children at the pre-school, elementary and secondary levels. Increasingly, the Arts, with their emphasis on creativity, self-expression, perception and awareness, are being regarded as a key to intrinsic or basic education.67

A music educator later stated that the Associated Council on the Arts Conference, referred to above, and held on May 20-23 in St. Louis, left him feeling very discouraged. Charles B. Fowler said, "By implication, the conference seemed to say, the best arts education emanates


from outside the school in the hands of professional artists." He was very much concerned that the meetings did not represent the kinds of work being done in the nation's classrooms.

The National Association for Humanities Education is an organization which attempts to meet the needs of the growing number of persons involved in humanities education. "An overview" of the association states:

This association is made up of those who believe that education must include aesthetic and humanistic components; that every student, "as a part of general education, should study those products of the mind, the voice, the hand, and the body which give dignity to the individual and exalt the spirit of man."

National Association for Humanities Education also believes that the study of humanities must be undertaken in a humanistic spirit, with teachers and students regarding each other as partners in the learning process, one important objective of which is to make both more fully realized human beings.

The organization was formed in 1967, and held its first national conference at Baldwin-Wallace College in 1970. The National Association for Humanities Education publishes two journals. The Humanities Journal contains articles pertinent to humanities education and the Bulletin on Research in Humanities Education contains appropriate research studies.

There is a parallel organization in Canada, The Humanities Association of Canada.

The National Humanities Faculty was formed in 1968 by Phi Beta Kappa. The organization is non-profit; its sole aim is to foster the


69 The National Association for Humanities Education," p. 1. (Mimeographed.)
teaching of the humanities. The National Humanities Faculty organization is sponsored by the American Council on Education and the American Council of Learned Societies, in addition to Phi Beta Kappa. It is supported by grants from foundations and the National Endowment for the Humanities. The National Humanities Faculty has envisioned a number of "Thematic Projects." The first of these was entitled "The Question of Authority." The National Humanities Faculty brought 100 teachers and administrators together during the summer of 1972 for the workshop. The topic, "The Question of Authority," was chosen in order to help teachers to cope with questions about authority raised by their students.70

The Society for the Humanities was established at Cornell University in 1966. The expressed purpose of this organization is "... to encourage and support research and imaginative teaching in the humanities. It is intended to be at once a research institute, an experiment in education, and a continuing society of scholars."71 The Society is open to teachers and scholars in the humanities proper, and to "writers, composers, and artists, as well as to scientists, jurists, public servants, and others who are articulate exponents of the human significance of their professions."72

An older society, The American Society for Aesthetics, was organized in 1942 "for the advancement of philosophical and scientific studies of the arts and related fields." Supporting institutions include

various art museums and several college and universities. The Society publishes The Journal of Aesthetics and Art Criticism.

As might be expected, the new emphasis on the arts and humanities generated special activities within existing organizations. Typical of these activities might be the number of speakers and meetings that can be noted in the 1960's at The Ohio Music Education Association Conventions.

1961 (Cleveland, Ohio) General Session—
"The Mass Media and Our Cultural Heritage"

Clinic Session—
"Music and the Humanities"

1962 (Columbus, Ohio) General Session—
"Music and the Humanities"

Clinic Session—
"Encyclopedia Brittanica Humanities Film"

1968 (Dayton, Ohio) Clinic Session—
"Projects in Innovation"

Living Arts Center (Dayton)
Humanities Program (Warrensville Heights)

Arts and Humanities Conferences

In addition to the conferences and conventions described in the preceding paragraphs, many other conferences have been held which were helpful to arts and humanities instructors.

In 1958 a "Related Arts Workshop" was held at Capital University, Columbus, Ohio. This workshop "based it's [sic] total program upon art, music and literature as they might contribute to the elementary school

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73 Journal of Aesthetics and Art Criticism, XXVII, No. 1 (Fall, 1960), frontispiece.
program.\textsuperscript{74}

The remarkable Symposium held at Tanglewood at the Berkshire Music Center in Massachusetts, '"... attempted to evaluate and appraise music and music education in America, not only in the 1960's, but also for the 1970's and 1980's."\textsuperscript{75} A statement about humanities and related-arts courses was included (under the heading "Ideas from the Discussions").

While it is undoubtedly true that music educators should be able to teach effectively in either humanities or related-arts courses, it seems that if we really desire to place music in the mainstream—into the core of the curriculum—we should be stressing the importance of the type of course that puts the arts in the center, rather than on the periphery as a kind of fringe benefit. Music should be more than a Kiwanis-like service club that stands ready to perform on those two or three days each semester when someone invites it in. Above all else, humanities or related-arts courses for all senior high school students should not eliminate the need for traditional music courses, such as music history and literature, theory, and harmony. Instead, we should be planning for a senior high school where there are many avenues available, where musical performance, traditional music major courses, related-arts courses, and humanities are offered for the choice of tomorrow's students.\textsuperscript{76}

A Work Conference, designed to acquaint American educators with the British "Humanities Curriculum Project," was held in June of 1970 at Worthington, Ohio. The conference was jointly sponsored by the Ford Foundation, Schools Council (England), and the Curriculum and Foundations Faculty of The Ohio State University. The Humanities Project, sponsored

\textsuperscript{74}Virginia Burkert, "Music ... and the Related Arts," \textit{Triad}, XXVI, No. 4 (February-March, 1959), p. 16.


\textsuperscript{76}"Tanglewood at Seattle--Ideas from the Discussions," \textit{Music Educators Journal}, IV, No. 1 (September, 1968), p. 42.
by the Schools Council and the Nuffield Foundation, was not planned, as some of the courses have been, for the exceptional student. It was "... set up in September, 1967 to extend the range of choice open to teachers working in the humanities with adolescents of average and below average ability by offering them teaching materials and research support."77

**Arts and Humanities Funding**

It has been noted earlier that research in arts and humanities education has been funded through the United States Office of Education, and through the Cooperative Research Act of 1954. Other acts of Congress have assisted the arts and humanities in the schools.

The first national legislation, which benefited the arts was the National Defense Education Act of 1958. Many schools were able to purchase audio-visual equipment for their classrooms with these monies. Approximately 600 doctoral fellowships in the arts and the humanities were awarded under the National Defense Education Act during 1967-1968.78

The National Foundation on the Arts and Humanities Act of 1965 funded two strong endowments, one for the arts and one for the humanities. The major portion of the funds of the National Endowment for the Arts was granted to orchestras and operas. Some of the funds enabled young students to hear these groups, and other grants were "related in


some way, to education."79

Information concerning the grants made by the National Endowment for the Humanities, and other items of interest to those working in the humanities are contained in the Endowment's publication, Humanities. As has been noted earlier, grants have been given through this endowment for the National Humanities Faculty for such activities as conferences and publications for humanities educators.

The Endowment also funds The National Humanities Series, which was developed to serve entire communities.

Each community will be visited by three National Humanities Series teams over a period of four months. The basic theme of the series—"Time Out for Man"—will remain the same, but each team will present a different facet of it: "The Private Sphere" . . . "The Human Community" . . . and "The Good Life."80

The Things That Don't Change are the rather comforting themes of the lively National Humanities Series of Time Out for Man programs that tour small communities, many of them off the culture-center track. Teams of professors and performers use a combination of lectures, dialogue, music, drama, dance and whatever else they decide will stimulate their audiences to sit up and talk back about such topics as the current state of the Union (the thesis: the diversity of concepts about America today gives us a chance to create a more perfect one) or the generation gap (it can be traced back four thousand years). "It's a kind of Seesame Street for adults," as one team member described the programs. . . .

. . . After the programs are over . . . there have been such local spin-offs as the inauguration of town meetings, or a permanent arts and humanities council.81


The National Humanities Series is based in Princeton, New Jersey. Two additional centers are to be established. They are the Midwestern Center at the University of Wisconsin, Madison, Wisconsin, and a Western Center at the University of California, Los Angeles.82

The various title provisions of the historic Elementary and Secondary Education Act of 1965 allowed monies to be spent which would benefit the arts and humanities programs. The Living Arts Program, Dayton, Ohio, The Humanities Program, Warrensville Heights, Ohio, and the Humanities for Leisure Time Program, Parma, Ohio, were all funded through Title III. Many special projects in the arts and humanities were developed under Title III, including arts centers, related arts programs, cultural resource centers, and creative arts classes.

The Higher Education Act of 1965 and the Education Profession Development Act of 1967 are both reported to have assisted teachers of the arts and humanities.83 Two programs developed under the Office of Education which have been of benefit to the arts and humanities educators are the "Small Project Research Program," and the "Research Training Program" for music educators which has been conducted by the Research Council of the Music Educators National Conference.

State Arts Councils also fund various projects in the arts. Although multi-media presentations are encouraged, the greatest portion of the funds seem to be awarded for "outreach" programs of performing groups and the creation of new art works.


83Lehman, "Federal Programs," p. 117.
Funds for projects in the arts and humanities have been made available by many agencies, including councils of various kinds, professional groups, and private foundations. The area of funding has become so complex that publications have been produced to assist potential applicants. One of these, available from the Arts and Humanities Program of the U. S. Office of Education, is *Federal Funds and Services for the Arts*. Others, printed by the Washington International Arts Letter, include *Grants and Aid to Individuals in the Arts*, and *Private Foundations Active in the Arts*. The Washington International Arts Letter is, itself, a near-monthly magazine carrying articles such as, "Private Foundations Becoming Active in Arts-Humanities," and "Arts and Arts Education Grants."

**Summary**

Higher education and music education, in general, remained aloof from the new educational movements prior to 1960. Since 1960, however, college humanities courses offerings have increased in number, paralleling the increase in high school humanities offerings. Music has been a part of these humanities offerings. Although music educators have been interested in the humanities, and in many cases have participated as teachers of the humanities, there has been much debate concerning the value of music education as a part of the humanities.

Little research has been done in the area of the humanities, or of music in the humanities. Many publications, organizations, and resource centers have offered services to humanities educators. Some funding has also been of benefit to the humanities programs in the schools.
CHAPTER IV

ANALYSIS OF THE INTERDISCIPLINARY AND HUMANITIES
OFFERINGS: 1968-1972

The purpose of this study was to examine, and to attempt to de­
scribe the various humanities and/or interdisciplinary programs and
courses which were offered in various educational institutions during
the five-year span, 1968-1972.

Sources of Information

The total numbers of courses and programs offered are listed
by types of institutions in Table 1, page 99.

The schools surveyed were wide-spread geographically. Forty­
three states were represented in the study. Table 2, page 100, shows the
distribution of the number of schools by state, from the greatest number
to the least. The states of Arkansas, Idaho, Nebraska, Nevada, North
Dakota, Vermont, Wyoming, and the District of Columbia were not repre­
sented. Two schools, derived from secondary sources, listed no address.

The State Department of Education of New Jersey had listed
eighty-three schools, but since there was no information concerning
individual programs, these were not included in the study. The State
of New York has a strong program in the humanities (CUE); however, the
information provided by the State Department of Education was written
prior to 1968 and, therefore, the New York program was omitted also.
<table>
<thead>
<tr>
<th>Courses and Programs Offered by Types of Institutions</th>
<th>Colleges and Graduate Schools</th>
<th>High Schools</th>
<th>Junior High Schools</th>
<th>Elementary Schools</th>
<th>Grand Totals</th>
</tr>
</thead>
<tbody>
<tr>
<td>Courses</td>
<td>492</td>
<td>74</td>
<td>9</td>
<td>5</td>
<td>580</td>
</tr>
<tr>
<td>Programs</td>
<td>187</td>
<td>2</td>
<td>6</td>
<td>1</td>
<td>196</td>
</tr>
<tr>
<td>Schools</td>
<td>108</td>
<td>73</td>
<td>8</td>
<td>4</td>
<td>193</td>
</tr>
</tbody>
</table>
### TABLE 2

DISTRIBUTION BY STATE OF THE INSTITUTIONS INCLUDED IN THE SURVEY

<table>
<thead>
<tr>
<th>State</th>
<th>Number of Schools</th>
</tr>
</thead>
<tbody>
<tr>
<td>California</td>
<td>21</td>
</tr>
<tr>
<td>New York</td>
<td>18</td>
</tr>
<tr>
<td>Ohio</td>
<td>17</td>
</tr>
<tr>
<td>Illinois</td>
<td>12</td>
</tr>
<tr>
<td>Minnesota</td>
<td>12</td>
</tr>
<tr>
<td>Missouri</td>
<td>8</td>
</tr>
<tr>
<td>Florida</td>
<td>7</td>
</tr>
<tr>
<td>Michigan</td>
<td>7</td>
</tr>
<tr>
<td>North Carolina</td>
<td>7</td>
</tr>
<tr>
<td>New Jersey</td>
<td>6</td>
</tr>
<tr>
<td>Pennsylvania</td>
<td>6</td>
</tr>
<tr>
<td>South Dakota</td>
<td>6</td>
</tr>
<tr>
<td>Wisconsin</td>
<td>6</td>
</tr>
<tr>
<td>Connecticut</td>
<td>5</td>
</tr>
<tr>
<td>Indiana</td>
<td>5</td>
</tr>
<tr>
<td>Arizona</td>
<td>4</td>
</tr>
<tr>
<td>Kentucky</td>
<td>4</td>
</tr>
<tr>
<td>Maryland</td>
<td>4</td>
</tr>
<tr>
<td>New Mexico</td>
<td>4</td>
</tr>
<tr>
<td>Oklahoma</td>
<td>4</td>
</tr>
<tr>
<td>Iowa</td>
<td>3</td>
</tr>
<tr>
<td>Massachusetts</td>
<td>3</td>
</tr>
<tr>
<td>Oregon</td>
<td>3</td>
</tr>
<tr>
<td>Virginia</td>
<td>3</td>
</tr>
<tr>
<td>Washington</td>
<td>3</td>
</tr>
<tr>
<td>Colorado</td>
<td>2</td>
</tr>
<tr>
<td>Georgia</td>
<td>2</td>
</tr>
<tr>
<td>Alabama</td>
<td>1</td>
</tr>
<tr>
<td>Alaska</td>
<td>1</td>
</tr>
<tr>
<td>Delaware</td>
<td>1</td>
</tr>
<tr>
<td>Hawaii</td>
<td>1</td>
</tr>
<tr>
<td>Kansas</td>
<td>1</td>
</tr>
<tr>
<td>Louisiana</td>
<td>1</td>
</tr>
<tr>
<td>Maine</td>
<td>1</td>
</tr>
<tr>
<td>Mississippi</td>
<td>1</td>
</tr>
<tr>
<td>Montana</td>
<td>1</td>
</tr>
<tr>
<td>New Hampshire</td>
<td>1</td>
</tr>
<tr>
<td>Rhode Island</td>
<td>1</td>
</tr>
<tr>
<td>South Carolina</td>
<td>1</td>
</tr>
<tr>
<td>Tennessee</td>
<td>1</td>
</tr>
<tr>
<td>Texas</td>
<td>1</td>
</tr>
<tr>
<td>Utah</td>
<td>1</td>
</tr>
<tr>
<td>West Virginia</td>
<td>1</td>
</tr>
<tr>
<td><strong>TOTAL (43 States)</strong></td>
<td><strong>198</strong></td>
</tr>
<tr>
<td>No Address</td>
<td>2</td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td><strong>200</strong></td>
</tr>
</tbody>
</table>
Eighty-nine humanities courses were listed for the State of Michigan in the survey *Humanities in Michigan*.\(^1\) Efforts to verify the listed programs failed so these have not been included.

Information from "The Humanities Curriculum Project" in England has been included for purposes of comparisons.

It should be observed that Table 1 shows a total of one hundred and ninety-three schools, while Table 2 indicates two hundred schools. While a total of two hundred schools in forty-three states responded, or were included, six of them, for reasons noted in Appendix A, were not appropriate to the study. One school has campuses in two different states, so is carried as two institutions in Table 2, and as one institution in Table 1.

**Definitions Derived from the Information**

The kinds of information received from the schools which were surveyed were quite varied. The materials which were received are listed by school in Appendix B. An examination of these as well as other sources led to the definitions given in Chapter I, pp. 9-10.

During the course of the study, it became apparent that some schools were offering complete programs, or majors, or sequences of studies in interdisciplinary or humanities areas, whereas others had only course offerings. The "programs" listed in this survey may be considered to be of longer duration than the "courses." A program may include several courses.

\(^1\) *Humanities in Michigan.* (Lansing, Michigan: The Humanities Teaching Institute of Michigan State University, 1969) (Mimeographed.)
The information which was received from the schools indicated courses differing so widely, that there was an obvious need for categorization. The initial categories were: (1) Interdisciplinary, and (2) Humanities. Both the humanities and the interdisciplinary courses were likely to include more than one of the disciplines common to the humanities. However, those courses which have been categorized as interdisciplinary could not be included in the humanities as defined in this study, i.e., the teaching of communicable art forms of literature, art, music, etc., against a background of cultural history within a single course which is centered around the study of man and his nature. Some of the programs included area studies, such as American Studies, and studies which centered around a specific social concern.

A definition of the Humanities for this study was more difficult. Definitions of the humanities, and of the disciplines to be included as a part of the humanities, are extremely diverse. Several persons have stated that the humanities should be concerned with "life" in all its aspects. Many schools which accept this concept do not insist upon specific disciplines to be studied, but encourage the student to select his own program. One school has implemented this view of the humanities with a "spontaneous curriculum," which is presumed to mean one decided upon by students and faculty from week-to-week.

Another view of the humanities, which may be more traditional, is taken by Albert Levi in The Humanities Today.

My speculum mentis begins with a very simple double dichotomy. There are the sciences and there are the arts, and each of these is in turn divided into two branches. There are the sciences of nature (including man as he is a part of nature), and there are the sciences of man as he has his own unique nonnatural culture. This is the distinction between
the natural sciences and the social sciences. The arts, in turn, are divided into those concerned with the making of music, poetry, painting, imaginative literature, sculpture, architecture, and the like, and those concerned with the study and teaching of languages, literature, history, and philosophy. This is the distinction between the fine arts and the liberal arts. The natural and social sciences, the fine and the liberal arts, exhaust the domain of the mind, and it is from this beginning that I should like to draw the very simple, almost tautologous propositions which, I think, define the area of the humanities.

1. The humanities are not the natural sciences, the social sciences, or the fine arts.
2. The humanities are identical with the liberal arts.
3. The liberal arts are three, that is, the arts of communication, the arts of continuity, and the arts of criticism. (This means, respectively, the languages and literatures, history, and philosophy.)

For the purposes of this survey, the definition of the humanities in education by Meeker has been used. "... The teaching of communicable art forms of literature, art, music, etc., against a background of cultural history within a single course which is centered around the study of man and his nature." This definition would seem to imply that the following disciplines might be among those included in the humanities offerings: English and/or literature, art and architecture, music, drama, speech, theatre and film, possibly performing arts, philosophy and religion, social studies (or sciences) including history and politics (or political science), foreign and classical languages, and some kinds of


Resume of the Interdisciplinary Offerings

Forty-three colleges and one high school had offerings which may be considered interdisciplinary. For the purpose of this survey, programs were defined as having a greater duration than courses. A program may have several courses within it. A course is of relatively short duration, taking a part of the school day, for a period of several weeks, a quarter, a semester, or one year.

Interdisciplinary Programs

The interdisciplinary programs which have been included here were identified by the various schools as "majors," "concentrations," "sequence studies," "projects," "programs," or "cores."

Thirty-eight colleges offered interdisciplinary programs. One hundred and twelve programs were identified in this survey. The programs are enumerated in Table 3, page 105.

There were forty-one "area" studies. These were studies which centered about a culture designated by geographical region. Of the area studies, American Studies was named most often, followed by Asian and Latin American Studies. African Studies, Afro-American Studies, and Black Studies may offer similar materials. Taken as a group, these studies equalled the number of American Studies offered by the schools. Four Russian Studies programs were offered. Other area studies offered were: American Indian (1), French (1), Middle Eastern (1), and Scandinavian (1). Closely related to the area studies were the six International or Intercultural Studies, which often feature travel abroad.
<table>
<thead>
<tr>
<th>Type of Program</th>
<th>Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>Area Studies</td>
<td>41</td>
</tr>
<tr>
<td>African Studies</td>
<td>3</td>
</tr>
<tr>
<td>Afro-American Studies</td>
<td>5</td>
</tr>
<tr>
<td>American Indian Studies</td>
<td>1</td>
</tr>
<tr>
<td>American Studies</td>
<td>10</td>
</tr>
<tr>
<td>Asian (East Asian, Far Eastern, etc.) Studies</td>
<td>7</td>
</tr>
<tr>
<td>Black Studies</td>
<td>3</td>
</tr>
<tr>
<td>French Studies</td>
<td>1</td>
</tr>
<tr>
<td>Latin American Studies</td>
<td>6</td>
</tr>
<tr>
<td>Middle Eastern Studies</td>
<td>1</td>
</tr>
<tr>
<td>Russian (or Soviet) Studies</td>
<td>4</td>
</tr>
<tr>
<td>Scandinavian Studies</td>
<td>1</td>
</tr>
<tr>
<td>Student-Designed (no definite area content)</td>
<td>13</td>
</tr>
<tr>
<td>Science</td>
<td>11</td>
</tr>
<tr>
<td>Integrated Seminars or Honors Programs</td>
<td>8</td>
</tr>
<tr>
<td>English, Communications, Linguistics</td>
<td>6</td>
</tr>
<tr>
<td>International Studies, Intercultural Studies</td>
<td>6</td>
</tr>
<tr>
<td>Environmental, or Ecological Studies</td>
<td>5</td>
</tr>
<tr>
<td>Historical Concerns</td>
<td>5</td>
</tr>
<tr>
<td>Social Sciences</td>
<td>4</td>
</tr>
<tr>
<td>Urban-Metropolitan Studies</td>
<td>4</td>
</tr>
<tr>
<td>Social Concerns (Population, Women's Studies, etc.)</td>
<td>3</td>
</tr>
<tr>
<td>Classical Studies</td>
<td>2</td>
</tr>
<tr>
<td>Western Man</td>
<td>1</td>
</tr>
<tr>
<td>Modern Language</td>
<td>1</td>
</tr>
<tr>
<td>Administration</td>
<td>1</td>
</tr>
<tr>
<td>Folklore</td>
<td>1</td>
</tr>
<tr>
<td><strong>Total Number of Programs</strong></td>
<td>112</td>
</tr>
<tr>
<td><strong>Total Number of Schools</strong></td>
<td>38</td>
</tr>
</tbody>
</table>
There were thirteen programs in which the student designed his own interdisciplinary program. Eleven programs were interdisciplinary offerings in science. Eight special integrated seminars or honors programs were offered.

Contemporary areas were represented by environmental and ecological studies (5), social concerns (3), and urban-metropolitan studies (4).

The more traditional concerns were reflected in English, communications, and linguistics (6), historical concerns (5), social sciences (4), Western man (1), modern language (1), classical studies (1).

Administration and folklore each appeared once as interdisciplinary programs.

Interdisciplinary Courses

There were six colleges and one high school offering interdisciplinary courses. The thirty-nine interdisciplinary courses identified in this study, are named in Table 4, page 107.

Eleven of the interdisciplinary courses were offered in area studies. The greatest number of these (3) were offered in Asian Studies, African Studies, Latin American Studies, and Russian Studies were each represented with two courses. Middle Eastern and Non-Western studies were the titles of single courses.

Only one student-designed course was offered among these courses. Seven integrated seminars or honors courses were identified.

Nine courses were included as social concerns, and two courses were offered in environmental and ecological studies.

There were four courses identified as historical concerns, and one as social science. There was one Western man course.
### TABLE 4

**HIGH SCHOOL AND COLLEGE INTERDISCIPLINARY COURSES**

<table>
<thead>
<tr>
<th>Type of Course</th>
<th>Number</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Area Studies</strong></td>
<td></td>
</tr>
<tr>
<td>African Studies</td>
<td>2</td>
</tr>
<tr>
<td>Asian Studies</td>
<td>3</td>
</tr>
<tr>
<td>Latin American Studies</td>
<td>2</td>
</tr>
<tr>
<td>Middle Eastern Studies</td>
<td>1</td>
</tr>
<tr>
<td>Non-Western Studies</td>
<td>1</td>
</tr>
<tr>
<td>Russian (or Soviet) Studies</td>
<td>2</td>
</tr>
<tr>
<td><strong>Student-Designed</strong></td>
<td>1</td>
</tr>
<tr>
<td><strong>Science (and Mathematics)</strong></td>
<td>3</td>
</tr>
<tr>
<td>College</td>
<td>2</td>
</tr>
<tr>
<td>High School</td>
<td>1</td>
</tr>
<tr>
<td><strong>Integrated Seminars or Honors Courses</strong></td>
<td>7</td>
</tr>
<tr>
<td>Environmental or Ecological Studies</td>
<td>2</td>
</tr>
<tr>
<td>Historical Concerns</td>
<td>4</td>
</tr>
<tr>
<td>Social Sciences</td>
<td>1</td>
</tr>
<tr>
<td>Social Concerns</td>
<td>9</td>
</tr>
<tr>
<td>Western Man</td>
<td>1</td>
</tr>
</tbody>
</table>

**Total Number of Courses** 39

**Total Number of Colleges** 6

**Total Number of High Schools** 1
There was one college interdisciplinary mathematics course, one college interdisciplinary science course, and one high school interdisciplinary science course.

Music was not an important part of any of the interdisciplinary programs or courses. It was included as a "cultural aspect" of some of the area studies.

Resumé of Disciplines Represented in the Humanities Offerings

The humanities area survey included ninety colleges, seventy-three high schools, eight junior high schools, and four elementary schools. Many disciplines are contained in the humanities programs and courses offered in these schools. Those which seemed most basic to the study of the humanities, by definition or current practice, have been included as "basic categories" in this survey.

Categories

The terms employed to designate the various disciplines are those given by the schools themselves. Thus, "English" may be the title given to a course in one school, while another school may call the same course "literature." Following is a list of the basic categories of disciplines, together with related information concerning the use of these terms in this survey.

1. English. English in the humanities may include composition, grammar, literature, and/or linguistics. Literature, creative writing, and linguistics are indicated separately, if they were so designated by the school.
2. Literature. Literature may include "Great Books" courses, foreign, English or American literature, "the classics," or contemporary popular writings. If the school indicated the classics, or literature in a foreign language, it was placed in those categories, rather than under literature.

3. Art. This category includes "art," "arts," sculpture, related arts, visual arts, painting, and "fine arts." It might also include a number of other "art" areas, such as graphics and ceramics. Since some schools indicated architecture and city planning separately, these have been categorized as such. For the most part, the art discipline in humanities does not include studio or creative art work. Rather, the classroom work is confined to art history, and, occasionally, to art criticism. Some colleges, several high schools, and most of the schools for younger children plan art activities in the humanities which involve students in the creative aspects of art.

4. Architecture. Architecture was listed separately by many schools. Some schools involve architecture in a study of "our town." Others approach the study of architecture in more traditional ways. City planning is also included in this category.

5. Music. The music area of the humanities is similar to the art area, in that the kind of music studied is usually music history. Listening activities are most common. "Music literature" is included in this category. If music was not specifically mentioned in "arts," or "related arts," no count was added to the music category.

6. Drama, Speech, Theatre. Schools vary in their usage of these terms. Drama, generally, includes the study of plays, while theatre often includes special field trips. Speech usually seems to
refer to oral interpretation.

7. Film. This area includes offerings entitled "film," "cinema," and "motion pictures." Film criticism seemed to be the most common area of discussion.

8. Performing Arts. This category includes those schools which indicated that performance of music, art, or theatre was included in their humanities programs. This might also be termed "applied arts."

9. Philosophy. The category "philosophy" may be interpreted in the traditional sense.

10. Religion. The religion category also includes courses labeled as "theology." In recent years, "mythology" has become an important area. This may be studied as a "religious area" in the humanities, or as a part of the classics, social studies, or philosophy. Mythology seemed to be taught most often by religion instructors.

11. History. History refers to the usual kinds of study found in discipline of history.

12. Social Studies/Social Sciences. "Social studies" is the term most often used with younger students. Most colleges seem to employ the term "social sciences." Many schools made reference only to the broad category "social studies" and did not name the specific disciplines included. If history, sociology, or politics were named, they are noted within those categories.

13. Politics. This term has been used because it was most often used by the schools. In this survey, it is thought to include political science. Politics is most often studied in relation to some aspect of the humanities.
14. Foreign Language. The foreign language area includes all languages which may have been designated in the following ways: German, French, Spanish, oriental language, Romance languages, or modern language. It also includes any other contemporary language which might be called "foreign." One or two offerings which were listed as "foreign language literature" have also been included.

15. Classical Language. Classical language includes Latin and Greek. This area also includes disciplines which were entitled "classics," but which were included as classical language by the schools.

16. Science. The science area of the humanities may refer to a traditional science program, with some humanities emphasis. More often, however, a "history of science," or discussions of scientific theory, or studies of great men in science are a part of the study of science in the humanities.

17. Miscellaneous. This category includes many disciplines which were designated in a relatively small number of courses or programs. Some of the disciplines represented by this category include: sociology, psychology, behavioral science, mathematics, dance, anthropology, and archaeology.

These basic categories have been used in reporting the results of the humanities survey.

It had been hoped, initially, that a pattern would emerge in the study of the disciplines represented in humanities programs and courses. Unfortunately, this has not been the case, due to the highly individualistic interpretation of the word "humanities" by the institutions included in this study. There were almost as many combinations of disci-
plines as there were courses!

**Humanities Programs**

For the purposes of this survey, "programs" were of longer duration than "courses." One program might include several courses.

**Elementary Schools.**— Only one program was noted among the elementary schools. This program employed the disciplines of art, music, and dance.

**Junior High Schools.**— Six junior high school programs were identified in the humanities. One program for establishing relationships to the humanities was described for each of the following disciplines: English, science, home economics, industrial arts, and social studies. One humanities program included social studies.

**High Schools.**— Only two high schools had humanities programs. The disciplines represented in these programs were: English (2), art (2), music (2), literature (1), history (1), social studies (1), and science (1).

**School Systems.**— Two school systems mentioned a "humanities approach" being used through several grades. One system has this approach only in the elementary grades, and hopes to expand in future years. The other system reported a "humanities approach" in grades one through twelve.

**Colleges.**— Forty-eight colleges reported humanities programs. A total of eighty college humanities programs were identified in this survey. These college programs included: thirty-eight majors in humanities; one fine arts major in the humanities; eight minor areas or concentrations in the humanities; four humanities education programs; eleven
masters programs, which led to Master of Arts in Teaching, Master of Arts in Humanities, and Master of Arts degrees; two Ph.D. programs in humanities; and one post-doctoral program in the humanities. Other programs were not defined in the areas noted above.

The number of individual disciplines included in the college programs is presented in Figure 1, page 114.

Twenty-one schools included English as a part of their humanities programs. Nineteen included literature. Art was included by thirty-four colleges; architecture by two, and music by twenty-four. Four schools included drama; three, speech; seven, theatre; and three, film in their humanities programs. Four colleges listed performing arts in the humanities programs.

Thirty-two colleges included philosophy as a part of their humanities programs, and seventeen listed religion. History was included by twenty-six schools and social studies by three. Politics was a part of two programs.

Foreign languages were included in twenty programs. Classical languages were utilized in seven humanities programs. Science was included in a total of five programs.

Miscellaneous areas described in these programs were: individualized programs (5), dance (2), physical education (1), psychology (3), sociology (3), middle east studies (2), area studies (1), writing (2), integrated studies (2), humanities as a mode of thought (1), life styles of great cultures (1), library science (1), folklore (1), fashion (1), education (1), mathematics (1), economics (1), humanities (as a discipline) (4), and television, radio and film (1). Twenty-four programs did not include listings of the individual disciplines represented in
FIGURE 1

Basic Categories of Disciplines Represented in College Humanities Programs

<table>
<thead>
<tr>
<th>Category</th>
<th>0</th>
<th>25</th>
<th>50</th>
<th>75</th>
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</thead>
<tbody>
<tr>
<td>English</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Literature</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Art</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Architecture</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Music</td>
<td></td>
<td></td>
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<td></td>
</tr>
<tr>
<td>Drama</td>
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<td></td>
</tr>
<tr>
<td>Speech</td>
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<td></td>
</tr>
<tr>
<td>Theatre</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Film</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Performing Arts</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Philosophy</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Religion</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>History</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Social Studies</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Politics</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Foreign Language</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Classical Language</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Science</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Total Number of Programs = 80
Total Number of Schools = 47
the humanities programs. The miscellaneous category is not included in Figure 1.

**Humanities Courses**

**Elementary Schools.**— Five elementary school humanities courses were determined. The disciplines represented were: literature (2), art (5), music (5), philosophy (1), science (1). See Figure 2, page 116.

**Junior High Schools.**— Nine junior high school courses were studied. Eight of the nine courses in the humanities included English. One included literature; three, art; four, music; one, history; four, social studies; two, philosophy; one, drama; and one, science. See Figure 2, page 116.

**High Schools.**— Seventy-four high school courses in the humanities have been included in this survey. A graphic presentation of the numbers of disciplines included in these courses is presented in Figure 3, page 117. Fifteen of the high school courses in humanities included English as one of the disciplines represented, and thirty-four included literature. Fifty-four included art, and sixteen, architecture. The survey revealed forty-nine courses included music; five, drama; twelve, theatre; one, film; and none, speech. Three schools are known to have included performance in music and art activities. Thirteen schools listed philosophy, and six schools included religion in their humanities courses. Twenty-three schools included history, and nineteen showed social studies as a part of their courses. Foreign language was included by three schools, and classical language by two. Science was included by six schools.
FIGURE 2

Basic Categories of Disciplines Represented in Elementary and Junior High School Humanities Courses

Total Number of Courses = 14
Total Number of Schools = 9
FIGURE 3

Basic Categories of Disciplines Represented in High School Humanities Courses

<table>
<thead>
<tr>
<th>Category</th>
<th>Count</th>
</tr>
</thead>
<tbody>
<tr>
<td>English</td>
<td></td>
</tr>
<tr>
<td>Literature</td>
<td></td>
</tr>
<tr>
<td>Art</td>
<td></td>
</tr>
<tr>
<td>Architecture</td>
<td></td>
</tr>
<tr>
<td>Music</td>
<td></td>
</tr>
<tr>
<td>Drama</td>
<td></td>
</tr>
<tr>
<td>Speech</td>
<td></td>
</tr>
<tr>
<td>Theatre</td>
<td></td>
</tr>
<tr>
<td>Film</td>
<td></td>
</tr>
<tr>
<td>Performing Arts</td>
<td></td>
</tr>
<tr>
<td>Philosophy</td>
<td></td>
</tr>
<tr>
<td>Religion</td>
<td></td>
</tr>
<tr>
<td>History</td>
<td></td>
</tr>
<tr>
<td>Social Studies</td>
<td></td>
</tr>
<tr>
<td>Politics</td>
<td></td>
</tr>
<tr>
<td>Foreign Language</td>
<td></td>
</tr>
<tr>
<td>Classical Language</td>
<td></td>
</tr>
<tr>
<td>Science</td>
<td></td>
</tr>
</tbody>
</table>

Total Number of Courses = 74
Total Number of Schools = 73
Miscellaneous disciplines mentioned by various schools included: dance (9), physical education (1), anthropology (2), behavioral sciences (1), sociology (1), psychology (1), mathematics (1), archeology (1), and creative writing (1). Nine schools listed no individual disciplines. The miscellaneous category does not show in Figure 3.

Colleges.— Sixty-six colleges reported humanities courses. A total of four hundred and fifty college course offerings in the humanities has been included in this survey. The numbers of individual disciplines represented in these courses are presented in Figure 4, page 119.

Twenty-three college courses in the humanities defined English as one of the disciplines included. Two hundred and twenty-nine listed literature. One hundred and fifty courses in the humanities included art, and thirteen included architecture. One hundred and fourteen courses had music as one of the disciplines in the humanities. College courses in the humanities included drama (11), speech (6), theatre (7), and film (11). There were no courses designed to include the performing arts. Philosophy was included in one hundred and thirty-one college courses in the humanities. Forty-eight courses included religion.

History was a part of sixty-five college humanities courses, and social sciences (studies) were included in twenty. Fourteen courses in the humanities included politics. Foreign languages were included in eight courses and classical languages (or classics) in twenty-two. It should be noted that twelve of these twenty-two courses including classical languages were offered in one school.

Science was included in fourteen college humanities courses.
FIGURE 4

Basic Categories of Disciplines Represented in College Humanities Courses

<table>
<thead>
<tr>
<th>Discipline</th>
<th>Count</th>
</tr>
</thead>
<tbody>
<tr>
<td>English</td>
<td>150</td>
</tr>
<tr>
<td>Literature</td>
<td>200</td>
</tr>
<tr>
<td>Art</td>
<td>100</td>
</tr>
<tr>
<td>Architecture</td>
<td>50</td>
</tr>
<tr>
<td>Music</td>
<td>75</td>
</tr>
<tr>
<td>Drama</td>
<td>25</td>
</tr>
<tr>
<td>Speech</td>
<td>25</td>
</tr>
<tr>
<td>Theatre</td>
<td>0</td>
</tr>
<tr>
<td>Film</td>
<td>0</td>
</tr>
<tr>
<td>Performing Arts</td>
<td>0</td>
</tr>
<tr>
<td>Philosophy</td>
<td>200</td>
</tr>
<tr>
<td>Religion</td>
<td>150</td>
</tr>
<tr>
<td>History</td>
<td>100</td>
</tr>
<tr>
<td>Social Studies</td>
<td>50</td>
</tr>
<tr>
<td>Politics</td>
<td>25</td>
</tr>
<tr>
<td>Foreign Language</td>
<td>0</td>
</tr>
<tr>
<td>Classical Language</td>
<td>0</td>
</tr>
<tr>
<td>Science</td>
<td>0</td>
</tr>
</tbody>
</table>

Total Number of Courses = 450
Total Number of Schools = 66
Miscellaneous areas included in the various college humanities offerings were: humanities seminars (including travel) (22), independent study (16), area studies (16), related arts (11), non-western studies (6), psychology (6), dance (4), composition (4), humanities (as a discipline) (4), rhetoric (4), aesthetics (3), mathematics (2), sociology (2), linguistics (2), city design (2), economics (1), crafts (1), cross-cultural communication (1), writing (1), "mod" culture (1), and great books (1). This miscellaneous category is not included in Figure 4.

One hundred and nineteen courses did not list the individual disciplines represented in the courses.

**Humanities Program in England**

It has been suggested that "general education" programs, of which the humanities is one, are unknown outside the United States. Although humanities programs are known to exist in Canada, a new program in England was the only humanities program located outside the United States that was identified in this study. The humanities program in England, devised for secondary education, includes the disciplines of the arts, religion, history and the behavioral sciences.4

**Humanities Courses in the Past**

While a longitudinal study of the humanities has not been attempted in this survey, some examination of programs in the past seemed appropriate. Several references indicated the kinds of disciplines included in the humanities from 1930 through 1960.

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In 1933, a major trend was noted in the secondary schools which emphasized "the aesthetic and cultural heritage of art, music, and literature."  

Beesley, in 1940, identified forty-seven colleges offering survey courses in the humanities, humanities-type courses, and humanities programs. Eighteen of these colleges have been included in the present survey. Thirteen continue to offer humanities courses or programs, four offer interdisciplinary studies, and two offer both humanities and interdisciplinary courses. One has a program not appropriate for this survey.

The distribution of disciplines in the forty-seven courses and programs identified in 1940 have been summarized by the investigator as follows:

<table>
<thead>
<tr>
<th>Discipline</th>
<th>Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>Grammar and Composition</td>
<td>1</td>
</tr>
<tr>
<td>Literature</td>
<td>45</td>
</tr>
<tr>
<td>Art</td>
<td>49</td>
</tr>
<tr>
<td>Music</td>
<td>35</td>
</tr>
<tr>
<td>Speech</td>
<td>1</td>
</tr>
<tr>
<td>Philosophy</td>
<td>34</td>
</tr>
<tr>
<td>History</td>
<td>32</td>
</tr>
<tr>
<td>Social Sciences</td>
<td>3</td>
</tr>
<tr>
<td>Classics</td>
<td>1</td>
</tr>
<tr>
<td>Science</td>
<td>1</td>
</tr>
<tr>
<td>Aesthetics</td>
<td>1</td>
</tr>
</tbody>
</table>

In 1949, Robert F. Davidson, in the publication edited by McGrath, noted twelve colleges with ongoing humanities programs. Seven of these had been included in Beesley's survey. Many of these courses included great works in literature and philosophy. However, some colleges were

---


moving toward humanities classes which emphasized "... the best works in literature, music, and the visual arts..." 7

James A. Fisher analyzed ten college courses in "The Humanities in General Education: 1949-1959." He mentioned five college programs which had been previously surveyed by Beesley and McGrath. Three colleges, added in McGrath's survey, had continued their programs, and two college programs were relatively new. Although one college had not changed its program, other colleges had changed their emphasis considerably. The arts seemed to be receiving greater emphasis, and the humanities programs previously devoted to the "great books" seemed to be exploring the possibilities of other approaches. 8

Humanities in the Future

The kinds of humanities disciplines to be used in the future were forecast in 1964 by Richard P. McKeon.

What are the disciplines of humanistic education if they are not the "liberal arts"? [sic] Among the ways in which one may inquire concerning the new liberal arts is one which is adapted to the four fields of discovery, recovery, presentation, and action which are beginning to be recognizable in our experience as a result of the increased importance of communication, factual precision, objective valuation, and contact among peoples. Four disciplines should be developed which should be of use in each of the four fields. The old divisions of the liberal arts should be abandoned because they should be arts both of words and things; and it is doubtful whether a new rhetoric or geometry could be freed from the distortions they would in-


herit from the old criticisms of the new linguistics and mathematics. Yet some of the old names and devices may be used to indicate the directions which inquiry and innovation might take.9

He then suggested the use of following disciplines: canons (definitions for use in communications), hermeneutics (the art of interpreting and relating facts and values), homiletics (the art of methods), and systematics (the art of relating parts and wholes).

Music in Contemporary Humanities Offerings

This survey attempted to define the role of music in current humanities offerings by determining the function of the music instructor in the programs, and by determining the relatedness of the music discipline to the topic. Sixty-five colleges, high schools, and elementary schools provided sufficient information for analysis. The discipline of music was included in seven programs and seventy-seven courses offered in the humanities by the sixty-five schools.

The Music Instructor

The function of the music instructor in the various offerings was defined in terms of the amount of time spent with the students. Table 5, page 124, shows the music teacher's function within the humanities examined in this survey.

---

TABLE 5

THE MUSIC INSTRUCTOR'S FUNCTION WITHIN THE HUMANITIES

<table>
<thead>
<tr>
<th>Function</th>
<th>Programs</th>
<th>Courses</th>
</tr>
</thead>
<tbody>
<tr>
<td>Part of Team</td>
<td>5</td>
<td>29</td>
</tr>
<tr>
<td>Visits</td>
<td>0</td>
<td>13</td>
</tr>
<tr>
<td>None</td>
<td>1</td>
<td>8</td>
</tr>
<tr>
<td>Director</td>
<td>1</td>
<td>3</td>
</tr>
<tr>
<td>No Information</td>
<td>0</td>
<td>24</td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td><strong>7</strong></td>
<td><strong>77</strong></td>
</tr>
</tbody>
</table>

In five of the seven programs, the music instructor was a member of the teaching team. The music instructor was a part of the team of teachers in twenty-nine of the humanities courses.

In thirteen of the courses, the music instructor visited the classroom periodically. In one program, and in eight courses in which music was included as a discipline, there was no music instructor. The music instructor was the director of the team in one program, and in three courses. There was no information concerning the music instructor in twenty-four of the course offerings.

The Music Discipline

The relatedness of music to the program or course topic was analyzed in three categories: integrated, separate but related, and separate. The "integrated" category included music as a regular part of the study, pertinent to the topic being considered. The "separate but related" category indicated that music might be a part of the total program planning, but that a separate time allotment might well be made.
for music. Some schools do not choose to relate music to a topic or chronological study. Instead, music and the other arts are studied within a humanities framework which allows for the teaching of the individual discipline. These kinds of programs were placed in the "separate" category. The relatedness of music to the humanities topic is given in Table 6.

**TABLE 6**

THE RELATEDNESS OF MUSIC TO THE HUMANITIES TOPIC

<table>
<thead>
<tr>
<th>Music</th>
<th>Programs</th>
<th>Courses</th>
</tr>
</thead>
<tbody>
<tr>
<td>Integrated</td>
<td>1</td>
<td>33</td>
</tr>
<tr>
<td>Separate but Related</td>
<td>2</td>
<td>27</td>
</tr>
<tr>
<td>Separate</td>
<td>3</td>
<td>10</td>
</tr>
<tr>
<td>No Information</td>
<td>1</td>
<td>7</td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td><strong>7</strong></td>
<td><strong>77</strong></td>
</tr>
</tbody>
</table>

One program and thirty-three of the courses carried music as an integrated part of the course work. It should be noted, however, that, in three of the courses, the total music allotment was one day.

The "separate but related" category included two programs and twenty-seven courses. Three programs and ten courses included music as a completely separate area for examination within the general humanities format. There was no information on the relatedness of the music area in one program and seven courses.
Summary

An analysis of the kinds of disciplines included in interdisciplinary and humanities programs and courses was made in this chapter. The disciplines included most often were: literature, art and music. Philosophy was included by a large number of colleges in their humanities offerings.

An attempt was made to define the role of music in the humanities. The music teacher is not a member of the teaching team in almost one-half of the programs and courses in which the music teacher's function was reported. Music is integrated in almost one-half of the humanities offerings which were examined for the relatedness of music to the humanities topic.
CHAPTER V

ORGANIZATION OF HUMANITIES COURSES

The humanities courses included in this survey were analyzed in terms of course organization. When sufficient information was available they were analyzed as to course objectives, course format, course materials, teaching methods, and evaluation procedures. A discussion of each of these is presented in this chapter. Too, a number of problems in course organization are noted.

For comparative purposes, current practice of course organization in England, and past practices in this country are discussed according to the available information. Speculation by various authors about future practices also has been included.

**Humanities Course Objectives**

The course objectives examined for this study were written in many ways. Some were written in accordance with the knowledge to be acquired by the student. Others suggested the modification of certain student behaviors. Some course objectives included both kinds of objectives.

**Categories of Objectives**

For the purpose of this survey, four categories of objectives were decided upon.
Discipline Centered.— The first category included the kinds of objectives which stated that the greatest masterpieces of art, music, and literature are to be studied. These objectives stated that the students are to "become acquainted" with certain areas, or to "become aware" of cultural traditions. These objectives are to be implemented, some stated, through "intellectual exercises" and the study of form.

This first category has been described by Herbert J. Muller in *The American Scholar*.

Traditionally, the primary responsibility of teachers of the humanities has been to transmit our cultural heritage. This was surely an honorable tradition, especially in view of the richness of the heritage.\(^1\)

Individual and His Heritage.— The second category included those objectives which stated that the course should lead to the individual student's awareness of his place within his cultural heritage. This category of objectives also included those which emphasized the student's better use of leisure time.

The objectives in the second category would suggest that students should participate in the appreciation of various cultural advantages offered to them. The need for these kinds of objectives was discussed in "A Philosophy of the Arts for an Emerging Society," as a part of the *Tanglewood Symposium*.

Increased hours of non-work time, coupled with the lengthening of human life and the higher level of education of adults, will provide a background for continuing education in the arts. The hope that schooling serve [sic] only as a beginning for a lifelong education can become more nearly a reality.

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Music education can be conceived as a long-term process with the period in school representing the development of interests, initial understanding, and basic skills requisite to carrying on more or less independent learning in the future.

Increasing specialization in occupations and the relative anonymity of modern life afford greater opportunities for the arts to serve in helping the individual find meaning in human life and to share with others by participating in the arts. The realization of such possibilities depends upon relevant selections of musical experiences and musical content, for they will need to lend themselves to these purposes.\(^2\)

Experiential.-- The third category included those objectives which were concerned with the student's experiences. These objectives stated that successful experiences for the students were of primary importance. They embodied the hope that students would achieve self-direction and self-control as an outcome of the methods employed. This category may be considered to be primarily experiential in nature. These courses would promote the affective aspects of the humanities.

The kinds of objectives which should be included in the third category have been discussed by many writers. Morgan has suggested the need for a program which emphasizes man and society:

We are in profound need of a new direction in thought and education. I call this direction Human Studies. The fundamental characteristic of Human Studies is concern with the problem of man and with man in his wholeness. To pursue Human Studies is to confront basic questions about nature, value, and meaning of individual and social life, and the possibilities and dangers for human existence in the modern world.\(^3\)


Weinstein and Fantini, in their proposal for a new type of education, would emphasize the affective content of courses.

... our present educational system gives highest priority to cognitive content and regards other content areas merely as instruments for getting to prescribed cognitive content. The prevailing assumption is that by mastering cognitive content, the individual learns to behave appropriately as a citizen in an open society. We question the validity of this assumption that extrinsic subject matter alone can lead to humanitarian behavior—that is, whether the cognitive man is necessarily the humanitarian man.

Our proposal is to reverse the direction of the prevailing cognitive emphasis.4

Naples would emphasize free and spontaneous responses to art in the implementation of his philosophy of aesthetics.

Probably, the most significant point to make about an existential aesthetic is that it is predominantly concerned with how the arts relate to existence and being. The art object is never considered as an object in isolation, as only a material fact of existence, a thing to be looked at and analyzed for itself. In its phenomenological purity, free from all value judgments and interpretations, art expresses being. An open, pupil-centered arts program that emphasizes the cultivation of free and spontaneous verbal and physical responses to art can make the students aware of the fact that art is an expression of man's essential being before it is an expression of something in particular.5

The development of aesthetic sensitivity is very important, according to Reimer.

The job of aesthetic education is to develop systematically every student's aesthetic sensitivity—that is, his ability to have aesthetic ex-

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periences. This statement can now indicate specific behaviors. A person's ability to perceive and react aesthetically is the measure of his aesthetic sensitivity.6

A summary of objectives for humanities courses was developed by James Duffy for The Encyclopedia of Education. This summary of objectives did not seem to emphasize those noted in the first and second categories, but instead reflected the kinds of objectives suggested in this third category.

First, the student should know that he is human and therefore important. . . .
Second, he should know that he belongs to society and should seek his place in the present system—changing what he can and adjusting to what he cannot change. . . .
Third, a humanities student should realize that he is creative not only in the manner of his daily adjustment to life but also in experiencing or in making something in music, the plastic arts, or in literature which did not exist before. . . .
Fourth, the humanities student should recognize that all knowledge is related. . . .
Fifth, a humanities student should ask himself big questions such as: "Who am I?" "What is the meaning of life?" "Where am I going?" "What are my responsibilities to myself and to society?" . . .
Sixth, a student should sense the need for values in a free society. . . .7

Affective-Cognitive.— The three categories established for this survey served to categorize most of the humanities courses. However, another group of objectives should be mentioned because of its uniqueness. In this group, both cognitive and affective goals were delineated.

Findings

There were eighty-two course descriptions which provided sufficient information about their objectives to be included in this survey.

The first category included the kinds of objectives which stated that the greatest masterpieces of art, music, and literature were to be studied. There were fifty-two schools whose objectives were placed in the first category.

The second category of objectives included those objectives which stated that the course should lead to the individual's place within his cultural heritage, and those which emphasize the student's better use of leisure time. There were fourteen schools included within this category.

The third category included those objectives which were concerned with the student's experiences. Fourteen schools were included in this category.

The fourth category included schools which reported objectives which were both affective and cognitive. There were two of these schools.

Objectives in England

The English curriculum offered as an aim: "... to develop an understanding of social situations and human acts and of the controversial value issues which they raise."8

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Objectives in the Past

Objectives espoused by the humanities educators in the past were reported by Beesley in 1940.

Humanities courses are primarily designed to provide an integrated and unified introduction to the cultural history and achievements of mankind and therefore require the mastery of such facts, principles, and relationships as will provide a basic orientation in this field of knowledge. But this statement does not give an adequate indication of the purpose of any one of the courses listed. To stimulate interest in the various forms of man's artistic expression, to provide a perspective on the contemporary scene in terms of the great cultural heritage of the past, to increase the individual's sensitiveness to spiritual, intellectual, aesthetic, and imaginative values, to develop a critical appreciation of literature and the fine arts which will contribute to a full and well-rounded life—such are the fundamental objectives of the Humanities courses.

Arnold D. Graeff suggested two objectives for the humanities in 1951.

The subject of the humanities . . . is the common-wealth of the arts. The larger objective is self-understanding by understanding the roots of our civilization. To achieve such insight, a perspective presentation of literature, thought and fine arts is found necessary. Successful methods of presenting these things in mutual perspective should be appropriate to the arts themselves, to all of them equally, and to the process of integration in which perspective is achieved. To philosophy should be assigned the part of a conceptual integrator of the humanities area as a whole.

Objectives in the Future

The possibilities for objectives in the future have been stated

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by Richard McCarbery.

The development of adequate empirical designs will require the statement of objectives for humanities education in quantifiable and analyzable terms. As curricular objectives and content develop based on empirical findings, the gap between subject matter content and espoused goals for humanities education will ultimately close. Such research will further have important implications for the education of teachers. Finally, with the development of common goals and shared frames of reference with an empirical orientation the now lacking coherence in the humanities effort will be overcome.\footnote{Richard J. McCarbery, "... another word on 'whereto American Humanities?'," \textit{The Humanities Journal} VI, No. 2 (February, 1972), p. 6.}

**Humanities Course Format**

The formats of the various humanities courses examined for this study seemed to be divided into two general categories. These were the chronological approach and the thematic approach.

**Chronological Approach**

The chronological approach generally followed the history of Western Civilization. For the purposes of this study, the inverse historical approach in which there is a progression from the present to the past has been included. Historical "period" studies also have been included.

**Thematic Approach**

The thematic approach included many kinds of structures. Some courses were organized around a single theme, such as war or death. Other courses were planned with a questions approach. These included such topics as "What is man?" and "What is a work of art?"
courses were single discipline courses in which cultural aspects of other disciplines were related to the topic for discussion. These single discipline courses were primarily literature offerings, such as "Edwardian England."

**Findings**

Ninety-four course descriptions provided sufficient information for format analysis. Thirty-seven humanities courses examined in this survey had a chronological approach.

Fifty-three courses had a thematic approach. It should be noted, however, that thirty-six of the courses having thematic approaches were located in the Meeker and Adler references. If the Meeker and Adler references may be said to list exemplary or unusual programs and were omitted from the analysis, then it could be noted that only one-third of the courses had a thematic approach.

**Other Approaches**

Four other courses did not fit into either of these categories. Two schools had programs in which the students live and study together, which provides an entirely separate kind of emphasis. Another program was entitled "synergetic." Students in this program were expected to develop their potentialities. A "spontaneous" program in another school is assumed to mean that faculty and students agree upon the emphasis of the humanities only a short period of time before the class meets.

**Format in England**

In England, the thematic approach was used. Some of the "issues" (or themes) were: war, education, the family, relations between the
sexes, and poverty.

Format in the Past

Few of the humanities courses examined by Beesley in 1940 had formats other than chronological. In 1949 Davidson noted that the chronological approach was common in two of the three kinds of humanities courses. By 1959, Fisher could state that the three approaches, . . . (1) the Great Books or Great Issues approach; (2) the history of Western Culture or Western Civilization approach; (3) the approach which seeks to orient the student to the work of art and focuses upon critical judgment of the products which make up the humanities. . . . continued to be "satisfactory and defensible."

Humanities Course Learning Aids

There are many materials available for teachers of the humanities. Almost every publishing firm lists various texts and books appropriate for the study of the humanities. In addition to books, there are filmstrips, slides, recordings, and other audio-visual materials suitable for presentation in the humanities classroom. One firm, The Center for Humanities, Inc., of White Plains, New York, handles only audio-visual materials for the humanities. The Educational Research Council of America, Cleveland, Ohio, offers a "Humanities-for-All" program, with teachers' guides con-

12Beesley, The Revival, 7 unnumbered pages.


sisting of suggested learning experiences. Both The Center for Humanities, Inc. and the Educational Research Council of America emphasize the need for the humanities in every classroom. This emphasis can be discovered in many publications designed for individual classroom subjects. Notable among these texts are a music text, *Music in Our Heritage* (Serposs and Singleton, 1969), and a history text, *Man's Cultural Heritage* (Welty, 1969).

Two colleges are known to have set up special facilities for teachers of the humanities. Baldwin-Wallace College, Berea, Ohio, established the Humanities Institute in order to serve humanities teachers, particularly those in nearby schools. The Material Center of the Institute gathers and disseminates materials in the humanities. Northeast Missouri State University, Kirksville, Missouri, recently developed a Humanities Consultative Service. The purpose of the service is to assist institutions which are beginning programs in aesthetic education and humanities.

Forms of Learning Aids

The multiplicity of the kinds of learning aids available for classroom use precluded the use of specific titles or materials for this study. Four "general materials" categories were established in this survey. The first materials category of humanities courses included only books and/or reading materials. The second category included those courses which used audio-visual materials in addition to readings. A third category contained those courses which used both audio-visual materials and readings, and also planned a number of outside activities for students studying the humanities. A final category included those
courses in which no readings were planned.

Findings

Information about the materials used in the humanities classes was provided for ninety-eight courses. A table showing the distribution of numbers of courses among the categories of materials follows:

TABLE 7

HUMANITIES LEARNING AIDS

<table>
<thead>
<tr>
<th>Learning Aids</th>
<th>Number of Courses</th>
</tr>
</thead>
<tbody>
<tr>
<td>Readings</td>
<td>33</td>
</tr>
<tr>
<td>Readings, Audio-Visual Materials</td>
<td>35</td>
</tr>
<tr>
<td>Readings, Audio-Visual Materials, Outside Activities</td>
<td>19</td>
</tr>
<tr>
<td>Audio-Visual Materials</td>
<td>11</td>
</tr>
<tr>
<td>TOTAL</td>
<td>98</td>
</tr>
</tbody>
</table>

Thirty-three of the schools included readings only in their humanities classroom materials.

There were thirty-five humanities classes in which audio-visual materials were used in addition to readings. It should be noted, however, that twenty-one of these were located in the Meeker and Adler sources, rather than primary sources. If the Adler and Meeker listings are thought to have been exemplary and were omitted, only fourteen courses would have readings plus audio-visual materials.

Nineteen humanities courses were planned with outside activities, readings, and audio-visual materials. Of this number, twelve were de-
rived from the Adler text. Only seven courses placed in this category were located in primary sources.

There were no planned readings in eleven humanities classes. These classes relied extensively on audio-visual materials, and lecture-demonstration methods.

A number of humanities texts has been listed in Chapter III of this study (pages 74, 75, 76). Twelve of the schools included in this survey mentioned that they used one or another of these texts in their humanities classes. A table showing the texts used in humanities courses follows:

**TABLE 8**

**TEXTS USED IN HUMANITIES COURSES**

<table>
<thead>
<tr>
<th>Text</th>
<th>Number of Courses</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Search for Freedom</td>
<td>6</td>
</tr>
<tr>
<td>(Cross, Lindou, and Lamm)</td>
<td></td>
</tr>
<tr>
<td>Arts and Ideas</td>
<td>3</td>
</tr>
<tr>
<td>(Fleming)</td>
<td></td>
</tr>
<tr>
<td>Avenues to the Arts</td>
<td>1</td>
</tr>
<tr>
<td>(Karel)</td>
<td></td>
</tr>
<tr>
<td>The Humanities</td>
<td>1</td>
</tr>
<tr>
<td>(Dudley and Faricy)</td>
<td></td>
</tr>
<tr>
<td>Music and Culture of Man</td>
<td>1</td>
</tr>
<tr>
<td>(Scholl and White)</td>
<td></td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td><strong>12</strong></td>
</tr>
</tbody>
</table>

Meeker's survey showed that seventeen schools used no standard humanities text in their humanities classroom.
Learning Aids in England

The Humanities Project in England developed several collections of materials, each centered about a single theme. These collections consisted of both printed and non-print materials. These materials are employed as "evidence" for classroom discussions.

Learning Aids in the Past

Beesley, and others, have created the impression that the humanities course offerings prior to 1940 had, as their materials, the "great books." Davidson showed the continuing use of the "great books" in 1949. However, he also observed the addition of audio-visual materials to the humanities classroom.

The large value of audio-visual aids in courses of all types is also widely recognized and a number of institutions are equipping all humanities classrooms with record players, slide projectors, and screens, although not many as yet have gone as far as the University of Chicago or Stephens College in adding a piano to such standard classroom equipment. Listening to music, however, is taking the place of lectures on music; listening hours outside the regular class periods are enabling the student to become more familiar with the music discussed; frequent trips to museums where these are available are providing an acquaintance with good painting; and in institutions where this is not possible, there is more frequent use of travelling exhibitions and of large reprints to do a somewhat less satisfactory job.

Extension of the humanities program beyond the regular class experience is being furthered also by such devices as music-lending libraries and loan collections of good prints. In some cases an ample collection of excellent reproductions, which students may sign out for a semester and use in their dormitory rooms, is available as a regular library service.
Attendance at certain concerts, plays, and films is being made a part of the course requirement in many cases.\textsuperscript{16}

The new medium of television was added to humanities course materials in some schools between 1949 and 1959. Following a discussion of the uses being made of television in the humanities classroom, Fisher made this appraisal:

Of course it is much too soon to judge the success of educational television. However, the expense and the tentative results so far indicate that while it definitely has possibilities in the field of education, it has yet to indicate that it is the solution to educating effectively and inexpensively large numbers of men and women.

One of the difficulties might be that some educators are more interested in the medium as a means to an end—more education for less money—than they are in it as an end in itself. It would appear, now, that the way to solve the teacher shortage is to put more teachers in the classrooms rather than more TV screens.\textsuperscript{17}

Learning aids employed in humanities classrooms in the past have been determined through the ideology of the individual school, and through technological advances. It is to be assumed that the materials of the future will be determined in similar ways.

**Humanities Course Teaching Methods**

**Categories of Teaching Methods**

Seven differing types of humanities classroom teaching methods were identified in this survey. Five of these classroom methods required preparation of reading materials prior to the class meeting.

\textsuperscript{16}Davidson, "Trends in ... Education," p. 299.

\textsuperscript{17}Fisher, ed., *The Humanities in ... Education*, p. 243.
1. The first category included those humanities courses in which the student reads in preparation for a class lecture, and in which there may be a lecture-demonstration.

2. The second category required the student to read in preparation for a class lecture. He also would participate in class discussion.

3. In the third category, the student would read, hear a lecture, and discuss the material. Audio-visual materials were also presented.

4. The fourth category was quite similar to the third. In addition to the classroom activities mentioned, the student would participate in a laboratory experience, or special activity.

5. A fifth category included the method in which the student prepared a reading assignment and participated in a discussion of the reading.

6. "Look and listen" were emphasized in the sixth category. Students hear and see a lecture and/or demonstration.

7. The seventh category included those humanities courses which expect complete student participation. These may also employ audio-visual aids.

Findings

Information about humanities classroom teaching methods was available for sixty-one courses. Table 9 shows the teaching methods used in humanities courses.
### TABLE 9

TEACHING METHODS USED IN HUMANITIES COURSES

<table>
<thead>
<tr>
<th>Methods</th>
<th>Numbers of Courses</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Lecture (Reading Required)</td>
<td>7</td>
</tr>
<tr>
<td>2. Lecture - Discussion (Reading)</td>
<td>12</td>
</tr>
<tr>
<td>3. Lecture - Discussion, Audio-Visual (Reading)</td>
<td>11</td>
</tr>
<tr>
<td>4. Lecture - Discussion, Audio-Visual, Laboratory</td>
<td>14</td>
</tr>
<tr>
<td>5. Discussion (Reading)</td>
<td>1</td>
</tr>
<tr>
<td>6. Lecture - Demonstration</td>
<td>3</td>
</tr>
<tr>
<td>7. Student Participation</td>
<td>13</td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td><strong>61</strong></td>
</tr>
</tbody>
</table>

In seven schools the lecture or lecture-demonstration method was employed. Twelve classes used the lecture-discussion method. Eleven humanities classes included lecture-discussion plus audio-visual methods of teaching.

Fourteen of the courses included in the survey had all of the above activities and a laboratory experience or special activities. One school had a discussion method of teaching, based upon prepared readings.

The sixth methods category emphasized a lecture-demonstration teaching method. Three schools employed this method. Thirteen courses had classroom methods which had complete student participation.

**Teaching Methods in England**

The English teaching method may be an example of the seventh
category. Those who planned the Humanities Project insisted on group
discussion, with leadership passing about the group. Students read
or viewed the "evidence" as a part of the class. The teacher, while
very active mentally, was, essentially, a passive personality in the
group. The teacher's function assumed previous knowledge of group
dynamics.

Teaching Methods in the Past

Beesley noted two unique methods in 1940. The first of these
was the "Creative Aesthetics" course at Antioch College, Yellow Springs,
Ohio.

[It is the "Creative Aesthetics" course] ... in
which the student is required "to perform a number
of experiments in clay, line and color, both with
and without musical accompaniment, so that he will
understand, to some degree, the feeling which the
artist has when creating." This type of "labora-
tory" work, which is designed to provide actual
experience in the field of art, is analogous to the
"listening hours" generally required in the study
of music.18

The second of these methods was the teaching "devices" at St.-John's
College, Annapolis, Maryland.

[These] ... include reading and discussion
of books in seminars, formal lectures on special
topics in the liberal arts, tutorials in original
languages and mathematics, laboratories in mathe-
matics and measurement, experimentation, and the
combination of scientific findings in order to
investigate concrete problems of central im-
portance.19

In 1949 Davidson discussed several additions to classroom methods.

18 Beesley, The Revival, p. 89.
19 Beesley, The Revival, p. 95.
There is a growing interest also in providing some creative experience in the arts as an integral part of humanities courses that seek to develop aesthetic understanding and appreciation. The University of Chicago has a workshop-studio under the direction of one staff member which is open to any students who wish some experience in working with the materials of the plastic arts (engraving, clay, and stone) or with the various media of painting. Wesleyan University seems to be the only institution which has as yet introduced a "humanities laboratory," staffed by members of the departments of art, music, and theatre, as a regular feature of the general humanities course. Here all students undertake some practical experimentation in one of the arts (the graphic arts, music, theatre).20

As previously noted, attendance at various cultural events had become a requirement in some humanities courses.

New, and changed, methods of classroom teaching were noted by Fisher in 1959. His first observation was the move from the lecture method to the discussion method.

What can be noted in several institutions is the abandonment to some extent of the use of the large lecture and greater emphasis upon class discussion. . . .

At Chatham, . . . there has been . . . [an] emphasis upon student discussion and "student participation has now become the core of the course."

While not a shift in emphasis M.I.T. uses the discussion method to the exclusion of the lecture method completely.21

Fisher then added,

In addition to this change from the lecture to the discussion method, a new method of group instruction unknown [in 1949]. . . should be summarized. This new method is known as the "team system" at Boston University Junior College.22


21Fisher, ed., The Humanities in . . . Education, pp. 243, 244.

What the team does in the field of teaching is to make available to the student of a large university and college the benefits of close and intimate associations with instructors and students normally thought to be the unique climate of the small college. . . . Another feature which deserves mention is that the team offers a way of in-service training and orientation for the new instructor.23

Teaching Methods in the Future

The potential classroom methods for future use have been suggested by Brameld.

1. A minimum of one-half of the entire time devoted to the curriculum is spent outside the classroom—in the laboratory of direct participation with people and institutions. . .

2. . . . Learning . . . occurs directly through intra- and international travel, . . . and vicariously through films, the fine arts, and contact with experts. . .

3. "Team teaching," so often applied adventitiously these days, is supplanted by flexible partnerships of interdisciplinary study, research, and field involvement.

4. The structure of the curriculum may be symbolized as a moving wheel. . . . The "rim" is the unifying theme of mankind—its predicaments and its aspirations. The "hub" is the central question of any given period . . . while the "spokes" are the supporting areas of concentrated attention. . .

5. . . . The individual is given every opportunity to develop fields of concentration. . .24

Humanities Course Evaluation Procedures

Categories of Evaluation Procedures

Five evaluation procedures were identified in this survey.

1. In the first of these procedures, evaluation was based on


the papers or projects produced by the students.

2. The second procedure based evaluation upon examinations or tests given to the students.

3. The third procedure employed both student papers or projects, and examinations for evaluation purposes.

4. A fourth procedure indicated that the basis for evaluation included student attendance and/or participation. This fourth procedure, in some cases, also relied upon papers or examinations for evaluation of students' work.

5. The fifth of the evaluation procedures identified in this survey included a "completion of requirements" by the student and/or a self-evaluation by the student.

Findings

Fifty humanities courses included in this survey were categorized as to evaluation procedures. Table 10, below, shows a summary of evaluation procedures.

<table>
<thead>
<tr>
<th>Procedure</th>
<th>Number of Courses</th>
</tr>
</thead>
<tbody>
<tr>
<td>Papers or Projects</td>
<td>11</td>
</tr>
<tr>
<td>Examinations or Tests</td>
<td>6</td>
</tr>
<tr>
<td>Papers or Projects and Examinations</td>
<td>13</td>
</tr>
<tr>
<td>Attendance and/or Participation</td>
<td>12</td>
</tr>
<tr>
<td>Self-Evaluation, or Completion of Course</td>
<td>8</td>
</tr>
<tr>
<td>Requirements</td>
<td></td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td><strong>50</strong></td>
</tr>
</tbody>
</table>
Evaluation of humanities students in eleven courses was based upon papers or projects. Tests or examinations were relied upon in six courses. Both papers or projects and examinations were used in thirteen courses for evaluation purposes.

There were twelve courses in which attendance and/or participation were important to the evaluation process. One instructor put it bluntly, "Anything you don't do may be held against you."

Self-evaluation and/or "completion of requirements" were the evaluative procedures in eight courses.

**Evaluation Procedures in England**

The Humanities Project in England offered an extensive list of criteria for judgment of the student's work.

To what extent can the student:

1. use a knowledge and understanding of concepts to explore issues?
2. understand a wide range of views on an issue?
3. appreciate the relationship between a person's situational point of view and the way he behaves and sees the world?
4. be capable of imaginative insight into other people's experience?
5. recognise and deal with ambiguity in evidence?
6. understand that different kinds of evidence are required to elucidate different kinds of problem [sic]?
7. understand the role of principles and codes of conduct in human behaviour?
8. develop hypotheses to account for and to predict human behaviour and to judge and test their validity?
9. make logical inferences and sustain logical consistency?

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Evaluation Procedures in the Past

In 1949, Davidson suggested that the older methods of evaluation did not seem appropriate for contemporary humanities classes.

The inadequacy of the old examination procedures for the purpose of general education in the humanities has become more and more apparent, to be sure. Even in smaller institutions, where courses are not required of all students or the number of sections is not large, and the traditional essay type examination is widely used, there is some dissatisfaction. But in the larger institutions, where a thousand or more students are enrolled in the basic humanities course and many different instructors are involved, the problem of testing and grading is an acute one.

The disadvantages of objective tests and examinations in the humanities are strongly felt, . . . Both students and staff members have continued to question the soundness of a judgment based solely upon such evidence.

After quite a bit of experimentation Arizona now uses a common objective examination for all sections at the end of the course, but in computing a final course grade for the student gives weight also to a "teacher's grade" which each instructor supplies for all members of his class. The latter grade is expected to take into account those aspects of student insight and growth which cannot be gotten at by the objective examination.

Fisher restated the problem in 1959.

Since the advent of large classes and the IBM answer sheets, there has been a conflict in the minds of many teachers between the undeniable ease of the objective test and feeling that somehow this was not quite sound or that it did violence to the very aims they had set for themselves in their courses.

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After some discussion of the various kinds of objective and essay tests being used in humanities classes, Fisher observed:

One other type of examination which falls neither in the objective nor essay category should be mentioned. This is the oral examination used by the Division of Humanities at the Boston University Junior College. The oral examination is used as the final evaluation for the sophomores in the second semester of the course.  

Evaluation Procedures in the Future

Another kind of evaluation, in terms of the self, may be important in the future. Weinstein and Fantini stated:

... it seemed to us that identity education should begin with teaching the child to recognize how he judges himself, what the consequences of his judgment are, where he learned the criteria he uses for self-judgment, and what alternatives to self-judgment are available to him.  

A differing view of evaluation in the future was taken by Mayhew:

Large-scale examination programs will finally be seen not as a threat to students or teachers but as one of the best ways to allow individual progress through college. To the advanced-placement, college-entrance, graduate-record, and professional examinations will have been added well-prepared batteries of college-level examinations which colleges can use to determine whether or not students can proceed to the next level. And each college will maintain a testing office to create examinations with which to augment those prepared nationally.

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31 Weinstein and Fantini, ed., *Toward Humanistic Education*, p. 66.

Evaluation Procedures for Humanities Courses

Only four schools mentioned what procedures had been set up for the evaluation of the humanities courses themselves. In one, a student evaluation of the entire school curriculum and all instructors was considered to be a part of an on-going evaluation. In a second school, the students evaluated the humanities course. Another school planned an evaluation by administrators and the instructors. The fourth school had an evaluation of the course by parents, teachers, and students. None of the schools surveyed in 1972 listed means for course evaluation.

Problems in Humanities Course Organization

A number of problems in humanities course organization seemed to recur throughout the survey. These problems were centered around two areas. First, definitions in the humanities, and definitions of humanities courses seemed to be needed. Secondly, the problems of who will teach the humanities emerged as a great concern.

Problems in Definition

Terminology. The terminology employed by the various persons writing in the humanities has been so diverse as to make one work completely incomprehensible in terms of other works. The terms humanism, humanity, humanistic, humanities, and human have all been used by various authors to mean the same thing or very different things. The uses of the words appreciation, sensitivity, and aesthetics have all been used as to be interchangeable, as well as to have various meanings. The discipline entitled the humanities has been discussed by various persons with little agreement as to what is actually meant.
The Humanities Class.-- The problems of the humanities class itself, noted in this survey, were outlined by humanities educators. Many of these educators seemed to be concerned about current trends in education, which seem to be much more oriented toward the everyday life of the student. Some of the typical comments were:

"Academic discipline is gone here--Humanities is on [the] way out for even this school!"

"... the staff is divided as to whether changes will be an improvement, but may be required to conform to current trends and mood."

Educators were divided as to who shall be taught the humanities. Many felt that the humanities class should be reserved for the academically talented. Others felt that humanities classes for the elite "would negate the purpose of the humanities."

Class size and length of the class period also seemed to be problems for debate. Some administrators favored offering humanities classes only in the summer.

Problems in Staffing Humanities Courses

"Who shall teach the humanities?" included the related problems of "How will they be paid?" and "How will they be trained?"

Team Teaching vs. Single Instructor.-- Some schools desired a "team" approach to teaching and others seemed to favor a single person in the humanities classroom. Two statements related to this discussion follow:

"... [We] have not been able to do much team teaching because of lack of personnel and plain pettiness in administration as far as overly specified use of time that has to be accounted for by each
"Current opinion ... now favors someone in charge ... retaining the unifying element that one person gives a course."

**Payment of Instructors.**-- Payment of instructors in schools with line budgets proved to be a problem for many schools included in this survey. One college solved the problem by asking each of the three departments involved to contribute one-third of the professor's salary. Another college named the entire faculty to the humanities, and each professor contributed a specified amount of time to teaching the humanities. Other schools asked instructors to "visit" the humanities classroom. One school declared that two professors in one classroom was a "luxury," not likely to be approved for another year.

**Preparation Time.**-- A related problem to the budget considerations was the need for in-school preparation time. The preparation time required for the humanities class is a great burden for the teachers, particularly if they have other classroom responsibilities.

**Instructor Personality.**-- The person who teaches the humanities class was of great concern to many of the schools included in this survey. Several persons voiced similar thoughts to these:

"... any course must, by necessity reflect the background and subject matter of the instructor."

Many schools stated that there must be an "instigator"--someone who is strong in his commitment to teach the humanities. Often, it was reported that the program would suffer if the "instigator" left the school.
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Despite the many problems in the humanities courses, it should be mentioned, the persons responding for the purposes of this survey were uniformly enthusiastic about the humanities, and found their work in the classroom to be exciting and gratifying.

Teacher Training.  During the course of this survey, the training of teachers for the humanities was noted as an unresolved issue. In Atlanta, in-service training in the humanities was offered to teachers. Karel, in reviewing a dissertation by Michael Cleveland, stated that music educators, in particular, are facing a challenge.

Faced with assisting in the musical training of potentially thousands of new humanities teachers, many of whom will have their major interests in fields other than music, the college music education departments are faced with an enormous responsibility—one which they must not shirk. 33

Problems in Maintaining Humanities Courses

Some of the reasons for no longer offering humanities courses were noted in this survey. These reasons included: a lack of enrollment, poor support, the loss of interest of the teaching staff, all new faculty (the old faculty having returned to their disciplines), lack of co-ordination between sections and/or semesters, too great a load for faculty, and the fact that the course was too time consuming for everyone involved.

Problems in Humanities Course Organization in the Past

The problems enumerated above have been mentioned in the past,

as well. Davidson summarized the problems in 1949.

With the increased pressure of numbers in all institutions, and especially in the larger state universities, it has become almost impossible to find enough men who can teach successfully in an integrated humanities program, to find a place for them in already overtaxed departmental budgets, and to secure the necessary support of departmental heads in making such appointments.34

Fisher reviewed the problems of teacher-training for the humanities in 1959.

To bring . . . vitality and imagination to the courses is of paramount interest to administrators, but out of this interest emerges perhaps the most vital problem facing General Education in this country and that is the need for trained teachers to give leadership and direction to the ever-expanding courses.

. . . . . . . . . . . . . . . .

Without men and women who are dedicated to the ideas of General Education as vigorously as they are to the profession of teaching we cannot look forward to significant growth in Humanities programs.35

Summary

The humanities courses included in this survey were analyzed in terms of course organization. In the greatest number of courses, the objectives were discipline-centered. Two-thirds of the courses described in primary sources had a chronological format. Most of the courses included readings, and many employed audio-visual aids.

Most of the teaching methods included lectures, based upon readings. Evaluation procedures varied, but the greatest number included examinations, or papers or projects, or a combination of these.


A number of problems were outlined. These were primarily problems in course organization and staffing.
CHAPTER VI

AN APPRAISAL OF THE PREMISES UNDERLYING
HUMANITIES COURSES

This chapter was designed to present a subjective appraisal of the premises thought to underlie the various humanities courses. The various course materials presented for use in this survey were examined with reference to the educational theories employed, psychological assumptions made, ethics represented, and aesthetic philosophies implied. The categorizations in each area were determined by the kinds of premises thought to be indicated by the course materials provided for the survey. Justifications for humanities courses also were examined.

Educational Theories in Humanities Courses

There were four types of educational theories which seemed to emerge from the various humanities course materials offered for this survey.

Discipline-Centered Theory

The first of these theories might be named "discipline-centered." In this educational theory, the subject itself is of primary importance. The instructor and the readings or materials presented are centermost in the class.

The "discipline-centered" category might also be called the traditional educational theory. It has been suggested that "...
studies of the traditional school consisted of subject-matter that was selected and arranged on the basis of the judgment of adults as to what would be useful for the young sometime in the future, . . ."1

Experience-Centered

The second type of educational theory which was revealed in the surveyed materials might be entitled "practical." In this type of educational theory, the student's experiences are of primary importance. In the classroom, students are most likely to be "learning by doing." The instructors using this method used terms such as "inductive learning and reasoning" in their syllabi. The "practical" theory might also be termed experiential.

This type of class may reflect the thinking of John Dewey, who objected strenuously to the type of educational procedures suggested by the "discipline-centered" theory noted above. Dewey felt very certain about the importance of experience in education. He stated that, " . . . there is one permanent frame of reference: namely, the organic connection between education and experience."2 And again he said, " . . . education is a development within, by, and for experience, . . ."3

Eclectic Experience Theory

This third category of educational theories, to some extent, combines the first two categories. The student is of primary importance;

2Dewey, Experience and Education, p. 12.
3Dewey, Experience and Education, p. 17.
however, the emphasis is placed upon guiding the student's learning about his cultural heritage. This category was derived from a number of course outlines which indicated that the instructors were attempting to assist the individual student in establishing his place within the context of his culture.

Spiral Theory

A fourth educational theory which seemed to be used in the schools offering humanities courses might be termed a "spiral" educational theory. In a course which employs this type of theory, topics for discussion are likely to be reincorporated as the course progresses. This category of educational theories may also reflect those in the first two categories. Subject matter, ideas, and/or experiences may be spirally reincorporated.

Jerome S. Bruner has suggested a "spiral curriculum." His suggestions for this curriculum seemed apropos to the fourth educational theory noted in this survey.

If one respects the ways of thought of the growing child, if one is courteous enough to translate material into his logical forms and challenging enough to tempt him to advance, then it is possible to introduce him at an early age to the ideas and styles that in later life make an educated man.4

John Dewey also spoke to this point in his discussion of the "experiential continuum":5 "... the principle of continuity of experience means that every experience both takes up something from


5Dewey, Experience and Education, p. 17.
those which have gone before and modifies in some way the quality of those which come after."®

Findings

Seventy-four course outlines presented sufficient information for analysis as to educational theory. This analysis was made using the four suggested theories outlined above.

Forty-eight of the courses seemed to be based upon a "discipline-centered" educational theory. It may be of interest to contrast this number with the fifty-two courses whose objectives were discipline-centered (Chapter V, page 132).

Seventeen of the courses were "experience-centered" in theory. Fourteen courses had stated objectives for an "experiential" course (Chapter V, page 132). Seven of the seventeen "experience-centered" courses were located in the Adler text, leaving ten derived from primary sources.

Six courses were categorized as having an "eclectic" educational theory. In this category the student was important, but his place in his cultural heritage was emphasized. Fourteen courses had objectives which paralleled this theory (Chapter V, page 132).

Three courses were offered which seemed to have a "spiral" as their educational theoretical basis.

Psychological Assumptions in Humanities Courses

Some psychological assumptions about learning are made in any classroom. There seemed to be three prevalent psychological bases for

®Dewey, Experience and Education, p. 27.
humanities instruction which could be reported in this survey.

**Behaviorist Psychological Basis**

The first of the psychological bases for instruction might be termed the "behaviorist" category. In the courses belonging to this category, the student would read and/or listen to a lecture, and respond to questions proposed by the instructor. In some cases, a discussion would also require these types of responses.

Those courses which best seemed to fit in this category gave an overall impression that the instructor's point-of-view was the correct one, and that students would do well to observe it. The instructor's viewpoint, however, was not always traditional. The instructor may well have expected the students to accept a radical viewpoint.

**Gestalt Psychological Basis**

The second of the psychological bases noted in this survey of humanities classes may be designated as "gestalt" psychology. The instructor of a course having this type of psychological basis devised teaching procedures which would enable the student to see the topic for discussion in relation to an entire field of knowledge. Ernest R. Hilgard examined in detail "The Place of Gestalt Psychology and Field Theories in Contemporary Learning Theory." His conclusions suggested:

Whether or not the Gestalt system remains identifiable, the historian of psychology must recognize its impact whenever there are references to wholes as different from their parts, to structures as evolved from figure-ground relationships, and to cognitive processes (insight and
understanding) as deserving prominence in any dis­
cussion of learning.7

This survey would seem to indicate that during the years 1968-1972 the
Gestalt system remained identifiable in the humanities classroom.

Developmental Psychological Basis

The third psychological basis to be found in the humanities
courses included in this survey was a "developmental" psychology. This
type of psychology was employed in those courses in which the student's
previous knowledge was considered at the beginning of the course. These
courses have been planned in terms of the individual student's own
development and needs. The needs of the student which were considered
in the planning for the course might be intellectual and/or emotional.

The instructor in the courses in this third category may attempt
to realize the potential of the students as suggested by Norman L. Munn.

... One should remember, however, that it is
the environment which actualizes the hereditary
potential and that the best possible environment
should be provided if for no other reason than to
reveal what might otherwise be a hidden capacity.8

Findings

Sixty-two course descriptions in this survey of humanities
courses, provided sufficient information for categorization of psycho­
logical bases. The categorization of courses was made, using the
psychological bases presented above.

7Ernest R. Hilgard, "The Place of Gestalt Psychology and Field
Theories in Contemporary Learning Theory," Theories of Learning and
Instruction, ed. by Ernest R. Hilgard (Chicago, Illinois: The National

8Norman L. Munn, The Evolution and Growth of Human Behavior.
Thirty-three humanities courses seemed to have a "behaviorist" psychological basis. In this category, students were expected to accept the position established by the instructor. The first paragraph of one syllabus may serve as an example of this type of psychological basis.

This program examines man as he injures his fellow man, not only in the cataclysmic atrocities of the history books, but also in routine conduct. It probes the varying manifestations of man's inhumanity to man as an ever-present aspect of human existence.

This example is taken from a section of a syllabus entitled "Music Art Ideas."

Ten humanities courses seemed to be based upon a "gestalt" psychology. An example of this type of course might be one entitled "World's Future." This course, which focused on predictions of mankind's future, "... proceeds throughout upon an assumption that history and evolution are universal events in time. The future is a dynamic continuum from past and present experience, and must be interpreted in such a continuum."

Seventeen humanities courses might be termed "developmental" in their psychological basis. It should be noted, however, that eight of these courses were located in the Adler text, meaning that only nine were located in primary sources. These courses proceed from the point of the students' level of sophistication in the topics for discussion. In one such course, the study of art was begun in this manner. "We used a wholly participatory approach trying to get the kids to confront the problems that an artist does."

Two humanities courses did not seem to be amenable to the type of categorization made above. One of these courses might be placed
equally between the "traditional" category and the "developmental" category. While the instructor's philosophy prevailed, an attempt was made to base the classroom work upon the previous experiences of the students. The other course, placed between the "traditional" and "gestalt" psychological bases, attempted to place the classroom work in a framework of experience common to both the instructor and the student.

**Ethical Traditions in Humanities Courses**

Two differing ethic traditions seemed to be represented in the humanities class materials reviewed for this survey. The two traditions are those suggested by Merle L. Borrowman: "Hebraic-Puritan" and "Hellenic-Romantic."

**Hebraic-Puritan Ethic**

The "Hebraic-Puritan" tradition has been influential in education in the United States since the earliest of the New England communities was settled. Borrowman states that the Puritan felt,

... that a community "ought" to be characterized by ideological uniformity, regulated economic interdependence, and political authority exercised by an oligarchy in the interest of perpetuating a stable ideological and economic system.\(^9\)

In the early days of this country, "Curricula were designed to insure conformity with the dominant ethos."\(^10\)

Borrowman has suggested an hypothesis which seemed to be supported by materials reviewed in this survey.

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\(^10\)Borrowman, "Traditional Values," p. 147.
One suspects that, in times perceived as "times of trouble," a sense of guilt for having done something wrong pervades American thought and re-enforces the Hebraic-Puritan tendency. Certainly in recent years the critics of American education have emphasized the desirability of hard, even unpleasant, work and have stressed the student's duty to serve his society.11

The humanities classes examined in this survey in which the "Hebraic-Puritan" ethic seemed predominant seemed to be based upon the theory that "these experiences are good for you." The classroom materials which were used within this ethical framework ranged from Plato and other ancient philosophers to contemporary authors.

Hellenic-Romantic Ethic

The "Hellenic-Romantic" tradition has had a less strict interpretation of life. Borrowman pointed out, "Even when he spoke of his most serious business, politics, religion, and the pursuit of understanding, the literate Hellenist tended to stress leisure."12 According to Borrowman, Plato considered the truth to be, "... that men find realization in different types of callings. What one who knows himself best would choose to do, the activity in which he does in fact find greatest satisfaction, is that to which Plato suggests he be assigned."13 A later philosopher in the "Hellenic-Romantic" tradition, Rousseau, seems to have agreed:

Provided always that the man had not been corrupted by society ... those activities in which the individual freely chose to engage out of his own self-interest, and which were therefore characterized by

spontaneity, joy, and immediate satisfaction, were not only the more virtuous but also the more productive.\textsuperscript{14}

The humanities courses reviewed for this survey which seemed to typify the "Hellenic-Romantic" tradition emphasized those classroom activities in which the student could participate. In many cases, students were encouraged to contribute their own thoughts and feelings about the subject for discussion. Often they selected the topics for discussion.

\textbf{Two Ethics: Eclecticism}

There were some courses, in this survey, in which both traditions seemed to be represented. This seemed to substantiate Borrowman's statement that "... one is likely to find many Americans who vacillate from one [ethic] to another..."\textsuperscript{15} In these kinds of humanities courses, students might be required to read specific documents. However, certain experiences might be provided for students, which would allow for the development of the students' own opinions.

\textbf{Findings}

There was sufficient information about humanities courses provided by seventy-seven schools which allowed analysis in terms of the ethic represented. The analysis was made according to the types of ethic suggested above.

Forty-seven humanities courses seemed to represent the "Hebraic-Puritan" ethic. These courses seemed to have an unwritten motto: "These

\textsuperscript{14}Borrowman, "Traditional Values," p. 155.

\textsuperscript{15}Borrowman, "Traditional Values," p. 159.
things are good for you." In a course designed for students to "discover" meanings, the following statement appeared:

In order to discover something we must be equipped with the appropriate tools for our investigation. Therefore, after a brief example of life style (meaning) in transition a series of meetings will be devoted to acquiring analytical and investigative skills in art, music, and literature. Following these sessions tests will be administered to insure all class members are adequately prepared to meet the expectations of the course.

The "Hellenic-Romantic" ethic seemed to be represented in seventeen humanities courses. In these courses students were encouraged to participate, and to express their thoughts and feelings. In one course the syllabus stated: "The student is encouraged to define his own status, and to determine his future actions. Listening, reading, and viewing will be determined by individual needs."

There were thirteen humanities courses which seemed to represent both traditions. These courses were so designed that students received experiences which the instructors felt were appropriate, but they were encouraged to express their opinions throughout the course.

Aesthetic Philosophies in Humanities Courses

There seemed to be three aesthetic philosophies represented in the humanities course materials examined for this survey.

Realist Aesthetic Philosophy

The first of the aesthetic philosophies might best be described as a "realist" position. The "realist" position would accept value standards which have been set by experts or connoisseurs. In explaining this position, Harry S. Broudy suggested that
... human nature is a pattern of striving for perfection. Cultivation of the virtues, that is, the excellences of the mind, of the will, of the senses, of the body—all are signs of perfecting and perfection. In other words, although music, structurally and qualitatively, is what it is apart from the listener, it takes a "tuned" man, that is, a man cultivated in music, to discern the goodness in the music. Therefore, the standard of both music and men is the connoisseur.16

Schwadron explained this position as follows: "The realist believes in a world of real existence which is independent of human opinion and desires."17 The implications for education are made clear:

Genuine standards are possessed by the expert and can be acquired through education. Since the musical good is embodied objectively in the work of art itself, didactical exposure to certain compositions and to particular musical means is of the essence.18

The humanities classes reviewed in this survey, in which "realism" seemed to predominate, emphasized particular works to be studied by the students. These works usually included those by authors, artists and composers whose works have been accepted as superior endeavors. (This would include the "great books" or "great masterpieces.") This position, as used in this study, also included some courses in which the instructor decided what works were "best" for his students. In some cases a group of "mod" readings were required. "Mod" readings included such things as Winnie the Pooh, Rod McKuen, Norman Mailer, The Hobbit, The Greening


18 Schwadron, Aesthetics, p. 53.
of America, and Airport. (It may be of interest to note that one instructor, who tried this system of "mod" readings stated, "We tried the 'far out' and achieved the mundane.")

**Sociological Aesthetic Philosophy**

The second aesthetic philosophical position which seemed to be contained in the humanities course materials might be termed a "sociological aesthetic" position. The "sociological aesthetic" position would accept a plurality of tastes. The use of the arts for leisure activities would probably be endorsed by those who share this philosophy. The "sociological aesthetic" position has been described by John H. Mueller.

... Here one should only emphasize the increasing heterogeneity of our present-day society, and the approximation toward equal prestige of the social classes. There is not one legitimate taste, but many; there is not one lateral development of the musical art, as Schoenberg, for example, would seem to have us believe. This is the "pluralistic" concept of taste.\(^{19}\)

Mueller suggested that the "sociological aesthetic" view of the arts would be: "The arts ... which to a certain degree represent the amenities of life, seem to be less essential to sheer biological survival but constitute more of a humanizing embellishment to our social existence."\(^{20}\)

The humanities courses reviewed for this survey in which the "sociological aesthetic" was represented were oriented toward the uses


\(^{20} \text{Mueller, "Music and Education," p. 109.}\)
made of the arts in man's life. These classes might have discussions about modern popular music, or they might include trips to museums or concerts. The works which were "relevant" to the student were more likely to be examined. The arts were viewed as "human expression."

Eclectic Aesthetic Philosophy

The final aesthetic philosophy, the "eclectic" aesthetic philosophy, represented in the humanities courses of the various schools seemed to include parts of both of the aesthetic philosophies delineated above. In these courses the students were given prescribed experiences. However, the emphasis in the discussion of these experiences was upon the student and his reaction to the various experiences. This aesthetic philosophical position could not with accuracy be termed a "relativist" position, yet it does share many of the tenets of the "relativist" position. In Schwadron's outline of the "relativist" philosophical position, the following paragraph seemed most closely akin to the philosophy noted in the third group.

For the relativist, musical meaning is a psychological product of expectation, an outgrowth of stylist experience and general cultural orientation. Thus the tendency for the trained musician to objectify meanings and for the untrained to subjectify becomes clear. Most important, relativism recognizes the desire for improvement, the need for the cultivation of musical taste, the reality of a plurality of values, and the need for qualitative standards.  

Findings

There were seventy-six humanities course descriptions which presented sufficient information for aesthetic philosophical position

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analysis. An analysis of the course materials led to the categorization of each course in terms of the three aesthetic philosophical positions outlined above.

There were forty humanities courses which seemed to be most closely related to the "realist" aesthetic philosophical position. Most of these could be identified quickly by observing the reading lists. More often than not, such courses presented the student with a list of books to read, beginning with the works of Homer, Aristotle, Sophocles, Euripides, and Plato.

Eighteen humanities courses might best be categorized as belonging to the "sociological aesthetic" philosophical position. These courses were oriented toward the uses made of the arts in man's life. In a report developed by one school, it was noted that the favorite lessons had to do with the subcultures within the class. Discussions of the distinctive dress of the various groups were of great interest. Another favorite topic was "The Best Commercials of the Year."

There were eighteen humanities courses which have been considered to be eclectic. In these courses, aspects of both the realist and sociological aesthetic philosophies appeared. In one school this took the form of classroom activities concerned with the great masters, but individual projects which could "well range all the way from Ecology to Ceramics and Atomic Theory."

Justification for Humanities Courses

It would seem that no new courses would be incorporated into the curriculum without an established need for such courses. If needs were expressed, it might be expected that they would serve as justification
for a humanities course.

An effort was made during this study to ascertain if needs for humanities courses were expressed. Many of the materials examined in this survey provided an historical review of the development of the humanities courses in the various schools, however, few of the materials revealed the actual reason for the beginning of such a course. Seventeen schools included statements which explained the need for the humanities in their schools. These statements have been summarized as follows:

1. The students need to learn more about the humanities, and to see the "interrelatedness of things." (8)

2. Discussion is important. Small groups need to be encouraged. (2)

3. Students have asked for such a course. (2)

4. A need exists for both students and teachers for departmental limitations to be relaxed. (2)

5. Specialists are being trained, generalists are needed. (1)

6. It is important to read what Shakespeare and Plato said about problems we still have, such as war. (1)

7. The humanities dignify life with meaning. (1)

In view of the small number of courses which named an established need for the course, it would seem that there is a strong possibility that courses in the humanities become a part of the curriculum without establishing appropriate justification for their inclusion. The reasons given for offering the humanities seem meager, indeed. Perhaps the schools have seen no reason to incorporate expressions of need in the kinds of documents examined for this study.
Summary

An appraisal of the premises underlying humanities courses was made in this chapter. There were four educational theories noted in the survey. The greatest number of courses seemed to be based upon a discipline-centered educational theory. The less restrictive theories were present in fewer courses. Of the three psychological bases offered for humanities classes, the behaviorist psychology was dominant.

Two ethical traditions were represented in humanities courses, as well as a combination of both. Again, it was discovered that the most restrictive of these, the Hebraic-Puritan ethic, was predominant. Three aesthetic philosophies were defined in the study. The largest number of courses reflected the realist aesthetic position. This aesthetic position allowed little latitude in the interpretation of the works examined in the courses.

The course descriptions examined in the study offered little justification for including humanities courses in the curriculum.
CHAPTER VII

SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS

FOR FURTHER STUDY

Summary

Purpose

The purpose of this study was to examine, and to attempt to
describe, the various humanities and/or interdisciplinary courses and
programs which were offered in various educational institutions during
the five year span, 1968-1972. The particular concern was the role of
music in such courses.

Both the humanities and the interdisciplinary courses were likely
to include more than one of the disciplines common to the humanities.
However, those courses which have been categorized as interdisciplinary
could not be included in the humanities as defined in this study, i.e.,
the teaching of communicable art forms of literature, art, music, etc.,
against a background of cultural history within a single course which is
centered around the study of man and his nature.

Programs are defined in this study as having longer duration
than courses. A program may contain several courses.

Procedures

The materials examined for the study were received from insti-
tutions which had been listed in The Humanities Journal. One hundred
and six, from a listing of one hundred and fifty-eight, responded to a request for information concerning their humanities programs. A catalogue was located for one other of these schools, bringing the total of schools whose materials were received through this listing to one hundred and seven.

Information about an additional twenty-eight schools was received by various means. These were: four syllabi ordered, six personal visits, and eighteen syllabi or outlines volunteered.

Fifty-eight other schools were located in two secondary sources. These were: thirty-four humanities programs or courses taken from The Humanities Today by Richard Adler, and twenty-four schools from a survey of high school humanities courses conducted by David L. Meeker.

The initial problem in this study was to determine what categorization might be made of disparate materials. An analysis of the materials produced information regarding the kinds of interdisciplinary and humanities programs and courses that are offered in the schools. These, in turn, were analyzed as to the kinds of disciplines included.

The humanities courses and programs which included music were examined to discover the place of music within the humanities.

Humanities course organization was examined in terms of course objectives, teaching methods, classroom learning aids, and student evaluation. Humanities course problems also were noted.

The Humanities Project in England and some humanities courses offered in the United States in the past were examined in each of the areas delineated above, for purposes of comparison.

An analysis was made to determine the kinds of educational theories employed, the psychological assumptions made, the ethic re-
flected, the aesthetic philosophy implied in humanities courses, and the justification for such courses.

Development of Integrated Studies Through 1972

The industrial expansion at the turn of the century, and the changes in the social life of the people of the United States, brought about a demand for change in education. This change, which was at first called "The New Education," and later "Progressive Education," was to produce the idea of integrated courses. These same changes brought about the development of experience-oriented classrooms, in which concern for the student was of primary importance. These concepts are embodied today in many humanities courses.

Higher education and music education, in general, remained aloof from progressive education and the kinds of education suggested above until the early 1960's. Since that time the number of humanities courses and programs, particularly in the colleges has increased. Although music educators are interested in the humanities, and, to some extent, are participating in the teaching of the humanities, there is much debate concerning the value of music education as a part of humanities offerings.

Little research has been done in the area of the humanities, or of music in the humanities. There are, however, many publications, organizations, and resource centers offering various services to humanities educators.

Results of Survey: Offerings, 1968-1972

Interdisciplinary Offerings

Forty-three colleges and one high school had offerings which may
be considered interdisciplinary.

**Programs**

Thirty-eight colleges offered a total of one hundred and twelve interdisciplinary programs. There were forty-one "area studies." Of the area studies, American Studies was named most often.

There were thirteen programs in which the student designed his own program. Eleven programs were interdisciplinary offerings in science. Eight integrated seminars or honors programs were offered which included differing combinations of disciplines.

Contemporary areas were represented by environmental and ecological studies (5), social concerns (3), and urban-metropolitan studies (4).

The more traditional concerns were reflected in English, communications, and linguistics (6), historical concerns (5), social sciences (4), Western man (1), modern language (1), and classical studies (1).

Administration and folklore each appeared once.

**Courses**

There were six colleges and one high school offering interdisciplinary courses. There were thirty-nine interdisciplinary courses identified.

Eleven of the interdisciplinary courses were offered in area studies.

One student-designed course was offered. Seven integrated seminars or honors courses were identified.

Nine courses were included as social concerns, and two courses were offered in environmental and ecological studies.
There were four courses identified as historical concerns, and one as social science. There was one Western man course.

One college interdisciplinary mathematics course was offered, and one college interdisciplinary science course. The one high school interdisciplinary course identified in the survey was a science course.

Humanities Offerings

The humanities area survey included ninety colleges, seventy-three high schools, eight junior high schools, and four elementary schools. In listing the disciplines which were a part of the humanities programs and courses, the terms employed are those given by the institutions.

Programs

Elementary Schools.-- Only one program was noted among the elementary schools. This program employed the disciplines of art, music, and dance.

Junior High Schools.-- Six junior high school programs were identified in the humanities. One program for establishing relationships to the humanities was described for each of the following disciplines: English, science, home economics, industrial arts, and social studies. One humanities program included social studies.

High Schools.-- Only two high schools had humanities programs. The disciplines represented in these programs were: English (2), art (2), music (2), literature (1), history (1), social studies (1), and science (1).

School Systems.-- Two school systems mentioned a humanities approach being used through several grades. One has this approach only
In the elementary school. The other school reported a humanities approach in grades one through twelve.

**Colleges.**—Forty-eight colleges reported humanities programs. Of the disciplines represented in these programs, art was included most often (34). Philosophy was included in the second greatest number (32). If English (21) and literature (19) were thought to be synonymous, the total number of programs in which they are a part exceeds both art and philosophy.

Next in order were history (26) and music (24). Following these were foreign language (20), religion (17), and dramatic arts (drama, speech, theatre, film) (17). Other disciplines, included: classical language (7), science (5), individualized programs (5), humanities (4), performing arts (4), social studies (3), psychology (3), sociology (3), area studies (3), dance and physical education (3), politics (2), architecture (2), writing (2), integrated studies (2), humanities as a mode of thought (1), life styles of great figures (1), library science (1), folklore (1), fashion (1), education (1), mathematics (1), economics (1), and television, radio and film (1).

**England.**—The Humanities Project in England included the disciplines of the arts, religion, history, and the behavioral sciences.

**Courses**

**Elementary Schools.**—Five elementary school humanities courses were described. The disciplines represented were: literature (1), art (5), music (5), philosophy (1), science (1).

**Junior High Schools.**—Nine junior high school courses were studied. Eight of the nine courses in the humanities included English.
Other disciplines were: literature (1), art (3), music (4), history (1), social studies (4), philosophy (2), drama (1), and science (1).

**High Schools.**—Seventy-four high school courses in the humanities have been identified.

Art was identified as the discipline included in the greatest number of courses (54). Music was included in the next highest number (49). English and literature, if taken together (49) equalled the number of courses which included music. History (23) and social studies (19) followed art, music, English, and literature in the number of courses.

The following disciplines were also represented: architecture (16), dramatic arts (drama, theatre, film) (18), philosophy (13), dance and physical education (10), science (6), religion (6), foreign language (3), performing arts (3), classical language (2), anthropology (2), behavioral sciences (1), sociology (1), psychology (1), mathematics (1), archeology (1), and creative writing (1).

**Colleges.**—Four hundred and fifty college humanities courses were identified in this study. The greatest number (229) of these included literature as one of the disciplines in the humanities. If English (23) were to be added to literature, the number of courses included in these disciplines exceeded any other discipline by one hundred courses. Art was included in the next highest number (150) of courses. Philosophy ranked third (131) as a discipline included in college humanities courses. Music was fourth (114), followed by history (65), and religion (45).

Other disciplines included: dramatic arts (drama, speech, theatre, film) (35), classical language (22), humanities seminars (22), social sciences (20), area studies (16), science (14), politics (14),
architecture (13), related arts (11), foreign language (8), non-western studies (6), psychology (6), dance (4), composition (4), humanities (4), rhetoric (4), aesthetics (3), mathematics (2), sociology (2), linguistics (2), city design (2), economics (1), crafts (1), cross-cultural communication (1), writing (1), "mod" culture (1), and great books (1).

Past.--- In 1940, the disciplines represented in humanities courses (listed from greatest number to least) were: art, literature, music, philosophy, history, social sciences, grammar and composition, classics, science, and aesthetics.

The Role of Music

This survey attempted to define the role of music in current humanities offerings by defining the function of the music instructor in the programs, and by determining the relatedness of the music discipline to the topic. Sixty-five colleges, high schools, and elementary schools provided sufficient information for analysis. The discipline of music was included in seven programs and seventy-seven courses offered in the humanities by these schools.

The music teacher was a part of the team of teachers in over half of the humanities programs. The music teacher was a part of the team in slightly more than one-third of the humanities courses. In one-sixth of the courses, the music teacher visited occasionally. In several courses there was no music instructor for the music section. In a few courses, and one program, the music instructor was the director of the team.

In almost one-half of the humanities courses, music was integrated as a part of the course. In a few of these, however, only one
day was allotted for music. In slightly over one-third of the courses, music was taught separately, but was related to the topic. In about one-eighth of the courses, music was taught separately. Music, as a part of the humanities programs, was nearly equally distributed among the categories noted above.

Course Organization

The humanities courses, when sufficient information was made available, were analyzed as to course objectives, course format, course materials, teaching methods, and evaluation procedures. A number of problems in course organization were noted.

Objectives

Categories.— Eighty-two course descriptions provided sufficient information about their objectives making categories determinable. The greatest number (52) of courses had humanities course objectives which would lead to the student's knowledge of the "great masterpieces." Identical numbers of courses (14) had course objectives in the second and third categories. The second category included those courses which led to the individual student's awareness of his place within his cultural heritage. The third category could be considered to include "experiential" objectives. A fourth category included courses having objectives which included both cognitive and affective aims.

England.— The English curriculum objectives seemed to be socially-oriented.

Past.— Beesley's analysis of course objectives in 1940 seemed to show that students were required to grasp the basic knowledge in the field of the humanities, and that they were to become increasingly
sensitive to particular values. Most other statements about objectives seemed to suggest what "ought to be," rather than what were likely to be course objectives.

Format

Categories.— Ninety-four courses were analyzed regarding course format. The greatest number of courses (53) had a thematic format. However, a large number of these (36) were located in the Adler and Meeker references. If courses noted in Adler and Meeker are thought to be exemplary, or unusual, then it should be noted that only one-third of the courses had a thematic approach.

Thirty-seven courses had a chronological format. A small number (4) did not seem to belong in either category.

England.— The thematic format was employed in the English humanities.

Past.— The chronological format seems to have been most common in offerings prior to 1960.

Learning Aids

Categories.— Information about the learning aids used in the humanities classes was provided for ninety-eight courses. Four general categories were established for this study. The greatest number of humanities courses (35) used readings and audio-visual aids as classroom learning aids. It should be noted, however, that twenty-three of these were located in the Meeker and Adler sources, rather than primary sources. If the Adler and Meeker sources were thought to be exemplary, and were omitted, only fourteen courses would have learning aids consisting of readings and audio-visual aids.
There were thirty-three courses in which only reading materials were listed. Fewer classes (19) had planned readings, audio-visual materials, and outside activities. Again, it should be noted that twelve were noted in the Adler text. The smallest number of courses (11) relied on audio-visual materials, with no readings indicated. Twelve humanities classes used standard humanities texts.

**England.**—The Humanities Project in England developed several collections of print and non-print materials.

**Past.**—The impression was created by several writers that, prior to 1940, the "great books" were the primary materials used in humanities classes. The addition of various audio-visual aids was noted in 1949, and the addition of television in humanities classrooms was discussed in 1959.

Teaching Methods

**Categories.**—Information about classroom teaching methods was available for sixty-one courses. Seven differing types of humanities classroom teaching methods were identified in this study. There was little difference in the number of schools using each of four categories.

The greatest number of courses (14) included in the survey employed lecture, discussion, audio-visual aids, and a laboratory experience or special activities. The next greatest number (13) had teaching methods which involved complete student involvement. A smaller number (12) employed lecture-discussion methods of teaching the humanities. Nearly the same number (11) combined lecture-discussion methods with audio-visual presentations. Smaller numbers of courses employed the lecture or lecture-demonstration method (based upon specific preparation).
(7), lecture-demonstration (3), and discussion method (1).

**England.**— The English methods of teaching expected complete student involvement in a discussion group.

**Past.**— Apparently, lecture methods were the most commonly employed methods in the past, since writers were quick to note unique situations in which other methods were used. There did seem to be some use of "laboratory time" in the 1940's, and some use of the discussion method in the 1950's.

**Evaluation**

**Categories.**— Fifty courses were categorized as to evaluative procedures. Five humanities course evaluation procedures were identified in this study. The greatest number of courses (13) used both papers or projects and examinations for evaluative purposes. A lesser number (12) may have used these evaluative devices, but emphasized attendance and/or participation as evaluative measures. Nearly the same number (11) based their evaluation of humanities students upon papers or projects. A lesser number of schools (8) had evaluative procedures based upon self-evaluation and/or completion of requirements. The smallest number of schools (6) employed only tests or examinations in student evaluation.

**England.**— An extensive list of criteria for student behavior was prepared by The Humanities Project in England for student evaluation.

**Past.**— Those who wrote about the humanities classes in the past stated that, while alternatives were sought constantly, testing remained the major evaluative measure.

**Course Evaluation.**— Only a small number of schools (4) listed means for evaluation of the humanities courses themselves.
Problems in Organization

Terminology and Classes. — Problems in humanities course organization were noted in definitions and terminology. Great confusion was noted in the differing uses of the word "humanities" and related terms.

Instructors expressed concerns about the demand for change in classes, without sufficient preparation for change. Class size and length of classes were cause for debate. The appropriate time of year for offering humanities classes was discussed by some persons. The clientele for these classes, whether elite or general students, was discussed by educators.

Staffing. — The problems of humanities teaching were expressed by many persons. Team teaching as opposed to a single teacher in the humanities classroom was one discussion. Another centered around payment of teachers who represented various disciplines. (This seemed to be a problem primarily for colleges.) The need for teacher preparation time during school hours was expressed.

The final area for concern was that of the training of humanities teachers. Similar problems had been identified in the past.

An enthusiasm for the teaching of the humanities by those responding to this survey was noted.

Course Premises

Appraisals of premises thought to underlie humanities courses were presented in this study. The various course materials provided for use in this survey were examined with reference to the educational theories employed, psychological assumptions made, ethics represented, and aesthetic philosophies implied. The justifications for humanities
courses were examined. The categorizations in each area were determined by the kinds of premises thought to be indicated by the course materials provided for the survey.

**Educational Theories.**— There were four types of educational theories which seemed to emerge from the various course materials. Seventy-four course outlines presented sufficient information for analysis as to educational theory.

The greatest number of courses (48) seemed to be based upon a "discipline-centered" educational theory. A much smaller number (17) seemed to be "experience-oriented" in educational theory. These classes emphasized "learning by doing." It should be noted that seven of these were located in the Adler text, leaving only ten found in primary sources.

Six new courses were categorized as having an "eclectic" educational theory. In this category, the student was important, but his place in his cultural heritage was emphasized. The smallest number of courses (3) seemed to have a "spiral" educational theory, in which topics for class discussion were reincorporated as the course progressed.

**Psychological Assumptions.**— There seemed to be three prevalent psychological bases for humanities instruction which could be reported in this survey. Sixty-two course outlines provided sufficient information for categorization of psychological bases. The greatest number of courses (33) seemed to have a "behaviorist" psychological approach. A much smaller number of courses (17) might be termed "developmental" in their psychological bases. It should be noted that eight of these were located in the Adler text, leaving only nine found in primary sources.
The smallest number of humanities courses (10) seemed to have based their humanities classes on a "gestalt" psychology. Two courses could not be placed in any of the above-named categories.

**Ethic Traditions.**— Two differing ethic traditions were represented in the humanities class materials reviewed for this survey. The two ethic traditions were the "Hebraic-Puritan" and the "Hellenic-Romantic." Seventy-seven courses were analyzed as to ethic tradition represented.

The greatest number of humanities courses (47) seemed to represent the "Hebraic-Puritan" ethic. In these courses, students were given information and experiences thought to be "good for them." A much smaller number of humanities courses (17) seemed to embody the "Hellenic-Romantic" tradition. A small group of courses (13) seemed to represent both traditions.

**Aesthetic Philosophies.**— There seemed to be three aesthetic philosophies represented in the humanities courses examined for this survey. Analysis was made of the aesthetic philosophical position in seventy-six courses. The greatest number of humanities courses (40) seemed to be most closely related to a "realist" aesthetic philosophical position. In these courses, expert opinions of the various art works were accepted.

A much smaller number of humanities courses (18) was included in the "sociological aesthetic" position. A plurality of tastes was recognized in these courses. An equal number of courses (18) was included in the "eclectic" aesthetic philosophical category. This category emphasized both a prescribed experience, and a student-oriented discussion of the experience.
Justification for Humanities Courses.— It was believed that the justification for humanities courses might be expressed in the course materials. There was little information concerning the justification for courses revealed. The greatest number of schools (8) which indicated such need suggested that students needed to know more about the humanities and the interrelatedness of "things" (perhaps meaning the arts). Other schools expressed a need for small discussion groups (2), and the relaxation of departmental limitations (2). Student requests for such a class were expressed (3). The intrinsic value of the humanities was listed as another need for establishing classes (2).

Conclusions

Several problems and questions were stated in Chapter I of this study. The results of the study suggest that the following conclusions are appropriate responses to the questions.

1. Would it be possible to find what disciplines have been prominent in humanities offerings?

   English and literature, if assumed to be synonymous, dominate the disciplines included in the humanities. Art, philosophy, and music are also prominent.

2. What kinds of musical instruction have students been receiving in the humanities?

   The performance of music by students is rarely included in humanities classes. Most often, listening activities in music are planned for students. These listening experiences include musical selections which are chosen for their relationship to the topic, rather than for their intrinsic values.
In approximately one-half of all the humanities offerings which included music, the students did not have the music instruction with a music teacher. The instruction in these offerings is given by persons with little or no professional training in music.

3. What kinds of objectives have been selected by instructors for these courses?

Instructors most often seemed to select objectives which would lead to the student's knowledge of the great masterpieces. Objectives which might include the student's interests and experiences seemed to have been omitted by most instructors.

4. Could classroom procedures and learning aids be categorized? If so, what kinds of procedures and learning aids have been used in the greatest number of classes?

Three large categories entitled format, learning aids, and teaching methods were constructed. Sub-categories were developed for each of these categories.

It was found that a chronological format was reported most often in the primary sources. Readings were the most common learning aids employed in the classroom.

There was little agreement as to teaching methods among the schools. Lecture methods were common among the greatest number of teaching methods.

Again, the possible interests of the students seemed to have been largely ignored.

5. How has evaluation of the student's work been made?
There was little agreement among the schools as to the appropriate means for evaluating student's work. However, the greatest number used both papers or projects and examinations. Another large category used papers or projects for evaluation. The more unusual practices did not seem to have gained favor with humanities educators.

6. What practices were common in the humanities classes of the 1930's, 1940's, and 1950's?

The practices regarding the types of disciplines included, the course objectives, format, teaching methods, learning aids, and evaluation were nearly identical to those outlined in the foregoing conclusions.

Little change in practice can be observed from the earliest classes in the humanities to the greatest number of humanities classes today.

7. What are the bases for humanities courses?

Previous to the study, it was thought that, since humanities classes were often termed "innovative," the basic premises of these courses might be a departure from those associated with discipline-centered courses.

There seems to be little evidence that humanities classes should be termed "innovative." The educational theory is generally discipline-centered; behaviorist psychological assumptions are made; the "Hebraic-Puritan" ethic is most often reflected; and the "realist" aesthetic philosophical position is most often represented. Justification for humanities courses is offered infrequently, and is not impressive when it is stated.
Recommendations for Further Study

There are many interesting areas for study of the humanities in education which were not included in this survey.

Longitudinal research of various kinds would prove beneficial to those working in the humanities. It would be of interest to examine the humanities program of one school, such as the University of Florida, throughout the many years of its existence. Another specific longitudinal study might involve a comparison of the courses, so carefully studied by Beesley in 1940, with the programs in the same schools today. Similar projects might be attempted with the humanities courses described by Davidson and McGrath in 1949, and Fisher in 1959.

Many comparative studies might be made. Do the humanities programs differ in larger and smaller schools? Are there differences between church-related and state-supported schools? Are there differences from one geographical area to another? Are there differences between new and established humanities courses?

A philosophical paper, in which specific philosophical areas of the humanities are explored and documented, would be of great value. A particular example might be, how do educators view the God-centered in contrast to the man-centered humanities courses?

Another valuable service which could be given to humanities education would be the development of specific criteria for the analysis of humanities courses. Perhaps, then, specific evaluations of such courses could be made.
APPENDIX A

INSTITUTIONS INCLUDED IN THE STUDY

Schools Providing Information For Study

Alamagordo Public Schools
Alamagordo, New Mexico  88310

* Alma College
Alma, Michigan  48801

University of Alaska
College, Alaska  99701

Ann Arbor (Pioneer) High School
Ann Arbor, Michigan  48103

Antioch College
Yellow Springs, Ohio  45387

Arizona State University
Tempe, Arizona  85281

Baldwin Wallace College
Berea, Ohio  44017

Beloit College
Beloit, Wisconsin  53511

Bennett College
Greensboro, North Carolina  27420

Brigham Young University
Provo, Utah  84601

Brown University
Providence, Rhode Island  02912

California State College, Sonoma
Rohnert Park, California  94928

California State University, San Jose
San Jose, California  95114
University of California  
Berkeley, California    94720

University of California, Davis  
Davis, California    95616

Revelle College  
University of California, San Diego  
LaJolla, California    92037

Case Western Reserve University  
Cleveland, Ohio    44106

Central High School  
Phoenix, Arizona    85012

Central State University  
Wilberforce, Ohio    45384

Central State University  
Edmond, Oklahoma    73034

The University of Chicago  
Chicago, Illinois    60637

Claremont Graduate School  
Claremont, California    91711

Colby College  
Westerville, Maine    04901

University of Colorado  
Boulder, Colorado    80302

Columbia College  
Columbia University  
New York, New York    10027

Columbus Public Schools  
Columbus, Ohio    43215

** Concordia College  
St. Paul, Minnesota    55104

Converse College  
Spartanburg, South Carolina    29301

* Cornell College  
Mount Vernon, Iowa    52314
Davis Senior High School
c/o County of Yolo
Woodland, California 95695

Delaware State College
Dover, Delaware 19901

De Paul University
Chicago, Illinois 60604

Detroit Public Schools
Detroit, Michigan 48202

Dillard University
New Orleans, Louisiana 70122

Duke University
Durham, North Carolina 27706

East Carolina University
Greenville, North Carolina 27834

East Central State College
Ada, Oklahoma 74820

East Tennessee State University
Johnson City, Tennessee 37601

Eastern Washington State College
Cheney, Washington 99004

Eckerd College
(formerly Florida Presbyterian College)
St. Petersburg, Florida 33733

Elkhart High School
Elkhart, Indiana 46514

Emory University
Atlanta, Georgia 30322

Emporia Unified District No. 253
of Lyon County, Kansas
Emporia, Kansas 66801

The Florida State University
Tallahassee, Florida 32306

University of Florida
Gainesville, Florida 32603

Fredonia Central School District
Fredonia, New York 14063
Golden Gate University  
San Francisco, California  94105

Graham High School  
St. Paris, Ohio  43072

Gustavus Adolphus College  
St. Peter, Minnesota  56082

Hamline University  
St. Paul, Minnesota  55101

Harvey Mudd College  
Claremont, California  91711

Haverford College  
Haverford, Pennsylvania  19041

New College  
University of Hawaii  
Honolulu, Hawaii  96822

David H. Hickman High School  
Columbia, Missouri  65201

Hiram College  
Hiram, Ohio  44234

Hollins College  
Hollins College, Virginia  24020

Housatonic Valley Regional High School  
Falls Village, Connecticut  06031

University of Iowa  
Iowa City, Iowa  52240

Jacksonville University  
Jacksonville, Florida  32211

Jefferson County Public Schools  
Louisville, Kentucky  40220

The Johns Hopkins University  
Baltimore, Maryland  21218

University of Kentucky  
Lexington, Kentucky  40506

Lakeland College  
Sheboygan, Wisconsin  53081
Lenoir-Rhyne College
Hickory, North Carolina 28601

Lincoln University
Jefferson City, Missouri 65101

Livermore Joint Union High School District
Livermore, California 94550

University of Louisville
Louisville, Kentucky

Macalester College
St. Paul, Minnesota 55101

Madison College
Harrisonburg, Virginia 22801

Manchester College
North Manchester, Indiana 46962

Meadowdale High School
Dayton, Ohio 45416

Michigan State University
East Lansing, Michigan 48823

Millikin University
Decatur, Illinois 62522

Millsaps College
Jackson, Mississippi

Missouri Western College
St. Joseph, Missouri 64507

Montana State University
Bozeman, Montana 59715

Moorhead State College
Moorhead, Minnesota

Morningside College
Sioux City, Iowa 55106

Mountain Lakes Public Schools
Mountain Lakes, New Jersey 07046

Muhlenberg College
Allentown, Pennsylvania 18104
New England College
Henniker, New Hampshire  03242

Department of Education
State of New Jersey
Trenton, New Jersey  08625

The University of the State of New York
The State Education Department
Albany, New York  12224

Harpur College
State University of New York at Binghamton
Binghamton, New York  13901

State University of New York at Buffalo
Buffalo, New York  14214

Vico College
State University of New York at Buffalo
Buffalo, New York  14214

The State University College at Potsdam
Potsdam, New York  13676

Washington Square College of Arts and Science
New York University
New York, New York  10003

The University of North Carolina at Chapel Hill
Chapel Hill, North Carolina  27514

North Carolina State University at Raleigh
Raleigh, North Carolina  27607

North Carolina Wesleyan College
Rocky Mount, North Carolina  27801

Northeast Missouri State University
Kirksville, Missouri  63501

University of Northern Colorado
Greeley, Colorado  80631

Northwest Missouri State College
Maryville, Missouri  64468

University College
Ohio University
Athens, Ohio  45701
Ohio Wesleyan University
Delaware, Ohio 43015

Oklahoma State University
Stillwater, Oklahoma 74074

Oregon State University
Corvallis, Oregon 97331

Parma City Schools
Parma, Ohio 44129

Capitol Campus
The Pennsylvania State University
Middletown, Pennsylvania 17057

The Pennsylvania State University
University Park, Pennsylvania 16802

Phoenix Union High School System
Phoenix, Arizona 85030

Princeton University
Princeton, New Jersey 08540

University of Redlands
Redlands, California 92373

Reed College
Portland, Oregon 97202

Rice University
Houston, Texas 77001

College of St. Benedict
Collegeville, Minnesota 56321

St. John's College
Annapolis, Maryland 21404

St. John's College
Santa Fe, New Mexico

Saint John's University
Collegeville, Minnesota 56321

Saint Joseph's College
Rensselaer, Indiana 47978

St. Leo College
St. Leo, Florida 33574
College of Saint Rose
Albany, New York  12203

San Diego City College
San Diego Community Colleges
San Diego, California  92101

San Francisco State College
San Francisco, California  94132

* San Leandro High School
San Leandro Unified School District
San Leandro, California  94577

College of Santa Fe
Santa Fe, New Mexico  87501

The Schools Council
London, England

Scripps College
Claremont, California  91711

Skagit Valley College
Mt. Vernon, Washington  98273

Edwin O. Smith School
University of Connecticut
Storrs, Connecticut

University of South Florida
Tampa, Florida  33620

Stanford University
Stanford, California  94305

Stephens College
Columbia, Missouri  65201

Summit Public Schools
Summit, New Jersey  07901

Sylvania City Schools
Sylvania, Ohio  43560

The Maxwell School of Citizenship and Public Affairs
The Graduate School
Syracuse University
Syracuse, New York  13210

Transylvania University
Lexington, Kentucky  40508
Traverse City Public Schools
Traverse City, Michigan  49684

Graduate School of Arts and Sciences
Tufts University
Medford, Massachusetts  02155

The University of Tulsa
Tulsa, Oklahoma  74104

University Military School
Mobile, Alabama  36607

Urbana College
Urbana, Ohio  43078

University of Virginia
Charlottesville, Virginia  22904

Warrensville Heights High School
Warrensville Heights, Ohio

Washington State University
Pullman, Washington  99163

Wesleyan University
Middletown, Connecticut  06457

*** Western Illinois University
Macomb, Illinois  61455

Westminster College
Fulton, Missouri  65251

Westminster College
New Wilmington, Pennsylvania  16142

West Virginia University
Morgantown, West Virginia  26506

Westwood High School
Mesa, Arizona  85201

Willamette University
Salem, Oregon  97301

**** William Jewell College
Liberty, Missouri  64068

William Rainey Harper College
Palatine, Illinois  60067
* Course no longer offered

** No courses or program

*** Program not appropriate to study

**** Program in planning stages
Secondary Sources Providing Information For Study


Alameda High School  
Alameda, California

Atlanta Public Schools  
Atlanta, Georgia

Burnt Hills-Balliston Lake Junior High School  
Burnt Hills, New York

Byram Hills High School  
Armonk, New York

Concord-Carlisle High School  
Concord, Massachusetts

Crispus Attucks High School  
Indianapolis, Indiana

Dale Mabry Elementary School  
Tampa, Florida

Del Norte High School  
Albuquerque, New Mexico

Detroit Public Schools  
Detroit, Michigan

Dobbs Ferry High School  
Dobbs Ferry, New York

The Educational Laboratory Theatre Project  
New Orleans, Louisiana

Fairfield Public Schools  
Fairfield, Connecticut

Franklin Delano Roosevelt High School  
Hyde Park, New York

Iona Grammar School  
New Rochelle, New York

John Jay High School  
Roy C. Ketcham High School  
Wappingers Falls, New York
John Read Middle School
West Redding, Connecticut

Lakewood High School
Lakewood, Ohio

Lulu Diehl Junior High School
Cleveland, Ohio

Marblehead High School
Marblehead, Massachusetts

Memorial Junior High School
Whippany, New Jersey

The Milne School
Campus School of the State University of New York
Albany, New York

Mt. Diablo Unified School District
Mt. Diablo, California

Northern Valley Regional High School at Demarest
Demarest, New Jersey

Northport High School
Northport, New York

Northwestern High School
Detroit, Michigan

Oak Park and River Forest High School
Oak Park, Illinois

Palisades High School
Kintnersville, Pennsylvania

Pikesville Senior High School
Baltimore, Maryland

River Dell Regional Schools
Oradell, New Jersey

Robert A. Millikan High School
Long Beach, California

St. Mary Goretti High School
Hagerstown, Maryland

Scarsdale High School
Scarsdale, New York
York Community High School
Elmhurst, Illinois

Meeker, David L. "The Ohio State University Humanities and Interrelated Arts Questionnaire."

Carbondale Community High School
Carbondale, Illinois

Central and Stevens High Schools
Rapid City, South Dakota

Clear Lake High School
Clear Lake, South Dakota

Custer High School
Custer, South Dakota

East High School
Duluth, Minnesota

Eisenhower High School
Hopkins, Minnesota

Elk Grove High School
Elk Grove Village, Illinois

Glenbard East High School
Lombard, Illinois

Hamilton High School
Sussex, Wisconsin

Howard High School
Howard, South Dakota

John Adams High School
South Bend, Indiana

John Marshall High School
Rochester, Minnesota

Lake Forest High School
Lake Forest, Illinois

McFarland High School
McFarland, Wisconsin

Mayo High School
Rochester, Minnesota
Mounds View High School
St. Paul, Minnesota

Nicolet High School
Milwaukee, Wisconsin

North Side High School
(No Address Given)

Parkston High School
Parkston, South Dakota

Proviso Township High Schools, District #209
Maywood, Illinois

Snider High School
(No Address Given)

Webster High School
Webster, South Dakota

Potter, Jack, Supervisor County of Yolo, California

Esparto High School
Woodland, California

Woods, Shirley F., Livermore Joint Union High School, Livermore, California

Chabot College
Livermore, California
APPENDIX B

CATALOGS, COURSE OUTLINES, SYLLABI, AND READING LISTS
PROVIDED FOR STUDY, LISTED BY INSTITUTION

Alamagordo Public Schools, Alamagordo, New Mexico. Humanities course: outline, 1972, Carbon Copy.


California State University, San Jose, San Jose, California. Humanities. Mimeographed.
Humanities 1 and 2. Dittoed.


Humanities 1B: reading list, 1972. Mimeographed.


California, University of, Berkeley, California. Information Concerning the Field Major in the Humanities. Mimeographed.

Information Concerning the Field Major in the Social Sciences. Mimeographed.


California, University of, Davis, Davis, California. Humanities Field Major. Mimeographed.

Integrated Studies, A Program for Freshmen at UC Davis. Printed.

California, University of, San Diego; Revelle College, LaJolla, California. Humanities Sequence. Dittoed.

Case Western Reserve University, Cleveland, Ohio. American Studies: I've Come to Look for America. Multigraphed.

Graduate Study in History and Science and Technology. Printed.

Programs in the Humanities. Printed.


Central State University, Edmond, Oklahoma. Humanities Minor. Dittoed.


Colby College Center for Coordinated Studies. Mimeographed.

Interdisciplinary Studies at Colby. Mimeographed.

Colorado, University of, Boulder, Colorado. Department of Integrated Studies: Courses in General Education. Printed.


Columbus Public Schools, Columbus, Ohio. Arts Impact Project, Columbus, Ohio, City School District. Multigraphed.

Converse College, Spartanburg, South Carolina. Center For The Humanities and Program In The Contemporary Humanities. Printed.

Master of Arts in Teaching Humanities. Printed.

Davis Senior High School, c/o County of Yolo, Woodland, California. Humanities: Tentative Syllabus for the Humanities. Photocopied.

Delaware State College, Dover, Delaware. Delaware State College Catalog 1972-73. Printed.


East Tennessee State University, Johnson City, Tennessee. Humanities Program. Carbon Copy.


______. Humanities 401, Senior Seminar in the Humanities. Dittoed.


Humanities 611, 612, 613, Topics in the Humanities, Sample Syllabi, 1970. Dittoed.

Interdepartmental Undergraduate Major in the Humanities. Mimeographed.


New College. Printed.

New College Course Descriptions. Mimeographed.


______. Freshmen Colloquia. Multigraphed.


Housatonic Valley Regional High School, Falls Village, Connecticut. The Humanities Program. Mimeographed.

Jacksonville University, Jacksonville, Florida. The Humanities Program at Jacksonville University. Dittoed.

______. The Humanities Education Program at Jacksonville University. Mimeographed.


Johns Hopkins University, Baltimore, Maryland. Humanities Center. Printed.

______. The Humanities Center of the Johns Hopkins University. Printed.


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Louisville, University of, Louisville, Kentucky. University of Louisville 1971-72 Graduate Catalogue. Printed.


Meadowdale High School, Dayton, Ohio. The Humanities Course. Mimeographed.


Montana State University, Bozeman, Montana. Montana State University Bulletin XXV, No. 2 (July, 1970). PRINTED.


Humanities 221 - Twentieth Century Humanities: Course Outline. Dittoed.


Fall 72 Choices, Course Description Book. Multigraphed.


A Checklist of Courses for the Humanities Major. Mimeographed.


Humanizing the School, by William Brooks. Photocopied.


CUE Brief Sheet. Photocopied.

Humanities is . . ., 1968. Multigraphed.

Why CUE?. Mimeographed.


Procedures of the Innovational Projects Board. Mimeographed.


________. Western Man -- The Latin European Experience. Printed.


________. FA 200, Basic Approaches to the Arts: Course Outline. Mimeographed.

________. Building a Curriculum in the Related Arts, by Leon C. Karel and Ira P. Schwarz.

________. The Humanities and the Allied Arts, by Leon C. Karel. Mimeographed.

________. A New Option for Graduate Work in Fine Arts. Mimeographed.

Northwest Missouri State College, Maryville, Missouri. Faculty Memo: Programs and Courses Offered by the Department of Humanities and Philosophy. Mimeographed.

Ohio University, Athens, Ohio. UCOL 100A, The Coloring of America: Grey, Green, or Red White and Blue: Course Description, 1971. Mimeographed.


________. UCOL 100C, Human Population Growth, Good or Bad: Course Description, 1972. Mimeographed.

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Oregon State University, Corvallis, Oregon. Faculty Memo: Humanities and Social Sciences, Proposal for the Initiation of a New Instructional Program Leading to the Bachelor of Arts or Bachelor of Science Degree in Liberal Studies. Photocopied.


________. The Humanities Program at Capitol Campus, 1971. Multigraphed.


________. Humanities 210 - Series I: Lectures and Reading Assignments, 1971. Mimeographed.
St. Leo College, St. Leo, Florida. Saint Leo College Catalogue 1972-1973. Printed.

St. John's College, Annapolis, Maryland and Santa Fe, New Mexico. (Catalog) 1972-1973. Printed.


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Santa Fe, College of, Santa Fe, New Mexico. Syllabus for Introduction to the Humanities I and II, 1965. Mimeographed.


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Tufts University, Graduate School of Arts and Sciences, Medford, Massachusetts. Faculty Memo: "One of a Kind" Doctoral Program, 1972. Multigraphed.

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