

## INFORMATION TO USERS

This material was produced from a microfilm copy of the original document. While the most advanced technological means to photograph and reproduce this document have been used, the quality is heavily dependent upon the quality of the original submitted.

The following explanation of techniques is provided to help you understand markings or patterns which may appear on this reproduction.

1. The sign or "target" for pages apparently lacking from the document photographed is "Missing Page(s)". If it was possible to obtain the missing page(s) or section, they are spliced into the film along with adjacent pages. This may have necessitated cutting thru an image and duplicating adjacent pages to insure you complete continuity.
2. When an image on the film is obliterated with a large round black mark, it is an indication that the photographer suspected that the copy may have moved during exposure and thus cause a blurred image. You will find a good image of the page in the adjacent frame.
3. When a map, drawing or chart, etc., was part of the material being photographed the photographer followed a definite method in "sectioning" the material. It is customary to begin photoing at the upper left hand corner of a large sheet and to continue photoing from left to right in equal sections with a small overlap. If necessary, sectioning is continued again – beginning below the first row and continuing on until complete.
4. The majority of users indicate that the textual content is of greatest value, however, a somewhat higher quality reproduction could be made from "photographs" if essential to the understanding of the dissertation. Silver prints of "photographs" may be ordered at additional charge by writing the Order Department, giving the catalog number, title, author and specific pages you wish reproduced.
5. PLEASE NOTE: Some pages may have indistinct print. Filmed as received.

**Xerox University Microfilms**

300 North Zeeb Road  
Ann Arbor, Michigan 48106

75-20,069

GEIBEL, R.S.M., Sister Grace Ann, 1937-  
MUSIC IN HUMANITIES AND RELATED ARTS PROGRAMS  
IN SELECTED AMERICAN SECONDARY SCHOOLS AND THE  
INDEXING AND DISSEMINATION OF CURRICULUM GUIDES  
FOR THE ARTS AND HUMANITIES. (Published  
together as separate unit)

The University of Rochester, Eastman School  
of Music, Ph.D., 1975  
Music

**Xerox University Microfilms**, Ann Arbor, Michigan 48106

© 1975

SISTER GRACE ANN GEIBEL, R.S.M.

ALL RIGHTS RESERVED

MUSIC IN HUMANITIES AND RELATED ARTS  
PROGRAMS IN SELECTED AMERICAN SECONDARY SCHOOLS

Presented by

Sister Grace Ann Geibel, R.S.M.

To fulfill the thesis requirement for the degree of

Doctor of Philosophy

Department of Music Education

Thesis Director: Dr. Donald J. Shetler

Eastman School of Music

of the

University of Rochester

August, 1974

## V I T A

Sister Grace Ann Geibel, R.S.M.

EMPLOYMENT

- 1961-1966 Music Instructor and Choral Director  
Levels K - 12  
Epiphany School, Pittsburgh, Pennsylvania  
St. Clare School, Clairton, Pennsylvania  
Our Lady of Mercy Academy, Monroeville, Pennsylvania
- 1971-1974 Faculty, Music Department, Carlow College  
Pittsburgh, Pennsylvania

PROFESSIONAL ACTIVITIES

- 1971-1974 Curriculum Development Committee  
Committee on Academic Standing  
Committee on Admission Policies  
Carlow College, Pittsburgh, Pennsylvania
- Advisory Board, Y-IKC (Irene Kaufmann Center)  
Recital Series, Pittsburgh, Pennsylvania

EDUCATION

- 1974 Doctoral Candidate, Ph.D. in Music  
Eastman School of Music of the University of Rochester  
Rochester, New York  
NDEA Fellow (1968-1970)
- 1967 M.A. in Music Education  
Eastman School of Music of the University of Rochester  
Rochester, New York
- 1961 B.A. in Piano and Music Education  
Carlow College (formerly Mount Mercy College)  
Pittsburgh, Pennsylvania

## Acknowledgements

The author wishes to express her indebtedness to the many persons whose assistance and cooperation facilitated this research. Grateful appreciation is extended to the Bureau of Research, U.S. Office of Education, which provided financial support for the national survey of interdisciplinary Arts and Humanities programs upon which this study is based. These funds also enabled the computer processing and storage of data resultant from the survey appearing in Volume II of this study.

Special gratitude is due Dr. Donald J. Shetler of the Eastman School of Music of the University of Rochester under whose patient guidance and friendly encouragement this study was completed, and Dr. Paul Lehman, Eastman School of Music, who provided valuable assistance as second reader.

For her efficient rendering of the massive task of computer programming the data of this research, special thanks are due Marcia Gill. The author also extends gratitude to Mary Ann Pobicki for invaluable assistance in typing the manuscript.

Finally, the author expresses deep gratitude to the Pittsburgh Sisters of Mercy, especially to Sister M. Thomas Aquinas Carroll, R.S.M., for the opportunity to pursue graduate studies at the Eastman School of Music, and for constant support and encouragement.

## ABSTRACT

The present study reviews the content of 185 interdisciplinary courses offered in schools in 35 states of the United States to ascertain the role of music in selected Humanities and Related Arts offerings in American secondary schools. Printed documents describing course content provide the research resource for this study. In addition, information drawn from questionnaires completed by the music teachers involved in these interdisciplinary programs provides a basis for focusing specifically on the music aspects of existing programs.

A survey of the literature reveals a marked increase in interdisciplinary Humanities and Related Arts course offerings in the secondary curriculum during the 1960's. Several significant factors explain this acceleration: increased financial support, increased emphasis by federal agencies on education in these fields, and increased interest in interdisciplinary programs.

Among the course outlines reviewed, interdisciplinary Humanities and Related Arts course offerings treat varying numbers of separate subject-matter fields as a unified learning endeavor with emphasis on the study of man's human condition. Where music is included in the secondary school interdisciplinary course, it generally assumes a peripheral role illustrating the study of literature, history, and the visual arts, or certain modes of thematic organization, such

as "Man and His Relation to Nature." The present study suggests that interdisciplinary courses vary in their emphasis of and approach to subject-matter fields.

In addition to defining course content, analysis of the course guides yielded information concerning goals and objectives, subject-matter fields treated, content organization, and operational aspects of management of the interdisciplinary course. A questionnaire completed by the music teacher of each course served as the instrument for obtaining specific information about the role of music within the courses. The study also presents stylistic features of selected musical compositions in outline format as suggested models for music study within interdisciplinary courses: 1) "Man in Relation to His Fellow Man," as might appear within an offering organized according to the thematic-chronological approach; and 2) "Textural Aspects of Music," as might appear within an offering organized according to the elements approach or chronological approach.

The final chapter of the study contains the following recommendations for research. Research to identify authentic means for the study of music within interdisciplinary and/or multidisciplinary types of course settings should be initiated and supported. Criteria for evaluation of the role of music should be developed and applied to interdisciplinary courses, and teachers dealing primarily with music in these courses should be competent musicians well versed in related cultural areas of study. The music background of students

should be considered when course content and strategies are planned. Music listening skills should be developed in order to promote increased aesthetic sensitivity, and consistency should be established between course objectives and the evaluation of student progress.



## TABLE OF CONTENTS

LIST OF TABLES . . . . .		x
LIST OF ILLUSTRATIONS . . . . .		xii
CHAPTER I.	NATURE OF THE STUDY AND REVIEW OF RELATED LITERATURE . . . . .	1
	Introduction . . . . .	1
	Review of the Literature . . . . .	4
	Objectives and Need for the Study . . . . .	20
	Procedure for the Research . . . . .	23
CHAPTER II.	DESCRIPTION OF INTERDISCIPLINARY COURSES DERIVED FROM THE COURSE GUIDES . . . . .	26
	Description of the Course Guides . . . . .	27
	Characteristics of the Interdisciplinary Courses . . . . .	28
	Music in the Interdisciplinary Courses as Described in the Course Guides . . . . .	34
	Mechanical Aspects of Interdisciplinary Courses and Additional Features of the Course Guides . . . . .	41
CHAPTER III.	QUESTIONNAIRE RESPONSES REGARDING THE ROLE OF MUSIC IN THE INTERDISCIPLINARY COURSES . . . . .	46
	Musical and General Academic Background of Music Faculty . . . . .	47
	Musical Background of the Students . . . . .	51
	Portion of Interdisciplinary Courses Devoted to Music . . . . .	53
	Manner in Which the Study of Musical Elements is Included in the Interdisciplinary Courses . . . . .	54
	Organization of Interdisciplinary Course Content . . . . .	55
	Music Studied in Relation to Selected Humanities Topics . . . . .	57
	Manner in Which Musical Compositions are Studied . . . . .	86
	Use of Instructional Media in the Interdisciplinary Courses . . . . .	88
	Use of Music Textbooks in the Interdisciplinary Courses . . . . .	92
	Interdisciplinary Course Activities . . . . .	95
	Related Factors . . . . .	96
	Summary . . . . .	111

TABLE OF CONTENTS (CONTINUED)

CHAPTER IV.	SUGGESTED GUIDELINES FOR THE INCLUSION OF MUSIC IN INTERDISCIPLINARY HUMANITIES AND RELATED ARTS COURSES . . . . .	116
	Aesthetic Experience of a Musical Work . . . . .	118
	Model Approaches to Music Content Within the Interdisciplinary Course . . . . .	122
	Conclusions . . . . .	147
CHAPTER V.	SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS . . . . .	148
	Summary . . . . .	148
	Conclusions and Recommendations . . . . .	152
APPENDIXES		
I.	COVER LETTER AND QUESTIONNAIRE TO PERSON RESPONSIBLE FOR MUSIC IN EACH INTERDISCIPLINARY COURSE . . . . .	161
II.	MUSIC FACULTY FOR INTERDISCIPLINARY COURSES INCLUDED IN THE INDEX (VOLUME II OF THIS STUDY) . .	168
III.	PROPOSAL FOR RESEARCH ACTIVITIES AND GRANT NOTIFICATION. . . . .	176
IV.	FINAL REPORT: THE INDEXING AND DISSEMINATION OF CURRICULUM GUIDES FOR THE ARTS AND HUMANITIES . . .	180
V.	FORMAT OF COURSE DESCRIPTIONS . . . . .	189
VI.	CORRESPONDENCE . . . . .	192
VII.	SCHOOLS INCLUDED IN THE INDEX . . . . .	195

## LIST OF TABLES

Table	Page
1. Percent of Course Guides Compiled Between 1962 and 1970 . . .	29
2. Music Backgrounds of Persons Primarily Responsible for Music in the Interdisciplinary Courses . . . . .	49
3. Degrees and Fields of Specialization of 102 Persons Primarily Responsible for Music in the Interdisciplinary Courses . . . . .	50
4. Approximate Percentage of Interdisciplinary Class Time Devoted to Music . . . . .	53
5. Study of Musical Elements in the Interdisciplinary Courses	55
6. Organization of Interdisciplinary Course Content . . . . .	56
7. Number of Interdisciplinary Courses Allotting Various Percentages of Time to Aspects of Musical Study . . . . .	87
8. Number of Interdisciplinary Courses Utilizing Instructional Media . . . . .	89
9. Number of Courses Utilizing Textbook as Source for Music .	92
10. Use of Interdisciplinary Class Time . . . . .	96
11. Relationship Between Backgrounds of Music Teachers and Management of Music in Interdisciplinary Courses . . . . .	98
12. Relationship Between Types of Music Learning in Interdisciplinary Courses and Students of those Courses with Background in General Music or Music Appreciation Courses .	100
13. Relationship Between Types of Music Learning in Interdisciplinary Courses and Students of those Courses with Background in Music Theory, Music History, or Music Literature Courses. . . . .	101
14. Relationship Between Types of Music Learning in Interdisciplinary Courses and Percent of Students of those Courses with Background of Both General Music and Music Theory, or General Music and Music History or Literature . . . . .	102

LIST OF TABLES (CONTINUED)

Table	Page
15. Relationship Between Interdisciplinary Course Approach and Instructional Strategy . . . . .	104
16. Relationship Between Interdisciplinary Course Approach and the Use of Media . . . . .	105

LIST OF ILLUSTRATIONS

Figure	Page
1. Number of Interdisciplinary Courses in Which Various Percentages of Students Had Prior Musical Experience . . . .	52
2. Relative Use of Media (Scale Graph) . . . . .	90
3. Relative Use of Media (Bar Graph) . . . . .	91
4. Sample Listening Chart . . . . .	126
5. Sample <u>Blueprint</u> . . . . .	128

## CHAPTER I

### NATURE OF THE STUDY AND REVIEW OF RELATED LITERATURE

#### Introduction

A new phenomenon emerging in secondary education in the last decade consists of interdisciplinary courses dealing with relationships among the humanities and the arts. These generally fall into two course types referred to as either Humanities courses or Related Arts courses. It is the nature of this study to analyze the content of these curriculum developments on the basis of course descriptions developed concerning them, and, particularly, to identify characteristics of the music component of the reviewed courses. Before proceeding to such analysis, however, it seems logical to survey common features of existing Humanities and Related Arts courses as well as the related literature.

Varied forms of the two types of interdisciplinary courses cited above exist with variation stemming from the disciplines chosen for inclusion. Some courses combine literature, music, and art; others, more extensive in scope, include such areas as drama, social studies, philosophy, and one or several of the fine arts. Common among these programs, however, is the objective to provide the student with increased awareness of relationships of human thought, experience, and artistic expression. At the present time, both Humanities and Related Arts courses are as varied and diversified as the designs of individual curricular planning groups or the interests of faculty and

students. Indeed, one might correctly conclude that the term "humanities" or the term "related arts" regarding secondary school curricula denotes an interdisciplinary course of study involving the fusion of two or more disciplines drawn from a traditional definition or description of either term. In the present study of the role of music in Humanities and Related Arts courses, either type of course may be referred to simply as an interdisciplinary course.

Although both Humanities and Related Arts courses may include music, they differ in approach and emphasis of course content. Centering on a study of the condition of man, the Humanities course usually focuses on historical, sociological, literary, and artistic aspects of his development. The Related Arts course deals primarily with man's artistic expression as it has occurred in the past and especially as it may become evident in creative efforts of the student. Humanities education attempts to promote the search for value and meaning, encouraging students not only to probe their own deep human powers, but to experience the profound human powers of artists past and present as well. According to Marguerite Hood, the humanities include

. . . subject areas which deal with man as a human being, with the development of his ideas through successive periods in the history of the world, with the influences which have been brought to bear on those ideas, and with the cultural creations, intellectual or artistic, which have grown out of those ideas.<sup>1</sup>

---

<sup>1</sup>Marguerite Hood, "The Contribution of Fine Arts and Music to the Humanities," in The Humanities and the Curriculum (Washington, D.C.: Association for Supervision and Curriculum Development, National Education Association, 1967), 22.

These areas of study impel man ". . . to ask questions and to seek answers to them: Who am I? Where have I come from? What is the meaning of life? What can I do to become and remain an effective member of society? They have to do with making man more human."<sup>2</sup>

Although frequently including humanities areas for study, the Related Arts approach focuses on concepts and principles that appear to be common among various forms of artistic expression. For example, the elements of form, line, texture, and color might be studied in selected paintings, poems, and musical compositions. Music educator Leon Karel, a pioneer in the study of Related Arts programs, describes this approach:

Instead of concerning itself with the great ideas of cultures of which the arts are a lasting record, this approach considers the problem of evaluating the works in and for themselves. Of course, a work of art cannot be completely separated from its historical context; yet, in a manner of thinking, one can regard it as a 'timeless' phenomenon and apply to it certain principles which are shared in common with works of art of all times and all places.<sup>3</sup>

Growing recognition of the need for the humanities and the arts in the school curriculum gives rise to increasing numbers of programs designed to afford integrated approaches in these areas. As a result, the number of such programs increased rapidly during the past ten years. Before the 1960's, interdisciplinary Humanities and Related Arts offerings

---

<sup>2</sup>Charles Keller, "Humanities Courses in High Schools: The Wave of the Present," address delivered at the annual meeting of the National Council of Teachers of English, Cleveland, Ohio, November 8, 1964.

<sup>3</sup>Leon C. Karel, "The Humanities and the Allied Arts," address presented at the MENC Biennial Convention, The Music in Higher Education Session, Kansas City, Missouri, March 18, 1966.



in secondary schools were considered innovative and were relatively few in number. By 1968, however, approximately 325 schools in 22 states, most extensively in Illinois, Iowa, Florida, New York, California and Pennsylvania, implemented Humanities and Related Arts courses. In 1966, approximately 24 interdisciplinary courses existed in secondary schools in New York state alone.<sup>4</sup> The number has increased since, and high school administrators elsewhere will experience growing pressure to initiate similar courses.

#### Review of the Literature

Growing interest in interdisciplinary courses stimulates an increased volume of literature appearing of the subject. A general tendency toward wider concern for the role of the arts in secondary education prompts extensive literature dealing with music and the arts as areas of humanistic and artistic study in a broad sense. The scope of the present review limits itself to selected writings pertaining specifically to the role of music in secondary school Humanities and Related Arts courses.

In general, studies indicate that the gradual appearance of interdisciplinary Humanities and Related Arts courses at the secondary level during the past ten years represents a significant departure from the separate-subject-dominated curriculum and a movement toward refreshing

---

4

Sr. Grace Ann Geibel, "Allied Arts and Humanities Programs in Selected Secondary Schools of New York State" (unpublished M.A. thesis, Eastman School of Music, University of Rochester, 1966) p. 61.

attempts to study man's search for self-identification, means of self expression, and interaction with fellow men. One notes that the main growth of humanities courses occurred at the college level in the decades from 1920 to 1940,<sup>5</sup> and while some interest at the secondary level was evidenced in the 1950's, the most significant increase of the courses in high schools became apparent during the 1960's. Regarding the interdisciplinary approach to the arts, Leon Karel designated the 1960's as the close of one era of art education and the beginning of another: "This is when . . . the earlier concepts of isolated courses in the several arts gave way to a unified arts program at the secondary level. This is when the arts began an upward climb to the level of an academically respected segment of the curriculum."<sup>6</sup>

Significant in this growing awareness and interest is the fact that within the decade of the 1960's course development in the humanities and the arts experienced significant national and state level support. In 1964, the National Foundation on the Arts and Humanities Act created National Endowment for the Arts and the National Endowment for the Humanities. Establishment of the Arts and Humanities Program in 1965 by the U. S. Office of Education reflected a new priority at the national level. National priorities began to be in evidence at the state level in the establishment of state arts councils and commissions. From 1963 to 1967, under

---

<sup>5</sup>The Humanities in General Education, ed. by Earl J. McGrath Dubuque, Iowa: William C. Brown, 1949).

<sup>6</sup>Leon C. Karel, "Allied Arts: An Approach to Aesthetic Education," Journal of Aesthetic Education, I (Autumn, 1966), 111.

Title III of the Elementary and Secondary Education Act, about seven million dollars was spent for curriculum research and development and studies regarding the educational role of organizations of the arts.

Growth in the arts in Missouri in 1961 received firm direction from the State Department's supervisor of fine arts education, Alfred Bleckschmidt. Under his auspices, a committee compiled the Allied Arts Curriculum Guide which has had wide circulation throughout the country. According to the Directory published by the Missouri Department of Education in 1963, 16 teachers in 15 schools within the state were teaching Related Arts courses. In 1964 the number rose to 32 teachers in 28 schools; by 1965 the figures showed 80 teachers in 59 schools.

In 1967, New York State took a position of leadership in giving the humanities and the arts the stature of a separate division in its Education Department. Under the direction of Dr. Vivienne Anderson, the chief function of the Division has been the development of educational programs ". . . in which youth will seek to discover values by which they can live with integrity."<sup>7</sup> According to the Division's brochure, students throughout the state benefit from programs in the performing arts as well as artistic resources and cultural centers.

Pennsylvania gained recognition as a pioneer in the development of the trend "the arts in total,"<sup>8</sup> with the coordination of curricular

---

<sup>7</sup>Vivienne Anderson, Division of the Arts and Humanities (Albany: University of the State of New York, 1968), p. 4.

<sup>8</sup>Gene C. Wenner, "The Total Arts Concept," PMEA News, XXXI (March, 1967), 21.

programs in the arts united in the Fine Arts Division of the state's Education Department under the direction of Dr. Russell P. Getz. Financed under Title V of ESEA, the Fine Arts Project, directed by Gene C. Wenner, focused since 1965 on the development of a curriculum for the senior high schools of Pennsylvania that would seek to relate art, music, dance and theatre.<sup>9</sup>

Another factor supportive to the growth of humanities and arts study emerged in the organization of the National Humanities Faculty. Founded in 1967 by Phi Beta Kappa, sponsored by the American Council on Education and the American Council of Learned Societies, and supported by grants from foundations and the National Endowment for the Humanities, this organization offers consulting services to provide direct assistance to high school and junior high school teachers and administrators in developing courses, curriculum and teaching strategies. A group of leading educators from elementary and secondary schools, colleges and universities, state departments of education and other agencies concerned with the exchange of information in the area of the humanities formed The National Association for Humanities Education to improve lines and methods of communication. Serving as a research center for the humanities, this association publishes The Humanities Journal and The Bulletin of Research in Humanities Education.

On a broad level, it appears that Humanities and Related Arts courses represent a philosophy more than types of course offerings. Basically, they involve a process of curriculum organization whereby

---

<sup>9</sup>Arts: Report of the Fine Arts Project (Harrisburg, Pennsylvania: Department of Public Instruction, 1969), pp. 1-7.

cognitive and affective materials are synthesized and several distinct subject-matter fields are treated as a unified learning experience.<sup>10</sup> While the high school curriculum has been the focal point in recent years, teachers from graduate school to kindergarten have been encouraged to make classes interdisciplinary, to involve faculty members beyond their own departments, to utilize community resources, and to employ instructional media such as films, filmstrips, records and tapes. As a "movement" the humanities constitute an approach concerned primarily with humane value patterns and studies which might lead to increased humaneness.<sup>11</sup> In touch with developments in the broader society and becoming more oriented toward problem-solving, such programs place increased emphasis on situations beyond the classroom, such as inner-city groups, welfare organizations, and activities of persons within their own sociological settings. At the same time, such programs increasingly emphasize the individual student and his personal fulfillment. Independent study is stressed; individual expression in the arts is valued as a vital part of humanities education rather than as the traditionally conceived extracurricular activity.<sup>12</sup> Viewed within this dimension educators concur in the opinion that integrated courses in the humanities and the arts ought no longer to be limited to high school seniors or the academically elite; rather, as a life-long

---

<sup>10</sup>Russell Thomas, The Search for a Common Learning: 1800 - 1960 (New York: McGraw Hill, 1962), pp. 98-99.

<sup>11</sup>Neille Shoemaker, "Seven Aspects of the Humanities Movement," The Humanities Journal, III (Fall, 1969), 35.

<sup>12</sup>Ibid., 38.

process these experiences belong to every student.<sup>13</sup>

Due to the brevity of their existence in the high school curriculum, interdisciplinary Humanities and Related Arts courses are characteristically flexible and experimental; likewise, their effectiveness is still for the most part unevaluated. In general, however, the experimental quality of individual courses is being recognized by many as a feature well worth preserving as a means of meeting the needs of today's youth. Lack of consistent guidelines for content selection and approach which typifies the majority of Humanities offerings across the country has been seen as ". . . a healthy mark of the democratic process whereby new ideas are integrated differently."<sup>14</sup> Charles Keller recommends that while ideas may be borrowed from others, one should never pattern a Humanities course on an already established program. Such a course, he states, ". . . must be indigenous in the school where it is set up, adapted to the faculty and the student body."<sup>15</sup> Proponents generally contend that the best approach is that which utilizes the particular talents, resources, facilities and attitudes within the individual school and community. On a more narrow level, interdisciplinary courses contribute to the goals of both humanities and arts education. As separate courses, however, neither

---

<sup>13</sup>Ibid., 35.

<sup>14</sup>Theodore Brameld, The Use of Explosive Ideas in Education (Pittsburgh, Pennsylvania: The University of Pittsburgh Press, 1965), pp. 236-237.

<sup>15</sup>Charles Keller, "An Age of the Humanities Too?" The English Leaflet, LXIII (1964).

the Humanities nor the Related Arts are usually constructed to serve as substitutes for individual course study of subject areas which they include.<sup>16</sup>

The role of music in the interdisciplinary Humanities and Related Arts courses generally provides some means for the student to attain knowledge about musical elements such as rhythm, melody, harmony, tone, color and form, and for acquaintance with outstanding musical works of the past and the present. A potential danger cited in the alliance of music in integrated arts courses is that, all too often, the use of verbal descriptions and comparisons prevails in the music segment of the instruction. A literary figure of speech such as the likening of a Bach fugue to a Gothic cathedral seems highly questionable not only on grounds of scholarship, but also in terms of the meaning which such a comparison would have for students who lack knowledge of contrapuntal techniques and fugal writing.<sup>17</sup> Cleveland recommends that the study of music in interdisciplinary Humanities and Related Arts courses include consideration of its unique artistic features; its inclusion in the courses should not be merely a convenient means of illustrating and clarifying other subject-matter fields.<sup>18</sup> Furthermore, it is pointed out that the concept that Humanities courses intend only

---

<sup>16</sup>Herman R. Fabre, "Music in Humanities Courses and Programs" (Ed.D. dissertation, Columbia University, 1962), p. 200.

<sup>17</sup>Michael E. Cleveland, "An Examination of the Role, Nature, and Structures of Music Content in Humanities or Humanities-Type Courses in Selected Senior High Schools" (D.M.A. dissertation, University of Oregon, 1970), p. 204.

<sup>18</sup>Ibid., 54.

to expose students to "great ideas which man has expressed through his arts" reflects a faulty understanding of both the nature of music as an art and the ability of the general student to perceive it.<sup>19</sup> Reflective of this view, Karel suggests the direction which Related Arts approaches generally advocate:

Our problem is not how to relate the arts one to another, but rather to find out what the structure of our discipline is. If we can teach our young people something about what this aesthetic field is, then we find ourselves really training the emotions. Incidental to that training of the emotions is training the young person how to look at things and how to listen to things with a keen and critical eye and ear. This would include not only the fine arts but also the everyday surroundings such as fashion, city planning, automobile design, television programs, commercial advertising . . . . .  
 . . . I think we need to teach a course in terms of something rather fundamental and basic, namely, when sounds come in your ear what do you do with them--or when you see lines, colors, spaces, and textures, or body movements, what should one think about these things . . . .<sup>20</sup>

Since the inception of modern Humanities courses in the 1920's considerable variance of opinion has existed regarding aims, content, methodology, and approach. The interdisciplinary approach to single disciplines draws criticism from general educators; likewise, the existence of music within these integrated offerings is both supported and disputed by music educators.

---

<sup>19</sup>Ibid., 201.

<sup>20</sup>Leon C. Karel, Conversations on the Arts, comp. and ed. by Gene C. Wenner and Carol Wyman (Harrisburg, Pennsylvania, 1966), pp. 61-62.



Marguerite Hood, a staunch advocate of drawing subject-matter fields together in courses such as the Humanities, compares schools in the United States with those in European countries. "We have not always given our young people both breadth and depth of cultural experiences" (as have the Europeans), she asserts, nor have we given them over a period of time sufficient to make them thoroughly effective.<sup>21</sup> Harcourt describes the Humanities curriculum as an integral approach which combines those studies which ". . . in the very nature of things ought to be pulled together. . .,"<sup>22</sup> and which synthesize, not as an arbitrary academic exercise, but as a basis for authentic understanding.<sup>23</sup> With particular reference to the study of art, Curt Sachs maintains that the ideal history of art should embrace all arts. "It cannot reveal the essential issues unless it shows and compares the simultaneous reactions in every field of artistic activity."<sup>24</sup>

On the other hand, certain aspects of course integration evoke negative criticism from those who fear that inferior learning will result. Main objections focus on the following: 1) unrealistic aims in the amount of course content; 2) a tendency toward oversimplification by reducing whole eras and art works to cliches, such as "the Age of Reason" or "Naturalistic" style; 3) superficiality in the treatment of works of literature and art requiring in-depth analysis to

---

<sup>21</sup>Hood, The Humanities and the Curriculum, 30-31.

<sup>22</sup>John B. Harcourt, "The Humanities Program: A Crisis in Relevance," The New York State School Music News, XXXIII (December, 1969), 23.

<sup>23</sup>Ibid., 23.

<sup>24</sup>Curt Sachs, Commonwealth of Art (New York: W.W.Norton, 1946), p. 29.

gain real understanding, and 4) lack of authentic synthesis which causes either a reversion to single-subject structure or a requirement to force ideas to merge or correlate with themes or units of study.<sup>25</sup> Jorgenson notes that establishing quasi-philosophical interrelationships among the various arts in no way necessarily leads to better understanding on the part of students of any one art or its relationship to other media of expression.<sup>26</sup> Furthermore, Cooper's study warns that "crash" programs in the humanities will promote nothing better than ". . . a thin veneer of quasi-cultural sophistication" or, at worst, "complete cultural confusion."<sup>27</sup> This skepticism is revealed by a question such as "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?"<sup>28</sup>

Bennett Reimer attempts to place the dilemma in a balanced perspective:

Educationally the problems in the field of art are very complex for each art singly but much more so when arts are combined. At the same time the potential gain in aesthetic insightfulness from dealing with more than one art at a time are great enough to warrant efforts in the direction of combined courses. How can these gains be made while avoiding the dangers of superficiality, of confusion, of aesthetic simplemindedness,

---

<sup>25</sup>Robert Köpf, "Intradisciplinary Humanities Courses in Our High Schools," The Humanities Journal, III (Winter, 1970), 13-14.

<sup>26</sup>Dale E. Jorgenson, "Preparing the Music Educator for Related Arts," Music Educators Journal, LVI (May, 1970), 61-62.

<sup>27</sup>Irvin Cooper, "Don't Lose Music in the Humanities Shuffle," Music Educators Journal, LV (December, 1968), 41.

<sup>28</sup>Ibid., 40.

of weakening rather than strengthening the impact of art.<sup>29</sup>

Closely related to misgivings such as those cited above is the issue of teacher training. Educators question, for example, the ability of the music education major to prepare himself to deal adequately with a variety of subjects including interdisciplinary methodology and still receive solid training as a musician. A recent study of interdisciplinary courses in eleven high schools revealed a notable lack of preparation of humanities teachers in the area of music.<sup>30</sup> Furthermore, non-musical agencies--The National Endowment for the Humanities and the John Hays Fellows Program--provided the only special humanities training received by the teachers in these courses. Both programs emphasize a literature and philosophy core of content.<sup>31</sup>

With increasing awareness of the teacher's critical role in interdisciplinary courses, opinion seems divided regarding the efficacy of team-teaching as opposed to the single teacher approach.<sup>32</sup> It must be recognized, however, that the term "team-teaching," which is used frequently to describe interdisciplinary course methodology, denotes, in the majority of cases, independent presentations by subject-matter specialists. Such a multidisciplinary type of instructional

---

<sup>29</sup>Bennett Reimer, A Philosophy of Music Education (Englewood Cliffs, New Jersey: Prentice Hall, Inc., 1970), p. 142.

<sup>30</sup>Cleveland, "Music Content in Humanities," p. 202.

<sup>31</sup>Ibid.

<sup>32</sup>Leon Karel, "Allied Arts: An Approach to Aesthetic Education," Journal of Aesthetics, I (Autumn, 1966), 116-117.

sequence differs radically from the interdisciplinary process whereby goals, planning, course content, and learning experiences are approached in a unified manner by two or more instructors.<sup>33</sup>

Opinions regarding the relationship of music to the interdisciplinary offering seem to derive from the more central issue of the type of music study which should be included in the general student's high school experience. Is there some core of musical understanding, skills and attitudes which everyone should possess, or should the curricular experience of music be limited to the talented few, such as those who comprise performing ensembles? In 1967, members of the Tanglewood Symposium stressed that the place of the arts should be at the center of society and not on its periphery; consequently, they called for music to be placed at the core of the school curriculum.<sup>34</sup> Abraham H. Maslow expressed his belief in the creative potential of all people. "Those who would preserve the arts for the few may unnecessarily compound the complexity of art to preserve their own exclusiveness."<sup>35</sup> Likewise, Harry S. Broudy asserts: "Opportunities to develop skill beyond the basic minimum level should be made available to students at every stage of schooling."<sup>36</sup>

It appears that many students have no formal contact with music

---

<sup>33</sup>James A. Fischer, Ed., The Humanities in General Education (Dubuque, Iowa: Wm. C. Brown, 1960), p. 246.

<sup>34</sup>Robert Choate, Ed., Music in American Society: Documentary Report of the Tanglewood Symposium (Washington, D.C.: MENC, 1967), p. 21.

<sup>35</sup>Ibid.

<sup>36</sup>Ibid.

throughout their entire high school years. Recent estimates indicate that less than twenty percent of high school students experience a single course in music.<sup>37</sup> Such a situation has implications not only for the inclusion of music in the interdisciplinary course, but also for the manner in which it is treated when offered in any segment of the high school curriculum.

It may be contended that with band, choir, and general music classes already offered in the high school curriculum, there is little purpose in including music in interdisciplinary courses. "Perhaps the art teacher and the choir director will not want to get into the scholarly, library-oriented areas anyway. They may prefer to limit themselves to practical expression in their arts."<sup>38</sup> Music educators sometimes express fear that music in the interdisciplinary course will be relegated to a fringe activity to ornament such subject-matter fields as social studies and literature; reluctance also derives from the assumption that the incorporation of music into Humanities and Related Arts courses will inevitably threaten the existence of the general music offering.<sup>39</sup> For these reasons, one researcher has insisted that any consideration of music within the curriculum emanate from a recognition of its structure and integrity as an art.<sup>40</sup> When offered to the general student, ". . . music must be treated in a manner

---

<sup>37</sup>Hood, Humanities and the Curriculum, 25.

<sup>38</sup>Ibid.

<sup>39</sup>Cooper, "Don't Lose Music," 41.

<sup>40</sup>Cleveland, "Music Content in Humanities," p. 33.

consistent with the purposes, feasibilities, and limitations of general education."<sup>41</sup>

It is evident that interdisciplinary courses differ widely in their nature and approach to subject area content which they include. At one extreme, course objectives aim at student mastery of structural elements, biographical information and an understanding of stylistic details. At the other extreme, the entire course experience is viewed as one wherein

we could put the youngsters themselves at the center. Where we could do our best to help them help themselves, sort out their confusions about the world around them, and above all, form personal values to live by. Where for a golden moment we could stop fussing about what they ought to know and dedicate ourselves to their becoming. It's a perfectly safe bet that at least a normal amount of academic knowledge and appreciation would come along in the process. But could we for once trust the process enough to turn our back on starting with 'things to be known.'<sup>42</sup>

Finally, controversy also appears among the proponents of interdisciplinary courses regarding the value of the Related Arts as opposed to the Humanities type of course. Wenner challenges the efficacy of music instruction within Humanities courses. "Humanities courses force art to conform to thematic, historical, or structural molds. Art that does not conform is ignored. Related Arts courses, on the other hand, focus on the art works themselves chosen on their merit alone."<sup>43</sup> In the course of a very able refutation of this

---

<sup>41</sup>Ibid.

<sup>42</sup>Letter from Fred H. Stacking, Professor of Philosophy, Williams College, Williamstown, Massachusetts, October 29, 1968.

<sup>43</sup>Gene C. Wenner, "The Use and Abuse of Interdisciplinary Arts Courses," Music Educators Journal, LVII (May, 1970), 63.

position, however, Michael Cleveland urges music and art educators to assume an interest in and support of their respective disciplines in the humanities approach.<sup>44</sup>

While underlining certain deficiencies in interdisciplinary courses, recent research has dealt in a positive manner with proposed curricular approaches. Herman Ray Fabre advocates that the approach to the teaching of Humanities courses be two-fold, embodying a philosophy of knowledge and a philosophy of man. He feels that the philosophy of symbolism offers the most promising approach to the consideration of knowledge; the philosophy of humanism seems to him the most favorable background for study of the needs of the individual in a democratic society.<sup>45</sup> In studies designed to aid students in grasping Classical and Romantic stylistic concepts, concomitant use of visual exemplars enhanced the apprehension of desired musical concepts; likewise, a two-week Allied Arts sequence taught by a team of specialists in various fields of the arts served to improve the students' attainment of broad stylistic concepts in music and art.<sup>46</sup>

In general, attitudes of educators concerned with today's youth tend to favor the Humanities-type curriculum at the secondary

---

<sup>44</sup>Michael Cleveland, "Let's Give Humanities the Chance It Deserves," Music Educators Journal, LVII (September, 1970), 55.

<sup>45</sup>Fabre, "Music in Humanities Courses and Programs," pp. 221-234.

<sup>46</sup>Paul A. Haack, "A Study Involving the Visual Arts in the Development of Musical Concepts," Journal of Research in Music Education, XVIII (Winter, 1970), 392-398.

level. One authority cautions, however, that current efforts to encourage Humanities and Related Arts courses will be entirely inadequate to sustain the trend in coming years without the support of every school in all the states. As early as 1966, while commenting on the legitimate interest which the National Council of Teachers of English was showing in Humanities courses of that time, Allan Glatthorn described the need of the Council to share a larger task and to sense a greater responsibility--namely, that of ". . . humanizing the entire school by transforming its climate and by setting its teachers on fire with zeal for the humanities."<sup>47</sup> It is not surprising, therefore, that Glatthorn, in 1970, as Chairman of the Association for Supervision and Curriculum Development's Commission on the Humanities should declare that "the Humanities are dead," thereby predicting that the Humanities course movement of the 1960's was to be supplanted in the 1970's by efforts to "humanize the entire curriculum."<sup>48</sup> Several factors contribute to this trend: 1) the development of short-term elective courses in English, social studies, and other fields of the curriculum; 2) new interest in affective education with focus on feelings, values, emotions, and self-awareness; and 3) the expanded use of "schools without walls."

It seems evident, then, that the "new humanities" of the present decade, despite changes in curricular format, will continue to emerge

---

<sup>47</sup>Allan Glatthorn, "The Humanities in the High School," in Literature in Humanities Programs, ed. by Albert H. Marckwardt (New York: National Council of Teachers of English) p. 53.

<sup>48</sup>Allan Glatthorn, "The Humanities are Dead," Education U.S.A., March 15, 1971, p. 1.



as a unifying force in bringing separate disciplines together for the study of man and his many unsolved problems.<sup>49</sup> The parallel development in the arts witnesses conditions which create a learning environment conducive to sensitive experience and response--an environment in which basic questions may be asked.<sup>50</sup> Some anticipate that the transformation of unrelated courses into unified and purposeful sequences partially answers the current need for relevancy in education at the secondary level. As a curricular approach, however, it will be ". . . purchased at great cost to the simplicities of education existence."<sup>51</sup>

#### Objectives and Need for the Study

This study evolved out of two major objectives: 1) to describe the content of Humanities and Related Arts courses including music which are offered in secondary schools throughout the country and for which a course description was made available to the writer; and 2) to identify characteristics of the music component in the courses whose content was described.

Findings regarding the music segment of these interdisciplinary courses derived chiefly from two sources: first, the course guide or printed description of the course, and second, questionnaire responses submitted by the teacher primarily responsible for the music in each

---

<sup>49</sup>Neille Shoemaker, "The New Humanities," Bulletin for Research in Humanities Education, I (Fall, 1969), 1.

<sup>50</sup>Art: Report of the Fine Arts Project (Harrisburg, Pennsylvania: Department of Public Instruction, 1969), p. 10.

<sup>51</sup>Bernard S. Miller, The Humanities Approach to the Modern Secondary School Curriculum (New York: The Center for Applied Research in Education, 1972), p. 13.

course. Classes selected randomly were observed by the writer, and faculty and students were informally interviewed in order that more thorough insight could be gained.

It has not been the purpose of the study to provide evaluation for the courses surveyed but rather to describe features which are intended to convey an understanding of the relative role of music study within the total interdisciplinary course. Moreover, to this end, suggestions regarding approaches to music content appearing in Chapter IV are intended to indicate only possible interpretations of the role which music might assume in the Humanities or Related Arts course.

Need for basic research regarding the nature and process of interdisciplinary learning particularly as it pertains to the humanities and the arts clearly exists. Members of the Tanglewood Symposium challenged music educators to investigate interdisciplinary courses in these areas ". . . to ascertain whether they are more effective than separate arts courses in developing aesthetic attitudes and judgments."<sup>52</sup> Likewise, the rapid growth of Humanities and Related Arts courses at the secondary level during the past ten years caused educators to encourage the sharing of information which would aid efforts to redesign existing courses and to initiate new offerings.

The writer is aware of only two major research studies which have dealt with music in Humanities and Related Arts courses at the secondary level. Questionnaire responses provide the basis for Kenneth Geoffrey's description of subject-matter content, student

---

<sup>52</sup>Choate, Music in American Society, p. 136.

enrollment, and methodology used in the teaching of music and art in fifty selected courses in the United States.<sup>53</sup> This study found that music, art, and literature were the principal subject-matter fields included in virtually all the courses, and that the majority of classes consisted of college-bound junior and senior level students. While eighty-eight percent of the courses provided some exposure to live music, music listening received less time within the class period than the viewing of art works.<sup>54</sup> As a result of his evaluation of the effectiveness of music instruction in eleven secondary school Humanities courses in California, Oregon and Washington, Michael Cleveland concluded that despite the inability of teachers to deal with strong musical content, there is nothing inherent in the nature of such offerings which would preclude adequate treatment of music.<sup>55</sup> By underlining the critical need for teachers with sufficient musical background to assume responsibility for music sections of the courses, Cleveland emphasized his conviction that ". . . sheerly musical or cognitive aspects of the arts cannot be omitted in any educationally justifiable program, disciplinary or interdisciplinary."<sup>56</sup>

While acknowledging the validity of Cleveland's findings, a reviewer of his research cited the brevity of course sampling

---

<sup>53</sup>Kenneth Geoffrey, "The Role of Music and Art in the Humanities or Allied Arts Courses of Fifty Selected Secondary Schools in the United States" (Ed.D. dissertation, University of Kansas, 1969), pp. 23-24.

<sup>54</sup>Ibid., p. 52.

<sup>55</sup>Cleveland, "Music Content in Humanities," p. 205.

<sup>56</sup>Ibid.

(11 schools in 3 western states) as cause to question whether these findings reflect general conditions, or merely those in a limited geographical region, and, consequently, whether such findings could be applied to the country as a whole.<sup>57</sup>

The present study, while admitting certain limitations, provides a bibliographical tool as well as a basis for the formulation (by educators) of desired musical, humanistic, and affective goals for interdisciplinary course offerings in the humanities and the arts.

#### Procedure for the Research

Content for this study derives from 176 course guides obtained from secondary schools across the nation by the following means:

1) letters sent both to State Departments of Education and to local school superintendents to request identification of schools where interdisciplinary Humanities and Related Arts courses were being offered; 2) letters sent to principals or directors of such interdisciplinary courses in individual schools to request some form of printed course description.

Data from each course guide were entered into a computer-generated Index appearing as Volume II of the present study. This summary describes each course as follows: 1) school location; 2) personnel; 3) description of the course document including title, date of compilation, cost, and format; 4) characteristics

---

<sup>57</sup>Leon C. Karel, "Critique," Council for Research in Music Education Bulletin, No. 28 (Spring, 1972), 56-60.

of the course including general objectives, subject-matter fields, organization of course content, and special features of the course; 5) the manner in which the course is handled such as number of faculty, type of student enrollment, description of class and extracurricular activities, means of student evaluation, and statement of future plans; 6) additional features of the guide such as bibliography and reference materials; and 7) an abstract of the information pertaining to the treatment of music within the total interdisciplinary course.

Retrieval and processing of the course descriptions received support through a small project grant made available to the writer in 1970 by the United States Office of Education, Bureau of Research. Volume II of this study is accessible to educators through ERIC (Educational Research Information Center), Project Number 9-B-108; Grant Number OEG -2- 700002(509).

To obtain information for the portion of the study which focuses on the music segment of each interdisciplinary course (Chapter III), the author distributed a questionnaire to the person primarily responsible for music in each of the 185 Humanities or Related Arts courses described in the 176 course documents. Responses included information concerning the following aspects of the courses: 1) the role of music in relation to the objectives, organization, and content of the total course; 2) specific music objectives; 3) major music topics presented; 4) musical and academic background of the teachers directly responsible for music in each course; and 5) the musical background of the students.

Information gained from examination of course descriptions of the interdisciplinary offerings, the study of questionnaire responses dealing with the music segment of the courses, and personal observations of selected classes serve as the basis for the guidelines, conclusions and recommendations proposed by the writer.

While a substantial number of course guides were examined by the writer, this study does not provide a totally comprehensive view of Humanities and Related Arts courses offered throughout the country. Only course materials sent in response to requests of the writer were included in the study. Also, it is apparent that many courses exist for which no formal course guide or written plan is available. Such offerings, as well as those whose materials were being revised could not be assembled for inclusion.

This research strategy implied certain constraints. Printed outlines or course guides, no matter how complete, reflect an actual offering only to a certain degree. For example, if the course materials list no class activities, the Index will reflect the omission. In reality, many activities may be included in the course as it evolved on a daily basis. It was for the purpose of gathering more accurate data regarding the music component of the interdisciplinary courses that this study introduced the questionnaire directed to the music teacher.

## CHAPTER II

### DESCRIPTION OF INTERDISCIPLINARY COURSES DERIVED FROM THE COURSE GUIDES

Volume II of this study contains summaries of the content of 176 course guides which represent 185 interdisciplinary Humanities or Related Arts courses which include music. The data indicate that such courses were offered in at least 176 secondary schools in 35 states reporting: Alabama, 2 (schools); Arizona, 3; Arkansas, 2; California, 15; Colorado, 2; Connecticut, 8; Delaware, 2; Florida, 8; Idaho, 1; Illinois, 8; Indiana, 1; Iowa, 6; Kansas, 1; Kentucky, 1; Massachusetts, 1; Michigan, 9; Minnesota, 2; Missouri, 4; Montana, 3; New Jersey, 26; New Mexico, 5; New York, 25; North Carolina, 1; Ohio, 3; Oregon, 2; Pennsylvania, 7; Rhode Island, 3; South Carolina 1; South Dakota, 4; Utah, 1; Vermont, 2; Virginia, 6; Washington, 5; West Virginia, 2; Wisconsin, 2.

With the exception of seven cities where more than one school in the city provides an interdisciplinary course, the number of courses per state cited here reflects the number of cities with such curriculum available in each of the thirty-five states. The seven variant cities are Arlington, Virginia, 3 (courses); Vancouver, Washington, 3; Wilmington, Delaware, 2; Orlando, Florida, 2;

Albuquerque, New Mexico, 2; Rochester, New York, 2; and Pittsburgh, Pennsylvania, 2.

#### Description of the Course Guides

Reviewing interdisciplinary course guides, one finds as much variation in format and content of the guides themselves as in the courses they describe. Depending on their proposed function, these documents include varying amounts of information regarding course organization and content, and mechanical details such as scheduling and grading. The format of the guides fluctuates, therefore, from brief outlines of two or three pages to rather extensive accounts of the total program design.

Information concerning program personnel appears in some of the directories. Thirty-seven percent of the course guides include the name of the school principal and seventy-seven percent cite the program director of the interdisciplinary course. Names of faculty involved are cited in forty-six percent of the course guides. The number of faculty members working in a given course range from one to fifteen, with an average faculty consisting of four persons.

Generally the course guide bears a title which corresponds to the content and the mode of content organization. For example, "English Humanities" specifies a course designed to relate philosophy and the arts to literature. "Humanities Enrichment Program for Gifted Students" designates an honors course for college-bound students. "The Great Ways of Living" deals chronologically with Eastern, Early Greek Civilizations, and Western Culture from ancient times to the present. "Contemporary Humanities" presents a



study of man in the twentieth century. "Man and His Universe" focuses on themes or topics such as man and his interactions with man; man and organized society; man and his heritage; man and the unexplained; man and leisure; and man and creativity. Other selected course guide titles include: "Man's Search for a Better World;" "Man and His Arts;" "Society and the Arts;" "Comparative Humanities;" "Individualized Instruction in Senior Humanities;" "The Nature of Man;" "Humanities: The Growth of Man's Ideas;" "What is Civilization?"; "Humanities: The Arts as Human Expression."

Three percent of the 170 course guides are available at a cost ranging from fifty cents to two dollars and fifty cents. The others are available at "no cost."

Length of the course guides ranges from one to one hundred and ninety pages; seventy-five percent, however, contain fifty pages or less. Sixty percent of the guides appear in a form of black print reproduction such as offset or mimeograph; thirty percent are typewritten or ditto copied; the remaining ten percent contain both ditto and mimeographed sections.

#### Characteristics of the Interdisciplinary Courses

Courses included in this study were developed between the years 1962 and 1970 and include a variety of distinct course designs. The following table indicates the distribution regarding thirty-four percent of the course guides. (Sixty-six percent of the course guides omit reference to specific date of origin.)

TABLE 1  
 PERCENT OF COURSE GUIDES  
 COMPILED BETWEEN 1962 AND 1970

Date of Course Guide Compilation	Percentage of Course Guides
1962	1
1963	2
1964	2
1965	5
1966	5
1967	8
1968	4
1969	5
1970	2
Total:	34

General objectives common to the Humanities and Related Arts courses are to promote the student's experience, understanding, and response concerning human values and artistic expression. Accordingly, these objectives focus in three interrelated directions:

- 1) opportunities which enable the student to experience the following:
  - a) an environment in which aesthetic response to single aspects of reality is emphasized, nurtured, and encouraged;
  - b) artistic significance as expressed in great works of music, the visual arts, and literary forms of past eras and of the present;
  - c) a keener sense of beauty and

a deeper sense of humanity.

2) involvement in the course and its activities which assists the student in acquiring understandings such as the following: a) an interpretation of contemporary happenings as seen in the light of the movement of history, and the prediction of possible consequences of these happenings based on a knowledge of the development of western civilization; b) a deeper sense of his own identity, his need for self-expression, his reason for being, his role in contemporary society, and his place in the universe; c) ways in which values influence one's life; d) the timeless and universal quest of man for truth and meaning; e) relationships between social phenomena, great ideas, and the arts in the historical development of western man; forces and counter-forces which have generated, formed, and altered artistic and literary styles throughout the ages, and the themes and philosophies which dominate and distinguish these stylistic periods one from the other; f) the arts as an integral part of life; g) the nature of valid individual response to the arts; h) American culture and heritage; i) cultures of other countries.

3) the interdisciplinary approach which encourages the student in the following manner: a) to think in a critical manner; b) to examine personal values and those of society, and to formulate questions regarding the meaning of life; c) to achieve a deeper sense of personal "wholeness"; d) to embrace active membership in society; e) to participate in an original project and thereby experience the creative process involving inspiration, struggle with media, and final statement; f) to develop a sense of respect for artistic form which is imposed upon

materials by man as a creative being; g) to experience one's creative talent through the use of various media; to consider present course activities as a basis for ongoing study.

Among the subject-matter fields occurring in various combinations within the interdisciplinary courses are anthropology, archeology, art (painting, sculpture), architecture, communication arts, crafts, dance, design, drama, English, film, government and politics, history, home economics, human relations, industrial arts, literature, mathematics, music, philosophy, photography, poetry, psychology, religion, science, social studies, and writing. Approximately 79% of the courses include music, art, literature, history and philosophy in the following combinations: music, art and literature, 17%; music, art, literature, philosophy and history, 16%; music, art, literature and philosophy, 15%; music and art, 14%; music, art, literature and history, 12%; music and literature, 5%.

In 72% of the courses, subject-matter fields are treated with equal emphasis.

In addition to subject variation, the interdisciplinary courses examined in this study reflect six organizational patterns of approach to the content: chronological, 37%; thematic, 30%; chronological and thematic, 12%; elements, 8%; chronological and elements, 4%; thematic and elements, 1%. (Organizational approach is not indicated for 8% of the courses.)

Of the courses utilizing the chronological approach, seventy-five percent deal with a temporal expanse extending from ancient times to the present day; the remaining twenty-five percent treat a more limited

1379903

scope such as ancient civilizations through the eighteenth or nineteenth centuries, the period from the Renaissance to the twentieth century, and the nineteenth and twentieth centuries.

Thematic approaches to course content present broad topics and ideas which serve to unify the focus and direction of student understandings. In the initial part of courses, many of these topics or themes deal with a consideration of the "self" and aspects of personal introspection and identity such as "Man's Knowledge of Himself," and "Man's Search for Self-fulfillment." Subsequent phases of these courses may present a study of man's relation to the "other," or persons and things beyond man's personal identity, as well as his awareness of values.

Representative themes include this listing: Man and His Organized Society; Man and Love; Man and Beauty; Joy and Suffering; Loneliness and Alienation; The Image of Man in the Twentieth Century--Man's Search for New Symbols for Communication of Ideas and Relationships; Man's Search for Social Order; Man's Struggle with Environment; The Natural World; Man's Need for Self-Expression; Power, Conflict, and Conscience; Man and Revelation--Basic Values of Society; The Hero with Many Faces; Man's Search for Absolutes; What Is Man's Joy?; Non-Western Thought; The Future of Man--Political, Social, Aesthetic Problems Affecting Man's Search for Survival and Values.

Most courses organized according to the elements approach focus rather directly on the elements, mediums, and stylistic aspects of various art forms. Likewise, this approach usually provides for some experimentation with the mediums of music, literature, and the visual

arts. The following objectives characterize the elements approach:

- 1) development of basic skills needed by observer and listener;
- 2) development of recognition of style in the arts; 3) understanding of the history of stylistic development in the arts; 4) recognition of works of individual artists, composers, and authors.

The combinations of approaches reported (chronological and thematic, thematic and elements, chronological and elements) indicate additional modes of course content integration. Historical periods may be viewed in the context of a broad theme or topic, such as the study of Classicism, Romanticism, and Impressionism, with materials centering on the ideas of man's search for freedom and his relationship to nature. In some instances students attempt to discover recurring themes in the products of man's creative expression, or consider artistic and literary works of periods such as those of ancient Greece, the Renaissance, or the nineteenth and twentieth centuries against the background of basic questions or topics: 1) What has man thought about himself? 2) How has he expressed these thoughts? 3) How do these expressions affect me? 4) The artist as social critic; 5) The concept of power--good and evil; 6) Existential loneliness; 7) Man's search for God. Several courses utilizing a combined method of organization seek to identify predominant characteristics of a given era: 1) Man of antiquity confronts the problem of happiness and suffering; 2) Man of the Middle Ages confronts the problem of salvation; 3) Man of the Renaissance confronts the problem of knowledge; 4) Man of the modern world confronts the problem of freedom. Finally, some courses isolate certain core subject-matter fields for the study of selected historical periods: philosophy and

history for the "Golden Age" of Greece; history and art for early Roman culture; music and art for the Middle Ages; art, literature, and drama for the Renaissance; music for the Baroque, Classic, and Romantic periods; history and philosophy for the twentieth century.

### Music in the Interdisciplinary Courses

#### As Described in the Course Guides

The treatment of music in the Humanities and Related Arts courses studied corresponds to the organization of content assumed for the individual course of which it is a part: chronological, thematic, elements, and combinations thereof.

Within the chronological approach, the directories cite the following aspects of music as those most frequently studied with given historical periods: (The reader is cautioned to regard these examples as reported data rather than as recommended exemplars.)

- A. Ancient cultures (fifth century B.C. to third century A.D.): musical instruments; Greek modes and melodies; Greek drama and its relation to music; Pythagorean theory; treatises on music; Greek subject matter such as Cherubini's Médée, Gluck's Orfeo, Ravel's Daphnis et Chloé, Stravinsky's Oedipus Rex; Chinese music; Indian chant.
- B. The Middle Ages: plainsong, organum; conductus; songs of the troubadours; the jongleurs; liturgical drama; medieval notation.
- C. Renaissance: development of musical instruments; dance forms, the motet and madrigal; Elizabethan instrumental music; Netherland, Roman, Venetian and English styles; compositions

of Palestrina, Lassus, and Gabrieli; church-dominated art forms; influence of the Reformation on music of the period; musical developments of the period which correspond to the visual arts.

- D. Seventeenth and Eighteenth Centuries: the Florentine Camerata; Italian and French opera; the masque; compositions of Purcell, Frescobaldi, Vivaldi, Bach, Handel, Haydn, Mozart, Gluck, C. P. E. Bach, and Rameau; the Mannheim School; development of sonata form, the concerto, and the symphony.
- E. Nineteenth Century: dramatic music of Liszt, Berlioz, Wagner, compositions of Beethoven, Schubert, Chopin, Franck, Rimsky-Korsakov, Brahms, Debussy and Ravel; program music; the art song; opera; use of the leitmotif; the nature of the Byronic hero as seen through a study of Richard Strauss' Don Juan; orchestration; the age of the virtuoso; rise of musical nationalism; Classicism; Romanticism; Impressionism.
- F. Twentieth Century: twelve-tone technique; polytonality; innovations in musical media; electronic music; chance music; the influence of jazz; Gebrauchsmusik; expressionism in the music of Schoenberg; compositions of Stravinsky, Bartok, Ives, Milhaud, Villa-Lobos, Menotti, Piston, Copland, Shostakovich, Bernstein, Walton, Sessions, Satie, Stockhausen, Varèse, Prokofiev, Gershwin, Respighi, and Sibelius; rock, folk, jazz and soul music.
- G. American music: Music of the Puritans and Moravians; folk songs, mountain songs, prison songs, work songs, Civil War



songs; development of jazz; musical comedy.

Characterized by themes, topics, or questions posed to unify study and discussion of the human condition, the thematic approach deals with concepts and musical compositions such as the following:

A. Man Alone.

1. Introspection and the Search for Self-Identification and Development: works of Beethoven, the great individualist, from various stylistic periods; music from the films, Man of La Mancha and Dr. Zhivago; Grieg's Peer Gynt Suite; Richard Strauss' Till Eulenspiegel's Merry Pranks; Liszt's Les Préludes; Rimsky-Korsakov, Scheherazade; the late works of Beethoven, the mature individual.
2. Development of Self through Love: settings of Romeo and Juliet; Rachmaninoff's Variations on a Theme of Paganini; Puccini's Madame Butterfly; Bizet's Carmen.
3. Rise of Alienation in the Modern World: Berg's Wozzeck; impersonal aspect of electronic music.

B. Man with His Fellow Man.

1. The Social Order of Man: Gounod's Faust, (the individual faces ethical dilemma); music of Wagner, Sibelius, Mussorgsky, Chopin, Shostakovich and Tschaikowsky, (Romantic nationalism); Picasso and Stravinsky (the hero in society); development of jazz.
2. Man and His Search for Freedom: Shostakovich's Symphony No. 13.
3. Man's Struggle for Justice: English madrigals; English

music of the seventeenth century Restoration; the masques of Purcell.

4. Social Problems: popular folk music; Bernstein's West Side Story; Richard Strauss' Till Eulenspiegel's Merry Pranks.
5. Man and War--Death--Heroism: Britten's War Requiem; Kabalevsky's Requiem; Tschaikowsky's 1812 Overture; Penderecki's Threnody to the Victims of Hiroshima; Rachmaninoff's Isle of the Dead, Richard Strauss' Thus Spake Zarathustra; Shostakovich's Symphony No. 7; Prokofiev's Alexander Nevsky.
6. Man Faces Evil: Verdi's Otello compared with Puccini's operas and Wagner's music dramas; Stravinsky's Petroushka.
7. Man and the Changing Social Structure of the Twentieth Century; Man's Break with the Past and His Reaction Against Established Ideals; Man's Search for New Symbols to Communicate Ideas and Relationships: survey of modern music; compositions of Copland, Bartok, Schoenberg, Stockhausen, and Stravinsky; musical experimentation in the twentieth century; music of the Beatles; jazz; rock.
8. Man's Power to Act and React: works of musical innovators such as Beethoven, Debussy, Schoenberg.
9. Man's Search for Order: study of the fundamental elements of the arts.
10. Freedom of the Artist and Composer from Cultural and Historical Influences: Verdi's Nabucco, Don Carlos, Aida.

11. The Idealist Existing in a Pragmatic World: Liszt's Les Préludes; Berlioz' Symphonie Fantastique; piano works of Chopin.
  12. Man's Reconciliation of Conflicts Between Individual Conscience and Authority: Prokofiev's and Shostakovich's reaction to Russian critics; solutions of Haydn, Mozart, and Beethoven to artistic conscience and authority; Haydn's Creation; Mozart's Symphonies Nos. 36, 39, 40 and 41, and his Overture to the Magic Flute; Beethoven's Symphony No. 3, Piano Concerto No. 4, and Leonore Overture No. 3.
- C. Man with Forces Beyond Himself.
1. Man and the Natural World; The Physical Order of Man: Vivaldi's Four Seasons; Haydn's The Seasons; Beethoven's "Pastoral" Symphony, and "Spring" Sonata; Dvorak's "New World" Symphony; Smetana's The Moldau; Respighi's Fountains of Rome; Gershwin's An American in Paris; Ravel's Bolero; Stravinsky's Rite of Spring; Debussy's La Mer, Printemps, and Prelude to the Afternoon of a Faun; Britten's Spring Symphony; Honegger's Pacific 231.
  2. Man's Relation to the Supernatural; the Spiritual Order of Man; Man and His Gods: Gregorian chant; chorales and hymns; Bach's Cantata No. 4; Palestrina's O Magnum Mysterium; polyphonic works of the Renaissance; Handel's Messiah; Haydn's Creation; Verdi's Macbeth, and Requiem; Berlioz' Damnation of Faust; music from Gounod's Faust; Saint Saëns's Sampson and Delilah; Bloch's A Sacred Service;

Stravinsky's Oedipus Rex; Bernstein's Symphony No. 3, the "Kaddish"; Richard Strauss' Salome; traditional Christmas carols; Poulenc's Mass in G; the role of music in religions today.

3. Suffering: Vaughan Williams' The Masque of Job.
4. Man and Values: the music of Paul Hindemith as a reflection of American values.
5. Truth: Music as organized sound. Does performance quality affect the truth of the music? Does individual interpretation affect the truth of the music?
6. Beauty: the elements of music; rhythm in Ravel's Bolero; mood in Grofe's Grand Canyon Suite; style in Debussy's Sirens; form in a Haydn minuet.

Music is incorporated in the elements approach in at least two ways. First, one might study the characteristics of melodic line, harmony rhythm, timbre, tone color, texture, instrumentation, form, and the physical properties of sound whether in reference to music representing stylistic periods throughout history, or regarding musical works selected to illustrate single aspects of each element studied; an example is the ascending and descending melodic contour in the opening phrase of The Moldau by Smetana. Secondly, one might study music primarily as a performing art, participating as a performer in a manner consistent with one's own ability. For those lacking performance skill other activities would be possible: for instance, a line might be sketched on paper, expressed visually with broad arm movements, and written, sung, or played as a melody. To express color and mood, the student

might select and play appropriate tonic, dominant, and subdominant chords in major and minor keys. Music listening experiences could stimulate personal expression through the participant's drawing or essay writing.

An example of the trend to combine approaches is the chronological-thematic method of structuring course content. Such themes or concepts which serve to characterize specific historical eras are as follows:

1) The period of Classical Greece--Man's Search for Ideas and Ideals; the search for excellence which led to an ideal of beauty and a study of ordered relationships between parts and wholes. Music studied: modal scales; doctrine of the ethos; Plato's view of music and art as imitation; Pythagoras' experimentation with sounds; music which accompanied epics, odes, dramas, religion and olympic games.

2) Middle Ages--Man's Search for Faith and Order. Music studied: songs of the troubadours, trouvères, minnesingers, and meistersingers; the Mass and motet; Richard Strauss' Till Eulenspiegel's Merry Pranks (fourteenth century German folk tale); Wagnerian music dramas (medieval subject matter).

3) Eighteenth Century--Complete confidence is placed in reason and observation with emphasis on objectivity, standards, restraints, balance, simplicity, and a tendency to subordinate content to form. Music studied: compositions of Bach, Handel, Haydn, and Mozart.

4) The Faust theme treated at various times in history through prose, opera, and ballet.

Generally, both the chronological and thematic approaches devote a separate unit of the course to the study of the fundamentals of

music, i.e.: the definition of terms, basic characteristics of melody, rhythm, form, and musical instruments, and the development of perceptive listening habits. With the chronological approach, this unit frequently occurs at the outset of the course while areas such as art and literature may be dealing with similar elementary considerations or with the study of material pre-dating the period of Classical Greece for which no music is available. Emphasis is divided here among the lecture-discussion format, music listening experiences, and historical interpretations. Neither musical composition nor performance receive stress in the chronological and thematic approaches to the degree they do in the elements approach. Rarely evident from course guide descriptions is the depth to which analytical understanding of the musical works is sought. Characteristic of all three approaches is the use of texts which deal with introductory concepts of music and present a survey orientation to music literature appropriate to the high school level.

#### Mechanical Aspects of Interdisciplinary Courses

#### and Additional Features of the Course Guides

Appearing in the majority of the course guides examined is information regarding the size of faculty, student enrollment, and examples of both in-class and extra-curricular activities. Approximately fifty percent of the guides include brief descriptions of scheduling, methods to evaluate student achievement, and suggestions of bibliography and reference materials for student use. A smaller percentage of course documents cite plans for future development of the programs and various types of appendices.

Of the course guides describing faculty, eighty-four percent

specify a team teaching approach; only fifteen percent indicate that one teacher handles all subject-matter fields of the offering. Teams of three, four, and five persons are most prevalent although the number of faculty within the teams ranges from two to twelve. Approximately forty percent of the courses taught by either a team or a single faculty member utilize "resource" persons or guest speakers.

Descriptions of student enrollment suggest that schools most frequently offer interdisciplinary courses to seniors (50% of the courses) or to a combination of juniors and seniors (26% of the courses). The remaining grade levels participate in the course offerings as follows: a combination of sophomores, juniors and seniors, 13% of the courses; freshmen only, 4% of the courses; juniors only, 3% of the courses; sophomores only, 2.5% of the courses; and a combination of freshmen, sophomores, juniors and seniors, 1.5% of the courses.

Thirty-two percent of the course guides indicate a pre-requisite for students entering the interdisciplinary course. Sixty percent of these pre-requisites require that the student possess above-average academic ability, or at least that he be "college bound." Phrases such as "honors ability," "superior academic ability," "upper 10% of the class," "ability to read and comprehend advanced material," describe the aim toward this segment of the student population. In fourteen percent of the courses recommendation by faculty or guidance counselors serves as a basis for student acceptance into the course. Thirteen percent of the course guides state only that the student have an interest in some aspect of the fine arts; also, seven percent of the courses accept students with average ability. Rather than constituting

a course requirement for the high school student, the majority of the interdisciplinary courses are available as electives and course credit may be earned.

A variety of presentational techniques characterize interdisciplinary courses; among these are a combination of large-group lecture presentations coupled with informal small-group discussion, extensive use of media, independent study and creative activities of the students. Nearly every course description mentions the use of films, filmstrips, slides, recordings and tape. Student activities include the use of reference materials and supplementary readings, group projects, oral and written reports, research projects, debates, panel presentations, symposiums, preparation and performance of short dramatic productions, "lab" experiences involving the use of art and music materials, art viewing, musical performances, production of art works, the composition of simple songs and other musical works, the writing of short stories, plays, fables, poetry and filmstrips, and field trips to cultural events, art galleries, concerts, museums and historical centers, dramatic productions, and ethnic restaurants.

Forty-two percent of the course guides describe means for evaluating student achievement. Progress reports appear either in terms of letter grades or the "pass/fail" system. In forty percent of these courses, quizzes and exams serve either as an exclusive measure of student progress or they are considered to be a significant component of the student evaluation process. In addition to the traditional testing method of evaluation, numerous course descriptions allude to use of more subjective evaluative criteria. For example, several course



guides give priority to such factors as communication skills, creative projects, written reports, assignments, student-parent-teacher evaluations, evidence of the student's originality, his desire to explore materials presented, spontaneous and enthusiastic response to extending areas of interest stimulated by the course, attendance at cultural events, and an attitude of interest on the part of the student.

Twenty percent of the course guides describe future plans. With the exception of one course which anticipates compression from a two-semester to a one-semester offering, in order to achieve greater focus and concentration of content, all express interest in and plans for course expansion. Several guides describe the extension of present courses to meet the needs of greater numbers of students, for example, freshmen and sophomores where the present offering is available only to juniors and seniors, and non-college-bound students where the course was initially designed for above-average students.

Another approach to expansion is that of additional faculty; the use of a team of teachers is proposed in three instances in order to replace one teacher who, at the time, was handling all subject-matter fields. Efforts are being made in certain courses to extend single periods to double ones, one-semester offerings to two full semesters, and single humanities courses to permeation of the entire school curriculum with concepts and methodology characteristic of humanities education. Continued evaluation, revision, and refinement of present approaches is prevalent among the majority of humanities offerings.

Thirty-percent to fifty percent of the course guides include Bibliographies, as well as reference materials and suggested activities

such as the following: 1) topics for study, papers, projects, independent research and classroom presentations; 2) lists of recordings, films and filmstrips available for student use; 3) glossaries of terms and definitions; 4) diagrams; 5) sample lesson plans, course outlines, and review tests; 6) course calendars; 7) reprints of articles; 8) texts of songs; 9) lists of composers, compositions, and key figures in the arts; and 10) synopses of opera librettos.

CHAPTER III  
QUESTIONNAIRE RESPONSES REGARDING  
THE ROLE OF MUSIC IN THE INTERDISCIPLINARY COURSES

Although interdisciplinary Humanities and Related Arts courses at the secondary level do not require any particular combination of subject areas, the arts frequently assume a significant role in these offerings. In order to acquire more complete information than was available from an examination of the course guides, and consequently, to gain a more thorough understanding of the role of music in the interdisciplinary courses included in this study, the writer sent a questionnaire to the person primarily responsible for music in each of the 185 courses.<sup>58</sup> One hundred and five completed questionnaires were returned representing 105 interdisciplinary courses offered in 101 secondary schools, and constituting a fifty-nine percent response. (Four schools returned two questionnaires each which were completed for two separate courses being offered within the school.)

The questionnaire<sup>59</sup> requested the following information: 1) a brief account of the academic background of the person primarily responsible for music in the interdisciplinary course; 2) an approximate percentage of the number of students in the interdisciplinary course who have studied music privately, who have performed in high school choral

---

<sup>58</sup>The term "course" denotes one interdisciplinary offering, either Humanities or Related Arts, within one school. "Class period" refers to a single session or meeting of the course participants.

<sup>59</sup>The questionnaire appears in Appendix I, page 164.

or instrumental ensembles, and who have taken high school courses such as general music, music appreciation, music theory, and music history or literature; 3) an approximate percentage of the interdisciplinary course devoted to music; 4) the manner in which the study of musical elements such as rhythm, melody, harmony, form, and medium were incorporated into the course; 5) the method of organization and presentation of the course material, such as chronological, thematic, or elements; 6) a major topic selected from the total course content, and the composers, compositions, and other significant musical aspects studied in its conjunction; 7) an approximate percentage of class time devoted to activities such as listening to a composition, following a musical score, and students performing the compositions studied; 8) the types of instructional media used in the class period and the approximate frequency with which each type was employed; 9) the textbook used for music in the interdisciplinary course; and 10) an approximate percentage of time usually given to activities such as lectures, class discussion, music listening, and active involvement of the students in musical composition or improvisation.

#### Musical and General Academic Background of Music Faculty<sup>60</sup>

Of the 105 questionnaires, 102 contained responses to Question #1 concerning the academic background of the person primarily responsible for the music in the interdisciplinary course.

Question #1: Briefly describe your background by completing the outline below.

---

<sup>60</sup>Names of music faculty appear in Appendix II, page 169.

Degrees	College, University or Conservatory	Major Field	Minors
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____

Approximate credit hours or other studies not included in a degree:

\_\_\_\_\_

From the responses it was learned that four persons hold doctoral degrees; two are Ed.D degrees in Music Education and two are Ph.D. degrees, one in Musicology and the other in Humanities. The person with the Ph.D. in Humanities holds a Bachelor of Science degree in music.

Of the remaining ninety-eight persons teaching music in the interdisciplinary courses, seventy-four have studied music and twenty-four did not indicate having any formal musical training. Of the seventy-four persons who have studied music, forty-eight pursued studies beyond the master's level; forty-four hold master's degrees in music, forty-one of whom have majored in music at the baccalaureate level, and nineteen persons hold only bachelor's degrees in music.

Post graduate studies include Humanities Institutes made available through the John Hay Fellowships Program (five participants), and courses and workshops in music, music education, fine arts, theology, dance, drama, art, English, psychology, history, guidance and counseling, medicine, education, media, and administration.

Tables 2 and 3 below indicate the music background and the total number of degrees held by persons primarily responsible for music in

the interdisciplinary courses.

TABLE 2

MUSIC BACKGROUND OF PERSONS PRIMARILY RESPONSIBLE FOR  
MUSIC IN THE INTERDISCIPLINARY COURSES.

BACKGROUND	N
Persons with degrees in music (Highest earned degree in music: Doctors 3 Masters 44 Bachelors 20)	67
Persons with non-academic musical study or with collegiate credits in music not constituting a major	11
Persons with no musical study	24
No response	3
TOTAL	105

TABLE 3

DEGREES AND FIELDS OF SPECIALIZATION OF  
102 PERSONS PRIMARILY RESPONSIBLE FOR  
MUSIC IN THE INTERDISCIPLINARY COURSES

	APPLIED INSTRUMENT	CHORAL	MUSIC	MUSIC EDUCATION	MUSICOLOGY	ADMINISTRATION	EDUCATION	ENGLISH	HUMANITIES	SOCIAL STUDIES	OTHER	TOTAL
Doctoral degrees:												
Ed.D.					2	1			1			
Ph.D.					2	1			1			
Total:					2	1			1			4
Masters degrees:												
M.A.	1	1	9	8	8	3	2,1*	6,8*	3	2,5*	1*	
M.S.			3	2		1,1*	2		1	1		
M.M.			1	4	1							
M.Ed.				7	1		1*		1*		1*	
M.F.A.			2									
Total:	1	1	15	21	10	5	6	14	5	8	2	88
Bachelors degrees:												
B.A.	2		8	1			2	3,1*	2	2		
B.S.	2		9	17			1*	3,2*		1	2,1*	
B.M.	2	1	3	3								
B.M.Ed.	1			10								
B.F.A.			2	1								
Total:	7	1	22	32			3	9	2	3	3	82
Grand Total:												174

\*Persons whose background does not include musical studies. Entries without asterisk indicate persons whose background includes some formal music training.

### Musical Background of the Students

Of the 105 questionnaires, 102 contained responses to question #2, and 62 contained responses to question #3; both questions deal with information about the musical background of the students enrolled in the interdisciplinary course.

Question #2: With regard to the following, estimate the approximate percentage:

Students in the Humanities course who study music privately \_\_\_\_\_%

Students in the Humanities course who perform in school choral groups or instrumental ensembles . . . . . \_\_\_\_\_%

Question #3: Estimate the approximate percentage of students in the interdisciplinary course who have had high school music courses such as the following:

Music Appreciation or General Music . . . . . \_\_\_\_\_%

Music Theory . . . . . \_\_\_\_\_%

Music History or Literature . . . . . \_\_\_\_\_%

Other Music courses:

\_\_\_\_\_ . . . . . \_\_\_\_\_%

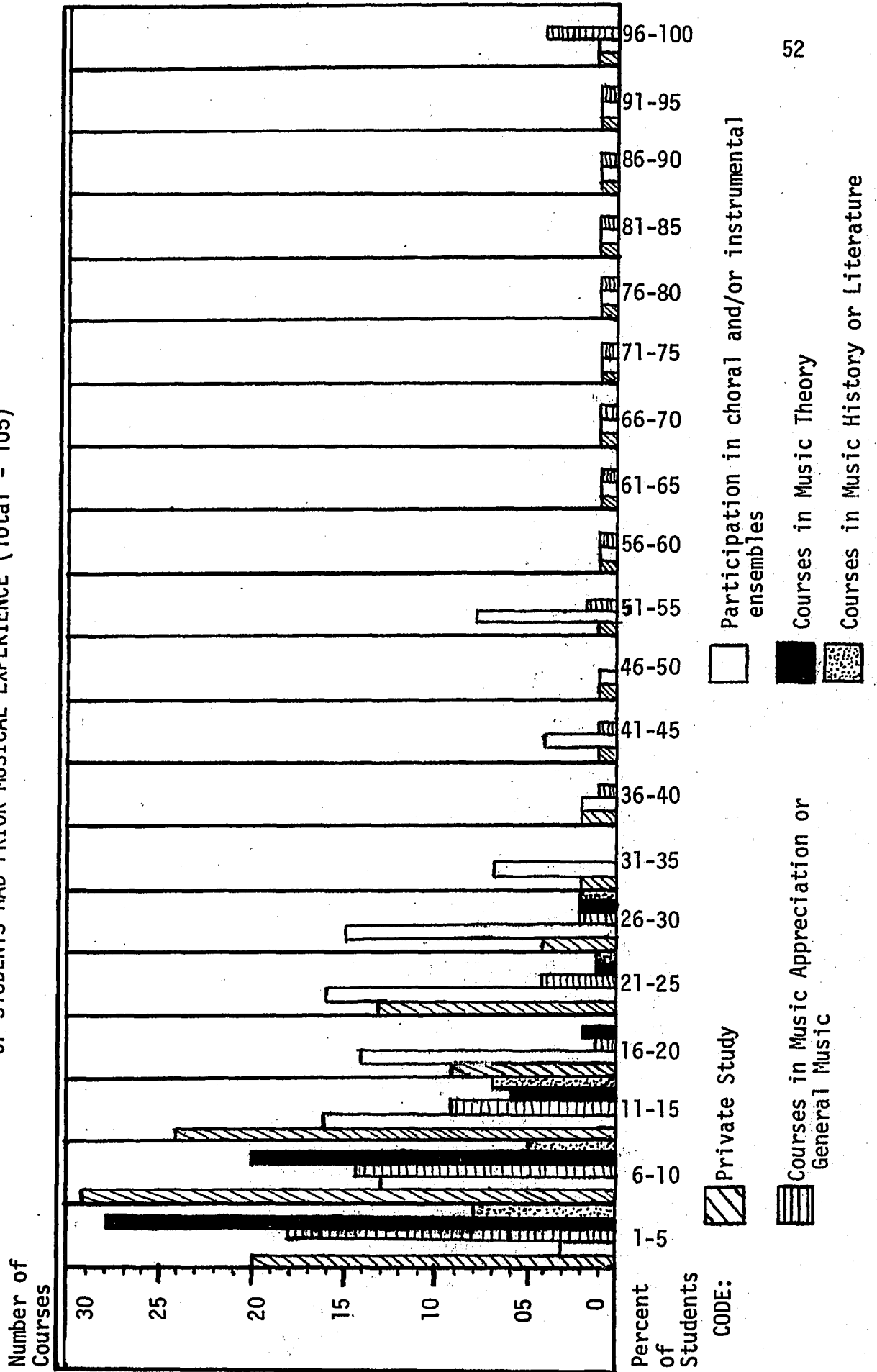
\_\_\_\_\_ . . . . . \_\_\_\_\_%

Figure 1 indicates the distribution of various types of musical study.



FIGURE 1

NUMBER OF INTERDISCIPLINARY COURSES IN WHICH VARIOUS PERCENTAGES  
OF STUDENTS HAD PRIOR MUSICAL EXPERIENCE (Total - 105)



Approximately twenty percent of the students enrolled in two interdisciplinary courses had studied advanced music theory, form and analysis, counterpoint, and orchestration.

Portion of Interdisciplinary Courses Devoted to Music

Of the 105 questionnaires, 103 contained responses to question #4 regarding the time devoted to music.

Question #4: Approximately what percentage of the total Humanities course is given to music? . . . . . \_\_\_\_\_%

Table 4 indicates the distribution of responses to this question.

TABLE 4  
APPROXIMATE PERCENTAGE OF INTERDISCIPLINARY  
CLASS TIME DEVOTED TO MUSIC

Percentage of Class Time	Number of Interdisciplinary Courses
50	3
40-49	2
30-39	16
20-29	39
10-19	35
0- 9	8
No Response	2
<b>TOTAL</b>	<b>105</b>

Manner in Which the Study of Musical  
Elements is Included in the Interdisciplinary Courses

Of the 105 questionnaires, 100 contained responses to question #5 regarding the study of musical elements.

Question #5: Within the interdisciplinary course, indicate the manner in which musical elements such as rhythm, harmony, melody, form and medium are included for study: (Check any that pertain.)

Included in a separate unit or section . . . . . ( )

Included at various times throughout the course . . . . . ( )

Presented in connection with specific musical compositions . . ( )

Indicate other ways:

---



---

Table 5 indicates the distribution of responses.

TABLE 5  
STUDY OF MUSICAL ELEMENTS IN THE INTERDISCIPLINARY COURSES

Manner in which Musical Elements are Included for Study	Number of Interdisciplinary Courses
In connection with specific musical compositions	62
At various times during the course, not necessarily in connection with specific musical compositions	21
In a separate unit of study within the course	13
In a separate unit of study and throughout the entire course	4
Manner of inclusion not indicated	5
Total	105

Various other means of studying musical elements were identified. These included the following: 1) use of films; 2) comparison of musical elements with similar elements in other areas such as painting, sculpture and poetry; 3) composition of original works; 4) special programs such as live performances by small instrumental groups, ballet groups and guest solo artists; 5) individual listening and research; and, 6) viewings of suggested educational television programs.

#### Organization of Interdisciplinary Course Content

Three major forms of course content organization were found in

100 of the 105 Humanities courses (95% of the total courses): the chronological approach, the thematic approach, the elements approach, and combinations of the three. Table 6 indicates the distribution.

TABLE 6  
ORGANIZATION OF INTERDISCIPLINARY COURSE CONTENT

Course Content Organization	Number of Interdisciplinary Courses
Chronological Approach	32
Chronological and Thematic Approach	26
Thematic Approach	18
Chronological and Elements Approach	12
Elements Approach	6
Thematic and Elements Approach	5
Chronological, Thematic and Elements Approach	1
Method of Organization not Indicated	5
Total	105

Regarding the twelve courses using the chronological and elements approach, ten followed it in a combined manner throughout

the entire course, one followed the chronological approach for the first semester and the elements approach for the second semester, and one followed the chronological approach for six weeks and the elements approach for six weeks.

Music Studied in Relation to Selected Humanities Topics

Questionnaire respondents selected one major topic from their interdisciplinary course and indicated musical studies undertaken in relation to it.

Question #6: The course guide materials for your Humanities course indicate that an approach is used which might be described in one of the following ways:

Chronological approach . . . . . ( )

Thematic approach . . . . . ( )

Elements approach . . . . . ( )

A combination such as thematic and chronological . . . . . ( )

Indicate the combination \_\_\_\_\_

Accordingly, choose from your Humanities course a major organizational topic such as a "theme" (e.g. "Man's Search for Order" or "Man Relates to Nature and Forces Outside Himself") or an historical period (e.g. the Renaissance or the Twentieth Century), and describe the music studied in relation to that major topic.

Selected major topic: \_\_\_\_\_

	Composer	Compositions
1.	_____	_____
2.	_____	_____

Describe any other musical aspects, such as the development of sonata-allegro form, or mythological subjects in the works of Wagner, which are treated in relation to the major topic, composers, and compositions just given.

---



---

### Chronological Approach

Courses organized according to the chronological approach include the following topics and related musical studies:

#### West Hartford, Connecticut

#### West Hartford Public Schools

Renaissance.--Palestrina's Tu Es Petrus; Josquin's Ave Maria; Orlando di Lasso's Tristis Est Anima Mea; development of musical manuscript techniques of notation and printing. Student activities: use of scores; performance; composition and improvisation. Approximate time: one of seven units studied. Other areas: history, art, literature.

#### Hazlewood, Missouri

#### Hazlewood Senior High School

Renaissance.--Victoria's O Magnum Mysterium; Orlando di Lasso's Factus Est Dominus; selections from the RCA recording, History of Music in Sound, Volume III. Student activities: listening; use of scores; performance; composition and improvisation. Approximate time: one of six style periods studied. The class meets daily for one hour and on alternate days for an additional hour. Other areas: art, literature, theatre.

Los Alamos, New MexicoLos Alamos High School

Renaissance.--The Sanctus and Benedictus from a Mass of Palestrina; Victoria's Ave Maria. Student activities: listening; use of scores; performance. Approximate time: one of seven historical periods studied. The class meets for one period each day for two semesters. Other areas: history, art, philosophy, literature.

Pine Bluff, ArkansasPine Bluff High School

Music of the Baroque.--Sonata in A Minor by Domenico Scarlatti; J.S. Bach's St. Matthew Passion, Tocatta and Fugue in D Minor, and a prelude and fugue; Handel's Messiah and Water Music; musical styles of the Baroque compared with those preceding and following the period; early sonata form; electronic versions of Baroque music. Student activities: listening; performance such as the playing of contrapuntal passages on recorders or flutophones; composition and improvisation. Approximate time: nine weeks or one-half semester; the entire course spans from pre-history to the twentieth century and is dealt with in the curriculum for four semesters. Other areas: art, drama, literature philosophy.

Fort Smith, ArkansasSt. Anne High School

Baroque Period.--Organ music of Buxtehude and J.S. Bach. Student activities: listening; use of scores; performance; composition and improvisation. Approximate time: one of eleven periods studied. Other areas: philosophy, history, religion, literature, art, science.



San Leandro, CaliforniaSan Leandro Unified School District

Baroque Period.--Bach's six Brandenburg Concerti; fugues and solo concerti of Antonio Vivaldi; Handel's Messiah; recordings of Baroque music by the Beatles; development of the fugue, concerto grosso, solo concerto, and oratorio. Student activity: listening. Approximate time: one of five major units studied. Other area: art.

Middletown, ConnecticutWoodrow Wilson High School

Baroque Music.--Bach's Brandenburg Concerto No. 2; Handel's Water Music; Purcell's Fairy Queen; development of the equal-tempered scale; the Baroque orchestra; chamber compositions. Student activities: listening; use of scores. Approximate time: one of six periods studied. Other areas: art, literature, drama, history, philosophy.

Orlando, FloridaOak Ridge High School

Baroque Period.--Various works of Corelli, Telemann, and J.S. Bach. Student activity: listening. Approximate time: one of eighteen historical periods studied during two semesters. Other areas: dance, painting, sculpture, architecture, literature, religion, philosophy.

Carbondale, IllinoisCarbondale Community High School

Baroque Period.--Harpsichord pieces by Francois Couperin; Bach's The Art of Fugue, St. Matthew Passion, and Brandenburg Concerti; Handel's Messiah, Water Music, and various operas; comparison of the music and

life of Bach with the music and life of Handel. Student activity: listening. Approximate time: one of eight historical periods studied. Other areas: art, literature.

Keokuk, Iowa

Keokuk Senior High School

Baroque Period.--Bach's Brandenburg Concerto No. 1. Student activities: composition and improvisation. Approximate time: one of five historical periods studied. Other areas: literature, science, philosophy, religion, art, history.

Cincinnati, Ohio

Anderson Senior High School

Baroque Period.--Bach's Brandenburg Concerti; Handel's Messiah. Student activities: listening; use of scores; performance; composition and improvisation. Approximate time: ancient civilizations through the twentieth century are studied during two semesters. The class meets daily. Other areas: art, history, literature.

Norristown, Pennsylvania

A. D. Eisenhower High School

Baroque Period.--Bach's Brandenburg Concerto No. 2, and the Passacaglia and Fugue in C Minor; Handel's Messiah. Student activity: listening. Approximate time: historical periods from classical Greece to the twentieth century. Other areas: art, drama.

Phoenix, Arizona

Paradise Valley High School

Eighteenth Century.--Haydn's Symphony No. 94; Mozart's Symphony No. 40; sonata-allegro form; symphonic form; melodic recognition;

biographical information about Haydn and Mozart. Student activities: listening; use of scores; performance. Approximate time: one of six historical periods studied. The class meets for an hour daily during one semester. Other areas: literature, philosophy, art, architecture.

Flint, Michigan

Beecher Area High School

Eighteenth Century.--Gluck's Orpheus and Eurydice and his contributions to opera; Haydn's Symphony No. 88; Mozart's Clarinet Concerto in A Major; the contribution of Haydn, Mozart, and Beethoven to the development of the classical symphony. Student activities: listening; use of scores; performance; composition and improvisation. Approximate time: one of four units studied during the second semester. The class meets for two hours daily. Other areas: literature, history, art.

Custer, South Dakota

Custer High School

Eighteenth Century.--Gay's Beggar's Opera; Handel's Messiah; songs. Student activity: listening. Approximate time: five weeks. Other areas: English, social studies, philosophy, art, dance, theatre, behavioral science.

Boise, Idaho

Boise Independent School District

Romantic Period.--Man's Search for Identity and Idealism.-- Selections from Wagner's Tristan und Isolde; Tchaikowsky's Eugene Onegin, 1812 Overture, and Symphony No. 5; Sibelius' Finlandia. Student activities: listening; use of scores; performance; composition

and improvisation. Approximate time not indicated. Other areas: literature, art.

Louisville, Kentucky

Doss High School

Romantic Period.--Familiar works of Beethoven, Schubert, and Tschaikowsky. Student activity: listening. Approximate time: a twelve-week course which deals with periods from the time of ancient Rome through the nineteenth century. Other areas: literature, art, architecture, sculpture, philosophy, religion.

East Paterson, New Jersey

Memorial High School

Romantic Period.--Beethoven's Symphony No. 6; Mussorgsky's Pictures at an Exhibition; Ravel's Bolero; Caesar Franck's Psyche and Eros; Gustav Holst's The Planets used in relation to student reports on mythology. Student activities: listening; use of scores; composition and improvisation. Approximate time: one of seven units studied. Other areas: art, literature.

New City, New York

Clarkstown Senior High School

Romantic Period.--Emphasis on realism and nationalism; "Liebestod" from Wagner's Tristan und Isolde; Verdi's Rigoletto; characteristic differences between German and Italian Romantic styles; the role of mythology in German nationalism. Student activities: listening; performance. Approximate time: one of eight units studied. Other areas: literature, art, dance, cinema, history, sociology, psychology.

Arlington, VirginiaWashington-Lee High School

Early Romantic Period.--Sonata form in Beethoven's Symphony No. 3; art songs of Schubert; Chopin's Polonaises and Fantasia Impromptu in C# Minor; Mendelssohn's Overtures; the new role of the composer in the nineteenth century--Liszt as conductor, Chopin as concert pianist, and Schumann as music critic. Student activities: listening; use of scores. Approximate time: one of seven periods studied; the class meets daily for a double period. Other areas: English and art.

Bakersfield, CaliforniaBakersfield High School

The Twentieth Century.--Stravinsky's Petroushka; Copland's Lincoln Portrait; Ulysses Kay's What's in a Name; changes in the fundamentals of music; tonality, atonality, bitonality, musical textures. Student activities: listening, creative projects. Approximate time: one of four units studied during the one-semester course. Other areas: art, literature.

Trenton, MichiganTrenton High School

Contemporary Unit.--Oriental, European, African, jazz, electronic, rock, folk, and classical music. Student activity: listening. Approximate time: four weeks. Other areas: history, drama, poetry, philosophy, painting, sculpture, architecture.

Albert Lea, MinnesotaAlbert Lea Senior High School

The Twentieth Century.--Ives' Washington's Birthday, and Unanswered

Question; Copland's Rodeo, Billy the Kid, and Appalachian Spring;  
 Randall Thomson's Peaceable Kingdom and Testament of Freedom. Musical  
 nationalism is presented as one aspect of twentieth century composition.  
 American composers' use of folklore is cited; their works are compared  
 with compositions by European-influenced Americans such as MacDowell,  
 Fry, Parker, and Griffes. Student activities: listening; performance.  
 Approximate time: seven weeks. Other areas: history, painting,  
 architecture, sculpture, literature.

Chandler, Arizona

Chandler High School

Man's Attempt to Find Order in the Chaos of the 20th and 21st  
Centuries.--Compositions by John Cage; Jesus Christ Superstar, by  
 Weber and Rice; music from the motion picture Love Story. Student  
 activities: performance; composition and improvisation. Approximate  
 time: one of six units studied during two semesters. Other areas:  
 philosophy, art, literature, drama.

Hackettstown, New Jersey

Hackettstown High School

The Contemporary Scene.--Copland's Lincoln Portrait; electronic  
 music; the history of jazz. Student activities: listening; use of  
 scores. Approximate time: one of five eras studied. Other areas:  
 history, art, literature.

Chappaqua, New York

Horace Greeley High School

The Twentieth Century.--Ives' Symphony No. 4; Stravinsky's Rite of  
Spring; Copland's Appalachian Spring. Student activity: listening.

Approximate time not indicated. Other areas: art, history, literature.

Windsor, New York

Windsor Central High School

Modern Man.--Debussy's La Mer, and Prelude to the Afternoon of a Faun; selected compositions by Stravinsky and Simon and Garfunkel; twelve-tone scales; electronic music; jazz. Student activity: listening. Approximate time: one of six units studied. Other areas: literature, poetry, art, architecture, social problems.

Dayton, Ohio

Meadowdale High School

The Twentieth Century.--Unique tone colors and instrumental combinations such as those used by Ravel; twelve-tone and atonal music of composers beginning with Schoenberg; electronic music; aleatory techniques; Ravel's Bolero, and La Valse; compositions by Schoenberg, Milhaud, Gershwin, and Copland. Student activities: listening; use of scores; performance; composition and improvisation. Approximate time: one of eight epochs studied. Other areas: art, literature, history.

Columbia, South Carolina

Dreher High School

The Twentieth Century.--Compositions by Stravinsky, Schoenberg, and Sessions; jazz compositions of the early twentieth century, and "new" sounds of the later twentieth century. Student activities: listening; use of scores; performance. Approximate time: two of thirty-two lessons studied. Other areas: world history, philosophy, religion, art, literature, drama.

Hartland, WisconsinArrowhead High SchoolTwentieth Century Man Seeks New Ways of Expressing Himself.--

Debussy's Prelude to the Afternoon of a Faun; Satie's Gymnopedies; Stravinsky's Rite of Spring; selected twelve-tone compositions and examples of computer music. Student activities: listening; use of scores; performance; composition and improvisation. Approximate time: one of six major historical periods. The class meets one hour daily for two semesters.

Glens Falls, New YorkGlens Falls High School

What is Man? What is Sound? What is Music?--American, Indian, Chinese, Japanese, Hindu, classical, rock, jazz, Greek, and Hebrew music; man's need for self expression; music unfamiliar to the students. Student activities: listening; composition and improvisation. Approximate time: one of five historical divisions. The class meets daily for a double period during one semester. Other areas: history, literature, the visual arts.

Chronological-Thematic Approach

Courses organized according to the combined chronological and thematic approach include the following topics and related musical studies:

Hampton, VirginiaHampton City Schools

The Cathedral--A Symbol of the Medieval Mind.--Gregorian chant; works by Adam de la Halle. Settings of the Mass: Palestrina's Missa



Papae Marcellus; Mozart's Mass in C Major; Verdi's Requiem; a Congolese Mass, Missá Luba; a jazz Mass. Student activity: listening. Approximate time: one of five units studied. Other areas: art, drama, civilization.

Woodbridge, New Jersey

Woodbridge Senior High School

Survey of Western Culture--European Middle Ages.--The course employs a cultural anthropological approach. Gregorian chant; medieval popular ballads, narrative epic poems, and folk dance music. Student activity: listening. Approximate time: one of four historical periods studied. Other areas: art, dance, literature, artifacts of daily life.

Ann Arbor, Michigan

Ann Arbor Pioneer High School

The Baroque--The music of one composer is usually chosen for in-depth study. J. S. Bach's Mass in B Minor, Cantata No. 4, and the Brandenburg Concerto No. 2; fugue and concerto grosso forms; use of the chorale as a cantus firmus; da capo arias; recitatives; clarino trumpet playing. Student activities: listening; use of scores; performance. Approximate time: one of eight units studied. The class meets for two hours daily. Other areas: history, literature, drama, the spatial arts.

Wheaton, Illinois

Wheaton North High School

Period of Enlightenment.--Preludes by J.S. Bach. Student activities: listening; use of scores. Approximate time: one of

eleven units studied. Other areas: philosophy, literature, art, history.

Great Falls, Montana

Great Falls High School

Mythological Subjects--18th and 19th Centuries.--Gluck's Orfeo et Eurydice; Ravel's Daphnis and Chloé; vocal works of Cherubini and Verdi.

Student activities: listening; use of scores. Approximate time not indicated. Other areas: architecture, painting, literature, history, philosophy.

Bergenfield, New Jersey

Bergenfield High School

Cultural Epoch--Romantic Period.--Schubert's Erlkönig; Beethoven's Symphony No. 3; Wagner's Die Walküre; delineation of mood; impact of a strong dramatic scene; thematic development. Student activities: listening; performance. Approximate time not indicated. Other areas: philosophy, literature, art.

Lawrenceville, New Jersey

The Lawrenceville School

Culture of Urban Civilization--Paris in the 1930's.--Berlioz' Requiem, and Symphonie Fantastique; piano works of Chopin; the life and early works of Franz Liszt; sonata form--an example of classical organization as opposed to the Romantic tendency of the nineteenth century musician to express himself in less structured means. Student activity: listening. Approximate time: one of four aspects of civilization studied. The class meets four periods every week. Other areas: drama, art, history, literature.

Raritan, New JerseyBridgewater-Raritan High School

Romans and Romantics--Study of Society-Centered Versus Personal-Centered Artist.--J.S. Bach's Mass in B Minor; Mozart's Eine Kleine Nachtmusik; Beethoven's Wellington's Victory; Richard Strauss' Death and Transfiguration; Penderecki's Threnody for the Victims of Hiroshima.

Student activity: listening. Approximate time: one of six units studied. The class meets daily. Other areas: art, literature.

Rochester, New YorkEastridge High School

American Music--19th and 20th Centuries.--Music of Lowell Mason and Stephen Foster; Ives' Three Places in New England; Walter Piston's The Incredible Flutist; Edward MacDowell's Woodland Sketches; Gershwin's Rhapsody in Blue, and An American in Paris; Copland's Rodeo, and Billy the Kid; Virgil Thompson's Four Saints in Three Acts; selected symphonies by Howard Hanson and Peter Mennin; Lukas Foss' Prairie. Student activities: listening; use of scores; performance. Approximate time: one of eight historical periods studied. Other areas: social studies, art.

Clinton, New YorkClinton High School

Protest in the Early 20th Century.--Selected compositions by Debussy, Bartok, Stravinsky, Schoenberg, and Shostakovich. Student activities: listening; performance. Approximate time: four weeks. Other areas: art, literature, history.

Webster, South DakotaWebster High School

Impressionism and Expressionism.--Debussy's Reflections on the Water; Ravel's Bolero, and Daphnis and Chloé; Wagner's Tristan und Isolde; compositions by Schoenberg and Hindemith. Student activities: listening; performance. Approximate time: one of ten historical periods studied. Other areas: art, architecture, literature, history, religion, philosophy, drama.

Oakland, California

Oakland High School

Classical Versus Romantic.--Ravel's Bolero; Debussy's Prelude to the Afternoon of a Faun. Student activities: listening; performance. Approximate time: the music for this topic is treated in one class period. Other areas: literature, art, social studies.

Sussex, Wisconsin

Hamilton High School

Contemporary America.--Stravinsky's Rite of Spring; Copland's Appalachian Spring; Penderecki's Threnody for the Victims of Hiroshima; serialism, new instrumental sounds. Student activities: listening; use of scores; performance; composition and improvisation. Approximate time: nine weeks. Other areas: art, literature, social studies.

Livermore, California

Livermore High School

Classicism in Music.--The symphony as an expression of classical form; the Greek Hymn to Apollo; Gregorian and Ambrosian chants; the Play of Daniel; Gluck's Orfeo et Eurydice; Wagner's Ring des Nibelungen; Orff's Carmina Burana. Student Activity: listening. Approximate time: the topic represents the approach assumed during the entire course.

Other areas: art, literature.

Billings, Montana

Billings West High School

Classical Elements in the 20th Century.--Ives' Fourth of July;

Stravinsky's Rite of Spring; Varèse' Ionisation, and Density 21.5.

Student activities: listening; use of scores; performance, composition and improvisation. Approximate time: half of one semester. Classes meet daily for two hours. Other areas: history, literature, philosophy, art.

Bettendorf, Iowa

Bettendorf High School

Man in Contemporary Society.--Ballets and symphonies of Leonard

Bernstein; selected jazz artists; Simon and Garfunkel. Student activities: listening; use of scores; composition and improvisation. Approximate time: one of six units covered during two semesters.

Other areas: literature, art, philosophy, politics.

Tucson, Arizona

Canyon del Oro High School

Man and Culture--An In-depth Study of the Culture of India.--

Music of Balachander, Abhyankar, Ravi Shankar, Alla Rakha, and Yehudi Menuhin; influence of history and mythology in Indian music; definitions of raga and tala; construction of the music; musical instruments.

Student activity: listening. Approximate time: one of four major topics studied. Other areas: anthropology, literature, art, philosophy.

Cartaret, New Jersey

Cartaret High School

Man's Search for Self-Identity.--Berlioz' Symphonie Fantastique; selected works of John Cage, Otto Luening, Milton Babbitt, Edgar Varèse; technical aspects of electronic and aleatoric music; eclecticism of the Beatles. Student activity: listening. Approximate time: one of five units studied during two semesters. Other areas: history, literature, art.

Rockaway, New Jersey

Morris Hills High School

Man's Search to Find Himself.--Gounod's Faust; Mozart's Don Giovanni; Richard Strauss' Don Quixote; Wagner's Ring des Nibelungen. Student activities: listening; performance. Approximate time not indicated. Other areas: architecture, painting, sculpture, literature.

Livingston, New Jersey

Livingston High School

Man in Conflict With Himself.--Compositions of Wagner, Stravinsky, Bartok, Menotti, Bernstein, religious hymns; popular ballads sung by Baez, Dylan, Guthrie, McKuen. Student activities: listening; performance. Approximate time: one of seven themes studied during one semester. Other areas: literature, philosophy, art.

Livingston, New Jersey

Livingston High School

Man the Revolutionary.--Beethoven's Symphony No. 3; Mozart's Don Giovanni and the Don Juan legend; Richard Strauss' Also Sprach Zarathustra and the influence of Nietzsche; heroic persons such as Camus and Sartre. Student activities: listening; use of scores; performance. Approximate time not indicated. Other areas: literature,

philosophy, art.

Santa Fe, New Mexico

Santa Fe Senior High School

Man and Beauty--The Classical Period.--Haydn's Symphony No. 101; Mozart's Symphony No. 40; sonata-allegro form as an architectural structure and as representative of classical order, reason, formality, and restraint. Student activity: listening. Approximate time: one of three topics studied. Other areas: literature, history, philosophy, visual arts.

Ogden, Utah

Bonneville High School

Why Man Creates.--Palestrina's Missa Brevis; Handel's Messiah; Tchaikowsky's Symphony No. 6. Student activities: listening; use of scores; performance; composition and improvisation. Approximate time: one of six units studied. Other areas: literature, art.

San Marino, California

San Marino High School

Man and Nature.--Beethoven's Symphony No. 6; Copland's Appalachian Spring; Grofe's Grand Canyon Suite; Debussy's Prelude to the Afternoon of a Faun, and La Mer; Stravinsky's Rite of Spring; Delius' On Hearing the First Cuckoo of Spring. Student activities: listening; performance, composition and improvisation. Approximate time; one of two major themes studied during one semester. The class meets twice weekly. Other areas: art, literature, philosophy, dance.

Thematic Approach

Courses organized according to the thematic approach include the

following topics and related musical studies:

Ridgefield, Connecticut

Ridgefield High School

Man's Search for Order.--Eight to thirty compositions from all periods. Student activity: listening. Approximate time: six weeks. Other areas: history, literature, art, philosophy, social studies.

Oxford, New York

Oxford Academy and Central School

Man and the World He Creates--His Need for Order.--Pope Gregory's organization of plain chant; Bach's Brandenburg Concerti; Schubert's Symphony No. 6; Beethoven's Symphonies No. 3, No. 5, and No. 9. Student activities: listening; use of scores; performance; composition and improvisation. Approximate time not indicated. Other areas: art, literature, performing arts such as mime and dance.

Audubon, New Jersey

Audubon High School

Man in Search of Peace and Significance.--A comparison of the use of the magic lantern-screen legends in Tennessee Williams' Glass Menagerie, the use of the leitmotif in Wagner's Ring des Nibelungen, and the idée fixe in Berlioz' Symphonie Fantastique. Student activities: listening; composition and improvisation. Approximate time: half of one semester's Humanities classes. Other areas: writing, painting, films, architecture.

Park Ridge, Illinois

Maine Township High School South

Spiritual Order.--Poulenc's Mass in G; an Argentine folk Mass;



the Congolese folk Mass, Missa Luba. Student activities: listening; use of scores., Approximate time: one of four major topics studied during the year. The class meets daily. Other areas: art, English, film, social science, philosophy, religion.

Montvale, New Jersey

Pascack Hills High School

Religion and Man--All types of religious music. Student activities: listening; performance; composition and improvisation. Approximate time not indicated. Other areas: art, speech, drama, home economics, industrial arts, graphic arts.

Cobleskill, New York

Cobleskill Central High School

God--Haydn's Lord Nelson Mass; Weber and Rice's Jesus Christ Superstar; negro spirituals. Student activity: listening. Approximate time: one of six areas studied. Other areas: art, communication, history, science.

Lindenhurst, New York

Lindenhurst Senior High School

Religion and a Search for Values--Values and a Search for Religion--Bach's Mass in B. Minor; Handel's Messiah; Bloch's Sacred Service; the Congolese Mass, Missa Luba. Student activities: listening; use of scores. Approximate time: one of four themes studied during the year. Other areas: literature, history, art.

Dallastown, Pennsylvania

Dallastown High School

Man as the Measure--His Relation to His Own World--Beethoven's

Symphony No. 6, (Unit on Nature); Britten's War Requiem, (Unit on War); music from the play, Man of La Mancha, (Unit on Love). Student activity: listening. Approximate time: six weeks. Other areas: history, religion, art, architecture, literature, drama, philosophy, government.

Springfield, Vermont

Springfield Senior High School

Youth in Relation to Society.--Tschaikowsky's Romeo and Juliet; Prokofiev's Romeo and Juliet; Bernstein's West Side Story; the Beatles' She's Leaving Home. Student activity: listening. Approximate time: one week. The class meets each day for two hours. Other areas: art, history, literature.

Elkhart, Indiana

Elkhart High School

Man in Revolt.--Beethoven's Fidelio; Stravinsky's Rite of Spring. Student activity: listening. Approximate time: one of six themes studied during the year. Other areas: literature, history, art, philosophy, social sciences, science.

Trenton, Michigan

Trenton High School

Fate Versus Free Will.--Folk and rock music; Weber and Rice's Jesus Christ Superstar compared with Sophocles' Oedipus Rex; Beethoven's Symphony No. 3. Student activity: listening. Approximate time not indicated. Other areas: history, drama, poetry, philosophy, painting sculpture, architecture.

La Fayette, MissouriLa Fayette High School

Voiceless Peoples.--The Congolese Mass, Missa Luba; music of Ravi Shankar; Bloch's Shelomo; songs sung by Johnny Cash. Student activities: listening; independent study. Approximate time not indicated. Other areas: literature, art, drama, philosophy.

La Fayette, New YorkLa Fayette Central High School

Music of Non-Western Cultures.--Vocal and instrumental music of China, Japan, and India; folk and ceremonial music of various regions of Africa; construction of scales and ragas; rhythmic patterns, construction and tonal properties of various instruments. Student activities: listening; use of scores; performance; composition and improvisation. Approximate time not indicated. Other areas: history, polity, economics, art, literature.

Selinsgrove, PennsylvaniaSelinsgrove Area High School

Baroque Period.--Compositions by J.S. Bach, Vivaldi, Domenico Scarlatti, and Boccherini. Student activity: listening. Approximate time: four weeks. Other areas: art, literature, philosophy.

Middletown, Rhode IslandMiddletown High School

Expansion--Musical Development in Colonial America.--Patriotic songs; American ballads; music of Billings. Student activity: listening. Approximate time: one of eight themes studied. Other areas: American history, literature, and art.

West Babylon, New York

West Babylon High School

Classical Period.--Haydn's Symphony No. 94; Mozart's Symphony No. 40; Beethoven's Symphony No. 9; development of the orchestra and the pianoforte; the use of sudden accents and dramatic pauses. Student activities: listening; performance. Approximate time: students meet daily for two semesters and study man from earliest times to the contemporary era. Other areas: art, literature, philosophy, drama, history.

Great Neck, New York

North Senior High School

Greatness in the Arts.--J.S. Bach's Mass in B Minor; Handel's Messiah; Beethoven's Symphonies No. 3, No. 5, and No. 9; selected operas by Verdi and other composers; structure of musical forms. Student activities: listening; use of scores. Approximate time: one of seven themes studied. Other areas: literature, religion, philosophy, art, science, social studies.

#### Chronological-Elements Approach

Courses organized according to the combined chronological and elements approach include the following topics and related musical studies:

Royal Oak, Michigan

Shrine High School

Baroque Music.--J.S. Bach's "Little" Fugue in G Minor; Tocatta and Fugue in D Minor; polyphonic and rhythmic effects of the Switched on Bach selections; Handel's Messiah. Student activities: listening,

use of scores; composition and improvisation. Approximate time not indicated. Other areas: plastic arts, religion, speech, literature.

Rochester, New York

Brighton High School

Classical Period.--Sonata-allegro form; Haydn's Symphonies No. 94, No. 101, and No. 104; Mozart's Clarinet Quintet in A Major, Symphonies No. 40, and No. 41, and the violin concertos; Prokofiev's Classical Symphony. Student activity: listening. Approximate time: two weeks. The class meets daily. Other areas: history, literature, art. Each is studied in a separate six-week segment.

Pittsburgh, Pennsylvania

Mt. Lebanon High School

Eighteenth Century Classicism.--Haydn's Symphony No. 94; Mozart's Symphony No. 40; Beethoven's Appassionata Sonata; sonata-allegro form; the eighteenth century orchestra; dynamics and chromaticism. Student activities: listening; performance. Approximate time: one of eight units studied during two semesters. Other areas: philosophy, art, literature, architecture.

Pueblo, Colorado

Centennial High School

The Revolution in Arts and Ideas--1870 to the Present.--Wagner's music dramas; Debussy's La Mer; electronic music. Student activities: listening; use of scores; composition and improvisation. Approximate time: one of six units studied during two semesters. Other areas: art, literature, social studies.

Elk Grove, IllinoisElk Grove High School

Twentieth Century.--Copland's El Salon Mexico; Stravinsky's Rite of Spring; Shostakovich's Symphony No. 5; Prokofiev's Classical Symphony; George Crumb's Echos of Time and the River. Student activities: listening; use of scores; composition and improvisation. Approximate time: commencing with ancient Greece, successive historical periods are studied during two semesters. The class meets for two hours each day. Other areas: literature, history, art.

Sac City, IowaSac Community Senior High School

Twentieth Century.--Debussy's Prelude to the Afternoon of a Faun; Ives' Fourth of July; Schoenberg's Serenade, Opus 24; impressionism; atonal music; jazz; twelve-tone technique; electronic music; "chance" music. Student activities: listening; use of scores; performance; composition of tone rows. Approximate time: one of ten units studied during one semester. Other areas: art, literature.

Cranston, Rhode IslandCranston High School East

Twentieth Century.--Bartok's Concerto for Orchestra; Schoenberg's Five Orchestra Pieces; Stockhausen's Songs of Youth; Subotnik's Wild Bull; development of electronic music. Student activities: listening; use of scores. Approximate time: one of seven historical periods studied. Other areas: English, art.

Clifton, New JerseyClifton High School

Music--An Aid to Religious Expression.--J.S. Bach's Mass in B Minor; Weber and Rice's Jesus Christ Superstar; a jazz Mass. Student activities: listening; use of scores; performance; composition and improvisation. Approximate time: one of four units studied during two semesters. Other areas: literature, history, art, sculpture, architecture, dance, sciences.

Arlington, Virginia

Wakefield High School

Man's Expression through the Dramatic.--Beethoven's Symphony No. 3; Schubert's Erlkönig; Verdi's Otello; Shakespeare's Otello. Student activities: listening; use of scores; performance; composition and improvisation; designing of stage sets. Approximate time not indicated. Other areas: English, art.

Spokane, Washington

The Shadle Park High School

Appreciation of Man's Awakening to His Musical Potential.--Early Greek and Hebrew music; Gregorian chant. Student activities: listening; use of scores; performance; composition and improvisation. Approximate time: a part of the first semester which deals with the history of man from early Greek culture to the beginning of the nineteenth century. Other areas: art, architecture, literature, history, philosophy, psychology, religion.

#### Elements Approach

Courses organized according to the elements approach include the following topics and related musical studies.

San Leandro, CaliforniaSan Leandro Unified School District

The Art Song.--Through-composed and strophic form; role of the accompaniment; Schubert's Erlkönig; Robert Schumann's Two Grenadiers; Brahms' Lullaby. Student activity: listening. Approximate time: a part of "Form--Principles of Design," one of five units studied during two semesters. Other area: art.

Visalia, CaliforniaVisalia Union High School

Symphony.--Selected symphonies of Beethoven and Shostakovich; development of symphonic style. Student activity: listening. Approximate time: one of six weeks devoted exclusively to music.

Livonia, MichiganBentley High School

Functional Music.--Honneger's Pacific 231; Stravinsky's Firebird Suite; rock music. Student activities: listening, use of scores; performance. Approximate time: one third of one semester. Other areas: literature, art.

Columbia, MissouriDavid H. Hickman High School

Form in Music.--J.S. Bach's "Little" Fugue in G Minor; Mozart's Eine Kleine Nachtmusik; Wagner's Die Walküre. Student activity: listening. Approximate time not indicated. Other areas: painting, sculpture, architecture, drama, literature, world religions.

Chula Vista, CaliforniaSweetwater Union High School



Subject in Art.--Selected works of Debussy; Honneger's Pacific 231; Stravinsky's Petroushka. Student activities: listening; use of scores; performance; composition and improvisation. Approximate time: one of twelve topics studied during one semester. Other areas: literature, sculpture, painting, architecture.

Thematic-Elements Approach

Courses organized according to the combined thematic and elements approach include the following topics and related musical studies:

Norwood, Ohio

Norwood High School

Impressionism--Parallels in Art and Music.--Music of Debussy and Ravel. Student activities: listening; use of scores; composition and improvisation. Approximate time not indicated. Other areas: art, literature, drama, philosophy, social studies, religion.

Stephen, South Dakota

Immaculate Conception Mission School

Twentieth Century.--Music of Varèse; electronic music. Student activity: listening. Approximate time not indicated. Other areas: art, literature.

Atlantic City, New Jersey

Atlantic City High School

Man in Today's Society.--Music of Stravinsky; popular, rock, and folk music. Student activities: listening; use of scores; composition and improvisation. Approximate time not indicated. Other areas: art, religion, drama, communication arts, crafts, architecture.

New Providence, New JerseyNew Providence High School

A Human Being--A Link in the Family of Mankind.--Stravinsky's Rite of Spring, and Firebird Suite; creative drives in human life; comparison of Stravinsky and Ben Shahn. Student activities: listening; use of scores; performance; composition and improvisation. Approximate time: one of three units studied. Other areas: art, literature, dance, drama.

Northport, New YorkNorthport High School

Anthropological Study of Primitive Cultures.--Folk music; Beethoven's spiritual development; Beethoven's Symphonies Nos. 3, 5, 6, 7, and 9; his String Quartet in C# Minor, Opus 131; and the Diabelli Variations. Student activities: listening; performance; composition and improvisation. Approximate time not indicated. Other areas: literature, social studies, the arts.

Chronological-Thematic-Elements ApproachAlbuquerque, New MexicoManzano High School

Innovative Music of the 20th Century.--Taped environmental sounds; music of the Beatles; Henry Cowell's The Banshee; music of Cage and Schoenberg; electronic music; Stockhausen's Microphonie I. Student activities: listening; use of scores; performance; composition and improvisation. Approximate time: an historical and cultural survey of Western and Oriental civilizations is presented for two semesters. Other areas: literature; history, philosophy, religion, art.

Manner in Which Musical Compositions Are Studied

Of the 105 questionnaires, 96 contained responses to question #7 concerning the study of musical compositions.

Question #7: During the study of a specific musical composition, indicate the approximate percentage of class time which is usually given to each of the following aspects: (Percentages need not equal 100)\*

Sociological, economic, political, literary, and other non-musical influences . . . . .	_____ %
Biographical information . . . . .	_____ %
Form . . . . .	_____ %
Harmony . . . . .	_____ %
Rhythm . . . . .	_____ %
Melodic materials . . . . .	_____ %
Instruments and instrumentation . . . . .	_____ %
Students listening to the composition . . . . .	_____ %
Students following the musical score . . . . .	_____ %
Students performance of the composition . . . . .	_____ %
List others:	
	_____ %
	_____ %

Table 7 indicates the distribution of responses.

\* It was intended that percentages would be interpreted as reflections of approximate degrees of emphasis rather than as exact amounts of class time.

TABLE 7

## NUMBER OF INTERDISCIPLINARY COURSES ALLOTING VARIOUS PERCENTAGES OF TIME TO ASPECTS OF MUSICAL STUDY

% of Music Class Time**	Influence of Non-Music Factors	Biographical information	Form	Harmony	Rhythm	Melody	Instrumentation	Listening	Use of Musical Scores	Student Performance
90-99	1*							7	1	
80-89	1							2		
70-79	2							9		
60-69	0							7		
50-59	5		4					27	2	
40-49	2							7	1	
30-39	3	1						11	1	
20-29	12	9	7	2	1	8	4	10	3	5
10-19	40	29	24	21	21	30	35	9	8	9
0-9	29	57	56	58	68	53	55	7	78	80
No response	10	9	14	24	15	14	11	9	11	11
Totals	105	105	105	105	105	105	105	105	105	105

\* Number of interdisciplinary courses (total = 105)

\*\* Amount of time devoted to music equals 100.

Use of Instructional Media  
in the Interdisciplinary Courses

Of the 105 questionnaires, 99 contained responses to Question #8 regarding the use of instructional media.

Question #8: Circle the term describing the frequency with which the following types of instructional media are used in an interdisciplinary class period which deals at least partially with music:

Overhead projector.	always	often	sometimes	seldom	never
Films . . . . .	always	often	sometimes	seldom	never
Filmstrips . . . . .	always	often	sometimes	seldom	never
Slides . . . . .	always	often	sometimes	seldom	never
Phonograph or tape recordings . . . . .	always	often	sometimes	seldom	never
Chalk board . . . . .	always	often	sometimes	seldom	never
Mimeographed sheets or duplicated materials . . . . .	always	often	sometimes	seldom	never
Microforms . . . . .	always	often	sometimes	seldom	never
List others:					
_____	always	often	sometimes	seldom	never
_____	always	often	sometimes	seldom	never

Table 8 and Figure 2 which follow are derived from the cumulative responses.

TABLE 8

## NUMBER OF INTERDISCIPLINARY COURSES UTILIZING INSTRUCTIONAL MEDIA

MEDIUM	FREQUENCY OF USE							Total
	Always	Often	Sometimes	Seldom	Never	No Response		
Chalkboard	20	38	23	10	5	9	105	
Closed Circuit TV		1				104	105	
FM Radio		1				104	105	
Films	5	34	44	7	9	6	105	
Filmstrips		29	21	23	17	25	105	
Microforms	1		3	10	60	31	105	
Mimeograph or Ditto Materials	16	49	25	9		6	105	
Opaque Projector		2	1			102	105	
Overhead Transparencies	3	19	25	25	25	8	105	
Phonograph and Tape Recordings	51	46	5			3	105	
Slides	6	5	24	18	17	35	105	

The following frequency scales (Figure 2 and Figure 3) indicate the relative use of each type of media by the 105 respondents.

FIGURE 2  
RELATIVE USE OF MEDIA  
(SCALE GRAPH)

Value on Four-Point Scale	Media
4.0	Chalk Board; Phonograph; Tape Recorder
-	
-	
-	
3.5	Mimeographed and ditto Materials
-	
-	
-	
3.0	Films
-	
-	
-	
2.5	Overhead Transparencies Filmstrips
-	
-	
-	
2.0	
-	
-	
-	
1.5	Slides
-	
-	
-	
1.0	Microforms
-	
-	
-	
.5	FM Radio; Closed Circuit TV; Opaque Projector
-	
-	
-	
0	

Code: 0 = Minimum use; 4 = Maximum use





Use of Music Texts in the  
Interdisciplinary Courses

Of the 105 Questionnaires, 41 contained responses to question #9 regarding texts for music study.

Question #9: If a text is used for music in your interdisciplinary course, please indicate the title and the author.

In thirty courses a single text was used; in eleven courses two were used, and in three courses three texts were used. No one indicated more than three texts. Table 9 indicates the distribution.

TABLE 9

NUMBER OF COURSES UTILIZING TEXTBOOK AS SOURCE FOR MUSIC

Textbook	Used as single text	Used as one of two texts	Used as one of three texts
Bernstein, Martin. <u>Introduction to Music</u> . 3rd edition. Englewood Cliffs, New Jersey: Prentice-Hall, 1966.			1
Chase, Gilbert, <u>America's Music</u> . 2nd edition. New York: McGraw-Hill, 1966.		1	
Copland, Aaron. <u>What to Listen for in Music</u> . New York: McGraw-Hill, 1957.	2	2	
Cross, Lindau, and Lamm. <u>The Search for Personal Freedom</u> . 3rd edition. Dubuque, Iowa: Wm. E. Brown, 1970.	1		
de Long, Patrick. <u>Art and Music in the Humanities</u> . 2nd edition. Englewood Cliffs, New Jersey: Prentice-Hall, 1970.			1

TABLE 9 continued

Textbook	Used as single text	Used as one of two texts	Used as one one of three texts
Dudley, Louise, and Austin Faricy. <u>The Humanities</u> . 4th edition. New York: McGraw-Hill, 1967.	4	2	
Ewen, David. <u>History of Popular Music in America</u> . New York: Wilson, 1962.		1	
Fenton, Edwin, Editor. <u>The Humanities in Three Cities</u> . New York: Holt, Rinehart and Winston, 1969.	1		
Fleming, William. <u>Arts and Ideas</u> . New York: Holt, Rinehart, and Winston, 1968.	1		
Grout, Donald J. <u>A History of Western Music</u> . New York: W.W. Norton, 1960.	1		
Hoffer, Charles. <u>The Understanding of Music</u> . 2nd edition. Belmont, California: Wadsworth Publishing Co., 1971.	1		
Holt, Rinehart, and Winston. <u>Exploring Music--The Senior Book</u> . New York: 1970.		1	
Howard, John T., and James Lyons. <u>Modern Music</u> . New York: New American Library, 1942.		1	
Janson, Horst W., and Joseph Kerman. <u>A History of Music and Art</u> . New York: Abrams, 1968.	1		
Lang, Paul Henry. <u>Problems of Modern Music</u> . New York: W.W. Norton, 1962.			1

TABLE 9 continued

Textbook	Used as single text	Used as one of two texts	Used as one of three texts
Machlis, Joseph. <u>The Enjoyment of Music</u> . 3rd edition. New York: W.W. Norton, 1970.	2	2	1
Machlis, Joseph. <u>Music: Adventures in Listening</u> . New York: W.W. Norton, 1968.	3	1	
McGehee, Thomasine, and Alice Nelson. <u>People and Music</u> . Boston: Allyn and Bacon, 1963.			1
McKinney, Howard D., and W.R. Anderson. <u>Music in History</u> . New York: Van Nostrand Reinhold, 1966.	1		
Miller, Hugh. <u>History of Music</u> . New York: Barnes and Noble, 1959	1		1
Rafferty, Sadie, and Nick Rossi. <u>Music Through the Centuries</u> . New York: Humphries, 1963.		1	
Scott, John A. <u>The Ballad of America</u> . New York: Grosset and Dunlap, 1972.	1		
Siegmeister, Elie. <u>Invitation to Music</u> . New York: Harvey, 1961.	1		
Stringham, Edwin J. <u>Listening to Music Creatively</u> . 2nd edition. Englewood Cliffs, New Jersey: Prentice-Hall, 1959.		1	1
Van de Bogart, <u>Introduction to the Humanities</u> . New York: Barnes and Noble, 1968.	2		

TABLE 9 Continued

Textbook	Used as single text	Used as one of two texts	Used as one of three texts
Weinstock, Herbert. <u>What Music Is</u> . New York: Doubleday, 1968.		1	
Winold, Allen. <u>Elements of Musical Understanding</u> . Englewood Cliffs, New Jersey: Prentice-Hall, 1966.	1		
Wilson, A. Verne. <u>Design for Understanding Music</u> . New York: Summy Birchard, 1966.		1	
Wold, Milo, and Edmund Cykler. <u>An Introduction to Music and Art in the Western World</u> . Dubuque, Iowa: William C. Brown, 1958.	2	3	2
Wold, Milo, and Edmund Cykler. <u>An Outline History of Music</u> . Dubuque, Iowa: William C. Brown, 1963.	2	1	

Interdisciplinary Course Activities

Of the 105 questionnaires, 103 contained responses to question #10 regarding class activities.

Question #10: In an interdisciplinary class dealing at least partially with music, indicate the approximate percentage of time usually given to the following:

- Lecture or lecture-type presentation . . . . . \_\_\_\_\_%
- Class discussion . . . . . \_\_\_\_\_%
- Listening to music . . . . . \_\_\_\_\_%

Active involvement such as composition or improvisation \_\_\_\_\_%

List others:

\_\_\_\_\_ %

\_\_\_\_\_ %

The following table illustrates the approximate use of class time.

TABLE 10  
USE OF INTERDISCIPLINARY CLASS TIME

Class Activity	Mean Percentage of Class Time
Lecture-type presentation	25
Class discussion	20
Music listening	50
Music activities such as composition or improvisation	5
Total	100

Other class activities indicated by respondents include the taping of original songs, student performances and demonstrations, hearing guest performers and guest speakers, viewing TV and films, working on individual and small-group projects, and independent study.

#### Related Factors

Among several factors analyzed by the questionnaire, certain relationships seem significant. They pertain to the musical background of teachers and students, course organization, and certain aspects of methodology.

Musical Backgrounds of the Music Faculty. Table 11 illustrates relationships between the musical backgrounds of persons primarily responsible for music in the interdisciplinary courses, and the following uses of interdisciplinary course class time: 1) the amount of time given to music, to the study of musical elements, to music listening, and to the use of music scores; and 2) the amount of time devoted to student performance of musical works, and to student composition, improvisation, and creative projects in music.

TABLE 11  
 RELATIONSHIP BETWEEN BACKGROUND OF MUSIC TEACHERS  
 AND MANAGEMENT OF MUSIC IN INTERDISCIPLINARY COURSES

	Music Teachers with no Academic Degrees in Music	Music Teachers with Bachelors and Master's Degrees in Music
Interdisciplinary Course Time Allotted to Music. (Based on 105 Responses).	2% to 8% *	38% to 50% **
Interdisciplinary Courses in Which Musical Elements are Studied During a Separate Unit, e.g., a Three-week Period. (Based on 35 Responses)	8%	46%
During 105 Interdisciplinary Classes Dealing with Music, the Average Amount of Time Devoted to Music Listening.	50%	38%
Percentage of 105 Interdisciplinary Courses in Which Music Scores are Used by the Students During Periods of Music Listening.	17%	57%
Percentage of Teachers of the 105 Interdisciplinary Courses Who Devote Time to Student Performance of a Composition Being Studied.	31%	48%
Percentage of Teachers of the 105 Interdisciplinary Courses Who Devote Time to Student Composition, Improvisation, Creative Projects in Music	27%	45%

\* Represents 5 of the 6 courses allotting the least amount of time to music.

\*\* Represents the 6 courses allotting the greatest amount of time to music.

Textbooks for music were used more frequently by teachers who held advanced degrees in music. Fifty-four percent of those with master's degrees in music used a textbook, whereas only thirty-five percent of those with bachelor's degrees in music, and twenty-eight percent of those without music degrees used a textbook for music in the interdisciplinary courses.

Musical Background of the Students. Of the twenty interdisciplinary courses in which more than thirty-five percent of the enrollment are members of a high school performing ensemble such as band, orchestra, or chorus, twelve provide time for student performance of a composition being studied and focus attention on musical form, harmony, rhythm, melody, and instrumentation. Music scores are available to students in eight of the twelve courses.

Based on questionnaire responses for 100 interdisciplinary courses, the following tables show relationships between certain aspects of music learning and student background of courses such as General Music, Music Theory, and Music History or Literature.



TABLE 12

RELATIONSHIP BETWEEN TYPES OF MUSIC LEARNING IN  
INTERDISCIPLINARY COURSES AND STUDENTS OF THOSE COURSES  
WITH BACKGROUND IN GENERAL MUSIC\* OR MUSIC APPRECIATION COURSES

	Courses in which 10% or more of the students had General Music or Music Apprecia- tion Background	Courses in which 1 to 9% of the students had General Music or Music Apprecia- tion Background	Courses in which none of the students had General Music or Music Apprecia- tion Background
Interdisciplinary Class Time Spent on the Study of Form, Harmony, Rhythm, Melody, and Instrumentation	5.1%**	4.3%	5.2%
Interdisciplinary Class Time Spent on the Study of Non-musical Influences on Compositions and Biographical Informa- tion about Composers and Musicians	14.5%	11.2%	7.4%
Interdisciplinary Class Time Devoted to Music Listening	24.6%	37.9%	48.6%
Interdisciplinary Class Time Devoted to the Use of Music Scores	.9%	2.7%	8.8%
Interdisciplinary Class Time Devoted to Other Content	54.9%	43.9%	30.0%
Total Interdisciplinary Class Time	100 %	100 %	100 %

\* General Music refers to secondary courses entitled "General Music:"

\*\* Numbers indicate percentage of class time spent.

TABLE 13  
 RELATIONSHIP BETWEEN TYPES OF MUSIC LEARNING IN  
 INTERDISCIPLINARY COURSES AND STUDENTS OF THOSE COURSES  
 WITH BACKGROUND IN MUSIC THEORY, MUSIC HISTORY OR MUSIC LITERATURE COURSES

	Courses in which 10% or more of the students had Music Theory, History or Literature Background	Courses in which 1 to 9% of the students had Music Theory, History or Literature Background	Courses in which none of the students had Music Theory, History or Literature Background
Interdisciplinary Class Time Spent on the Study of Form, Harmony, Rhythm, Melody, and Instrumentation	4.6%*	6.6%	8.6%
Interdisciplinary Class Time Spent on the Study of Non-musical Influences on Compositions and Biographical Information about Composers and Musicians	12.4%	9.4%	9.4%
Interdisciplinary Class Time Devoted to Music Listening	43.3%	37.4%	46.5%
Interdisciplinary Class Time Devoted to the Use of Music Scores	8.6%	3.5%	5.4%
Interdisciplinary Class Time Devoted to Other Content	31.1%	43.1%	30.1%
Total Interdisciplinary Class Time	100 %	100 %	100 %

\* Number indicates percentage of class time spent.

TABLE 14

RELATIONSHIP BETWEEN TYPES OF MUSIC LEARNING IN INTERDISCIPLINARY COURSES AND PERCENT OF STUDENTS OF THOSE COURSES WITH BACKGROUND IN BOTH GENERAL MUSIC AND MUSIC THEORY OR GENERAL MUSIC AND MUSIC HISTORY OR LITERATURE

	Courses in which 10% or more of the students had Gen. Music and Music Theory or Music History or Literature Background	Courses in which 1 to 9% of the students had Gen. Music and Music Theory or Music History or Literature Background	Courses in which none of the students had Gen. Music and Music Theory or Music History or Literature Background
Interdisciplinary Class Time Spent on the Study of Form, Harmony, Rhythm, Melody and Instrumentation	28.5%*	33.1%	24.8%
Interdisciplinary Class Time Spent on the Study of Non-musical Influences on Compositions and Biographical Information about Composers and Musicians	32.8%	22.5%	11.9%
Interdisciplinary Class Time Devoted to Music Listening	37.6%	35.7%	36.9%
Interdisciplinary Class Time Devoted to the Use of Music Scores	1.0%	2.5%	5.8%
Interdisciplinary Class Time Devoted to Other Content	.1%	6.2%	20.6%
Total Interdisciplinary Class Time	100 %	100 %	100 %

\*Number indicates percentage of class time spent.

Organization of Interdisciplinary Course Content and Methodology.

Tables 15 and 16 illustrate relationships between the organization of interdisciplinary course content and certain aspects of methodology such as the amount of time spent on music listening, student performance and composition, lecture presentation, class discussions, and the use of media.

TABLE 15  
RELATIONSHIP BETWEEN INTERDISCIPLINARY COURSE APPROACH AND INSTRUCTIONAL STRATEGY

	Chronological Approach (22 courses)	Chronological and Thematic Approach (26 courses)	Thematic Approach (18 courses)	Chronological and Elements Approach (12 courses)	Elements Approach (6 courses)	Thematic and Elements Approach (6 courses)
Interdisciplinary Courses Which Utilize Music Scores	53%*	38%	28%	75%	33%	33%
Interdisciplinary Courses Which Utilize a Music Text	47%	42%	17%	42%	33%	50%
Interdisciplinary Courses Which Provide Time for Student Performance	44%	23%	17%	58%	16%	67%
Interdisciplinary Courses Which Provide Time for Student Composition and Improvisation	34%	50%	22%	75%	50%	33%
Average Interdisciplinary Class Time Provided for Music Listening	44%	44%	45%	43%	49%	55%
Average Interdisciplinary Class Time Provided for Lecture Presentations	31%	34%	23%	23%	29%	14%
Average Interdisciplinary Class Time Provided for Class Discussion	19%	23%	26%	21%	18%	28%

\* Number indicates percentage of Interdisciplinary Courses (Total: 105)

TABLE 16  
 RELATIONSHIP BETWEEN INTERDISCIPLINARY COURSE APPROACH  
 AND THE USE OF MEDIA

	Chronological Approach (22 courses)	Chronological and Thematic Approach (26 courses)	Thematic Approach (18 courses)	Chronological and Elements Approach (12 courses)	Elements Approach (6 courses)	Thematic and Elements Approach (6 courses)
Interdisciplinary Courses Which Indicate Frequent ("always" or "often") Use of the Following Media:						
Phonograph & Tape Recordings	94%	100%	100%	100%	100%	83%
Chalkboard	58%	58%	56%	64%	50%	16%
Mimeographed Materials	55%	79%	69%	64%	50%	33%
Films	42%	50%	37%	45%	0%	33%
Slides	32%	54%	44%	27%	0%	50%
Filmstrips	29%	54%	19%	27%	0%	33%
Overhead Transparencies	19%	17%	19%	36%	16%	0%

\* Indicates percentage of Interdisciplinary Courses (Total: 105)

Undoubtedly, many factors affect the treatment of a musical composition and determine the manner of its study. These include the general and musical backgrounds of teachers and students, the amount of time allotted to the study of music as a component of the interdisciplinary course, the compositions selected for use, the emphasis placed upon purely musical understandings, aspects of methodology (i.e., the amount of time devoted to music listening, live performance, lectures, class discussions), and the use of media (i.e., sound systems, visual projections, and textbooks and other printed materials).

The following representative comments of questionnaire respondents reflect the diversity of approaches to music in the interdisciplinary courses:

Personal Background of the Teacher:

I am entirely responsible for art, music, film, and literature in my Humanities elective. My musical experience is unorthodox for secondary school purposes. I started a career as a concert pianist at (age) nine and studied with private teachers. . . New York debut in 1944. Although I am a teaching English Department chairman, I have an M.A. in musicology from Bryn Mawr. (Evelyn White. Audubon High School, New Jersey)

Since I am not an expert in music, I confine our experiences as much as possible to listening. When it seems necessary, I offer verbal guidelines; however, usually I simply present the music. There are times when the students request something in particular or when they bring their own records. Once a year we have a whole period devoted to Bach. . . this year it was expanded to two periods because of student enthusiasm. I am no musician (B.A. in English and History, and M.A. in Educational Drama). . . however, even with the inadequacy of my presentations, the music this year excited a great deal of interest, enthusiasm, and sometimes controversy (regarding the avant-garde). The students always crowded around asking where they could get the records, and they were very candid in their remarks. Many of them, for example, hated Charles Ives. (Edna May Roten. Canyon del Oro High School, Arizona)

### Approaches to Music:

Students evaluate the authenticity of a composer's intention. . . Did he achieve what he set out to do? I find that some students get into this (the better rock music) much faster and deeper because they relate to it as their own. We spend a lot of time trying to make them more discriminating in their listening.  
(John Doubek. Chandler High School, Arizona)

The (entire) class does not study specific compositions; however, the three or four students involved in music may do so. We work in individualized teams (determined according to individual interest) which research a given area and make presentations to the entire group.  
(S. P. Russell. Colonial High School, Florida)

This course is for lower-phase, uninitiated students. We are trying basically to overcome their prejudice against anything except rock.  
(Thomas B. Deku. Trenton High School, Michigan)

Our students lacked basic musical understanding upon which to build. Many were not familiar with form, analysis, or representative pieces from music history. . . . The attempt was to familiarize them with these.  
(Charlotte Gregory. Oxford Academy and Central School, New York)

We listen to recordings from Bach to Bartok and the students seem to enjoy it immensely. The follow-up is a recognition exam.  
(Gudrun Lingelser. Martinez High School, California)

In the unit on the Bible, the students are exposed to a wide variety of compositions that suggest biblical themes. In such a unit, the story that inspired the composition becomes the focal point. . . . Through analysis of a Haydn or Mozart sonata, they hopefully will see the relationship to a rather structured society during the classical period. In the unit on Marx, Darwin, and Wagner, the emphasis would be on how a social scientist, a biological scientist, and an artist all reflect the currents of the time in which they lived.  
(Earl C. Boudette. Springfield Senior High School, Vermont)

Listening to musical works lasted for a large part



of every class period, usually preceded by lecture-type presentations on biographical information about composers, and the milieu of the musical period, or form. Students were told what to listen for. Discussion was held after the work was heard. A notebook of works, terminology, biographical information, and notes for identification of the works was required.  
(Visalia High School, California)

Because of the immense quantities of music being heard today, I placed great emphasis on style in music. If youngsters could begin to recognize harmonic colorings which were peculiar to a certain period, and likewise melodic and/or rhythmic elements, they would have an emerging grasp of how composers related to their time.  
(David Closson. Brandywine High School, Delaware)

Music is used usually in a subordinate role, (for example), to illustrate protest. Peter, Paul, and Mary's The Great Mandalla goes beautifully with Antigone. Jimmi Hendrix' Star Spangled Banner and Penderecki's Threnody to the Victims of Hiroshima are used for war protest. Much folk-rock is protest. So, in a sense, is the "Eroica." Since Romanticism is a protest, I use Tschaikowsky's Pathetique Symphony to accompany slides such as Liberty Leading the People. We do some word-painting and crayon coloring to music.  
(Douglas Brown. Trenton High School, Michigan)

Since many students (at least 75%) in the Humanities program are involved directly in music, in chorus, orchestra, band, or music theory courses, very little time is spent directly on form. Most students have a good working knowledge of musical terminology and theory by the time they take the Humanities course.

The different types of music and compositions are introduced in terms of biographical, historical, and distinguishing musical characteristics. One way I feel is an effective way to increase musical appreciation to an interested student group is to present musical compositions which will extend their areas of interest, or to trace the roots of music they presently enjoy, for example, the blues styles of Eric Clapton and Janis Joplin as related to the styles of B.B. King and Bessie Smith.  
(Paul Goonature. Albert Lea, Minnesota)

We have a Renaissance instrument maker in our village who, each year, gives two delightful periods to the Humanities class. The students handle the instruments, try to plan them, and enjoy the accounts of how they

were used in their time. Our vocal teacher acquaints the students with the madrigal, has a choral group demonstrate, and then has the class participate (in singing the madrigals).  
(Marjorie Brile, Windsor Central High School, New York)

The music portion of our Humanities seminar is limited to two one-hour sessions each week. The most difficult part of my planning is to determine what should be included that will be most meaningful to the students in the short amount of time. Therefore, I tend to give them a smattering of many styles rather than to concentrate on a completely analytical approach to one or two major works.  
(Dr. Robert Baxter. Washington-Lee High School, Virginia)

My goal is not to teach the technicalities of music but rather to give the student an opportunity to witness the great evolution of man's spirit in music. I wish that students appreciate the tremendous progress of man as they study the progress of notation, instruments, rhythm, experimentation. Also, I have a desire that they have tolerance for many types of music, some of which they may not appreciate but seek the understanding of.  
(Frank Yuse. Shadle Park High School, Washington)

We've tried to use music to serve as impetus to whatever area the class was involved in... For example, during the study of Judaism, the opera Samson and Delilah was studied and compared with the Old Testament story. . . . Also, Bloch's Schelomo, and his importance as a contemporary composer.  
(Gordon E. McLean. Main Township High School South, Illinois)

#### Inclusion of Musical Elements:

I teach a full unit of music theory. . . during which the students develop an independent study project on selected composers and their works. Then, music is interspersed chronologically and thematically (in subsequent units).  
(Mrs. Susan Lehigh. Livingston High School, New Jersey)

A survey of musical elements is made during the "sparse" units dealing with the ancient East and ancient Greece.  
(John Heisly. Meadowdale High School, Ohio)

Musical elements are compared to similar elements in literature, painting, sculpture, and architecture.  
(J. W. Lord. Oakland High School, California)

Each element is studied with regard to a specific historical or stylistic period such as Greek melody, Renaissance modality, and Baroque form.  
(Lawrence R. Wittig. Paradise Valley High School, Arizona)

We constantly refer to the musical elements asking which is most prominent in a given era or composer's works.  
(Douglas E. Peterson. Elk Grove High School, Illinois.)

Elements are barely touched upon.  
(Douglas Brown. Trenton High School, Michigan)

### Student Participation:

A lot of our musical experiences are directly tied in with art experiences. For example, during the modern period, students illustrated electronic music with abstract slides they had designed themselves. In another class period, students painted the feelings brought about by moods in music, from serene, to gay, to stormy. Music is also sometimes combined with literature, as during the Romantic period of music. Students listened to Mendelssohn's Fingal's Cave without knowing the title or the composer's program. They then wrote a composition depicting the tone poem. It was surprising how much their program resembled that of the composer!  
(Mrs. Lyle Stafford. Pine Bluff High School, Arkansas)

Students write a twelve-tone row and the inversion, retrograde, and retrograde-inversion of it (during the 20th century unit).  
(Dennis Lee Pelley. Sac Community Senior High School, Iowa).

During the study of aesthetic order in our Humanities class, we gave the students opportunities to create a melody or short composition and to harmonize what they wrote. This was done at the same time a small group was working on creating an art object in clay and the rest of the class was seeing a film or listening to material related to what had been done in class.  
(Gordon E. McLean. Maine Township High School South, Illinois)

For each quarter's creative project, I invariably get

a few students who write a piece of music. A girl once wrote a fugue for classical guitar.  
(Druid Johnson. Wheaton High School, Illinois)

Project time brought out some original compositions and dances which students presented for the class.  
(Doris Corns. Elkhart High School, Indiana)

Every student is expected to take part in an instrumental and vocal experience. They may never have touched an instrument before, but they are expected to spend a week with a borrowed or school instrument. Two periods are given to singing simple chorale arrangements so that each student will have had a "feel" of the experience.  
(Dwight Garrington. Bettendorf High School, Iowa)

When working with music, a short background is given and then a lot of listening time is given. If students wish to discuss during the recording they do so. . . . This is the only music course besides band and chorus that is provided in our system.  
(Peter Durbin. Blissfield High School, Michigan)

When studying the Greeks we composed music to go along with Antigone.

Students in band and orchestra perform solos. Other students also perform compositions which they have composed.  
(Warren W. Frank. Billings West High School, Montana)

### Summary

Questionnaire responses submitted by 102 persons primarily responsible for music in 105 interdisciplinary courses provide information regarding the role of music in these offerings.

Regarding their own musical background, twenty-four of the teachers have no formal musical training; eleven have some musical training, but do not hold degrees in music; twenty hold bachelor's degrees in music; forty-four hold master's degrees in music; and three hold doctorates in music.

Some percentage of the students in thirty of the interdisciplinary courses had musical training, either through performance studies or high school music course offerings. Within these thirty courses, private music study and performance in high school choral and instrumental ensembles ranked highest among the forms of music study. Students in fifty-nine percent of the interdisciplinary courses had taken courses in General Music; fifty-six percent had taken courses in Music Theory, and twenty-three percent had taken courses in Music History or Music Literature.

Music receives a minimum of two percent and a maximum of fifty percent of total interdisciplinary course time. The median lies between twelve and twenty-five percent.

Approximately ninety-five percent of the interdisciplinary offerings (100 of 105 courses) include musical elements such as rhythm, harmony, and form, either in single unit devoted predominantly to their study or in a manner wherein they are interspersed throughout the course. Frequently, the single-unit treatment embraces comparable elements in literature and the visual arts.

Over seventy percent of the sampled interdisciplinary courses utilize either a chronological approach or a combined chronological and thematic approach to the content studied. The remaining courses organize material according to one of the following means: the thematic approach, the elements approach, or a combination of chronological and elements approach, thematic and elements approach, or chronological and elements and thematic approach.

Major topics revolve around the Renaissance, Baroque, Classical, Romantic and Contemporary eras, and gain expression in unit themes such as "Man and the World He creates," "The Cathedral--A Symbol of the Medieval Mind," "Protest in the Early 20th Century," "Classical Versus Romantic," "Man's Search for Self Identity," and "Youth in Relation to Society." Respondents cite the following composers as those most frequently studied: J. S. Bach, Beethoven, Berlioz, Copland, Debussy, Handel, Haydn, Ives, Mozart, Ravel, Palestrina, Schoenberg, Schubert, Stravinsky, Tschaikowsky, Verdi, Wagner, and chant, jazz, and rock music.

Ninety-one percent of the interdisciplinary courses devote approximately ten percent of the class time to consideration of non-musical influences upon musical works, biographical information, and musical form, harmony, rhythm, form, and instrumentation. In ninety-eight percent of the interdisciplinary classes, class time is divided between approximately fifty percent devoted to music listening and twenty-five percent to lecture presentations. Nearly ninety-four percent utilize music scores for listening activities and approximately forty-two percent of the courses use a textbook. Ninety-four percent of the courses devote time to student performance; about four percent allot time for student composition and creative projects in music.

Of the various types of instructional media employed in the courses, the phonograph and tape recorder dominate; films, filmstrips, overhead transparencies, and reproduced printed materials receive frequent use; slides and microforms are used occasionally.

A positive relationship is apparent between music faculty with

bachelors and advanced degrees in music and the amount of time allotted to music in the interdisciplinary course, the incidence of musical elements taught in a single unit of the course, the use of music scores and textbooks, and the number of teachers who devote course time to student performance, composition, and creative projects in music. On the other hand, a slightly higher percentage of class time goes into music listening in courses where the music teacher has no academic degree in music.

Music listening and the study of musical elements merit less class time in interdisciplinary offerings where some percentage of the students previously took a course in General Music, Music Theory or Music History. Conversely, however, a greater amount of time is spent on the study of non-musical influences on musical compositions, as well as biographical information about composers, in the offerings where students earlier completed a course in General Music, Music Theory, or Music History.

Programs where some percentage of the students have had a course in Music Theory or Music History use textbooks and music scores more extensively than offerings where students have had a course in General Music or Music Appreciation. Although music scores receive less frequent use in interdisciplinary courses where some percentage of the students have had both General Music and Music Theory or Music History, a greater amount of time is spent on the study of non-musical influences on musical compositions, biographical information about composers, and musical elements. Textbooks appear more frequently in the latter than in offerings where the students have had neither General Music nor Music Theory or Music History. An equal amount of time

devoted to music listening in interdisciplinary offerings where some percentage of the students have had courses in both General Music and Music Theory or Music History, and in offerings where students have had neither program.

The number of interdisciplinary courses utilizing music scores and a textbook is greater when content is organized according to a combined chronological and elements approach, and less when content follows a thematic approach. Likewise, the number of courses which provide time for student performance as well as composition and improvisation is greater in a combined thematic and elements approach, and less when a thematic approach prevails. Also, the average amount of class time devoted to music listening is greatest in courses organized according to the combined thematic and elements approach. Use of instructional media and the amount of time devoted to lecture presentations are most extensive in courses organized according to a combined chronological and thematic approach. Use of instructional media and class discussion occur least in courses organized according to the elements approach. The average amount of class time devoted to music listening and to the study of musical elements is slightly less in interdisciplinary courses which do not use a textbook than in those where a textbook is used.

In summary, comments of respondents reveal a broad range of varying emphases on music in interdisciplinary courses. The questionnaire responses indicate that the diversity of individual goals, variation in teacher and student background in music fundamentals, diversified student needs and interests, and even mechanical considerations such as class scheduling result in a multiplicity of approaches to studying music in existing interdisciplinary programs.



## CHAPTER IV

### SUGGESTED GUIDELINES FOR THE INCLUSION OF MUSIC IN INTERDISCIPLINARY HUMANITIES AND RELATED ARTS COURSES

Basic to the trend toward the interdisciplinary study of the humanities and the arts is the assumption that meaningful investigation into these areas of human endeavor will be for the student an adventure in self-realization and a means for acquiring a deepened sensitivity to all that is heard, seen, and felt.

According to Bennett Reimer, increased emphasis on aesthetic education embodies a "systematic attempt to help people explore and understand human feeling by becoming more sensitive to (better able to perceive and react to) conditions which present forms of feeling."<sup>61</sup> Such conditions, while existing potentially in all objective reality, are created for that purpose in works of art, the essential nature of which is ". . . a convincing representation of the totality of experience."<sup>62</sup> The study of art works, therefore, constitutes a major means for improving aesthetic sensitivity.

With aesthetic insight as a significant goal of the music learning process, students need to experience musical compositions as thoroughly as possible for perception to develop. A measure of resistance by music educators to the whole humanities movement derives partially from

---

<sup>61</sup>Bennett Reimer, A Philosophy of Music Education (Englewood Cliffs, New Jersey: Prentice-Hall, 1970), p. 143.

<sup>62</sup>Herbert Read, Arts and Society (2nd ed.; New York: Pantheon Books, 1945), p. 2.

an attitude that music (aside from performing ensembles), when offered to the general student should include the total array of activities and content usually associated with the general music course. The fact that comprehensive musical skills are demanded for thorough apprehension of a musical work should certainly not be minimized. It is the opinion of this writer, however, that music learning experiences in the interdisciplinary courses might well focus directly on the listening skills required for the perception of any musical work chosen for use within a given thematic unit or chronological segment of such courses. Emphasis on listening does not preclude the inclusion of significant creative and performance activities fundamental to the acquisition of thorough musical understanding, nor does it preclude a systematic exposure to great music literature of the past and present. Furthermore, it is the writer's conviction that music should freely permeate all segments of the curriculum--a literature course, a math or physics course, a course in social studies or psychology. Students, whether "general" or those with considerable musical background, should experience musical works with the authenticity demanded by any single work of art.

Planning toward providing this type of musical experience necessarily calls forth pedagogical insights of the qualified, competent musician-teacher who is broadly educated in humanities areas and in aesthetic theory. Such an individual could provide expertise in the treatment of musical content while being somewhat cognizant of the humanistic and artistic aspects of course content surrounding its presentation. Consequently, while enhancing the interdisciplinary course or even the single-subject course, musical content may be accurately

conveyed in a climate conducive to aesthetic sensitivity.

### Aesthetic Experience of a Musical Work

Cultivation of one's sensitivity in such a manner as to produce true aesthetic understanding constitutes an underlying objective of humanities study. The process of developing aesthetic sensitivity evolves gradually. Following initial awareness of distinct sounds in hearing a musical composition or of distinct images in viewing a visual work of art, a more specific awareness of clarity begins to emerge.<sup>63</sup> In a visual work, one may first perceive the outline and then the main interior features with their color and brightness. If the work is aural, the various elements which comprise the total sound reveal themselves in varying degrees of prominence. During one segment of time, distinct rhythmic patterns predominate, while in another, a dense, solid texture gives a static quality to the overall sound impact. As the musical events continue to unfold, the listener recalls sound features in a manner which enables him to perceive a coherent formal unity. It is this integral form which Mundt believes ". . . must be grasped in its wholeness. . ." in order for a work to be understood and for real appreciation to take place.<sup>64</sup>

Aesthetic perception involves the listener's capacity for the reception of a particular musical work. Reimer and Evans describe the experience of a work of art: ". . . one of the most personal and

---

<sup>63</sup>William H. Bossart, "Form and Meaning in the Visual Arts," The British Journal of Aesthetics, VI (July, 1966), 260.

<sup>64</sup>Ernest Mundt, Art, Form, and Civilization (Los Angeles: University of California Press, 1952), p. 178.

most complex of human responses; . . . as with other powerful occurrences in life there is no substitute for having the experience."<sup>65</sup> Within the curricular context of the interdisciplinary Humanities or Related Arts course, therefore, the treatment of a musical work should be one which produces for the listener a deeper sharing in the aesthetic power of the work. Helmut Reinold refers to the "play realm"<sup>66</sup> of musical perception as "the highest form of organization in the field of hearing and its crowning achievement."<sup>67</sup> In this sense, the defining characteristic of play is its peculiar quality of motion. The listener participates in the process of musical motion by ". . . tracing dynamic patterns in a space-time field."<sup>68</sup> The destination of these patterns remains uncertain to the listener as he enters into an auditory game which requires both psychological and purely physical tension.<sup>69</sup>

It is the opinion of this writer that Humanities and Related Arts programs can provide an ideal setting for the student's approach to the aesthetic. The deeper objectives of Humanities courses, such as sharing in the process of humanization, have an intrinsic relationship to the very nature of aesthetic experience. The study of a work within

---

<sup>65</sup>Bennett Reimer and Edward G. Evans, The Experience of Music (Englewood Cliffs, New Jersey: Prentice-Hall, 1972), p. 47.

<sup>66</sup>"Play Realm" is Suzanne Langer's translation of Reinold's term das Spielfeld.

<sup>67</sup>Helmut Reinold, "On the Problem of Musical Hearing," in Reflections on Art, ed. by Suzanne K. Langer, (New York: Oxford University Press, Galaxy Books, 1958), p. 290.

<sup>68</sup>Ibid., p. 293.

<sup>69</sup>Ibid.

a Related Arts perspective demands consideration regarding its total contextual situation--including the historical locus and cultural milieu of which it is a part. In commenting on the qualities of a truly aesthetic experience, Reimer and Evans state:

It seems to deepen the sense of what experience can be, to open the human being to awareness and involvement not usually present in ordinary experiences. [One] may feel changed by such an experience--more alive, more sensitive, more in touch with a level of feeling below the surface. In this sense, the experience is humanizing. It expands those qualities peculiar to the human condition: self-awareness, inwardness, subjectivity, and significance.<sup>70</sup>

Concern of the humanist and historian dealing with human actions and creations extends beyond mere awareness of the existence of works of art to the level of their meaning. The meaning of a work of art surpasses its constituent elements of materialized form, idea, and content, to embrace the entire cultural situation from which it springs. It is for this reason that the listener's historical conception should embrace an understanding of philosophical, sociological, and political influences as well as locale and era. The art historian, for example, attempts to learn as much as possible about all circumstances under which the objects of his studies were created. He deals with factual information regarding medium, condition, and age; he compares a particular work with others; he examines writings which reflect aesthetic standards as well as social, religious, and philosophical attitudes of the place

---

<sup>70</sup>Reimer and Evans, The Experience of Music, p. 49.

and period.<sup>71</sup> As one proceeds in such a manner, his aesthetic perception will change accordingly, and consequently will adapt itself increasingly to the artist's original intention regarding the work. Erwin Panofsky points out that in experiencing a work of art aesthetically one performs two entirely different actions, which ". . . psychologically merge with each other into one Erlebnis: we build up our aesthetic object both by recreating the work of art according to the 'intention' of its maker, and by freely creating a set of aesthetic values comparable to those with which we endow a tree or a sunset."<sup>72</sup>

The aesthetic function of music is inherently bound up with the essence of a specific musical work, that is, the uniqueness of its organization and the deliberate control of sound by both composer and performer.<sup>73</sup> In order to perceive this uniqueness, one must attend to the inner qualities of the work and react to the expressiveness of those qualities. The act of attending demands all one's powers of concentration as well as one's total capacity for feeling. (Feeling in this sense of the word refers to an experience rather than to an emotion--a progression through "... . a shaped episode in the flow of time.")<sup>74</sup>

---

<sup>71</sup>Erwin Panofsky, "The History of Art as a Humanistic Discipline," in The Meaning of the Humanities, ed. by Theodore M. Greene (Princeton, New Jersey: Princeton University Press, 1938), pp. 108-109.

<sup>72</sup>Ibid., p. 110.

<sup>73</sup>Abraham A. Schwadron, Aesthetics: Dimensions for Music Education (Washington, D.C.: MENC, 1967), p. 5.

<sup>74</sup>Reimer and Evans, The Experience of Music, p. 27.

To experience and derive pleasure from music does not require technical expertise, of course. A critical intelligence regarding musical styles and forms, specific features of musical sound, and the social, philosophical and historical phenomena which have contributed to music as a form of art undoubtedly affects the quality of one's enjoyment, but one cannot term it a prerequisite for the musical experience.<sup>75</sup> Roger Sessions points out that while the listener can derive both interest and help from an understanding of theoretical information regarding a specific piece of music, his contact with the music should be one of open receptivity rather than analytical exploration.

What the layman needs is not to acquire facts but to cultivate senses: the sense of rhythm, of articulation, of contrast, of accent. He needs to be aware of the progression of the bass as well as the treble line; of a return to the principal or to a subsidiary key, of a far-flung tonal span. He needs to be aware of all these things as events which his ear witnesses and appreciates as a composition unfolds. . . . It is certain in any case that his main source of understanding will be through hearing music in general, and specific works in particular repeatedly, and making them his own through familiarity, through memory and through inner re-elaboration.<sup>76</sup>

#### Model Approaches to Music Content Within the Interdisciplinary Course

##### Response of the Listener

Copland and others identify three levels of music listener response:

1) awareness of the sound itself; 2) awareness of sound elements and

---

<sup>75</sup>Charles Rosen, "The Proper Study of Music," Perspectives of New Music, I (Fall, 1962), 81.

<sup>76</sup>Roger Sessions, The Musical Experience of Composer, Performer, and Listener, Athenium Press (Princeton, New Jersey: Princeton University Press, 1950) p. 93.

their interrelationships within a given musical work: and 3) the ability to anticipate, reflect, and react intellectually and emotionally to musical events as they unfold within the musical work. Both Copland<sup>77</sup> and Reimer and Evans<sup>78</sup> describe the first level as the "sensuous," i.e., response to the surface impact of the sound itself. Regarding the listener's role at this level, Roger Sessions states:

First, he must hear. . . . It is not simply being present when music is performed, nor is it even simply recognizing bits of the music--leitmotifs, or themes, or salient features in a score. It is rather, as it were, opening one's ears to the sounds as they succeed each other, discovering whatever point of contact one can find, and in fact following the music as well as one can in its continuity.<sup>79</sup>

At the second level, the "perceptive," the listener hears, in addition to the surface impact of the sound, characteristics of melody, rhythm, harmony, texture, and form, as they relate to each other. As Reimer points out, however, since this response is a "reactively perceptive" one, the ability to name technical devices which contribute to musical expressiveness is not essential. What must be perceived is ". . . the uncertainty of the movement through that deceptive cadence and the resolution of the movement in an authentic cadence."<sup>80</sup>

---

<sup>77</sup>Aaron Copland, What to Listen For in Music (New York: McGraw-Hill, 1957), p. 18.

<sup>78</sup>Reimer and Evans, The Experience of Music, p. 52.

<sup>79</sup>Roger Sessions, The Musical Experience of Composer, Performer, and Listener, p. 88.

<sup>80</sup>Bennett Reimer, A Philosophy of Music Education (Englewood Cliffs, New Jersey: Prentice Hall, 1970), pp. 98-99.



The third level, the "imaginal,"<sup>81</sup> includes both the "sensuous" and the "perceptive." At this phase of response, the listener perceives and reacts to the expressiveness of the music. At the same time, he predicts, senses, foresees, feels arrivals, and anticipates tendencies; he is absorbed, and may be surprised, disappointed, or delighted. In short, at the "imaginal" level, the listener becomes one with the music.<sup>82</sup> According to Paul Hindemith, ". . . we recognize as a requisite for the listener's active co-construction the essential possibility of foreseeing and anticipating the musical structure as it arises in the performance, or at least, if the composition is utterly new to the recipient, his being given a chance to conjecture with a high degree of probability its presumable course."<sup>83</sup>

While these levels are not actually so neatly distinguishable, the terms "sensuous," "perceptive," and "imaginal" serve to describe progressive depths of the listener's musical awareness.

#### Music Objectives

Formulation of sound and specific music objectives by the music educator constitutes a major step toward achieving the previously outlined goals. Such objectives might include the following:

I. That the student will be able to indicate recognition of the characteristics (any number) of musical content identified with regard

---

<sup>81</sup>Reimer and Evans, The Experience of Music, p. 55.

<sup>82</sup>Ibid.

<sup>83</sup>Paul Hindemith, A Composer's World (New York: Harvard University Press, Anchor Books, 1952), p. 23.

to the given compositions. The student should indicate response by one or more of the following means: 1) written, verbal, graphic, or kinetic expression such as arm movement or other bodily movement; 2) singing; 3) playing an instrument.

II. That the student will be able to communicate, verbally or in written form, the position of the musical composition in relation to other works of visual, literary, or dramatic art.

III. That the student will be able to communicate, verbally or in written form, the manner in which the musical composition stands as a representative art work of the period of which it is a product.

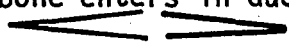
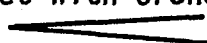

Ideally, the response by the student should pertain to a specific section or period of time within the composition's sequence of musical events. An excellent model for effecting such a "timed" response can be found in the Listening Charts developed by Reimer and Evans.<sup>84</sup> The technique of relating the musical sound to its specific temporal location or appearance in a musical score is effected by means of a speaking voice on one of the recording's two stereophonic channels which recites consecutive numbers to correspond to significant measure numbers and concisely written phrases descriptive of the music. The listener is thereby alerted to musical events occurring from that point to the next call number. The following extraction from the Charts is cited here for illustration.

---

<sup>84</sup>Bennett Reimer and Edward G. Evans, Developing the Experience of Music (Englewood Cliffs, New Jersey: Prentice Hall, 1973).

FIGURE 4  
SAMPLE LISTENING CHART

Wolfgang Amadeus Mozart Requiem in d, K. 626, III:  
Tuba Mirum

Measure	Call	
1	1	Trombone solo.
3	2	Bass and cello duet over chords in strings; thin, soft.
18	3	Tenor solo; repeated notes in string accompaniment; more active; slightly thicker.
24	4	Trombone enters in duet with tenor; some 
34	5	Alto solo; string accompaniment; thin; soft.
40	6	Soprano solo; string accompaniment remains the same.
45	7	Short phrases and rising interval of fourth gives effect of slowing up; string accompani- ment becomes more sustained.
51	8	Soprano-alto-tenor-bass quartet with orchestra; soft; voices have many rests;  to loud and  to ending.

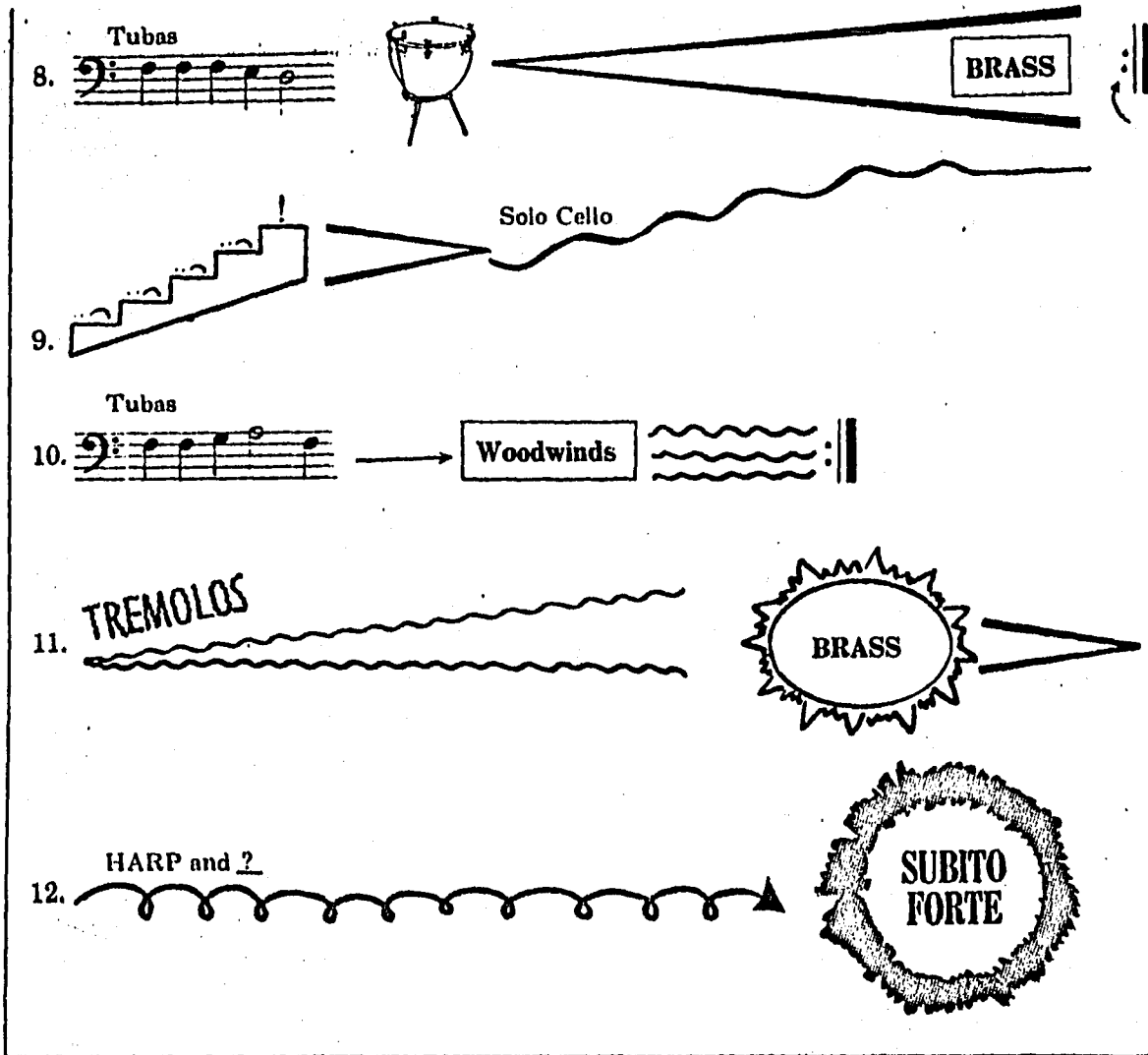
Tone Color

22

It would seem that the principle of this signaling technique is one which could be adapted to visual methods such as the use of flash cards or overhead transparencies for indicating the location of the musical event.

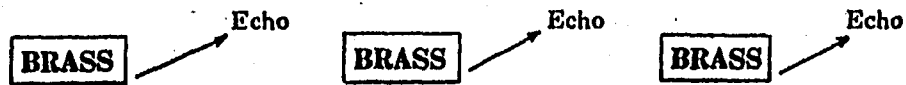
Similarly, musical events have been represented by visual graphic means such as the following illustration depicting a portion of Rimsky-Korsakov's Russian Easter Overture.

FIGURE 5  
SAMPLE BLUEPRINT<sup>85</sup>



Part One:  
Exposition  
"A"  
THEME

13. The music explodes with faster, more restless sounding passages.



<sup>85</sup> Blueprints for Musical Understanding. New York: M. Witmark and Sons, 1965.

The foregoing objectives provide a tentative basis for objective measurement of cognitive learning. Within the context of the interdisciplinary course, however, evaluation concerns itself equally with means for value judgments regarding student attitudes and appreciation. Student expression of attitudes and values may assume various forms, such as group discussions; student-teacher conferences; reviews, reports and evaluations written by the student; and overt student behavior which evidences his increasing or decreasing desire for knowledge and aesthetic encounters.

#### Approach to the Music Content

Two modes of interdisciplinary course organization have been selected to illustrate the manner in which music may be incorporated into the Humanities or Related Arts offering: 1) the combined thematic-chronological approach, and 2) content which could provide the basis for either the elements approach or the chronological approach.

As a suggested approach to methodology, stylistic features of selected musical compositions and historical periods are listed here. The writer recommends musical features such as these be highlighted or emphasized as a means of enhancing both the "sensuous" and the "perceptive" levels of listener response.

## I. THEMATIC-CHRONOLOGICAL APPROACH

Topic: "Man in Relation to His Fellow Man"

(One of several units of study within the course)

Selected Sub-Topic: "The 'Person' as Immortalized in Artistic Creation"

(Topics such as "Man in Relation to Others" and "Man in Relation to Forces Beyond Himself" are characteristic of the thematic approach. The idea of "person" is presently chosen as a means of creating flexibility in the choice of works for study.)

### A. MIDDLE AGES

#### Musical Compositions

1. Title and Composer: Anonymous twelfth century musical drama, The Play of Daniel. Recording by Decca (DL 79402) of the New York Pro Musica's presentation at the Cloisters, the Metropolitan Museum of Art in New York, under the direction of Noah Greenberg.

#### 2. Stylistic Features:

- a. The Text. Latin text; English translation; "Daniel . . . a sermon" by W. H. Auden, a free verse adaptation of the Daniel story.
- b. The Emergence of Liturgical Drama. Melismas given a text developed into tropes and sequences from the ninth to the thirteenth centuries. Simultaneously, the powerful dramatic instinct of Western man was effecting the production of religious dramas which developed from simple dialogues to extensive dramatized versions of Old and New Testament events. Hence, the beginning of authentic European

theater and authentic music drama.

- c. The Musical Content. Monophonic songs similar to the troubadour and trouvère art; great processions such as Ecce Rex Darius, and the more dance-like conducti; short melodies resembling the simple spoken phrase.

#### Selected Aspects of Cultural Background

1. The monastery--a typical expression of the Romanesque period.  
(Benedictine Abbey of Cluny)
  - painting
  - sculpture
  - architecture
  - crafts
  - conditions of daily life
2. Combat surrounding the feudal manor:
  - Bayeux Tapestry
  - Song of Roland and other chanson de geste.

### B. RENAISSANCE

#### Musical Compositions

1. Title and Composer: Songs of the Meistersingers. Hans Sachs.
2. Stylistic Features:
  - a. Identification of Hans Sachs. An historical figure of the mid-sixteenth century who took a leading part in the activities of the guild. He was portrayed by Richard Wagner in Die Meistersinger von Nürnberg as philosopher, artist poet, and romanticist.
  - b. Analysis of bar form in Gesangsweise attributed to Hans



Sachs, and the ABA structure of Wagner's "Morgenlich leuchtend in rosigen Schein," sung by Walther von Stolzing as he stands beside Hans Sachs by the workbench in Die Meistersinger.

#### Selected Aspects of Cultural Background

1. Dante Alighieri, in his Divine Comedy of the fourteenth century, established the Italian vernacular as a literary language.
2. Lorenzo de' Medici, poet, humanist, philosopher, and patron of the arts and sciences.
  - Lyricism of his popular verses and carnival songs
  - His participation in the Florentine festivals where he encouraged competitions among song composers

#### C. BAROQUE

##### Musical Compositions

1. Title and Composer: Solomon by George Frederic Handel.
2. Stylistic Features:
  - a. Person of Solomon. A young man and a lover, but a stylized figure lacking strong personal characteristics.
    - His role as an empire builder.
    - Meaning of his prayer in the temple
  - b. Solomon's Court. Represents the ideal society, an indissoluble unity.
  - c. The Music Content. Compositional techniques of the choruses; antiphonal passages; use of cantus firmus, block harmonies, and fugato entries.

### Selected Aspects of Cultural Background

1. The findings of Copernicus in astronomy.
2. The reign of grandeur--that of Louis XIV: le grand roi; le grand siecle; the world had moved from an earth-centered to a sun-centered universe, with Louis, the "Sun" King stating "I am the state;" monarchical absolutism and centralized state.
3. Corneille's heroic drama, The Cid.

#### D. CLASSIC PERIOD

#### Musical Composition

1. Title and Composer: The Marriage of Figaro by Wolfgang Amadeus Mozart.
2. Stylistic Features:
  - a. Literary Background. The Beaumarchais play.
  - b. Reality of the Persons. Figaro and Susanna, the Count and Countess, and Cherubino.
    - Vividness of characterization achieved in the music itself (solo arias "Non so piu," and "Porgi amor").
    - Individuality of the person is highlighten with his appearance in the ensemble finale.
  - c. Social Commentary. Conflict between aristocratic society and the rising bourgeoisie.

### Selected Aspects of Cultural Background

1. The social satirist: William Hogarth, John Gay, Jonathan Swift, Voltaire.
2. The Enlightenment: the spirit of optimism; scientific inquiry; the inventive spirit and the belief in progress; intellectual

pursuit (Diderot's Encyclopedia).

## E. ROMANTIC PERIOD

### Musical Composition

1. Title and Composer: Ein Heldenleben by Richard Strauss.
2. Stylistic Features:
  - a. The Idea. Autobiographical in conception, it underscores the figure of the average man whose heroism lies in his triumph over the inward struggles of life.
  - b. The Music Content. The sections of the work are continuous and may be said to correspond to sonata allegro form as follows: The Hero (first subject); the Hero's critics and adversaries (transition); the Hero's companion or wife (second subject); the Hero's deeds of war (development); the Hero's works of peace (recapitulation); the Hero's retirement from the world and the fulfillment of his life (coda).

### Selected Aspects of Cultural Background

Some general characteristics of Romanticism:

- insistence on what is individualistic rather than on adherence to a body of beliefs.
- in general, a distrust of universal formulas.
- a breakdown of established forms.
- cultivation of national peculiarities.
- high value placed on originality, what is unique and different.
- fascination with what is remote in time and place.

- glorification of the self.
- social and philosophical protest.

## F. TWENTIETH CENTURY

### Musical Composition

1. Title and Composer: Petroushka by Igor Stravinsky.
2. Stylistic Features:
  - a. Petroushka Motive. Its rhythm, melodic contour, and harmony--simultaneous sounding of two triads a tritone apart. This motive depicts the person of Petroushka as he progresses in the ballet from a puppet who performs quite mechanically to one who experiences a variety of intense human emotions including love, rage, and despair.
  - b. Incorporation of Russian Folk Tunes. First Tableaux: Russian Easter folk song; street-dancing tune; St. John's Eve song. Fourth Tableaux: "Down the Petersburg Road" (the Dance of the Nursemaids); "Oh you doorway. . ." (simple lovesong of a happy bride).
  - c. Use of Modes. First Tableaux: aeolian on d and c; dorian on g. Second Tableaux: lydian on d; phrygian on b; dorian on a. Third Tableaux: aeolian on d. Fourth Tableaux: mixolydian on g; dorian on d.

### Selected Aspects of Cultural Background

Marx's proletarian man is heard in a form of social protest.

## II. ELEMENTS APPROACH OR CHRONOLOGICAL APPROACH

Topic: "Textural Aspects of Music" (The concept of texture is used to describe the overall quality of a musical sound, or, in a

metaphorical sense, the manner in which the "fabric" of the composition is woven at any particular point.

External Dimensions.--Physical area of sound production, including size and location of sound medium.

Internal Dimensions.--Texture (relationship of inner voices, horizontally and vertically, i.e., melodically and harmonically).  
Form (relationship of motives, phrases, periods, and sections).

Melody, rhythm, harmony, and form frequently provide a basis for the study of musical compositions in the interdisciplinary courses examined in the present study. Although not chosen by interdisciplinary courses treated in the present study, the concept of texture and its consequent spatial dimensions is proposed here as a valid means of dealing with the musical experience. While music is an abstract form of art existing primarily in time, external spatial qualities such as size, location, and timbre of the musical source conveys very directly significant aspects of the initial sound impact. Consequently, these qualities may be readily discernible at the "sensuous" level of listener response. According to Herbert Eimert, the unity of musical space involves a play of vertical and horizontal forces.<sup>86</sup> As opposed to concepts of melody and harmony, predominant characteristics of earlier periods of history, and of some twentieth century music, ". . . the interpenetration of the horizontal and vertical is the quality that alone can give rise to the unity of an objective sound in which horizontal

---

<sup>86</sup>Herbert Eimer, "A Change of Focus," in Die Reihe, 2, Anton Webern, ed. by Herbert Eimert and Karlheinz Stockhausen (Bryn Mawr, Pennsylvania: Theodore Presser Co., 1959), p. 331

and vertical are the same."<sup>87</sup>

## A. MIDDLE AGES

### Musical Compositions

1. Title and Composer: Kyrie eleison, "Lux et origo," for use in Paschal time.
2. Stylistic Features:
  - a. Texture. Monophonic.
  - b. Melodic Contour. Predominance of step-wise motion; overall range of one octave (mi to mi).
  - c. Formal Design. Text (a b a); music (a b c c').
1. Title and Composer: "Sit gloria Domini" and "Rex Coeli Domine." Parallel organum from Musica Enchiriadis. "Cunctipotens genitor." Settings of free organum and melismatic organum of the eleventh and twelfth centuries.
2. Stylistic Features:
  - a. Texture. Basically two voices. Plain-chant melody in the vox principalis.
  - b. Rhythm. Duration of tones in the upper and lower voices.
1. Title and Composer: En non Diu! Quant voi; Ejus in Oriente. Thirteenth century motet from the School of Notre Dame.
2. Stylistic Features:
  - a. Texture. Three voices. Instrumental tenor with different texts in the motetus and triplum.
  - b. Rhythm. Predominant use of the rhythmic

---

<sup>87</sup>Ibid.

modes, unlike the free-flowing rhythm of plain chant.

### Selected Aspects of Cultural Background

1. The Cathedral--a typical expression of the Gothic period.  
(Cathedral of Notre Dame)
  - paintings
  - sculpture
  - architecture
  - stained-glass windows
2. The Cathedral plays a significant role in the lives of the town people.
  - a center of worship and a town hall for meetings of the populace
  - tolling bells provide regulation of daily schedule
  - spires provide homeward direction
  - sanctuary and outer courts provide theater for religious drama
  - walls and inner decor remain as historical testament of the art of the time.

## B. RENAISSANCE

### Musical Compositions

1. Title and Composer: Ave Maria. Motet by Josquin des Prez.
2. Stylistic Features:
  - a. Imitative entries initiate each section of the work. (Each phrase of the text is treated as a musical section.)
  - b. Similarity of the melodic content to the original plainchant upon which it is based.

1. Title and Composer: This Sweet and Merry Month by William Byrd.
2. Stylistic Features:
  - a. Texture. SATB vocal ensemble of the English madrigal. Imitative, linear quality alternates with passages in homophonic style; these changes result in contrasts of mood.
  - b. Rhythm. Subtle shifts effected by changes of meter.

1. Title and Composer: I Saw My Lady Weep by John Dowland

2. Stylistic Features:
  - a. Texture. Solo tenor voice with lute accompaniment.
  - b. Text. Expressive quality of music depicts the melancholy nature of the text.

#### Selected Aspects of Cultural Background

1. Use of space in the visual arts:
  - Gothic vaulting methods of the Brunelleschi dome of the Florence Cathedral, Santa Maria del Fiore.
  - by contrast to the immense Florence Cathedral, the Pazzi Chapel of diminutive proportions and simplicity of design.
  - the apparent volume of Massaccio's human figures, modeled by his use of light to define their position within the space they occupy.
2. Emphasis on individualism:
  - Giotto conveys his expressive intentions by portraying human figures with a sense of depth and volume that makes them appear life-like. (The frescos "Joachim Returning to the Sheepfold," and "Pieta")



- Generally, human figures in the visual arts and in literature tend to become more personal. (works of Donatello, Botticelli, Machiavelli, and Castiglione)

### C. BAROQUE

#### Musical Compositions

1. Title and Composer: Fantasia and Fugue in G Minor by Johann Sebastian Bach

2. Stylistic Features:

- a. Medium. organ.
- b. Rhapsodic, improvisational passages.
- c. Block harmonies in solid chordal style.
- d. Fugal entries.

1. Title and Composer: Cantata No. 140, "Wachet auf, ruft uns die Stimme," by Johann Sebastian Bach.

2. Stylistic Features:

- a. Meaning of the Text. Parable of the ten virgins; symbolism of bridegroom and bride as representing Christ and the soul.
- b. The Music Content. Symmetry of the seven movements:

4. Chorus

3. Soprano and Bass Duet      5. Bass Recitative

2. Tenor Recitative

6. Soprano and Bass Duet

1. Chorus

7. Chorale

#### Selected Aspects of Cultural Background

1. Academies became the vehicle for transmitting the absolutism of rulers to the realm of artistic creation.
2. Art was often a form of reasoned organization.

- Descartes' rationalistic cosmology and psychology.
- Astronomical calculations made through the telescope and miniature detail observed with a microscope.
- Predictable conditions of the universe capable of being grasped by mechanical and mathematical laws.

#### D. CLASSIC PERIOD

##### Musical Compositions

1. Title and Composer: Concerto for Piano and Orchestra in A Major, K. 488, by Wolfgang Amadeus Mozart.
2. Stylistic Features:
  - a. Texture. Role of piano with orchestra.
  - b. Form. First Movement: orchestral statement of two themes; statement of themes by piano with orchestra; return of themes in the recapitulation. Second Movement: slow, lyrical quality creating a contrast of mood. Third Movement: rondo theme and its recurrence.

##### Selected Aspects of Cultural Background


1. Rococo: an interior style suitable to small salons and intimate conversational groups (Watteau's "The Music Party")
2. The arts were to provide the pleasant and agreeable, hence, a style of ordered logic and clarity.

#### E. ROMANTIC PERIOD

##### Musical Compositions


1. Title and Composer: Symphony No. 3, first movement, by Ludwig van Beethoven.
2. Stylistic Feature: Formal expansion. A study of the

Development section with identification of features heard initially in the Exposition and features newly introduced in the Development.

Measure 170: descending motive (  ), as heard in measure 45-46.

Measure 140: ascending scale passage, as heard in measure 35.

Measure 182: main theme of Exposition.

Measure 190: short rhythmic motive (  ), as heard in measure 65.

Measure 224: descending motive and ascending scale passage, as heard in measures 35, 45-46, and 170.

Measure 240: short, strong, incisive fugue motive (  ).

Measure 288: new theme in e minor.

Measure 304: main theme of Exposition, as heard again in measure 182.

Measure 326: new theme of measure 288 developed.

Measure 342: main theme of Exposition treated in chromatically ascending sequence.

1. Title and Composer: Symphony #4 in E Minor, Fourth Movement, by Johannes Brahms.
2. Stylistic Feature:
  - a. Form. Passacaglia on an eight-measure theme:



General sound description of the theme as it appears in the thirty variations of the movement:

- 1) Pizzicato strings.
- 2) Pizzicato strings and embellishing woodwinds.
- 3) The same, with horns, trumpets and trombones supporting the theme.
- 4) Cellos, basses, and bassoons carry theme while violins accompany with a lyric melody.
- 5) Similar, with theme in the bass, pizzicato.
- 6) Again, similar, with basses now using bow. (legato).
- 7) Agitated expansion with syncopated theme in the basses.
- 8) Variations grow more complex; theme still in the bass.
- 9) Theme remains in the bass; triplets emerge in the other strings and the mood becomes more quiet.
- 10) Theme in the cellos; winds sustained.
- 11) Theme in cellos and violas; triplet accompaniment.
- 12) Meter changes to 3/2; theme is woven into flute solo (melodic theme); harmonic theme in augmentation.
- 13) Key of E. Major; clarinet and oboe embellishment of melodic theme.
- 14) Rich brass chords; thematic thread in second trombone.
- 15) Similar to above.
- 16) Meter returns to 3/4; restatement of initial theme.
- 17) Theme in cellos becoming more vigorous.
- 18) Theme in violas; full orchestra.
- 19) Theme embellished in first violins.

- 20) Same as above with triplet rhythms.
  - 21) Full orchestra with embellished theme in flutes and violins.
  - 22) Soft with theme hidden in bassoons.
  - 23) Building toward a climax with theme in the horns.
  - 24) Full orchestra; altered restatement of Variations 1 and 2.
  - 25) Same.
  - 26) Quieter with similarity to Variation 3.
  - 27) Resemblance to original harmonic statement.
  - 28) Same.
  - 29) Soft with theme disguised in pizzicato strings.
  - 30) Full orchestra; theme in contra-bassoon and brasses.
- Coda follows using first four bars of the theme.

#### Selected Aspects of Cultural Background

1. An era of contradictions:
  - an emphasis on the past and remote as well as the present.
  - emphasis on the universal and ideal as well as the individual and specific.
  - emphasis on largeness of scope as well as the small and intimate.
2. Era of the French Revolution:
  - Paintings of Jacques-Louis David: "Battle of the Romans and Sabines," and "Bonaparte on Mount St. Bernard."
  - Paintings of Eugene Delacroix.

#### F. TWENTIETH CENTURY

#### Musical Compositions

1. Title and Composer: Pierrot Lunaire by Arnold Schoenberg.

## 2. Stylistic Features:

- a. Instrumentation. Instrumental combination of each poem setting. Sprechgesang.
- b. Structure. Twenty-one poems arranged in three seven-poem sections.
- c. Atmosphere of the Poems. Section I: light, ironic, satirical tone. The moon is the originator of all the bizarre visions of the poem. Section II: the bizarre becomes demonic. Section III: grotesque humor. Reflection on fantastic dream world experienced under the moon's influence.
- d. Content of Poems Reflected in the Musical Forms. No. 8, "Nacht"--a passacaglia. No. 18. "Der Mondfleck." Pierrot, by looking in a mirror discovers a bright spot on the back of his coat which has been caused by moonlight. The music uses inverted figures, a double crab canon between piccolo and clarinet and violin and cello, and a three-part fugue.

1. Title and Composer: Symphony of Psalms by Igor Stravinsky.

### 2. Stylistic Features:

- a. Texture. Full Chorus. Instrumentation omits violins and clarinets.
- b. Text and musical themes of each of the three sections.
- c. Tonality. Gradual ascent from  $e^b$  to the c major cadence of the final passage.

1. Title and Composer: Variations on a Theme by Eric Satie performed by Blood, Sweat, and Tears; adapted from "Trois

Gymnopedies" arranged by Dick Halligan.

2. Stylistic Feature: Listener attends to theme heard as follows:

Time 1) Statement of theme



(2 flutes, guitar chords, wind chimes)

1'27" 2) Chorale style.

(brass ensemble and wind chimes)

1'42" 3) Percussion trap set and brass ensemble.

(Trumpet sound heard through microphone and, in turn, through a phase shifter; microphone is attached to an amplifier with reverberation)

2' 8" 4) Acceleration of the theme.

(Moog synthesizer plugged into phase shifter)

2'22" END

#### Selected Aspects of Cultural Background

1. Relativism: the permanence of change.

-- Shift from a static to a dynamic view of the universe.

-- The theories of Einstein. Any calculation or prediction to be valid, must be based on the relative position of the observer.

-- All space is measured by mobility and change of relative position. All time is measured by duration of movement

within a given space.

2. Selected contemporary styles:

- Surrealists' dreams.
- Cubists' disintegration of objects.
- Expressionists' inward view of the world of emotions and psychological states.
- Social realists' protests against intolerable conditions besetting mankind.

Conclusions

Admittedly, awareness of musical characteristics such as those described in the foregoing compositions requires, on the part of the listener, varying levels of perceptive skills. Additional features of musical style which would demand less precision or greater depth of perception would certainly be appropriate. Always a means and never an end, such background and technical information are directed toward the achievement of successive levels of aesthetic musical response.

For each student, the experience of a given musical work is unique; the quality of this experience, if one chooses, may be analyzed and categorized according to designated levels of perception. A conscious effort toward such development would admit, on an equal basis, the study of non-musical content pertaining either to the musical work or to its position in the cultural, historical, and philosophical context of which it has been a part. In this manner, valid musical goals as well as interdisciplinary course objectives for the humanities and the arts may be pursued with authenticity.



## CHAPTER V

### SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS

#### Summary

As seen in the early chapters of this study, the decade of the 1960's witnessed an increase of interdisciplinary courses in the Humanities and Related Arts fields in secondary schools throughout the United States. The separate-subject curriculum of previous decades evidenced an inclination toward a process whereby unified learning experience receives priority. Courses emerged dealing with man, his human condition and relationships, and his varied forms of artistic expression. Generally, educators responded favorably to the growth of these interdisciplinary courses. The flexibility of program, its experimental nature, and provision for meeting individual needs of the students appealed to educators in contrast with the established "frozen structure" approach. Diversity in content and methodology, as well as in organizational approach, won affirmation for the interdisciplinary Humanities and Related Arts developments in secondary education.

While music obviously has a role in such curricular development, the present study revealed the diversity in thought among music educators as to the specific nature of that role. The inclusion of music in interdisciplinary Humanities and Related Arts courses is generally upheld as a means of involving music more directly in the study of the human condition and human experience. Diversity of opinion arises from the ambiguity regarding the need for music study by the general high school

student. Objection by musicians to the inclusion of music in interdisciplinary programs frequently stems from reservations concerning course approach and methodology; often the music educator fears superficiality or over-simplification of course content in interdisciplinary arts offerings. Despite such diversity, however, as this paper indicates throughout, music more often than not constitutes a significant aspect of the developing Humanities and Related Arts programs. While specific music objectives usually appear vague in the course brochures, the study of music often includes means for acquiring basic familiarity with music elements and several musical compositions from various periods of history. The main thrust concerning the role of music in existing interdisciplinary programs, however, seems toward extra-musical information with an emphasis on verbal descriptions rather than on analytical procedures regarding the musical work. One concept that emerged clearly in the research preparatory to this study was the recognition of teacher preparation in music as critical to course integrity--a concept that will be mentioned further in the recommendations of this chapter.

Course guides and questionnaire responses constituted the principal means for the writer's description of both the general content and the music content of the 185 Humanities and Related Arts courses currently offered at the secondary level in thirty-five states of the nation. These guides, compiled between 1962 and 1971, vary in format and content. The courses reported focus on the study of human values and artistic expression viewed through music, art, literature, history, and philosophy. Course content including music is approached through consideration of

historical sequences, themes, topics of common significance among the areas of study and basic elements of artistic expression. Many of the course guides included bibliography. Many also cited information regarding student enrollment, class activities, scheduling, and teaching techniques. Several course descriptions included plans for expansion.

As the role of music in the interdisciplinary programs constituted the major focus of this research, the questionnaire responses of music faculty (representing approximately fifty percent of the interdisciplinary courses analyzed) seem especially pertinent. They indicated the following:

1) Approximately two-thirds of the persons primarily responsible for music in the interdisciplinary courses (67 of 102 respondents) held degrees in music; of these, the majority were degrees in music education. Non-music degrees held by these persons include English, education, social studies, and humanities.

2) In approximately three-fourths of the interdisciplinary courses (74 of 103 courses), between ten percent and thirty percent of total class time was devoted to music.

3) In approximately one-third of the interdisciplinary courses (30 courses), some students had some musical background. Participation in choral and instrumental ensembles as well as private study comprised the most prevalent type of background.

4) Approximately eighty-seven percent of the interdisciplinary courses (87 of 100 courses) dealt with musical elements integrated throughout the course; in approximately seventeen percent of the courses (17 of 100 courses) these elements were dealt with in a separate unit of

the course. In each instance, basic information about musical elements was illustrated by a study of their use in musical works.

5) Approximately three-fourths of the interdisciplinary courses (76 of 100 courses) utilized a chronological and/or thematic organizational approach to course content. This approach included topics or units of study such as the following: The Renaissance, the Baroque, the Classical Period, the Romantic Period, the Twentieth Century, American Music, Man in Contemporary Society, Man's Search for Self-Identity, Man and Nature, Man's Search for Order, Man's Search for Values.

6) In the majority of the interdisciplinary courses, as much as twenty percent of the music portion was devoted to the study of non-musical influences surrounding the composition of a musical work; approximately ten percent of the music time was devoted to the study of the following aspects of a musical work: biographical information about the composer, form, harmony, melody, rhythm, and instrumentation. In approximately eighty percent of the courses (80 of 100 courses), music listening comprised up to sixty percent of the time devoted to the study of a musical work.

7) The types of instructional media used most frequently in the interdisciplinary courses included the chalkboard, phonograph, tape recorder, mimeographed and ditto materials, and films.

8) Almost half of the interdisciplinary courses (41 of 105 courses) used at least one textbook for the music portion of the course. Popularly used textbooks are as follows:

Copland, Aaron. What to Listen for in Music. New York: McGraw-Hill, 1957.

Dudley, Louise, and Austin Faricy. The Humanities. 4th edition. New York: McGraw-Hill, 1967.

Machlis, Joseph. The Enjoyment of Music. 3rd edition. New York: W.W. Norton, 1970.

Machlis, Joseph. Music: Adventures in Listening. New York: W.W. Norton, 1968.

Van de Bogart, Doris. Introduction to the Humanities. New York: Barnes and Noble, 1968.

Wold, Milo, and Edmund Cykler. An Introduction to Music and Art in the Western World. Dubuque, Iowa: William C. Brown, 1958.

9) In the majority of interdisciplinary courses, about half of the class time was spent in music listening, while the remaining half was utilized in lecture demonstrations and student participation in activities such as discussion, musical improvisation, student performance, and small group or individual projects.

Several specific conclusions and recommendations emerge from this research; these will be considered in the next section of this chapter. It seems pertinent to include here, however, two general conclusions concerning interdisciplinary courses focused upon deepening understanding of the human condition which became evident to this writer. First, the primary goal in the approach to art works in such courses should be increase of the listener's sensitivity. This type of sensitivity implies deepened powers of perception and reaction as well as deepened understanding of human conditions surrounding the creation and survival of the work of art.

Secondly, since the listening process is the most direct means of experiencing the musical composition, it appeared to the writer, likewise,

that emphasis should be placed on procedures which will enhance the development of listening skills of the students as applied directly to the specific musical work under study. Such procedures would include the following: 1) concentration on the sound of the musical experience; 2) skill in perceiving characteristics of musical elements such as the following: a) basic rhythmic patterns, b) syncopation, c) meter, d) melodic contour, 3) tonality, modality, and atonality, f) formal designs based on awareness of repetition and contrast, g) linear and homophonic texture, h) instrumental timbre; and 3) ability to enter aurally and mentally into the musical experience in such a way as to be aware of the progression of musical events, and to recall or to anticipate the occurrence of these events.

### Conclusions and Recommendations

#### I. Need for Study and Research

Evaluation of Interdisciplinary Course Content. As cited throughout earlier sections of the paper, students, faculty, and educators at large entertain both favorable and unfavorable attitudes concerning music as a component of the interdisciplinary course. Therefore, it is recommended that a broad spectrum of evaluative criteria be established to examine the position of music in the various types of interdisciplinary offerings of which it is a part. Such characteristic aspects of each course as the following should be considered in the formulation of these criteria: 1) content organization (chronology, theme, elements, and their combinations); 2) single teacher and team approaches; 3) prerequisites for student enrollment; 4) emphasis given to music among the subject areas; 5) musical compositions most frequently studied.

The author proposes the following evaluative criteria as normative:

1) music study should contribute to the objectives of the interdisciplinary course of which it is a part; 2) music study should promote authentic understanding of musical style, and the aesthetic experience of the musical work.

Music educators agree that interdisciplinary courses should not be the sole means for teaching music to students in the secondary school. They consider these courses as insufficient to replace general music courses or to become an alternative for the general music course. Rather, the opinion is generally held that music should contribute to the objectives of the interdisciplinary course of which they are a part. It is the view of this writer that realization of interdisciplinary course objectives in no way precludes a thorough and authentic approach to music content. Greater depth of musical understanding results from a more inclusive view of humanistic and artistic influences on the musical work being studied. The need, however, for truly authentic approaches to the study of the musical works becomes imperative. One such approach derives from the realization of the experience of music as an aesthetic experience.

Bennett Reimer has emphasized the need for opportunities whereby the created aesthetic qualities of a work of art may be shared. The following excerpt reveals his thought:

First, the music used in music education, at all levels and in all aspects of the program, should be music which contains, in its created aesthetic qualities, conditions which can give insights into human feeling. Not every bit of music used in teaching will plumb the depths of the human psyche, nor be a masterpiece of aesthetic excellence. The

criteria for selection of music are 1) genuine expressiveness, 2) the possibility of at least some of the expressiveness being shared by the particular students being taught, 3) the impetus for discovering new aesthetic qualities in the piece, and 4) the addition of some further ability to share the insights in a wider variety and complexity of music.

Secondly, opportunities must constantly be provided for the created aesthetic qualities of a work to be shared. The total impact of the music must come first and last, with systematic exploration of its subtleties in between. The teaching process should never get in the way of aesthetic sharing, but should illuminate aesthetic qualities of the music in a context of aesthetic experiencing of the music.<sup>88</sup>

Supporting Reimer's view, the report of the Tanglewood Symposium describes the aesthetic experience as an increasingly aesthetic means of nourishing man's spirit and helping to counterbalance the forces of regimentation and conformity that saturate contemporary life.<sup>89</sup>

Such effort to teach the full meaning of each work may serve to counter one of the primary objections to Humanities courses by some music educators and even by proponents of the Allied Arts or Related Arts approaches. These objections are largely based on the idea that the Humanities approach uses the arts to teach history or philosophy, and "worthy as they may be, it still does not help the student to think aesthetically, to make aesthetic judgements, or to raise his own standards of taste."<sup>90</sup>

---

<sup>88</sup>Bennett Reimer, A Philosophy of Music Education (Englewood cliffs, New Jersey: Prentice-Hall, 1970), p. 53.

<sup>89</sup>Robert A. Choate, ed., Music in American Society: Documentary Report of the Tanglewood Symposium (Washington, D.C.: MENC, 1968), p. 119.

<sup>90</sup>Leon Karel, "Allied Arts: An Approach to Aesthetic Education," Journal of Aesthetic Education, I (Autumn, 1966), 113.



Questions regarding specific aspects of course management have revealed themselves in the present study and should provide the basis for further research. Why are music scores most frequently used in courses with a chronological or combined chronological and elements approach? Why is time for student composition and improvisation most frequently provided in courses with a combined chronological-elements approach and a combined thematic-elements approach? Why are films, filmstrips, and slides most frequently used in courses with the combined chronological-thematic approach?

Music Background of Students in Interdisciplinary Courses. The present study found that music received a greater amount of time in interdisciplinary courses where the students had no background of courses in music appreciation or general music than in those courses where ten percent or more of the students had taken such courses. In addition, it revealed that music scores were used more frequently in interdisciplinary courses where the students had no background of music appreciation or general music courses than in those where ten percent or more of the students had such courses, or even, in some instances, had prior or simultaneous courses in music theory and music history as well. Consequently, a study of the extent of musical background of students enrolled in interdisciplinary courses is recommended. Music course content should then be designed to correspond to various levels of course background and individual capacities and aptitudes for musical understanding.

It is recommended, therefore, that in the design of each interdisciplinary course, attention be given to desirable features of existing

courses. At the same time, the flexibility of interdisciplinary courses, which has frequently been cited as a strength in itself, should continue to be preserved.

Evaluation of Student Achievement. Methods of evaluating students' learning within the interdisciplinary courses frequently appear to be incongruent with stated objectives. For example, examinations designed to measure specific factual information and terminology are used exclusively in some courses whose objectives go beyond the learning of the factual into aesthetic realms. Conversely, emphasis on broad humanistic concepts and aesthetic understandings does not preclude the inclusion of measurements of cognitive meanings such as those pertaining to elements such as melody, rhythm, and form.

This study recommends, therefore, that each interdisciplinary course establish a basic premise to give more uniform direction to all learning pursuits within the offering, and also to serve as a frame of reference for evaluation procedures. An example of such a premise is as follows:

The content of literature and of the arts is intrinsically humane. It presents life concretely, presenting models for admiration or condemnation--for imitation or rejection. It enlarges the range of immediate experience, and communicates it feelingly; it stimulates the imagination and breaks the moulds of habit; it expresses the diverse visions and aspirations of great men; it integrates the different cultural elements of a society or an epoch; it embodies beauty and commends it as an object of disinterested pleasure; at its best, it brings a sense of moral elevation.<sup>91</sup>

---

<sup>91</sup>Ralph B. Perry, "A Definition of the Humanities," in The Meaning of the Humanities, ed. by Theodore M. Greene (Princeton, New Jersey: Princeton University Press, 1938), p. 39.

## II. Teacher Training

Musical Competence. Research indicates that in interdisciplinary courses where the music teacher holds a degree in music, the incidence of the following aspects of course management was higher than in courses where the music teacher had no music degree: 1) the amount of course time allotted to music; 2) the study of musical elements during a separate unit of the course as well as throughout the course; 3) the use of music scores during periods of music listening; 4) provision of time for student performance, composition, improvisation, and creative projects in music; 5) the use of a textbook for music. Although these factors do not necessarily indicate better teaching and learning, they do reflect a thorough approach to the music content and an adequate role for music as an area included for interdisciplinary study. Strong recommendation follows, therefore, that the person responsible for music in the interdisciplinary course be a competent musician versed in general culture and a knowledge of aesthetic theory as well as the academic and performance aspects of music.

The foregoing recommendation supports the Final Report of the Teacher Education Task Force. Regarding teacher education programs in music, it states: "There need to be opportunities to learn how to handle music in related arts and humanities courses, and to teach not only performance but the general study of music." Furthermore, the Commission on Teacher Education recommends:

That preservice music teachers be required to engage in a substantial amount of study outside music in such broad areas as natural science, social science, and the arts and humanities. They should be permitted to elect such courses freely according to personal, self-fulfilling needs without the pressure of specific

requirements. . . . That courses offered by the music department be re-examined to ascertain how they can better relate the art of music to man's other concerns. . . . Some understanding of the relationships among music, the sciences, the other arts, and the humanities can be imparted along with specialized music instruction. Information about music's place in history, its aesthetic nature, and its peculiar communicative potential is as much the responsibility of the music teacher as it is of the social scientist, the philosopher, or the English professor.<sup>92</sup>

Proposed Role of MENC. As one of the most significant endeavors in MENC history, the Goals and Objectives Project concerns itself with the identification of

. . . the organization's responsibilities as they are derived from future professional needs in the light of present knowledge. It is an endeavor to confront today's problems with decisive action while anticipating near and long-range problems in such a way that they can be dealt with at the appropriate time.<sup>93</sup>

Such a position certainly indicates MENC as a most viable channel for establishing permanent and ongoing modes of music teacher preparation for interdisciplinary offerings.

Corollary Recommendations.

1) Programs of study should be developed in institutions of higher learning; for example a music major curriculum should be established with specialization in interdisciplinary approaches to the teaching of the humanities and the related arts.

2) The following offerings should be sponsored: summer programs, workshops, special courses at the graduate and undergraduate levels,

---

<sup>92</sup>Robert Klotman, ed., Teacher Education in Music: Final Report (Washington, D.C.: MENC, 1972), p. 91

<sup>93</sup>Frances M. Andrews, "The 'GO' Project: Where is it Heading?" Music Educators Journal, LVI (February, 1970), 44-45.

and various forms of inservice training sessions directed toward the teaching of music in interdisciplinary Humanities and Related Arts courses.

3) Research should be carried out for the purpose of converting abstract concepts and scholarly studies regarding interrelationships among the arts and humanities and the entire field of aesthetic education into concrete and practical teaching procedures. To this end, resources and curriculum materials should be developed.

4) Basic research should be undertaken concerning the nature of musical perception and the effect which various approaches to music listening and interdisciplinary course organization have on measureable musical understandings and student attitudes toward music and the arts.

These conclusions and recommendations flow from the research which exists regarding Humanities and Related Arts programs. Their implementation will lend impetus to the continuation and expansion of the role of music in interdisciplinary education programs of the future.

APPENDIX I

COVER LETTER AND QUESTIONNAIRE TO  
PERSON RESPONSIBLE FOR MUSIC IN EACH  
INTERDISCIPLINARY COURSE

The University of Rochester

EASTMAN SCHOOL OF MUSIC

Rochester, New York 14604

October 14, 1970

Thank you for your generous response to my request for Humanities course guide materials. Information derived from these materials is being included in a national Index, and results will be made available to you early in June.

Once again, I ask for your assistance. Since your program is one which I have selected for a more detailed study of music, would you please direct the enclosed questionnaire to the person who is primarily responsible for teaching music in your Humanities course. Responses to this questionnaire will not be used in the Index; however, they will contribute to my own doctoral dissertation which is a study of the role of music within the Humanities course.

Through the current project of compiling an Index of course guides for Humanities Programs in secondary schools throughout the country, I have become more aware of the general nature of these course offerings. The course guides themselves frequently consist of a tentative format, perhaps five or six pages outlining materials to be covered; some are more complete, including detailed descriptions of the course content and a substantial bibliography. A number of guides are made up exclusively of bibliographical and reference materials which correspond to the units or topics discussed in the course.

Among current Humanities programs certain similarities are evident, especially regarding content and organization. Most Humanities courses deal with history or social studies, literature, art, music, and philosophy. Several delve into areas such as psychology, anthropology, and dance, etc. The majority of courses are organized chronologically or thematically although these two approaches are not mutually exclusive. Often an historical period will be considered in relation to a specific "theme" or idea which has dominated the era; for example, selected works of artists, composers, writers, and philosophers of the Renaissance may be studied within the framework of a theme such as "The Search for the Whole Man--Man Doing and Becoming." Conversely, a given theme such as "Man's Interpretation of Forces Outside Himself" or "The Classic/Romantic Antithesis in Art" may be studied through successive periods of history.

The following objectives seem characteristic of the Humanities course: 1) the study of man's thoughts, creations, and actions through the ages; 2) the study of human values; 3) the development of aesthetic sensitivity; 4) efforts to relate the total Humanities course content to

Page 2

current social situations and to personal concerns of the student; and 5) the involvement of students in an analysis of significant issues. Many courses emphasize the creative involvement of the student in various forms of artistic media.

It seems that an equal number of courses utilize a basic text or require several readings (specific works), and about an equal number rely on the student's choice of supplementary readings in each area of study, such as literature, music, art, etc. Free and extensive use of library resources is always encouraged.

Despite these and other similarities among the Humanities courses now being offered, each curriculum guide or course outline reflects distinct characteristics of the course it describes. The faculty available to a Humanities course generally determines the subject areas to be included. Just what is to be learned, however, and how the learning is to take place are considerations which more and more frequently result from a cooperative effort of both faculty and students to respond to mutual evaluation. Consequently, student needs and desires determine not only the type of course content, but also the manner in which the classes are to be handled. For example, the content of an elective course, the purpose of which is to enhance traditional offerings, may derive almost completely from issues or considerations which the students themselves feel to be of interest or significance; this type of course may require no examinations. On the other hand, a course designed to replace a traditional senior English class, or a Humanities course which is offered specifically to provide in-depth background for the college-bound student will usually require specific assignments, research papers, readings, and additional projects or outside creative activities.

Again may I thank you for the course materials which you have sent, and for your interest and support of this study.

Sincerely yours,

Sister Grace Ann Geibel

Enclosures



THE ROLE OF MUSIC IN THE HUMANITIES COURSE

Name \_\_\_\_\_  
(Person primarily responsible for music in the Humanities course)

Results of this study will be made available in summarized form.  
Please check if you wish to receive a copy of the summary. ( )

1. Briefly describe your background by completing the outline below.

Degrees	College, University or Conservatory	Major Field	Minors
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____

Approximate credit hours or other studies not included in a degree:

\_\_\_\_\_  
\_\_\_\_\_

2. With regard to the following, estimate an approximate percentage:

Students in the Humanities course who study music privately \_\_\_\_\_%

Students in the Humanities course who perform in school choral  
groups or instrumental ensembles . . . . . \_\_\_\_\_%

3. Estimate the approximate percentage of students in the Humanities course who have had high school music courses such as the following:

Music Appreciation or General Music . . . . . \_\_\_\_\_%

Music Theory . . . . . \_\_\_\_\_%

Music History or Literature . . . . . \_\_\_\_\_%

Other music courses:

\_\_\_\_\_ . . . . . \_\_\_\_\_%

\_\_\_\_\_ . . . . . \_\_\_\_\_%

4. Approximately what percentage of the total Humanities course is given to music? . . . . . \_\_\_\_\_%

Questionnaire: Music in the Humanities Course

5. Within the Humanities course, indicate the manner in which musical elements such as rhythm, harmony, melody, form, and medium are included for study. (Check any that pertain.)

- Included in a separate unit or section . . . . . ( )
  - Included at various times throughout the course . . . . . ( )
  - Presented in connection with specific musical compositions . . ( )
- Indicate other ways;

---



---

6. The course guide materials for your Humanities course indicate that an approach is used which might be described in one of the following ways:

- Chronological approach . . . . . ( )
  - Thematic approach . . . . . ( )
  - Elements approach . . . . . ( )
  - A combination such as thematic and chronological . . . . . ( )
- Indicate the combination \_\_\_\_\_

Accordingly, choose from your Humanities course a major organizational topic such as a "theme" (e.g. "Man's Search for Order" or "Man Relates to Nature and Forces Outside Himself") or an historical period (e.g. the Renaissance or the 20th century), and describe the music studied in relation to that major topic.

Selected major topic: \_\_\_\_\_

	Composer	Compositions
1.	_____	_____
2.	_____	_____
3.	_____	_____

Describe any other musical aspects, such as the development of sonata-allegro form, or mythological subjects in the works of Wagner, which are treated in relation to the major topic, composers, and compositions just given.

---



---



---

Questionnaire: Music in the Humanities Course

7. During the study of a specific musical composition, indicate the approximate percentage of class time which is usually given to each of the following aspects: (Percentages need not equal 100)

Sociological, economic, political, literary, and other non-musical influences . . . . .	_____	%
Biographical information . . . . .	_____	%
Form . . . . .	_____	%
Harmony . . . . .	_____	%
Rhythm . . . . .	_____	%
Melodic materials . . . . .	_____	%
Instruments and instrumentation . . . . .	_____	%
Students listening to the composition . . . . .	_____	%
Students following the musical score . . . . .	_____	%
Student performances of the composition . . . . .	_____	%

List others:

\_\_\_\_\_ %

\_\_\_\_\_ %

8. Circle the term describing the frequency with which the following types of instructional media are used in a Humanities class period which deals with music.

Overhead projector	always	often	sometimes	seldom	never
Films . . . . .	always	often	sometimes	seldom	never
Filmstrips . . . . .	always	often	sometimes	seldom	never
Slides . . . . .	always	often	sometimes	seldom	never
Phonograph or tape recordings . . . . .	always	often	sometimes	seldom	never
Chalk board . . . . .	always	often	sometimes	seldom	never
Mimeographed sheets of duplicated materials . . . . .	always	often	sometimes	seldom	never
Microforms . . . . .	always	often	sometimes	seldom	never

List others:

\_\_\_\_\_ always often sometimes seldom never

\_\_\_\_\_ always often sometimes seldom never

9. If a text is used for music in your Humanities course, please indicate the title and author.

\_\_\_\_\_

Page 4

Questionnaire: Music in the Humanities Course

10. In a Humanities class period dealing at least partially with music, indicate the approximate percentage of time usually given to the following:

- Lecture or lecture-type presentation . . . . . %
- Class discussion . . . . . %
- Listening to music . . . . . %
- Active involvement such as composition or improvisation . . . . . %
- List others:

---

\_\_\_\_\_ %

---

\_\_\_\_\_ %

Undoubtedly, there are aspects of music within your Humanities course which are not reflected in these questions. I would appreciate additional comments which you would like to offer.

APPENDIX II

MUSIC FACULTY FOR INTERDISCIPLINARY  
COURSES INCLUDED IN THE INDEX  
(VOLUME II OF THIS STUDY)

## MUSIC FACULTY

## ARIZONA:

Edna Mae Roten  
Canyon del Oro High School, Tucson, Arizona

John Doubek  
Chandler High School, Chandler, Arizona

Lawrence R. Wittig  
Paradise Valley High School, Pheonix Arizona

## ARKANSAS:

Mrs. Lyle Stafford  
Pine Bluff High School, Pine Bluff, Arkansas

S. Madeline Weil  
St. Anne's High School, Fort Smith, Arkansas

## CALIFORNIA:

John Koshak  
Bakersfield High School, Bakersfield, California

Joseph Forcenilli  
Claremont High School, Claremont, California

Shirley F. Woods  
Livermore High School, Livermore, California

Gudrum Lingelser  
Martinez Unified School District, Martinez, California

J. W. Lord  
Oakland High School, Oakland, California

Anita Charles  
San Leandro Unified School District, San Leandro, California

William Richmond  
San Leandro Unified School District, San Leandro, California

Mrs. Mildred Puine  
San Marino High School, San Marino, California

James M. Doyle  
Sweetwater Union High School, Chula Vista, California

## MUSIC FACULTY (CONTINUED)

## COLORADO:

Kenneth F. Butebe  
Centennial High School, Pueblo, Colorado

## CONNECTICUT:

Guy R. Leslie  
Ridgefield High School, Ridgefield, Connecticut

David H. Wheeler  
Torrington High School, Torrington Connecticut

David Blumenthal  
West Hartford Public Schools, West Hartford, Connecticut

Fred A. Johnson  
Woodrow Wilson High School, Middletown, Connecticut

## DELAWARE:

David Closson  
Brandywine High School, Wilmington, Delaware

## FLORIDA:

S. P. Russell  
Colonial High School, Orlando, Florida

Harold F. Atkisson  
Oak Ridge High School, Orlando, Florida

## IDAHO:

Shirley Knowlton  
Fred Stoke  
Mary Jane Hankey  
Boise Independent School District, Boise, Idaho

## ILLINOIS:

D. Joseph Shiplett  
Carbondale Community High School, Carbondale, Illinois

Douglas E. Peterson  
Elk Grove High School, Elk Grove, Illinois

Gordon E. McLean  
Maine Township High School South, Park Ridge, Illinois

## MUSIC FACULTY (CONTINUED)

Druid Johnson  
Wheaton Community High School, Wheaton, Illinois

## INDIANA:

Doris Carns  
Elkhart High School, Elkhart, Indiana

## IOWA:

Alfred R. Wiser  
Ames Senior High School, Ames, Iowa

Dwight Garrington  
Bettendorf High School, Bettendorf, Iowa

Roger Tuttle  
Keokuk Senior High School, Keokuk, Iowa

Dennis Lee Pelley  
Sac Community Senior High School, Sac City, Iowa

## KENTUCKY:

Miss Jan Malone  
Doss High School, Louisville, Kentucky

## MICHIGAN:

Robert Pratt  
Ann Arbor Pioneer High School, Ann Arbor, Michigan

Arthur McCombie  
Beecher Area High School, Flint, Michigan

Jerry J. Smith  
Bentley High School, Livonia, Michigan

Peter Durbin  
Blissfield High School, Blissfield, Michigan

S. Mary Agnes Saffer  
Shrine High School, Royal Oak, Michigan

Thomas B. Deku  
Trenton High School, Trenton, Michigan

Douglas Brown  
Trenton High School, Trenton, Michigan



## MUSIC FACULTY (CONTINUED)

## MINNESOTA:

Paul Goodnature  
Albert Lea High School, Albert Lea, Minnesota

## MISSOURI:

Conrad Stawski  
David H. Hickman High School, Columbia, Missouri

Eula T. Goers  
Union High School, Union, Missouri

Jerry C. Suters  
La Fayette Central High School, Ballwin, Missouri

## MONTANA:

Warren W. Frank  
Billings West High School, Billings, Montana

J. S. Wolf  
Great Falls High School, Great Falls, Montana

## NEW JERSEY:

Robert C. Heath  
Atlantic City High School, Atlantic City, New Jersey

Evelyn E. White  
Audubon High School, Audubon, New Jersey  
Bergenfield High School, Bergenfield, New Jersey

John P. Casey  
Bridgewater-Raritan High School, West Raritan, New Jersey

Mrs. Joan Snider  
Cartaret High School, Cartaret, New Jersey

Frank A. Jackson  
Clifton High School, Clifton, New Jersey

Samuel J. Barr  
Hackettstown High School, Hackettstown, New Jersey

John A. Ellis  
The Lawrenceville School, Lawrenceville, New Jersey

Mrs. Susan Lehrich  
Livingston High School, Livingston, New Jersey

## MUSIC FACULTY (CONTINUED)

Louis Stamelman  
Livingston High School, Livingston, New Jersey

Alan F. Newman  
Memorial High School, East Paterson, New Jersey

Mrs. Florence E. Stephens  
Morris Hills High School, Rockaway, New Jersey

Stephen Kramer  
New Providence High School, New Providence, New Jersey

Donald O. McDaniel  
Pascocock Hills High School, Montvale, New Jersey

Robert M. Hughes  
Woodbridge Senior High School, Woodbridge, New Jersey

## NEW MEXICO:

M. Sheldon Kalbert  
Los Alamos High School, Los Alamos, New Mexico

James E. Bonnell  
Manzano High School, Albuquerque, New Mexico

Bill L. Gill  
Santa Fe Senior High School, Santa Fe, New Mexico

## NEW YORK:

Mrs. Louise G. Caldwell  
Brighton High School, Rochester, New York

Charles Conley  
Clinton High School, Clinton, New York

Mr. Clarence F. W. Larson  
Cobleskill Central High School, Cobleskill, New York

Lawrence Beck  
Eastridge High School, Rochester, New York

William E. Cody  
Franklin Delano Roosevelt High School, Hyde Park, New York

Stanley Gericke  
Glens Falls High School, Glens Falls, New York

Ronald A. Dunn  
Horace Greeley High School, Chappaqua, New York

## MUSIC FACULTY (CONTINUED)

Lydia Lockridge  
La Fayette High School, La Fayette, New York

Mrs. Georgia Rull  
Lindenhurst High School, Lindenhurst, New York

Dr. Alvin P. Pinter  
North Senior High School, Great Neck, New York

Norman Drensteim  
Northport High School, Northport, New York

Charlotte Gregory  
Oxford Academy and Central School, Oxford, New York

Barry J. Titone  
West Babylon High School, Long Island, New York

Marjorie Brile  
Windsor Central High School, Windsor, New York

## OHIO:

Dale Swisher  
Anderson Senior High School, Cincinnati, Ohio

John Heisly  
Meadowdale High School, Dayton, Ohio

J. P. Olnes  
Norwood High School, Norwood, Ohio

## PENNSYLVANIA:

Frances M. Treisbach  
A. D. Eisenhower High School, Norristown, Pennsylvania

Ronald Dietz  
Dallastown Area School District, Dallastown, Pennsylvania

Roger C. Haydn  
Forest City High School, Forest City, Pennsylvania

Joanne B. Bailey  
Mount Lebanon High School, Pittsburgh, Pennsylvania

Mrs. Robert L. Smith  
North Allegheny High School, Pittsburgh, Pennsylvania

William Wills  
Selinsgrove High School, Selinsgrove, Pennsylvania

## MUSIC FACULTY (CONTINUED)

## RHODE ISLAND:

Joseph S. Herne  
Cranston High School, East Cranston, Rhode Island

## SOUTH CAROLINA:

Marianne Holland  
Dreher High School, Columbia, South Carolina

## SOUTH DAKOTA:

Donald H. Scheuer  
Custer Independent School District, Custer, South Dakota

S. Charles Palm  
Immaculate Conception Indian Mission School, Stephen, South Dakota

James Boullion  
Webster High School, Webster, South Dakota

## UTAH:

Joseph A. Groves  
Bonneville High School, Ogden, Utah

## VERMONT:

Earl C. Boudette  
Springfield Senior High School, Springfield, Vermont

## VIRGINIA:

Henry G. Morgan  
Wakefield High School, Arlington, Virginia

Dr. Robert Baxter  
Washington-Lee High School, Arlington, Virginia

Janie M. Whiting  
Hampton City Schools, Hampton, Virginia

## WASHINGTON:

Robert G. White  
Mt. Tahoma High School, Tacoma, Washington

Frank Yuse  
Shadle Park High School, Spokane, Washington

## WISCONSIN:

Charles Bart  
Arrowhead High School, Hartland, Wisconsin

John Sutte  
Hamilton High School, Sussex, Wisconsin

**APPENDIX III**

**PROPOSAL FOR RESEARCH ACTIVITIES  
AND GRANT NOTIFICATION**

Proposal for Research and/or Related Activities Submitted to the  
United States Commissioner of Education for Support through Authori-  
zation of the Bureau of Research

Grant awarded February, 1970.

Title of Proposal: Curriculum Resource Project for the Indexing  
and Dissemination of Arts and Humanities  
Curriculum Guides Which Include Music

Principal Investigator: Sister Grace Ann Geibel, RSM  
University of Rochester, Eastman School  
of Music

Abstract of Research Activity:

This project is proposed for the acquisition, indexing and dissemination of course guides and courses of study for integrated Arts and Humanities programs which include music and are currently operating in secondary schools throughout the nation. The principal objective is to establish a curriculum reference center from which information regarding these programs can be made available to educators on a national basis.

The specific purpose of the project is to produce an index consisting of approximately 500 curriculum guides to be available at cost to the educating public. The development of the Keyword-in-Context Directory Index (KWIC) will utilize principles involving computerized methods for lifting meaningful words out of the titles and descriptive content of course documents and mechanically generating an index. The method is characterized by a relatively simple preparation of input to the computer and an output of a product which can be readily reproduced by photographic offset methods. The individual entries of the Index will be based on selected descriptive codes, and an abstract of approximately 150 to 200 words will be formulated for each guide entry and incorporated into the Index volume.

As a stable body of reference and research materials, the proposed Index will be of value to curriculum designers attempting to formulate, develop or initiate programs in the arts and humanities. Likewise, it is hoped that it will provide curriculum evaluators and educators at state and local levels with a consistent and comprehensive resource reference.

December 9, 1969

Mr. Thomas G. Zaccone  
Contracting Officer  
Department of Health, Education & Welfare  
U.S. Office of Education  
Region II  
26 Federal Plaza  
New York, New York 10007

Subject; Grant No. OEG-2-700002(509)

Dear Mr. Zaccone:

Attached is a signed copy of the "Notification of Grant Award" for this project and two completed copies of our Cost Sharing Proposal (Form HEW 490).

Please note that we have made mention under Section 9 of the Notification of Grant Award, of the Administrative Notification of December 4, 1969.

Thank you for your assistance in straightening this matter out.

Sincerely,

Norman S. Trenk  
Project Administrator

cal

Enclosures

cc: Research Accounting  
Sister Grace Ann Geibel

Investigator Sister Grace Ann Geibel  
Department of Eastman School of Music  
Univ. Acct. No. 5-29084

Sponsor Ident. Office of Education 179  
Sponsor No. OEG-2-700002(509)  
From 2/1/70 to 1/31/71

Title: The Indexing and Dissemination of Curriculum Guides for the Arts and Humanities

ie	BUDGET		Total Project		Committed Support
	Sponsor	U.R.	Costs		
0	Salaries and Wages	\$ 2,660	\$ 300	\$ 2,960	NONE
0	Group Benefits @	278	46	324	
0	Equipment *				
0	Consumable Supplies	150		150	
0	Travel *	500		500	
2	Computing	2,450		2,450	
2	Publications *	1,300		1,300	
0	Other	400		400	
	Stipends *				
	<b>SUB TOTAL</b>	<b>7,738</b>	<b>346</b>	<b>8,084</b>	
0	Indirect Costs @ 58% S&W	1,543	174	1,717	
	Tuition *				
	<b>TOTAL</b>	<b>\$ 9,281</b>	<b>\$ 520</b>	<b>\$ 9,801</b>	
	*Restricted Items				

**Publications:** Results of the work supported by this award (may) ~~(may not)~~ be published without prior notice to the sponsor. A footnote (should) ~~(should not)~~ be added to all publications crediting the sources of support.

**Publicity:** Publicity concerning this award and any general public releases concerning the progress of the program must be arranged through the University's Office of Public Relations.

**Purchases:** Purchases of materials, equipment, supplies and services must be made through the Purchasing Office using University requisition forms. Copies of approvals, where required, should be attached to the requisition.

**Travel:** Foreign travel must have prior approval of the appropriate Dean and the Sponsor.

**Patents:** Discoveries and inventions must be reported to this office and to the sponsor. Annual invention reports must be filed.

**Budget:** Budgeted items (may) ~~(may not)~~ be varied from the amounts set forth, but in accordance with Sponsor Policy.

**Reports:** Scientific Reports are due 8/1/70 Final Report upon after termination.  
Expenditure Reports are due 8/1/70 Final Fiscal Report 60 days after termination.

**Payments:** (E.O. Bill, Automatic)

**Remarks**

Total Project Costs	9,801	Distribution:	Dr. 2-17102-490	346 or 3.530%
U.R.	520		Dr. 2-11703-490	174 or 1.775%
O. E. Award	9,281		Cr. 5-29084-490	520 or 5.305%

A revised 211 appointment form must be submitted for Dr. Shetler charging this account number with \$ 300 of his salary effective 2/1/70.

Copy of O.E. Award Notice and proposed budget to research accounting & Sister Grace Ann Geibel. It is the responsibility of the principal investigator to see that all requirements of the award are met. In this connection the administrative services of the accounting, personnel, purchasing and research administration offices are available. Administrative Manuals and Operating Guides are available for your reference in this office, your Dean's office and accounting.

*David W. Bude*  
Director of Research Administration

cc: Dean of the Division  
Dept. Chairman  
Research Accounting

Date 12/11/69



APPENDIX IV

FINAL REPORT: THE INDEXING AND  
DISSEMINATION OF CURRICULUM GUIDES  
FOR THE ARTS AND HUMANITIES

FINAL REPORT  
Project No. 9-B-108  
Grant No. OEG-2-700002(509)

THE INDEXING AND DISSEMINATION OF  
CURRICULUM GUIDES FOR THE ARTS AND HUMANITIES

Sister Grace Ann Geibel  
Project Sponsor: Dr. Donald J. Shetler

Eastman School of Music  
The University of Rochester  
Rochester, New York

July, 1971

U.S. DEPARTMENT OF  
HEALTH, EDUCATION, AND WELFARE

Office of Education  
Bureau of Research

## TABLE OF CONTENTS

	Page
Introduction . . . . .	1
Research Methods . . . . .	1
Results and Findings . . . . .	2
Conclusions . . . . .	6
Appendices:	
A. Format of Course Descriptions . . . . .	7
B. Correspondence . . . . .	10
C. High Schools Included in the Index . . . . .	13

## Introduction

The principal purpose of the study has been to develop a computer-generated Index of course guides for Related Arts and Humanities Programs which include music and are currently operating in secondary schools throughout the country. (See Appendix C for list of schools included.) A description of each program has been drawn from information sent in response to an appeal for course materials. These materials have included formal course guides as well as outlines, unbound sheets, typewritten accounts, and letters from program directors and faculty.

## Research Methods

This study of Related Arts and Humanities Programs began in 1968 with a general survey of such course offerings. Information acquired at that time included a collection of 40 course guides, lists of schools where programs were being planned and developed, and references to persons directly or indirectly involved with such programs. From February, 1970 until February, 1971, letters requesting information about Related Arts and Humanities Programs and letters requesting actual course guide materials were sent to the following persons: 1) Director of Secondary Education at the State Department of Education in each of the fifty states; 2) Supervisor of Music Education at the State Department of Education in each of the fifty states; 3) high school principals and program directors where an arts and humanities program was thought to be operating; 4) principals and program directors, from whom a course guide had previously been received, asking if revisions or supplements were available; 5) any person who had responded to previous correspondence. From this correspondence, a total of 174 secondary schools in 35 states contributed printed course descriptions of Related Arts and Humanities courses and approaches including music. These have been included in the Index. (See Appendix B for samples of correspondence.)

## Results and Findings

The computer-generated Index, Volume II of this report, includes the following information; 1) a summarized description of each Related Arts and Humanities Program for which course materials were received; 2) an annotated list of five teacher manuals for Related Arts and Humanities Programs published by State Education Departments; 3) mailing addresses of schools whose courses are included in the Index; and 4) a bibliography of general humanities texts and music texts frequently used in the courses.

The description of each Related Arts and Humanities Program follows a standard format which includes the following major headings: I. School Location. II. School and Program Personnel. III. Course Guide Description. IV. Characteristics of the Program. V. Manner in Which Program is Handled. VI. Additional Features of the Guide. A Music Abstract. (See Appendix A for complete format.)

The course guides frequently consist of a tentative format, five or six pages outlining the material to be covered in the course. Some guides are more complete, including detailed descriptions of the course content and a substantial bibliography. A number of guides are comprised of bibliographical and reference materials exclusively which correspond to the units or topics discussed in the course. Regardless of the content, however, the majority of course descriptions provide only the skeleton around which the actual course develops in a flexible manner.

Among current Humanities programs certain similarities are evident, especially regarding content organization. Most of the courses are organized chronologically or thematically although these two approaches are not mutually exclusive. A historical period will occasionally be considered in relation to a specific "theme" or idea which has dominated the era; for example, selected works of artists, composers, writers and philosophers of the Renaissance may be studied within the framework of a theme such as "The Search for the Whole Man--Man Doing and Becoming." Conversely, a given theme such as "Man's Interpretation of Forces Outside Himself" or "The Classic/Romantic Antithesis in Art" may be studied through successive periods of history.

Most high school Humanities courses deal with literature, history or social studies, art, music, and philosophy. Several explore such areas as anthropology, psychology, archeology, dance, drama, and communication arts.

Each course description includes the following:  
 1) school location; 2) school and program personnel; 3) description of course document: title, date compiled, cost, format; 4) characteristics of the program: date of initiation, general objectives, subject areas included, organization of course content, special features; 5) manner in which program is handled: faculty, student enrollment, class and extracurricular activities, means of student evaluation, future plans; 6) additional features of the guide: suggested activities, bibliography, reference materials, appendices.

An abstract dealing with the treatment of music within each Related Arts and Humanities Program has been based on descriptions appearing in the course documents and has been included in the Index for each program entered. The following information was extracted for the formulation of these abstracts: 1) the role of music in relation to the objectives, organization, and content of the total program; 2) specific music objectives; 3) major music topics presented.

The entire content of the Index was generated from the IBM 360/65 computer at the University of Rochester. This computer has 512K bytes of high-speed core storage, and 1000K bytes of low-speed storage. The system also includes two 2314 disk storage units, with a total of thirteen drives, three 2401-5 9-track tape drives, two 2401-1 7-track tape drives, a 2540 card-read-punch, two 1403 N1 printers, a 1052 console printer keyboard, and other necessary channel and control units.

Each line of text was punched on an 80-column IBM card. Initially an O29 keypunch was used. Later the lines of text were input through a Datel 30 communication terminal, using a Datel 90 acoustic coupler and ordinary telephone to the IBM 360/65 computer. The IBM Conversational Programming System (CPS), which resides in a low-speed storage, was used. Through its Remote Job Entry capabilities, the lines of text were punched on cards as output from a batch job using UORCOPY, an assembler language utility program written at the University of Rochester.

Once the cards were punched, a University of Rochester Computing Center Library program, "FORM," file number 302.4.514 was used to list the cards. Column one of each card contained a carriage control character which controlled the spacing between lines and pages in the program "FORM." Though the program has options for 132 characters on a print line (using 2 input cards), only columns 2 through 72 were used for text in this project. "FORM" is written in PL/I programming language, and stored on the disk in load module form.

The following objectives are characteristic of the greater number of courses: 1) study of man's actions, creations, and expressions of his thoughts throughout the ages; 2) consideration of human values; 3) development of aesthetic sensitivity; 4) efforts to relate the total Humanities course content to current social problems and to personal concerns of the student; and 5) involvement of students in analysis of significant issues. Many courses emphasize creative involvement of the student in various forms of artistic media, (individual or group projects such as debates written in the style of a former era; composition of music to original poems or sonnets; art work with oil or tempera; or designing models of famous buildings).

An equal number of courses utilize a basic text or require several readings. Likewise, an equal number rely on the student's choice of supplementary readings in each area of study. Free and extensive use of library facilities is always encouraged. The bibliography on page 354 (Volume II of this report), lists humanities texts and music texts frequently used in the courses.

Despite obvious similarities among the Humanities courses, each guide reflects distinct characteristics of the program it describes. The faculty available to a Humanities course generally determines the subject areas to be included. Just what is to be learned, however, and how the learning is to take place are considerations which frequently result from a cooperative effort of both faculty and students to respond to mutual evaluation. Consequently, student needs and desires not only determine the type of course content, but also the manner in which the classes are managed. For example, the content of an elective course, the purpose of which is to enhance traditional offerings, may derive almost completely from issues or considerations which the students themselves feel to be of interest or significance. This type of course may require no examinations and be quite loosely structured. On the other hand, a course designed to replace a traditional senior English class, or a Humanities course offered specifically to provide in-depth background for the college-bound student will usually require specific assignments, research papers, selected readings, and additional projects and creative activities.

Although many of these courses do stress student research, required readings, and class discussions, they differ from traditional history or literature offerings by attempting primarily to effect a situation whereby the student will gain not only factual knowledge, but deeper personal insights and a more profound understanding of others. Likewise, the student usually has an opportunity to consider spiritual and aesthetic aspects of man through actual creative involvement in various forms of artistic media, or through

direct experience with the arts in galleries, museums, and concert halls.

Selected from the Humanities course guide for one high school program, the following quotation describes a significant characteristic of these offerings:

If you are considering such a course, follow no set pattern, and let the interests of the teachers and students dictate the direction of progress. Clifton Fadiman has said, ". . . the humanities are not a course at all . . . they are life itself." Allow plenty of time to think, to discuss, and to dream, and the humanities class will be keyed to the individuals in their search for relevance and cannot help but be successful. We have found that it takes a long time before the class realizes that they may freely express their personal ideas rather than the ideas they think the teacher wants to hear. When this stage is arrived at, the humanities class is on its way to success. We have only one requirement, that they are able to<sup>1</sup> support their ideas and not just sound off random opinions.

Computer-tape storage of the Index content provides the means whereby selected portions of information about the programs treated may be extracted for printout. The mini-tape Index of Arts and Humanities Curriculum Guides is housed at the University of Rochester Computing Center, at 727 Elmwood Avenue, Rochester, New York 14627.

Course documents (syllabi and course materials for the programs treated) are being donated to the Sibley Music Library of the Eastman School of Music and will be preserved there for circulation.

Finally, this study is to provide the basic information for the Principal Investigator's doctoral dissertation now in progress. The Index will constitute the second volume of the dissertation; the first volume will focus on the role of music within Related Arts and Humanities Programs.

<sup>1</sup>Charles Bart, "The Humanities at Arrowhead," (curriculum Guide), Arrowhead High School, Hartland, Wisconsin.



### Conclusions

This study does not provide a comprehensive picture of the total number of Related Arts and Humanities Programs initiated throughout the country; only those who responded to requests for course materials found inclusion in the Index. Also, it is apparent that many programs exist for which no formal course guide or written plan has been developed. Such offerings, as well as those whose materials are now in revision, could not be assembled for inclusion.

Furthermore, the manner of selection and interpretation of course materials does admit limitations. Printed outlines or course guides, no matter how complete, reflect the actual program only to a certain degree. When this information is interpreted in the Index, it then becomes third-hand. Therefore, the course description at times may appear incomplete. For example, if no class activities are listed in the course materials, the Index will indicate the omission; in reality many activities may be included in the course as it is implemented. Also, from the course guide alone, it is difficult to determine just how extensively any one of the subject areas is treated. This, together with a deep insight into the manner in which the total program or any phase of it is handled could be gained only with first-hand contact with the faculty and students.

It is hoped, however, that for certain purposes the Index will have value. It is a starting point, a source of information for educators on a national scale. Providing an outline-summary of current Related Arts and Humanities Programs in the 174 high schools that submitted material, it serves as a bibliographical tool citing much of what is available in print pertaining to these programs. Likewise, the computer-stored data has the facility of yielding print-outs of selected information contained in the Index. All course documents for the programs treated have been donated to the Sibley Music Library of the Eastman School of Music. These will be available through inter-library loan.

Since this report deals with programs that are undergoing frequent revision and represent an innovative component of the arts curriculum, it is hoped that current and supplementary data will be made available in the future on a regular basis.

APPENDIX V

FORMAT OF COURSE DESCRIPTION

## FORMAT OF COURSE DESCRIPTION

## NAME OF HIGH SCHOOL

- I. SCHOOL LOCATION:
  - A. STATE
  - B. CITY
  
- II. SCHOOL AND PROGRAM PERSONNEL:
  - A. NAME OF PRINCIPAL
  - B. NAME OF PROGRAM DIRECTOR
  - C. NAMES OF PROGRAM FACULTY
  
- III. COURSE GUIDE DESCRIPTION:
  - A. TITLE OF COURSE GUIDE
  - B. DATE OF GUIDE'S COMPILATION
  - C. COST OF GUIDE
  - D. FORMAT
  
- IV. CHARACTERISTICS OF THE PROGRAM:
  - A. DATE OF PROGRAM'S INITIATION
  - B. GENERAL OBJECTIVES
  - C. SUBJECT AREAS
  - D. SUBJECT AREAS EMPHASIZED
  - E. ORGANIZATION OF COURSE CONTENT (CHRONOLOGICAL, THEMATIC, ELEMENTS) AND BRIEF SUMMARY OF CONTENT
  - F. SPECIAL CHARACTERISTICS OF THE PROGRAM
  
- V. MANNER IN WHICH PROGRAM IS HANDLED:
  - A. TEAM TEACHING OR OTHER METHOD
  - B. STUDENT ENROLLMENT
    - 1. GRADE LEVELS
    - 2. PREREQUISITES
    - 3. REQUIRED, ELECTIVE, GIVEN FOR CREDIT
  - C. CLASS ACTIVITIES
  - D. EXTRACURRICULAR ACTIVITIES
  - E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT
  - F. FUTURE PLANS

VI. ADDITIONAL FEATURES INCLUDED IN THE GUIDE:

- A. SUGGESTED ACTIVITIES
- B. BIBLIOGRAPHY
- C. REFERENCE MATERIALS
- D. APPENDICES

MUSIC ABSTRACT: MUSIC CONTENT DESCRIBED IN THE COURSE GUIDE.

APPENDIX VI

CORRESPONDENCE

THE UNIVERSITY OF ROCHESTER  
EASTMAN SCHOOL OF MUSIC

ROCHESTER, NEW YORK 14604

193

December 12, 1969

Director of Humanities  
Brighton High School  
2035 Monroe Avenue  
Rochester, New York 14618

Dear

We are preparing an Index of course guides for Related Arts and Humanities programs which are currently operating in secondary schools throughout the country. Support for this project has been provided by the Bureau of Research of the United States Office of Education through a small project grant. The purpose of the Index is to make available to educators on a national scale selected information about Related Arts and Humanities programs which include the study of music.

We would like very much for the arts and humanities offering in your school to be represented in the national Index. Course offerings of this type which emphasize the integration of fine arts and humanities disciplines within a single program are comparatively new in most areas of the country. Likewise, they are frequently innovative and flexible. Therefore, we expect some course guide materials to be tentative and loosely bound or mimeographed while others may be more stable, even perhaps in published form. Regardless of the format, we are interested in receiving your present course guide and other materials that will help us to describe in the Index the nature of course content and the characteristics of your course offering.

The Index will include selected information descriptive of each program listed as well as a brief abstract dealing specifically with the organization and content of the music component. Since the processing and printing is to be completed in November, 1970, we request that all materials be sent to us as soon as possible. Would you also include copyright clearance for any materials that have been published.

Thank you for your kind assistance.

Sincerely yours,

Sister Grace Ann Geibel

THE UNIVERSITY OF ROCHESTER  
EASTMAN SCHOOL OF MUSIC  
ROCHESTER, NEW YORK 14604

194

December 12, 1969

Supervisor of Secondary Education  
State Department of Education  
Cheyenne, Wyoming

Dear Sir:

We are preparing an Index of course guides for Related Arts and Humanities programs which are currently operating in secondary schools throughout the country. Support for this project has been given by the Bureau of Research of the United States Office of Education through a small project grant. The purpose of the Index is to make available to educators on a national scale selected information about Related Arts and Humanities programs which include the study of music. An attempt was made about a year ago to determine where these integrated course offerings existed. Results of that survey showed that in approximately thirty states some schools had implemented or were planning to implement some form of course that dealt with relationships among the arts and humanities.

The value of the Index in preparation depends largely upon our acquisition of materials from as many schools as possible. Would you please help us by sending me as soon as possible a list of schools or school districts in Wyoming where a Related Arts or Humanities program is part of the secondary curriculum. If you do not know of specific programs, would you please send a list of secondary school principals or supervisors whom we could contact directly. Also, if a course guide for this type of program has been developed at the state level, I would appreciate receiving a copy of it for our library and for indexing.

Thank you for your kind assistance.

Sincerely yours,

Sister Grace Ann Geibel

APPENDIX VII

HIGH SCHOOLS INCLUDED IN THE INDEX



## HIGH SCHOOLS INCLUDED IN THE INDEX

ALABAMA

Coffee High School, Florence  
Tuscaloosa High School, Tuscaloosa

ARIZONA

Canyon del Oro High School, Tuscon  
Chandler High School, Chandler  
Paradise Valley High School, Phoenix

ARKANSAS

Pine Bluff High School, Pine Bluff  
St. Anne's High School, Fort Smith

CALIFORNIA

Bakersfield High School, Bakersfield  
Claremont High School, Claremont  
Livermore High School, Livermore  
Napa Valley Unified School District, Yountville  
Oakland High School, Oakland  
San Geronio, San Bernardino  
San Leandro Unified School District, San Leandro  
San Marino High School, San Marino  
San Mateo High School, San Mateo  
San Ramon High School, Danville  
Sweetwater Union High School, Chula Vista  
Torrance Unified School District, Torrance  
Vallejo Unified School District, Vallejo  
Visalia Union High School, Visalia

COLORADO

Centennial High School, Pueblo  
Fort Collins High School, Fort Collins

CONNECTICUT

Bassick High School, Bridgeport  
Daniel Hand High School, Madison  
Ridgefield High School, Ridgefield  
Sage Park Jr. High School, Windsor  
Torrington High School, Torrington  
West Hartford Public School, West Hartford  
Wethersfield High School, Wethersfield  
Woodrow Wilson High School, Middleton

DELAWARE

Brandywine High School, Wilmington  
John Dickinson High School, Wilmington

FLORIDA

Apopka Memorial High School, Apopka  
Colonial High School, Orlando  
Mainland Senior High School, Daytona Beach  
Manatee High School, Bradenton  
New Smyrna Beach Senior High School, New Smyrna Beach  
Oak Ridge High School, Orlando  
Oviedo High School, Oviedo  
Southeast High School, Bradenton

IDAHO

Boise Independent School District, Boise

ILLINOIS

Carbondale Community High School, Carbondale  
DeKalb High School, DeKalb  
Elk Grove High School, Elk Grove Village  
Immaculate Heart of Mary High School, Westchester  
Lyons Township High School, LaGrange  
Maine Township High School South, Park Ridge  
Shelbyville High School, Shelbyville  
Wheaton North High School, Wheaton

INDIANA

Elkhart High School, Elkhart

IOWA

Ames Senior High School, Ames  
Bettendorf High School, Bettendorf  
Burlington High School, Burlington  
Charles City Senior High School, Charles City  
Keokuk Senior High School, Keokuk  
Sac Community High School, Sac City

KANSAS

Emporia Senior High School, Emporia

KENTUCKY

Doss High School, Louisville

MASSACHUSETTS

Amherst Regional High School

MICHIGAN

Academy of the Sacred Heart, Bloomfield Hills  
 Ann Arbor Pioneer High School, Ann Arbor  
 Beecher High School, Flint  
 Bentley High School, Livonia  
 Blissfield High School, Blissfield  
 Oak Park High School, Oak Park, Michigan  
 Sault Ste. Marie Senior High School, Sault Ste. Marie  
 Shrine High School, Royal Oak  
 Trenton High School, Trenton  
 Albert Lea Senior High School, Albert Lea  
 Edina Independent School District, Edina

MISSOURI

David H. Hickman High School, Columbia  
 Hazelwood Senior High School, Florissant  
 Lafayette High School, Bellview  
 Union High School, Union

MONTANA

Billings West High School, Billings  
 Great Falls High School, Great Falls  
 Hellgate High School, Missoula

NEW JERSEY

Atlantic City High School, Atlantic City  
 Audubon High School, Audubon  
 Bergenfield High School, Bergenfield  
 Bernards High School, Bernardsville  
 Bridgewater-Raritan High Schools (East & West), Raritan  
 Cartaret High School, Cartaret  
 Clifton Senior High School, Clifton  
 East Orange High School, East Orange  
 Fair Lawn High School, Fair Lawn  
 Hackettstown High School, Hackettstown  
 Hopewell Valley Central High School, Pennington  
 The Lawrenceville School, Lawrenceville  
 Livingston High School, Livingston  
 Memorial High School, East Paterson  
 Montclair High School, Montclair  
 Morris Hills High School, Rockaway  
 Mountain Lakes High School, Mountain Lakes  
 New Providence High School, New Providence  
 Pascack Valley Regional High School District  
     Pascack Valley High School, Hillsdale  
     Pascack Hills High School, Montvale

NEW JERSEY (continued)

Pennsauken High School, Pennsauken  
 River Dell Regional Senior High School, Oradell  
 Scotch Plains-Fanwood High School, Scotch Plains  
 Trenton Central High School, Trenton  
 Woodbridge Senior High School, Woodbridge

NEW MEXICO

Carlsbad Senior High School, Carlsbad  
 Los Alamos High School, Los Alamos  
 Sandia High School, Albuquerque  
 Manzano High School, Albuquerque  
 Santa Fe High School, Santa Fe

NEW YORK

Brighton High School, Rochester  
 Bronxville High School, Bronxville  
 Clarkstown Senior High School, New City  
 Clinton Central School, Clinton  
 Cobleskill Central School, Cobleskill  
 Eastridge High School, Rochester  
 Franklin Delano Roosevelt High School, Hyde Park  
 Garden City Senior High School, Garden City  
 Glen Falls Senior High School, Glen Falls  
 Hempstead Public Schools, Hempstead  
 Horace Greeley High School, Chappaqua  
 Kenmore West and Kenmore East High Schools, Kenmore  
 La Fayette Central High School, La Fayette  
 Lincoln High School, Yonkers  
 Lindenhurst Senior High School, Lindenhurst  
 North Senior High School, Great Neck  
 Northport High School, Northport, Long Island  
 Oxford Academy and Central School, Oxford  
 Rye High School, Rye  
 Scarsdale High School, Scarsdale  
 Utica Free Academy, Utica  
 West Babylon High School, West Babylon, Long Island  
 Windsor Central School, Windsor

NORTH CAROLINA

Pisgah Senior High School, Canton

OHIO

Anderson High School, Cincinnati  
 Meadowdale High School, Dayton  
 Norwood High School, Norwood

OREGON

Marshall High School, Portland  
 Sweet Home High School, Sweet Home

PENNSYLVANIA

A. D. Eisenhower High School, Norristown  
Clairton High School, Clairton  
Dallastown Junior and Senior High School, Dallastown  
Forest City Regional High School, Forest City  
Mt. Lebanon High School, Pittsburgh  
North Allegheny Senior High School, Pittsburgh  
Selinsgrove Area High School, Selinsgrove

RHODE ISLAND

Cranston High School East, Cranston  
Middletown High School, Middletown  
Westerly High School, Westerly

SOUTH CAROLINA

Dreher High School, Columbia

SOUTH DAKOTA

Custer High School, Custer  
Immaculate Conception Indian Mission School, Stephen  
Lemmon High School, Lemmon  
Webster High School, Webster

UTAH

Bonneville High School, Ogden

VERMONT

Springfield Senior High School, Springfield  
Windsor High School, Windsor

VIRGINIA

Alexandria Public High Schools, Alexandria  
Arlington County Public Schools  
Wakefield High School  
Washington-Lee High School  
Yorktown High School  
Hampton City Schools, Hampton  
Woodbridge Senior High School, Woodbridge

WASHINGTON

Mount Tahoma High School, Tacoma  
The Shadle Park High School, Spokane  
Vancouver Public Schools  
Columbia River High School  
Hudson Bay High School  
Fort Vancouver

WEST VIRGINIA

Mullens High School, Mullens  
Parkersburg South High School, Parkersburg

WISCONSIN

Arrowhead High School, Hartland  
Hamilton High School, Sussex

## BIBLIOGRAPHY

Books

- Anderson, Vivienne. Division of the Arts and Humanities. Albany: University of the State of New York, 1968.
- Arts: Report of the Fine Arts Project. Harrisburg: Pennsylvania Department of Public Instruction, 1969.
- Brameld, Theodore. The Use of Explosive Ideas in Education. Pittsburgh: University of Pittsburgh Press, 1965.
- Choate, Robert, ed. Music in American Society: Documentary Report of the Tanglewood Symposium. Washington, D.C.: MENC, 1968.
- Copland, Aaron. What to Listen for in Music. New York: McGraw Hill, 1957.
- Eimert, Herbert. "A Change of Focus." Die Reihe, 2, Anton Webern. Edited by Herbert Eimert and Karlheinz Stockhausen. Bryn Mawr, Pennsylvania: Theodore Presser Co., 1959.
- Fischer, James A., ed. The Humanities in General Education. Dubuque, Iowa: William C. Brown, 1960.
- Glatthorn, Allan. "The Humanities in the High School." Literature in Humanities Programs. Edited by Albert H. Marckwardt. New York: National Council of Teachers of English. n.d.
- Hindemith, Paul. A Composer's World. New York: Harvard University Press, 1952.
- Hood, Marguerite. "The Contribution of Fine Arts and Music to the Humanities." The Humanities and the Curriculum. Washington, D.C.: Association for Supervision and Curriculum Development, 1967.
- Karel, Leon C. Conversations on the Arts. Compiled and edited by Gene C. Wenner and Carol Wyman. Harrisburg: Commonwealth of Pennsylvania, 1966.
- Klotman, Robert, ed. Teacher Education in Music: Final Report. Washington, D.C.: MENC, 1972.
- McGrath, Earl J., ed. The Humanities in General Education. Dubuque, Iowa: William C. Brown, 1949.

- Miller, Bernard S. The Humanities Approach to the Modern Secondary School Curriculum. New York: The Center for Applied Research in Education, 1972.
- Mundt, Ernest. Art, Form, and Civilization. Los Angeles: University of California Press, 1952.
- Panofsky, Erwin. "The History of Art as a Humanistic Discipline." The Meaning of the Humanities. Edited by Theodore M. Greene. Princeton, New Jersey: Princeton University Press, 1938.
- Perry, Ralph B. "A Definition of the Humanities." The Meaning of the Humanities. Edited by Theodore M. Greene. Princeton, New Jersey: Princeton University Press, 1938.
- Read, Herbert. Arts and Society. New York: Pantheon Books, 1945.
- Reimer, Bennett. A Philosophy of Music Education. Englewood Cliffs, New Jersey: Prentice Hall, 1970.
- Reimer, Bennett, and Evans, Edward G. Developing the Experience of Music. Englewood Cliffs, New Jersey: Prentice Hall, 1973.
- \_\_\_\_\_. The Experience of Music. Englewood Cliffs, New Jersey: Prentice Hall, 1972.
- Reinhold, Helmut. "On the Problem of Musical Hearing." Reflections on Art. Edited by Suzanne K. Langer. New York: Oxford University Press, 1958.
- Sachs, Curt. Commonwealth of Art. New York: W. W. Norton, 1946.
- Schwadron, Abraham A. Aesthetics: Dimensions for Music Education. Washington, D.C.: MENC, 1967.
- Sessions, Roger. The Musical Experience of Composer, Performer, and Listener. Princeton, New Jersey: Princeton University Press, 1950.
- Thomas Russell. The Search for a Common Learning: 1800-1960. New York: McGraw Hill, 1962.

#### Periodicals

- Andrews, Frances M. "The 'GO' Project: Where is it Heading?" Music Educators Journal LVI (1970), 44-45.
- Bossart, William H. "Form and Meaning in the Visual Arts," The British Journal of Aesthetics, VI (1966), 260.
- Cleveland, Michael. "Let's Give Humanities the Chance it Deserves," Music Educators Journal, LVII (1970), 55.



- Cooper, Irvin. "Don't Lose Music in the Humanities Shuffle," Music Educators Journal, LV (1968), 41.
- Glatthorn, Allan. "The Humanities Are Dead." Education U.S.A., March 15, 1971. 1.
- Haack, Paul A. "A Study Involving the Visual Arts in the Development of Musical Concepts," Journal of Research in Music Education, XVIII (1970), 392-398.
- Harcourt, John B. "The Humanities Program: A Crisis in Relevance," The New York State School Music News, XXXIII (1969), 23.
- Jorgenson, Dale E. "Preparing the Music Educator for Related Arts," Music Educators Journal, LVI (1970), 61-62.
- Karel, Leon C. "Allied Arts: An Approach to Aesthetic Education," Journal of Aesthetic Education, I (1966), 111-117.
- \_\_\_\_\_. "Critique," Council for Research in Music Education Bulletin, No. 28 (1972), 56-60.
- Keller, Charles. "An Age of the Humanities Too?" The English Leaflet, LXIII (1964).
- Kopf, Robert. "Intradisciplinary Humanities Courses in Our High Schools," The Humanities Journal, III (1970), 13-14.
- Rosen, Charles. "The Proper Study of Music," Perspectives of New Music, I (1962), 81.
- Shoemaker, Neille. "The New Humanities," Bulletin for Research in Humanities Education, I (1969) 1.
- \_\_\_\_\_. "Seven Aspects of the Humanities Movement," The Humanities Journal, III (1969), 35.
- Wenner, Gene C. "The Total Arts Concept," PMEA News, XXXI (1967), 21.
- \_\_\_\_\_. "The Use and Abuse of Interdisciplinary Arts Courses," Music Educators Journal, LVII (1970), 63.

#### Theses and Documents

- Cleveland, Michael E. "An Examination of the Role, Nature and Structure of Music Content in Humanities or Humanities-type Courses in Selected Senior High Schools." D.M.A. dissertation. University of Oregon, 1970. 290 p. (Microfilm. Ann Arbor: University Microfilms.)

Fabre, Herman R. "Music in Humanities Courses and Programs." Ed.D. dissertation, Columbia University, 1962. 210 p. (Xerox copy. Ann Arbor: University Microfilms.)

Geibel, Sister Grace Ann. "Allied Arts and Humanities Programs in Selected Secondary Schools of New York State." Unpublished Master's thesis. University of Rochester, 1966. 195 p.

Geoffrey, Kenneth. "The Role of Music and Art in the Humanities or Allied Arts Courses of Fifty Secondary Schools in the United States." Unpublished Ed.D. dissertation. University of Kansas, 1969. 65 p.

Karel, Leon D. "The Humanities and the Allied Arts." Address presented at the MENC Biennial Convention, the Music in Higher Education Session, Kansas City, Missouri, March 18, 1966.

Keller, Charles. "Humanities Courses in High Schools: The Wave of the Present." Address delivered at the annual meeting of the NCTE, Cleveland, Ohio, November 8, 1964.

Stacking, Fred H. Letter to Sister Grace Ann Geibel. October 29, 1968.

FINAL REPORT

PROJECT NO. 9-B-108

GRANT NO. OEG-2-700002(509)

THE INDEXING AND DISSEMINATION OF  
CURRICULUM GUIDES FOR THE ARTS AND HUMANITIES

SISTER GRACE ANN GEIBEL

PROJECT SPONSOR: DR. DONALD J. SHETLER

EASTMAN SCHOOL OF MUSIC OF  
THE UNIVERSITY OF ROCHESTER  
ROCHESTER, NEW YORK

JULY, 1971

THE RESEARCH REPORTED HEREIN WAS PERFORMED PURSUANT TO A GRANT WITH THE OFFICE OF EDUCATION, U.S. DEPARTMENT OF HEALTH, EDUCATION AND WELFARE. CONTRACTORS UNDERTAKING SUCH PROJECTS UNDER GOVERNMENT SPONSORSHIP ARE ENCOURAGED TO EXPRESS FREELY THEIR PROFESSIONAL JUDGMENT IN THE CONDUCT OF THE PROJECT. POINTS OF VIEW OR OPINIONS STATED DO NOT, THEREFORE, NECESSARILY REPRESENT OFFICIAL OFFICE OF EDUCATION POSITION OR POLICY.

U.S. DEPARTMENT OF  
HEALTH, EDUCATION, AND WELFARE

OFFICE OF EDUCATION  
BUREAU OF RESEARCH

## TABLE OF CONTENTS

INTRODUCTION . . . . .	X
OUTLINE FORMAT . . . . .	XI
SCHOOL PROGRAMS	
ALABAMA . . . . .	1
COFFEE HIGH SCHOOL, FLORENCE . . . . .	1
TUSCALOOSA HIGH SCHOOL, TUSCALOOSA . . . . .	2
ARIZONA . . . . .	4
CANYON DEL ORD HIGH SCHOOL, TUCSON . . . . .	4
CHANDLER HIGH SCHOOL, CHANDLER . . . . .	6
PARADISE VALLEY HIGH SCHOOL, PHOENIX . . . . .	8
ARKANSAS . . . . .	11
PINE BLUFF HIGH SCHOOL, PINE BLUFF . . . . .	11
SAINT ANNE'S HIGH SCHOOL, FORT SMITH . . . . .	13
CALIFORNIA . . . . .	15
BAKERSFIELD HIGH SCHOOL, BAKERSFIELD . . . . .	15
CLAREMONT HIGH SCHOOL, CLAREMONT . . . . .	17
LIVERMORE HIGH SCHOOL, LIVERMORE . . . . .	19
MARTINEZ UNIFIED SCHOOL DISTRICT, MARTINEZ . . . . .	21
NAPA VALLEY UNIFIED SCHOOL DISTRICT, YOUNTVILLE . . . . .	23
OAKLAND HIGH SCHOOL, OAKLAND . . . . .	24
SAN GORGONIO HIGH SCHOOL, SAN BERNARDINO . . . . .	26
SAN LEANDRO UNIFIED SCHOOL DISTRICT, SAN LEANDRO . . . . .	28
SAN MARINO HIGH SCHOOL, SAN MARINO . . . . .	30
SAN MATEO HIGH SCHOOL, SAN MATEO . . . . .	32
SAN RAMON HIGH SCHOOL, DANVILLE . . . . .	34
SWEETWATER UNION HIGH SCHOOL, CHULA VISTA . . . . .	36
TORRANCE UNIFIED SCHOOL DISTRICT, TORRANCE . . . . .	38
VALLEJO UNIFIED SCHOOL DISTRICT, VALLEJO . . . . .	40
VISALIA UNION HIGH SCHOOL, VISALIA . . . . .	42
COLORADO . . . . .	44
CENTENNIAL HIGH SCHOOL, PUEBLO . . . . .	44
FORT COLLINS HIGH SCHOOL, FORT COLLINS . . . . .	46
CONNECTICUT . . . . .	48
BASSICK HIGH SCHOOL, BRIDGEPORT . . . . .	48
DANIEL HAND HIGH SCHOOL, MADISON . . . . .	50
RIDGEFIELD HIGH SCHOOL, RIDGEFIELD . . . . .	51
SAGE PARK JUNIOR HIGH SCHOOL, WINDSOR . . . . .	54

TORRINGTON HIGH SCHOOL, TORRINGTON . . . . .	56
WEST HARTFORD PUBLIC SCHOOLS, WEST HARTFORD . . . . .	58
WETHERSFIELD HIGH SCHOOL, WETHERSFIELD . . . . .	60
WOODROW WILSON HIGH SCHOOL, MIDDLETOWN . . . . .	62
DELAWARE . . . . .	65
BRANDYWINE HIGH SCHOOL, WILMINGTON . . . . .	65
JOHN DICKINSON HIGH SCHOOL, WILMINGTON . . . . .	67
FLORIDA . . . . .	70
APOPKA MEMORIAL HIGH SCHOOL, APOPKA . . . . .	70
COLONIAL HIGH SCHOOL, ORLANDO . . . . .	72
MAINLAND SENIOR HIGH SCHOOL, DAYTONA BEACH . . . . .	73
MANATEE HIGH SCHOOL, BRADENTON . . . . .	76
NEW SMYRNA BEACH SENIOR HIGH SCHOOL, NEW SMYRNA BEACH . . . . .	77
OAK RIDGE HIGH SCHOOL, ORLANDO . . . . .	78
OVIEDO HIGH SCHOOL, OVIEDO . . . . .	80
SOUTH EAST HIGH SCHOOL, BRADENTON . . . . .	82
IDAHO . . . . .	84
BOISE INDEPENDENT SCHOOL DISTRICT, BOISE . . . . .	84
ILLINOIS . . . . .	85
CARBONDALE COMMUNITY HIGH SCHOOL, CARBONDALE . . . . .	85
DE KALB HIGH SCHOOL, DE KALB . . . . .	87
ELK GROVE HIGH SCHOOL, ELK GROVE VILLAGE . . . . .	89
IMMACULATE HEART OF MARY HIGH SCHOOL, WESTCHESTER . . . . .	91
LYONS TOWNSHIP HIGH SCHOOL, LAGRANGE . . . . .	93
MAINE TOWNSHIP HIGH SCHOOL SOUTH, PARK RIDGE . . . . .	95
SHELBYVILLE HIGH SCHOOL, SHELBYVILLE . . . . .	98
WHEATON NORTH HIGH SCHOOL, WHEATON . . . . .	100
INDIANA . . . . .	102
ELKHART HIGH SCHOOL, ELKHART . . . . .	102
IOWA . . . . .	104
AMES SENIOR HIGH SCHOOL, AMES . . . . .	104
BETTENDORF HIGH SCHOOL, BETTENDORF . . . . .	106
BURLINGTON HIGH SCHOOL, BURLINGTON . . . . .	109
CHARLES CITY SENIOR HIGH SCHOOL, CHARLES CITY . . . . .	111
KEOKUK SENIOR HIGH SCHOOL, KEOKUK . . . . .	113
SAC COMMUNITY HIGH SCHOOL, SAC CITY . . . . .	115
KANSAS . . . . .	117
EMPORIA SENIOR HIGH SCHOOL, EMPORIA . . . . .	117

KENTUCKY . . . . .	119
DOSS HIGH SCHOOL, LOUISVILLE . . . . .	119
MASSACHUSETTS . . . . .	120
AMHERST REGIONAL HIGH SCHOOL, AMHERST . . . . .	120
MICHIGAN . . . . .	122
ACADEMY OF THE SACRED HEART, BLOOMFIELD HILLS . . . . .	122
ANN ARBOR PIONEER HIGH SCHOOL, ANN ARBOR . . . . .	124
BEECHER HIGH SCHOOL, FLINT . . . . .	126
BENTLY HIGH SCHOOL, LIVONIA . . . . .	128
BLISSFIELD HIGH SCHOOL, BLISSFIELD . . . . .	131
OAK PARK HIGH SCHOOL, OAK PARK . . . . .	133
SAULT STE. MARIE SENIOR HIGH SCHOOL, SAULT STE. MARIE . . . . .	135
SHRINE HIGH SCHOOL, ROYAL OAK . . . . .	137
TRENTON HIGH SCHOOL, TRENTON . . . . .	138
MINNESOTA . . . . .	142
ALBERT LEA SENIOR HIGH SCHOOL, ALBERT LEA . . . . .	142
EDINA INDEPENDENT SCHOOL DISTRICT, EDINA . . . . .	144
MISSOURI . . . . .	145
DAVID H. HICKMAN HIGH SCHOOL, COLUMBIA . . . . .	145
HAZELWOOD SENIOR HIGH SCHOOL, FLORISSANT . . . . .	147
LAFAYETTE HIGH SCHOOL, BALLWIN . . . . .	149
UNION HIGH SCHOOL, UNION . . . . .	151
MONTANA . . . . .	152
BILLINGS WEST HIGH SCHOOL, BILLINGS . . . . .	152
GREAT FALLS HIGH SCHOOL, GREAT FALLS . . . . .	154
HELLGATE HIGH SCHOOL, MISSOULA . . . . .	156
NEW JERSEY . . . . .	158
ATLANTIC CITY HIGH SCHOOL, ATLANTIC CITY . . . . .	158
AUDUBON HIGH SCHOOL, AUDUBON . . . . .	160
BERGENFIELD HIGH SCHOOL, BERGENFIELD . . . . .	162
BERNARDS HIGH SCHOOL, BERNARDSVILLE . . . . .	164
BRIDGEWATER-RARITAN HIGH SCHOOLS (EAST AND WEST), RARITAN . . . . .	166
CARTARET HIGH SCHOOL, CARTARET . . . . .	168
CLIFTON SENIOR HIGH SCHOOL, CLIFTON . . . . .	170
EAST ORANGE HIGH SCHOOL, EAST ORANGE . . . . .	172
FAIR LAWN HIGH SCHOOL, FAIR LAWN . . . . .	174
HACKETTSTOWN HIGH SCHOOL, HACKETTSTOWN . . . . .	177
HIGH POINT REGIONAL HIGH SCHOOL, SUSSEX . . . . .	179
HOPEWELL VALLEY CENTRAL HIGH SCHOOL, PENNINGTON . . . . .	182

THE LAWRENCEVILLE SCHOOL, LAWRENCEVILLE . . . . .	184
LIVINGSTON HIGH SCHOOL, LIVINGSTON . . . . .	185
MEMORIAL HIGH SCHOOL, EAST PATERSON . . . . .	187
MONTCLAIR HIGH SCHOOL, MONTCLAIR . . . . .	189
MORRIS HILLS HIGH SCHOOL, ROCKAWAY . . . . .	191
MOUNTAIN LAKES HIGH SCHOOL, MOUNTAIN LAKES . . . . .	193
NEW PROVIDENCE HIGH SCHOOL, NEW PROVIDENCE . . . . .	196
PASCACK VALLEY REGIONAL HIGH SCHOOL DISTRICT . . . . .	198
PASCACK VALLEY HIGH SCHOOL, HILLSDALE	
PASCACK HILLS HIGH SCHOOL, MONTVALE	
PENNSAUKEN HIGH SCHOOL, PENNSAUKEN . . . . .	201
RIVER DELL REGIONAL SENIOR HIGH SCHOOL, ORADELL . . . . .	203
SCOTCH PLAINS-FANWOOD HIGH SCHOOL, SCOTCH PLAINS . . . . .	206
TRENTON CENTRAL HIGH SCHOOL, TRENTON . . . . .	208
WOODBIDGE SENIOR HIGH SCHOOL, WOODBRIDGE . . . . .	209
NEW MEXICO . . . . .	211
CARLSBAD SENIOR HIGH SCHOOL, CARLSBAD . . . . .	211
LOS ALAMOS HIGH SCHOOL, LOS ALAMOS . . . . .	213
SANDIA HIGH SCHOOL, ALBUQUERQUE . . . . .	215
MANZANO HIGH SCHOOL, ALBUQUERQUE . . . . .	215
SANTA FE HIGH SCHOOL, SANTA FE . . . . .	217
NEW YORK . . . . .	219
BRIGHTON HIGH SCHOOL, ROCHESTER . . . . .	219
BRONXVILLE HIGH SCHOOL, BRONXVILLE . . . . .	221
CLARKSTOWN SENIOR HIGH SCHOOL, NEW CITY . . . . .	223
CLINTON CENTRAL SCHOOL, CLINTON . . . . .	225
COBLESKILL CENTRAL SCHOOL, COBLESKILL . . . . .	227
EASTRIDGE HIGH SCHOOL, ROCHESTER . . . . .	229
FRANKLIN DELANO ROOSEVELT HIGH SCHOOL, HYDE PARK . . . . .	232
GARDEN CITY SENIOR HIGH SCHOOL, GARDEN CITY . . . . .	235
GLENS FALLS SENIOR HIGH SCHOOL, GLENS FALLS . . . . .	237
HEMPSTEAD PUBLIC SCHOOLS, HEMPSTEAD . . . . .	239
HERRICKS SENIOR HIGH SCHOOL, NEW HYDE PARK . . . . .	241
HORACE GREELEY HIGH SCHOOL, CHAPPAQUA . . . . .	243
KENMORE WEST AND KENMORE EAST HIGH SCHOOLS, KENMORE . . . . .	245
LA FAYETTE CENTRAL HIGH SCHOOL, LA FAYETTE . . . . .	247
LINCOLN HIGH SCHOOL, YONKERS . . . . .	249
LINDENHURST SENIOR HIGH SCHOOL, LINDENHURST . . . . .	255
NORTH SENIOR HIGH SCHOOL, GREAT NECK . . . . .	258
NORTHPORT HIGH SCHOOL, NORTHPORT, LONG ISLAND . . . . .	260
OXFORD ACADEMY AND CENTRAL SCHOOL, OXFORD . . . . .	262
RYE HIGH SCHOOL, RYE . . . . .	264
SCARSDALE HIGH SCHOOL, SCARSDALE . . . . .	266
SOMERS HIGH SCHOOL, LINCOLNDALE . . . . .	268
UTICA FREE ACADEMY, UTICA . . . . .	270
WEST BABYLON HIGH SCHOOL, WEST BABYLON, LONG ISLAND . . . . .	272
WINDSOR CENTRAL SCHOOL, WINDSOR . . . . .	274

NORTH CAROLINA . . . . .	275
PISGAH SENIOR HIGH SCHOOL, CANTON . . . . .	275
OHIO	
ANDERSON HIGH SCHOOL, CINCINNATI . . . . .	277
MEADOWDALE HIGH SCHOOL, DAYTON . . . . .	278
NORWOOD HIGH SCHOOL, NORWOOD . . . . .	281
OREGON . . . . .	283
MARSHALL HIGH SCHOOL, PORTLAND . . . . .	283
SWEET HOME HIGH SCHOOL, SWEET HOME . . . . .	285
PENNSYLVANIA . . . . .	286
A. D. EISENHOWER HIGH SCHOOL, NORRISTOWN . . . . .	286
CLAIRTON HIGH SCHOOL, CLAIRTON . . . . .	288
DALLASTOWN JUNIOR-SENIOR HIGH SCHOOL, DALLASTOWN . . . . .	290
FOREST CITY REGIONAL HIGH SCHOOL, FOREST CITY . . . . .	292
MT. LEBANON HIGH SCHOOL, PITTSBURGH . . . . .	294
NORTH ALLEGHENY SENIOR HIGH SCHOOL, PITTSBURGH . . . . .	297
SELINGROVE AREA HIGH SCHOOL, SELINGROVE . . . . .	301
RHODE ISLAND . . . . .	303
CRANSTON HIGH SCHOOL EAST, CRANSTON . . . . .	303
MIDDLETOWN HIGH SCHOOL, MIDDLETOWN . . . . .	305
WESTERLY HIGH SCHOOL, WESTERLY . . . . .	307
SOUTH CAROLINA . . . . .	309
DREHER HIGH SCHOOL, COLUMBIA . . . . .	309
SOUTH DAKOTA . . . . .	311
CUSTER HIGH SCHOOL, CUSTER . . . . .	311
IMMACULATE CONCEPTION INDIAN MISSION SCHOOL, STEPHEN . . . . .	313
LEMMON HIGH SCHOOL, LEMMON . . . . .	314
WEBSTER HIGH SCHOOL, WEBSTER . . . . .	316
UTAH . . . . .	318
BONNEVILLE HIGH SCHOOL, OGDEN . . . . .	318
VERMONT . . . . .	320
SPRINGFIELD SENIOR HIGH SCHOOL, SPRINGFIELD . . . . .	320
WINDSOR HIGH SCHOOL, WINDSOR . . . . .	322



VIRGINIA . . . . .	324
ALEXANDRIA PUBLIC HIGH SCHOOLS . . . . .	324
ARLINGTON COUNTY PUBLIC SCHOOLS . . . . .	327
WAKEFIELD HIGH SCHOOL . . . . .	328
WASHINGTON-LEE HIGH SCHOOL . . . . .	329
YORKTOWN HIGH SCHOOL . . . . .	329
HAMPTON CITY SCHOOLS, HAMPTON . . . . .	331
WOODBRIAGE SENIOR HIGH SCHOOL, WOODBRIDGE . . . . .	333
WASHINGTON . . . . .	335
MOUNT TAHOMA HIGH SCHOOL, TACOMA . . . . .	335
THE SHADLE PARK HIGH SCHOOL, SPOKANE. . . . .	337
VANCOUVER PUBLIC SCHOOLS . . . . .	339
COLUMBIA RIVER HIGH SCHOOL	
HUDSON'S BAY HIGH SCHOOL	
FORT VANCOUVER HIGH SCHOOL	
WEST VIRGINIA . . . . .	341
MULLENS HIGH SCHOOL, MULLENS . . . . .	341
PARKERSBURG SOUTH HIGH SCHOOL, PARKERSBURG . . . . .	343
WISCONSIN . . . . .	345
ARROWHEAD HIGH SCHOOL, HARTLAND . . . . .	345
HAMILTON HIGH SCHOOL, SUSSEX . . . . .	347

APPENDICES

APPENDIX A . . . . .	351
STATE EDUCATION DEPARTMENT TEACHERS' PLANNING GUIDES	
APPENDIX B . . . . .	352
TEACHERS' PLANNING GUIDES FOR CITY SCHOOL SYSTEMS	
BIBLIOGRAPHY	354

## INTRODUCTION

THIS INDEX CONTAINS A DESCRIPTION OF COURSE GUIDE MATERIALS FOR RELATED ARTS AND HUMANITIES PROGRAMS PRESENTLY BEING OFFERED IN SECONDARY SCHOOLS THROUGHOUT THE COUNTRY. NOT ONLY THE COURSE GUIDES THEMSELVES HAVE BEEN USED IN ASSEMBLING THE INDEX, BUT ALSO THE OTHER MATERIALS AND LETTERS SENT IN RESPONSE TO AN APPEAL FOR DESCRIPTIVE INFORMATION CONCERNING THE INDIVIDUAL PROGRAMS.

THE METHOD BY WHICH MATERIALS WERE ACCUMULATED WAS A SYSTEMATIC ONE. LETTERS WERE SENT TO THE FOLLOWING: (1) DIRECTOR OF SECONDARY EDUCATION AT THE STATE DEPARTMENT OF EDUCATION IN EACH OF THE FIFTY STATES; (2) SUPERVISORS OF MUSIC EDUCATION AT THE STATE LEVEL IN EACH OF THE FIFTY STATES; AND (3) HIGH SCHOOL PRINCIPALS AND/OR PROGRAM DIRECTORS IN SCHOOLS WHERE SUCH PROGRAMS WERE KNOWN TO BE IN OPERATION. IN THE TREATMENT OF THE COURSE MATERIALS, OBJECTIVITY AND CONSISTENCY WAS ACHIEVED BY THE USE OF A STANDARD OUTLINE FORMAT, AND WHEREVER POSSIBLE, THE EXACT WORDING OF THE COURSE GUIDE WAS RETAINED.

THE INDEX DOES NOT PROVIDE A COMPREHENSIVE PICTURE OF ALL RELATED ARTS AND HUMANITIES PROGRAMS EXISTING THROUGHOUT THE COUNTRY; ONLY THOSE FOR WHICH PRINTED MATERIALS WERE RECEIVED ARE REPRESENTED. FORMATIVE PROGRAMS AND THOSE WHOSE MATERIALS ARE IN PREPARATION OR REVISION COULD NOT BE INCLUDED.

FURTHERMORE, THE MANNER OF SELECTING INFORMATION AND INTERPRETING THE CONTENT OF A COURSE DOCUMENT CERTAINLY ADMITS LIMITATIONS. PRINTED OUTLINES AND CURRICULUM GUIDES, NO MATTER HOW COMPLETE, REFLECT THE ACTUAL PROGRAM ONLY TO A CERTAIN DEGREE. WHEN THIS INFORMATION IS INTERPRETED IN THE INDEX, IT THEN BECOMES THIRD-HAND. OCCASIONALLY THEREFORE, THE COURSE DESCRIPTION MAY APPEAR INCOMPLETE. FOR EXAMPLE, IF NO CLASS ACTIVITIES ARE LISTED IN THE COURSE MATERIALS THE INDEX WILL INDICATE THAT OMISSION; IN REALITY MANY ACTIVITIES MAY BE INCLUDED AS THE COURSE IS IMPLEMENTED. ALSO, FROM THE COURSE GUIDE ALONE, IT IS DIFFICULT TO DETERMINE JUST HOW EXTENSIVELY ANY ONE SUBJECT AREA IS TREATED. THIS, TOGETHER WITH A DEEP INSIGHT INTO THE MANNER IN WHICH THE TOTAL PROGRAM OR ANY PHASE OF IT IS HANDLED COULD BE GAINED ONLY WITH FIRST-HAND CONTACT WITH THE FACULTY AND STUDENTS.

IT IS HOPED, HOWEVER, THAT FOR CERTAIN PURPOSES THE INDEX WILL HAVE VALUE. IT IS A STARTING POINT, A SOURCE OF INFORMATION FOR EDUCATORS ON A NATIONAL SCALE. AS A BIBLIOGRAPHICAL TOOL IT CITES MUCH OF WHAT IS AVAILABLE IN PRINTED FORM PERTAINING TO THE DEVELOPMENT OF RELATED ARTS AND HUMANITIES PROGRAMS IN SECONDARY SCHOOLS. LIKEWISE, THE COMPUTER-STORED DATA HAS THE FACILITY TO YIELD PRINT-OUTS OF SELECTED PORTIONS OF THE INDEX.

ALL COURSE DOCUMENTS FOR THE PROGRAMS TREATED IN THE INDEX ARE BEING DONATED TO THE SIBLEY MUSIC LIBRARY OF THE EASTMAN SCHOOL OF MUSIC (SWAN STREET, ROCHESTER, NEW YORK 14604). THESE WILL BE AVAILABLE THROUGH INTER-LIBRARY LOAN.

## FORMAT OF COURSE DESCRIPTIONS

NAME OF HIGH SCHOOL

- I. SCHOOL LOCATION:
  - A. STATE
  - B. CITY
- II. SCHOOL AND PROGRAM PERSONNEL:
  - A. NAME OF PRINCIPAL
  - B. NAME OF PROGRAM DIRECTOR
  - C. NAMES OF PROGRAM FACULTY
- III. COURSE GUIDE DESCRIPTION:
  - A. TITLE OF COURSE GUIDE
  - B. DATE OF COMPILATION
  - C. COST
  - D. FORMAT
- IV. CHARACTERISTICS OF THE PROGRAM:
  - A. DATE OF INITIATION
  - B. GENERAL OBJECTIVES
  - C. SUBJECT AREAS INCLUDED
  - D. SUBJECT AREAS EMPHASIZED
  - E. ORGANIZATION AND BRIEF SUMMARY OF COURSE CONTENT
  - F. SPECIAL FEATURES OF THE PROGRAM
- V. MANNER IN WHICH PROGRAM IS HANDLED:
  - A. NUMBER OF TEACHERS AND METHOD
  - B. STUDENT ENROLLMENT:
    1. GRADE LEVEL
    2. PREREQUISITES
    3. REQUIRED, ELECTIVE, GIVEN FOR CREDIT
  - C. CLASS ACTIVITIES
  - D. EXTRACURRICULAR ACTIVITIES
  - E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT
  - F. FUTURE PLANS
- VI. ADDITIONAL FEATURES OF THE GUIDE:
  - A. SUGGESTED ACTIVITIES
  - B. BIBLIOGRAPHY
  - C. REFERENCE MATERIALS
  - D. APPENDICES

MUSIC ABSTRACT: MUSIC CONTENT DESCRIBED IN THE COURSE GUIDE

- I. LOCATION:
  - A. ALABAMA
  - B. FLORENCE
- II. SCHOOL AND PROGRAM PERSONNEL:
  - A. PRINCIPAL NOT CITED
  - B. PROGRAM DIRECTOR, NORMAN HILL
  - C. PROGRAM FACULTY NOT CITED
- III. COURSE GUIDE DESCRIPTION:
  - A. HUMANITIES
  - B. DATE OF COMPILATION NOT CITED
  - C. COST NOT CITED
  - D. DITTO COPIED. 1 PAGE. COMPLETE COURSE GUIDE NOT AVAILABLE. PRINTED MATERIAL DESCRIBES THE PRESENTATION OF ONE SECTION OF THE COURSE WHICH DEALS WITH GERMAN MUSIC.
- IV. CHARACTERISTICS OF THE PROGRAM:
  - A. DATE OF PROGRAM'S INITIATION NOT CITED
  - B. GENERAL OBJECTIVES NOT STATED
  - C. SUBJECT AREAS: MUSIC, ART, LITERATURE
  - D. AREAS RECEIVE EQUAL EMPHASIS
  - E. ORGANIZATION OF COURSE CONTENT FOR THE TOTAL PROGRAM IS NOT DESCRIBED
- V. MANNER IN WHICH PROGRAM IS HANDLED:
  - A. TEAM OF 2 TEACHERS
  - B. STUDENT ENROLLMENT NOT DESCRIBED
  - C. CLASS ACTIVITIES INCLUDE RESEARCH, WRITING, DISCUSSION, AND LISTENING TO RECORDINGS
  - D. EXTRACURRICULAR ACTIVITIES NOT DESCRIBED
  - E. EVALUATION OF STUDENT'S ACHIEVEMENT IS BASED ON HIS INDIVIDUAL RESEARCH, HIS WORK WITH COMMITTEES, AND CLASS PRESENTATIONS
  - F. FUTURE PLANS NOT CITED
- VI. NO ADDITIONAL FEATURES INCLUDED IN THE COURSE DESCRIPTION

#### MUSIC ABSTRACT

FOR EACH 6-WEEK GRADING PERIOD, 2 WEEKS ARE GIVEN TO MUSIC.

A DESCRIPTION OF THE STUDY OF GERMAN MUSIC INCLUDES THE FOLLOWING INFORMATION. THE CLASS IS DIVIDED INTO 5 COMMITTEES; EACH STUDIES ONE OF THE FOLLOWING COMPOSERS: BACH, MOZART, BEETHOVEN, WAGNER, AND RICHARD STRAUSS. STUDENTS DEVOTE 3 DAYS OF CLASS TIME TO LIBRARY RESEARCH, READING, AND WRITING ABOUT THE COMPOSER THEY ARE STUDYING. AFTER THESE 3 DAYS, EACH COMMITTEE PRESENTS ITS FINDINGS TO THE CLASS UNDER THE LEADERSHIP OF A COMMITTEE CHAIRMAN. CRITERIA FOR THE PREPARATION OF THESE CLASS PRESENTATIONS ARE LISTED IN THE COURSE DESCRIPTION.

## I. LOCATION:

- A. ALABAMA
- B. TUSCALOOSA

## II. SCHOOL AND PROGRAM PERSONNEL:

- A. PRINCIPAL, WYNELL BURROUGHS
- B. PROGRAM DIRECTOR NOT CITED
- C. PROGRAM FACULTY NOT CITED

## III. COURSE GUIDE DESCRIPTION:

- A. HUMANITIES CURRICULUM
- B. COMPILED IN 1969
- C. COST NOT CITED
- D. DITTO COPIED, 6 PAGES. MIMEOGRAPHED, 8 PAGES.

## IV. CHARACTERISTICS OF THE PROGRAM:

- A. PROGRAM INITIATED IN 1968
- B. GENERAL OBJECTIVES:
  - TO DEVELOP SOCIAL AND AESTHETIC PERCEPTION.
  - TO SEEK MATERIALS TO ANSWER QUESTIONS; TO DEVELOP A MORE CRITICAL ATTITUDE TOWARD SOURCES; TO EXAMINE ALL THE ALTERNATIVES IN A GIVEN SITUATION AND TO ARRIVE AT A CREATIVE SOLUTION.
  - TO DEVELOP AND PRACTICE SELF-EVALUATION; TO WORK TO DEVELOP A CLEAR, REALISTIC, YET POSITIVE SELF-IMAGE.
  - TO BECOME MORE OPEN-MINDED TOWARD PEOPLE, IDEAS, AND WORKS OF ART; TO DEVELOP A SPIRIT OF OPENNESS TOWARD OTHERS.
- C. SUBJECT AREAS: ART, MUSIC, LITERATURE, DRAMA, HUMAN RELATIONS
- D. AREAS RECEIVE EQUAL EMPHASIS
- E. THEMATIC APPROACH.
  - MAJOR HEADINGS, EACH OF WHICH INCLUDE FROM 3 TO 9 LECTURES, ARE AS FOLLOWS: LONELINESS, CREATIVE ATTITUDE, DRAMA, SOUND IN MUSIC AND LITERATURE, MUSIC, HUMAN RELATIONS, AND MISCELLANEOUS TOPICS SUCH AS ECOLOGY AND ASTROLOGY.

## V. MANNER IN WHICH PROGRAM IS HANDLED:

- A. TEAM OF 7 TEACHERS, A TEACHER AIDE, AND STUDENT TEACHERS FROM THE UNIVERSITY OF ALABAMA. MOST TEACHERS ATTEND ALL LECTURES.
- B. STUDENT ENROLLMENT: 35 TO 40 STUDENTS IN EACH OF 5 CLASSES
- C. CLASS ACTIVITIES INCLUDE 1 LARGE-GROUP LECTURE EACH WEEK. SMALL GROUPS MEET ONCE A WEEK WITH A TEACHER TO DISCUSS THE LECTURE, READINGS, OR TOPICS OF INTEREST THAT GROW OUT OF THE GROUP WORK. 3 CLASS PERIODS A WEEK ARE SPENT ON READING OR WRITING ASSIGNMENTS, OR ON INDIVIDUAL WORK IN THE HUMANITIES ROOM WITH A TEACHER'S SUPERVISION AND ASSISTANCE. SLIDES, FILMS, AND RECORDINGS ARE USED.
- D. EXTRACURRICULAR ACTIVITIES INCLUDE FIELD TRIPS TO ART SHOWS AND SPECIAL GROUPS SUCH AS CITY COMMISSION MEETINGS, HOMEBUILDER'S MEETINGS, AND SLUM AREAS.
- E. EVALUATION OF STUDENT'S ACHIEVEMENT IS BASED ON HIS COMPLETION OF ASSIGNED ACTIVITIES. A PASS-FAIL SYSTEM IS USED, EXPRESSED WITH THE GRADES "S" FOR SATISFACTORY AND "U" FOR UNSATISFACTORY.
- F. RECOMMENDATIONS ARE CITED FOR INCREASED FACULTY AND ADDITIONAL MATERIALS.

VI. ADDITIONAL FEATURES OF THE GUIDE:

- A. SUGGESTED ACTIVITIES NOT INCLUDED
- B. BIBLIOGRAPHY NOT INCLUDED
- C. REFERENCE MATERIALS INCLUDE A LIST OF FILMS
- D. APPENDIX: A SAMPLE LESSON PLAN WITH THE OBJECTIVE OF HAVING THE STUDENT BECOME AWARE OF SOUND AS A FUNDAMENTAL PART OF BOTH LITERATURE AND MUSIC.

MUSIC ABSTRACT

IN THE COURSE OUTLINE, 3 OF THE 7 UNITS INCLUDE REFERENCE TO MUSIC. FOR EXAMPLE, IN THE UNIT ON "LONELINESS," MOOD IN ART, LITERATURE AND MUSIC ARE CONSIDERED.

THE UNIT ENTITLED "SOUND IN LITERATURE" INCLUDES THE FOLLOWING LECTURE TOPICS: RHYTHM AND SOUND IN LITERATURE; RHYTHM AND SOUND IN MUSIC; DYLAN THOMAS; SCIENCE OF SOUND. THE INTRODUCTORY PHASE OF THIS UNIT ATTEMPTS TO HAVE THE STUDENT INVESTIGATE THE PROPERTIES OF SOUND IN LITERATURE AND MUSIC. HE CREATES EFFECTS WITH TONE COLOR BY REPEATING SOUNDS, REPEATING WORDS AND REPEATING PHRASES; HE CREATES DIFFERENT RHYTHMIC EFFECTS BY VARYING THE PATTERN OF ACCENTED AND UNACCENTED SYLLABLES. IN MUSIC, THE STUDENT LEARNS TO DEFINE AND RECOGNIZE THE BASIC ELEMENTS OF MELODY, HARMONY, AND RHYTHM; HE LEARNS TO IDENTIFY METRIC BEATS AND MELODIC RHYTHMS. FINALLY, HE DRAWS A PARALLEL BETWEEN SOUND IN MUSIC AND SOUND IN LITERATURE, AND HE EXPRESSES THIS PARALLEL IN ONE OR MORE WRITTEN PARAGRAPHS.

VARIOUS TOPICS AND ACTIVITIES ARE INCLUDED IN THE UNIT ENTITLED "MUSIC." SOME OF THESE ARE STUDENT PERFORMERS, MUSICAL COMEDY, THE OPERA CARMEN, ELECTRONIC MUSIC, BAROQUE MUSIC, UNIVERSITY SINGERS, "WHAT IS A MODE?" STRAVINSKY, AND JAZZ.

## I. LOCATION:

- A. ARIZONA
- B. TUCSCN

## II. SCHOOL AND PROGRAM PERSONNEL:

- A. PRINCIPAL NOT CITED
- B. PROGRAM DIRECTOR AND FACULTY, EDNA MAY ROTEN

## III. COURSE GUIDE DESCRIPTION:

- A. SYLLABUS FOR HUMANITIES
- B. COMPILED IN 1969
- C. COST NOT CITED
- D. MIMEOGRAPHED. 108 PAGES. IT IS THE SYLLABUS FOR THE FIRST THIRD OF THE COURSE. 2 MORE SECTIONS ARE TO BE FORTHCOMING.

## IV. CHARACTERISTICS OF THE PROGRAM:

- A. PROGRAM INITIATED IN 1966
- B. GENERAL OBJECTIVES NOT STATED
- C. SUBJECT AREAS: ANTHROPOLOGY, LITERATURE, ART, MUSIC, PHILOSOPHY
- D. EMPHASIS: INDIAN CULTURE
- E. A FORM OF THEMATIC APPROACH.

THE COURSE REVOLVES AROUND 4 THEMES: MAN AND CULTURE, MAN AND GOD, MAN AND JUSTICE, MAN IN HIS SEARCH FOR FREEDOM.

THE SYLLABUS FOR ONE THIRD OF THE COURSE, MAN AND CULTURE, CONSISTS OF CHARTS AND LECTURE NOTES DEALING WITH "MAN'S ANCESTORS" (PHYSICAL ANTHROPOLOGY), POEMS, AND EXTENSIVE LECTURE NOTES PERTAINING TO CULTURAL PATTERNS OF MAN, AND THE HISTORY AND GEOGRAPHY OF INDIA SINCE PREHISTORIC TIMES.

A SYLLABUS FOR THE REMAINING 3 THEMES IS IN PREPARATION. A BRIEF DESCRIPTION OF THEIR CONTENT CAN BE FOUND IN THE MUSIC ABSTRACT WHICH FOLLOWS.

## V. MANNER IN WHICH PROGRAM IS HANDLED:

- A. ONE TEACHER
- B. STUDENT ENROLLMENT:
  - 1. 64 STUDENTS IN 2 CLASSES. GRADE LEVEL NOT INDICATED.
  - 2. PREREQUISITES NOT CITED
  - 3. ELECTIVE
- C. CLASS ACTIVITIES INCLUDE THE USE OF SLIDES, FILMSTRIPS, AND RECORDINGS
- D. EXTRACURRICULAR ACTIVITIES NOT DESCRIBED
- E. EVALUATION OF STUDENT'S ACHIEVEMENT IS BASED ON UNIT TESTS
- F. FUTURE PLANS NOT CITED

## VI. NO ADDITIONAL FEATURES INCLUDED IN THE GUIDE.

## MUSIC ABSTRACT

THE COURSE REVOLVES AROUND THE FOLLOWING THEMES: MAN AND CULTURE, MAN AND GOD, MAN AND JUSTICE, AND MAN IN HIS SEARCH FOR FREEDOM.

"MAN AND CULTURE" INCLUDES A STUDY OF ONE CULTURE IN DEPTH, THAT OF INDIA. THE BAMAYANA IS STUDIED, AND THE CULTURE OF THE ARYANS IS APPROACHED THROUGH CLASS DISCUSSION. INDIAN MUSIC, THE SITAR, THE SAROD, AND RECORDINGS OF MANY VARIETIES OF INDIAN INSTRUMENTATION ARE INCLUDED AS FREQUENTLY AS POSSIBLE WITH THE STUDY OF THE PHILOSOPHY AND POETRY OF HINDUISM AND BUDDHISM.

THE THEME "MAN AND GOD" INCLUDES DISCUSSION AND ANALYSIS OF SOPHOCLES' OEDIPUS REX, OEDIPUS AT COLONUS, ANTIGONE, AND EURIPEDES' THE BACCHAE. FROM THE PROTEST OF EURIPEDES AGAINST DIONYSUS, A RECORDING OF THE BOOK OF JOB IS USED WITH A BACKGROUND OF VAUGHAN WILLIAMS' JOB: A MASQUE FOR DANCING. RECORDINGS OF THE FOLLOWING MUSICAL WORKS ARE HEARD IN CONNECTION WITH THE STUDY OF JEWISH AND CHRISTIAN THOUGHT: BERNSTEIN'S THIRD SYMPHONY, THE KADDISH, SELECTED PSALMS WITH REPRESENTATIVE CANTORS, BYZANTINE CHANTS, AND HANDEL'S MESSIAH. CHINESE AND JAPANESE MUSIC AND INSTRUMENTS ARE SURVEYED.

SELECTED ASPECTS STUDIED IN CONNECTION WITH THE FINAL 2 THEMES ARE AS FOLLOWS:

"MAN AND JUSTICE": A CONSIDERATION OF THE SACCO-VANZETTI CASE, THE DEFINITIONS OF PLATO, AND THE TRIAL OF SOCRATES.

"MAN IN HIS SEARCH FOR FREEDOM": A DISCUSSION OF EXISTENTIALISM, THE POETRY OF GARCIA-LORCA, THE OPPENHEIMER SPIRITUAL AND MORAL STRUGGLE, THE RACIAL QUESTION FOR THE INDIAN, THE SOUTH AFRICAN QUESTION, AND MODERN BLACK POETRY. A LECTURE ON FREUD IS INCLUDED AND A FINAL STUDY CENTERS ON THE RUSSIAN STRUGGLE REFLECTED IN THE WORKS OF PASTERNAK, YEVTUSHENKO, VOZNESENSKI, AND THE THIRTEENTH SYMPHONY OF SHOSTAKOVICH.

CLASSICAL AND MODERN MUSIC IS HEARD AND CONSIDERED IN RELATION TO WRITINGS, FILMS, AND ART OF SELECTED PERIODS OF HISTORY. FOR EXAMPLE, A PROGRAM OF BACH'S MUSIC IS HEARD IN CONNECTION WITH THE STUDY OF BAROQUE ART.



## I. LOCATION:

- A. ARIZONA
- B. CHANDLER

## II. SCHOOL AND PROGRAM PERSONNEL:

- A. PRINCIPAL NOT CITED
- B. PROGRAM DIRECTOR, JOHN DOUBEK
- C. PROGRAM FACULTY, JOHN DOUBEK (MUSIC)

## III. COURSE GUIDE DESCRIPTION:

- A. COURSE OUTLINE FOR HUMANITIES
- B. COMPILED IN 1968
- C. COST NOT CITED
- D. DITTO COPIED. OUTLINE FORM. 8 PAGES

## IV. CHARACTERISTICS OF THE PROGRAM:

- A. PROGRAM INITIATED IN 1968
- B. GENERAL OBJECTIVES:
  - TO STIMULATE THE STUDENT'S CRITICAL AND CREATIVE INTELLIGENCE.
  - TO ENCOURAGE THE STUDENT TO EXPERIENCE HIS CREATIVE TALENT IN ALL MEDIA.
  - TO SHOW THAT THE ARTS ARE AN INTEGRAL PART OF LIFE.
- C. SUBJECT AREAS: PHILOSOPHY, ART, LITERATURE, MUSIC, DRAMA
- D. AREAS RECEIVE EQUAL EMPHASIS
- E. CHRONOLOGICAL APPROACH.
  - SCOPE: ANCIENT GREECE THROUGH THE 20TH CENTURY.
  - THE COURSE OUTLINE IS DIVIDED INTO 6-WEEK SEGMENTS. WITHIN A SEGMENT, EACH OF THE SUBJECT AREAS IS STUDIED ACCORDING TO ONE OF THE FOLLOWING TOPICS:
    - THE SEARCH FOR FREEDOM IN GREECE. CHRISTIANITY; ROME--FAILURE OF PROFESSIONALISM. LIFE AND DEATH OF THE "MIDDLE AGES." THE RENAISSANCE. TRENDS LEADING TO THE 20TH CENTURY. THE 20TH CENTURY AND BEYOND.

## V. MANNER IN WHICH PROGRAM IS HANDLED:

- A. NUMBER OF TEACHERS NOT CITED
- B. STUDENT ENROLLMENT:
  - 1. SENIORS
  - 2. PREREQUISITE: THE COLLEGE-BOUND STUDENT
  - 3. WHETHER ELECTIVE OR REQUIRED NOT INDICATED
- C. CLASS ACTIVITIES ARE LISTED AS RELATED PROJECTS FOR EACH HISTORICAL PERIOD. THEY INCLUDE WRITTEN REPORTS, GUEST SPEAKERS, COLOR SLIDE PROGRAMS, STUDENT WRITING OF ONE-ACT PLAY, ORIGINAL SHORT STORY AND POETRY WRITING, ORIGINAL STUDENT ART WORK.
  - THE COURSE IS OFFERED FOR A FULL SCHOOL YEAR.
- D. EXTRACURRICULAR ACTIVITIES NOT DESCRIBED
- E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT NOT DESCRIBED
- F. FUTURE PLANS NOT CITED

## VI. ADDITIONAL FEATURES OF THE GUIDE:

- A. SUGGESTED ACTIVITIES ARE INCLUDED. (SEE V, C)
- B. BIBLIOGRAPHY NOT INCLUDED
- C. THE FOLLOWING REFERENCE MATERIALS ARE INCLUDED: SEARCH FOR PERSONAL FREEDOM, BY CROSS, LINDAU, AND LAMM (IOWA: W. C.

BROWN, 1970), WHICH IS USED AS A TEXT; ENCYCLOPEDIA BRITANNICA'S HUMANITIES FILM SERIES; AND THE BBC FILM SERIES BY KENNETH CLARK, CIVILIZATION.

D. NO APPENDICES

#### MUSIC ABSTRACT

THE FOLLOWING ASPECTS OF MUSIC ARE STUDIED IN CONJUNCTION WITH GIVEN HISTORICAL PERIODS:

ANCIENT GREECE. THEORY AND IDEAS FOUND IN MUSIC.

CHRISTIANITY AND ROME. HISTORICAL BACKGROUND OF MUSIC.

MIDDLE AGES. PLAINSONG AND CHANT; ORGANUM; TROUBADORS; COUNTER-POINT, POLYPHONY, AND MUSIC NOTATION; MUSIC INFLUENCED BY DANTE.

RENAISSANCE. DEVELOPMENT OF INSTRUMENTS; DANCE FORMS USED IN MUSIC; BACH; HAYDN.

TRENDS LEADING TO 20TH CENTURY MUSIC. DEVELOPMENT OF THE SONATA, CONCERTO, AND SYMPHONY; MUSIC OF THE FOLLOWING COMPOSERS: MOZART, SCHUMANN, BEETHOVEN, DEBUSSY, RAVEL. IN THE AREA OF DRAMA, DURING THIS 6-WEEK SEGMENT THE DRAMATIC MUSIC OF LISZT, BERLIOZ, AND WAGNER IS STUDIED.

20TH CENTURY AND BEYOND. MUSIC OF THE FOLLOWING COMPOSERS IS STUDIED: SCHOENBERG, STRAVINSKY, BARTOK, IVES, MILHAUD, VILLA-LOBOS, MENOTTI, PISTON, COPLAND, BERNSTEIN, WALTON, SESSIONS, NELHYBEL. ROCK MUSIC IS ALSO EXPLORED.

## I. LOCATION:

- A. ARIZONA
- B. PHOENIX

## II. SCHOOL AND PROGRAM PERSONNEL:

- A. PRINCIPAL, WILLIAM W. HARPER
- B. PROGRAM DIRECTOR, MR. LAURENCE WITTIG
- C. PROGRAM FACULTY: MR. LAURENCE WITTIG, MUSIC; MISS HARVEY, LITERATURE; MR. WYENCKO, ART.

## III. COURSE GUIDE DESCRIPTION:

- A. OUTLINE OF WESTERN THOUGHT IN LITERATURE AND PHILOSOPHY (33 PP.)  
AN INTRODUCTION TO ART HISTORY (20 PP.)  
HUMANITIES APPRECIATION - MUSIC (17 PP.)
- B. DATE OF GUIDE'S COMPILATION NOT CITED
- C. COST NOT CITED
- D. DITTO COPIED. 70 PAGES

## IV. CHARACTERISTICS OF THE PROGRAM:

- A. DATE OF PROGRAM'S INITIATION NOT CITED
- B. GENERAL OBJECTIVES:
  - TO MAKE "WHOLE" WITHIN THE STUDENT THE FRAGMENTS WHICH HE EXPERIENCES OF LIFE.
  - TO SHARE WITH WRITERS THEIR OBSERVATIONS, EXPERIENCES AND HOPES EXPRESSED IN LITERARY FORMS AS THEY PIECE TOGETHER LIFE'S PUZZLE.
  - TO ACQUAINT THE STUDENT WITH GREAT MUSIC FROM PRE-RENAISSANCE TO THE CONTEMPORARY PERIOD.
  - TO ALLOW THE STUDENT TO GROW IN APPRECIATION OF ART FORMS; TO ENABLE HIM "TO MAKE A MEANINGFUL INDIVIDUAL CHOICE AMONG WORKS OF ART."
- C. SUBJECT AREAS: ART, ARCHITECTURE, MUSIC, LITERATURE, PHILOSOPHY
- D. AREAS RECEIVE EQUAL EMPHASIS
- E. CHRONOLOGICAL APPROACH.

THE LITERATURE AND PHILOSOPHY SECTION OF THE GUIDE PRESENTS AN EXPLANATION OF THE FOLLOWING TOPICS:

THE RELATIONSHIP OF LITERATURE AND PHILOSOPHY; THE ANCIENT WORLD TO ABOUT 400 A.D. (EGYPT, PALESTINE, GREECE, ROME); THE MIDDLE AGES (INTRODUCTION, PHILOSOPHY, LITERATURE); RENAISSANCE (TRANSITION, CHARACTERISTICS, HUMANISM, LITERATURE, TRANSITION); THE BAROQUE ERA (DEFINITION, LEADING ATTITUDES AND THINKING, LITERATURE, TRANSITION); THE AGE OF REASON (THE SPIRIT OF ENLIGHTENMENT, LITERATURE, TRANSITION); 19TH CENTURY REALISM; 19TH CENTURY NATURALISM; THE "NAUGHTY NINETIES," AESTHETICISM AND DECADENCE; TURN OF THE CENTURY, THE SEARCH FOR NEW EXPRESSION; MAJOR MODERN PHILOSOPHIES; TRENDS AND THEMES IN MODERN WRITING.

ART HISTORY SECTION OF THE GUIDE PRESENTS AN EXPLANATION OF THE FOLLOWING PERIODS IN ART:

PREHISTORIC, EGYPTIAN, OLD KINGDOM, MIDDLE KINGDOM AND EMPIRE, GREEK, ROMAN, EARLY CHRISTIAN AND BYZANTINE, MEDIEVAL, ROMANESQUE, GOTHIC, RENAISSANCE, BAROQUE, ROMANTICISM, NEO-CLASSICISM, REALISM, IMPRESSIONISM, POST-IMPRESSIONISM, FAUVISM, CUBISM, ART NOUVEAU AND GEOMETRIC ABSTRACTION, DADA, SURREALISM, ABSTRACT EXPRESSIONISM, FUNK, POP, OP, AND PSYCHEDELIC.

THE MUSIC SECTION PROVIDES AN EXPLANATION OF EACH HISTORICAL PERIOD AND BIOGRAPHICAL NOTES ON SELECTED COMPOSERS. (SEE MUSIC ABSTRACT)

V. MANNER IN WHICH PROGRAM IS HANDLED:

- A. TEAM TEACHING. 3 SPECIALISTS: 1 ART, 1 MUSIC, 1 LITERATURE AND PHILOSOPHY
- B. STUDENT ENROLLMENT:
  - 1. JUNIORS AND SENIORS. ABOUT 35 STUDENTS IN A CLASS.
  - 2. PREREQUISITES NOT CITED
  - 3. ELECTIVE
- C. CLASS ACTIVITIES NOT DESCRIBED. CLASS MEETS DAILY FOR 55 MINUTES DURING ONE SEMESTER.
- D. EXTRACURRICULAR ACTIVITIES NOT DESCRIBED
- E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT INCLUDE A WEEKLY QUIZ, AND A TEST EVERY 6 WEEKS AND AT THE END OF THE SEMESTER.
- F. FUTURE PLANS NOT CITED

VI. ADDITIONAL FEATURES OF THE GUIDE:

- A. SUGGESTED ACTIVITIES NOT INCLUDED
- B. BIBLIOGRAPHY INCLUDED FOR LITERATURE AND PHILOSOPHY SECTION
- C. REFERENCE MATERIALS NOT INCLUDED
- D. NO APPENDICES

MUSIC ABSTRACT

THE MUSIC SECTION OF THE COURSE GUIDE HAS BEEN REPLACED BY THE TEXT A POPULAR HISTORY OF MUSIC, BY CARTER HARMAN (DELL PUBL., 7034). ITS ORGANIZATION IS SIMILAR TO THE COURSE GUIDE MATERIAL BUT IT INCLUDES MORE ON JAZZ AND OTHER CONTEMPORARY FORMS.

AN OUTLINE OF THE COURSE GUIDE'S MUSIC SECTION IS AS FOLLOWS:

PRE-RENAISSANCE:

CHANT (PSALM 8, A HYMN FOR HASHANA RABA, PSALM 137, FIRST DELPHIC HYMN, ANTIPHONAL PSALMODY, LITURGICAL RECITATIVE, VENI REDEMPTOR GENTIUM)

ORGANUM (SIT GLORIA DOMINI)

CONDUCTUS (CONGAUDEANT CATHOLICI)

RENAISSANCE:

PALESTRINA: A SANCIUS AND AN AGNUS DEI

ORLANDO DE LASSO: SCIO ENIM, BENEDICTUS

G. GABRIELLI: IN ECCLESIIS

BAROQUE:

J. S. BACH: BRANDENBURG CONCERTO NO. 1, TOCCATA AND FUGUE IN D MINOR

G. F. HANDEL: HALLELUJA CHORUS, WATER MUSIC SUITE

CLASSICISM AND ROMANTICISM:

J. HAYDN: SYMPHONY NO. 24

W. A. MOZART: SYMPHONY NO. 40

BEETHOVEN: SYMPHONY NO. 5

BRAHMS: SYMPHONY NO. 3, ACADEMIC FESTIVAL OVERTURE

RIMSKY-KORSAKOV: RUSSIAN EASTER OVERTURE

IMPRESSIONISM:

DEBUSSY: PRELUDE TO THE AFTERNOON OF A FAUN

RAVEL: BOLERO

## CONTEMPORARY:

STRAVINSKY: RITE OF SPRING

BARTOK: MUSIC FOR STRINGS, PERCUSSION AND CELESTIA

PROKOFIEV: PETER AND THE WOLF

GERSHWIN: RHAPSODY IN BLUE, PORGY AND BESS

COPLAND: BILLY THE KID, RODEO

SHOSTAKOVICH: SYMPHONY NO. 5

ONE COMPOSER (OR TOPIC SUCH AS CHANT) IS DISCUSSED EACH WEEK. ON MONDAY THE GENERAL ERA IS DISCUSSED. UNTIL FRIDAY THE MUSIC IS HEARD AND STUDIED. ON FRIDAY A QUIZ COVERS THE MATERIAL OF THE WEEK.

## I. LOCATION:

- A. ARKANSAS
- B. PINE BLUFF

## II. SCHOOL AND PROGRAM PERSONNEL:

- A. PRINCIPAL, GERAL HARRISON
- B. PROGRAM DIRECTOR NOT CITED
- C. PROGRAM FACULTY: MRS. CURRIN NICHOL, MRS. LYLE STAFFORD,  
MRS. JOHN AUSTIN

## III. COURSE GUIDE DESCRIPTION:

- A. HUMANITIES I AND II
- B. COMPILED IN 1970
- C. COST NOT CITED
- D. DITTO COPIED. 5 PAGES

## IV. CHARACTERISTICS OF THE PROGRAM:

- A. PROGRAM INITIATED IN 1967
- B. GENERAL OBJECTIVES:
  - TO EXAMINE THE THOUGHTS OF OTHER CULTURES.
  - TO HEAR, SEE AND FEEL OTHER CULTURES.
  - TO USE ORAL SKILLS, WRITING SKILLS, LISTENING SKILLS, AND ARTIS-  
TIC SKILLS.
  - TO UNDERSTAND OTHERS IN ORDER TO UNDERSTAND OURSELVES.
- C. SUBJECT AREAS: MUSIC, ART, DRAMA, LITERATURE, PHILOSOPHY
- D. AREAS RECEIVE EQUAL EMPHASIS
- E. HISTORICAL PERIODS ARE STUDIED, BUT NOT NECESSARILY IN A  
CHRONOLOGICAL ORDER.  
COURSE MATERIALS INCLUDE AN OUTLINE FOR EACH OF 4 SEMESTERS,  
(HUMANITIES I: SEMESTERS A AND B. HUMANITIES II: SEMESTERS C  
AND D). EACH OF THE 4 OUTLINES CONSISTS OF A SUMMARY OF COURSE  
CONTENT AND ACTIVITIES, A PAPER ASSIGNMENT, TEXTS AND RECORDS.  
SEMESTER A: PREHISTORIC, NON-LITERATE CULTURES, AND CLASSICAL  
GREEK CULTURE, (9 WEEKS); CONTINUATION OF GREEK CULTURE,  
(9 WEEKS).  
SEMESTER B: RENAISSANCE, (9 WEEKS); 20TH CENTURY, (9 WEEKS).  
SEMESTER C: ROMAN AND MEDIEVAL PERIODS; 16TH AND 17TH CENTUR-  
IES, (9 WEEKS); 16TH AND 17TH CENTURIES, (9 WEEKS).  
SEMESTER D: 18TH AND 19TH CENTURIES; ORIENTAL CULTURE, (9  
WEEKS); CONTINUATION OF ORIENTAL CULTURE, (9 WEEKS).

## V. MANNER IN WHICH PROGRAM IS HANDLED:

- A. A TEAM OF 3 TEACHERS AND GUEST LECTURERS
- B. STUDENT ENROLLMENT:
  - 1. JUNIORS, SENIORS
  - 2. RECOMMENDED FOR STUDENTS OF AVERAGE OR ABOVE AVERAGE ABILITY,  
OR FOR THOSE WHO HAVE AN INTEREST IN ONE OF THE FINE ARTS.
  - 3. HUMANITIES I MAY BE ELECTED BY JUNIORS AND SENIORS. HUMANI-  
TIES II MAY BE ELECTED BY SENIORS. THE COURSES MAY BE TAKEN  
FOR 1 OR 2 SEMESTERS.
- C. CLASS ACTIVITIES INCLUDE SLIDE LECTURES, FILMS, AND CREATIVE  
ACTIVITIES IN DRAMA AND ART SUCH AS THE MAKING OF PAPER MACHE  
MASKS, CARVED DESIGNS OF MASKS ON WOOD BLOCKS, PAPER MOSAICS OF  
MYTHOLOGICAL CHARACTERS, AND EXPERIMENTS WITH CHARCOALS.
- D. EXTRACURRICULAR ACTIVITIES INCLUDE PREPARATION OF ASSIGNED  
PAPERS AND ORAL REPORTS
- E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT NOT DESCRIBED

F. FUTURE PLANS NOT CITED

VI. ADDITIONAL FEATURES OF THE GUIDE:

- A. SUGGESTED ACTIVITIES NOT INCLUDED
- B. BIBLIOGRAPHY INCLUDED
- C. REFERENCE MATERIALS INCLUDE TITLES OF READINGS AND RECORDINGS
- D. NO APPENDICES

MUSIC ABSTRACT

REFERENCES TO MUSIC IN THE COURSE OUTLINE ARE AS FOLLOWS:

PREHISTORIC, NON-LITERATE CULTURES. BASIC ELEMENTS OF MUSIC AND FORMS OF RHYTHMS ARE DISCUSSED. CLASS PARTICIPATES IN RHYTHMIC EXPRESSION BY MEANS OF CLAPPING HANDS AND BEATING DRUMS.

CLASSICAL GREEK CULTURE. THE MODES AND MELODY OF GREEK MUSIC ARE STUDIED AND HEARD.

RENAISSANCE. THE MOTET AND MADRIGAL FORMS ARE STUDIED; STUDENTS LISTEN TO RECORDINGS AND IDENTIFY THEMES AND MOODS. LECTURES ARE GIVEN ON HARMONY, MUSICAL TEXTURE, THE DEVELOPMENT OF INSTRUMENTS, AND TONE COLOR; EXAMPLES OF THESE ARE HEARD THROUGH RECORDINGS.

20TH CENTURY. LECTURES AND LISTENING SESSIONS ON FOLK, POP, JAZZ AND SOUL MUSIC. THE TWELVE-TONE SCALE, POLYTONALITY, AND NEW INSTRUMENTS ARE DISCUSSED. RECORDINGS INCLUDE THE MUSIC OF DEBUSSY, SHOSTAKOVICH, COPLAND, GERSHWIN, SATIE, AND SCHOENBERG.

ROMAN, MEDIEVAL, 16TH AND 17TH CENTURIES. LECTURES ON GREGORIAN CHANT AND PLAINSONG; STUDENTS SING THE CHANT. EXAMPLES OF GREGORIAN CHANT USED IN MORE MODERN MUSIC IS HEARD. THE FUGUE AND CONTRAPUNTAL DEVICES ARE EXPLAINED AND EXAMPLES PLAYED. MUSIC OF THE BAROQUE AND CLASSICAL PERIODS IS HEARD, INCLUDING RECORDINGS OF BACH, HAYDN, AND MOZART.

18TH AND 19TH CENTURIES. THE STUDY OF ROMANTIC MUSIC INCLUDES A DISCUSSION OF PROGRAM MUSIC AND THE ART SONG. PROGRAM AND ABSOLUTE MUSIC ARE COMPARED IN A STUDY OF SELECTIONS BY BERLIOZ, MUSSORGSKY, MAHLER, AND BEETHOVEN. OPERA IS DISCUSSED, AND ONE SELECTED OPERA IS STUDIED IN DETAIL.

## I. LOCATION:

- A. ARKANSAS
- B. FORT SMITH

## II. SCHOOL AND PROGRAM PERSONNEL:

- A. PRINCIPAL NOT CITED
- B. PROGRAM DIRECTOR, SISTER BENITA WEWERS
- C. PROGRAM FACULTY NOT CITED

## III. COURSE GUIDE DESCRIPTION:

- A. INTRODUCTION TO HUMANITIES
- B. COMPILED IN 1970
- C. COST NOT CITED
- D. TYPEWRITTEN. 3 PAGES

## IV. CHARACTERISTICS OF THE PROGRAM:

- A. PROGRAM INITIATED IN 1969
- B. GENERAL OBJECTIVES:
  - TO INTERRELATE THE FACETS OF HUMAN LIFE IN ORDER THAT THE STUDENT MIGHT ACHIEVE A FINER UNDERSTANDING OF LIFE, A GREATER SENSE OF HUMANITY, AND A KEENER SENSE OF BEAUTY.
  - TO DEVELOP MORAL VALUES WITHIN THE STUDENTS WHILE PRESERVING AN UNDERSTANDING OF OUR CULTURAL HERITAGE.
  - TO STUDY THE THOUGHTS, CREATIONS, AND ACTIONS OF MAN.
  - TO HELP THE STUDENT UNDERSTAND HIMSELF, THE REASON FOR HIS BEING AND HIS PLACE IN THE UNIVERSE.
- C. SUBJECT AREAS: PHILOSOPHY, HISTORY, RELIGION, LITERATURE, ART, MUSIC, SCIENCE
- D. AREAS RECEIVE EQUAL EMPHASIS
- E. CHRONOLOGICAL APPROACH.
  - THE COURSE EMBRACES THE STUDY OF THE FOLLOWING MAJOR HISTORICAL PERIODS AND TRENDS IN THE DEVELOPMENT OF THE WESTERN WORLD: THE ANCIENT NEAR EAST (ABRAHAM, THE SUMERIANS, BABYLONIANS, EGYPTIANS); GREEK CIVILIZATION (HELLENISTIC); THE ROMANS; THE MIDDLE AGES; THE RENAISSANCE; THE REFORMATION; MANNERISM; THE BAROQUE; THE ENLIGHTENMENT; THE ROMANTIC AGE; REALISM, ROMANTIC REALISM AND NATURALISM; EXPRESSIONISM; THE MODERN PERIOD.

## V. MANNER IN WHICH PROGRAM IS HANDLED:

- A. TEAM TEACHING WITH ONE COORDINATOR AND RESOURCE PERSONS FROM THE HIGH SCHOOL FACULTY AND NEARBY ARTS AND EDUCATIONAL CENTERS.
- B. STUDENT ENROLLMENT:
  - 1. SENIORS
  - 2. PREREQUISITES NOT CITED
  - 3. ELECTIVE
- C. CLASS ACTIVITIES INCLUDE DISCUSSION, STUDENT RESEARCH, ORAL REPORTS, AND THE USE OF FILMS, FILMSTRIPS, AND RECORDINGS.
- D. EXTRACURRICULAR ACTIVITIES INCLUDE FIELD TRIPS
- E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT NOT DESCRIBED
- F. FUTURE PLANS NOT CITED

## VI. ADDITIONAL FEATURES OF THE GUIDE:

- A. SUGGESTED ACTIVITIES NOT INCLUDED
- B. BIBLIOGRAPHY NOT INCLUDED
- C. MAJOR STUDENT REFERENCES INCLUDE THE TEXT INTRODUCTION TO THE HUMANITIES, BY DORIS VAN DE BOGART (NEW YORK: BARNES AND NOBLE, 1968), AND "ART AND MAN" PUBLISHED MONTHLY BY SCHOLASTIC



MAGAZINE (WASHINGTON, D.C.: NATIONAL ART GALLERY).  
D. NO APPENDICES

MUSIC ABSTRACT

MUSIC IS STUDIED IN RELATION TO EACH HISTORICAL PERIOD PRESENTED.  
(HISTORICAL PERIODS LISTED UNDER IV E.) THE PROGRAM FOCUSES ON DE-  
VELOPING A GREATER UNDERSTANDING OF THE ARTS.

## I. LOCATION:

- A. CALIFORNIA
- B. BAKERSFIELD

## II. SCHOOL AND PROGRAM PERSONNEL:

- A. PRINCIPAL NOT CITED
- B. PROGRAM DIRECTOR, ROBERT J. GARDINER
- C. PROGRAM FACULTY NOT CITED

## III. COURSE GUIDE DESCRIPTION:

- A. HUMANITIES
- B. COMPILED IN 1970
- C. COST NOT CITED
- D. MIMEOGRAPHED. 2 PAGES

## IV. CHARACTERISTICS OF THE PROGRAM:

- A. PROGRAM INITIATED IN 1969
- B. GENERAL OBJECTIVES: (SELECTED)
  - TO ATTEMPT TO DEAL WITH THE IMPORTANT IDEAS AND VALUES OF SPECIFIC PERIODS OF HISTORY, RATHER THAN TO PLACE UNDUE EMPHASIS ON FACTS.
  - TO PROVIDE FOR THE FOLLOWING UNDERSTANDINGS: 1) WHAT FORCES AND COUNTER-FORCES GENERATED, MATURED, AND CHANGED LITERARY OR ARTISTIC PERIODS; 2) WHAT THEMES AND PHILOSOPHIES DOMINATE A PERIOD AND DISTINGUISH IT FROM ANOTHER; 3) HOW THESE THEMES WERE INFLUENCED BY OR WERE REFLECTED IN LITERATURE, FINE ARTS, AND OTHER RELATED FIELDS; 4) THE RECURRENCE OF CERTAIN THEMES, AND THEIR REVIVAL AND MUTATION IN OTHER LITERARY OR ARTISTIC PERIODS; 5) HOW THESE THEMES ARE REFLECTED IN THE LITERATURE AND FINE ARTS OF OUR TIME.
- C. SUBJECT AREAS: MUSIC, ART, LITERATURE
- D. AREAS RECEIVE EQUAL EMPHASIS
- E. CHRONOLOGICAL PERIOD.
  - THE FOLLOWING UNITS ARE STUDIED:
    - UNIT I. INTRODUCTION (COMMON BASIS FOR UNDERSTANDING THE ARTS; FUNDAMENTALS OF MUSIC, ART, AND LITERATURE; DEFINITIONS OF TERMS, PRINCIPLES, AND ELEMENTS; DISCUSSION OF TECHNICAL TERMINOLOGY IN EACH OF THE DISCIPLINES)
    - UNIT II. THE RENAISSANCE (NEW IDEAS AND DISCOVERIES AS TRANSLATED THROUGH ART, LITERATURE, AND MUSIC)
    - UNIT III. ABSOLUTISM, RATIONALISM, AND ROMANTICISM
    - UNIT IV. MODERN PERIOD (THE CHAOS OF OUR TIME--FAILURE OF THE TOTAL CULTURAL PATTERN AND THE FAILURE OF MEN WHO HAVE BEEN SHAPED BY THAT PATTERN; NEW IDEAS ABOUT THE NATURE OF REALITY, THE HUMAN MIND, THE PROCESS OF COMMUNICATION, AND POLITICAL IDEAS; AGE OF EXPERIMENTALISM)

## V. MANNER IN WHICH PROGRAM IS HANDLED:

- A. NUMBER OF TEACHERS NOT INDICATED
- B. STUDENT ENROLLMENT:
  - 1. JUNIORS, SENIORS
  - 2. PREREQUISITE: COLLEGE-BOUND STUDENT WITH HONORS CLASS ABILITY
  - 3. ELECTIVE, ONE-SEMESTER COURSE
- C. CLASS ACTIVITIES NOT DESCRIBED
- D. EXTRACURRICULAR ACTIVITIES NOT DESCRIBED
- E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT NOT DESCRIBED
- F. FUTURE PLANS NOT CITED

VI. NO ADDITIONAL FEATURES INCLUDED IN THE COURSE OUTLINE.

### MUSIC ABSTRACT

REFERENCES TO MUSIC IN THE COURSE OUTLINE ARE AS FOLLOWS:

INTRODUCTION. FUNDAMENTALS OF MUSIC; DEFINITION OF TERMS, PRINCIPLES, AND ELEMENTS; DISCUSSION OF TECHNICAL TERMINOLOGY.

THE RENAISSANCE. SECULARISM, HUMANISM, RENAISSANCE SCIENCE, AND INFLUENCES OF THE REFORMATION TRANSLATED THROUGH MUSIC. A STUDY OF THE TRANSITION FROM CHURCH-DOMINATED ART FORMS TO AN INTERNATIONAL LANGUAGE.

ABSOLUTISM, RATIONALISM, AND ROMANTICISM. ROMANTICISM AND EMOTIONALISM IN THE MUSIC OF THE BAROQUE, ROCOCO, AND CLASSICAL PERIODS.

MODERN PERIOD. EXPERIMENTAL ELEMENTS OF JAZZ AND OTHER FORMS OF CONTEMPORARY MUSIC.

## I. LOCATION:

- A. CALIFORNIA
- B. CLAREMONT

## II. SCHOOL AND PROGRAM PERSONNEL:

- A. PRINCIPAL, ALEXANDER HUGHES
- B. PROGRAM DIRECTOR, DR. JOSEPH FORCINELLI
- C. PROGRAM FACULTY NOT CITED

## III. COURSE GUIDE DESCRIPTION:

- A. HUMANITIES I
- B. DATE OF COMPILATION NOT CITED
- C. COST NOT CITED
- D. MIMECGRAPHED. 16 PAGES

## IV. CHARACTERISTICS OF THE PROGRAM:

- A. DATE OF PROGRAM'S INITIATION NOT CITED
- B. GENERAL OBJECTIVES: (SELECTED)

TO ENABLE THE STUDENT TO ARRIVE AT A REALIZATION OF HIMSELF AS HE RELATES TO THE REST OF HUMANITY. (SELF-REALIZATION AND SELF-WORTH ARE CONSIDERED BEHAVIORAL OBJECTIVES; CONSEQUENTLY, THE COURSE IS A DRAMA IN WHICH THE STUDENT IS NOT ONLY A PLAYER, BUT A PLAYER WHO CARRIES THE LEADING ROLE. THE STAFF PRODUCES ONLY WHAT THE STUDENTS THEMSELVES CANNOT PRODUCE.)

TO ENABLE THE STUDENT TO FIND HIS OWN POSSIBILITIES OF BEING AND BECOMING AND, AT THE SAME TIME, ATTEMPT TO SEE THESE AS POSSIBILITIES FOR ALL MANKIND.

TO HELP THE STUDENT REALIZE THAT A HUMANE EDUCATION IS A BASIC NORM FOR THE HUMAN SITUATION.

TO DEVELOP IN THE STUDENT THE QUALITY OF PERSONAL AWARENESS THAT PROJECTS A CONCERN FOR EXCELLENCE, A CONCERN FOR PERSONAL INTEGRITY OF BEING, AND A CONCERN FOR IDEAS.

- C. SUBJECT AREAS: MATH, SCIENCE, ENGLISH, MUSIC, ART, INDUSTRIAL ARTS, RELIGION, PHILOSOPHY, HISTORY

- D. EMPHASIS: MATH/SCIENCE, FINE ARTS, ENGLISH, INDUSTRIAL ARTS, PHILOSOPHY/RELIGION

- E. THEMATIC APPROACH.

THEMES OF THE HUMAN ETHOS SET THE STAGE FOR THE EXPLORATION OF THE VARIOUS DISCIPLINES. THESE THEMES VARY FROM YEAR TO YEAR. FOR EXAMPLE, A SEMESTER THEME HAS BEEN "MAN, THE HERO WITH MANY FACES."

ALSO, THE COURSE GUIDE LISTS 5 PRIMARY THEMES TO BE STUDIED AS A BACKGROUND OR BASIS FOR COROLLARY SEMINAR THEMES. TWO OF THE PRIMARY THEMES ARE AS FOLLOWS. 1. "IS MAN FATED?" (ENGLISH). COROLLARY THEMES: "ARE WE STUCK WITH MATH?" (MATH/SCIENCE). "LET'S SEARCH FOR ABSOLUTES." (PHILOSOPHY/RELIGION). "ARE WE ENCAPSULATED BY LINGUISTICS?" (ENGLISH). "IS ART UNIVERSAL?" (FINE ARTS). "DO WE WANT WHAT TECHNOLOGY GIVES?" (INDUSTRIAL ARTS). 2. "WHAT IS MAN'S JOY?" (FINE ARTS). COROLLARY THEMES: "WHERE IS THE BEAUTY IN SCIENCE?" (MATH/SCIENCE). "WHO IS THE HAPPIEST MAN?" (PHILOSOPHY/RELIGION). "WHY DO WE LAUGH? WHY DO WE CRY?" (ENGLISH). "WHAT IS LOVELY AND UN-LOVELY IN ART?" (FINE ARTS). "SELLING JOY THROUGH GADGETRY AND CREATURE COMFORTS." (INDUSTRIAL ARTS).

V. MANNER IN WHICH PROGRAM IS HANDLED:

- A. A TEAM OF 5 TEACHERS AND GUEST SPEAKERS
- B. STUDENT ENROLLMENT NOT DESCRIBED
- C. CLASS ACTIVITIES INCLUDE LECTURES, MULTIMEDIA PRESENTATIONS, STUDENT PRESENTATIONS, SYMPOSIUMS, AND SMALL-GROUP SEMINARS. EACH STUDENT STUDIES WITH A DIFFERENT TEACHER AT 7-WEEK INTERVALS. 2 PLANS FOR CLASS SCHEDULING ARE DESCRIBED IN THE COURSE GUIDE.
- D. EXTRACURRICULAR ACTIVITIES INCLUDE FIELD TRIPS
- E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT NOT DESCRIBED
- F. FUTURE PLANS NOT CITED

VI. ADDITIONAL FEATURES OF THE GUIDE: BIBLIOGRAPHY FOR WORLD RELIGIONS.

MUSIC ABSTRACT

MUSIC IS INCLUDED WITH THE STUDY OF FINE ARTS. THE FOLLOWING THEMES ARE CITED:

"IS ART UNIVERSAL?" IS CONSIDERED IN RELATION TO THE PRIMARY THEME, "IS MAN FATED?"

"WHAT IS LOVELY AND UN-LOVELY IN ART?" IS CONSIDERED IN RELATION TO THE PRIMARY THEME, "WHAT IS MAN'S JOY?"

"HOW INDIVIDUAL IS ART?" IS CONSIDERED IN RELATION TO THE PRIMARY THEME, "IS MAN ALONE?"

"HOW DO THE PRACTICAL ARTS CONTRIBUTE TO A BETTER LIFE?" IS CONSIDERED IN RELATION TO THE PRIMARY THEME, "IS MAN SAFE?"

"DOES ART NEED A FRAMEWORK TO BE ART?" IS CONSIDERED IN RELATION TO THE PRIMARY THEME, "IS MAN REALLY FREE?"

NO REFERENCE TO SPECIFIC MUSIC CONTENT IS INCLUDED IN THE COURSE OUTLINE.

## I. LOCATION:

- A. CALIFORNIA
- B. LIVERMORE

## II. SCHOOL AND PROGRAM PERSONNEL:

- A. PRINCIPAL NOT CITED
- B. PROGRAM DIRECTOR, SHIRLEY F. WOODS
- C. PROGRAM PREPARED BY SHIRLEY F. WOODS AND GERALD STUNKEL

## III. COURSE GUIDE DESCRIPTION:

- A. EXPERIENCES IN A HIGH SCHOOL COURSE IN THE HUMANITIES
- B. COMPILED IN 1965
- C. COST NOT CITED
- D. MIMEOGRAPHED. 32 PAGES

## IV. CHARACTERISTICS OF THE PROGRAM:

- A. DATE OF PROGRAM'S INITIATION NOT CITED
- B. GENERAL OBJECTIVES NOT STATED
- C. SUBJECT AREAS: ART, MUSIC, LITERATURE, HISTORY, PHILOSOPHY
- D. EMPHASIS: ART, MUSIC, LITERATURE
- E. THEMATIC AND CHRONOLOGICAL APPROACH.

MATERIALS EMBRACE COMPOSITE EXPERIENCES OF ALL 4 HUMANITIES CLASSES OFFERED DURING THE SCHOOL YEAR, AND AN EXPERIMENTAL SUMMER SCHOOL CLASS OFFERED TO STUDENTS AT ALL HIGH SCHOOL LEVELS REGARDLESS OF THEIR SCHOLASTIC QUALIFICATIONS.

THE COURSE GUIDE CONTAINS SOURCES (SUBJECT AREAS, SPECIFIC WORKS, AND RELATED TOPICS), METHODS, TOPICS FOR DISCUSSION, AND SUPPLEMENTARY READINGS FOR EACH OF THE FOLLOWING MAJOR TOPICS: WHAT IS MAN. THE EXPERIENCE OF GREECE. SYMPOSIA ON FREEDOM. OEDIPUS: AN EXPERIENCE IN DRAMA AND LIFE. EXPERIENCE: THE ART OF POETRY. THE CHRISTIAN EXPERIENCE. THE MIDDLE AGES. CHAUCER: THE EXPERIENCE OF OUR OWN CULTURAL HERITAGE IN OUR OWN LANGUAGE. THE EXPERIENCE OF DANTE. THE HERO IN SONG AND STORY. SOME EXPERIENCES IN THE TRANSLATION OF LITERATURE. THE NATURE OF TRAGEDY. AN EXPERIENCE IN ART. MILTON: PARADISE LOST. TO APPRECIATE MUSIC. THE SPANISH EXPERIENCE. THE PROBLEM OF ROMANTICISM. DON JUAN: A LINK IN THE ARTS. AN EXPERIENCE WITH OPERA. THE ARTS IN OUR TIMES. THE PROBLEM OF THE CITY: TODAY'S LIVING. FACING TODAY'S WORLD. MODERN PROBLEMS.

## V. MANNER IN WHICH PROGRAM IS HANDLED:

- A. TEAM OF 2 TEACHERS
- B. STUDENT ENROLLMENT NOT DESCRIBED
- C. CLASS ACTIVITIES INCLUDE LECTURES, DISCUSSIONS, STUDENT SYMPOSIA, PANEL DISCUSSIONS, AND THE USE OF FILMS AND RECORDS.
- D. EXTRACURRICULAR ACTIVITIES INCLUDE FIELD TRIPS SUCH AS VISITS TO ART GALLERIES. ART CAN BE VIEWED IN THE HIGH SCHOOL'S "LITTLE GALLERY" WHERE MATERIALS ARE CHANGED EACH WEEK. "GALLERY NOTES" ARE POSTED TO DESCRIBE WHAT IS TO BE SEEN AND WHAT MUSIC WILL BE HEARD DURING THE WEEK.
- E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT NOT DESCRIBED
- F. FUTURE PLANS NOT CITED

## VI. ADDITIONAL FEATURES OF THE GUIDE:

- A. SUGGESTED ACTIVITIES ARE INCLUDED FOR EACH MAJOR TOPIC UNDER "TOPICS FOR DISCUSSION."
- B. BIBLIOGRAPHY INCLUDED

- C. REFERENCE MATERIALS NOT INCLUDED  
D. NO APPENDICES

### MUSIC ABSTRACT

THE FOLLOWING PASSAGE FROM THE COURSE GUIDE DESCRIBES ONE PHASE OF THE MUSICAL EXPERIENCE PROVIDED IN THIS PROGRAM. "WE USE EVERY MINUTE WE CAN. THE MUSIC STARTS THE MINUTE THE BELL ENDING THE PREVIOUS PERIOD RINGS. . . . INFORMATION ABOUT IT IS ON THE BLACKBOARD. STUDENTS COME IN, SIT DOWN TO LISTEN, AND START NOTE-TAKING ON MUSIC BEFORE CLASS BEGINS. AS SOON AS THE PERIOD ENDS, THE MUSIC STARTS AGAIN; USUALLY THE SAME MUSIC CAN BE HEARD ALL DAY FROM ROOM 407. STUDENTS SOMETIMES COME IN AFTER SCHOOL TO HEAR SOMETHING THEY HAVE ENJOYED. THIS SORT OF MUSICAL BACKGROUND IS IN THE NATURE OF MUSIC APPRECIATION. PERHAPS HAPHAZARDLY CHOSEN, THE FOLLOWING TYPES OF MUSIC HAVE BEEN USED: LIEDER WHEN WE ARE STUDYING POETRY; R. STRAUSS' DON QUIXOTE WHEN WE ARE READING CERVANTES."

SPECIFIC REFERENCES PERTAINING TO MUSIC APPEAR IN THE COURSE GUIDE WITH THE FOLLOWING MAJOR TOPICS. (ALL MAJOR TOPICS ARE LISTED ABOVE, IV, E)

EXPERIENCE: THE ART OF POETRY. MUSIC, POETRY IN SONG.

THE CHRISTIAN EXPERIENCE. MUSIC IN THE MIDDLE AGES. (AMBROSIAN AND GREGORIAN CHANT; THE PLAY OF DANIEL; CARMINA BURANA)

THE HERO IN SONG AND STORY. A SUMMARY OF DAS RING DES NIEBELUNGEN IS PRESENTED WITH RECORDINGS OF HIGHLIGHTS FROM THE CYCLE OF WAGNER.

SOME EXPERIENCES IN THE TRANSLATION OF LITERATURE. STUDENTS HEAR RECORDINGS OF WAGNER'S RING CYCLE IN GERMAN, AND FOLLOW A BILINGUAL LIBRETTO WHILE LISTENING TO PUCCINI'S IOSCA.

AN EXPERIENCE IN ART. THE RENAISSANCE IN MUSIC: VIVALDI, COUPERIN, CORELLI, PALESTRINA, MONTEVERDI. BAROQUE MUSIC: EMPHASIS ON BACH.

TO APPRECIATE MUSIC. THE AGE OF REASON AND THE DEVELOPMENT OF THE SYMPHONY: HAYDN ILLUSTRATES REASON IN MUSICAL DEVELOPMENT. THE SURPRISE SYMPHONY IS STUDIED. THE ROMANTIC REACTION: A SECOND AND THIRD LESSON ON THE SYMPHONY FOCUS AGAIN ON THE THEME OF THE HERO. BEETHOVEN'S EROICA SYMPHONY AND TSCHAIKOWSKY'S PATHETIQUE SYMPHONY ARE STUDIED.

THE SPANISH EXPERIENCE. RICHARD STRAUSS' DON JUAN IS STUDIED.

THE PROBLEM OF ROMANTICISM. FAUST IN MUSIC. SETTINGS BY GOUNOD, BERLIOZ, MUSSORGSKY, AND BOITO ARE STUDIED.

DON JUAN: A LINK IN THE ARTS. AN INVESTIGATION OF DON JUAN IN MUSIC, DRAMA, POETRY, AND PHILOSOPHY. MOZART IS STUDIED AS A BRIDGE FROM THE AGE OF REASON TO ROMANTICISM. SELECTIONS FROM HIS DON GIOVANNI ARE HEARD.

AN EXPERIENCE WITH OPERA. PUCCINI'S IOSCA IS STUDIED AS A BRIDGE FROM ROMANTICISM TO REALISM. THE ENTIRE OPERA IS HEARD ON RECORDING. STUDENTS FOLLOW A DUAL-LANGUAGE LIBRETTO.

THE ARTS IN OUR TIMES. WORKS OF BEETHOVEN, MAHLER, RICHARD STRAUSS, STRAVINSKY, PROKOFIEV, BARBER, AND OTHERS ARE HEARD.

## I. LOCATION:

- A. CALIFORNIA
- B. MARTINEZ

## II. SCHOOL AND PROGRAM PERSONNEL NOT CITED.

## III. COURSE GUIDE DESCRIPTION:

- A. HUMANITIES
- B. COMPILED IN 1970
- C. COST NOT CITED
- D. MIMEOGRAPHED. 5 PAGES

## IV. CHARACTERISTICS OF THE PROGRAM:

- A. DATE OF PROGRAM'S INITIATION NOT CITED
- B. GENERAL OBJECTIVES:
  - TO DEVELOP A NEW AWARENESS OF HUMAN VALUES AND PROBLEMS THROUGH RELEVANT STUDIES OF THE RANGE OF MAN'S ACHIEVEMENTS.
  - TO ENABLE THE STUDENT TO UNDERSTAND THAT MAN'S SEARCH FOR MEANING IS TIMELESS AND UNIVERSAL.
  - TO ENABLE THE STUDENT TO UNDERSTAND BETTER HIS ROLE IN CONTEMPORARY SOCIETY.
- C. SUBJECT AREAS: LITERATURE, PHILOSOPHY, RELIGION, ARCHITECTURE, PAINTING, SCULPTURE, MUSIC, DANCE
- D. AREAS RECEIVE EQUAL EMPHASIS
- E. CHRONOLOGICAL APPROACH.

THE COURSE ATTEMPTS TO PROVIDE FOR ANALYSIS AND COMPARISON OF BASIC CULTURAL VALUES DURING THE FOLLOWING PERIODS OF HISTORY:  
INTRODUCTION.

GREEK CIVILIZATION. (COMPARISON WITH PRE-GREEK CULTURE; THE POLITY; PHILOSOPHICAL CONTRIBUTIONS; RELIGION, DRAMA, AND ALL ART FORMS AS THEY REFLECT THE GREEK SEARCH FOR THE HARMONIOUS RECONCILIATION OF MAN AND HIS ENVIRONMENT.)

MEDIEVAL EUROPE. (FEUDAL SOCIETY; RELIGION AND MONASTICISM; LITERATURE, ART, AND ARCHITECTURE AS THEY REFLECT THE AGE OF FAITH.)

RENAISSANCE. (THE RISE OF HUMANISM; THE RISE OF THE NATION-STATE; DEVELOPMENT OF SCIENTIFIC-THEORETICAL PERSPECTIVE; ART FORMS AS THEY REFLECT THIS NEW SPIRIT.)

REFORMATION. (CHALLENGE TO CHURCH AUTHORITY; EMPIRICISM AND THE GROWTH OF SKEPTICISM; HIGH RENAISSANCE ART AS IT REFLECTS THE ELEVATION OF THE COMMON MAN.)

ENLIGHTENMENT. (DEISM; SOCIAL-CONTRACT THEORY AND THE RISE OF DEMOCRACY; MUSICAL INNOVATION CREATED IN AN AGE OF FERMENT.)

MODERN SOCIETY. (INDUSTRIAL SOCIETY; EXISTENTIALISM AND LOGOTHERAPY; VALUES IN CONFLICT; ART FORMS AS THEY REFLECT MODERN SOCIETY.)

## V. MANNER IN WHICH PROGRAM IS HANDLED:

- A. NUMBER OF TEACHERS NOT INDICATED
- B. STUDENT ENROLLMENT:
  - 1. SOPHOMORES, JUNIORS, SENIORS
  - 2. NO PREREQUISITES
  - 3. ELECTIVE. MAY BE TAKEN 1 OR 2 SEMESTERS. CREDIT IS GIVEN IN EITHER ART OR SOCIAL STUDIES.
- C. CLASS ACTIVITIES INCLUDE GUEST SPEAKERS AND THE USE OF SLIDES, TAPES, RECORDS, SUPPLEMENTARY READINGS, AND REFERENCE BOOKS.
- D. EXTRACURRICULAR ACTIVITIES INCLUDE FIELD TRIPS



- E. 7 CRITERIA ARE LISTED FOR EVALUATION OF THE STUDENT'S ACHIEVEMENT. THESE INCLUDE HIS ABILITY TO DRAW CONCLUSIONS FROM MULTIMEDIA AND TO EXPRESS THESE ALONG WITH SUPPORTING EVIDENCE IN WRITTEN FORM; HIS ABILITY TO GRASP THE BASIC IDEA IN A READING OR AN ANALYSIS OF A VISUAL ART FORM; HIS ABILITY TO GENERALIZE FROM ISOLATED EXAMPLES OF A PERIOD AND TO PLACE THOSE EXAMPLES INTO THE CONTEXT FROM WHICH THEY ORIGINATED; AND HIS ABILITY TO RELATE PAST PROBLEMS TO CURRENT ONES.
- F. FUTURE PLANS NOT CITED

VI. ADDITIONAL FEATURES OF THE GUIDE:

- A. SUGGESTED ACTIVITIES NOT INCLUDED
- B. BIBLIOGRAPHY NOT INCLUDED
- C. REFERENCE MATERIALS INCLUDE 4 SAMPLE EXAMINATIONS
- D. NO APPENDICES

MUSIC ABSTRACT

WITH OTHER ART FORMS, MUSIC IS STUDIED AS A REFLECTION OF THE IDEAS AND TRENDS CHARACTERISTIC OF EACH HISTORICAL PERIOD CONSIDERED. SPECIFIC MUSIC CONTENT IS NOT DESCRIBED.

- I. LOCATION:
- A. CALIFORNIA
  - B. YOUNTVILLE
- II. SCHOOL AND PROGRAM PERSONNEL:
- A. PRINCIPAL NOT CITED
  - B. PROGRAM DIRECTOR, CLAYTON A. LONG
  - C. PROGRAM FACULTY NOT CITED
- III. COURSE GUIDE DESCRIPTION:
- A. ENGLISH HUMANITIES
  - B. DATE OF COMPILATION NOT CITED
  - C. COST NOT CITED
  - D. MIMEOGRAPHED. 2 PAGES
- IV. CHARACTERISTICS OF THE PROGRAM:
- A. DATE OF PROGRAM'S INITIATION NOT CITED
  - B. GENERAL OBJECTIVES NOT STATED
  - C. SUBJECT AREAS: ART, MUSIC, RELIGION, PHILOSOPHY
  - D. AREAS RECEIVE EQUAL EMPHASIS
  - E. CHRONOLOGICAL APPROACH.  
A COURSE DESIGNED TO RELATE PHILOSOPHY AND THE ARTS TO LITERATURE. SELECTED READINGS ARE LISTED FOR THE GREEK, RENAISSANCE, AND MODERN PERIODS.
- V. MANNER IN WHICH PROGRAM IS HANDLED:
- A. NUMBER OF TEACHERS NOT INDICATED
  - B. STUDENT ENROLLMENT:
    - 1. JUNIORS, SENIORS
    - 2. PREREQUISITES NOT CITED
    - 3. WHETHER ELECTIVE OR REQUIRED NOT INDICATED
  - C. CLASS ACTIVITIES NOT DESCRIBED
  - D. EXTRACURRICULAR ACTIVITIES NOT DESCRIBED
  - E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT NOT DESCRIBED
  - F. FUTURE PLANS NOT CITED
- VI. ADDITIONAL FEATURES OF THE GUIDE:
- A. SUGGESTED ACTIVITIES INCLUDE TOPICS FOR MAJOR PAPERS OR PROJECTS SUCH AS THE FOLLOWING: 1) STUDY OF A SINGLE MYTH OR SYMBOL. 2) CONSTRUCTION OF A PERSONAL UTOPIA. 3) AN INDEPENDENT CREATIVE PROJECT.
  - B. BIBLIOGRAPHY INCLUDED
  - C. REFERENCE MATERIALS NOT INCLUDED
  - D. NO APPENDICES

## MUSIC ABSTRACT

SPECIFIC MUSIC CONTENT IS NOT DESCRIBED IN THE COURSE OUTLINE.

## I. LOCATION:

- A. CALIFORNIA
- B. OAKLAND

## II. SCHOOL AND PROGRAM PERSONNEL:

- A. PRINCIPAL NOT CITED
- B. PROGRAM DIRECTOR, RONALD MILLER
- C. PROGRAM FACULTY NOT CITED

## III. COURSE GUIDE DESCRIPTION:

- A. HUMANITIES
- B. DATE OF COMPILATION NOT CITED
- C. COST NOT CITED
- D. DITTO COPIED. 8 PAGES

## IV. CHARACTERISTICS OF THE PROGRAM:

- A. DATE OF PROGRAM'S INITIATION NOT CITED
- B. GENERAL OBJECTIVES:
  - TO PROVIDE STUDENTS WITH A BETTER APPRECIATION OF THE IMPORTANCE OF CHOICES, THE WAY VALUES INFLUENCE OUR LIVES, THE WAYS STUDIES ARE SIMILAR, AND THE WAY MEN ARE BROTHERS.
  - TO PRESENT THE STUDENTS WITH AN OVERALL VIEW OF THE HUMANITIES.
  - TO PROVIDE AN OPPORTUNITY TO OBSERVE AND DISCUSS SCULPTURE, PAINTING, LITERATURE, FORMS OF GOVERNMENT, ARCHITECTURE, AND MUSIC.
- C. SUBJECT AREAS: LITERATURE, ART, MUSIC, SOCIAL STUDIES
- D. AREAS RECEIVE EQUAL EMPHASIS
- E. CHRONOLOGICAL APPROACH.

THE COURSE IS ORGANIZED AROUND 6 AGES OF MAN: THE PRIMITIVE, THE ANCIENT WORLD (EGYPTIAN), THE GREEK AND ROMAN, THE MEDIEVAL, THE RENAISSANCE, AND THE ROMANTIC AND MODERN. EMPHASIS IS PLACED ON THE VALUES OF EACH AGE AND THEIR REFLECTION IN THE ART WORKS OF THE TIME. THE COURSE BEGINS WITH AN EXAMINATION OF MAN'S GROWING SELF CONSCIOUSNESS AND ENDS WITH A CONSIDERATION OF MAN'S SUBJECTIVISM IN MODERN TIMES.

COURSE MATERIALS INCLUDE A CALENDAR OUTLINE OF TOPICS STUDIED DURING THE 1ST OF 2 SEMESTERS--INTRODUCTIONS AND PRIMITIVE MAN TO THE RENAISSANCE. TOPICS FOR SEVERAL OF THE GENERAL SESSIONS ARE AS FOLLOWS: THE MEANING OF HUMANITIES. WHAT IS ART? WHAT IS MUSIC? WHAT IS HISTORY? WHAT IS LITERATURE? PRIMITIVE MAN. PRIMITIVE PAINTING. PRIMITIVE SCULPTURE. ANCIENT CIVILIZATION (EGYPT, ISRAEL). ATHENS, THE GOLDEN AGE. OEDIPUS FILM. GREEK ARCHITECTURE. PHILOSOPHY OF ARISTOTLE. ROME--HELLENISM AND LATER. INTRODUCTION TO THE MIDDLE AGES. GOTHIC ARCHITECTURE FILM. ARTS OF THE ORIENT. RENAISSANCE PAINTING. SCULPTURE OF THE RENAISSANCE.

## V. MANNER IN WHICH PROGRAM IS HANDLED:

- A. TEAM OF 3 TEACHERS, SOCIAL STUDIES, MUSIC, AND ENGLISH. EACH TEACHER IS RESPONSIBLE FOR 2 SUBJECT AREAS: HISTORY AND ARCHITECTURE, MUSIC AND SCULPTURE, PAINTING AND LITERATURE. FACULTY MEMBERS FROM OTHER DEPARTMENTS ALSO CONTRIBUTE.
- B. STUDENT ENROLLMENT:
  - 1. GRADE LEVELS NOT INDICATED
  - 2. NO PREREQUISITES. HETEROGENEOUS CLASSES.
  - 3. WHETHER ELECTIVE OR REQUIRED NOT INDICATED

- C. CLASS ACTIVITIES INCLUDE LECTURES, DISCUSSIONS, ORAL REPORTS, AND THE USE OF FILMS AND SLIDES. EACH WEEK CLASSES INCLUDE 3 LECTURES (ENTIRE GROUP) AND 2 SECTIONAL MEETINGS (30 TO 35 STUDENTS EACH).
- D. EXTRACURRICULAR ACTIVITIES NOT DESCRIBED
- E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT INCLUDE HOMEWORK ASSIGNMENTS, READINGS, AND EXAMS.
- F. FUTURE PLANS NOT CITED

VI. NO ADDITIONAL FEATURES INCLUDED IN THE GUIDE.

#### MUSIC ABSTRACT

THE HUMANITIES PROGRAM INCLUDES A STUDY OF MAN FROM ANCIENT TIMES THROUGH THE 20TH CENTURY. THE COURSE CALENDAR LISTS STUDY TOPICS FOR ONE SEMESTER--PRIMITIVE MAN THROUGH THE RENAISSANCE PERIOD. REFERENCES TO MUSIC SELECTED FROM THE TOPIC OUTLINE ARE AS FOLLOWS: WHAT IS MUSIC? (1 GENERAL SESSION). DISCUSSION OF BINARY AND TERNARY FORMS; THEME AND VARIATION; DUPE AND TRIPLE TIME SIGNATURES; (1 DAY, SECTIONAL MEETINGS). MUSIC OF ROME (1 GENERAL SESSION). MUSIC OF THE MIDDLE AGES (1 GENERAL SESSION). CONTRASTS BETWEEN MUSIC OF THE EARLY AND LATER MIDDLE AGES (1 DAY, SECTIONAL MEETINGS). MUSIC OF THE ORIENT (1 GENERAL SESSION). WHY ROCK AND ROLL CANNOT BE CALLED ORIENTAL MUSIC (ORAL REPORT). INTRODUCTION TO MUSICAL FORM (3 DAYS).

## I. LOCATION:

- A. CALIFORNIA
- B. SAN BERNARDINO

## II. SCHOOL AND PROGRAM PERSONNEL:

- A. PRINCIPAL NOT CITED
- B. PROGRAM DIRECTOR, RICHARD VON GRABOW
- C. PROGRAM FACULTY: MRS. ELKA ELLISON, JOSEPH CALLAHAN

## III. COURSE GUIDE DESCRIPTION:

- A. HUMANITIES PROGRAM
- B. COMPILED IN 1966. REVISED IN 1967.
- C. COST NOT CITED
- D. MIMECGRAPHED. 80 PAGES

## IV. CHARACTERISTICS OF THE PROGRAM:

- A. PROGRAM INITIATED IN 1966
- B. GENERAL OBJECTIVE:  
TO PROVIDE RELATIONSHIPS BETWEEN SOCIAL PHENOMENA AND ARTISTIC DEVELOPMENTS IN GIVEN HISTORICAL PERIODS.

C. SUBJECT AREAS: HISTORY, LITERATURE, MUSIC, ART

D. EACH AREA RECEIVES EQUAL EMPHASIS

E. CHRONOLOGICAL APPROACH.

UNITS ARE ARRANGED IN CHRONOLOGICAL ORDER FROM EARLIEST TIMES WITH THE FOLLOWING TITLES: 1) INTRODUCTION, ORIENTATION, MAN IN PRE-HISTORY; 2) ANCIENT KINGDOMS OF THE NEAR EAST AND THE NILE; 3) ANCIENT GREECE; 4) IMPERIAL ROME; 5) MIDDLE AGES (EARLY AND ROMANESQUE, GOTHIC AND POST-CRUSADE); 6) RENAISSANCE; 7) BAROQUE AND ROCOCO; 8) NEO-CLASSICISM AND REVOLUTION; 9) ROMANTICISM AND IMPERIALISM; 10) TWENTIETH CENTURY; 11) CONCLUSION AND POST-WORLD WAR II SCENE.

THE COURSE GUIDE CONTAINS AN OUTLINE FOR EACH UNIT AND EXTENSIVE BIBLIOGRAPHY.

## V. MANNER IN WHICH PROGRAM IS HANDLED:

A. A TEAM OF 4 TEACHERS: A SPECIALIST IN HISTORY, LITERATURE, ART, AND MUSIC.

B. STUDENT ENROLLMENT:

- 1. SOPHOMORES. MAXIMUM OF 100 TO 120 STUDENTS.
- 2. PREREQUISITE: COMPLETION OF NINTH GRADE SOCIAL LIVING WITH ABOVE-AVERAGE TO EXCELLENT MARKS
- 3. ELECTIVE AND GIVEN FOR CREDIT

C. CLASS ACTIVITIES INCLUDE LECTURES, FILMS, READING ASSIGNMENTS, SUPPLEMENTARY READING, ART VIEWING, MUSIC LISTENING; PREPARATION OF SHORT DRAMATIC PERFORMANCES, READINGS, AND VERBAL DISCOURSES ON SIGNIFICANT HISTORICAL PERSONAGES; PERFORMING MEMBERS OF THE SCHCL'S MUSIC, ART, AND DRAMA DEPARTMENTS ARE INVITED TO PRESENT PROGRAMS FOR THE HUMANITIES CLASS.

THE TOTAL ENROLLMENT (100 TO 120) IS DIVIDED INTO 5 EQUAL-SIZED SEMINAR GROUPS FOR DISCUSSION AND INDEPENDENT STUDY. 3 LECTURE PERIODS AND 2 DISCUSSION PERIODS OCCUR EACH WEEK FOR EVERY STUDENT. REMAINING MODULES ARE USED FOR SEMINAR DISCUSSION GROUPS WHICH ROTATE AMONG THE TEAM MEMBERS.

D. EXTRACURRICULAR ACTIVITIES INCLUDE FIELD TRIPS

- E. PRIOR TO THE END OF EACH GRADING PERIOD (4 TIMES A YEAR), THE TEAM MEETS AND DISCUSSES THE PROGRESS OF EACH STUDENT. THE STUDENT'S WRITTEN SCORES (UNIT EXAMS AND QUIZZES), HIS PARTICIPATION AND ACCURACY OF DISCUSSION IN SEMINARS, THE QUALITY OF HIS ASSIGNMENTS, AND HIS GENERAL UNDERSTANDING OF THE CONCEPTS OF EACH DISCIPLINE ARE ALL CONSIDERED.
- F. FUTURE PLANS NOT CITED. THE TEAM MEMBERS HAVE PARTICIPATED IN SUMMER WORKSHOPS FOR THE PURPOSE OF PROGRAM PLANNING AND CRITICAL REAPPRAISAL OF THE PROGRAM.

#### VI. ADDITIONAL FEATURES OF THE GUIDE:

- A. SUGGESTED ACTIVITIES INCLUDED
- B. BIBLIOGRAPHY INCLUDED
- C. REFERENCE MATERIALS INCLUDED
- D. APPENDICES: READING LISTS PERTINENT TO EACH UNIT AND AN ANNOTATED BIBLIOGRAPHY

#### MUSIC ABSTRACT

AN INTRODUCTORY UNIT INCLUDES AESTHETIC CONSIDERATIONS REGARDING MUSIC IN THE HUMANITIES. SUCCEEDING UNITS TREAT MUSIC AS IT CORRESPONDS TO THE GIVEN HISTORICAL PERIODS. FOR EXAMPLE, IN UNIT 5 DEALING WITH THE HISTORY, LITERATURE, AND ART OF THE RENAISSANCE, THE ARS NOVA MOTET IS STUDIED AS WELL AS SACRED MUSIC OF THE REFORMATION AND COUNTER-REFORMATION, ITALIAN MADRIGALS, AND ELIZABETHAN INSTRUMENTAL MUSIC. WHAT TO LISTEN FOR IN MUSIC, BY AARON COPLAND (NEW YORK: NEW

#### VIII

AMERICAN LIBRARY, 1957), AND THE MUSIC SCORES OMNIBUS, COMPILED BY W. J. STARR AND G. F. DEVINE (NEW JERSEY: PRENTICE-HALL, INC., 1964) ARE USED AS TEXTS. SPECIFIC READINGS FROM THE COPLAND BOOK ACCOMPANY THE MUSIC STUDIES OF EACH UNIT.

FIELD TRIPS TAKEN BY THE CLASS INCLUDED PERFORMANCES BY THE UNIVERSITY OF SOUTHERN CALIFORNIA OPERA WORKSHOP, UNIVERSITY OF CALIFORNIA MADRIGAL SINGERS, AND A BAROQUE ORGAN CONCERT AT SAINT PAUL METHODIST CHURCH IN SAN BERNARDINO.

**I. LOCATION:**

- A. CALIFORNIA
- B. SAN LEANDRO

**II. SCHOOL AND PROGRAM PERSONNEL:**

- A. PRINCIPAL NOT CITED
- B. PROGRAM DIRECTOR, BRYANT F. FIGEROID
- C. PROGRAM FACULTY: NORA LUNDE, BRONISLAU STEMPCZYNSKI, MUSIC;  
ROBERT WELCH, GEORGE SMITH, ART

**III. COURSE GUIDE DESCRIPTION:**

- A. NINTH GRADE FINE ARTS CURRICULUM GUIDE
- B. COMPILED IN 1964
- C. COST NOT CITED
- D. DITTO COPIED. 50 PAGES.

**IV. CHARACTERISTICS OF THE PROGRAM;**

- A. DATE OF PROGRAM'S INITIATION NOT CITED
- B. GENERAL OBJECTIVES NOT STATED
- C. SUBJECT AREAS: MUSIC, ART
- D. EACH AREA RECEIVES EQUAL EMPHASIS
- E. A FORM OF THE ELEMENTS APPROACH.  
5 "MAJOR AREAS" ARE DEVELOPED THROUGHOUT THE FINE ARTS COURSE.  
FOR EACH OF THESE AREAS, THE COURSE GUIDE INCLUDES MAIN IDEAS OR  
CONCEPTS IN MUSIC AND ART, CORRESPONDING PUPIL ACTIVITIES IN  
MUSIC AND ART, AND A LIST OF INSTRUCTIONAL MEDIA.  
THE 5 "MAJOR AREAS" ARE AS FOLLOWS: I) DEVELOPMENT OF AWARENESS  
OF ART AND MUSIC IN YOUR DAILY LIFE. II) BASIC SKILLS NEEDED BY  
THE OBSERVER OR LISTENER. III) BASIC ELEMENTS IN THE FINE ARTS.  
IV) FORM: PRINCIPLES OF DESIGN. V) THE GOLDEN AGES.

**V. MANNER IN WHICH PROGRAM IS HANDLED:**

- A. 4 TEACHERS (2 FOR MUSIC, 2 FOR ART)
- B. STUDENT ENROLLMENT:
  - 1. FRESHMEN
  - 2. PREREQUISITES NOT CITED
  - 3. WHETHER ELECTIVE OR REQUIRED NOT INDICATED
- C. CLASS ACTIVITIES ARE INCLUDED FOR EACH OF THE 5 MAJOR AREAS OR  
CONCEPTS. FOR SEVERAL OF THOSE PERTAINING TO MUSIC, SEE THE  
MUSIC ABSTRACT (FOLLOWING VI D).
- D. EXTRACURRICULAR ACTIVITIES NOT DESCRIBED
- E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT INCLUDE TESTS
- F. FUTURE PLANS NOT CITED

**VI. ADDITIONAL FEATURES OF THE GUIDE:**

- A. SUGGESTED ACTIVITIES NOT INCLUDED
- B. BIBLIOGRAPHY NOT INCLUDED
- C. REFERENCE MATERIALS INCLUDE LISTS OF TEXTS, RECORDINGS, FILMS,  
SLIDES, AND OTHER INSTRUCTIONAL MEDIA
- D. NO APPENDICES

## MUSIC ABSTRACT

SELECTED MUSIC CONCEPTS DEVELOPED IN EACH OF THE MAJOR AREAS ARE AS FOLLOWS:

### AWABENESS OF ART AND MUSIC AS PART OF EVERYDAY LIFE.

1) MUSIC AS PART OF EVERYDAY LIFE: POPULAR AND FOLK MUSIC, MUSIC FOR IMPORTANT OCCASIONS AND CELEBRATIONS, MUSIC FOR WORSHIP, MUSIC FOR MOVIES AND ON STAGE, MUSIC IN INDUSTRY, MUSIC IN THE ARMED SERVICES, MUSIC IN THE CONCERT HALL.

2) WHAT DOES THE COMPOSER DO FOR HIMSELF AND FOR OTHERS?

### BASIC SKILLS NEEDED BY THE OBSERVER OR LISTENER.

1) HOW TO LISTEN TO MUSIC.

2) WHAT TO LISTEN FOR IN MUSIC.

### BASIC ELEMENTS IN THE FINE ARTS.

1) MUSIC AS AN ABSOLUTE SCIENCE (PHYSICAL PROPERTIES OF PITCH, THE OVERTONE SERIES, THE HUMAN EAR).

2) CHARACTERISTICS OF A MELODIC LINE; HISTORICAL COMMENTARY ON MELODY (MODES, SCALES).

3) HARMONY: SIMULTANEOUS COMBINATION OF TONES.

4) CHARACTERISTICS OF RHYTHM AND METER; HISTORICAL COMMENTARY ON RHYTHM (GROUPINGS, SYNCOPATION, TEMPO).

5) TIMBRE OR TONE COLOR IN SOUND (VOCAL AND INSTRUMENTAL RANGES, DYNAMICS, REGISTERS); HISTORICAL IMPLICATIONS OF TIMBRE.

6) TEXTURE IN SOUND (MONOPHONIC, POLYPHONIC, HOMOPHONIC).

### PRINCIPLES OF DESIGN IN MUSIC.

1) SECTIONAL PLANS: 2-PART, 3-PART, RONDO, THEME AND VARIATIONS, SONATA-ALLEGRO, THE SONATA, CONCERTO, SYMPHONY.

2) CONTINUOUS PLANS OR DEVELOPMENT (CANON, FUGUE, PRELUDES, OVERTURES, PROGRAM MUSIC).

### THE GOLDEN AGES.

MUSIC OF THE PRE-BAROQUE, BAROQUE, CLASSICAL, ROMANTIC, IMPRESSIONISTIC, AND MODERN PERIODS ARE STUDIED WITH RESPECT TO THE FOLLOWING 4 ASPECTS: 1) PLACE OF THE PERIOD IN HISTORY; 2) THE COMPOSER'S TECHNIQUE; 3) THE COMPOSER'S INTERPRETATION OF HIS AGE; 4) AESTHETIC VALUES OF THE PERIOD.

PUPIL ACTIVITIES IN MUSIC INCLUDE LISTENING ASSIGNMENTS; VIEWING FILMS; CLASS DISCUSSIONS; USE OF THE PIANO, AUTOHARP AND TONE BELLS; SPECIFIC SINGING ACTIVITIES SUCH AS SINGING AMERICA IN ORGANUM STYLE; AND STUDENT PROJECTS SUCH AS COMPILATION OF NOTEBOOKS, PREPARATION OF BULLETIN BOARD DISPLAYS, AND REPORTS ON LISTENINGS. READINGS ARE ASSIGNED FROM THE FOLLOWING TEXTS: WHAT TO LISTEN FOR IN MUSIC, BY AARON COPLAND (NEW YORK: MCGRAW-HILL, 1957); INVITATION TO MUSIC, BY ELIE SIEGMEISTER (NEW YORK: HARVEY HOUSE, 1961).



## I. LOCATION:

- A. CALIFORNIA
- B. SAN MARINO

## II. SCHOOL AND PROGRAM PERSONNEL:

WILLIAM C. HIGMAN, ASST. SUPT. OF INSTRUCTIONAL SERVICES.  
 NAMES OF PRINCIPAL, PROGRAM DIRECTOR AND FACULTY NOT CITED

## III. COURSE GUIDE DESCRIPTION:

- A. HUMANITIES 1-2 COURSE OF STUDY
- B. COMPILED IN 1967. MINOR REVISION, 1969
- C. NO CCST
- D. MIMEGGRAPHED. 17 PAGES

## IV. CHARACTERISTICS OF THE PROGRAM:

- A. PROGRAM INITIATED IN 1967
- B. GENERAL OBJECTIVES:
  - TO CORRELATE THE CONTRIBUTIONS OF WRITERS, MUSICIANS, ARTISTS, SCIENTISTS AND PHILOSOPHERS AND TO DISCOVER THE INTERRELATIONSHIPS OF THE VARIOUS DISCIPLINES.
  - TO HELP STUDENTS REALIZE THAT MAN IN HIS CONSTANT SEARCH FOR ANSWERS TO QUESTIONS SUCH AS "WHO AM I?, AND "WHERE AM I GOING?" HAS PRODUCED MASTERPIECES IN LITERATURE AND THE ARTS.
  - TO HELP STUDENTS REALIZE THAT CERTAIN ENDURING THEMES APPEAR FROM TIME TO TIME IN THE VARIOUS ART FORMS AND THAT VARIOUS TIMES AND ENVIRONMENTS AFFECT THE TREATMENT OF THE THEME.
- C. SUBJECT AREAS: ART, LITERATURE, MUSIC, PHILOSOPHY, DANCE
- D. EACH AREA RECEIVES EQUAL EMPHASIS
- E. CHRONOLOGICAL APPROACH WITH EMPHASIS ON "ENDURING THEMES." COURSE CONTENT IS DIVIDED INTO 8 UNITS. 1ST SEMESTER: EARLY MAN THROUGH THE RENAISSANCE AND BAROQUE PERIODS. 2ND SEMESTER: CLASSICISM, ROMANTICISM, AND IMPRESSIONISM. THE MATERIAL CENTERS ON MAN'S SEARCH FOR FREEDOM AND MAN'S RELATIONSHIP TO NATURE. ATTEMPTS ARE MADE TO SHOW RELATIONSHIPS BETWEEN MAN'S EARLIER CREATIVE ART AND THAT OF THE PRESENT. IN A FINAL SUMMARY UNIT, STUDENTS TRY TO DISCOVER GREAT RECURRING THEMES IN MAN'S THINKING AND CREATIVE OUTPUT AND ATTEMPT TO RELATE THOSE THEMES AND IDEAS TO THE PROBLEMS AND THOUGHTS OF THE PRESENT. EITHER SEMESTER MAY BE TAKEN SEPARATELY OR THE STUDENT MAY ENROLL FOR THE FULL YEAR.

## V. MANNER IN WHICH PROGRAM IS HANDLED:

- A. NUMBER OF TEACHERS NOT INDICATED
- B. STUDENT ENROLLMENT:
  - 1. JUNIORS, SENIORS
  - 2. PREREQUISITES NOT CITED
  - 3. ELECTIVE AND GIVEN FOR CREDIT
- C. CLASS ACTIVITIES INCLUDE READINGS, DISCUSSION OF MATERIALS, SPECIAL STUDIES OF SUGGESTED TOPICS, INDIVIDUAL AND GROUP REPORTS.
- D. EXTRACURRICULAR ACTIVITIES NOT DESCRIBED
- E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT INCLUDE INDIVIDUAL AND GROUP REPORTS, AND THE STUDENT'S RECORD OF ALL MATERIALS READ. THIS RECORD IS TO BE SUBMITTED AT THE INSTRUCTOR'S REQUEST. FOR MOST STUDENTS, GRADING WILL BE ON "PASS" OR "FAIL" BASIS. WHERE NEEDED FOR COLLEGE RECORDS, AN "A" OPTION PLAN IS USED. EXTRA ASSIGNMENTS ARE REQUIRED FOR THE "A" GRADE.

F. FUTURE PLANS NOT CITED

VI. ADDITIONAL FEATURES OF THE GUIDE:

- A. INDIVIDUAL AND GROUP ACTIVITIES ARE LISTED FOR EACH UNIT.
- B. BIBLIOGRAPHY INCLUDED
- C. REFERENCE MATERIALS INCLUDED. EXTENSIVE USE OF LIBRARY FACILITIES IS ENCOURAGED. NO TEXT. PAGE NUMBERS IN COURSE GUIDE REFER TO ADVENTURES IN WORLD LITERATURE, BY INGLIS AND STEWART (NEW YORK: HARCOURT, BRACE AND CO., 1958). COPIES OF THIS WORK ARE ISSUED TO THE STUDENT.
- D. NO APPENDICES

MUSIC ABSTRACT

AS CHARACTERISTIC OF THE TOTAL PROGRAM, STUDENTS ARE EXPECTED TO SHOW HOW A DIFFERENT TREATMENT OF A GIVEN THEME IS RELATED TO THE TOTAL ENVIRONMENT IN WHICH THE WORK APPEARS. FOR EXAMPLE: IRISIAN AND ISEULT, IRISIAN DE LYONESSE (SWINBURNE), IRISIAN AND ISOLDE (WAGNER), OR THE FAUST THEME AS TREATED BY MARLOWE, GOETHE, GOUNOD, BERLIOZ, AND MANN.

THE FOLLOWING ARE SELECTED EXAMPLES OF THE WAY MUSIC IS CONSIDERED WITHIN EACH UNIT:

UNIT I. THE IDEA OF MAN. MAN DEVELOPS FINE ARTS WHICH ARE A MEANS WHEREBY HE ATTEMPTS TO FIND ANSWERS TO HIS QUESTIONS AND HIS CONCERNS.

UNIT II. BIRTH OF WORLD CIVILIZATION: THE BEGINNING OF GREAT RELIGIONS. (EARLY MAN ATTEMPTS SOLUTIONS). A STUDY OF THE MUSIC OF ANCIENT EGYPT, BABYLONIA, PERSIA, INDIA, CHINA, AND THE EARLY HEBREWS. ACTIVITIES INCLUDE LISTENING TO SELECTIONS FROM SAINT-SAEN'S SAMSON AND DELILAH, HANDEL'S MESSIAH, AND HAYDN'S CREATION. STUDENTS THEN RELATE THESE WORKS TO HEBREW LITERATURE AND BELIEFS.

UNIT III. GREECE AND ROME. (MAN'S SEARCH FOR IDEALS AND IDEAS). A STUDY OF GREEK MODES AND INSTRUMENTS. STUDENTS RELATE GLUCK'S OPERA ORFEO ED EURIDICE TO MYTHOLOGY.

UNIT IV. THE MIDDLE AGES. (MAN'S SEARCH FOR FAITH AND ORDER). MINNESINGERS, MEISTERSINGERS, TROUBADOURS, TROUVERES; THE MASS AND MOTET; R. STRAUSS' IL EULENSPIEGEL, (A 20TH CENTURY COMPOSER TELLS A 14TH CENTURY GERMAN FOLK TALE IN MUSIC); SELECTIONS FROM WAGNERIAN OPERAS.

UNIT V. THE RENAISSANCE. (MAN'S SEARCH FOR TRUTH AND BEAUTY). A STUDY OF MUSIC FROM RENAISSANCE TO BAROQUE; INNOVATIONS IN COMPOSITION; INTRODUCTION OF SECULAR THEMES. STUDENTS COMPARE VERDI'S OPERA OTELLO AND SHAKESPEARE'S OTHELLO.

UNIT VI. THE 19TH CENTURY. (MAN AND THE WORLD OF NATURE). MUSICAL WORKS STUDIED PERTAIN TO NATURE, FOR EXAMPLE, BARTOK'S QUI DE DOORS, BEETHOVEN'S PASTORAL SYMPHONY, BRITTEN'S SPRING SYMPHONY, AND HANDEL'S WATER MUSIC.

UNIT VII. 1750 TO PRESENT. (MAN'S SEARCH FOR FREEDOM). A STUDY OF BEETHOVEN'S SYMPHONY NO. 5 AND ERDICA SYMPHONY AND MOUSSORGSKY'S BORIS GOUDENOV, AS EXAMPLES OF MAN SEEKING FREEDOM OF THOUGHT AND EXPRESSION THROUGH MUSIC.

UNIT VIII. RECURRING THEMES AND ARTISTIC PORTRAITS. THE FAUST THEME TREATED IN POETRY, PROSE, OPERA, BALLET.

1379904

## I. LOCATION:

- A. CALIFORNIA
- B. SAN MATEO

## II. SCHOOL AND PROGRAM PERSONNEL:

- A. PRINCIPAL, PAUL R. BOWERS
- B. PROGRAM DIRECTOR, HENRY A. USE (CHAIRMAN OF THE MUSIC DEPARTMENT AND PERFORMING ARTS)
- C. PROGRAM FACULTY NOT CITED

## III. COURSE GUIDE DESCRIPTION:

- A. PERFORMING ARTS
- B. COMPILED IN 1970
- C. COST NOT CITED
- D. MIMECGRAPHED. 2 PAGES

## IV. CHARACTERISTICS OF THE PROGRAM:

- A. PROGRAM INITIATED IN 1970
- B. GENERAL OBJECTIVES: (SELECTED)
  - TO GIVE EVERY STUDENT MAXIMUM PARTICIPATION AND EXPOSURE TO THE RELATED AND FINE ARTS THAT UTILIZE MUSIC AS AN INTEGRAL PART OF PERFORMANCE.
  - TO ENCOURAGE STUDENTS TO EXPAND THEIR CREATIVITY THROUGH A WIDE RANGE OF EXPLORATIVE EXPERIENCES IN THE FINE ARTS.
  - TO INTRODUCE ADDITIONAL CONCEPTS BEYOND THOSE TAUGHT IN THE EXISTING SINGLE-DISCIPLINE FINE ARTS COURSES.
- C. SUBJECT AREAS: DRAMA, DANCE, MUSIC, COSTUME (HOME ECONOMICS), THEATRE
- D. AREAS RECEIVE EQUAL EMPHASIS
- E. A FORM OF ELEMENTS APPROACH.
  - THE ORGANIZATION OF THE COURSE VARIES ACCORDING TO MATERIALS AND PERFORMANCES PLANNED. TOPICS INCLUDED IN THE COURSE OUTLINE ARE AS FOLLOWS:
    - A. MUSIC. (HISTORY OF A SPECIFIC PRODUCTION AND THE MUSICAL THEATRE; VOCAL PRODUCTION; INSTRUMENTAL TRAINING.)
    - B. DRAMA. (HISTORY AND ELEMENTS; ACTING TECHNIQUE; SPECIFIC SKILL AND INSTRUCTION INTENDED FOR PLANNED PRODUCTIONS.)
    - C. DANCE. (HISTORY AND STYLES; FOLK; CLASSICAL BALLET; MODERN; MUSIC AND RHYTHMIC ELEMENTS INHERENT IN EACH STYLE; SPECIFIC SKILL AND INSTRUCTION INTENDED FOR PLANNED PRODUCTIONS.)
    - D. STAGECRAFT. (HISTORICAL DEVELOPMENT OF THE STAGE; SKILLS AND INSTRUCTION IN DESIGN, CONSTRUCTION, AND TECHNIQUE INTENDED FOR PLANNED PRODUCTIONS.)
    - E. COSTUMING. (HISTORY AND DEVELOPMENT; INSTRUCTION IN DESIGN AND CONSTRUCTION INTENDED FOR PLANNED PRODUCTIONS.)
    - F. BUSINESS ORGANIZATION. (HOUSE MANAGEMENT)
    - G. ART. (PUBLICITY; DESIGN.)
- F. THE PROGRAM FOCUSES ON THE PERFORMING ARTS

## V. MANNER IN WHICH PROGRAM IS HANDLED:

- A. A TEAM OF 6 TEACHERS
- B. STUDENT ENROLLMENT:
  - 1. COURSE IS OPEN TO ALL GRADE LEVELS
  - 2. PREREQUISITES: PRIOR EXPERIENCE IN ANY OF THE FINE ARTS THAT CAN BE FURTHER DEVELOPED IN THE PERFORMING ARTS PROGRAM; PERMISSION OF THE INSTRUCTOR.
  - 3. ELECTIVE. THE COURSE MAY BE REPEATED FOR CREDIT.

- C. CLASS ACTIVITIES INCLUDE SEMINARS CONDUCTED BY EACH TEACHER
- D. EXTRACURRICULAR ACTIVITIES NOT DESCRIBED
- E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT NOT DESCRIBED
- F. FUTURE PLANS NOT CITED

VI. NO ADDITIONAL FEATURES INCLUDED IN THE GUIDE.

#### MUSIC ABSTRACT

MUSIC IS INCLUDED IN THE COMPOSITE STUDY OF THE PERFORMING ARTS. STUDENTS ATTEMPT TO ACHIEVE A DEEP UNDERSTANDING OF THESE ARTS THROUGH PARTICIPATION IN EVERY PHASE OF THEATRICAL EXPERIENCE.

SPECIFIC MUSICAL STUDIES INCLUDE THE HISTORY OF MUSICAL PRODUCTIONS, INDIVIDUAL VOCAL PRODUCTION, AND INSTRUMENTAL TRAINING. THE VOCAL TEACHER WORKS WITH ALL THE STUDENTS IN THE BASICS OF VOICE PRODUCTION; HE IS RESPONSIBLE FOR THE PREPARATION OF ALL THE MUSIC IN ANY OF THE TEAM'S PRODUCTIONS. IN THIS CAPACITY HE FREQUENTLY COORDINATES EFFORTS WITH THE BAND AND ORCHESTRA DIRECTORS.

## I. LOCATION:

- A. CALIFORNIA
- B. CANVILLE

## II. SCHOOL AND PROGRAM PERSONNEL:

- A. PRINCIPAL NOT CITED
- B. PROGRAM DIRECTOR NOT CITED
- C. PROGRAM FACULTY: ARTHUR DOUGHERTY, MUSIC. OTHERS NOT CITED.

## III. COURSE GUIDE DESCRIPTION:

- A. "OUR WORLD OF THE ARTS"
- B. COMPILED IN 1967
- C. COST NOT CITED
- D. DITTO COPIED. 10 PAGES

## IV. CHARACTERISTICS OF THE PROGRAM:

- A. PROGRAM INITIATED IN JANUARY, 1967
- B. GENERAL OBJECTIVES:

THIS COURSE IS DESIGNED TO DEVELOP A CONCERN FOR, AND CONCEPT OF, THE CONTRIBUTION OF THE ARTS TO THE STUDENT'S EVERYDAY LIVING. EMPHASIS IS PLACED ON THE DEVELOPMENT OF AWARENESS, UNDERSTANDING, AND ENJOYMENT OF THE ARTS. PART OF THE COURSE DEALS WITH PRACTICAL EXPERIENCE AND PART WITH APPRECIATION. THE PRIMARY GOAL IS SELF DISCOVERY--TO SPARK CREATIVITY IN EACH INDIVIDUAL, TO INTEREST HIM IN HIS OWN ABILITY TO EXPRESS HIMSELF IN THE ARTS, AND THUS TO MAKE HIM MORE AESTHETICALLY LITERATE AND GIVE HIM A BASIS FOR EDUCATED JUDGMENT IN HIS LIFETIME.

- C. SUBJECT AREAS: ARCHITECTURE, CULTURAL HISTORY, PAINTING, SCULPTURE, MUSIC, DANCE, POETRY, DRAMA, FILM, PHOTOGRAPHY, CRAFTS, DESIGN

- D. AREAS RECEIVE EQUAL EMPHASIS

- E. ELEMENTS APPROACH.

THE COURSE GUIDE CONSISTS OF A STATEMENT OF PURPOSE AND PHILOSOPHY, A CONCEPT, AND SUGGESTED EXPERIENCES FOR EACH SUBJECT AREA. REFERENCES REGARDING BOOKS AND ACTIVITIES ARE INCLUDED. AN EXAMPLE OF A CONCEPT AND SUGGESTED EXPERIENCES CAN BE FOUND IN THE MUSIC ABSTRACT ON THE FOLLOWING PAGE.

## V. MANNER IN WHICH PROGRAM IS HANDLED:

THE GUIDE STATES THAT THERE WILL BE COMBINED PLANNING WITH OTHER TEACHERS OF VARIOUS CURRICULUM AREAS IN ORDER TO PRESENT TO THE STUDENT A BROAD SPECTRUM OF LEARNING.

- A. NUMBER OF TEACHERS NOT INDICATED

- B. STUDENT ENROLLMENT NOT DESCRIBED

- C. CLASS ACTIVITIES NOT DESCRIBED

- D. EXTRACURRICULAR ACTIVITIES INCLUDE PERFORMANCES AND FIELD TRIPS TO MUSEUMS AND OTHER PLACES OF CULTURAL INTEREST.

- E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT INCLUDE THE FOLLOWING: AN APPRAISAL OF STUDENT INTEREST AND PARTICIPATION; A NOTE-BOOK OF CLIPPINGS PERTAINING TO CULTURAL ACTIVITIES AND EACH OF THE ARTS WHICH IS REQUIRED AND GRADED PERIODICALLY; PORTFOLIOS OF ART WORK; TESTING. EMPHASIS IS PLACED ON INDIVIDUAL PROGRESS AND THE STUDENT'S OWN RESEARCH IN EACH AREA STUDIED.

- F. FUTURE PLANS NOT CITED

**VI. ADDITIONAL FEATURES OF THE GUIDE:**

- A. SUGGESTED ACTIVITIES INCLUDED
- B. BIBLIOGRAPHY INCLUDED
- C. REFERENCE MATERIALS INCLUDED
- D. NO APPENDICES

**MUSIC ABSTRACT**

THE MUSIC SECTION OF THE GUIDE DEALS WITH THE FOLLOWING CONCEPT: NO SOCIETY, NO MATTER HOW PRIMITIVE, IS WITHOUT MUSIC. THE FOLLOWING GREAT COMPOSERS, AND THE DEVELOPMENT THROUGH HISTORY OF INSTRUMENTS EXPERIENCES ARE SUGGESTED: THE STUDY OF DIFFERENT MUSICAL FORMS, AND SOUNDS; VISITS TO MUSIC DEPARTMENT CLASSES; LISTENING TO RECORDS;

THE MUSIC SECTION OF THE GUIDE DEALS WITH THE FOLLOWING CONCEPT:

**MUSIC ABSTRACT**

A STUDENT PROJECT (WRITTEN OR PERFORMANCE). OUTSIDE ACTIVITIES INCLUDE CONCERTS BY THE DIABLO SYMPHONY, CHAMBER CONCERTS AT MILLS COLLEGE, AND A ROCK FESTIVAL.

**I. LOCATION:**

- A. CALIFORNIA
- B. CHULA VISTA

**II. SCHOOL AND PROGRAM PERSONNEL:**

- A. PRINCIPAL NOT CITED
- B. PROGRAM DIRECTOR, SPENCER MENZEL
- C. PROGRAM FACULTY NOT CITED

**III. COURSE GUIDE DESCRIPTION:**

- A. HUMANITIES
- B. COMPILED IN 1967
- C. NO COST
- D. MIMEOGRAPHED. OUTLINE FORM. 2 PAGES

**IV. CHARACTERISTICS OF THE PROGRAM:**

- A. DATE OF PROGRAM'S INITIATION NOT CITED

- B. GENERAL OBJECTIVES:

- TO UNDERSTAND THE GENERAL PRINCIPLES WHICH PROVIDE THE BASIC INTERRELATIONS WITHIN THE ARTS OF LITERATURE, MUSIC, SCULPTURE, PAINTING, AND ARCHITECTURE.

- TO UNDERSTAND HOW A SUBJECT MAY BE PRESENTED IN THE DIFFERENT FIELDS OF ART.

- TO UNDERSTAND THE ASPECTS OF JUDGMENT IN THE ARTS.

- TO DEVELOP KNOWLEDGE OF AND PROVIDE INFORMATION ABOUT THE ARTS WHICH WILL ENABLE THE STUDENT TO JUDGE AND APPRECIATE WORKS OF QUALITY.

- C. SUBJECT AREAS: LITERATURE, MUSIC, SCULPTURE, PAINTING, ARCHITECTURE

- D. AREAS RECEIVE EQUAL EMPHASIS

- E. ELEMENTS APPROACH.

- MAJOR HEADINGS IN THE COURSE OUTLINES ARE AS FOLLOWS: INTRODUCTION: WHY WE STUDY WORKS OF ART. BACKGROUND (SUBJECT, FUNCTION). MEDIUM. THE MEDIUMS OF MUSIC, LITERATURE, AND THE COMBINED ARTS. ORGANIZATION. ORGANIZATION IN THE VISUAL ARTS. ORGANIZATION IN LITERATURE. ELEMENTS OF MUSIC. STYLE AND JUDGMENT. CLASSICISM-ROMANTICISM-REALISM. TRAGEDY AND COMEDY. JUDGMENT.

**V. MANNER IN WHICH PROGRAM IS HANDLED:**

- A. NUMBER OF TEACHERS NOT INDICATED

- B. STUDENT ENROLLMENT:

- 1. JUNIORS, SENIORS
  - 2. PREREQUISITES NOT CITED
  - 3. ELECTIVE. 1 SEMESTER

- C. CLASS ACTIVITIES NOT DESCRIBED

- D. EXTRACURRICULAR ACTIVITIES NOT DESCRIBED

- E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT NOT DESCRIBED

- F. FUTURE PLANS NOT CITED

**VI. NO ADDITIONAL FEATURES INCLUDED IN THE COURSE OUTLINE.**

## MUSIC ABSTRACT

MUSIC IS INTEGRATED WITH THE OTHER ARTS STUDIED IN THIS ONE-SEMESTER PROGRAM. MAJOR HEADINGS IN THE COURSE OUTLINE INCLUDE "ELEMENTS OF MUSIC" AND "MEDIUMS OF MUSIC."



## I. LOCATION:

- A. CALIFORNIA
- B. TORRANCE

## II. SCHOOL AND PROGRAM PERSONNEL NOT CITED.

## III. COURSE GUIDE DESCRIPTION:

- A. ARTS AND HUMANITIES
- B. COMPILED IN 1966
- C. COST NOT CITED
- D. MIMECGRAPHED. 8 PAGES

## IV. CHARACTERISTICS OF THE PROGRAM:

- A. DATE OF PROGRAM'S INITIATION NOT CITED
- B. GENERAL OBJECTIVES:

TO PROVIDE AN OPPORTUNITY TO SEE, TO STUDY, AND TO UNDERSTAND MAN'S DEVELOPMENT THROUGH THE ARTS AND THE HUMANITIES.

TO DEVELOP AN UNDERSTANDING OF WORLD ART AND IDEAS AND THEIR PLACE IN CONTEMPORARY LIFE.

TO MAKE STUDENTS AWARE OF THE TOTALITY OF THE ARTS AND HUMANITIES BY PRESENTING THE ARTS, LITERATURE, AND THE IDEAS THAT SHAPED THEM IN A COMBINED APPROACH.

TO EXPOSE STUDENTS TO AS MANY ART MEDIUMS, EXAMPLES OF LITERATURE, AND PERTINENT IDEAS IN TERMS OF THE MEN AND TIMES THAT CREATED THEM AS POSSIBLE.

TO AWAKEN STUDENTS TO KNOWLEDGE THAT ART AND THE HUMANITIES ARE NOT SPARE-TIME "FRILLS," BUT ARE VITAL EXPRESSIONS OF MAN'S EXISTENCE.

TO REVEAL AND ENCOURAGE CREATIVITY.

- C. SUBJECT AREAS: PAINTING, SCULPTURE, ARCHITECTURE, LITERATURE, DRAMA, MUSIC, PHILOSOPHY, HISTORY

- D. AREAS RECEIVE EQUAL EMPHASIS

- E. THEMATIC AND CHRONOLOGICAL APPROACH.

MAJOR HEADINGS IN THE COURSE ARE AS FOLLOWS: A) WHAT IS ART AND WHAT ARE THE HUMANITIES? B) REALISM. C) EXPRESSIONISM. D) ABSTRACTION. E) COMPOSITION (PATTERN, STRUCTURE, EXPRESSION). F) TECHNIQUES AND MEDIA. G) SOCIAL CRITICISM. H) VISIONS. I) GLORY AND GRANDEUR (CLASSICAL BACKGROUND OF EUROPEAN ART). J) EARTH, HEAVEN, AND HELL (MIDDLE AGES). K) THE WORLD REDISCOVERED (EARLY RENAISSANCE). L) VENUS REVISITED (CLASSICAL MYTHS IN THE RENAISSANCE). M) THE WORLD IN ORDER (THE HIGH RENAISSANCE). N) THE WORLD TRIUMPHANT (BAROQUE). O) THE WORLD DIVIDING (THE 18TH CENTURY). P) THE WAR OF ILLUSIONS (CLASSICISM VS. ROMANTICISM). Q) THE QUICK AND THE DEAD (REALISM VS. THE SALON). R) SUMMER IDYL (THE FLOWERING OF IMPRESSIONISM). S) THE WORLD IN TRANSITION (PROCURERS OF MODERN ART). T) THE CONTEMPORARY WORLD. THESE MAJOR HEADINGS ARE STUDIED WITH REFERENCE TO THE FOLLOWING ASPECTS: THE PLASTIC ARTS (PAINTING, SCULPTURE, ARCHITECTURE); THE NON-PLASTIC ARTS (LITERATURE, DRAMA, MUSIC); AND HUMANITARIAN VIEWS, INCLUDING A CONSIDERATION OF CAUSES AND EFFECTS, SOCIAL CRITICISM, THE HUMANITARIAN AS A VISIONARY, AND THE VIEWS OF THE GREEKS AND ROMANS AS THE "BASIS" OF THE HUMANITARIAN VIEW THROUGHOUT HISTORY.

V. MANNER IN WHICH PROGRAM IS HANDLED: NOT DESCRIBED

VI. NO ADDITIONAL FEATURES INCLUDED IN THE GUIDE.

#### MUSIC ABSTRACT

THE COURSE OUTLINE INDICATES THAT MUSIC IS STUDIED AS A NON-PLASTIC ART. AS SUCH, IT IS INCLUDED UNDER EACH MAJOR HEADING OF THE COURSE. THESE HEADINGS ARE GIVEN ABOVE (SEE IV E). SPECIFIC MUSIC CONTENT IS NOT DESCRIBED.

## I. LOCATION:

- A. CALIFORNIA
- B. VALLEJO

## II. SCHOOL AND PROGRAM PERSONNEL:

- A. JOHN P. BUCHANNAN, ED.D., COORDINATOR OF SECONDARY EDUCATION
- B. PROGRAM DIRECTOR, ARTHUR L. SATTERLIE
- C. PROGRAM FACULTY: WILLIAM CASE, JEFF VICENCIO, RUBY HAHN, GEORGE HERBERT, DON SIEGEL

## III. COURSE GUIDE DESCRIPTION:

- A. CONTEMPORARY HUMANITIES
- B. PUBLISHED BY THE DEPT. OF SECONDARY EDUCATION, VALLEJO UNIFIED SCHOOL DISTRICT, 1966
- C. COST NOT CITED
- D. MIMEOGRAPHED. 9 PAGES

## IV. CHARACTERISTICS OF THE PROGRAM:

- A. DATE OF PROGRAM'S INITIATION NOT CITED
- B. GENERAL OBJECTIVE:

TO ATTEMPT TO ANSWER THE FOLLOWING QUESTIONS: WHAT IS A HUMAN BEING? HOW MAY HE BEST LIVE? HOW MAY HE BEST THINK? HOW MAY HE BEST FORM ASSOCIATIONS WITH HIS FELLOW CREATURES IN FAMILIES, TRIBES, AND STATES? WHAT IS A HERO? HOW MAY HE TELL TRUTHS FROM ERROR, GOOD FROM EVIL? IS HIS WILL FREE OR BOUND? HOW AND WHERE MAY HE FIND BEAUTY, FREEDOM, TRUTH, AND AN UNDERSTANDING OF THE NATURAL WORLD? HOW SHALL WE UNDERSTAND THE PAST? HOW MAY THE CLASSIC EXPRESSIONS OF LOVE, HATE, JOY AND SORROW BE BEST COMPREHENDED?

- C. NO SPECIFIC SUBJECT AREAS ARE INDICATED. COURSE CONTENT DEALS WITH CONCEPTS IN ART, MUSIC, PHILOSOPHY, PSYCHOLOGY, LITERATURE, AND SCIENCE.
- D. EMPHASIS: 20TH CENTURY
- E. THEMATIC APPROACH.

THE FOLLOWING MAJOR TOPICS ARE PRESENTED IN THE COURSE:

- I. "THE MATERIALS OF ART" INCLUDES A STUDY OF TECHNICAL FUNDAMENTALS OF THE ARTS THROUGH WHICH THE FOLLOWING ELEMENTS ARE EXPLORED: UNITY, VARIETY, RHYTHM, DESIGN, COLOR, TIMBRE, SYMBOLISM, AND FIGURATIVE ELEMENTS.
- II. "THE BREAK WITH THE PAST" INCLUDES A STUDY OF REVOLUTIONARY CHANGES WHICH HAVE TAKEN PLACE IN THE ARTS SINCE 1900, SUCH AS DADA, SURREALISM FUTURISM, ATONAL MUSIC, POLYTONALITY, MULTIPLE RHYTHMS, AND MECHANISTIC SOUND. SELECTED CONCEPTS WHICH ARE CONSIDERED AS HAVING INFLUENCED THESE CHANGES ARE AS FOLLOWS: JUNGIAN SYMBOLISM IN THE ARTS; CONCEPTS ADVANCED BY HEGEL, SPENGLER, AND SCHOPENHAUER; NEW CONCEPTS OF TIME AND SPACE RESULTING FROM EINSTEIN'S THEORY OF RELATIVITY AND DARWIN'S THEORIES WHICH EFFECTED THE RE-EVALUATION OF MAN'S RELATION TO NATURE.
- III. "THE IMAGE OF MAN IN THE MID-20TH CENTURY" INCLUDES A STUDY OF THE FOLLOWING TOPICS: 1) THE SEARCH FOR NEW SYMBOLS FOR COMMUNICATION OF NEW IDEAS AND RELATIONSHIPS; 2) CONTINUATION OF THE ROMANTIC TRADITION; 3) THE SENSE OF ALIENATION AND DESPAIR.
- IV. "NEW DISCOVERIES IN COMMUNICATIONS" INCLUDES A CONSIDERATION OF CYBERNETICS, AND A STUDY OF MASS MEDIA AS A SOCIAL FORCE.

## V. AN ATTEMPT TO ARRIVE AT CRITERIA FOR JUDGING WORKS OF ART.

### V. MANNER IN WHICH PROGRAM IS HANDLED:

- A. 5 TEACHERS
- B. STUDENT ENROLLMENT NOT DESCRIBED
- C. CLASS ACTIVITIES INCLUDE THE USE OF RECORDS, TAPES, FILMS, AND SLIDES.

THE CLASS IS DIVIDED INTO GROUPS OF 2 TO 6 STUDENTS. GROUPS MAY INITIATE INVESTIGATION FROM INTEREST ALONE OR MAY PREPARE FOR PARTICIPATION IN A PARTICULAR EVENT. FOR EXAMPLE, A GROUP MAY DECIDE TO STUDY THE DEVELOPMENT OF PAINTING FROM THE CACA AND SURREALIST PERIOD, THROUGH ACTION PAINTING, TO POP ART AND OP ART. AT DESIGNATED TIMES THE WHOLE CLASS ENTERS INTO DISCUSSION. WRITING, BOTH CREATIVE AND EXPOSITORY, IS ENCOURAGED, AND TECHNIQUES SUCH AS TAPING STATEMENTS, DRAMATIZATIONS, AND EVEN "HAPPENINGS" PROVE USEFUL.

- D. EXTRACURRICULAR ACTIVITIES INCLUDE VISITS TO STUDIOS OF WORKING ARTISTS AND ART GALLERIES, PERFORMANCES OF DANCE GROUPS, AND ATTENDANCE AT CONCERTS, FILM SHOWINGS, AND PLAYS. CULTURAL RESOURCES OF THE ENTIRE BAY AREA ARE AVAILABLE AS A "LAB."
- E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT NOT DESCRIBED
- F. FUTURE PLANS INCLUDE THE DEVELOPMENT OF A HUMANITIES-ORIENTED LANGUAGE ARTS PROGRAM (HOLA) BASED ON THE CONCEPT THAT COMMUNICATION IS ESSENTIAL TO SURVIVAL. IT WILL INCLUDE THE COMPONENTS OF LISTENING, SPEAKING, READING, VISUALIZING, AND WRITING, AND AS SUCH, MUSIC, ART, DRAMA, POETRY, AND SPEECH WILL BE ASPECTS. APPROXIMATELY 20 TEACHERS WILL PILOT THE PROGRAM FOR A YEAR, TRYING OUT VARIOUS MATERIALS AND IDEAS.

### VI. ADDITIONAL FEATURES OF THE GUIDE:

- A. SUGGESTED ACTIVITIES INCLUDED
- B. BIBLIOGRAPHY NOT INCLUDED
- C. REFERENCE MATERIALS NOT INCLUDED. NO TEXT IS USED. PRINCIPAL SOURCES OF INFORMATION ARE MAGAZINES AND SCHOLARLY QUARTERLIES. THESE ARE SUPPLEMENTED BY A CLASS LIBRARY OF REFERENCE BOOKS, SLIDES, FILMS, PRINTS, ETC.
- D. NO APPENDICES

## MUSIC ABSTRACT

MUSIC IS TREATED PRIMARILY IN RELATION TO THE THEMES OR TOPICS AROUND WHICH THE COURSE IS ORGANIZED (SEE IV D), AND SECONDARILY IN RELATION TO ITS HISTORICAL ORIGINS. THE EMPHASIS OF THE ENTIRE COURSE, HOWEVER, IS ON THE 20TH CENTURY.

SELECTED REFERENCES TO MUSIC IN THE COURSE OUTLINE ARE AS FOLLOWS: A STUDY OF FUNDAMENTAL ELEMENTS IN MUSIC (UNITY, VARIETY, RHYTHM, DESIGN, COLOR, TIMBRE); A STUDY OF WHOLE-TONE SCALES, CHORD CLUSTERS, ATONALITY, POLYTONALITY, MULTIPLE RHYTHMS AND MECHANISTIC SOUND IN THE MUSIC OF SCHOENBERG, STRAVINSKY, HONEGGER, AND STOCKHAUSEN AS EXAMPLES OF EXPERIMENTATION—AN ASPECT OF 20TH CENTURY MAN'S "BREAK WITH THE PAST." PRIMITIVISM IN THE MUSIC OF STRAVINSKY, BARTOK, AND MILHAUD IS CONSIDERED WITH THE STUDY OF DARWIN'S THEORIES AND MAN'S RE-EVALUATION OF HIS RELATION TO NATURE; THE MUSIC OF THE BEATLES IS INCLUDED IN THE STUDY OF MAN'S SEARCH FOR NEW SYMBOLS TO COMMUNICATE NEW IDEAS AND RELATIONSHIPS; MUSICAL FORMS OF THE 19TH CENTURY ARE CONSIDERED IN THE STUDY OF THE CONTINUATION OF THE ROMANTIC TRADITION.

**I. LOCATION:**

- A. CALIFORNIA
- B. VISALIA

**II. SCHOOL AND PROGRAM PERSONNEL:**

- A. PRINCIPAL NOT CITED
- B. PROGRAM DIRECTOR, ALAN W. AGOL
- C. PROGRAM FACULTY NOT CITED

**III. COURSE GUIDE DESCRIPTION:**

- A. HUMANITIES ENRICHMENT PROGRAM FOR GIFTED STUDENTS
- B. COMPILED IN 1962
- C. COST NOT CITED
- D. MIMEOGRAPHED. 11 PAGES

**IV. CHARACTERISTICS OF THE PROGRAM:**

- A. DATE OF PROGRAM'S INITIATION NOT CITED
- B. GENERAL OBJECTIVES:
  - TO PROVIDE THE GIFTED COLLEGE-BOUND STUDENT WITH SUFFICIENT IN-DEPTH BACKGROUND IN THE HUMANITIES TO ENABLE HIM TO PROFIT MORE IN COLLEGE STUDIES.
  - TO COMPENSATE FOR LIMITED CULTURAL ADVANTAGES OF THE RURAL AREA.
- C. SUBJECT AREAS: MUSIC, ART, PHILOSOPHY, LITERATURE, HISTORY
- D. EMPHASIS: LITERATURE
- E. TENDS TOWARD A CHRONOLOGICAL APPROACH INCLUDING ASPECTS OF STUDY FROM VARIOUS HISTORICAL PERIODS. FOR EXAMPLE, MUSIC INCLUDES A STUDY OF THE BEETHOVEN SYMPHONIES, OPERA, JAZZ, FOLK MUSIC, AND THE TRANSIENT AND PERMANENT VALUES IN MUSIC. ART INCLUDES TOPICS SUCH AS THE TOOLS OF ART, AND ART AND SOCIETY. SELECTED TOPICS IN PHILOSOPHY ARE AS FOLLOWS: GREEK TRADITIONS (ARISTOTLE, PLATO); RATIONALISM (DESCARTES); EMPIRICISM (LOCKE, BERKELEY, HUME); AND MODERN TRENDS.
- F. HONORS COURSE

**V. MANNER IN WHICH PROGRAM IS HANDLED:**

- A. ONE TEACHER. PROGRAM INITIATED BY THE ENGLISH DEPARTMENT. RESOURCE PERSONS FROM THE COMMUNITY ARE USED TO AID IN SPECIAL SUBJECTS SUCH AS ART, MUSIC, AND PHILOSOPHY.
- B. STUDENT ENROLLMENT:
  - 1. JUNIORS, SENIORS
  - 2. PREREQUISITES NOT CITED. THE COURSE IS PRIMARILY FOR THE COLLEGE-BOUND STUDENT.
  - 3. STUDENTS ARE SELECTED. GIVEN FOR CREDIT. AN HONORS COURSE.
- C. CLASS ACTIVITIES INCLUDE WORKSHOP-TYPE LEARNING SITUATIONS, DISCUSSIONS, INDEPENDENT AND GROUP STUDY.
- D. EXTRACURRICULAR ACTIVITIES NOT DESCRIBED
- E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT:
  - AN OBJECTIVE STUDENT QUESTIONNAIRE AND SELF-EVALUATION FORM IS FILLED OUT BY EACH PARTICIPANT AT THE END OF THE SEMESTER; A PARENTAL EVALUATION FORM IS USED; BRIEF REPORTS ABOUT EACH PARTICIPANT ARE MADE BY THE TEACHER-DIRECTOR; TESTS AND DISCUSSIONS ARE CONSIDERED; A "B" AVERAGE MUST BE MAINTAINED.
- F. FUTURE PLANS INCLUDE POSSIBILITY OF EXTENDING THE PROGRAM TO FRESHMEN AND SOPHOMORES.

**VI. ADDITIONAL FEATURES OF THE GUIDE:**

- A. SUGGESTED ACTIVITIES NOT INCLUDED
- B. BIBLIOGRAPHY INCLUDED
- C. REFERENCE MATERIALS INCLUDE THE TEXT, FROM THE RENAISSANCE TO THE ATOMIC AGE--THE WESTERN TRADITION, EUGEN WEBER, EDITOR (HEATH, 1959). A LIST OF 30 TOPICS FOR STUDY.
- D. APPENDICES INCLUDE AN OUTLINE OF THE PROGRAM AND A LIST OF TOPICS FOR STUDY.

**MUSIC ABSTRACT**

THE COURSE GUIDE STATES THAT THE FIRST 6 WEEKS OF CLASS TIME WILL BE CONCENTRATED IN THE AREA OF MUSIC. SONATA FORM, THE EVOLUTION OF THE CONCERTO AND SYMPHONY, AND A UNIT ON OPERA WILL BE INCLUDED, WITH LECTURES, DISCUSSIONS, AND VITAL LISTENING EXPERIENCES. THE TRANSIENT AND PERMANENT VALUES OF MUSIC ARE ALSO DISCUSSED.

FOR MATERIALS, 50 TO 100 LP RECORDINGS ARE AVAILABLE TO THE STUDENTS FROM COUNTY AND STATE LIBRARY LOAN. A SECTION OF THE COURSE GUIDE'S BIBLIOGRAPHY INCLUDES MUSIC WORKS.

- I. LOCATION:  
A. COLORADO  
B. PUEBLO

II. SCHOOL AND PROGRAM PERSONNEL:

- A. PRINCIPAL NOT CITED  
B. PROGRAM DIRECTOR, ROBERT L. COLLYER  
C. PROGRAM FACULTY: MR. ROBERT HAMM, SPEECH AND DEBATE;  
MR. KEN BUTCHER, MUSIC; MR. ROBERT COLLYER, HISTORY AND SOCIAL  
STUDIES; MRS. JOANNE BALLARD; MRS. JUDY BAKER; MR. KEN SHOCKLEY

III. COURSE GUIDE DESCRIPTION:

- A. MAN AND HIS UNIVERSE  
B. COMPILED IN 1970  
C. COST NOT CITED  
D. DITTO COPIED. 2 PAGES

IV. CHARACTERISTICS OF THE PROGRAM:

- A. PROGRAM INITIATED IN 1965  
B. GENERAL OBJECTIVES: (SELECTED)  
TO PROVIDE THE STUDENTS WITH AN OPPORTUNITY TO THINK CRITICALLY.  
TO GIVE THE STUDENTS A COURSE IN WHICH ALL FIELDS OF KNOWLEDGE  
CAN BE INTERWOVEN INTO A MEANINGFUL SEQUENCE.  
TO GIVE THE STUDENTS AN OPPORTUNITY FOR INSIGHT INTO THE PAST,  
THE PRESENT, AND THE FUTURE.  
C. SUBJECT AREAS: ART, LITERATURE, MUSIC, SOCIAL STUDIES  
D. AREAS RECEIVE EQUAL EMPHASIS  
E. THEMATIC APPROACH.  
THE FOLLOWING 6 UNITS ARE LISTED IN THE COURSE OUTLINE:  
1. MAN AND HIS INTERACTION. 2. MAN AND HIS ORGANIZED SOCIETY.  
3. MAN AND HIS HERITAGE. 4. MAN AND THE UNEXPLAINED. 5. MAN  
AND HIS LEISURE. 6. MAN AND HIS CREATIVITY.  
THESE UNITS INCLUDE IN-DEPTH STUDIES OF ART FORMS, LITERATURE,  
MUSIC, AND SOCIAL INNOVATIONS AND CONDITIONS.

V. MANNER IN WHICH PROGRAM IS HANDLED:

- A. TEAM OF 3 TEACHERS. OUTSIDE SPEAKERS INCLUDE OTHER HIGH SCHOOL  
FACULTY MEMBERS AND COLLEGE PERSONNEL. EACH INSTRUCTOR WORKS  
WITH THE UNIT INVOLVING HIS FIELD OF CONCENTRATION; AT TIMES,  
ONE OR ALL OF THE INSTRUCTORS MAY BE IN THE CLASSROOM OBSERVING,  
DISCUSSING, OR TEACHING.  
B. STUDENT ENROLLMENT:  
1. GRADE LEVEL NOT INDICATED  
2. PREREQUISITES: STUDENT MUST HAVE A "C" AVERAGE, AND MUST BE  
WILLING TO READ DIFFICULT AND CONTROVERSIAL MATERIAL. THE  
COURSE IS OFFERED TO COLLEGE BOUND AND NON-COLLEGE BOUND  
STUDENTS.  
3. ELECTIVE AND GIVEN FOR CREDIT  
C. CLASS ACTIVITIES INCLUDE LARGE-GROUP MEETINGS AND SMALL SECTIONS  
WHEREIN EACH INSTRUCTOR DEALS WITH A DIFFERENT ASPECT OF THE  
UNIT. SOME UNITS REQUIRE STUDENTS TO WORK TOGETHER IN GROUPS  
AND ARRIVE AT A UNIVERSAL PRODUCT WHICH REFLECTS THE DISCUSSION,  
RESEARCH, AND CONCLUSIONS OF THE WORK DONE TOGETHER. PRODUCTS  
ARE FREQUENTLY IN THE FORM OF WRITTEN REPORTS, ORAL REPORTS, OR  
DOCUMENTARIES.

- D. EXTRACURRICULAR ACTIVITIES NOT DESCRIBED
- E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT INCLUDE HIS CLASS PARTICIPATION, HIS WORK IN COMMITTEES, AND RESULTS OF OBJECTIVE AND SUBJECTIVE WRITTEN TESTS.
- F. FUTURE PLANS NOT CITED

VI. NO ADDITIONAL FEATURES INCLUDED IN THE GUIDE.

#### MUSIC ABSTRACT

MUSIC IS DEALT WITH PARTICULARLY IN 2 OF THE 6 UNITS; THESE ARE UNIT 5, "MAN AND HIS LEISURE," AND UNIT 6, "MAN AND HIS CREATIVITY." THE LATTER, UNIT 6, IS SPREAD OVER THE FULL YEAR'S STUDY. COURSE CONTENT IS NOT DESCRIBED FOR ANY SUBJECT AREA.



## I. LOCATION:

- A. COLORADO
- B. FORT COLLINS

## II. SCHOOL AND PROGRAM PERSONNEL:

- A. PRINCIPAL NOT CITED
- B. PROGRAM DIRECTOR, KARL D. BANDHAUER
- C. PROGRAM FACULTY NOT CITED

## III. COURSE GUIDE DESCRIPTION:

- A. HUMANITIES
- B. COMPILED IN 1970
- C. COST NOT CITED
- D. DITTO COPIED. 4 PAGES

## IV. CHARACTERISTICS OF THE PROGRAM:

- A. DATE OF PROGRAM'S INITIATION NOT CITED
- B. GENERAL OBJECTIVES NOT STATED
- C. SUBJECT AREAS: MUSIC, ART, ARCHITECTURE, LITERATURE, PHILOSOPHY
- D. AREAS RECEIVE EQUAL EMPHASIS
- E. CHRONOLOGICAL APPROACH.

THE 4 HUMANITIES COURSES ARE AMONG 24 OFFERED BY THE ENGLISH DEPARTMENT'S "PROGRAM-BY-CHOICE." STUDENTS MAY SELECT 8 OF THESE COURSES (EACH 9 WEEKS) DURING THEIR JUNIOR AND SENIOR YEARS.

THE HUMANITIES COURSES ARE DESCRIBED AS FOLLOWS:

HUMANITIES I: THE AMERICAN CULTURE. AN INTRODUCTION TO THE HUMANITIES WHICH EXPLAINS THEIR NATURE AND SCOPE, AND WHICH EMPHASIZES EXPLORATIONS IN APPROPRIATE AMERICAN MUSIC, ART, ARCHITECTURE, LITERATURE, AND PHILOSOPHY.

HUMANITIES II: THE GREEKS AND THE RENAISSANCE. A COMPARATIVE STUDY OF THE NATURE AND DEVELOPMENT OF WESTERN MAN'S EXPRESSIVE ARTS. FOR EXAMPLE, THE EVOLUTION OF CLASSIC TRAGEDY IS EXPLORED THROUGH AN EXAMINATION OF SOPHOCLES' OEDIPUS REX AND MARLOWE'S DR. FAUSTUS AND/OR ONE OTHER ELIZABETHAN PLAY. A SIMILAR UNDERTAKING OF THE OTHER ARTS IS INCLUDED.


HUMANITIES III: A SHORT OUTLINE OF PHILOSOPHY. BEGINNING WITH SELECTED SOCRATIC DIALOGUES AS RECORDED BY PLATO, THIS COURSE MOVES RAPIDLY THROUGH THE ORDERLY SYSTEMS OF ARISTOTLE, THE SCHOLASTICS, COPERNICUS, GALILEO, AND NEWTON, AND THEN TRACES THE GERMAN IDEALISM OF KANT, HEGEL, FICHTE, SCHOPENHAUER, AND NIETZSCHE TO KARL MARX AND PRESENT-DAY RUSSIAN COMMUNISM. THE WESTERN BRANCH OF PHILOSOPHY FROM NEWTON TRACES THE PHILOSOPHIES OF LOCKE, HUME, AND SMITH, TO JEFFERSON, AND CULMINATES IN THE PRAGMATISM OF WILLIAM JAMES AND JOHN DEWEY. THE FINAL UNIT OF THE COURSE EXPLORES THE PHENOMENON OF EXISTENTIALISM. THE STUDENT CONSIDERS HIS PERSONAL PHILOSOPHY OF LIFE.

HUMANITIES IV: THE CONTEMPORARY SCENE AND SEARCH FOR UTOPIA. THIS COURSE IS DESIGNED TO EXPLORE THE PROBLEMS OF SOCIETY, AND TO FIND IN THE LITERATURE AND ART OF CONTEMPORARY EXPRESSIONS THE GENESIS OF CERTAIN CURRENT ATTITUDES AND HOPES OF AMERICAN YOUTH.

- V. MANNER IN WHICH PROGRAM IS HANDLED:
- A. NUMBER OF TEACHERS NOT INDICATED
  - B. STUDENT ENROLLMENT:
    - 1. JUNIORS, SENIORS
    - 2. PREREQUISITES NOT CITED
    - 3. ELECTIVE
  - C. CLASS ACTIVITIES NOT DESCRIBED.  
EACH COURSE IS ONE QUARTER (ONE HALF SEMESTER) IN LENGTH.  
STUDENTS USUALLY SELECT 4 COURSES FOR ONE FULL YEAR.
  - D. EXTRACURRICULAR ACTIVITIES NOT DESCRIBED
  - E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT NOT DESCRIBED
  - F. FUTURE PLANS WILL PROVIDE FOR CONTINUED FLEXIBILITY REGARDING PERSONNEL, SCHEDULE STRUCTURES, AND FACILITIES AND MATERIALS.

VI. NO ADDITIONAL FEATURES INCLUDED IN THE COURSE DESCRIPTION

#### MUSIC ABSTRACT

MUSIC IS INCLUDED IN 3 OF THE 4 HUMANITIES COURSES. THESE ARE HUMANITIES I--THE AMERICAN CULTURE, HUMANITIES III--THE GREEKS AND THE RENAISSANCE, AND HUMANITIES IV--THE CONTEMPORARY SCENE. THEY INCLUDE A STUDY OF JAZZ AND OTHER FORMS OF CONTEMPORARY MUSIC, OFTEN WITH EMPHASIS ON THE POETRY OF THE LYRICS. THE RENAISSANCE UNIT INCLUDES A STUDY OF BAROQUE AND IMPRESSIONISTIC STYLES COMPARED WITH THE ART AND ARCHITECTURE OF THOSE PERIODS. MATERIALS SUCH AS THE BERNSTEIN FILMS FROM THE YOUTH CONCERT SERIES ARE USED. OPPORTUNITIES FOR PLAYING INSTRUMENTS SUCH AS THE TONETTE ARE  INCORPORATED INTO THE COURSES WHEN THESE EXPERIENCES SEEM APPROPRIATE.

## I. LOCATION:

- A. CONNECTICUT
- B. BRIDGEPORT

## II. SCHOOL AND PROGRAM PERSONNEL:

- A. PRINCIPAL NOT CITED
- B. PROGRAM DIRECTOR, JOHN C. NERREAU (ART SUPERVISOR)
- C. PROGRAM FACULTY NOT CITED

## III. COURSE GUIDE DESCRIPTION:

- A. SEMINAR IN THE ARTS
- B. COMPILED IN 1970
- C. COST NOT CITED
- D. MIMEOGRAPHED. 9 PAGES

## IV. CHARACTERISTICS OF THE PROGRAM:

- A. DATE OF PROGRAM'S INITIATION NOT CITED
- B. GENERAL OBJECTIVES NOT STATED
- C. SUBJECT AREAS: ART, LITERATURE, MUSIC, HISTORY, PHILOSOPHY
- D. AREAS RECEIVE EQUAL EMPHASIS
- E. CHRONOLOGICAL APPROACH.

DISCUSSIONS COVER TOPICS DEALING WITH MAN IN HIS TIME AS RECORDED AND REFLECTED IN HISTORY AND MAN AS AN INFLUENCE IN THE PRESENT AND ON THE FUTURE. COURSE MATERIALS CONSIST OF AN OUTLINE FOR THE STUDY OF THE FOLLOWING MAJOR TOPICS AND HISTORICAL PERIODS: I. THE FOUNDATIONS OF MAN (PREHISTORIC AND ANCIENT WORLD). II. THE FOUNDATION OF EUROPEAN SOCIETIES--GREECE. III. ROMAN CIVILIZATION. IV. EARLY CHRISTIAN PERIOD; THE MIDDLE AGES. V. RENAISSANCE. VI. THE 17TH AND 18TH CENTURIES. VII. THE 19TH CENTURY. VIII. SOCIETAL PROBLEMS OF THE 20TH CENTURY BEGINNING WITH PRE-WORLD WAR I TO THE PRESENT DAY.

## V. MANNER IN WHICH PROGRAM IS HANDLED:

- A. NUMBER OF TEACHERS NOT INDICATED
- B. STUDENT ENROLLMENT:
  - 1. SENIORS
  - 2. PREREQUISITES: TALENTED ARTS-ORIENTED STUDENTS. WRITTEN RECOMMENDATION FROM ANY TEACHER OF ART, MUSIC, LITERATURE, OR HISTORY IS REQUIRED.
  - 3. ELECTIVE
- C. CLASS ACTIVITIES INCLUDE THE USE OF VARIOUS REFERENCE BOOKS AND TEXTS TO SUPPLEMENT AND STIMULATE ORAL DISCUSSION.
- D. EXTRACURRICULAR ACTIVITIES INCLUDE INDIVIDUAL AND GROUP TRIPS TO GALLERIES AND EVENTS.
- E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT NOT DESCRIBED. A TERM PAPER IS REQUIRED.
- F. FUTURE PLANS NOT CITED

## VI. ADDITIONAL FEATURES OF THE GUIDE:

- A. SUGGESTED ACTIVITIES NOT CITED
- B. BIBLIOGRAPHY NOT INCLUDED
- C. REFERENCE MATERIALS INCLUDE A LIST OF TEXTS
- D. NO APPENDICES

## MUSIC ABSTRACT

ASPECTS OF MUSIC INDICATED IN THE OUTLINE FOR EACH HISTORICAL PERIOD ARE AS FOLLOWS:

FOUNDATIONS OF EUROPEAN SOCIETIES--GREECE. EARLY INSTRUMENTS. DRAMA AND ITS RELATION TO MUSIC.

ROMAN CIVILIZATION. MUSIC.

RENAISSANCE. MUSIC DEVELOPMENTS AS THEY CORRESPOND TO THE VISUAL ARTS. THE EFFECT OF THE REFORMATION UPON MUSIC.

17TH AND 18TH CENTURIES. THE FOLLOWING COMPOSERS: VIVALDI, FRESCOBALDI, PURCELL, BACH, HANDEL, HAYDN, MOZART, BEETHOVEN.

19TH CENTURY. CLASSICISM; ROMANTICISM; POST-ROMANTICISM; IMPRESSIONISM.

20TH CENTURY. SCHOENBERG; BARTOK; RESPIGHI; SIBELIUS; COPLAND; GERSHWIN; FOLK-ROCK; ACID-ROCK; CLASSIC-ROCK; JAZZ.

## I. LOCATION:

- A. CONNECTICUT
- B. MADISON

## II. SCHOOL AND PROGRAM PERSONNEL:

- A. PRINCIPAL, J. MILTON JEFFREY
- B. PROGRAM DIRECTOR NOT CITED
- C. PROGRAM FACULTY, CHARLES H. QUIGLEY, MUSIC; OTHERS NOT CITED

## III. COURSE GUIDE DESCRIPTION:

- A. HUMANITIES
- B. COMPILED IN 1970
- C. COST NOT CITED
- D. TYPEWRITTEN. 2 PAGES.  
A BRIEF DESCRIPTION OF THE COURSE IS AVAILABLE. MORE COMPLETE COURSE GUIDE MATERIALS ARE IN THE PLANNING STAGE.

## IV. CHARACTERISTICS OF THE PROGRAM:

- A. DATE OF PROGRAM'S INITIATION NOT CITED
- B. GENERAL OBJECTIVES:  
TO EXAMINE MAN AS HE EXISTS TODAY, HIS SEARCH FOR IDENTITY AND FOR TRUTH, AND HIS REBELLIONS AGAINST MANY OF THE FORCES TO WHICH HE MUST REACT.  
TO STUDY PARALLELS IN OTHER AGES AND TIMES AS REVEALED BY THE LIGHT OF HISTORICAL ACCOUNTS, AS REFLECTED BY MAN'S CREATIVE EFFORTS IN ART AND MUSIC AND OTHER FORMS OF ARTISTIC EXPRESSION, AND AS BROUGHT TO LIGHT BY HIS DEEPEST THINKING REVEALED THROUGH HIS GREAT WORKS OF LITERATURE, RELIGION, AND PHILOSOPHY.
- C. SUBJECT AREAS: HISTORY, PHILOSOPHY, MUSIC, ART
- D. AREAS RECEIVE EQUAL EMPHASIS
- E. ORGANIZATION OF COURSE CONTENT NOT DESCRIBED

## V. MANNER IN WHICH PROGRAM IS HANDLED:

10 PAPER-BACKED TEXTS IN HISTORY AND PHILOSOPHY ARE ISSUED TO THE STUDENTS, AS WELL AS TEXTS IN MUSIC AND ART. CLASS ACTIVITIES INCLUDE PRESENTATIONS OF SLIDES AND ART REPRODUCTIONS, LISTENING TO MUSIC, AND CLASS LECTURES AND DISCUSSIONS. ASSIGNMENTS INCLUDE RESEARCH, PAPERS, INDIVIDUAL STUDY, AND READING IN ALL 4 AREAS.

## VI. NO ADDITIONAL FEATURES INCLUDED IN THE COURSE DESCRIPTION.

## MUSIC ABSTRACT

MUSIC CCNTENT IS NOT DESCRIBED.

## I. LOCATION:

- A. CONNECTICUT
- B. RIDGEFIELD

## II. SCHOOL AND PROGRAM PERSONNEL:

- A. PRINCIPAL NOT CITED
- B. PROGRAM DIRECTOR, MISS EVELYN COPELAND (FAIRFIELD, CONNECTICUT)
- C. PROGRAM FACULTY NOT CITED

## III. COURSE GUIDE DESCRIPTION:

- A. HUMANITIES GUIDE
- B. COMPILED IN 1969
- C. COST NOT CITED
- D. MIMECGRAPHED. 54 PAGES

## IV. CHARACTERISTICS OF THE PROGRAM:

- A. DATE OF PROGRAM'S INITIATION NOT CITED
- B. GENERAL OBJECTIVES: (SELECTED)  
TO STIMULATE THE CONSTRUCTIVE FORMATION OF INTELLIGENT OPINION.  
TO STIMULATE SOCIAL AND PERSONAL AWARENESS.
- C. SUBJECT AREAS NOT INDICATED. COURSE CONTENT INCLUDES HISTORY, LITERATURE, MUSIC, ART, PHILOSOPHY, AND SOCIAL STUDIES.
- D. AREAS RECEIVE EQUAL EMPHASIS
- E. THEMATIC APPROACH.

THE COURSE GUIDE IS NOT INTENDED TO BE A SET OF DIRECTIONS FOR TEACHING. RATHER, IT IS DESIGNED TO HELP THE TEACHER CHOOSE VALUABLE SOURCES AND ACTIVITIES FOR THE STUDENTS. A GENERAL SYNOPSIS, UNIT OBJECTIVES, SUGGESTED ACTIVITIES, AND MATERIALS FOR STIMULATING DISCUSSION ARE DESCRIBED FOR EACH UNIT. UNIT TOPICS ARE AS FOLLOWS:

INTRODUCTION. (1 WEEK) NATURE AND FOCUS OF THE COURSE.

UNIT I. THE SELF. (5 WEEKS) AREA 1. AN EXAMINATION OF THE EXISTENCE OF THE HUMAN SELF; AREA 2, A PHILOSOPHICAL AND PSYCHOLOGICAL OVERVIEW OF THE NATURE OF SELF; AREA 3, INDIVIDUAL VARIATIONS OF THE EXPRESSION OF SELF.

UNIT II. THE SEARCH FOR FULFILLMENT OF SELF. (8 WEEKS)  
AREA 1, THE UNIVERSAL VERSUS THE RELATIVE ASPECTS OF TRUTH.  
AREA 2, GOODNESS AND BEAUTY--THE UNIVERSAL AND THE PARTICULAR IN AESTHETICS. AREA 3, RELEVANCE AND REALITY IN RELIGION.

UNIT III. THE NATURAL WORLD. (5 WEEKS) AREA 1, THE PHILOSOPHY OF THE NATURAL WORLD, AREA 2, THE INTERACTION OF THE NATURAL WORLD AND MAN. AREA 3, THE RELATIONSHIP OF THE INDIVIDUAL AND THE NATURAL WORLD WITH PARTICULAR EMPHASIS ON TECHNOLOGICAL AMERICA.

UNIT IV. -AN AND VALUES. (6 WEEKS) AREA U, RELATIONSHIP BETWEEN VALUES AND CHOICE WITH SPECIAL EMPHASIS ON THE AMERICAN EXPERIENCE. AREA 2, THE QUESTION OF ENVIRONMENTAL PRESSURES VERSUS FREE RESPONSE. AREA 3, THE AMERICAN DREAM--UTOPIAS PAST AND PRESENT.

UNIT V. MAN AND SOCIETY. (6 WEEKS) AREA 1, THE PHILOSOPHY OF POWER--ITS BASIS AND USE. AREA 2, THE INDIVIDUAL AND THE STATE. AREA 3, MAN, SOCIETY, AND CHANGE--A COMPROMISE AND A CHALLENGE.

V. MANNER IN WHICH PROGRAM IS HANDLED:

- A. NUMBER OF TEACHERS NOT INDICATED. A TEACHER ACTS AS A RESOURCE PERSON IN CLASSROOM ACTIVITY; HIS TASK IS TO CLARIFY, NOT TO DOMINATE. GUEST SPEAKERS ARE INVITED.
- B. STUDENT ENROLLMENT:
  - 1. GRADE LEVEL NOT INDICATED
  - 2. PREREQUISITES NOT CITED
  - 3. ELECTIVE. A STUDENT MAY REPEAT THE COURSE FOR ENRICHMENT, RE-READING CERTAIN WORKS OR USING AN ENTIRELY NEW SET OF SOURCES PERTAINING TO UNIT TOPICS.
- C. CLASS ACTIVITIES INCLUDE LARGE AND SMALL GROUP DISCUSSIONS, OUTSIDE READING, VARIOUS TYPES OF CREATIVE WORK, VIEWING OF ART WORKS, FILMS, AND SLIDES, AND LISTENING TO RECORDINGS.
- D. EXTRACURRICULAR ACTIVITIES INCLUDE FIELD TRIPS TO MUSEUMS, ART GALLERIES, CONCERTS, AND CULTURAL EVENTS IN THE NEW YORK CITY AREA. THESE ARE CHOSEN TO HIGHLIGHT ISSUES AND TOPICS CONSIDERED IN THE UNITS.
- E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT INCLUDE WRITTEN AND ORAL REPORTS.
- F. FUTURE PLANS INCLUDE COURSE GUIDE REVISION. THE PROGRAM WILL BE OFFERED ON A 1-SEMESTER RATHER THAN 2-SEMESTER BASIS, WITH THE PRESENT COURSE CONTENT MORE CONCENTRATED AND SHARPLY FOCUSED.

VI. ADDITIONAL FEATURES OF THE GUIDE:

- A. SUGGESTED ACTIVITIES INCLUDE POSSIBLE READING ASSIGNMENTS, RELATED CLASSROOM ACTIVITIES, AND TOPICS FOR PRESENTATION OR DISCUSSION.
- B. BIBLIOGRAPHY INCLUDED
- C. REFERENCE MATERIALS INCLUDE TITLES OF FILMS
- D. NO APPENDICES

MUSIC ABSTRACT

NO SUBJECT AREAS ARE DELINEATED. MUSIC AND THE FINE ARTS ARE INTEGRATED WITH THE THEME OF SELF-UNDERSTANDING AND SELF REALIZATION, THE COURSE BEING DESIGNED TO STIMULATE SOCIAL AND PERSONAL AWARENESS.

THEMATIC UNITS ARE PRESENTED IN THE COURSE OUTLINE. WITHIN THESE, SPECIFIC REFERENCES TO MUSIC ARE AS FOLLOWS:

UNIT I, "THE SELF." DURING THE 2 WEEKS DEVOTED TO A PHILOSOPHICAL AND PSYCHOLOGICAL OVERVIEW OF THE NATURE OF SELF, THE STUDENTS LISTEN TO SCHEHERAZADE BY RIMSKY-KORSAKOV AND LES PRELUDES BY LISZT AND DISCUSS THE ROMANTIC FRAME OF REFERENCE. IN THE SAME UNIT, A LECTURE IS GIVEN ON THE CREATION OF MYTHS WHICH HAVE BECOME NORMS FOR ACTION. THIS TOPIC LENDS ITSELF TO THE DISCUSSION OF TODAY'S MYTHS AND THEIR RELATIONSHIP TO POPULAR MUSIC.

THE GENERAL PROPOSAL OF UNIT II IS THAT MAN FULFILLS HIMSELF IN HIS SEARCH FOR TRUTH, WHICH IN TURN INVOLVES A CONSIDERATION OF BEAUTY, GOODNESS, AND RELIGION. ONE WEEK'S STUDY FOCUSES ON MUSIC. SEVERAL READING ASSIGNMENTS ARE LISTED FOR THE STUDENT'S SELECTION. AMONG THESE ARE CHAPTERS FROM MUSIC IN THE LIFE OF MAN, BY JULIUS PORTNOY (NEW YORK: HOLT, RINEHART AND WINSTON, 1963), AND WHAT TO LISTEN FOR IN MUSIC, BY AARON COPLAND (NEW YORK: MCGRAW-HILL BOOK CO., 1957). SELECTED ACTIVITIES AND DISCUSSION TOPICS ARE AS FOLLOWS: STUDENTS LISTEN TO TONY SCOT'S MUSIC FOR MEDITATION AND THEN TO BARTOK'S DANCE SUITE; THEY DISCUSS THE DIFFERENCES IN TERMS OF BEAUTY AND ITS ASSOCI-

ATION WITH "TASTE." THE MUSIC OF BACH IS COMPARED WITH THAT OF THE BEATLES. MEMBERS OF THE METROPOLITAN OPERA ASSOCIATION ARE INVITED TO DEMONSTRATE AND DISCUSS AN OPERA PRODUCTION. A MEMBER OF THE MUSIC DEPARTMENT SPEAKS ON UNITY AND DIVERSITY IN MUSIC AND THE RELATIONSHIP OF THESE TO CULTURALLY DEFINED SENSES OF TASTE. RELATIVE OR UNIVERSAL RELATIONSHIPS AMONG THE QUALITIES OF TRUTH, GOODNESS, AND BEAUTY IN ARTISTIC EXPRESSION ARE DISCUSSED.

WITH UNIT III, "THE NATURAL WORLD," SELECTIONS BY MENDELSSOHN, CHOPIN, AND DEBUSSY ARE HEARD AND SYNCHRONIZED WITH THE STUDY OF SELECTED PAINTINGS OF THE BARBIZON AND IMPRESSIONIST SCHOOLS. QUESTIONS SUCH AS THE FOLLOWING ARE DISCUSSED: WHAT IS THE RELATIONSHIP BETWEEN A VIEW OF REALITY AND OF ONESELF? BETWEEN REALITY AND TRUTH? REALITY AND BEAUTY? REALITY AND GOD? REALITY AND GOODNESS? REALITY AND VALUES?

PROGRAM MUSIC OF PAUL HINDEMITH IS DISCUSSED AS A REFLECTION OF AMERICAN VALUES IN UNIT IV, "MAN AND VALUES." JAZZ COMPOSITIONS ARE HEARD AND DISCUSSED IN AN EFFORT TO UNDERSTAND THE VALUES THAT PRODUCED THEM.



**I. LOCATION:**

- A. CONNECTICUT
- B. WINDSOR

**II. SCHOOL AND PROGRAM PERSONNEL:**

- A. PRINCIPAL NOT CITED
- B. PROGRAM DIRECTOR NOT CITED
- C. PROGRAM PREPARED BY FRANS KROT, DIANE VAN AUSDALL, SYLVIA SKYPEK, MARIE MAHAN

**III. COURSE GUIDE DESCRIPTION:**

- A. NINTH GRADE ENGLISH AND SOCIAL STUDIES
- B. COMPILED IN 1970
- C. COST NOT CITED
- D. MIMECGRAPHED. 16 PAGES

**IV. CHARACTERISTICS OF THE PROGRAM:**

- A. DATE OF PROGRAM'S INITIATION NOT CITED
- B. GENERAL OBJECTIVE:

TO ACHIEVE THE FOLLOWING BASIC SKILLS:

ABILITY TO APPLY BASIC GRAMMAR UNDERSTANDINGS IN THE DEVELOPMENT OF WRITING SKILLS, AND TO EXPRESS ONE'S SELF CLEARLY AND EFFECTIVELY BOTH ORALLY AND IN WRITING; DEVELOPMENT OF SKILLS IN FORMAL DEBATING AND PUBLIC SPEAKING, AND IN LOCATING, COMPILING AND WEIGHING EVIDENCE AND DATA NECESSARY FOR MAKING DECISIONS; KNOWLEDGE OF HOW TO SEPARATE FACT FROM OPINION AND THE ABILITY TO IDENTIFY PROPAGANDA; DEVELOPMENT OF GROUP DISCUSSION TECHNIQUES; AND THE DEVELOPMENT OF SKILLS NEEDED TO RECOGNIZE AND SOLVE SOCIAL PROBLEMS, TO FUNCTION IN A WORLD CHARACTERIZED BY CHANGE, TO CRITICALLY EXAMINE ONE'S OWN VALUES AND THE VALUES OF OTHERS, AND TO FORMULATE A PERSONAL PHILOSOPHY.

- C. SUBJECT AREAS: ENGLISH, SOCIAL STUDIES
- D. AREAS RECEIVE EQUAL EMPHASIS
- E. THEMATIC APPROACH.

COURSE MATERIALS PRESENT A DESCRIPTIVE OUTLINE OF THE FOLLOWING 6 "KEY UNDERSTANDINGS" AROUND WHICH THE PROGRAM IS ORGANIZED:

1) MYTH, TRADITION AND CHANGE. 2) CULTURE PATTERNS AND THE TEENAGER. 3) POWER, CONFLICT AND CONSCIENCE. 4) HUMAN RIGHTS: THE TRAGEDY OF PREJUDICE. 5) STUDY OF MINORITIES. 6) HEROES: YESTERDAY AND TODAY.

**V. MANNER IN WHICH PROGRAM IS HANDLED:**

- A. NUMBER OF TEACHERS NOT INDICATED
- B. STUDENT ENROLLMENT:
  - 1. FRESHMEN
  - 2. PREREQUISITES NOT CITED
  - 3. ELECTIVE
- C. CLASS ACTIVITIES NOT DESCRIBED
- D. EXTRACURRICULAR ACTIVITIES NOT DESCRIBED
- E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT NOT DESCRIBED
- F. FUTURE PLANS NOT CITED

**VI. ADDITIONAL FEATURES INCLUDED IN THE GUIDE: BIBLIOGRAPHY AND SUPPLEMENTARY READING MATERIALS FOR ENGLISH AND SOCIAL STUDIES.**

## MUSIC ABSTRACT

THE HUMANITIES PROGRAM OF ENGLISH AND SOCIAL STUDIES DEALS WITH CULTURAL PATTERNS OF PAST ERAS AND PARTICULARLY OF CONTEMPORARY SOCIETY. SIX THEMES OR "KEY UNDERSTANDINGS" ARE PRESENTED THROUGHOUT THE COURSE. WITH THE STUDY OF THE FINAL ONE, "HEROES: YESTERDAY AND TODAY," OUTSTANDING CONTRIBUTIONS TO PHILOSOPHY, MUSIC, ART, LITERATURE, AND HISTORY ARE CONSIDERED.

## I. LOCATICN:

- A. CONNECTICUT
- B. TORRINGTON

## II. SCHOOL AND PROGRAM PERSONNEL:

- A. PRINCIPAL, RICHARD D. WILLIAMSON
- B. PROGRAM DIRECTOR, DAVID WHEELER
- C. PROGRAM FACULTY: DAVID BENNETT, BRUCE FOX, WILLIAM MULLER, NEIL PAGONA, NELLIE SULLIVAN, DOLORES WHELAN, HELEN WOODFORD

## III. COURSE GUIDE DESCRIPTION:

- A. HUMANITIES PROGRAM AT TORRINGTON HIGH SCHOOL
- B. COMPILED IN JUNE, 1970
- C. COST NOT CITED
- D. OUTLINE FORM. 2 PAGES

## IV. CHARACTERISTICS OF THE PROGRAM:

- A. PROGRAM INITIATED IN DECEMBER, 1967
- B. GENERAL OBJECTIVE:  
TO EXPLORE THE MANY AVENUES OF OUR CULTURAL HERITAGE.
- C. SUBJECT AREAS: ART, ARCHITECTURE, ANTHROPOLOGY, LITERATURE, MIME, PHILOSOPHY, MUSIC, DANCE, PLAYS
- D. EMPHASIS: ART, ARCHITECTURE, LITERATURE, MUSIC, PLAYS
- E. LECTURES AND PROGRAMS IN EACH SUBJECT AREA ARE PRESENTED DURING FRIDAY ACTIVITY PERIOD AT THE RATE OF 10 TO 15 PROGRAMS A YEAR.
- F. COURSE MATERIALS CONSIST OF A 3-YEAR RESUME LISTING LECTURES AND PROGRAMS PRESENTED IN EACH OF THE SUBJECT AREAS, AND A BRIEF DESCRIPTION OF THE FIRST LECTURE.

## V. MANNER IN WHICH PROGRAM IS HANDLED:

- A. TEAM TEACHING. GUEST LECTURERS.
- B. STUDENT ENROLLMENT:
  - 1. SOPHOMORES, JUNIORS, SENIORS
  - 2. PREREQUISITES NOT CITED
  - 3. ELECTIVE
- C. CLASS ACTIVITIES INCLUDE PERFORMANCES AND THE USE OF FILMS
- D. EXTRACURRICULAR ACTIVITIES INCLUDE 3 FIELD TRIPS AND AN ADDITIONAL MUSIC PROGRAM GIVEN AT THE SCHOOL
- E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT NOT DESCRIBED

## VI. ADDITICNAL FEATURES OF THE GUIDE:

- A. SUGGESTED ACTIVITIES INCLUDE A LIST OF MUSIC PROGRAMS THAT MAY BE ATTENDED
- B. BIBLIOGRAPHY NOT INCLUDED
- C. REFERENCE MATERIALS NOT INCLUDED
- D. NO APPENDICES

## MUSIC ABSTRACT

MR. DAVID WHEELER, HEAD OF THE HIGH SCHOOL MUSIC DEPARTMENT, IS ALSO CHAIRMAN OF THE HUMANITIES PROGRAM.

LECTURES AND PROGRAMS OFFERED DURING THE FIRST THREE-YEAR PERIOD (SINCE 1967) INCLUDE THE FOLLOWING TOPICS:

"JAZZ TRIO AND CONTRASTING PIANO FORMS AND STYLES (1700-1968)," LECTURE DEMONSTRATION GIVEN BY A YALE UNIVERSITY GRADUATE STUDENT;

ELM CITY BRASS QUINTET FROM YALE UNIVERSITY;  
WOODWIND QUINTET, UNIVERSITY OF CONNECTICUT;  
NEW ENGLAND STRING QUARTET, UNIVERSITY OF CONNECTICUT;  
"SHAKESPEARE IN OPERA AND SONG," METROPOLITAN OPERA COMPANY;  
RENAISSANCE VOCAL MOTETS, YALE UNIVERSITY SINGERS;  
MADRIGAL SINGERS, UNIVERSITY OF HARTFORD;  
LUTE PROGRAM, BY LUCY CROSS;  
"FORM IN MUSIC AND IMPROVISATION," LECTURE DEMONSTRATION GIVEN BY  
A YALE UNIVERSITY GRADUATE STUDENT;

OPTIONAL PERFORMANCES:

MICHAEL LORIMER, CLASSICAL GUITARIST;

JOSE GRECO AND COMPANY;

THE OPERA CARMEN BY BIZET, PRESENTED BY THE CONNECTICUT OPERA  
GUILD.

THE FIRST LECTURE OF THE SERIES WAS GIVEN BY MR. FAY, A YALE GRADUATE STUDENT, PIANIST AND COMPOSER. ASSISTING HIM WAS A PERCUSSIONIST AND A STRING BASS PLAYER. FAY SPOKE ABOUT RELATIONSHIPS AND DIFFERENCES BETWEEN THE MUSIC OF YESTERDAY AND TODAY. BY CLEVERLY PITTING THE CLASSICAL SOUNDS OF BACH, BEETHOVEN AND CHOPIN AGAINST THE MODERN SOUNDS OF THE BEATLES, FOUR DIFFERENT JAZZ STYLES AND HIS OWN COMPOSITIONS, MR. FAY SHOWED THE MUSIC OF "THEN" AND "NOW" TO BE BASICALLY THE SAME EXCEPT FOR THE RHYTHM.

## I. LOCATION:

- A. CONNECTICUT
- B. WEST HARTFORD

## II. SCHOOL AND PROGRAM PERSONNEL:

- A. PRINCIPAL NOT CITED
- B. DIRECTOR OF INSTRUCTION, DR. JAMES J. MOORE
- C. PROGRAM FACULTY: MARK H. BLOOD, JR., DAVID BLUMENTHAL, WAYNE W. LOVELAND, DIQUEL MENDES, CHARLES R. TIPPIN

## III. COURSE GUIDE DESCRIPTION:

- A. HUMANITIES COURSE OF STUDY. THE GREAT WAYS OF LIVING
- B. COMPILED IN 1965
- C. COST NOT CITED
- D. MIMECGRAPHED. 49 PAGES

## IV. CHARACTERISTICS OF THE PROGRAM:

- A. PROGRAM INITIATED IN 1965
- B. GENERAL OBJECTIVE REFLECTED IN THE FOLLOWING OPENING QUOTATION:  
"I DO NOT WANT MY HOUSE TO BE WALLED IN ON ALL SIDES AND MY WINDOWS TO BE STUFFED. I WANT THE CULTURE OF ALL LANDS TO BE BLOWN ABOUT MY HOUSE AS FREELY AS POSSIBLE." (MAHATMA GANDHI)
- C. SUBJECT AREAS: HISTORY, MUSIC, ART, LITERATURE
- D. AREAS RECEIVE EQUAL EMPHASIS
- E. THE FOLLOWING UNITS OR "WAYS OF LIVING" ARE STUDIED: I. THE EASTERN WAYS, C. 3000 TO 1 B.C. (INDIA--HINDUISM, BUDDHISM; CHINA--CONFUCIANISM, TAOISM, LEGALISM; THE HEBREW-MONOTHEISM). II. THE GREEK WAY, C. 3000 TO 300 B.C. (EARLY, CLASSICAL, HELLENISTIC GREECE). III. ROMAN AND MEDIEVAL WAYS, C. 500 B.C. TO 1300 A.D. (ROMAN WORLD AND MEDIEVAL WORLD). IV. THE AGE OF REAWAKENING AND REVOLT, C. 1300 TO 1600 (EARLY AND LATE RENAISSANCE; REFORMATION). V. THE RATIONAL WAY, C. 17TH AND 18TH CENTURIES (REASON LEADS TO REVOLT AND REACTION; RATIONAL FAITH VERSES RELIGIOUS FAITH; THE "DEMOCRATIC" EXPERIMENTS). VI. THE AGE OF REVOLTS AND REACTIONS, C. 19TH CENTURY (ROMANTIC REVOLT AND REACTION; ASCENDENCY OF THE MIDDLE CLASS; INTELLECTUAL, SOCIAL, AESTHETIC, AND MORAL REACTIONS). VII. THE ANXIOUS YEARS, C. 20TH CENTURY (THE OLD ORDER CRUMBLES; THE NEW ORDERS--PROMISE AND DISILLUSIONMENT; THE BRAVE NEW WORLD).

EACH OF THESE PERIODS OR "WAYS OF LIVING" IS ORGANIZED AS FOLLOWS: EVOLVING IDENTITY, (SELECTED QUOTATIONS SUGGESTING DEVELOPING IDEALS). SCOPE AND SYNTHESIS, (DESCRIPTION AND INTERRELATION OF TOPICS AND MATERIALS PRESENTED SEQUENTIALLY THROUGH HISTORY, ART, LITERATURE, AND MUSIC). IMPLEMENTATION, READINGS, AND RESOURCES, (SPECIFIC MATERIALS AND RELATED ACTIVITIES FOR DEVELOPING UNDERSTANDING OF THE BASIC CONCEPTS). LEGACY, (STATEMENTS DESCRIBING THE ENDURING CONTRIBUTIONS OF THE PAST WHICH HAVE SHAPED THE MODERN WORLD).

## V. MANNER IN WHICH PROGRAM IS HANDLED:

- A. TEAM OF TEACHERS
- B. STUDENT ENROLLMENT NOT DESCRIBED
- C. CLASS ACTIVITIES INCLUDE GUEST LECTURERS, STUDENT PERFORMANCES, AND EXTENSIVE USE OF FILMS, FILMSTRIPS, SLIDES, RECORDINGS AND TAPES.
- D. EXTRACURRICULAR ACTIVITIES INCLUDE FIELD TRIPS

- E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT NOT DESCRIBED
- F. FUTURE PLANS NOT CITED

VI. ADDITIONAL FEATURES INCLUDED IN THE GUIDE:

- A. SUGGESTED ACTIVITIES NOT INCLUDED
- B. BIBLIOGRAPHY INCLUDED FOR HISTORY, LITERATURE, MUSIC, AND ART
- C. REFERENCE MATERIALS INCLUDE A MUSIC DISCOGRAPHY
- D. NO APPENDICES

MUSIC ABSTRACT

MUSICAL ASPECTS STUDIED IN RELATION TO EACH OF THE HISTORICAL PERIODS OR "GREAT WAYS OF LIVING" ARE AS FOLLOWS:

**THE EASTERN WAYS.** FUNDAMENTALS OF MUSIC--AN INTRODUCTION TO MELODY, RHYTHM, HARMONY, TONALITY, TEXTURE, TIMBRE, INSTRUMENTS, DYNAMICS, ORCHESTRATION, STYLE, AND FORM. THE MUSIC OF INDIA; VEDIC CHANT. THE ROLE OF MUSIC IN CHINESE CULTURE. MUSIC AND HEBRAIC CULTURE.

**THE GREEK WAY (3000 TO 300 B.C.).** FUNCTION OF MUSIC--NOTATION, INSTRUMENTS, MUSIC AND THE EPIC. ETHOS; PYTHAGOREAN THEORY; THE MODAL SYSTEM; MUSICAL DIMENSIONS OF DRAMA--ODE, DANCE, CHORUS. WRITINGS ON MUSIC (THEORETICAL AND ACOUSTICAL LEGACY).

**ROMAN AND MEDIEVAL WAYS.** ROMAN MUSIC AS A LINK BETWEEN THE OLD (HEBREW, GREEK, EGYPTIAN) AND THE NEW (CHRISTIAN) MUSIC. THE CHRISTIAN ERA--PLAINSUNG, GREGORIAN REFORM, MASS, ORGANUM, LITURGICAL DRAMA. THE DEVELOPMENT OF NOTATION. SECULAR INFLUENCES OF THE GOLIARDS, JONGLEURS, TROUBADOURS, TROUVERES, AND MINNESINGERS. STUDENT PRESENTATIONS AND PERFORMANCES OF MUSIC FROM THE ARS ANTIQUA. FORMS AND DEVICES OF THAT PERIOD ARE STUDIED.

**1300 TO 1600 A.D.** COMPOSERS AND FORMS OF THE BURGUNDIAN SCHOOL. 16TH CENTURY INFLUENCES OF THE NETHERLANDERS, ROMANS, VENETIANS, AND ENGLISH. POLYPHONY AND INSTRUMENTATION. EFFECTS OF THE REFORMATION ON MUSIC.

**THE RATIONAL WAY (17TH AND 18TH CENTURIES).** COMPOSERS AND GENERAL CHARACTERISTICS OF THE EARLY AND MIDDLE BAROQUE IN MUSIC. CULMINATION OF BAROQUE MUSIC WITH BACH AND HANDEL. SPIRIT OF THE ROCOCO. CLASSICAL TENDENCIES OF THE LATE 18TH CENTURY (GLUCK, HAYDN, MOZART, BEETHOVEN).

**AGE OF REVOLTS AND REACTIONS (19TH CENTURY).** CONFLUENCE OF CLASSICISM AND ROMANTICISM. THE AGE OF THE VIRTUOSO. THE RISE OF MUSICAL NATIONALISM. FROM ROMANTICISM TO REALISM (BERLIOZ, LISZT, WAGNER). CROSSCURRENTS AND TRENDS DURING LATE AND POST-ROMANTICISM. LITERATURE AND MUSIC (NIETZSCHE AND R. STRAUSS) WITH STUDENT PERFORMANCE. IMPRESSIONISM.

**20TH CENTURY.** EXPRESSIONISM; TONE-ROW MUSIC; NEO-CLASSICISM; GEBRAUCHSMUSIK. NATIONALISM AND INDIVIDUALISM IN THE 20TH CENTURY. THE DEVELOPMENT OF JAZZ AND ITS INFLUENCE. STRAVINSKY. INNOVATIONS IN MUSICAL MEDIA. (STUDENT PRESENTATIONS AND PERFORMANCES)

DERIVED FROM APPROXIMATELY 30 BOOKS ON MUSIC, SELECTED READINGS ARE INDICATED FOR USE WITH EACH OF THE PRECEDING TOPICS. RECORDINGS OF SPECIFIC MUSICAL COMPOSITIONS ARE LISTED.

## I. LOCATION:

- A. CONNECTICUT
- B. WETHERSFIELD

## II. SCHOOL AND PROGRAM PERSONNEL:

- A. PRINCIPAL, FRED J. CARUOLO
- B. PROGRAM DIRECTOR NOT CITED
- C. PROGRAM FACULTY NOT CITED

## III. COURSE GUIDE DESCRIPTION:

- A. HUMANITIES I
- B. COMPILED IN 1970
- C. COST NOT CITED
- D. MIMECGRAPHED. 8 PAGES

## IV. CHARACTERISTICS OF THE PROGRAM:

- A. DATE OF PROGRAM'S INITIATION NOT CITED

## B. GENERAL OBJECTIVES:

TO ASSIST THE STUDENT AS A CONSUMER, AND TO DEVELOP KEENER DISCRIMINATION IN HIS CHOICE OF CURRENT CULTURE.

TO INTENSIFY THE STUDENT'S AWARENESS OF HIS CULTURAL ENVIRONMENT.

TO MAKE THE STUDENT AWARE OF CAUSE AND EFFECT RELATIONSHIPS BETWEEN EVENTS AND SOCIAL CONDITIONS IN THE PRESENT AND PAST, ESPECIALLY IN THE 20TH CENTURY.

TO MOTIVATE THE STUDENT TO BECOME ACTIVELY CONCERNED ABOUT HIS CULTURAL ENVIRONMENT, AND TO EXPAND HIS HUMANISTIC ENVIRONMENT.

- C. SUBJECT AREAS: LITERATURE, ART, MUSIC

- D. EMPHASIS: THE PROGRAM IS AN ENGLISH WORKSHOP

## E. THEMATIC APPROACH.

HUMANITIES I IS A ONE-SEMESTER COURSE WHICH EXPLORES AMERICA'S EXPRESSION OF ITSELF THROUGH VARIOUS ART FORMS. THE FOLLOWING 7 THEMES ARE STUDIED: 1) AMERICA AND AMERICANS--WHAT IS AN AMERICAN? 2) ROARING TWENTIES--A PARALLEL TO THE SIXTIES AND AN EXAMPLE OF THE ILLUSION OF ABSOLUTE SECURITY. 3) THIRTIES--DISILLUSIONMENT AND SEARCH FOR VALUES. 4) FORTIES--THE BEGINNING OF THE UNITED STATES' REAL INVOLVEMENT IN WORLD EVENTS, AND ITS IMPACT ON SOCIETY. 5) FIFTIES--OVERT CONFORMITY; COVERT RUMBLINGS. 6) SCHIZOPHRENIC SIXTIES--THE REALITY OF A CONTINUING WAR-ORIENTED SOCIETY VERSUS ESCAPE IN DRUGS, MEDITATION, AND DOMESTIC VIOLENCE. 7) PRESENTATION OF PROGRAMS, AND PROJECTION INTO THE FUTURE.

FOR EACH OF THESE THEMES, THE COURSE GUIDE INCLUDES SPECIFIC CLASSROOM MATERIALS, AN OUTLINE OF SKILLS INTRODUCED, AND AN OUTLINE OF SUPPLEMENTARY ACTIVITIES AND SUGGESTED APPROACHES.

## V. MANNER IN WHICH PROGRAM IS HANDLED:

- A. NUMBER OF TEACHERS NOT INDICATED

## B. STUDENT ENROLLMENT:

- 1. GRADE LEVELS NOT INDICATED

- 2. PREREQUISITES: STUDENTS WITH AVERAGE ABILITY IN READING AND COMPREHENSION SKILLS.

- 3. WHETHER ELECTIVE OR REQUIRED NOT INDICATED

- C. CLASS ACTIVITIES INCLUDE LECTURES, DISCUSSIONS, AND THE USE OF FILMS, SLIDES, AND RECORDINGS

- D. EXTRACURRICULAR ACTIVITIES NOT DESCRIBED

- E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT NOT DESCRIBED
- F. FUTURE PLANS NOT CITED

VI. ADDITIONAL FEATURES OF THE GUIDE:

- A. SUGGESTED ACTIVITIES INCLUDED. EXAMPLES: STUDENTS BRING RECORDS, LITERATURE, AND PICTURES FOR CLASS DISCUSSION; STUDENT PROJECTS PRESENTED TO INFORM THE CLASS OF EVENTS NOT COVERED IN GENERAL DISCUSSION; STUDENT DEBATES AND SPECIFIC RESEARCH ASSIGNMENTS.
- B. BIBLIOGRAPHY INCLUDED
- C. REFERENCE MATERIALS INCLUDE A LIST OF FILMS AND RECORDINGS
- D. NO APPENDICES

MUSIC ABSTRACT

HUMANITIES I FOCUSES ON AMERICAN CULTURE SINCE THE 1920'S. ASPECTS OF MUSIC STUDIED IN RELATION TO THEMES OF THE COURSE ARE AS FOLLOWS:

THEME: THE ROARING TWENTIES. A STUDY OF JAZZ POPULAR DURING THIS PERIOD.

THEME: FORTIES--BEGINNING OF U.S. INVOLVEMENT IN WORLD EVENTS WITH CONSEQUENT IMPACT ON SOCIETY. MUSIC OF THE SWING ERA (30'S AND 40'S) IS INTRODUCED AS COUNTERPOINT TO ACTIVITY AND TURMOIL IN EUROPE.

THEME: FIFTIES--OVERT CONFORMITY; COVERT RUMBLINGS. THE RELATION OF ROCK AND ROLL TO THE SIXTIES' LARGE TEEN-AGE SELLING MARKET.

THEME: THE SCHIZOPHRENIC SIXTIES--THE REALITY OF A CONTINUING WAR-ORIENTED SOCIETY VERSUS ESCAPE IN DRUGS, MEDITATION AND DOMESTIC VIOLENCE. A STUDY OF THE HISTORY OF ROCK AND ROLL THROUGH RECORDS, DISCUSSION, AND A CONSIDERATION OF ROCK PERSONALITIES AND THEIR PHILOSOPHIES. A STUDY OF ATTITUDES TOWARD DRUGS AND ALIENATION AS REFLECTED IN ROCK AND OTHER TYPES OF POPULAR MUSIC.



## I. LOCATION:

- A. CONNECTICUT
- B. MIDDLETOWN

## II. SCHOOL AND PROGRAM PERSONNEL:

- A. PRINCIPAL, JAMES M. SULLIVAN
- B. PROGRAM DIRECTOR, LOUISE M. FACIUS (CHAIRMAN OF ENGLISH DEPT.)
- C. PROGRAM FACULTY NOT CITED

## III. COURSE GUIDE DESCRIPTION:

- A. HUMANITIES COURSE FOR SENIOR COLLEGE-PREPARATORY STUDENTS
- B. COMPILED IN 1965. "STILL USED AS A BASIS FOR OUR COURSES, WITH MANY MODIFICATIONS EACH YEAR."
- C. COST NOT CITED
- D. DITTO COPIED. 5 PAGES

## IV. CHARACTERISTICS OF THE PROGRAM:

- A. PROGRAM INITIATED IN 1965
- B. GENERAL OBJECTIVES:
  - TO HELP STUDENTS ENJOY AND APPRECIATE ART, MUSIC, LITERATURE AND DRAMA THROUGH AN UNDERSTANDING OF SOME PRINCIPLES COMMON TO THESE ARTS AND THROUGH A STUDY OF THE HISTORY AND PHILOSOPHY OF THE PERIOD OF EACH COMPOSITION.
  - TO EXPLORE THE INTERRELATIONSHIPS AMONG ART, MUSIC, PHILOSOPHY, HISTORY AND LITERATURE AND TO GAIN SOME ESTHETIC APPRECIATION OF THE ARTS.
  - TO ACCUSTOM STUDENTS TO THE PERHAPS UNIQUE EXPERIENCE OF LEARNING FOR THE JOY AND EXCITEMENT OF LEARNING.
  - TO STIMULATE FURTHER STUDY IN THE SEARCH FOR ANSWERS.
  - TO ENABLE STUDENTS TO PERCEIVE RELATIONSHIPS.
- C. SUBJECT AREAS: ART, MUSIC, LITERATURE, DRAMA, HISTORY, PHILOSOPHY
- D. EACH AREA RECEIVES EQUAL EMPHASIS BUT THE CORE AREA VARIES WITH EACH HISTORICAL PERIOD.
  - CORE AREAS: PHILOSOPHY AND HISTORY FOR GOLDEN AGE OF GREECE; HISTORY AND ART FOR EARLY ROMAN CULTURE; MUSIC AND ART FOR THE MIDDLE AGES; ART, LITERATURE, DRAMA FOR THE RENAISSANCE; MUSIC FOR THE BAROQUE, CLASSICAL, AND ROMANTIC PERIODS; HISTORY FOR THE 20TH CENTURY.
- E. CHRONOLOGICAL AND ELEMENTS APPROACH.
  - EMPHASIS IS GIVEN TO GREECE, THE MIDDLE AGES, RENAISSANCE, AND MODERN PERIODS.

## V. MANNER IN WHICH PROGRAM IS HANDLED:

- A. TEAM TEACHING. 4 STAFF MEMBERS.
- B. STUDENT ENROLLMENT:
  - 1. JUNIORS AND SENIORS. 60 STUDENTS ENROLLED IN 1970.
  - 2. PREREQUISITES NOT CITED
  - 3. ELECTIVE AND GIVEN FOR CREDIT

- C. CLASS ACTIVITIES INCLUDE VOLUNTEER PROJECTS, INDIVIDUAL REPORTS, AND VISITS TO ART MUSEUMS. DEFINITE AND RIGID ASSIGNMENTS ARE KEPT TO A MINIMUM.
  - D. EXTRACURRICULAR ACTIVITIES NOT DESCRIBED
  - E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT NOT DESCRIBED  
"HOPEFULLY BEFORE THE YEAR HAS ENDED MORE STUDENTS WILL RESPOND SPONTANEOUSLY AND ENTHUSIASTICALLY TO THE EXTENDING AREAS OF INTEREST THE COURSE OPENS. . ."
  - F. FUTURE PLANS NOT CITED
- VI. ADDITIONAL FEATURES OF THE GUIDE:
- A. SUGGESTED ACTIVITIES NOT INCLUDED
  - B. BIBLIOGRAPHY NOT INCLUDED
  - C. REFERENCE MATERIALS INCLUDE TITLES OF READINGS AND FILMS CITED THROUGHOUT THE GUIDE
  - D. NO APPENDICES

#### MUSIC ABSTRACT

SINCE STUDENTS OFTEN HAVE HAD NO FORMAL EXPOSURE TO MUSIC APPRECIATION, EMPHASIS IS PLACED ON ESTHETICS. THE AIM IS TO HELP THE STUDENTS ENJOY AND APPRECIATE MUSIC, TO EXPLORE INTERRELATIONSHIPS AMONG IT AND OTHER ARTS (ART, LITERATURE, DRAMA), AND TO STUDY IT THROUGH A CONSIDERATION OF THE HISTORY AND PHILOSOPHY OF EACH HISTORICAL PERIOD.

THE FOLLOWING ESTHETIC CONSIDERATIONS MAY INCLUDE MUSIC: WHAT ARE SOME OF THE IDEAS, CREATIONS AND ACTIONS OF MANKIND THROUGH THE AGES AND IN THE WORLD TODAY THAT HAVE AFFECTED OUR CIVILIZATION? HOW? WHAT IS A WORK OF ART? WHY AND HOW DO MEN CREATE? DOES THE ARTIST HAVE AN OBLIGATION TO SOCIETY? SOCIETY TO THE ARTIST? HOW EFFECTIVE IS MUSIC AS A WAY FOR MAN TO COMMUNICATE WITH HIS FELLOW MEN?

MUSIC IS CONSIDERED IN THE STUDY OF EACH HISTORICAL PERIOD; FOR THE MIDDLE AGES, THE BAROQUE, CLASSICAL, AND ROMANTIC PERIODS, HOWEVER, IT IS TREATED IN GREATER DEPTH AS A CORE AREA. SOME MUSICAL CONSIDERATIONS AND ACTIVITIES REGARDING EACH PERIOD ARE AS FOLLOWS:

**GOLDEN AGE OF GREECE AND ROME:** (CONCEPT: THE GREEK PASSION FOR TRUTH, BEAUTY, SIMPLICITY, AND FREEDOM, RELIGION, AND THE MIND AND SPIRIT OF ATHENIAN DEMOCRACY PROVIDE THE FRAMEWORK FOR A STUDY OF THE ARTS. THE SUBSEQUENT PRESERVATION OF THE GREEK HERITAGE BY THE ROMANS.) INFLUENCE OF MYTHOLOGY ON MUSIC. REFERENCES TO APOLLO AND ORPHEUS. ORIGIN OF THE WORD MUSIC. LISTENING TO DELPHIC HYMNS DEDICATED TO APOLLO. GREEK CONTRIBUTION TO SCHOLARSHIP IN MUSIC (NOTATION, TERMINOLOGY). INFLUENCE OF GREEK THEORY AND PHILOSOPHY ON ROMANS AND CHRISTIANS. INSTRUMENTS SUCH AS THE KITHARA, AULOS, AND LYRE ARE DESCRIBED AND RELATED TO GREEK DRAMA.

**MIDDLE AGES:** (CONCEPT: CROSS-SECTION OF MEDIEVAL LIFE STRESSES THE VAST ROLE OF THE CHURCH AND ITS INFLUENCE ON THE ARTS, THE FEUDAL SYSTEM, AND CULTURAL DEVELOPMENTS SUCH AS THE CRUSADES, THE RENEWED INTEREST IN LEARNING, AND THE AVAILABILITY OF NEW LITERATURE IN THE VERNACULAR.) INTRODUCTION TO THE ART OF LISTENING. HEARING AND DISCUSSION OF BYZANTINE MUSIC, GREGORIAN CHANT, MUSIC OF THE LITURGICAL

DRAMA, MEDIEVAL SONGS. PURE MELODY OF BOTH GREGORIAN CHANT AND EARLY JEWISH LITURGICAL MUSIC. IDENTIFICATION OF POLYPHONY, ORGANUM, AND DIATONIC SCALE.

**RENAISSANCE:** (CONCEPT: ART, LITERATURE, MUSIC, DRAMA, AS RECORDS OF MAN'S RESPONSES TO THE WORLD AROUND HIM, CAN ILLUMINATE HISTORY.)

**BAROQUE, CLASSICAL, ROMANTIC:** BACH AND HANDEL ILLUSTRATE INCREASED INTEREST IN INSTRUMENTAL MUSIC, INCREASED USE OF HOMOPHONIC STYLE, AND THE DEVELOPMENT OF MORE MELODIC ELABORATION AND ORNAMENTATION. MOZART AND HAYDN ILLUSTRATE INCREASED ATTENTION TO BALANCE AND DESIGN, MELODIC AND HARMONIC SIMPLICITY AND DIRECTNESS; GREATER EMPHASIS IS ON BEAUTY OF MUSICAL SOUND. SEVERAL ROMANTIC COMPOSERS ILLUSTRATE THE DEVELOPMENT OF REALISM, IMPRESSIONISM, NATIONALISM, AND THE INTEREST IN FREEDOM OF DESIGN AND PERSONAL AND EMOTIONAL SELF EXPRESSION. TYPES OF MUSIC: SYMPHONY, MODERN SUITE, CONCERTO, SYMPHONIC POEM, AND OPERA (**CARMEN AND RIGOLETTO**).

**MODERN:** (CONCEPT: HISTORY OF THE 20TH CENTURY ILLUSTRATES THAT CONFLICTS ARISE IN SPITE OF PROGRESS.) EXPERIMENTAL TECHNIQUES, DEVICES AND IDIOMS (POLYTONALITY, ATONALITY, AND NEO-CLASSICISM) USED IN THE MUSIC OF PROKOFIEV, STRAVINSKY, BARBER, DIAMOND, COPLAND, AND CRESTON. SOME AMERICAN POPULAR MUSIC IS STUDIED.

## I. LOCATION:

- A. DELAWARE
- B. WILMINGTON

## II. SCHOOL AND PROGRAM PERSONNEL:

- A. PRINCIPAL NOT CITED
- B. PROGRAM DIRECTOR NOT CITED
- C. PROGRAM FACULTY: SARAH OTT, HISTORY; DAVID CLOSSON, MUSIC; JOHN KOWALEWSKI, DRAMA AND LITERATURE; JOHN MODICA, ART

## III. COURSE GUIDE DESCRIPTION:

- A. HUMANITIES
- B. COMPILED IN 1970
- C. COST NOT CITED
- D. MIMECGRAPHED. SPIRAL BOUND. 98 PAGES

## IV. CHARACTERISTICS OF THE PROGRAM:

- A. DATE OF PROGRAM'S INITIATION NOT CITED
- B. GENERAL OBJECTIVE:  
TO STUDY MAN—HIS QUEST FOR TRUTH, HIS HUMANISM, AND HIS LACK OF HUMANISM, THE VALIDITY OF HIS JUDGMENTS, AND HIS ABILITY TO DISCERN THE COMMON QUALITIES OF ALL GREAT WORKS OF ART.
- C. SUBJECT AREAS: SOCIAL STUDIES, LITERATURE, ART, MUSIC
- D. AREAS RECEIVE EQUAL EMPHASIS
- E. CHRONOLOGICAL APPROACH.  
THE COURSE INCLUDES THE FOLLOWING HISTORICAL PERIODS: CLASSICAL GREECE, MEDIEVAL, RENAISSANCE, 17TH CENTURY, 18TH CENTURY, 19TH CENTURY, 20TH CENTURY, AND POST WORLD WAR II.  
THE FOLLOWING TOPICS ARE STUDIED FOR THE 18TH CENTURY. SOCIAL STUDIES: AMERICAN REVOLUTION, FRENCH REVOLUTION, VOLTAIRE, AND ROUSSEAU. ART: ROCOCO, NEO-CLASSICAL. MUSIC: ROCOCO STYLE, RAMEAU, SCARLATTI, C. P. E. BACH, MOZART, HAYDN. LITERATURE: 18TH CENTURY NOVEL, DRAMA, AND PRE-ROMANTIC POETRY.

## V. MANNER IN WHICH PROGRAM IS HANDLED:

- A. TEAM OF 4 TEACHERS (ENGLISH, SOCIAL STUDIES, MUSIC, ART)
- B. STUDENT ENROLLMENT:
  - 1. JUNIORS, SENIORS
  - 2. PREREQUISITES: RECOMMENDATION OF STUDENT BY THE ENGLISH DEPARTMENT AND THE GUIDANCE DEPARTMENT
  - 3. ELECTIVE
- C. CLASS ACTIVITIES INCLUDE THE USE OF FILMS, FILMSTRIPS, SLIDE TRANSPARENCIES, PAPERBACKS, AND MIMEOGRAPHED MATERIALS. CLASSES MEET FOR 55 MINUTES, 6 OUT OF EVERY 7 SCHOOL DAYS. AN OVERVIEW OF EACH CULTURE-EPOCH IS INTRODUCED BY A TEAM MEMBER IN EACH OF THE 4 SUBJECT AREAS. THIS IS FOLLOWED BY ROTATING SEMINAR SESSIONS WHICH PERMIT EACH STUDENT TO MEET WITH EACH TEACHER IN A SMALL GROUP OF 12 TO 16 PERSONS. FOLLOWING THE SEMINARS, ALL TEACHERS MEET WITH THE TOTAL GROUP (48 TO 60 STUDENTS) TO FINALIZE DISCUSSIONS.
- D. EXTRACURRICULAR ACTIVITIES INCLUDE ATTENDANCE AT CULTURAL EVENTS AND PERFORMANCES IN NEW YORK CITY, WASHINGTON, PHILADELPHIA, AND WILMINGTON. THESE INCLUDE ART GALLERIES, MUSEUMS, PLAYHOUSES, AND CONCERTS.

- E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT INCLUDE HIS DISCUSSION IN SEMINARS, ONE MAJOR WRITTEN TEST IN JANUARY, AND A FINAL EXAMINATION IN MAY. OTHER REQUIREMENTS INCLUDE A SUMMATION STATEMENT WRITTEN BY THE STUDENT AT THE CONCLUSION OF EACH CULTURE-EPOCH STUDIED AND 4 PROBLEM PAPERS WRITTEN DURING THE YEAR, ONE IN EACH SUBJECT AREA.
- F. FUTURE PLANS NOT CITED

VI. ADDITIONAL FEATURES OF THE GUIDE:

- A. SUGGESTED ACTIVITIES INCLUDE TOPICS FOR RESEARCH PAPERS IN HISTORY, LITERATURE, ART, AND MUSIC
- B. BIBLIOGRAPHY INCLUDED
- C. REFERENCE MATERIALS INCLUDE A CLASS CALENDAR, DISCOGRAPHY, LISTS OF FILMS, AND DEFINITIONS OF TERMS IN HISTORY, LITERATURE, MUSIC, AND ART
- D. NO APPENDICES

MUSIC ABSTRACT

GENERAL ASPECTS OF MUSIC STUDIED DURING EACH HISTORICAL PERIOD ARE AS FOLLOWS:

CLASSICAL PERIOD. DEVELOPMENT OF THE MODES; PYTHAGORAS AND MUSICAL INSTRUMENTS.

MEDIEVAL PERIOD. GREGORIAN CHANT; AMBROSIAN CHANT; INSTRUMENTS.

RENAISSANCE PERIOD. PALESTRINA; SECULAR MUSIC; JOSQUIN DES PRES; LUTHER.

17TH CENTURY. BAROQUE MUSIC; BACH; HANDEL; LULLY AND PURCELL.

18TH CENTURY. ROCOCO MUSIC; RAMEAU; SCARLATTI; C. P. E. BACH; MOZART; HAYDN.

19TH CENTURY. ROMANTICISM; BEETHOVEN; NATIONALISM; IMPRESSIONISM.

20TH CENTURY. IMPRESSIONISM; NEO-ROMANTICISM; NEO-CLASSICISM; ECLECTIC MUSIC; ATONAL MUSIC; JAZZ.

POST WORLD WAR II. ELECTRONIC MUSIC; CHANCE MUSIC; AARON COPLAND; PORGY AND BESS; WEST SIDE STORY; MUSICALS.

LISTS OF TOPICS FOR STUDENT RESEARCH PAPERS CORRESPOND TO HISTORICAL PERIODS STUDIED.

## I. LOCATION:

- A. DELAWARE
- B. WILMINGTON

## II. SCHOOL AND PROGRAM PERSONNEL:

- A. PRINCIPAL NOT CITED
- B. PROGRAM DIRECTORS: WILLIAM KEIM, COORDINATOR OF SECONDARY EDUCATION; HENRY SCHAEFER, HUMANITIES DIVISION CHAIRMAN
- C. PROGRAM FACULTY: WILLIAM DONALD, COMMUNICATIONS; RAY HIGGINS, PHILIP KEIFFER, ROBERT GERALD, SOCIAL STUDIES; ANTHONY CARBONE, SOCIAL SCIENCE; FRED DANAWAY, CHARLES JOHNSON, ENGLISH; RAY LEWIS, ART

## III. COURSE GUIDE DESCRIPTION:

- A. HUMANITIES I, MAN AND EVOLUTION. HUMANITIES II, MAN AND REVOLUTION. HUMANITIES III, THE FUTURE OF MAN.
- B. COMPILED IN 1970
- C. COST NOT CITED
- D. 3 SEPARATE SPIRAL-BOUND COURSE GUIDES. MIMEOGRAPHED. I, 40 PAGES; II, 34 PAGES; III, 50 PAGES.

## IV. CHARACTERISTICS OF THE PROGRAM:

- A. PROGRAM HAS BEEN IN PREPARATION SINCE 1968
- B. TO DEAL WITH REAL SOCIAL, ETHICAL, AND EDUCATIONAL PROBLEMS WHILE MAINTAINING THE ESSENTIALS OF THE TRADITIONAL SOCIAL STUDIES AND ENGLISH PROGRAMS SUCH AS THE DEVELOPMENT OF WRITING AND SPEAKING SKILLS, AESTHETIC VALUES, AND HISTORIC KNOWLEDGE.
- C. SUBJECT AREAS: ENGLISH, SOCIAL STUDIES, ART, MUSIC
- D. EMPHASIS: ENGLISH AND SOCIAL STUDIES
- E. THEMATIC APPROACH.  
3 HUMANITIES COURSES ARE OFFERED. HUMANITIES I, GRADE 10; HUMANITIES II, GRADE 11; HUMANITIES III, GRADE 12. THE SYLLABUS FOR EACH COURSE CONTAINS THE FOLLOWING INFORMATION:  
1) CONCEPTS THAT ARE TO BE DEVELOPED, 2) AN OUTLINE OF THE CONTENT AND ACTIVITIES TO BE USED IN DEVELOPING THE CONCEPT, 3) METHODS OF TEACHING, AND RESOURCES PERTAINING TO EACH CONCEPT, 4) SUGGESTED QUESTIONS FOR EVALUATION OF THE STUDENT'S UNDERSTANDING OF THE CONCEPT. THE FOLLOWING UNIT TITLES AND CONCEPTS ARE INCLUDED IN EACH OF THE HUMANITIES COURSES.  
HUMANITIES I. MAN AND EVOLUTION.  
INTRODUCTORY UNIT: MAN IS THE OBJECT. CONCEPT: THERE IS A CRISIS IN MAN'S KNOWLEDGE OF HIMSELF. I) COMMUNICATION. CONCEPT: THROUGH THE DEVELOPMENT OF COMMUNICATION, MAN BECAME MORE HUMAN. II) THE EVOLUTION OF MAN. CONCEPT: IN BECOMING HUMAN, MAN EVOLVED BOTH BIOLOGICALLY AND SOCIALLY. III. MAN'S STRUGGLE WITH HIS ENVIRONMENT. CONCEPTS: MAN'S STRUGGLE FOR SURVIVAL IS INFLUENCED BY HIS ENVIRONMENT. MAN IS DOMESTICATED BY THE DEVELOPMENT OF AGRICULTURE. THE DEVELOPMENT OF COMMERCE CIVILIZES MAN AND MAKES HIM INTERDEPENDENT. THE DEVELOPMENT OF SCIENCE AND TECHNOLOGY HELPS MAN TO COPE WITH HIS NATURAL ENVIRONMENT. "CITIES HAVE ALWAYS BEEN THE FIREPLACE OF CIVILIZATION WHENCE LIGHT AND HEAT RADIATED INTO THE DARK, COLD WORLD." (THEODORE PARKER) IV) MAN'S STRUGGLE TO MASTER HIMSELF. CONCEPTS: MAN LONG AGO REALIZED THE VALUE OF EDUCATION, AND TODAY HE SEES IT AS THE ANSWER TO MOST OF HIS PROBLEMS. MAN

USES LAW TO PROVIDE ORDER IN CIVILIZATION. MAN'S STRUGGLE IS REFLECTED IN HIS ART, MUSIC, DRAMA, AND DANCE. THERE ARE A NUMBER OF ETHICAL AND RELIGIOUS BELIEFS THAT HAVE INFLUENCED MAN'S CONDUCT. THERE ARE SEVERAL BASIC PHILOSOPHIES THAT ARE SHAPING HUMAN BELIEFS.

### HUMANITIES II. MAN AND REVOLUTION.

INTRODUCTION: SIGHTS AND SOUNDS OF REVOLUTION; WHAT IS REVOLUTION AND WHY DOES MAN REVOLT? REVOLUTION, REBELLION, PROTEST-- IS THERE A DIFFERENCE?

CONCEPTS: I. "REBELLION, SAID CAMUS, IS NOT REALISTIC. BECAUSE IT IS NOT REALISTIC IT MAY WORK MIRACLES. TO SAY THIS, HOWEVER, IS NOT TO IMPLY THAT THE REBEL IS INDIFFERENT TO FACTS OR HAS NO SENSE OF HISTORY; IF ANYTHING, HE IS GORGED BY THAT. THOUGH CAMUS' BOOK THE REBEL, PROMPTED BY HOLOCAUST, FOLLOWED OUT THE METAPHYSICAL CONSEQUENCES OF THE WORD, WHAT HE SAID BEARS UPON THE STATE OF THE THEATER IN AMERICA. REBELLION IS BORN OF THE SPECTACLE OF IRRATIONALITY, CONFRONTED WITH AN UNJUST AND INCOMPREHENSIBLE CONDITION." HERBERT BLAU.

II. "IN TIMES OF STRESS THE INSTITUTIONS OF LAW MAY BECOME THE GUARDIANS OF BASIC VALUES OF THE SOCIETY, THE MEANS FOR THE EXPRESSION OF THE SOBER SECOND THOUGHT OF THE COMMUNITY." EDWARD R. LEVI.

III. "OUR CONTINUED EXISTENCE AS CIVILIZED MEN RESTS ON THE ART OF POLITICS." WILLIAM BENTON. MAN HAS STRIVEN FOR TECHNOLOGICAL SKILL LEADING HIM TO CHANGE AND/OR CONTROL HIS ENVIRONMENT. IV. "HUMAN LIFE IS REDUCED TO REAL SUFFERING. . . ONLY WHEN TWO AGES, TWO CULTURES AND RELIGIONS OVERLAP. . . NOW THERE ARE TIMES WHEN A WHOLE GENERATION IS CAUGHT IN THIS WAY BETWEEN TWO AGES, BETWEEN TWO MODES OF LIFE, AND THUS LOSES THE FEELING FOR ITSELF, FOR THE SELF-EVIDENT, FOR ALL MORALS, FOR BEING SAFE AND INNOCENT." HERMAN HESSE. (RISE OF MATERIALISM; FEAR OF TOTALITARIANISM; REBELLION OF YOUTH AGAINST THE ESTABLISHMENT; RISE OF EXISTENTIALISM) V. "I AM INVISIBLE, UNDERSTAND, SIMPLY BECAUSE PEOPLE REFUSE TO SEE ME." FROM THE INVISIBLE MAN BY ELLISON.

### HUMANITIES III. THE FUTURE OF MAN.

I) WHAT PROBLEM DOES MAN PRESENTLY HAVE IN COMMUNICATIONS?

CONCEPT: MAN'S SURVIVAL IS HIGHLY DEPENDENT ON HIS ABILITY TO UNDERSTAND ANOTHER. II) HOW DOES MAN SOLVE PROBLEMS?

CONCEPT: PHILOSOPHIES ARE BELIEF PATTERNS WITH WHICH MAN SUBCONSCIOUSLY ATTEMPTS TO COPE WITH LIFE. III) HOW DOES MAN FORM ETHICAL AND AESTHETIC VALUES? CONCEPT: MAN'S ACCEPTANCE OF CERTAIN VALUES WILL GREATLY DETERMINE THE NATURE OF HIS FUTURE.

IV) WHAT ARE THE PRESENT SOCIOLOGICAL PROBLEMS WHICH MAY AFFECT MAN'S SURVIVAL AND SEARCH FOR VALUE? CONCEPT: SOCIETAL ILLNESS TODAY MAY BE TERMINAL TOMORROW. V) WHAT ARE THE PRESENT PSYCHOLOGICAL PROBLEMS WHICH MAY AFFECT MAN'S SURVIVAL AND HIS SEARCH FOR VALUES? CONCEPT: DOUBT IS MADE GREATER THAN THE PROBLEM.

VI) WHAT ARE THE TECHNOLOGICAL PROBLEMS WHICH CONFRONT MAN IN HIS SEARCH FOR SURVIVAL AND VALUES? CONCEPT: SCIENCE SHOULD SERVE MAN NOT MASTER HIM VII) WHAT ARE THE ECONOMIC PROBLEMS WHICH AFFECT MAN'S SEARCH FOR SURVIVAL AND VALUES. CONCEPT: AS MAN'S EARNING POWER INCREASES, HIS DEPENDENCY AND RESPONSIBILITIES MULTIPLY. VIII) WHAT ARE THE POLITICAL PROBLEMS WHICH MAY AFFECT MAN'S SEARCH FOR SURVIVAL AND VALUES? CONCEPT: THE

ESSENCE OF ANY SUBSTANTIVE SOCIETY IS STRUCTURE. THE BASIS OF STRUCTURE IS POLICY. IX) WHAT ARE THE ETHICAL PROBLEMS WHICH AFFECT MAN'S SEARCH FOR SURVIVAL AND VALUES? CONCEPT: ETHICS

MUST BE REMOVED FROM THE ARENA OF GAMESMANSHIP IF MAN IS GOING TO REALIZE MORALISTIC FRUITION. X) WHAT ARE THE AESTHETIC PROBLEMS WHICH AFFECT MAN'S SEARCH FOR SURVIVAL AND VALUES? CONCEPT: AESTHETIC VALUES SHOULD BE FOUNDATIONAL AND AN ELEVATING ELEMENT USED TOWARD THE BETTERMENT OF MAN AND HIS ENVIRONMENT.

F. HUMANITIES I, II, AND III REPLACE TRADITIONAL ENGLISH AND SOCIAL STUDIES FOR GRADES 10, 11, AND 12.

V. MANNER IN WHICH PROGRAM IS HANDLED:

A. A TEAM OF 10 TEACHERS

B. STUDENT ENROLLMENT:

1. SOPHOMORES, JUNIORS, SENIORS

2. PREREQUISITES NOT CITED

3. REQUIRED. 2 CREDITS. EACH HUMANITIES COURSE REPLACES THE TRADITIONAL ENGLISH AND SOCIAL STUDIES COURSE FOR GRADES 10, 11, OR 12.

C. CLASS ACTIVITIES INCLUDE LARGE-GROUP CLASSES, SEMINARS, LABS, INDEPENDENT STUDY, AND TEACHER-PUPIL CONFERENCES.

D. EACH STUDENT IS PROVIDED WITH A COPY OF THE COURSE SYLLABUS AND IS ENCOURAGED TO ENGAGE IN AS MUCH INDEPENDENT STUDY AS POSSIBLE THROUGH USE OF REFERENCE MATERIALS.

E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT INCLUDE SUGGESTED QUESTIONS PERTAINING TO EACH CONCEPT STUDIED. (CONCEPTS LISTED ABOVE; SEE IV E) THE STUDENT RECEIVES ONE GRADE DETERMINED BY THE TEAM OF TEACHERS.

F. FUTURE PLANS NOT CITED

VI. ADDITIONAL FEATURES OF THE GUIDE:

A. SUGGESTED ACTIVITIES INCLUDED

B. BIBLIOGRAPHY INCLUDED

C. REFERENCE MATERIALS INCLUDE LISTS OF SUPPLEMENTARY READINGS, FILMS, RECORDINGS, AND RESOURCE PEOPLE.

D. NO APPENDICES

MUSIC ABSTRACT

MUSIC AND ART ARE INCLUDED AS REINFORCEMENTS TO THE CORE AREAS OF ENGLISH AND SOCIAL STUDIES. MUSIC PRESENTATIONS ARE GIVEN BY GUEST LECTURERS.

EACH OF THE 3 HUMANITIES COURSES PRESENTS A SERIES OF CONCEPTS OR "THEMES" FOR STUDY AND DEVELOPMENT. MUSIC IS CONSIDERED IN RELATION TO THE FOLLOWING CONCEPTS.

MAN'S STRUGGLE TO MASTER HIMSELF AS REFLECTED IN HIS ART, MUSIC, DRAMA, AND DANCE. THE QUESTION IS ASKED, "WHAT IF THERE HAD BEEN NO CEZANNE, SHAKESPEARE, LOUIS ARMSTRONG, HARRIET BEECHER STOWE?"

(HUMANITIES I)

IN TIMES OF STRESS THE INSTITUTIONS OF LAW MAY BECOME THE GUARDIANS OF BASIC VALUES OF THE SOCIETY. THE CHANGING STYLE OF MUSIC IS STUDIED FOR 1 WEEK.

FEAR OF TOTALITARIANISM. THE INFLUENCE OF MARXISM ON LITERATURE, PAINTING AND MUSIC.

THE RISE OF EXISTENTIALISM AND ITS INFLUENCE ON ART AND MUSIC.

CIVIL DISORDER--THE REVOLT OF THE POOR AND THE BLACK AS AN OUTGROWTH OF FORCED EXISTENTIALISM. DIXIELAND, JAZZ, AND SOUL MUSIC.

SEVERAL ARTICLES ON MUSIC ARE LISTED AS RESOURCE MATERIALS.



- I. LOCATION:
- A. FLORIDA
  - B. APOPKA
- II. SCHOOL AND PROGRAM PERSONNEL:
- A. PRINCIPAL, ROGER A. WILLIAMS
  - B. PROGRAM DIRECTOR, JANET R. CONNELLY
  - C. PROGRAM FACULTY NOT CITED
- III. COURSE GUIDE DESCRIPTION:
- A. HUMANITIES I. HUMANITIES II.
  - B. COMPILED IN 1971
  - C. COST NOT CITED
  - D. 2 TYPEWRITTEN PAGES.
- IV. CHARACTERISTICS OF THE PROGRAM:
- A. PROGRAM INITIATED IN 1965
  - B. GENERAL OBJECTIVES NOT STATED
  - C. SUBJECT AREAS: ART, HISTORY, PHILOSOPHY, LITERATURE, MUSIC, RELIGION
  - D. AREAS RECEIVE EQUAL EMPHASIS
  - E. CHRONOLOGICAL APPROACH.  
HUMANITIES I, ONE SEMESTER. HUMANITIES II, ONE SEMESTER.  
BOTH SEMESTERS PRESENT A SURVEY OF WESTERN CIVILIZATION--  
HUMANITIES I, FROM PRE-HISTORY TO EARLY RENAISSANCE, AND HUMANITIES II, FROM THE RENAISSANCE THROUGH THE 20TH CENTURY.
- V. MANNER IN WHICH PROGRAM IS HANDLED:
- A. NUMBER OF TEACHERS NOT INDICATED. GUEST LECTURERS APPEAR.
  - B. STUDENT ENROLLMENT:
    1. SENIORS
    2. PREREQUISITE: STUDENT INTEREST. BOTH AVERAGE AND ADVANCED STUDENTS ARE ENCOURAGED TO ENROLL.
    3. ELECTIVE
  - C. CLASS ACTIVITIES INCLUDE THE USE OF ART PRINTS, FRAMED REPRODUCTIONS, SLIDES, FILMSTRIPS AND RECORDS.  
DURING EACH 18-WEEK SEMESTER, THE CLASS MEETS 5 TIMES WEEKLY FOR 55-MINUTE PERIODS.
  - D. EXTRACURRICULAR ACTIVITIES INCLUDE CIVIC-SPONSORED CULTURAL ACTIVITIES AND THOSE OFFERED AT NEARBY COLLEGES AND UNIVERSITIES SUCH AS PLAYS, CONCERTS, AND EXHIBITS. INDIVIDUAL STUDY PROJECTS AND INDEPENDENT CREATIVE ACTIVITIES ARE ENCOURAGED. SOME OF THESE ARE ORIGINAL SCULPTURE, DRAMAS, SONGS, POSTERS, POEMS, SHORT STORIES, SKETCHES, PAINTINGS, MOSAICS, STITCHERY, GRAPHICS, AND INTERPRETIVE DANCES. STUDENTS MAY BORROW MATERIALS SUCH AS ART PRINTS AND RECCRDS FOR PRIVATE STUDY AND ENJOYMENT.
  - E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT NOT DESCRIBED
  - F. FUTURE PLANS NOT CITED
- VI. NO ADDITIONAL FEATURES INCLUDED IN THE COURSE DESCRIPTION

## MUSIC ABSTRACT

MUSIC CONTENT IS NOT INCLUDED IN THE COURSE DESCRIPTION. THE TEXT ARIS AND IDEAS, BY WILLIAM FLEMING (NEW YORK: HOLT, RINEHART AND

WINSTON, 1968) IS USED. IT PRESENTS A CHRONOLOGICAL SURVEY OF THE MAJOR IDEAS OF WESTERN CIVILIZATION AS THEY HAVE BEEN EXPRESSED THROUGH MUSIC, THE ARTS, PHILOSOPHY, LITERATURE, AND RELIGIONS.

THE STUDENTS ARE ENCOURAGED TO ATTEND SYMPHONY CONCERTS, RECITALS, AND OPERAS.

- I. LOCATICN:  
A. FLORIDA  
B. ORLANDO
- II. SCHOOL AND PROGRAM PERSONNEL:  
A. PRINCIPAL, RUFUS E. JENNINGS  
B. PROGRAM DIRECTOR AND FACULTY: S. P. SUSSELL
- III. COURSE GUIDE DESCRIPTION:  
A. TITLE OF COURSE NOT CITED  
B. COMPILED IN 1971  
C. COST NOT CITED  
D. TYPEWRITTEN. 1 PAGE. MANY LESSON PLANS ARE ON FILE AT THE HIGH SCHOOL; HOWEVER, NO COURSE SYLLABUS IS AVAILABLE.
- IV. CHARACTERISTICS OF THE PROGRAM:  
A. DATE OF PROGRAM'S INITIATION NOT CITED  
B. GENERAL OBJECTIVE:  
TO FIND THE BASIC VALUES THAT DETERMINE THE COURSE OF EACH CULTURE AND TO SHOW HOW CHANGE OCCURS WHEN VALUES CHANGE.  
C. SUBJECT AREAS: RELIGIONS, ART FORMS (INCLUDING ARCHITECTURE AND MUSIC), LITERATURE, PHILOSOPHY, SOCIAL STRUCTURE  
D. AREAS RECEIVE EQUAL EMPHASIS  
E. THEMATIC AND CHRONOLOGICAL APPROACH.  
SUBJECT AREAS ARE USED TO INTERPRET THE BASIC CONCEPTS AND VALUES OF SPECIFIC CULTURES AS THESE ARE REFLECTED IN THE HUMANITIES. THE 1ST SEMESTER INCLUDES A STUDY OF THE EASTERN CULTURES OF JAPAN, CHINA, AND INDIA. THE 2ND SEMESTER COVERS THE MIDDLE EAST, GREECE, ROME, AND EUROPE. THE STUDY OF ALL CULTURES SPANS FROM THE TIME OF THEIR ORIGIN TO THE PRESENT DAY. EACH CULTURE, LIKEWISE, IS VIEWED FROM ITS VALUES ACCORDING TO THE FOLLOWING 3 BASIC CONCEPTS: "MAN TO GOD," "MAN TO MAN," AND "MAN TO NATURE."
- V. MANNER IN WHICH PROGRAM IS HANDLED:  
A. NUMBER OF TEACHERS NOT INDICATED  
B. STUDENT ENROLLMENT NOT DESCRIBED  
C. CLASS ACTIVITIES INCLUDE LECTURES, STUDENT RESEARCH AND PRESENTATIONS, WRITTEN RESEARCH PAPERS, AND SEMINAR DISCUSSIONS.  
D. EXTRACURRICULAR ACTIVITIES NOT DESCRIBED  
E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT NOT DESCRIBED  
F. FUTURE PLANS NOT CITED
- VI. NO ADDITIONAL INFORMATION INCLUDED IN THE COURSE DESCRIPTION.

#### MUSIC ABSTRACT

MUSIC IS INCLUDED AS ONE MEANS OF STUDYING VARIOUS WORLD CULTURES. HOWEVER, IT PLAYS A MINOR ROLE IN THE TOTAL OFFERING.

## I. LOCATION

- A. FLORIDA
- B. DAYTONA BEACH

## II. SCHOOL AND PROGRAM PERSONNEL:

- A. PRINCIPAL, C. T. WELSHINGER
- B. PROGRAM DIRECTOR NOT CITED
- C. PROGRAM FACULTY: MRS. P. PERRIN, LITERATURE; MISS M. HILLABOLD, ART; MR. E. WILLIAMS, MUSIC

## III. COURSE GUIDE DESCRIPTION:

- A. HUMANITIES
- B. COMPILED IN 1966; REVISED IN 1970. COMPLETE REVISION WILL BE AVAILABLE IN JUNE, 1971.
- C. COST NOT CITED
- D. DUPLICATED. 14 PAGES

## IV. CHARACTERISTICS OF THE PROGRAM:

- A. PROGRAM INITIATED IN 1966
- B. GENERAL OBJECTIVES:
  - TO STUDY THE HISTORY OF THE ARTS AND IDEAS OF WESTERN CULTURE IN SUFFICIENT DETAIL SO AS TO FORM A CLEAR AND BALANCED FRAMEWORK FOR ADDITIONAL STUDY AND APPRECIATION.
  - TO EMPHASIZE THE VALIDITY OF INDIVIDUAL RESPONSE TO THE ARTS AND THE CREATIVE PART THE INDIVIDUAL PLAYS IN RECONSTRUCTING A WORK OF ART.
  - TO ENCOURAGE CREATIVITY THROUGH PROJECTS AND FREE DISCUSSION.
  - TO TRACE THE ORIGINS OF OUR CULTURE AND ESPECIALLY THE ROOTS OF OUR PERSONAL BELIEFS AND TASTES.
  - TO CORRELATE ALL THE ARTS IN SUCH A WAY THAT THEIR RELATIONSHIPS SHED LIGHT ON THE TOTAL EXPRESSION OF AN AGE.
- C. SUBJECT AREAS: LITERATURE, ART, MUSIC
- D. AREAS RECEIVE EQUAL EMPHASIS
- L. CHRONOLOGICAL APPROACH.

THE FOLLOWING "CORES" OR UNITS ARE INCLUDED:

CORE I: THE ANCIENT WORLD. LISTENING GUIDE TO A RECORDING BASED ON EDITH HAMILTON'S THE ECHO OF GREECE (NEW YORK: W. W. NORTON, 1957); LECTURE GUIDE FOR THE GOLDEN AGE OF GREECE; STRUCTURE GUIDE TO OEDIPUS REX BY SOPHOCLES; COMPARISON AND CONTRAST OF THE THREE GREAT GREEK TRAGEDIANS, AESCHYLUS, SOPHOCLES, AND EURIPIDES; A STUDY OF ARISTOTLE'S THEORY OF TRAGEDY, AND THE POETICS.

CORE II: THE MIDDLE AGES.

CORE III: THE RENAISSANCE AND EARLY BAROQUE.

CORE IV: THE AGE OF REASON EXPRESSED IN CLASSICISM AND THE BAROQUE.

CORE V: CLASSICISM, THE ROMANTIC REACTION AND THE RISE OF REALISM.

CORE VI: THE ARTS IN THE MODERN WORLD.

FOR EACH "CORE" THE COURSE GUIDE INCLUDES LECTURE TOPICS AND LISTS OF READINGS FOR LITERATURE, ART, AND MUSIC. PRIMARY WORKS ARE READ SO THAT IDEAS ARE EXPERIENCED AND FELT, NOT SIMPLY READ ABOUT IN THE WORDS OF ANOTHER.

## V. MANNER IN WHICH PROGRAM IS HANDLED:

- A. TEAM OF 3 TEACHERS, ONE EACH FOR LITERATURE, ART, AND MUSIC

- B. STUDENT ENROLLMENT NOT DESCRIBED
- C. CLASS ACTIVITIES INCLUDE LABORATORY EXPERIENCES IN WHICH STUDENTS WORK WITH ART MATERIALS, LISTEN TO AND DISCUSS GREAT MUSIC, DISCUSS IDEAS CONTAINED IN LITERARY WORKS, AND PERFORM DRAMATIC ROLES. ON ONE OCCASION THEIR CULMINATING EXPERIENCE WAS A DRAMATIC PRODUCTION WHICH EMPHASIZED THE CREATIVITY OF EACH STUDENT. A PLAY WAS READ ON STAGE WITH EFFECTIVE LIGHTING, SYMBOLIC PROPS AND BACKDROPS, AND SUITABLE BACKGROUND MUSIC. EVERY 6-WEEK PERIOD IS SUBDIVIDED INTO THREE 2-WEEK SEGMENTS, EACH OF WHICH IS DEVOTED TO ONE AREA (LITERATURE, ART, MUSIC). 2 CONSECUTIVE DAYS IN EACH 2-WEEK PERIOD ARE GIVEN TO THE LAB EXPERIENCE.  
OTHER FORMS OF ACTIVITIES INCLUDE LIBRARY RESEARCH AND HEARING GUEST LECTURERS.
- D. EXTRACURRICULAR ACTIVITIES INCLUDE THE FOLLOWING: 1) AN OPEN-HOUSE RECEPTION FOR THE EXHIBITION OF STUDENT ART WORKS; 2) FIELD TRIPS, SUCH AS AN ALL-DAY VISIT TO THE RINGLING BROTHERS MUSEUM COMPLEX, CLIMAXING THE STUDY OF BAROQUE ART; 3) ATTENDANCE AT PLAYS, CONCERTS, AND PUBLIC LECTURES; AND 4) MISCELLANEOUS ACTIVITIES SUCH AS VISITS TO ART EXHIBITS AND ETHNIC RESTAURANTS.
- E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT INCLUDE PROJECTS, TESTS, ESSAYS, AND THE ATTITUDES REFLECTED IN THE STUDENT'S LISTENING, QUESTIONING, AND NOTE-TAKING.
- F. FUTURE PLANS NOT CITED

#### VI. ADDITIONAL FEATURES OF THE GUIDE:

- A. SUGGESTED ACTIVITIES INCLUDED
- B. ASSIGNED READINGS ARE LISTED FOR EACH "CORE" OR UNIT
- C. REFERENCE MATERIALS INCLUDE LISTS OF AUDIO-VISUAL MATERIALS AND A GLOSSARY OF TERMS
- D. NO APPENDICES

#### MUSIC ABSTRACT

THE EMPHASIS OF THE COURSE IS ON REVEALING TO THE STUDENT THE MEANING OF OUR CULTURAL HERITAGE AND THE NATURE AND INFLUENCE OF OUR ARTS TODAY. MUSIC IS PRESENTED AS THE UNIVERSAL ART WHICH CONTAINS THE BASES OF ALL OTHER ARTS, SUCH AS RHYTHM, FORM, EMOTION, AND CULTURAL AND INDIVIDUAL EXPRESSIONS.

SEVERAL MUSIC TOPICS COVERED IN LECTURES AND READINGS ARE AS FOLLOWS: SINGING, INSTRUMENTS AND RHYTHM USED IN PRIMITIVE MUSIC; INSTRUMENTS AND SCALES USED IN MUSIC OF THE ORIENT; CHARACTERISTICS OF EGYPTIAN AND HEBREW MUSIC, AND THE MUSIC OF ANCIENT GREECE AND ROME; SECULAR SONGS OF THE TROUBADOURS AND MINNESINGERS; PLAINSONG; RENAISSANCE MADRIGALS, BALLADS, AYRES, AND LITURGICAL FORMS; THE DEVELOPMENT OF FIGURED BASS; THE LIFE AND MUSICAL STYLE OF BACH, HANDEL, HAYDN, AND MOZART; BEETHOVEN AS THE LINK BETWEEN CLASSICISTS AND ROMANTICISTS; SCHUBERT AS MASTER OF THE LIED; PROGRAM MUSIC OF LISZT; REALISM AND IMPRESSIONISM IN MUSIC; EXPRESSIONISM IN THE MUSIC OF SCHOENBERG; VOCAL, BAND, AND JAZZ MUSIC IN AMERICA.

FUNDAMENTALS OF MUSIC THEORY ARE INTRODUCED IN RELATION TO THE MUSIC BEING STUDIED. FOR EXAMPLE, DIATONIC SCALES AND MODES ARE PRESENTED WITH THE MONOPHONIC SONGS AND CHANTS OF THE MEDIEVAL PERIOD; A STUDY OF CHORD STRUCTURE COINCIDES WITH THE INTRODUCTION OF RENAISSANCE MUSIC.

LABORATORY ACTIVITIES IN MUSIC PROVIDE FOR HEARING AND DISCUSSING GREAT WORKS. BASIC MATERIALS USED ARE AS FOLLOWS: PEOPLE AND MUSIC BY THOMASINE MCGEEHEE AND ALICE NELSON (BOSTON: ALLYN AND BACON, 1963); HISTORY OF MUSIC IN SOUND, SERIES OF 10 RECORDS PRODUCED BY RCA VICTOR AND 10 HANDBOOKS PUBLISHED BY THE OXFORD UNIVERSITY PRESS; AND DEVELOPING SKILLS IN MUSIC, 4 RECORDS AND 8 FILMSTRIPS ON THE MECHANICS OF MUSIC, FROM THE SOCIETY FOR VISUAL EDUCATION IN CHICAGO.

## I. LOCATION:

- A. FLORIDA
- B. BRADENTON

## II. SCHOOL AND PROGRAM PERSONNEL:

- A. PRINCIPAL NOT CITED
- B. PROGRAM DIRECTOR, RONALD C. FORTNER
- C. PROGRAM FACULTY NOT CITED

## III. COURSE GUIDE DESCRIPTION:

- A. HUMANITIES COURSE OUTLINE
- B. DATE OF COMPILATION NOT CITED
- C. COST NOT CITED
- D. MIMECGRAPHED. 12 PAGES

## IV. CHARACTERISTICS OF THE PROGRAM:

- A. DATE OF PROGRAM'S INITIATION NOT CITED

## B. GENERAL OBJECTIVE:

TO FAMILIARIZE THE STUDENT WITH HIS CULTURAL HERITAGE.

## C. SUBJECT AREAS: LITERATURE, ART, MUSIC, PHILOSOPHY

## D. AREAS RECEIVE EQUAL EMPHASIS

## E. CHRONOLOGICAL APPROACH.

THE FOLLOWING UNITS ARE STUDIED: I. THE ANCIENTS (EXCLUDING GREECE AND ROME). II. THE CLASSICS (ANCIENT GREECE AND ROME). III. THE MIDDLE AGES. IV. THE RENAISSANCE. V. THE 18TH CENTURY: CLASSICISM (THE ENLIGHTENMENT). VI. THE 19TH CENTURY. VII. THE 20TH CENTURY (MODERN).

FOR EACH UNIT, THE COURSE OUTLINE PROVIDES A LIST OF GOALS, TEACHING METHODS, MATERIALS USED, METHODS OF EVALUATION, AND AN OUTLINE OF CONTENT DESCRIBED WITH THE HEADING, "HOW THE UNIT FITS INTO THE TOTAL COURSE."

## V. MANNER IN WHICH PROGRAM IS HANDLED:

## A. NUMBER OF TEACHERS NOT INDICATED

## B. STUDENT ENROLLMENT NOT DESCRIBED

## C. CLASS ACTIVITIES INCLUDE LECTURES, ORAL READING AND INTERPRETATION, CLASS DISCUSSION, ORAL AND WRITTEN REPORTS, AND THE USE OF RECORDS, PRINTS, AND ILLUSTRATIONS OF SCULPTURE AND ARCHITECTURE.

## D. EXTRACURRICULAR ACTIVITIES NOT DESCRIBED

## E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT INCLUDE WRITTEN EXAMS, EVALUATION OF ORAL AND WRITTEN REPORTS, GENERAL EVALUATION OF PARTICIPATION IN DISCUSSIONS, UNASSIGNED CONTRIBUTIONS, AND THE AMOUNT OF RESEARCH DONE ON A PHILOSOPHY-QUESTION PAPER.

## F. FUTURE PLANS NOT CITED

## VI. NO ADDITIONAL FEATURES INCLUDED IN THE GUIDE.

## MUSIC ABSTRACT

MUSIC IS INCLUDED IN THE STUDY OF EACH UNIT OR CHRONOLOGICAL PERIOD THROUGH THE USE OF RECORDINGS.

- I. LOCATION:
  - A. FLORIDA
  - B. NEW SMYRNA BEACH
- II. SCHOOL AND PROGRAM PERSONNEL:
  - A. PRINCIPAL NOT CITED
  - B. PROGRAM DIRECTOR, C. RICHARD TUTEN
  - C. PROGRAM FACULTY NOT CITED
- III. COURSE GUIDE DESCRIPTION:
  - A. HUMANITIES
  - B. COMPILED IN 1971
  - C. NO COST
  - D. TYPEWRITTEN. 1 PAGE
- IV. CHARACTERISTICS OF THE PROGRAM ARE NOT INDICATED. THE COURSE DESCRIPTION CONSISTS OF A LIST OF MATERIALS INCLUDING TITLES OF RECORDS AND TEXTS.
- V. MANNER IN WHICH PROGRAM IS HANDLED: NOT DESCRIBED.
- VI. NO ADDITIONAL FEATURES INCLUDED IN THE COURSE DESCRIPTION.

#### MUSIC ABSTRACT

THE FOLLOWING TEXT IS USED: AN INTRODUCTION TO MUSIC AND ART IN THE WESTERN WORLD, BY MILO WOLD AND EDMUND CYKLER (IOWA: W. C. BROWN, 1958). IT IS SUPPLEMENTED BY THE USE OF RECORDINGS WHICH INCLUDE MUSIC OF THE WORLD'S GREAT COMPOSERS, A 12-RECORD SET BY RCA VICTOR, AND HISTORY OF MUSIC IN SOUND, 10 VOLUMES OF RECORDS BY RCA VICTOR AND OXFORD UNIVERSITY PRESS.

IF TIME PERMITS, A CONCISE HISTORY OF JAZZ IS PRESENTED.



## I. LOCATION:

- A. FLORIDA
- B. ORLANDO

## II. SCHOOL AND PROGRAM PERSONNEL:

- A. PRINCIPAL NOT CITED
- B. PROGRAM DIRECTOR, HAROLD F. ATKISSON
- C. PROGRAM FACULTY NOT CITED

## III. COURSE GUIDE DESCRIPTION:

- A. HUMANITIES
- B. DATE OF COMPILATION NOT CITED
- C. COST NOT CITED
- D. MIMECGRAPHED. 35 PAGES

## IV. CHARACTERISTICS OF THE PROGRAM:

- A. DATE OF PROGRAM'S INITIATION NOT CITED
- B. GENERAL OBJECTIVES:
  - TO HELP THE STUDENT SEE THE RELATIONSHIP BETWEEN GREAT IDEAS AND THE ARTS IN THE HISTORICAL DEVELOPMENT OF WESTERN MAN.
  - TO INTRODUCE THE STUDENT TO UNFAMILIAR AREAS IN THE ARTS AND IDEAS, AND TO ENABLE HIM TO APPRECIATE AND DEVELOP INDEPENDENTLY THROUGH ADDITIONAL STUDY IN VARIOUS FIELDS.
- C. SUBJECT AREAS: MUSIC, DANCE, PAINTING, SCULPTURE, ARCHITECTURE, LITERATURE, RELIGION, PHILOSOPHY
- D. AREAS RECEIVE EQUAL EMPHASIS
- E. CHRONOLOGICAL APPROACH.
  - A BROAD SURVEY COURSE COVERING THE SPAN FROM PREHISTORY TO THE 20TH CENTURY. THE COURSE OUTLINE PARALLELS THE ORGANIZATION OF THE TEXT ARTS AND IDEAS BY WILLIAM FLEMING (NEW YORK: HOLT, RINEHART AND WINSTON, 1963). SINCE THIS TEXT BEGINS WITH THE 5TH CENTURY B.C., THE COURSE OUTLINE IS AMPLIFIED WITH SUPPLEMENTARY INFORMATION PERTAINING TO THE EARLIER PERIODS OF EGYPT AND MESAPOTAMIA.

MAJOR TOPICS STUDIED ARE AS FOLLOWS: EGYPT (GENERAL INFORMATION, ANCIENT KINGDOM--4400 TO 2466 B.C., MIDDLE KINGDOM--2466 TO 1600 B.C., NEW EMPIRE--1600 TO 332 B.C.); THE GODS OF EGYPT; THE DIVINE DYNASTIES (THE OSIRIS LEGEND, AND IMMORTALITY); MESOPOTAMIA (GENERAL INFORMATION, HISTORICAL PERIODS FROM 4000 B.C. INCLUDING THE BABYLONIAN FROM 4000 TO 1275 B.C., ASSYRIAN--1215 TO 538 B.C., CHALDEAN OR NEO-BABYLONIAN--606 TO 539 B.C., PERSIAN--539 TO 331 B.C.). THE CULTURE, ARTS, AND PHILOSOPHY OF THE FOLLOWING PERIODS ARE STUDIED: HELLENIC, HELLENISTIC, ROMAN (ETRUSCAN BACKGROUND), THE RISE OF CHRISTIANITY, THE GERMANIC INVASIONS OF EUROPE, BYZANTINE, MEDIEVAL (LATE 11TH AND EARLY 12TH CENTURIES--CRUSADES, SCHOLASTICISM), RENAISSANCE (LATE 13TH AND 14TH CENTURIES), THE REFORMATION, THE BAROQUE, THE ROCOCO, THE ENLIGHTENMENT, ROMANTIC, AND MODERN.

## V. MANNER IN WHICH PROGRAM IS HANDLED:

- A. NUMBER OF TEACHERS NOT INDICATED
- B. STUDENT ENROLLMENT NOT DESCRIBED. THE COURSE MAY BE TAKEN FOR 1 OR 2 SEMESTERS.
- C. CLASS ACTIVITIES INCLUDE EXTENSIVE USE OF AUDIO-VISUAL AIDS, AND VARIOUS FORMS OF CREATIVE ACTIVITIES.
- D. EXTRACURRICULAR ACTIVITIES NOT DESCRIBED

- E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT NOT DESCRIBED
- F. FUTURE PLANS NOT CITED

VI. ADDITIONAL FEATURES OF THE GUIDE:

- A. SUGGESTED ACTIVITIES NOT INCLUDED
- B. BIBLIOGRAPHY INCLUDED
- C. REFERENCE MATERIALS NOT INCLUDED
- D. NO APPENDICES

MUSIC ABSTRACT

MUSIC, AS AN "ART," IS STUDIED WITH EACH CHRONOLOGICAL PERIOD. THE COURSE OUTLINE INCLUDES SPECIFIC REFERENCES TO MUSIC FROM THE HELLENIC PERIOD TO THE MODERN PERIOD. SELECTED ASPECTS STUDIED ARE AS FOLLOWS:

HELLENIC PERIOD. DORIAN AND PHRYGIAN MODES.

MEDIEVAL PERIOD. TROUBADOURS, TROUVERES, MINNESINGERS, JONGLEURS, AND THE CHANSON DE GESTE; CONTRIBUTIONS OF CLUNY (SYLLABLES, GUIDO D'AREZZO); EARLY POLYPHONIC MUSIC (ORGANUM, MOTETS, ETC.); PHILLIPE DE VITRY AND THE ARS NOVA.

RENAISSANCE. THE NETHERLAND SCHOOL; PALESTRINA AND THE CHAPEL CHOIR; THE BARDI CAMERATA AND THE RISE OF OPERA AND ORATORIO.

THE BAROQUE. LULLY IN FRANCE; BACH AND HANDEL.

THE ROCOCO. STILE GALANT; THE MANNHEIM SCHOOL, AND STURM UND DRANG; THE ROAD TO HAYDN AND MOZART.

THE ENLIGHTENMENT. MUSIC OF THE CLASSIC PERIOD (HAYDN AND MOZART).

THE ROMANTIC PERIOD. BEETHOVEN, BERLIOZ (ORCHESTRATION), BRAHMS, WAGNER, CHOPIN, FRANCK.

THE MODERN PERIOD. DEBUSSY AND RAVEL.

**I. LOCATION:**

- A. FLORIDA
- B. OVIEDO

**II. SCHOOL AND PROGRAM PERSONNEL:**

- A. PRINCIPAL NOT CITED
- B. PROGRAM DIRECTOR, MRS. JEAN GRAY
- C. PROGRAM FACULTY NOT CITED

**III. COURSE GUIDE DESCRIPTION:**

- A. HUMANITIES
- B. DATE OF COMPILATION NOT CITED
- C. COST NOT CITED
- D. DITTO COPIED AND MIMEOGRAPHED. 32 PAGES

**IV. CHARACTERISTICS OF THE PROGRAM:**

- A. DATE OF PROGRAM'S INITIATION NOT CITED
- B. GENERAL OBJECTIVES:
  - TO HELP THE STUDENT SEE THE RELATIONSHIP BETWEEN GREAT IDEAS AND THE ARTS IN THE HISTORICAL DEVELOPMENT OF WESTERN MAN.
  - TO GIVE THE STUDENT AN APPRECIATION AND AWARENESS OF THESE RELATIONSHIPS SO THAT IN THE FUTURE, THROUGH ADDITIONAL STUDY IN THE VARIOUS FIELDS, THEY WILL DEVELOP INDEPENDENTLY AND MORE COMPLETELY.
- C. SUBJECT AREAS: ART, SCULPTURE, ARCHITECTURE, MUSIC, RELIGION, LITERATURE, PHILOSOPHY
- D. AREAS RECEIVE EQUAL EMPHASIS
- E. CHRONOLOGICAL APPROACH.

THE FOLLOWING UNITS ARE STUDIED:

**1ST SEMESTER**

- I. INTRODUCTION.
- II. THE ANCIENT WORLD: PREHISTORIC TIMES; EGYPTIAN CULTURE; MESOPOTAMIAN CULTURE; GREEK AND ROMAN CULTURE.
- III. THE MEDIEVAL WORLD. BOTH THE BYZANTINE AND EARLY CHRISTIAN CULTURES ARE STUDIED.
- IV. THE RENAISSANCE (1400-1600).

**2ND SEMESTER**

- I. RESTATEMENT OF COURSE OBJECTIVES AND A BRIEF REVIEW OF THE RENAISSANCE.
- II. MANNERISM OF THE LATE 16TH CENTURY.
- III. BAROQUE AND ROCOCO WORLD OF THE 17TH CENTURY: ART AND SCULPTURE; THE MUSIC OF BACH AND HANDEL, AND THE DEVELOPMENT OF OPERA; LITERATURE AND PHILOSOPHY.
- IV. THE AGE OF ENLIGHTENMENT AS REFLECTED IN THE ARTS AND IDEAS OF THE TIME.
- V. THE MODERN WORLD IN EUROPE AND AMERICA: EMERGENCE OF MODERN ART (IMPRESSIONISM, EXPRESSIONISM, THE ABSTRACT); NEW IDEAS IN SCULPTURE AND ARCHITECTURE; 20TH CENTURY MUSIC.

V. MANNER IN WHICH PROGRAM IS HANDLED: NOT DESCRIBED.

VI. NO ADDITIONAL FEATURES INCLUDED IN THE GUIDE.

## MUSIC ABSTRACT

MUSIC FROM EARLY TIMES TO THE PRESENT IS STUDIED. RECORDINGS ARE HEARD AND THE TEXT PEOPLE AND MUSIC, BY THOMASINE C. MCGEHEE (NEW YORK: ALLYN AND BACON, 1963) IS USED.

SELECTED REFERENCES TO MUSIC IN THE COURSE GUIDE ARE AS FOLLOWS:  
MIEVIAL PERIOD (LATE 11TH AND EARLY 12TH CENTURIES). MUSIC OF THE TROUBADOURS, TROUVERES, MINNESINGERS, JONGLEURS, AND THE CHANSON DE GESIE; THE CONTRIBUTIONS OF CLUNY (SYLLABLES, AND THE WORK OF GUIDO D'AREZZO); EARLY POLYPHONIC MUSIC (ORGANUM, MOTETS); PHILLIPE DE VITRY AND THE ESTABLISHMENT OF RHYTHMIC RELATIONSHIPS.

THE RENAISSANCE. THE NETHERLAND SCHOOL; PALESTRINA AND THE CHAPEL CHOIR; THE BARDI CAMERATA AND THE RISE OF OPERA AND ORATORIO.

THE BAROQUE. LULLY AND MUSIC IN FRANCE. BACH, HANDEL, AND OTHERS.

THE ROCOCO. SIILE GALANI; THE MANNHEIM SCHOOL (STURM UND DRANG); THE ROAD TO HAYDN AND MOZART.

THE ENLIGHTENMENT. THE MUSIC OF HAYDN AND MOZART IN THE CLASSIC PERIOD.

THE ROMANTIC PERIOD. BEETHOVEN; BERLIOZ (ORCHESTRATION); BRAHMS; WAGNER; CHOPIN; FRANCK.

THE MODERN PERIOD. DEBUSSY; RAVEL.

- I. LOCATION:
  - A. FLORIDA
  - B. BRADENTON
- II. SCHOOL AND PROGRAM PERSONNEL:
  - A. PRINCIPAL NOT CITED
  - B. PROGRAM DIRECTOR, MRS. HAZEL S. BIRD (CHAIRMAN OF LANGUAGE DEPT.)
  - C. PROGRAM FACULTY NOT CITED
- III. COURSE GUIDE DESCRIPTION:
  - A. HUMANITIES
  - B. DATE OF COMPILATION NOT CITED
  - C. COST NOT CITED
  - D. DITTO COPIED. 14 PAGES
- IV. CHARACTERISTICS OF THE PROGRAM:
  - A. DATE OF PROGRAM'S INITIATION NOT CITED
  - B. GENERAL OBJECTIVES NOT STATED
  - C. SUBJECT AREAS: ARCHITECTURE, ART, HISTORICAL BACKGROUND, BASIC PHILOSOPHIES OF HISTORICAL PERIODS, MUSIC, LITERATURE, RELIGION, THEATER
  - D. AREAS RECEIVE EQUAL EMPHASIS WITHIN A BROAD SURVEY
  - E. CHRONOLOGICAL APPROACH.  
COURSE CONTENT BEGINS WITH THE DEVELOPMENT OF MAN'S WRITTEN LANGUAGE AND THE CULTURE OF EGYPT. EMPHASIS IS PLACED ON THE AREA WHICH IS OF GREATEST INTEREST TO THE CLASS. MAIN CURRENTS OF THOUGHT ARE STRESSED IN THE STUDY OF A GIVEN HISTORICAL PERIOD; SIMILARITIES AND DIFFERENCES AMONG VARIOUS CULTURES ARE EXAMINED. COURSE MATERIALS INCLUDE ILLUSTRATIONS, VOCABULARY TERMS, A LIST OF 18TH AND 19TH CENTURY COMPOSERS, AND 1 OF THE 8 READING LISTS GIVEN TO THE STUDENTS.
  - F. THE HUMANITIES CURRICULUM IS EXTREMELY FLEXIBLE VARYING FROM YEAR TO YEAR DEPENDING UPON THE INTERESTS OF THE STUDENTS.
- V. MANNER IN WHICH PROGRAM IS HANDLED:
  - A. NUMBER OF TEACHERS NOT INDICATED
  - B. STUDENT ENROLLMENT NOT DESCRIBED
  - C. CLASS ACTIVITIES INCLUDE INDIVIDUAL RESEARCH PROJECTS, REPORTS, PANEL DISCUSSIONS, AND USE OF A WIDE VARIETY OF AUDIO-VISUAL MATERIALS SUCH AS FILMS, FILMSTRIPS, SLIDES, TAPES, AND RECORDS. DURING THE COURSE OF THE YEAR, STUDENTS READ AND REPORT ON AT LEAST ONE BOOK FROM EACH OF 8 READINGS LISTS.
  - D. EXTRACURRICULAR ACTIVITIES NOT DESCRIBED
  - E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT NOT DESCRIBED; HOWEVER, IT IS STATED THAT INDIVIDUAL CREATIVE PROJECTS CONTRIBUTE TO HIS GRADE.
  - F. FUTURE PLANS NOT CITED
- VI. ADDITIONAL FEATURES OF THE GUIDE:
  - A. SUGGESTED ACTIVITIES NOT INCLUDED
  - B. BIBLIOGRAPHY INCLUDES A READING LIST FOR THE RENAISSANCE PERIOD AND REFORMATION
  - C. REFERENCE MATERIALS INCLUDE DIAGRAMS OF THE ATHENIAN THEATER OF DIONYSUS (350-325 B.C.), THE ROMAN THEATER, THE GOTHIC CATHEDRAL, VAULTS, FURNITURE STYLES AND CHARACTERISTICS, AND GLOSSARIES OF TERMS FOR MUSIC, ART, AND DRAMA.

**D. NO APPENDICES****MUSIC ABSTRACT**

THE SPAN OF THE COURSE CONTENT MAY EXTEND FROM EARLY EGYPTIAN CULTURE TO THE PRESENT DAY. EMPHASIS OF STUDY DEPENDS UPON THE INTEREST OF THE CLASS. SPECIFIC MUSIC CONTENT IS NOT DESCRIBED.

INCLUDED IN THE COURSE MATERIALS ARE A GLOSSARY OF MUSIC TERMS AND A LIST OF 18TH AND 19TH CENTURY COMPOSERS.

## I. LOCATION:

- A. IDAHC
- B. BOISE

## II. SCHOOL AND PROGRAM PERSONNEL:

- A. PRINCIPAL NOT CITED
- B. PROGRAM DIRECTOR NOT CITED
- C. PROGRAM FACULTY: KAY OSWALD. OTHERS NOT CITED

## III. COURSE GUIDE DESCRIPTION:

- A. COMPARATIVE HUMANITIES
- B. COMPILED IN 1966. REVISED IN 1968.
- C. COST NOT CITED
- D. COMPLETE COURSE GUIDE NOT RECEIVED. THIS ENTRY IS DERIVED FROM A 3-PAGE EXPLANATION OF THE PROGRAM'S PHILOSOPHY AND SCOPE, AND AN OUTLINE OF ITS MUSIC PORTION.

## IV. CHARACTERISTICS OF THE PROGRAM:

PROGRAM WAS INITIATED IN 1966.

COMPARATIVE HUMANITIES IS A PILOT STUDY, AN ENGLISH IV HUMANITIES OFFERING, WHICH EMPHASIZES BOTH ORAL AND WRITTEN COMPOSITION. IT INCORPORATES THE FOLLOWING ASPECTS OF STUDY: CONTEMPORARY LITERATURE--SHORT NOVELS, SHORT STORIES, POETRY, DRAMA, AND ESSAYS; CONTEMPORARY ART; CONTEMPORARY MUSIC--PRIMARILY FOLK SONGS AND JAZZ. THE STUDENTS ARE ASKED TO CONSIDER WHAT SUCH ARTISTIC EXPRESSIONS SEEM TO REVEAL ABOUT MAN AND SOCIETY. HISTORICAL REFERENCES ARE MADE INsofar AS THEY DEAL WITH OUR HERITAGE AND SIGNIFICANTLY RELATE TO CONTEMPORARY LIFE.

## MUSIC ABSTRACT

THE OPENING UNIT IS A CONTEMPORARY OVERVIEW INCLUDING MUSIC, ESSAYS AND FILMS, WHICH NOT ONLY REVEAL THE MAJOR CONCERNS OF THE 20TH CENTURY BUT ALSO INTRODUCE THE STUDENT TO UNIVERSAL THEMES. THE MUSIC HERE IS A VARIETY OF FOLK, BUT MOSTLY SIMON AND GARFUNKEL. STUDENTS ARE ASKED TO COMPARE THEMES FOUND IN THE FOLK MUSIC WITH THOSE FOUND IN THE ESSAYS AND FILMS.

THE MUSIC UNIT LATER IN THE COURSE FOLLOWS THE HISTORY OF JAZZ FROM THE FIELD HOLLER, SPIRITUAL, AND EARLY BLUES, THROUGH ITS VARIOUS DEVELOPMENTS, TO WORKS OF GEORGE GERSHWIN AND DUKE ELLINGTON. FURTHER JAZZ INFLUENCE IS TRACED THROUGH THE BALLETS OF AARON COPLAND. ROCK IS THEN INTRODUCED, NOT AS AN EXTENSION OF JAZZ, BUT AS THE EMERGENCE OF A NEW MUSIC INCREASINGLY INFLUENCED BY JAZZ. MUSIC OF ROCK BANDS SUCH AS BLOOD, SWEAT, AND TEARS, AND CHICAGO TRANSIT AUTHORITY IS COMPARED TO JAZZ. A ROCK OPERA, TOMMY, MUSICAL EXCERPTS FROM HAIR, AND THE CONCERTO FOR GROUP AND ORCHESTRA BY DEEP PURPLE ARE ALSO INCLUDED IN THE ROCK PORTION OF THE COURSE. SOME ELECTRONIC MUSIC IS PLAYED WHICH THE STUDENTS ARE ASKED TO EVALUATE.

- I. LOCATION:
- A. ILLINOIS
  - B. CARBONDALE
- II. SCHOOL AND PROGRAM PERSONNEL:
- A. PRINCIPAL, GERALD L. CUENDET
  - B. PROGRAM DIRECTOR, MARGARET CROWE (ENGLISH DEPARTMENT CHAIRMAN)
  - C. PROGRAM FACULTY NOT CITED
- III. COURSE GUIDE DESCRIPTION:
- A. HUMANITIES PROGRAM
  - B. DATE OF COMPILATION NOT CITED
  - C. COST NOT CITED
  - D. DITTO COPIED. 6 PAGES
- IV. CHARACTERISTICS OF THE PROGRAM:
- A. PROGRAM INITIATED IN 1965
  - B. GENERAL OBJECTIVES:
    - TO BETTER PREPARE THE STUDENTS FOR THE HUMANITIES AREAS IN COLLEGE.
    - TO DEVELOP WITHIN THE STUDENTS AN AESTHETIC APPRECIATION.
    - TO RELATE THE PAST WITH THE PRESENT.
    - TO ENCOURAGE THE STUDENTS TO THINK.
  - C. SUBJECT AREAS: ART, MUSIC, LITERATURE
  - D. AREAS RECEIVE EQUAL EMPHASIS
  - E. CHRONOLOGICAL APPROACH.
    - THE COURSE MATERIALS INCLUDE A LIST OF LITERARY WORKS, AND AN OUTLINE OF ART AND MUSIC TOPICS FOR THE FOLLOWING HISTORICAL PERIODS: ANCIENT GREECE AND ROME, THE MIDDLE AGES, RENAISSANCE, BAROQUE, PRE-CLASSIC, CLASSIC, ROMANTIC, AND 20TH CENTURY.
    - THE SECTION FOR LITERATURE ALSO INCLUDES RUSSIAN WRITERS OF THE 19TH CENTURY, THE MODERN PLAY, AND IRISH WRITERS OF THE 20TH CENTURY.
    - A SAMPLE CALENDAR INDICATES THAT DURING ONE MONTH'S STUDY OF A SINGLE HISTORICAL PERIOD, APPROXIMATELY ONE WEEK IS DEVOTED TO MUSIC AND SUBSEQUENT WEEKS ARE GIVEN TO LITERATURE AND ART RESPECTIVELY.
- V. MANNER IN WHICH PROGRAM IS HANDLED:
- A. NUMBER OF TEACHERS NOT INDICATED
  - B. STUDENT ENROLLMENT:
    1. SENIORS
    2. PREREQUISITES NOT CITED. ACADEMIC ABILITIES VARY.
    3. ELECTIVE
  - C. CLASS ACTIVITIES NOT DESCRIBED
  - D. EXTRACURRICULAR ACTIVITIES NOT DESCRIBED
  - E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT INCLUDE THEIR ATTENDANCE AT AND A WRITTEN CRITIQUE OF A MUSIC FUNCTION, AN ART FUNCTION, AND A LITERARY EVENT DURING EACH GRADING PERIOD.
  - F. FUTURE PLANS NOT CITED
- VI. ADDITIONAL FEATURES OF THE GUIDE:
- A. SUGGESTED ACTIVITIES NOT INCLUDED
  - B. BIBLIOGRAPHY INCLUDED AS AN OUTLINE OF THE LITERATURE SECTION
  - C. REFERENCE MATERIALS INCLUDE SAMPLE CALENDARS FOR CLASSES DEALING WITH THE MEDIEVAL AND RENAISSANCE PERIODS (OCTOBER AND NOVEMBER).



## D. NO APPENDICES

## MUSIC ABSTRACT

MUSIC IS STUDIED WITH EACH HISTORICAL PERIOD. TOPICS SELECTED FROM THE MUSIC SECTION OF THE COURSE OUTLINE ARE AS FOLLOWS:

FUNDAMENTALS. VALUE OF MUSICAL KNOWLEDGE; RHYTHM; MELODY; HARMONY; NOTATION; TONE COLOR; TEXTURE; STYLE.

ANCIENT AND EARLY MUSIC. ANCIENT MESOPOTAMIA; EGYPT; JEWISH; GREEK; ROMAN; ORIENTAL.

MUSIC OF THE MIDDLE AGES. EARLY CHURCH; ROMANESQUE ERA; EARLY GOTHIC; LATE GOTHIC.

MUSIC OF THE RENAISSANCE. BURGUNDIAN AND FLEMISH SCHOOLS; FRENCH, GERMAN, AND ITALIAN NATIONALISM; MUSIC IN ELIZABETHAN ENGLAND; INSTRUMENTAL MUSIC AND INSTRUMENTS.

BAROQUE AND PRE-CLASSIC PERIOD. MUSIC IN ITALY, GERMANY, FRANCE, AND ENGLAND; BACH AND HANDEL.

CLASSIC ERA. GLUCK, HAYDN, MOZART, AND EARLY BEETHOVEN.

ROMANTIC ERA. BEETHOVEN, SCHUBERT, MENDELSSOHN, SCHUBERT, CHOPIN, LISZT, BRAHMS, BERLIOZ, GOUNOD, ROSSINI, DONIZETTI, WEBER, VERDI, WAGNER.

IMPRESSIONISM. DEBUSSY, RAVEL, DUKAS, SAINT SAENS.

20TH CENTURY. SCHOENBERG, BARTOK, STRAVINSKY, VAUGHAN WILLIAMS, GERSHWIN, MACDOWELL; POPULAR MUSIC.

## I. LOCATION:

- A. ILLINOIS
- B. DE KALB

## II. SCHOOL AND PROGRAM PERSONNEL:

- A. PRINCIPAL, GEORGE WALTERS
- B. PROGRAM DIRECTOR, ROBERT YARDE
- C. PROGRAM FACULTY: MRS. BISCHOF, MRS. CAMPEN, MRS. DUST, MR. PENTA, MRS. COLE, MRS. MUELLER, MRS. PENSON, MRS. ZLABINGER, MR. BRAYFIELD, MRS. BRELIG, MRS. LOCASCIO, MR. BROOKS, MRS. DALLINGER, MR. SCHAEFFER, MRS. HAUGEN

## III. COURSE GUIDE DESCRIPTION:

- A. INDIVIDUALIZED INSTRUCTION IN SENIOR HUMANITIES
- B. COMPILED IN 1967 AND 1968
- C. COST NOT CITED
- D. MIMECGRAPHED. 25 PAGES

## IV. CHARACTERISTICS OF THE PROGRAM:

- A. PROGRAM INITIATED IN 1965
- B. GENERAL OBJECTIVES:
  - TO CREATE AN OPPORTUNITY FOR THE GIFTED STUDENT TO PROCEED AT HIS OPTIMUM RATE, FOLLOWING NOT ONLY HIS PRESENT INTEREST, BUT INVESTIGATING OTHER AREAS WHICH WILL FERTILIZE NEW INTERESTS.
  - TO DEVELOP IN THE STUDENT THE FOLLOWING QUALITIES: 1) THE ABILITY TO THINK CREATIVELY AND DIVERGENTLY; 2) AN ACCEPTANCE OF RELEVANT INTELLECTUAL PURSUITS IN CONTEMPORARY LIFE; 3) CONCEPTS AND IDEAS RATHER THAN ACQUISITIONS OF FACTS; 4) AN AWARENESS OF INTER-RELATEDNESS OF DISCIPLINE; 5) THE POWER TO WORK INDEPENDENTLY AND TO PLAN DIRECTION AND PACE; 6) THE POWER TO EXPRESS THOUGHTS IN WRITING AND ORALLY.
- C. SUBJECT AREAS: LITERATURE, FINE ARTS, MUSIC
- D. EMPHASIS: LITERATURE
- E. THEMATIC APPROACH.
  - SIX UNITS ARE PRESENTED DURING THE YEAR. THE FOLLOWING UNIT TOPICS WERE USED DURING THE 2-YEAR PERIOD, 1967 TO 1969: MORALITY AND THE NATURE OF SIN AND EVIL; THE NATURE OF HUMAN CHARACTER; THE NATURE OF TRAGEDY; MAN AND HIS PROBLEMS IN SOCIETY: WAR, POVERTY, RACE, ETC.; NON-WESTERN LITERATURE AND THOUGHT; THE NATURE OF WAR.
- F. AN ENGLISH PROGRAM FOR ACADEMICALLY GIFTED STUDENTS.

## V. MANNER IN WHICH PROGRAM IS HANDLED:

- A. TEAM OF TEACHERS (THE ENTIRE ENGLISH DEPARTMENT)
- B. STUDENT ENROLLMENT:
  - 1. SOPHOMORES, JUNIORS, SENIORS. (3 SEPARATE COURSES)
  - 2. PREREQUISITES: 1) IN TERMS OF MEASURED ABILITY AND ACADEMIC PERFORMANCE, THE UPPER 10% OF THE SENIOR CLASS IS ELIGIBLE. 2) RECOMMENDATION OF PREVIOUS TEACHERS. 3) THE STUDENT'S DESIRE TO BE IN THE CLASS.
  - 3. ELECTIVE
- C. CLASS ACTIVITIES INCLUDE LECTURES, SEMINARS, AND DISCUSSIONS, AND AN EMPHASIS ON INDIVIDUALIZED STUDY INVOLVING DEVELOPMENTAL READING AND CREATIVE AND EXPOSITORY WRITING. EACH CLASS OF 16 STUDENTS MEETS FOR A 55-MINUTE PERIOD FIVE DAYS A WEEK. ADDITIONAL WEEKLY ACTIVITIES INCLUDE A 15 TO 30-MINUTE INDIVIDUAL STUDENT-TEACHER CONFERENCE, AND PARTICIPATION IN ONE

STUDENT-LED SEMINAR. A FULL CLASS MEETING OCCURS AT THE DISCRETION OF THE TEACHER WHEN GUIDELINES NEED TO BE CLARIFIED, WHEN A NEW UNIT IS INTRODUCED, OR WHEN A PROGRAM IN AREAS SUCH AS ART, MUSIC, OR PSYCHOLOGY IS AVAILABLE AND PERTINENT.

- D. EXTRACURRICULAR ACTIVITIES NOT DESCRIBED
- E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT INCLUDE INDIVIDUAL ESSAY TESTS ON THE 4 MAJOR LITERARY WORKS READ DURING EACH UNIT, A FINAL EXAM, PAPERS, AND PARTICIPATION IN SEMINARS.
- F. FUTURE PLANS INCLUDE THE INTEGRATION OF FINE ARTS AND SOCIAL STUDIES AS EQUAL COMPONENTS WITH LITERATURE.

#### VI. ADDITIONAL FEATURES OF THE GUIDE:

- A. SUGGESTED ACTIVITIES NOT INCLUDED
- B. BIBLIOGRAPHY INCLUDED
- C. REFERENCE MATERIALS NOT INCLUDED
- D. APPENDICES INCLUDE COURSE OUTLINES FOR SOPHOMORE AND JUNIOR ENGLISH PROGRAMS.

#### MUSIC ABSTRACT

AS ENRICHMENT FACTORS, MUSIC AND OTHER FINE ARTS ARE INCORPORATED INTO A LITERATURE-ORIENTED SENIOR HUMANITIES PROGRAM.

THE FOLLOWING REFERENCES TO MUSIC ARE INCLUDED IN THE OUTLINE FOR SOPHOMORE HUMANITIES: (3 6-WEEK UNITS)

I. SEARCH FOR SELF. MUSIC FROM THE PLAY, MAN OF LA MANCHA, AND THE FILM, DOCTOR ZHIVAGO. GRIEG'S PEER GYNT SUITE, AND RICHARD STRAUSS' III EULENSPIEGEL. II. SOCIAL PROBLEMS. LEONARD BERNSTEIN--THE MAN AND HIS MUSIC. (WEST SIDE STORY). FOLK SINGING (TAPES AND PERSONAL APPEARANCES). III. MYSTERY AND THE SUPERNATURAL. SAINT SAEN'S DANCE MACABRE, AND MUSSORGSKY'S NIGHT ON BALD MOUNTAIN.

## I. LOCATION:

- A. ILLINOIS
- B. ELK GROVE VILLAGE

## II. SCHOOL AND PROGRAM PERSONNEL:

- A. PRINCIPAL, ROBERT E. HASKELL
- B. PROGRAM DIRECTOR NOT CITED
- C. PROGRAM FACULTY NOT CITED

## III. COURSE GUIDE DESCRIPTION:

- A. HUMANITIES
- B. COMPILED IN 1968
- C. COST NOT CITED
- D. MIMECGRAPHED AND DITTO COPIED. 17 PAGES

## IV. CHARACTERISTICS OF THE PROGRAM:

- A. PROGRAM INITIATED IN 1967
- B. GENERAL OBJECTIVES: (SELECTED)
  - TO RECOGNIZE THE RELATIONSHIPS WHICH EXIST AMONG THE ARTS-- PAINTING, SCULPTURE, LITERATURE, AND MUSIC.
  - TO RECOGNIZE AND UNDERSTAND THE RELATIONSHIPS OF THE ARTS TO THE HISTORICAL AND SOCIAL PERIODS IN WHICH THEY WERE PRODUCED.
  - TO RECOGNIZE AND UNDERSTAND THE RELATIONSHIPS WHICH EXIST BETWEEN THE ARTS AND PHILOSOPHIES OF THE PAST AND THOSE OF THE PRESENT.
  - TO BECOME AWARE OF ONE'S OWN PERSONAL PHILOSOPHY OF ART AND TO UNDERSTAND THE FACTORS WHICH LED TO ITS FORMATION.
  - TO BECOME FAMILIAR WITH CERTAIN KEY WORKS OF ART, LITERATURE, AND MUSIC AND WITH CERTAIN RELATED HISTORICAL AND SOCIAL EVENTS AND MOVEMENTS.
  - TO BECOME AWARE OF THE ARTS AS EXPRESSIONS OF THE HIGHEST AND NOBLEST ASPIRATIONS OF MAN, AND AS EXPRESSIONS OF HIS LIMITATIONS.
- C. SUBJECT AREAS: ART, LITERATURE, HISTORY, MUSIC
- D. AREAS RECEIVE EQUAL EMPHASIS
- E. CHRONOLOGICAL AND THEMATIC APPROACH.
  - ARTISTIC, LITERARY, HISTORICAL, AND MUSICAL WORKS OF ANCIENT GREECE, THE RENAISSANCE, AND THE 19TH AND 20TH CENTURIES ARE STUDIED AGAINST THE BACKGROUND OF THE FOLLOWING 3 BASIC QUESTIONS: WHAT HAS MAN THOUGHT ABOUT HIMSELF? HOW HAS HE EXPRESSED THESE THOUGHTS? HOW DO THESE EXPRESSIONS AFFECT ME? INCLUDED IN THE FIRST QUARTER (ANCIENT GREECE), FOR EXAMPLE, IS THE STUDY OF THE GREEK CITY-STATE, RELIGION, THE PHILOSOPHIES OF PLATO AND ARISTOTLE AND THE HISTORY OF THE "GOLDEN AGE." ALONG WITH THIS THE STUDENTS WOULD READ AESCHYLUS' AGAMEMNON, SOPHOCLES' DEDIPUS REX, HOMER'S ILIAD, SELECTED MYTHS, A DIALOGUE OF PLATO, AND A SELECTION FROM ARISTOTLE; THEY SEE SLIDES OF WORKS BY GREEK SCULPTORS AND ARCHITECTS, AND HEAR AND DISCUSS MUSIC BASED ON MYTHOLOGICAL THEMES. ALWAYS THESE WORKS ARE DISCUSSED IN RELATION TO THE 3 BASIC QUESTIONS.
- F. ELK GROVE HIGH SCHOOL WHICH OPENED IN 1966 HAS ABANDONED TRADITIONAL DEPARTMENTAL LINES OF ORGANIZATION AND COMBINES DEPARTMENTS INTO LARGER ADMINISTRATIVE UNITS CALLED DIVISIONS. FOR EXAMPLE, ART, ENGLISH, AND MUSIC COMPRISE THE ENGLISH-FINE ARTS DIVISION. THE HUMANITIES PROGRAM COMMENCED WITHIN THE "HUMANITIES" DIVISION.

V. MANNER IN WHICH PROGRAM IS HANDLED:

- A. A TEAM OF 4 TEACHERS
- B. STUDENT ENROLLMENT:
  - 1. A MAXIMUM OF 40 SENIORS
  - 2. PREREQUISITE: STUDENTS OF AVERAGE OR ABOVE AVERAGE ABILITY
  - 3. ELECTIVE
- C. CLASS ACTIVITIES INCLUDE USE OF THE HUMANITIES RESOURCE CENTER WHICH IS A COMBINATION LIBRARY, A-V ROOM AND LOUNGE WHERE THE STUDENTS MAY GATHER TO STUDY, READ, LISTEN, OR VIEW, SURROUNDED BY A WEALTH OF BOOKS, MAGAZINES, SLIDES, RECORDS, AND ART REPRODUCTIONS.  
THE CLASS MEETS FOR 2 HOURS EACH DAY, THE FIRST HOUR FOR LITERATURE OR HISTORY, AND THE SECOND, FOR ART OR MUSIC.
- D. A POPULAR SERIES OF ACTIVITIES RELATED TO LITERATURE AND THE ARTS SUPPLEMENTS THE SCHOOL PROGRAM AND INCLUDES FIELD TRIPS (EVENINGS AND SATURDAYS), AND A WEEKEND EXCURSION. SOME TRIPS HAVE BEEN TO THEATRICAL AND MOTION PICTURE PRODUCTIONS IN THE CHICAGO AREA, TO HISTORICAL SITES IN SPRINGFIELD, ILLINOIS, AND TO THE UNIVERSITY OF CHICAGO FOR PARTICIPATION IN THEIR HUMANITIES SEMINAR SERIES.
- E. BASED ON ANY NUMBER OF TESTS OR ASSIGNMENTS DESIRED, EACH QUARTER, EVERY STUDENT RECEIVES FROM EACH OF THE 4 TEACHERS A NUMBER OF POINTS NOT EXCEEDING 25. THEREFORE, AT THE END OF EACH QUARTER THE TOTAL NUMBER OF POINTS A STUDENT MAY RECEIVE FROM FOUR TEACHERS IS 100. A CUMULATIVE TOTAL OF 92 EQUALS AN "A"; 84, A "B"; 76, A "C"; AND 68, A "D."
- F. FUTURE PLANS INCLUDE CONTINUED EVALUATION, AND REVISION AND REFINEMENT OF THE PRESENT PROGRAM.

VI. NO ADDITIONAL FEATURES INCLUDED IN THE GUIDE.

MUSIC ABSTRACT

DURING FOUR QUARTERS OF THE HUMANITIES COURSE (2 SEMESTERS), MUSIC IS STUDIED THROUGH SUCCESSIVE HISTORICAL PERIODS FROM ANCIENT GREECE TO THE PRESENT DAY. THE FOLLOWING ASPECTS ARE EMPHASIZED DURING THE STUDY OF EACH PERIOD: 1) HOW MUSIC WAS USED IN THE DAILY LIVES OF THE PEOPLE; 2) WHAT THE MUSIC SOUNDED LIKE--BOTH SECULAR AND RELIGIOUS; 3) HOW THE PEOPLE'S WAY OF LIVING AFFECTED THE MUSIC; 4) HOW MUSIC HAS DEVELOPED THROUGHOUT HISTORY; 5) THE INSTRUMENTS IN

## I. LOCATION:

- A. ILLINOIS
- B. WESTCHESTER

## II. SCHOOL AND PROGRAM PERSONNEL:

- A. PRINCIPAL NOT CITED
- B. PROGRAM DIRECTOR, SISTER JOHN MARY, I.H.M.
- C. PROGRAM FACULTY NOT CITED

## III. COURSE GUIDE DESCRIPTION:

- A. HUMANITIES COURSE--THE SEARCH FOR ETERNAL VALUES
- B. COMPILED IN 1968
- C. COST NOT CITED
- D. MIMECGRAPHED AND DITTO COPIED. 27 PAGES

## IV. CHARACTERISTICS OF THE PROGRAM:

- A. PROGRAM INITIATED IN 1966
- B. GENERAL OBJECTIVE:  
TO DELVE INTO QUESTIONS SUCH AS, WHAT IS A HUMAN BEING? HOW MAY HE BEST LIVE AND THINK? HOW CAN HE TELL TRUTH FROM ERROR? GOOD FROM EVIL? WHERE MAY HE FIND TRUTH AND BEAUTY? FREEDOM AND UNDERSTANDING? HOW SHALL HE UNDERSTAND THE USES OF THE PAST?
- C. SUBJECT AREAS: LITERATURE, MUSIC, PAINTING, SCULPTURE, DANCE, ARCHITECTURE, RELIGION, HISTORY
- D. AREAS RECEIVE EQUAL EMPHASIS
- E. CHRONOLOGICAL AND THEMATIC APPROACH. SCOPE: PRE-HISTORIC MAN TO THE PRESENT DAY.  
HISTORICAL PROBLEMS ARE SUMMARIZED AS FOLLOWS: 1ST QUARTER--MAN OF ANTIQUITY CONFRONTS THE PROBLEM OF HAPPINESS AND SUFFERING. 2ND QUARTER--MAN OF THE MIDDLE AGES CONFRONTS THE PROBLEM OF SALVATION. 3RD QUARTER--MAN OF THE RENAISSANCE CONFRONTS THE PROBLEM OF KNOWLEDGE. 4TH QUARTER--MAN OF THE MODERN WORLD CONFRONTS THE PROBLEM OF FREEDOM.  
COURSE MATERIALS INCLUDE LECTURE TOPICS, CLASS ACTIVITIES, AND A GENERAL DESCRIPTION OF THE COURSE CONTENT. A RESUME IS INCLUDED FOR THE FOLLOWING TOPICS: PREHISTORIC MAN, ANCIENT EGYPT, THE ETHICS OF ARISTOTLE, THE ILIAD OF HOMER, OEDIPUS THE KING, THE RECOVERY OF OEDIPUS, THE HEBREW CULTURE, JOB AND THE PROBLEM OF SUFFERING, AND THE SPIRIT OF ROME.  
SEVERAL TOPICS SELECTED FROM THE CALENDAR OF LECTURES ARE AS FOLLOWS: THE EPIC HERO IN THE CHRISTIAN TRADITION; CHAUCER AND "THE PARDONNER'S TALE" (FILM AND LECTURE); DANTE, THE GREAT CHRISTIAN HUMANIST; POLITICAL ATMOSPHERE OF THE MIDDLE AGES; MURDER IN THE CATHEDRAL (FILM); RELIGIOUS EXPRESSION IN MEDIEVAL ART; THE INFLUENCE OF MACHIAVELLI ON PRESENT DAY POWER POLITICS; SHAKESPEARE'S OTHELLO; JEFFERSONIAN DEMOCRACY; THE CASTE SYSTEM OF INDIA; RUSSIA, THE TOTALITARIAN STATE; CIVIL RIGHTS MOVEMENT.
- F. EMPHASIS IS PLACED ON THE ETERNAL QUALITY OF HUMAN VALUES.

## V. MANNER IN WHICH PROGRAM IS HANDLED:

- A. A TEAM OF APPROXIMATELY 12 TEACHERS. CHAIRMEN OF THE VARIOUS DEPARTMENTS ASSIGN TEACHERS FOR THE TOPICS TO BE PRESENTED.
- B. STUDENT ENROLLMENT:
  - 1. SENIORS
  - 2. PREREQUISITES NOT CITED. HETEROGENEOUS GROUPING.
  - 3. REQUIRED

- C. CLASS ACTIVITIES INCLUDE LECTURE DEMCNSTRATIONS, SMALL GROUP DISCUSSIONS, AND THE USE OF FILMS.
- D. EXTRACURRICULAR ACTIVITIES INCLUDE FIELD TRIPS
- E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT INCLUDE AN EXAMINATION OF THEIR NOTES ON READINGS, THEIR DISCUSSION ACTIVITY, RESULTS OF QUIZZES AND QUARTERLY EXAMS, AND A SEMINAR PAPER TO BE WRITTEN, DELIVERED, AND DEFENDED ORALLY.
- F. FUTURE PLANS NOT CITED

VI. ADDITICNAL FEATURES OF THE GUIDE:

- A. SUGGESTED ACTIVITIES NOT INCLUDED
- B. BIBLIOGRAPHY INCLUDED
- C. REFERENCE MATERIALS INCLUDE A CALENDAR OF LECTURE TOPICS AND CLASS ACTIVITIES, SUGGESTED AIDS TO READING AND NOTE-TAKING, AND SEVERAL RESUMES OF LECTURES.
- D. NO APPENDICES

MUSIC ABSTRACT

THE 4 QUARTERS DEAL WITH THE FOLLOWING HISTORICAL PERIODS RESPECTIVELY: ANTIQUITY, MIDDLE AGES, RENAISSANCE, THE MODERN WCRLD.

DR. THOMAS BROWN OF DE PAUL UNIVERSITY PRESENTS 3 LECTURES ON THE "MAKE-UP OF THE SYMPHONY."

OTHER ASPECTS OF MUSIC CONTENT ARE NOT DESCRIBED.

## I. LOCATION:

- A. ILLINOIS
- B. LA GRANGE

## II. SCHOOL AND PROGRAM PERSONNEL:

- A. PRINCIPAL, RICHARD ELLIS
- B. PROGRAM DIRECTOR, TRUMAN FOX
- C. PROGRAM FACULTY: TRUMAN FOX, ART; ALICE JAMES, LIBRARY;  
ELIZABETH MORSE, HISTORY; ALDO MUNGAI, NORMA EASTER, LITERATURE.

## III. COURSE GUIDE DESCRIPTION:

- A. HUMANITIES. "THE HUMAN ENTERPRISE"
- B. COMPILED IN 1969
- C. COST NOT CITED
- D. MIMECGRAPHED. 29 PAGES

## IV. CHARACTERISTICS OF THE PROGRAM

- A. PROGRAM INITIATED IN 1965
- B. GENERAL OBJECTIVES:
  - TO CONSIDER THE BASIC QUESTIONS: WHO AM I? WHY AM I? WHERE AM I GOING?
  - TO DEVELOP THE STUDENT'S AWARENESS OF THE LIFE OF THE MIND.
  - TO EXAMINE LITERATURE, HISTORY, PHILOSOPHY, MUSIC, AND ART AS MAN'S EXPRESSION OF HIS EXPERIENCES, IDEAS, AND VALUES.
  - TO HELP STUDENTS BECOME NOT ONLY INTELLIGENT BUT ALSO COMPASSIONATE HUMAN BEINGS WHO HAVE "AN HABITUAL VISION OF GREATNESS." (A. N. WHITEHEAD)
  - TO ATTEMPT TO IMPROVE THE BALANCE BETWEEN MATERIALISTIC VALUES AND ETHICAL VALUES BY HELPING THE STUDENT TO DEVELOP HIS SOCIAL CONSCIENCE.
- C. SUBJECT AREAS: LITERATURE, HISTORY, PHILOSOPHY, MUSIC, ART, RELIGION
- D. AREAS RECEIVE EQUAL EMPHASIS
- E. THEMATIC APPROACH.
  - COURSE CONTENT REVOLVES AROUND THE FOLLOWING BASIC IDEAS: AN INTRODUCTION TO THE HUMANITIES (4 HOURS); "MAN AND HIS RELATION TO MAN TODAY" (28 HOURS); "MAN AND HIS SEARCH FOR GOD AND THE ULTIMATE" (98 HOURS); "MAN AND HIS SEARCH FOR ORDER AND PURPOSE" (24 HOURS). A FINAL UNIT, "MAN AND HIS RELATIONSHIP TO MAN TODAY," WAS ORGANIZED BY 7 MEMBERS OF THE STUDENT HUMANITIES COMMITTEE.
- F. THIS PROGRAM RESULTS FROM 3 YEARS OF PREPARATION BY A SMALL GROUP OF STAFF MEMBERS, ALL JOHN HAY FELLOWS PROGRAM PARTICIPANTS. IT IS INTERDISCIPLINARY IN THE SENSE THAT IT IS NOT ATTACHED TO ANY OTHER DEPARTMENT FOR ADMINISTRATIVE PURPOSES.

## V. MANNER IN WHICH PROGRAM IS HANDLED:

- A. A TEAM OF 5 TEACHERS FOR ART, LITERATURE, AND HISTORY. MUSIC IS HANDLED BY A GUEST SPEAKER.
- B. STUDENT ENROLLMENT:
  - 1. JUNIORS, SENIORS
  - 2. PREREQUISITES NOT CITED
  - 3. ELECTIVE. GIVEN FOR CREDIT.
- C. CLASS ACTIVITIES INCLUDE GUEST SPEAKERS, GROUP DISCUSSIONS, VISUAL PRESENTATIONS, STUDENT PROJECTS. THE CLASS MEETS EVERY OTHER DAY, "A" OR "B" SCHEDULE, FOR A TWO-HOUR BLOCK OF TIME.



- D. EXTRACURRICULAR ACTIVITIES INCLUDE FIELD TRIPS
- E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT INCLUDE QUIZZES AND TESTS ON READING ASSIGNMENTS.
- F. FUTURE PLANS INCLUDE THE FOLLOWING: 1) THE INVOLVEMENT OF EACH STUDENT IN THE FULL HUMANITIES PROGRAM; AND 2) OPTIMUM UTILIZATION OF THE TEACHING STAFF. SUGGESTIONS FOR FUTURE PLANS ARE PROVIDED IN PART BY THE STUDENT HUMANITIES EVALUATION COMMITTEE.

VI. ADDITIONAL FEATURES OF THE GUIDE:

- A. SUGGESTED ACTIVITIES INCLUDED
- B. A BIBLIOGRAPHY INCLUDES A LIST OF TEXTS
- C. REFERENCE MATERIALS NOT INCLUDED
- D. NO APPENDICES

MUSIC ABSTRACT

THE CURRICULAR EMPHASIS IN THIS IDEA-CENTERED PROGRAM IS ALTERED FROM YEAR TO YEAR TO ACCOMMODATE CHANGES IN STAFF, STUDENT INTEREST, AND THE FLEXIBLE PATTERN OF SOCIETY. PRESENTLY, A MUSIC TEACHER IS NOT PART OF THE REGULAR STAFF. MR. FRED LAWLER OF THE HIGH SCHOOL'S MUSIC DEPARTMENT HAS BEEN GUEST SPEAKER FOR THE FOLLOWING TOPICS: MUSIC FORMS OF TODAY; BERNSTEIN'S KADDISH SYMPHONY, PRESENTED IN A SECTION DEALING WITH JUDAISM; RENAISSANCE MUSIC.

FIELD TRIPS INCLUDE ATTENDANCE AT CONCERTS GIVEN BY THE CHICAGO SYMPHONY ORCHESTRA.

THAT "...TOO MUCH WAS DONE WITH ART AND NOT ENOUGH WITH MUSIC," WAS AN ATTITUDE EXPRESSED BY THE STUDENT HUMANITIES EVALUATION COMMITTEE. STUDENTS VOICE DESIRE FOR A GREATER AMOUNT OF MUSIC IN THE PROGRAM.

## I. LOCATION:

- A. ILLINOIS
- B. PARK RIDGE

## II. SCHOOL AND PROGRAM PERSONNEL:

- A. PRINCIPAL NOT CITED
- B. PROGRAM DIRECTOR NOT CITED
- C. PROGRAM FACULTY: ANN MAMETT, ART; ROBERT H. HUNT, ENGLISH;  
GORDON E. MCLEAN, MUSIC; KENNETH R. FAULHABER, SOCIAL SCIENCE

## III. COURSE GUIDE DESCRIPTION:

- A. "CREATIVE ORDER". COURSE SYLLABUS FOR THE HUMANITIES
- B. COMPILED IN 1970
- C. COST NOT CITED
- D. MIMECGRAPHED. 51 PAGES

## IV. CHARACTERISTICS OF THE PROGRAM:

- A. PROGRAM INITIATED IN 1969
- B. GENERAL OBJECTIVES:
  - TO ENABLE STUDENTS TO ACQUIRE A TOLERANCE FOR A DIVERSITY OF AESTHETIC EXPERIENCES.
  - TO ENABLE STUDENTS TO ACQUIRE AN AWARENESS OF THE EXCITEMENT OF LIFE WHICH CAN LESSEN THE BOREDOM TOO OFTEN WITH US.
  - TO ENABLE STUDENTS TO ACQUIRE A COMMON LANGUAGE THROUGH WHICH THEY CAN COMMUNICATE ABOUT MAN AND THE ENVIRONMENT HE CREATES.
  - TO ENABLE STUDENTS TO ACQUIRE THE UNDERSTANDING THAT CONTEMPORARY CREATIONS OF MEN ARE LARGELY THE RESULTS OF THE CREATIVITY OF PRECEDING GENERATIONS.
- C. SUBJECT AREAS: ART, ENGLISH, MUSIC, FILM, SOCIAL SCIENCE, PHILOSOPHY, RELIGION
- D. EACH AREA RECEIVES VARYING DEGREES OF EMPHASIS
- E. THEMATIC APPROACH.

THE COURSE GUIDE CONTAINS AN OUTLINE OF THE FOLLOWING TOPICS:

## THE AESTHETIC ORDER OF MAN

- UNIT I: INTRODUCTION TO THE COURSE; "WHY MAN CREATES"
- UNIT II: INTRODUCTION TO VISUAL AND AURAL ELEMENTS
- UNIT III: INTRODUCTION TO THE FILM AS A MEANS OF ARTISTIC EXPRESSION

## THE SPIRITUAL ORDER OF MAN

- UNIT I: RELIGIONS WITH MIDDLE EASTERN ORIGINS
- UNIT II: RELIGIONS OF THE ORIENT
- UNIT III: RELIGION IN PRIMITIVE SOCIETIES
- UNIT IV: PHILOSOPHIES AFFECTING CONTEMPORARY THOUGHT

## THE SOCIAL ORDER OF MAN

- UNIT I: THE INDIVIDUAL FACES AN ETHICAL DILEMMA WITHIN HIMSELF
- UNIT II: THE INDIVIDUAL FACES THE SOCIAL QUESTION, "AM I MY BROTHER'S KEEPER?"
- UNIT III: THE INDIVIDUAL FACES THE DILEMMAS OF INTERNATIONAL AND CULTURAL CLASH

## THE PHYSICAL ORDER OF MAN

UNIT I: MAN OBSERVES THE PHYSICAL ORDER THROUGH THE ARTS

UNIT II: MAN ESTABLISHES A SATISFACTORY RELATIONSHIP WITH THE PHYSICAL ORDER THROUGH THE SCIENCES

UNIT III: MAN CREATES A MODERN ENVIRONMENT THROUGH THE ARTS, THE SCIENCES, AND THE SOCIAL SCIENCES

### V. MANNER IN WHICH PROGRAM IS HANDLED:

A. A TEAM OF 4 TEACHERS

B. STUDENT ENROLLMENT:

1. GRADE LEVEL NOT INDICATED. ENROLLMENT OF 130 STUDENTS.

2. PREREQUISITES NOT CITED

3. ELECTIVE

C. CLASS ACTIVITIES INCLUDE GUEST LECTURERS. INDEPENDENT STUDY AND SMALL GROUP DISCUSSION ARE EMPHASIZED. CLASSES MEET IN THE FOLLOWING GROUPS: LARGE GROUP OF 130 STUDENTS FOR LECTURE-TYPE PRESENTATIONS; 2 MEDIUM GROUPS OF 65 STUDENTS EACH; SMALL GROUPS OF ABOUT 22 STUDENTS FOR SEMINARS AND DISCUSSIONS.

D. EXTRACURRICULAR ACTIVITIES NOT DESCRIBED

E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT NOT DESCRIBED

F. FUTURE PLANS NOT CITED. THE COURSE IS EVALUATED FREQUENTLY THROUGHOUT THE YEAR. TEACHERS MEET EACH DAY TO EVALUATE THE PREVIOUS DAY'S LESSON. STUDENT REACTION IS A SIGNIFICANT ASPECT CONSIDERED IN COURSE REVISION.

### VI. ADDITIONAL FEATURES OF THE GUIDE:

A. SUGGESTED ACTIVITIES INCLUDED

B. BIBLIOGRAPHY INCLUDED FOR EACH UNIT

C. THE FOLLOWING READINGS ARE REQUIRED:

CORRIGAN, R. W., ED. MASTERPIECES OF BRITISH DRAMA: THE TWENTIETH CENTURY. DELL

MAC LEISH, ARCHIBALD. J. B.

SCHOLASTIC MAGAZINES, INC. ART AND MAN. (STUDENTS PURCHASE A YEAR'S SUBSCRIPTION TO THIS MONTHLY MAGAZINE.)

SMITH, HUSTON. THE RELIGIONS OF MAN. HARPER AND ROW.

VAN DE BOGART, DORIS. INTRODUCTION TO THE HUMANITIES: PAINTING, SCULPTURE, ARCHITECTURE, MUSIC AND LITERATURE. BARNES AND NOBLE. (USED REGULARLY FOR ASSIGNMENTS AND REFERENCE.)

D. NO APPENDICES

## MUSIC ABSTRACT

THE FOLLOWING ASPECTS OF MUSIC ARE CONSIDERED:

PART I, THE AESTHETIC ORDER OF MAN. WHAT ELEMENTS DO THE ARTS USE? MUSICAL STAFF, NOTES, THE VALUE OF MUSICAL SYMBOLS, METER, RHYTHM. HOW DOES THE ARTIST COMBINE HIS IDEAS? HARMONY, BALANCE, RHYTHM, PROPORTION, TIMBRE, MELODY, THEME. WHAT DOES THE ARTIST CONVEY IN IDEAS, FEELING, TIME? ABSOLUTE MUSIC, PROGRAM MUSIC, VOCAL MUSIC. CREATIVE EXPERIENCE: THE STUDENT DEVELOPS SIMPLE MELODIC THEMES AND WRITES THEM IN MUSICAL NOTATION. HE CAN PLAY THE THEMES ON BASIC Mallet INSTRUMENTS.

PART II, THE SPIRITUAL ORDER OF MAN. CHANT AND CANTORIAL MUSIC IS CONTRASTED WITH MUSIC OF THE EARLY COPTIC CHURCH. THE STUDY OF SELECTIONS FROM SUCH WORKS AS STRAUSS' SALOME, SAINT SAENS' SAMSON AND DELILAH, HAYDN'S THE CREATION, POULENC'S MASS IN G MAJOR, AND RIMSKY-KORSAKOV'S SHEHERAZADE MAY FOLLOW.

PART III, THE SOCIAL ORDER OF MAN. GUONOD'S FAUST IS STUDIED IN RELATION TO THE THEME "THE INDIVIDUAL FACES AN ETHICAL DILEMMA WITHIN HIMSELF." THE MUSIC OF TSCHAIKOWSKY, MUSORGSKY, SHOSTAKOVICH, GRIEG, SIBELIUS, CHOPIN, BEETHOVEN AND WAGNER IS STUDIED IN RELATION TO NATIONALISM.

PART IV, THE PHYSICAL ORDER OF MAN. MAN OBSERVES THE PHYSICAL ORDER THROUGH THE ARTS. SEVERAL OF THE MUSICAL WORKS STUDIED IN THESE UNITS ARE: RESPIGHI'S FOUNTAINS OF BOME, GERSHWIN'S AMERICAN IN PARIS, RAVEL'S BOLERO, AND STRAVINSKY'S RITE OF SPRING.

## I. LOCATION:

- A. ILLINOIS
- B. SHELBYVILLE

## II. SCHOOL AND PROGRAM PERSONNEL:

- A. PRINCIPAL, CARL FINLEY
- B. PROGRAM DIRECTOR, MRS. W. D. RICHARDSON
- C. PROGRAM FACULTY: FRANCES RICHARDSON, ENGLISH; MARVIN COHLMAYER, MUSIC; PATRICK BURNS, ART; CHARLES ROSS, HISTORY

## III. COURSE GUIDE DESCRIPTION:

- A. HUMANITIES SYLLABUS
- B. REVISION COMPILED IN 1968
- C. COST NOT CITED
- D. MIMECGRAPHED. 85 PAGES

## IV. CHARACTERISTICS OF THE PROGRAM:

- A. PROGRAM INITIATED IN 1965
- B. GENERAL OBJECTIVES:

TO ENCOURAGE EACH STUDENT TO EXPLORE THE VALUES, IDEAS, AND FACTUAL DATA OF PAST AND PRESENT CULTURES WITH THE INTENTION OF RAISING QUESTIONS AND SEEKING ANSWERS ABOUT MAN IN RELATION TO HIS PHYSICAL, SOCIAL, AND SPIRITUAL MILIEU.

TO AFFORD THE STUDENT AN ACQUAINTANCE WITH PRIMARY SOURCES OF KNOWLEDGE IN ORDER TO ACHIEVE THE FOLLOWING ENDS: KNOWLEDGE OF THE BEST THAT HAS BEEN THOUGHT AND SAID IN FORMER TIMES; AN UNDERSTANDING OF CULTURES OTHER THAN ONE'S OWN, THROUGH A KNOWLEDGE OF THE ARTS OF THESE CULTURES; AN ABILITY TO CRITICIZE INTELLIGENTLY AND WITH PURPOSE; THE ESTABLISHMENT OF A SENSE OF ONE'S IDENTITY WITH OTHER MEN, IN THIS COUNTRY AND IN THE WORLD AT LARGE; ACTIVE MEMBERSHIP IN ONE'S SOCIETY.

- C. SUBJECT AREAS: HISTORY, LITERATURE, PHILOSOPHY, MUSIC, ART, RELIGION

- D. EMPHASIS: HISTORY OF PHILOSOPHY, LITERATURE, MUSIC, ART

- E. CHRONOLOGICAL APPROACH.

THE COURSE GUIDE PRESENTS OBJECTIVES, LISTS OF READINGS, AND DESCRIPTIONS OF CONTENT FOR THE FOLLOWING AREAS: HISTORY OF PHILOSOPHY, LITERATURE, ART, AND MUSIC. WITHIN THE "MANUAL" FOR EACH OF THESE AREAS, THE FOLLOWING 10 STUDY UNITS ARE DESCRIBED: 1) INTRODUCTIONS (1 WEEK); 2) PRIMITIVE MAN (1 WEEK); 3) ORIENTAL--FAR EAST (1 WEEK); 4) ORIENTAL--NEAR EAST (1 WEEK); 5) GREEK AND ROMAN (6 WEEKS); 6) MEDIEVAL (6 WEEKS); 7) RENAISSANCE (8 WEEKS); 8) 17TH AND 18TH CENTURIES (5 WEEKS); 9) 19TH CENTURY (3 WEEKS); 10) 20TH CENTURY (4 WEEKS). NUMBER OF WEEKS INDICATES TIME SPENT IN ALL 4 AREAS.

## V. MANNER IN WHICH PROGRAM IS HANDLED:

- A. TEAM OF 4 TEACHERS (ENGLISH, HISTORY, ART, MUSIC)

- B. STUDENT ENROLLMENT:

1. SENIORS

2. PREREQUISITES: STUDENT'S DESIRE AND ABILITY FOR MUCH READING

3. ELECTIVE. ONE CREDIT GIVEN FOR SOCIAL STUDIES.

- C. CLASS ACTIVITIES NOT DESCRIBED

- D. EXTRACURRICULAR ACTIVITIES INCLUDE INDEPENDENT RESEARCH ON TOPICS PERTAINING TO THE STUDENT'S INDIVIDUAL INTEREST.

- E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT INCLUDE EXAMS AND INDEPENDENT RESEARCH
- F. FUTURE PLANS NOT CITED

#### VI. ADDITIONAL FEATURES OF THE GUIDE:

- A. SUGGESTED ACTIVITIES INCLUDED FOR ART
- B. BIBLIOGRAPHY INCLUDED
- C. REFERENCE MATERIALS INCLUDE TEXTBOOK ASSIGNMENTS FOR EACH OF THE 10 STUDY UNITS, LISTS OF ADDITIONAL READINGS, SUGGESTED TOPICS FOR INDIVIDUAL RESEARCH, A COURSE CALENDAR, AND SAMPLE LESSON PLANS.
- D. NO APPENDICES

### MUSIC ABSTRACT

MUSIC STUDIES ARE RELATED TO APPROPRIATE READINGS FROM THE TEXT, AN INTELLECTUAL AND CULTURAL HISTORY OF THE WESTERN WORLD, BY HARRY E. BARNES (NEW YORK: DOVER PUBLICATIONS INC., 1965). THIS TEXT IS USED FOR ALL SUBJECT AREAS OF THE COURSE.

THE FOLLOWING MAJOR TOPICS ARE DERIVED FROM A MORE COMPLETE OUTLINE CONTAINED IN THE "MUSIC MANUAL" OF THE COURSE GUIDE: INTRODUCTION; ELEMENTS OF MUSIC; INSTRUMENTS OF THE ORCHESTRA; MUSICAL STRUCTURE AND DESIGN; PRIMITIVE CULTURES; FAR EAST MUSIC; MID-EAST MUSIC; GREEK MUSIC; MEDIEVAL MUSIC; ARS NOVA; THE NETHERLANDS SCHOOL; 15TH CENTURY FORMS (RELIGIOUS AND SECULAR); MUSIC OF THE RENAISSANCE (INFLUENCE OF THE RENAISSANCE, CHARACTERISTICS OF THE MUSIC, SACRED POLYPHONY OF THE CATHOLIC CHURCH, REFORMATION MUSIC, SECULAR POLYPHONY, INSTRUMENTAL MUSIC TO 1600, AND MUSICAL NOTATION TO 1600); BAROQUE MUSIC (CHARACTERISTICS, IMPORTANT COMPOSERS, NEW MUSIC AND ITS ORIGIN, IMPORTANT WORKS, DRAMATIC MUSIC); CLASSICAL PERIOD (DEFINITION, CHARACTERISTICS, MAIN COMPOSERS, INSTRUMENTAL MUSIC, OPERA); ROMANTIC PERIOD (MUSICAL CHARACTERISTICS, BEETHOVEN, 19TH CENTURY OPERA, ORATORIO, CHORAL MUSIC, SOLO SONG, PIANO MUSIC, INSTRUMENTAL MUSIC, MAIN COMPOSERS); 20TH CENTURY (PROBLEMS OF CONTEMPORARY MUSIC HISTORY, STYLES AND TRENDS, AMERICAN JAZZ, MUSICAL MEDIA AND ITS INNOVATIONS, SPECIFIC STYLES, IMPORTANT COMPOSERS).

A MUSIC DISCOGRAPHY FOLLOWS THE COURSE OUTLINE.

## I. LOCATION:

- A. ILLINOIS
- B. WHEATON

## II. SCHOOL AND PROGRAM PERSONNEL:

- A. PRINCIPAL NOT CITED
- B. PROGRAM DIRECTOR AND FACULTY, ARVID JOHNSON

## III. COURSE GUIDE DESCRIPTION:

- A. HUMANITIES COURSE UNITS
- B. DATE OF COMPILATION NOT CITED
- C. COST NOT CITED
- D. DITTO COPIED. 13 PAGES

## IV. CHARACTERISTICS OF THE PROGRAM:

- A. DATE OF PROGRAM'S INITIATION NOT CITED
- B. GENERAL OBJECTIVE:  
TO HAVE THE STUDENT PARTICIPATE IN A CREATIVE PROJECT IN ORDER THAT HE EXPERIENCE THE WHOLE PROCESS OF CREATIVITY, FROM INSPIRATION, THROUGH A STRUGGLE WITH MEDIA, TO THE FINAL STATEMENT.
- C. SUBJECT AREAS: PHILOSOPHY, LITERATURE, ART, MUSIC, HISTORY, ARCHEOLOGY, SOCIOLOGY
- D. EMPHASIS: PHILOSOPHY, LITERATURE, ART, MUSIC, HISTORY
- E. CHRONOLOGICAL APPROACH. THE FOLLOWING UNITS ARE INCLUDED:  
I. THE NATURE OF GOOD AND EVIL. II. NATURE OF CULTURES-- ANTIQUITY TO 500 A.D. III. THE NATURE OF HUMAN CHARACTER. IV. NATURE OF CULTURES--MEDIEVAL PERIOD, 500 TO 1500. V. PROBLEMS OF MAN IN SOCIETY. VI. HUMANISM, 1500 TO 1700. VII. NATURE OF WAR. VIII. ROMANTICISM AND DISCONTENT, 1700 TO 1900. IX. NATURE OF TRAGEDY. X. TWENTIETH CENTURY. XI. FINDING A PERSONAL PHILOSOPHY.  
MATERIALS FOR EACH OF THESE UNITS CONSIST OF READING LISTS PERTINENT TO THE SUBJECT AREAS (LITERATURE, ART, MUSIC, ETC.). TOPICS FOR STUDY AND DISCUSSION ARE PROVIDED FOR UNITS V AND VIII. SEVERAL OF THESE TOPICS ARE AS FOLLOWS: CULTURAL LAG OF SOCIAL CONDITIONS BEHIND TECHNICAL KNOW-HOW; GOVERNMENT CONTROL OF CITIZENS; THE OLD AND EVER-PRESENT PROBLEM OF RACIAL INEQUITIES; WORLD GOVERNMENT AS A SOLUTION TO WAR; ADVANCING TECHNOLOGY OF WAR; ALTERNATIVES TO WAR.
- F. THE HUMANITIES PROGRAM IS BASED ON THE FUNCTIONING OF STUDENTS IN THE SMALL GROUP, AND CONSEQUENT SMALL-GROUP PROJECTS. THESE GROUPS PROMOTE THE STUDENT'S ABILITY TO LEARN WITH OTHER PEOPLE, THE EXPERIENCE OF BEING A GROUP LEADER, THE USE OF A SIMPLE FORM OF SYSTEMS ANALYSIS, AND PRACTICE IN ORAL PRESENTATION AND GENERAL ABILITY TO COMMUNICATE.

## V. MANNER IN WHICH PROGRAM IS HANDLED:

- A. NUMBER OF TEACHERS NOT INDICATED
- B. STUDENT ENROLLMENT NOT DESCRIBED
- C. CLASS ACTIVITIES INCLUDE ROLE-PLAYING, REPORTS ON RESEARCH POLLS, DRAMATIC PRODUCTIONS (A PLAY CUTTING), PANELS, DEBATES, SYMPOSIUMS, CREATIVE ART WORKS SUCH AS PAINTINGS, AND MUSICAL DEMONSTRATIONS.
- D. EXTRACURRICULAR ACTIVITIES INCLUDE FIELD TRIPS

- E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT: CLASS PARTICIPATION; SMALL GROUP WORK; PAPERS; AN APPRAISAL OF ORIGINAL ART WORKS SUCH AS PAINTINGS, SCULPTURE, AND DRAMATIZATIONS; AN ESSAY TEST ON EACH UNIT.
- F. FUTURE PLANS NOT CITED

VI. ADDITIONAL FEATURES OF THE GUIDE:

- A. CLASS WORK EXPRESSED IN SMALL GROUP ACTIVITIES. (SEE V C)
- B. BIBLIOGRAPHY INCLUDED
- C. REFERENCE MATERIALS NOT INCLUDED
- D. NO APPENDICES

MUSIC ABSTRACT

SELECTED READINGS FROM THE FOLLOWING BASIC TEXTS ARE REQUIRED FOR EACH UNIT: (UNITS LISTED UNDER IV D) AN INTRODUCTION TO MUSIC AND ART IN THE WESTERN WORLD, BY WOLD AND CYKLER (IOWA: W. C. BROWN, 1955), AND THE ENJOYMENT OF MUSIC, BY JOSEPH MACHLIS (NEW YORK: W. W. NORTON, 1963).

SUPPLEMENTARY READINGS SUGGESTED FOR UNITS IV AND VI INCLUDE PORTIONS OF THE FOLLOWING: MUSIC IN WESTERN CIVILIZATION, BY PAUL HENRY LANG (NEW YORK: W. W. NORTON, 1941); MUSIC, HISTORY AND IDEAS, BY HUGO LEICHTENTRITT (MASSACHUSETTS: HARVARD UNIVERSITY PRESS, 1938); FOLK AND TRADITIONAL MUSIC OF WESTERN COUNTRIES, BY BRUNO NETTL (NEW JERSEY: PRENTICE-HALL, 1965); MUSIC IN THE MEDIEVAL WORLD, BY ALBERT SEAY (NEW JERSEY: PRENTICE-HALL, 1965); AND OTHER HISTORICAL AND BIOGRAPHICAL WORKS.

MUSICAL DEMONSTRATIONS ARE SUGGESTED AS A FORM OF GROUP PROJECT. AMONG SUGGESTED STUDY TOPICS FOR UNIT V "PROBLEMS OF MAN IN SOCIETY" AND UNIT VIII "THE NATURE OF WAR," THE FOLLOWING PERTAIN TO MUSIC: PUBLIC TASTE, AND ATTITUDES TOWARD WAR AS REFLECTED IN MUSIC.



## I. LOCATION:

- A. INDIANA
- B. ELKHART

## II. SCHOOL AND PROGRAM PERSONNEL:

- A. PRINCIPAL NOT CITED
- B. PROGRAM DIRECTOR, VAN YOUNG
- C. PROGRAM FACULTY: DORIS CORNS, JUNE LONGENBAUGH, VAN YOUNG

## III. COURSE GUIDE DESCRIPTION:

- A. HUMANITIES
- B. COMPILED IN 1969
- C. COST NOT CITED
- D. DITTO COPIED. 43 PAGES

## IV. CHARACTERISTICS OF THE PROGRAM:

- A. PROGRAM INITIATED IN 1969
- B. GENERAL OBJECTIVES:

TO STRESS REASON AND INTELLECT, FREE WILL, AND THE VALUES OF OUR WESTERN CULTURE IN RELATING THE HUMANITIES TO THE PROBLEMS OF PERSONAL AND SOCIAL LIVING.

TO ENCOURAGE THE STUDENT TO INTEGRATE EXPERIENCES AND CONCEPTS FROM DIFFERENT DISCIPLINES, SO THAT EDUCATION BECOMES A TOTAL, INTERRELATED PROCESS, RATHER THAN A SERIES OF DISJOINTED COURSES.

TO EMPHASIZE MAN'S HUMANISTIC QUALITIES.

- C. SUBJECT AREAS: LITERATURE, LANGUAGE, HISTORY, MUSIC, ART, PHILOSOPHY, SOCIAL SCIENCES, SCIENCE

- D. AREAS RECEIVE EQUAL EMPHASIS

- E. THEMATIC APPROACH.

THE COURSE SYLLABUS CONTAINS A CALENDAR OF TOPICS PRESENTED IN RELATION TO SELECTED THEMES, AND CORRESPONDING MATERIALS.

THE FOLLOWING THEMES WERE USED IN 1970-71:

MAN AND THE HUMANITIES--INTRODUCTION TO HUMANITIES. AN EXAMINATION OF THE ERA 1855-1915 WITH EMPHASIS ON MUSIC, ART, SOCIAL STUDIES, AND LITERATURE.

MAN AND SUPERMAN. AN EXAMINATION OF MAN'S ATTEMPT TO RATIONALIZE THE UNKNOWN; A STUDY OF MAN AND HIS NEED FOR GODS.

MAN AND REVOLUTION. MORE THAN A STUDY OF WAR AND RIOT, IT IS A STUDY OF CHANGE--THE ONLY CONSTANT EMPHASIZED IN THE PROGRAM.

MAN AND MORIALITY. AN EXAMINATION OF HOW CLASSES WITHIN CULTURES DEVELOP LIFE-STYLES AND WHY.

MAN AND HIS PLANET. AN ACTIVITY-CENTERED 4-WEEK UNIT THAT SENDS THE STUDENTS INTO THE COMMUNITY TO WORK WITH THE CITY GOVERNMENT, BUSINESSMEN, THE SCHOOLS, AND THE MASS MEDIA TO ENCOURAGE MORE ACTION WITH PRESERVATION OF OUR ENVIRONMENT.

MAN AND THE GOOD LIFE. STUDENT INVOLVEMENT WITH THE COMMUNITY AND SURROUNDING RESOURCES TO DEVELOP CONCEPTS OF WHAT THE GOOD LIFE IS. POPULAR ACTIVITY IS THE STUDENT-MADE MOVIE.

## V. MANNER IN WHICH PROGRAM IS HANDLED:

- A. TEAM OF 3 TEACHERS: LANGUAGE ARTS, SOCIAL STUDIES, MUSIC

- B. STUDENT ENROLLMENT:

1. JUNIORS, SENIORS

2. PREREQUISITES NOT CITED. CLASSES ARE GEARED TOWARD STUDENTS OF AVERAGE ABILITY

3. ELECTIVE

- C. CLASS ACTIVITIES INCLUDE LARGE CLASS PRESENTATIONS (TRADITIONAL TEACHER, PANEL OF TEACHERS, COMMUNITY SPEAKERS), LARGE GROUP DISCUSSIONS, SMALL SEMINARS, AND STUDENT REACTOR PANELS.
- D. EXTRACURRICULAR ACTIVITIES INCLUDE FIELD TRIPS AND PREPARATION OF GROUP PROJECTS
- E. EVALUATION OF STUDENT'S ACHIEVEMENT IS BASED ON THE QUALITY OF INDIVIDUAL PROJECTS, JOURNAL AND NOTEBOOK ENTRIES, AND HIS ORAL INVOLVEMENT IN SEMINARS AND THE LARGE GROUP. NO TESTS.
- F. FUTURE PLANS INCLUDE ADDITIONAL FIELD TRIPS

VI. ADDITIONAL FEATURES OF THE GUIDE:

- A. SUGGESTED ACTIVITIES INCLUDED
- B. BIBLIOGRAPHY NOT INCLUDED
- C. REFERENCE MATERIALS NOT INCLUDED
- D. APPENDIX: A LIST OF AUDIO VISUAL MATERIALS

MUSIC ABSTRACT

THE COURSE MATERIALS INCLUDE A CALENDAR OF TOPICS RELATED TO MAJOR THEMES (SOME THEMES USED 1969-1970). SPECIFIC REFERENCES TO MUSIC ARE AS FOLLOWS: I. MAN--SOUND, SIGHT, SENSITIVITY. MUSIC AS ART AND AS FUNCTION. II. MAN AND SUPERMAN. PRIMITIVE MUSIC--THEN AND NOW; AFRICAN MUSIC (FILM); EARLY CHURCH MUSIC; THE STATE AND MUSIC PATRONAGE. III. MAN--REVOLT AND AUTHORITY. RENAISSANCE--REBIRTH OF ART AND MUSIC; ART IN TRANSITION (16TH CENTURY)--CHANGES IN MUSIC; BEETHOVEN'S EIDELIO (FILM); PERSONAL REVOLT--ART AND MUSIC; STRAVINSKY (FILM). IV. MAN AND MORALITY. CHANGING VALUES AND LOVE, AS SEEN IN MUSIC. V. MAN AND MACHINES. ROCK--ENEMY OF HEARING; MECHANIZED MUSIC--ENEMY TO CREATIVITY. VI. THE GOOD LIFE. STUDENT PROJECTS HAVE INCLUDED A FOLK MUSIC FESTIVAL.

AN EXTENSIVE COLLECTION OF MUSIC RECORDINGS, SLIDES, AND TRANSPARENCIES ARE AVAILABLE FOR CLASSROOM USE.

FIELD TRIPS INCLUDE ATTENDANCE AT CHICAGO SYMPHONY CONCERTS.

**I. LOCATION:**

- A. IOWA
- B. AMES

**II. SCHOOL AND PROGRAM PERSONNEL:**

- A. PRINCIPAL NOT CITED
- B. PROGRAM DIRECTOR AND FACULTY: ALFRED R. WISER

**III. COURSE GUIDE DESCRIPTION:**

- A. HUMANITIES CURRICULUM GUIDE
- B. COMPILED IN 1968. REVISED IN 1969.
- C. COST NOT CITED
- D. PRINTED. 92 PAGES

**IV. CHARACTERISTICS OF THE PROGRAM:**

- A. PROGRAM INITIATED IN 1968
- B. GENERAL OBJECTIVES: (SELECTED)
  - TO SHOW THE STUDENT THAT THE HUMANITIES ARE AN EXPRESSION OF THAT WHICH IS MOST HUMAN AND, THEREFORE, NOT APART FROM THE REST OF LIFE.
  - TO HELP THE STUDENT UNDERSTAND THAT HE IS ALREADY AN AESTHETICIAN, IN THE SENSE THAT HE ALREADY REFLECTS ABOUT THE THINGS THAT HE SEES AND HEARS AND THAT HE COMPARES THEM AND NOTES DIFFERENCES AND SIMILARITIES AMONG THEM.
  - TO HELP THE STUDENT APPRECIATE AESTHETICS AS THE WRITTEN RECORD OF OTHER PEOPLE'S REFLECTIONS ON THEIR EXPERIENCE WITH ART.
  - TO LAY THE GROUNDWORK FOR LATER COURSES IN PHILOSOPHY, AESTHETICS, HISTORY AND THE ARTS.
  - TO CONFRONT THE STUDENT WITH ART OBJECTS THEMSELVES AS THE PRIMARY CONTENT, NOT TO INFORM HIM TO ANY GREAT DEGREE ABOUT THEORIES CONCERNING THEM.
- C. SUBJECT AREAS: ART, DRAMA, LITERATURE, POETRY, PHILOSOPHY, RELIGION, MUSIC, DANCE
- D. EMPHASIS: ART, LITERATURE, MUSIC
- E. CHRONOLOGICAL APPROACH.

WITH 2 OR 3 WEEKS GIVEN TO EACH HEADING, THE BASIC OUTLINE OF THE COURSE IS AS FOLLOWS: INTRODUCTION TO THE HUMANITIES. HOW THE ARTS ARE RELATED. THE ORIENT. THE NEAR OR MIDDLE EAST. GREECE. ROME. BYZANTINE. MEDIEVAL. RENAISSANCE. BAROQUE AND ROMANTIC. 20TH CENTURY (5 WEEKS). FOR EACH OF THESE HEADINGS OR UNITS, THE COURSE GUIDE CONTAINS AN OUTLINE OF MAJOR TOPICS, CONCEPTS TO BE DEVELOPED, AND SPECIFIC ACTIVITIES FOR CLASS PRESENTATIONS AND STUDENT RESPONSE.

**V. MANNER IN WHICH PROGRAM IS HANDLED:**

- A. ONE TEACHER WITH RESOURCE PEOPLE AS GUEST LECTURERS
- B. STUDENT ENROLLMENT:
  - 1. SOPHOMORES, JUNIORS, SENIORS
  - 2. NO PREREQUISITES
  - 3. WHETHER ELECTIVE OR REQUIRED NOT INDICATED
- C. CLASS ACTIVITIES INCLUDE THE USE OF FILMS, SLIDES, RECORDINGS
- D. EXTRACURRICULAR ACTIVITIES INCLUDE FIELD TRIPS
- E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT NOT DESCRIBED
- F. FUTURE PLANS INCLUDE THE USE OF A TEAM OF TEACHERS

## VI. ADDITIONAL FEATURES OF THE GUIDE:

- A. SUGGESTED ACTIVITIES ARE INCLUDED FOR EACH UNIT
- B. BIBLIOGRAPHY NOT INCLUDED
- C. REFERENCE MATERIALS INCLUDE DIAGRAMS, MUSIC AND ART ILLUSTRATIONS, TITLES OF FILMS, ART WORKS, MUSIC RECORDINGS, AND SELECTED READINGS IN LITERATURE, ART, AND MUSIC. THE TEXT, THE HUMANITIES, BY DUDLEY AND FARICY (NEW YORK: MCGRAW-HILL, 1960) IS USED AS THE BASIC REFERENCE WORK.
- D. NO APPENDICES

## MUSIC ABSTRACT

MUSIC, STUDIED IN RELATION TO EACH HISTORICAL PERIOD, IS GIVEN PARTICULAR EMPHASIS IN THE UNIT ENTITLED "HOW THE ARTS ARE RELATED." IN THAT UNIT, THE FOLLOWING ASPECTS OF LITERATURE, POETRY, ART, AND MUSIC ARE CONSIDERED: RHYTHM, MELODY, HARMONY, TIMBRE, AND FORM. THE BASIC REFERENCE TEXT UPON WHICH THE STUDY IS BASED IS DESIGN FOR UNDERSTANDING MUSIC, BY A. VERNE WILSON (NEW YORK: SUMMY BIRCHARD, 1966).

MUSICAL EXAMPLES APPEAR IN THE COURSE GUIDE TO ILLUSTRATE CLASS ACTIVITIES. THESE INCLUDE NOTATION FOR SONGS, CHORDS, CADENCES, VARIOUS RHYTHMIC PATTERNS, SCALES, MELODIC LINES SHOWING CERTAIN INTERVALS, AND THE RANGES OF ORCHESTRAL INSTRUMENTS.

SPECIFIC MUSIC RECORDINGS ARE SUGGESTED FOR USE WITH EACH ACTIVITY, AND PERTINENT FEATURES OF THE WORK ARE DESCRIBED IN RELATION TO THE CONCEPT BEING STUDIED. FOR EXAMPLE, RIMSKY-KORSAKOV'S CAPRICCIO ESPAGNOL IS SUGGESTED FOR THE ILLUSTRATION OF CERTAIN RHYTHMIC PATTERNS. IT IS DESCRIBED AS A WORK CHARACTERIZED BY SHARP ACCENTS, THE USE OF PERCUSSION INSTRUMENTS SUCH AS TAMBOURINE AND CASTANET, AND EVER-PRESENT SYNCOPATION. IT IS SUGGESTED THAT THE RECORDING BE PLAYED SEVERAL TIMES, AND THAT STUDENTS SOFTLY CLAP THE RHYTHM NOTING THE CHANGES OF RHYTHM, TEMPO, AND MOOD.

MUSICAL CONCEPTS ARE PRESENTED THROUGH A STUDY OF THE HISTORICAL DEVELOPMENT OF MUSICAL ELEMENTS. FOR EXAMPLE, HARMONY IS FIRST DEFINED AND DESCRIBED IN RELATION TO SIMILAR PROPERTIES IN WORKS OF ART AND LITERATURE, SUCH AS BALANCE, COLOR, CONCORD OR AGREEMENT. THEN, ITS EVOLUTION FROM THE SINGLE MELODIC LINE THROUGH STAGES SUCH AS ORGANUM AND POLYPHONY IS STUDIED. COMPOSITIONAL DEVICES AND MUSICAL EXAMPLES ARE USED TO ILLUSTRATE HARMONIC CHARACTERISTICS OF WORKS WRITTEN FROM THE 9TH CENTURY THROUGH THE 20TH CENTURY.

## I. LOCATION:

- A. IOWA
- B. BETTENDORF

## II. SCHOOL AND PROGRAM PERSONNEL NOT CITED.

## III. COURSE GUIDE DESCRIPTION:

- A. HANDBOOK FOR THE HUMANITIES: THE GROWTH OF MAN'S IDEAS
- B. DATE OF GUIDE'S COMPILATION NOT CITED
- C. COST OF GUIDE NOT CITED
- D. MIMECGRAPHED. 11 PAGES

## IV. CHARACTERISTICS OF THE PROGRAM:

- A. DATE OF PROGRAM'S INITIATION NOT CITED
- B. GENERAL OBJECTIVES:
  - TO STUDY AND APPRECIATE OUR CULTURAL HERITAGE.
  - TO STUDY THE GROWTH AND DEVELOPMENT OF MAN'S IDEAS EMPHASIZING PRIMARILY FACETS OF WESTERN CIVILIZATION.
  - TO SERVE AS AN INTRODUCTION TO THE WAYS OF THINKING THAT HAVE LED TO MASTERY IN SO MANY FIELDS.
- C. SUBJECT AREAS: LITERATURE, MUSIC, ART, PHILOSOPHY, POLITICS
- D. AREAS RECEIVE EQUAL EMPHASIS
- E. THEMATIC AND CHRONOLOGICAL APPROACH.
  - THE THEME OF UNIT I CORRESPONDS TO THE STUDY OF ANCIENT GREECE, UNIT II TO THE RENAISSANCE, UNIT III TO THE 17TH AND 18TH CENTURIES, AND UNITS IV, V, AND VI TO THE CONTEMPORARY PERIOD.
  - 3 UNITS FIRST SEMESTER, 3 UNITS SECOND SEMESTER.

UNIT I, "THE SEARCH FOR EXCELLENCE" INCLUDES A CONSIDERATION OF THE FOLLOWING SELECTED TOPICS: ORDER AND BEAUTY AS THE GREEK FRAME OF REFERENCE; THE "GOLDEN-MEAN"; GREEK THEATRICS; THE SOCRATIC METHOD; SOPHOCLES' ANTIGONE.

UNIT II, "THE SEARCH FOR THE WHOLE MAN" (HUMANISM) CONSIDERS THE FOLLOWING SELECTED TOPICS: WHAT CAN MAN DO AND BECOME; DOMINANT IDEAS AND ATTITUDES OF OPTIMISM, WORLDLINESS, HEDONISM, NATURALISM, AND INDIVIDUALISM; EXPRESSIONS OF CONCERN FOR THE DIGNITY OF MAN; THE ARTIST AS DISTINCT FROM THE ARTISAN; MACHIAVELLI. AMONG THE WORKS STUDIED ARE MORE'S UTOPIA, MARLOWE'S FAUST, AND CERVANTES' DON QUIXOTE.

UNIT III, "REASON AND ENLIGHTENMENT" CONSIDERS THE PREVALENCE OF ALMOST COMPLETE CONFIDENCE IN REASON AND OBSERVATION; THE PRIMACY OF FORMAL PERFECTION; THE METHODS OF SATIRE AND CRITICISM. AMONG THE WORKS STUDIED ARE LOCKE'S SECOND TREATISE OF GOVERNMENT, ROUSSEAU'S THE SOCIAL CONTRACT, POPE'S ESSAY ON MAN, VOLTAIRE'S CANDIDE.

UNIT IV, "MAN IN CONTEMPORARY SOCIETY" (SOCIAL ASPECTS)

UNIT V, "THE IMPACT OF SCIENTIFIC THOUGHT"

UNIT VI, "THE WORLD OF INTUITIVE THOUGHT"

UNITS IV, V, AND VI ARE NOT OUTLINED IN THE COURSE GUIDE.

- E. RESEARCH PROJECTS AND PROCEDURES ARE A SIGNIFICANT ASPECT OF THE COURSE.

V. MANNER IN WHICH PROGRAM IS HANDLED:

- A. A SEPARATE INSTRUCTOR DIRECTS EACH AREA WITH A COORDINATOR SERVING TO UNIFY THE SECTIONS.
- B. STUDENT ENROLLMENT:
  - 1. GRADE LEVEL NOT INDICATED
  - 2. PREREQUISITES: KNOWLEDGE OF THE HISTORY OF THE WORLD IN GENERAL AND THE HISTORY OF THE WESTERN WORLD IN PARTICULAR.
  - 3. ELECTIVE
- C. CLASS ACTIVITIES NOT DESCRIBED
- D. EXTRACURRICULAR ACTIVITIES INCLUDE FIELD TRIPS
- E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT INCLUDE RESEARCH PROJECTS AND FINAL EXAMINATIONS
- F. FUTURE PLANS NOT CITED

VI. ADDITIONAL FEATURES OF THE GUIDE:

- A. RESEARCH ACTIVITIES SUGGESTED
- B. BIBLIOGRAPHY INCLUDED
- C. REFERENCE MATERIALS INCLUDED
- D. NO APPENDICES

MUSIC ABSTRACT

THE TOTAL HUMANITIES COURSE IS BASED ON THE PHILOSOPHY THAT SPECIFIC FACTS IN ANY AREA ARE LESS IMPORTANT THAN THE BASIC CONCEPTS AROUND WHICH THEY ARE ARRANGED. FACTUAL MATERIALS SERVE AS A CORE ON WHICH WE BASE OUR INTERPRETATIONS. WITH EMPHASIS ON THE WAYS OF THINKING THAT HAVE LED TO MASTERY IN MUSIC, THE LEARNER IS GUIDED TOWARD AN APPRECIATION OF OUR CULTURAL HERITAGE. VOCAL AND INSTRUMENTAL FORMS ARE INTEGRATED WITH LITERATURE AS A MEANS OF INTRODUCING OPERA.

UNIT I IS BASED ON THE CONCEPT THAT THE SEARCH FOR EXCELLENCE LED TO AN IDEAL OF BEAUTY AND A STUDY OF ORDERED RELATIONSHIPS BETWEEN PARTS AND WHOLE. THIS SEARCH WAS FOUNDED ON THE BELIEF THAT THE STUDY OF THE HUMAN AND HIS ENVIRONMENT COULD REVEAL EXCELLENCE. EXCELLENCE WAS HERE ON EARTH. EVEN THE GODS WERE MAN-LIKE. ORDER AND BEAUTY WAS THE GREEK FRAME OF REFERENCE.

GREEK MUSIC IS ART COMPOSED OF POETRY, DANCING, ACTING, AND MUSICAL SOUNDS. MUSIC ACCOMPANIED EPICS, ODES, DRAMAS, RELIGION AND OLYMPIC GAMES. GREEK MUSIC WAS A DEPARTURE FROM THE ORIENT AND THE BEGINNING OF WESTERN MUSIC. TOPICS SUCH AS THE FOLLOWING ARE CONSIDERED: IS THERE A MORAL BASIS FOR MUSIC? PYTHAGORAS' PHILOSOPHY OF REDUCING NATURAL RELATIONSHIPS TO A SERIES OF MATHEMATICAL FORMULA THROUGH EXPERIMENTATION WITH SOUNDS; MODAL SCALES AND "ETHOS"; WHAT KIND OF MUSIC WOULD PLATO BAN? MUSICAL EXPERIMENTATION OF THE GREEKS AS AN EXCELLENT REFUTATION OF PLATO'S DEFINITION OF ART AS IMITATION.

UNIT II IS BASED ON THE CONCEPT THAT THE SEARCH FOR THE WHOLE MAN LED TO THE GLORIFICATION OF THE HUMAN AND THE NATURAL AS OPPOSED TO THE DIVINE AND OTHERWORLDLY. IT CONCENTRATED ON WHAT MAN IS CAPABLE OF DOING, OF CREATING, OF THINKING, AND OF DISCOVERING ABOUT NEW KNOWLEDGE FOR HIMSELF. NOT AS MUCH EMPHASIS IS PLACED ON WHAT MAN IS AS ON WHAT MAN CAN DO AND BECOME.

MUSIC IS NOT A SCIENCE BUT AN ART, FREE TO EXPLORE. AS MAN'S INTERESTS ATTACHED CULTURAL SIGNIFICANCE TO MUSIC, IT BECAME A STATUS SYMBOL OF THE WELL-EDUCATED MAN. IN AN EXPLORATION OF THE PRESENT,

MUSIC TURNED ITS ATTENTION TO FOLK SONGS AND DANCES OF THE TIMES. COURT PATRONS BECAME IMPORTANT IN THE ARTS AND COMPETE FOR FIRST RATE COMPOSERS WHO CAN PRODUCE MUSIC IN HARMONY WITH THE MORE WORLDLY SPIRIT OF THE AGE. INDIVIDUALISM BECOMES IMPORTANT. MUSIC PRINTING IS INVENTED. RAPID ADVANCES ARE MADE IN NEW TECHNIQUES OF COMPOSING.

UNIT III IS BASED ON THE CONCEPT THAT COMPLETE CONFIDENCE IS PLACED IN REASON AND OBSERVATION. EMPHASIS IS PLACED ON INTELLECT, OBJECTIVITY, STANDARDS, RESTRAINT, BALANCE, AND SIMPLICITY. THE TENDENCY IS TO SUBORDINATE CONTENT TO FORM.

A PERIOD OF CHURCH BUILDING AND REMODELING, THE BAROQUE IS ALSO AN AGE IN WHICH TECHNICAL VIRTUOSITY AND THE STRIVING FOR DRAMATIC EFFECTS BECOME ENDS IN THEMSELVES. THE MUSIC OF BACH IS CONCEIVED AS A GREAT VEHICLE OF ARTISTIC EXPRESSION. FEELING FOR TRUE HARMONIC VALUES IS GREAT. HANDEL IS STUDIED AS A TRULY COSMOPOLITAN MUSICIAN. ROCOCO IS STUDIED AS A STYLE OF ORNAMENT PARTICULARLY POPULAR ABOUT THE TIME OF LOUIS XV, DECORATIVE, ARTIFICIAL, DAINTY, ELEGANT, GAY. ALL THE ARTS WERE IN PERFECT HARMONY WITH THE TIME. HAYDN AND MOZART ARE STUDIED AS MUSICAL EXPONENTS OF THE IDEALS OF CLASSICISM.

THE FOLLOWING RESEARCH TOPICS ARE SUGGESTED: CONSTRUCTION OF AN AEOLIAN HARP; COMPOSITION AND PERFORMANCE OF GREEK POETRY SET TO MUSIC IN MODAL STYLE; THE HISTORY OF ANY MUSICAL INSTRUMENT; CHRISTMAS CAROLS AND CUSTOMS OF THE RENAISSANCE; COMPARISON OF ENGLISH AND ITALIAN MADRIGALS OF THE RENAISSANCE.

MATERIALS FOR UNITS IV, V, AND VI ARE NOT INCLUDED IN THE COURSE GUIDE.

READINGS IN MUSIC ARE REQUIRED FROM THE FOLLOWING SOURCES: LISTENING TO MUSIC CREATIVELY, BY STRINGHAM (NEW JERSEY: PRENTICE-HALL, 1959), AND THE HARVARD BRIEF DICTIONARY OF MUSIC, BY WILLI APEL (MASSACHUSETTS: HARVARD UNIVERSITY PRESS, 1960).

## I. LOCATION:

- A. IOWA
- B. BURLINGTON

## II. SCHOOL AND PROGRAM PERSONNEL:

- A. PRINCIPAL NOT CITED
- B. PROGRAM DIRECTOR, RICHARD P. ANDERSON
- C. PROGRAM FACULTY NOT CITED

## III. COURSE GUIDE DESCRIPTION:

- A. HUMANITIES: THE ARTS AS HUMAN EXPRESSION
- B. DATE OF COMPILATION NOT CITED
- C. COST NOT CITED
- D. DITTO COPIED. 4 PAGES

## IV. CHARACTERISTICS OF THE PROGRAM:

- A. DATE OF PROGRAM'S INITIATION NOT CITED
- B. GENERAL OBJECTIVES:
  - TO DISCUSS THE PRESENT SOCIOCULTURAL SCENE AND THE CULTURE PATTERNS OF PAST GENERATIONS.
  - TO STUDY REPRESENTATIVE EXAMPLES OF MAN'S SEARCH FOR SELF EX-  
PRESSION IN THE VARIOUS MEDIA WHICH HE HAS SO FAR CREATED.
  - TO HELP EACH STUDENT BETTER UNDERSTAND HIMSELF IN THE PRESENT SOCIAL SCENE.
- C. SUBJECT AREAS: ART, DRAMA, LITERATURE, MUSIC, DANCE, CRAFTS, PHILOSOPHY, RELIGION
- D. AREAS RECEIVE EQUAL EMPHASIS
- E. ELEMENTS AND CHRONOLOGICAL APPROACH.
  - THE COURSE FOCUSES ON EXPRESSIONS OF CONTEMPORARY THOUGHT VIEWED IN THE LIGHT OF MAN'S PAST ACHIEVEMENTS. MEDIA, ELEMENTS INVOLVED IN THE ARTISTIC EXPERIENCE, AND THE INNER RELATIONSHIP OF THE ARTS ARE EXAMINED.
  - THE COURSE OUTLINE INCLUDES THE FOLLOWING MAJOR TOPICS:

I. INTRODUCTION. (GOALS AND OBJECTIVES OF THE COURSE; BASIC FUNCTIONS RELATED TO PEOPLES AND TIME, REPRESENTATION VERSUS INDIVIDUAL CONCEPT, AND THE AESTHETIC VERSUS THE SCIENTIFIC.)

II. TODAY'S SITUATION. (CONTEMPORARY FACTORS; CURRENT IDEAS EXEMPLIFIED IN THE FINE ARTS; MODERN PHILOSOPHY.)

III. COMMUNICATION.

IV. LANGUAGE OF THE ARTS. (PRINCIPLES AND ELEMENTS COMMON TO ALL ART FORMS; MEDIA; ORGANIZATION.)

V. COMPARISON OF THE GREAT PERIODS IN THE ARTS. (GREEK THROUGH CONTEMPORARY.)

VI. PHILOSOPHIES OF THE ARTS. (DEFINITIONS; 4 MAJOR PHILOSOPHIES; SUMMATION.)

VII. PROJECTION--21ST CENTURY. (TRENDS; VALUES; PROGNOSIS; CHANGE.)



**V. MANNER IN WHICH PROGRAM IS HANDLED:**

- A. NUMBER OF TEACHERS NOT INDICATED
- B. STUDENT ENROLLMENT NOT DESCRIBED
- C. CLASS ACTIVITIES INCLUDE LARGE AND SMALL GROUP DISCUSSIONS, OUTSIDE SPEAKERS, AND THE USE OF FILMS, FILMSTRIPS, SLIDES, AND RECORDINGS.
- D. EXTRACURRICULAR ACTIVITIES INCLUDE FIELD TRIPS AND ATTENDANCE AT CONCERTS, PLAYS, FILMS, AND ART SHOWS.
- E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT NOT DESCRIBED
- F. FUTURE PLANS NOT CITED

**VI. ADDITIONAL FEATURES OF THE GUIDE:**

- A. SUGGESTED ACTIVITIES INCLUDED
- B. BIBLIOGRAPHY NOT INCLUDED
- C. REFERENCE MATERIALS NOT INCLUDED
- D. NO APPENDICES

**MUSIC ABSTRACT**

SPECIFIC MUSIC CONTENT IS NOT DESCRIBED IN THE COURSE OUTLINE. EACH OF THE MAJOR TOPICS (SEE IV E) COULD PROVIDE A BACKGROUND FOR THE STUDY OF MUSIC.

## I. LOCATION:

- A. IOWA
- B. CHARLES CITY

## II. SCHOOL AND PROGRAM PERSONNEL:

- A. PRINCIPAL, DWIGHT R. POGEMILLER
- B. PROGRAM DIRECTOR AND FACULTY, WILLIAM SPARRGROVE

## III. COURSE GUIDE DESCRIPTION:

- A. SYLLABUS FOR HUMANITIES I AND HUMANITIES II
- B. COMPILED IN 1969
- C. COST NOT CITED
- D. DITTC COPIED. HUMANITIES I, 8 PAGES. HUMANITIES II, 7 PAGES.

## IV. CHARACTERISTICS OF THE PROGRAM:

- A. DATE OF PROGRAM'S INITIATION NOT CITED
- B. GENERAL OBJECTIVES FOR HUMANITIES I AND II ARE AS FOLLOWS:
  - TO SHOW CORRELATION BETWEEN THE AREAS OF ART, LITERATURE, MUSIC, HISTORY, AND PHILOSOPHY, AND TO ENABLE STUDENTS TO GRASP CONCEPTS OF THE HUMANITIES.
  - TO EXPOSE ALL STUDENTS TO ORIGINAL ART, MUSIC, AND LITERATURE, THROUGH THE USE OF FIELD TRIPS, SLIDES, READINGS AND PHOTOGRAPHS.
  - TO DEVELOP INVESTIGATIVE MINDS THAT WILL SEARCH OUT EXPLANATIONS THAT SATISFY QUESTIONS, RATHER THAN DOORMAT MINDS THAT MERELY ACCEPT SUPERFICIAL UNDERSTANDINGS.
  - TO PROMOTE AN AIR OF OPTIMISM AND FAITH IN ONE'S FELLOW MAN SO THAT RATIONAL SOLUTIONS TO PROBLEMS OF THE FUTURE CAN BE FOUND THROUGH KNOWLEDGE OF THE PAST AND A VIEW OF THE FUTURE.
- ADDITIONAL OBJECTIVES FOR HUMANITIES II:
  - TO PROVIDE THE MEANING OF EMOTIONS AND THEIR EFFECTS ON ONE'S OWN IDENTITY.
  - TO STUDY MAN AS MAN.
  - TO UNDERSTAND MAJOR TRENDS IN THE HISTORY OF MAN.
- C. SUBJECT AREAS: HISTORY, ART, PHILOSOPHY, LITERATURE, MUSIC
- D. EMPHASIS: HISTORY, ART
- E. CHRONOLOGICAL APPROACH.
  - HUMANITIES I: ANCIENT CIVILIZATIONS THROUGH THE PERIOD OF "ENLIGHTENMENT."
  - HUMANITIES II: 19TH AND 20TH CENTURIES.

HUMANITIES I INCLUDES THE FOLLOWING GENERAL HEADINGS: AN INTRODUCTION TO THE HUMANITIES; THE ORIGIN OF MANKIND (PHILOSOPHIES, RELIGION VERSUS SCIENCE, PRE-HISTORIC LIFE); THE ANCIENT NEAR EAST; CLASSICAL CIVILIZATION; THE EARLY MIDDLE AGES; THE HIGH MIDDLE AGES; THE ERA OF TRANSITION (RISE OF THE NATION STATE, ITALIAN RENAISSANCE, NORTHERN RENAISSANCE, REFORMATION).

OBJECTIVES OF THE 7 UNITS IN HUMANITIES II ARE AS FOLLOWS:

- 1) TO EXPLAIN BASIC SETUP OF THE COURSE AND DIVIDE THE CLASS ACCORDING TO THE STUDENT'S PREFERENCE FOR ART, LITERATURE, MUSIC, PHILOSOPHY, OR POLITICAL SCIENCE.
- 2) TO INITIATE THE STUDENT TO THE COMPLEXITIES OF TREND DEVELOPMENT THROUGH PRIMARY RESEARCH.
- 3) TO EXPOSE THE STUDENT TO PROPER MEANS OF PRESENTING HIS RESEARCH.
- 4) TO EVALUATE TRENDS AND TO DEVELOP AN ORDERLY SYNTHESIS FOR UNDERSTANDING THE EFFECTS OF TRENDS

ON ALL AREAS OF THE HUMANITIES. 5) TO STUDY THE 19TH CENTURY IN TERMS OF MAN'S CULTURAL ADVANCEMENT, HIS TECHNOLOGY, HIS WELTANSCHAUUNG, AND HIS LEGACY TO FUTURE GENERATIONS. 6) TO STUDY THE 20TH CENTURY IN TERMS OF ITS GROWTH, THE LEGACY OF THE 19TH CENTURY, AND THE SEARCH FOR SOLUTIONS TO ITS PROBLEMS. 7) TO STUDY THE COMPLEX AREA OF THE HUMANITIES, ONESELF; TO DEVELOP CRITERIA FOR ANALYZING ONE'S PERSONALITY, AND TO ATTEMPT TO IMPROVE INSIGHT INTO VALUES AND MORALS.

V. MANNER IN WHICH PROGRAM IS HANDLED:

- A. ONE TEACHER FOR ALL AREAS WITH ASSISTANCE FROM THE MUSIC DIRECTOR.
- B. STUDENT ENROLLMENT NOT DESCRIBED
- C. CLASS ACTIVITIES FOR HUMANITIES II INCLUDE GROUP ENDEAVORS SUCH AS THE FOLLOWING: THE DEVELOPMENT OF A CRITIQUE OF A WORK SELECTED FROM ONE ERA; A GROUP PRESENTATION OF THE CRITIQUE; WRITTEN PRESENTATIONS; GROUP DISCUSSIONS; AND EVALUATIONS OF THE GROUP PRESENTATIONS BY THE CLASS.
- D. EXTRACURRICULAR ACTIVITIES INCLUDE OUTSIDE EVENTS SUCH AS DRAMATIC PRODUCTIONS, ART EXHIBITS, AND CONCERTS.
- E. THE FOLLOWING MEANS ARE USED TO EVALUATE STUDENT'S ACHIEVEMENT: 1) FOUR TESTS DURING THE SEMESTER AND QUIZZES, (40% OF THE GRADE); 2) REQUIRED AND NON-REQUIRED OUTSIDE ACTIVITIES, (25% OF THE GRADE); 3) THE STUDENT'S ATTITUDE, (10% OF THE GRADE); 4) A FINAL TEST, (25% OF THE GRADE).
- F. FUTURE PLANS NOT CITED

VI. ADDITIONAL FEATURES OF THE GUIDE:

- A. SUGGESTED ACTIVITIES NOT INCLUDED
- B. BIBLIOGRAPHY NOT INCLUDED. SEVERAL TEXTS ARE LISTED.
- C. REFERENCE MATERIALS NOT INCLUDED
- D. NO APPENDICES

MUSIC ABSTRACT

EMPHASIS IN THIS PROGRAM IS PLACED PRIMARILY ON HISTORY AND SECONDLY ON ART. THE TEACHER WORKS IN COMBINATION WITH THE MUSIC DIRECTOR FOR THE MUSIC THAT IS PRESENTED.

ONE OF THE ACTIVITIES SUGGESTED FOR HUMANITIES I IS STUDENT ATTENDANCE AT A MUSICAL PRODUCTION, IDENTIFICATION OF THE MUSIC PERFORMED, AND EXPRESSION OF PERSONAL REACTION TO IT.

AN INTRODUCTION TO MUSIC AND ART, BY WOLD AND CYKLER (IOWA: WM. C. BROWN PUBLISHING CO., 1955) IS CITED AS A SUPPLEMENTARY TEXT.

SPECIFIC REFERENCE TO MUSIC APPEARS IN THE UNIT DEALING WITH THE 19TH CENTURY IN THE COURSE OUTLINE FOR HUMANITIES II. STUDENTS ARE TO CONSIDER HOW MUSIC REFLECTS THE IDEOLOGIES AND CULTURAL ADVANCEMENTS OF THAT PERIOD.

## I. LOCATION:

- A. IOWA
- B. KECKUK

## II. SCHOOL AND PROGRAM PERSONNEL:

- A. PRINCIPAL, ALLAN D. PETERS
- B. PROGRAM DIRECTOR, JOHN H. ARTMAN
- C. PROGRAM FACULTY, ROGER TUTTLE (MUSIC); OTHERS NOT CITED

## III. COURSE GUIDE DESCRIPTION:

- A. IMAGES OF MAN
- B. COMPILED IN 1967
- C. COST: 50 CENTS
- D. MIMEOGRAPHED. OUTLINE FORM. 15 PAGES

## IV. CHARACTERISTICS OF THE PROGRAM:

- A. PROGRAM INITIATED IN 1964. PRESENT GUIDE IS DUE FOR REVISION.
- B. GENERAL OBJECTIVES:
  - TO ALLOW THE STUDENT TO DISCOVER WHO HE IS.
  - TO HELP THE STUDENT EXAMINE MAN'S RELATIONSHIP WITH THE UNIVERSE AND NATURE.
  - TO ENCOURAGE STUDENTS TO FORMULATE QUESTIONS REGARDING THE MEANING OF LIFE.
  - TO PROVIDE STUDENTS AN OPPORTUNITY TO DISCOVER ANSWERS FOR THEMSELVES.
- C. SUBJECT AREAS: LITERATURE, SCIENCE, PHILOSOPHY, RELIGION, HISTORY, ART, MUSIC
- D. AREAS RECEIVE EQUAL EMPHASIS
- E. CHRONOLOGICAL APPROACH.
  - IN EACH PERIOD, FROM GREEK TO MODERN, THE STUDENT CONSIDERS THE ART, RELIGION, PHILOSOPHY, MUSIC, LITERATURE, AND THE SCIENCE OF THAT PARTICULAR PERIOD. HE SEES THAT IN DIFFERENT PERIODS CERTAIN INSTITUTIONS, ARTS OR STUDIES WERE MORE IMPORTANT THAN OTHERS.
  - THE COURSE GUIDE INCLUDES THE FOLLOWING INFORMATION: A GENERAL DESCRIPTION OF THE PROGRAM; SELECTED DEFINITIONS AND STATEMENTS ABOUT THE "HUMANITIES"; LISTS OF CORE READINGS, FILMS, AND LECTURES FOR EACH OF THE 5 UNITS, (GREEK CIVILIZATION, ROMAN CIVILIZATION, THE MIDDLE AGES, THE RENAISSANCE, AND MODERN TIMES); REQUIREMENTS AND TOPICS FOR TERM PAPERS; THE TOPIC OF EACH CLASS FOR EACH OF THE 19 WEEKS OF THE SEMESTER.
- F. EMPHASIS IS PLACED ON THE STUDENT'S QUESTIONING, (WHY DO MANY CRITICS SAY THERE IS NO GREAT TRAGEDY IN THE MODERN PERIOD? WHY WERE THE GREEKS SUCH MASTER WRITERS OF TRAGEDY? ETC.). THE STUDENT IS GUIDED TO DISCOVER ANSWERS FOR HIMSELF.

## V. MANNER IN WHICH PROGRAM IS HANDLED:

- A. TEAM OF 6 TEACHERS. ONE TEACHER HANDLES BOTH PHILOSOPHY AND RELIGION.
- B. STUDENT ENROLLMENT:
  - 1. SENIORS
  - 2. PREREQUISITES NOT CITED
  - 3. ELECTIVE
- C. CLASS ACTIVITIES INCLUDE LECTURES AND FILMS
- D. EXTRACURRICULAR ACTIVITIES NOT DESCRIBED

- E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT INCLUDE OBJECTIVE AND ESSAY TESTS, TERM PAPERS, 7 CRITICAL PAPERS, 2 REQUIRED PROJECTS (MODELS, PAINTINGS, DRAWINGS, COSTUMES), ONE FOR GREEK PERIOD AND ONE FOR MODERN PERIOD.
- F. FUTURE PLANS: THIS YEAR THE COURSE IS BEING EXPANDED TO 2 SEMESTERS WITH GREATER TIME ALLOTTED TO EACH HISTORICAL PERIOD.

VI. ADDITIONAL FEATURES OF THE GUIDE:

- A. SUGGESTED TOPICS FOR TERM PAPERS AND PROJECTS
- B. EXTENSIVE BIBLIOGRAPHY IS MADE AVAILABLE TO STUDENTS BUT IS NOT INCLUDED IN THE GUIDE.
- C. REFERENCE MATERIALS INCLUDED
- D. NO APPENDICES

MUSIC ABSTRACT

MUSIC IS INCLUDED IN EACH OF THE 5 UNITS GIVEN TO HISTORICAL PERIODS FROM GREEK TO MODERN TIMES. THE PRESENT COURSE GUIDE DOES NOT INCLUDE ADDITIONAL REFERENCES TO MUSIC. WITH THE EXPANSION OF THE COURSE TO A FULL YEAR, MORE EMPHASIS ON MUSIC IN THE BAROQUE, CLASSIC, AND MODERN PERIODS WILL BE POSSIBLE IN THE FUTURE.

## I. LOCATION:

- A. IOWA
- B. SAC CITY

## II. SCHOOL AND PROGRAM PERSONNEL:

- A. PRINCIPAL NOT CITED
- B. PROGRAM DIRECTOR, MARY FARMER
- C. PROGRAM FACULTY NOT CITED

## III. COURSE GUIDE DESCRIPTION:

- A. COURSE IN THE HUMANITIES
- B. DATE OF COMPILATION NOT CITED
- C. COST NOT CITED
- D. CITTO COPIED. 4 PAGES

## IV. CHARACTERISTICS OF THE PROGRAM:

- A. DATE OF PROGRAM'S INITIATION NOT CITED
- B. GENERAL OBJECTIVES:
  - TO CREATE AN AWARENESS OF THE INTRINSIC VALUE OF EXPERIENCES PROVIDED BY THE ARTS.
  - TO HELP THE STUDENT TO UNDERSTAND AN ART WORK IN ITS HISTORICAL SETTING.
  - TO PROVIDE THE STUDENT WITH OPPORTUNITIES TO EXPERIENCE THE ARTS WITH OTHER PEOPLE.
  - TO ENCOURAGE THE STUDENT TO PARTICIPATE CREATIVELY IN ONE OF THE ARTS.
  - TO ENABLE THE STUDENT TO ESTABLISH SOME GENERAL CRITERIA APPLICABLE TO ALL WORKS OF ART.
- C. SUBJECT AREAS: MUSIC, ART, LITERATURE
- D. AREAS RECEIVE EQUAL EMPHASIS
- E. CHRONOLOGICAL APPROACH.
  - GREAT CULTURAL PERIODS FROM THE RENAISSANCE TO THE 20TH CENTURY ARE EMPHASIZED. THE COURSE DESCRIPTION CONTAINS AN OUTLINE FOR THE FOLLOWING UNIT HEADINGS: (SECTION ONE) UNIT I. WHAT ARE THE HUMANITIES? UNIT II. ELEMENTS OF THE ARTS. (SECTION TWO) UNIT I. THE RENAISSANCE. UNIT II. THE BAROQUE. UNIT III. ROCOCO. UNIT IV. THE ENLIGHTENMENT. UNIT V. ROMANTICISM. UNIT VI. REALISM. UNIT VII. IMPRESSIONISM. UNIT VIII. POST-IMPRESSIONISM IN ART. UNIT IX. THE 20TH CENTURY. UNIT X. EFFECTIVENESS OF THE HUMANITIES--A COURSE EVALUATION.

## V. MANNER IN WHICH PROGRAM IS HANDLED:

- A. TEAM OF 3 TEACHERS
- B. STUDENT ENROLLMENT:
  - 1. SENIORS
  - 2. NO PREREQUISITES. STUDENTS WHO CHOOSE THE COURSE ARE USUALLY COLLEGE BOUND WITH ABOVE-AVERAGE ACADEMIC RECORDS.
  - 3. ELECTIVE AND GIVEN FOR CREDIT. ONE-SEMESTER COURSE.
- C. CLASS ACTIVITIES INCLUDE LECTURES, DISCUSSIONS, LISTENING TO TAPES AND RECORDINGS, AND VIEWING SLIDES, PRINTS, TRANSPARENCIES, AND FILMS.
- D. EXTRACURRICULAR ACTIVITIES INCLUDE ATTENDANCE AT CONCERTS, ART EXHIBITS, AND PLAYS.
- E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT INCLUDE TESTS (MID-TERM AND FINAL), AND A TERM PROJECT.
- F. FUTURE PLANS NOT CITED

## VI. NO ADDITIONAL FEATURES OF THE GUIDE.

## MUSIC ABSTRACT

THE HUMANITIES CLASS TIME IS DIVIDED ALMOST EQUALLY AMONG THE AREAS OF ART, MUSIC, AND LITERATURE.

SPECIFIC REFERENCES TO MUSIC INCLUDED IN THE COURSE OUTLINE ARE AS FOLLOWS: (ELEMENTS OF THE ARTS) ELEMENTS OF MUSIC: RHYTHM, MELODY, HARMONY, TEXTURE, FORM. (THE RENAISSANCE) MUSIC OF DESPREZ, DI LASSO, PALESTRINA, BYRD. (THE BAROQUE) MUSIC OF MONTEVERDI, BACH, HANDEL. (THE ENLIGHTENMENT) MUSIC OF CLASSICISM--HAYDN, MOZART, BEETHOVEN. (ROMANTICISM) MUSIC OF VERDI, WAGNER, SCHUBERT, BRAHMS, LISZT, CHOPIN, MAHLER. (IMPRESSIONISM) MUSIC OF DEBUSSY. (THE 20TH CENTURY) TWELVE-TONE COMPOSITION--SCHOENBERG. BALLET AND OPERA--STRAVINSKY, MENOTTI. AMERICAN COMPOSERS--COPLAND, IVES. ELECTRONIC MUSIC--STOCKHAUSEN, VARESE.

## I. LOCATION:

- A. KANSAS
- B. EMPORIA

## II. SCHOOL AND PROGRAM PERSONNEL:

- A. PRINCIPAL, ROBERT A. LODLE
- B. PROGRAM DIRECTOR NOT CITED
- C. PROGRAM FACULTY: IRENE HENDRICKS, MUSIC; MARTHA JARVIS, HISTORY; HARRY W. HART, ART; JAMES WILLIAMS, ENGLISH; RUTH O'GORMAN, LIBRARIAN

## III. COURSE GUIDE DESCRIPTION:

- A. ARTS AND HUMANITIES
- B. DATE OF COMPILATION NOT CITED
- C. COST: \$2.00
- D. MIMEOGRAPHED. 164 PAGES

## IV. CHARACTERISTICS OF THE PROGRAM:

- A. DATE OF PROGRAM'S INITIATION NOT CITED
- B. GENERAL OBJECTIVES:
  - TO OFFER THE STUDENT A STUDY OF MUSIC, ART, AND DRAMA FROM SOCIOLOGICAL, CULTURAL, AND HISTORICAL APPROACHES.
  - TO PRESENT THE ARTS AND HUMANITIES AS A MIRROR OF MAN'S THOUGHTS, HOPES, AND DESIRES, HIS EXPERIENCES OF THE WORLD AND HIS INDIVIDUALITY.
  - TO PRESENT THE HUMANITIES AS A LIVING GROWING THING, NOT STATIC, AND NOT LIMITED BY EXACT AND ABSOLUTE RULES.
- C. SUBJECT AREAS: ART, DRAMA, HISTORY, MUSIC
- D. AREAS RECEIVE EQUAL EMPHASIS
- E. CHRONOLOGICAL AND ELEMENTS APPROACH. CHRONOLOGY RECEIVES THE GREATER EMPHASIS.
  - SCOPE: ANCIENT CIVILIZATION TO THE 20TH CENTURY.
  - SAMPLE LESSON PLANS ARE PROVIDED. THESE INCLUDE A STATEMENT OF TOPIC, SUCH AS "COLOR" FOR AN ART CLASS, AIMS, SUGGESTED APPROACH, ACTIVITIES, QUESTIONS, AND ADDITIONAL SUPPLEMENTARY MATERIALS THAT CAN BE USED.
- F. IN 1966, EMPORIA HIGH SCHOOL RECEIVED A GRANT OF \$10,000 UNDER TITLE III FOR THE PURPOSE OF DEVELOPING AND EQUIPPING THIS ARTS AND HUMANITIES PROGRAM.

## V. MANNER IN WHICH PROGRAM IS HANDLED:

- A. EACH TEACHER (4) DEVOTES 6 OR 8 WEEKS TO PRESENTING HIS SECTION. ALL AREAS ARE CORRELATED SO THAT THE VARIOUS SUBJECTS ARE TREATED THROUGH A CHRONOLOGICAL APPROACH.
- B. STUDENT ENROLLMENT:
  - 1. JUNIORS, SENIORS
  - 2. PREREQUISITES NOT CITED
  - 3. WHETHER ELECTIVE OR REQUIRED NOT INDICATED. GIVEN FOR 1 FULL CREDIT. A 2-SEMESTER COURSE.
- C. CLASS ACTIVITIES INCLUDE THE USE OF RECORDINGS, LECTURES, SLIDES, AND LIVE PERFORMANCES. GUEST LECTURERS AND VISITING ARTISTS APPEAR.
  - THE CLASS MEETS 5 DAYS A WEEK FOR 52-MINUTE PERIODS.
- D. EXTRACURRICULAR ACTIVITIES INCLUDE VISITS TO ART GALLERIES, AND ATTENDANCE AT OPERAS, CONCERTS, DRAMATIC PRESENTATIONS, AND SPECIAL LECTURES.



- E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT INCLUDE A CONSIDERATION OF THE EXTENT TO WHICH THE STUDENT REACTS TO AND EXPLORES THE MATERIALS PRESENTED. GRADES ARE BASED ON CLASS WORK AND THE QUALITY OF SPECIAL PROJECTS AND ASSIGNED PAPERS. THE "A" GRADE IS GIVEN TO THE PERSON DEMONSTRATING AN ENERGETIC APPROACH TO LEARNING.
- F. FUTURE PLANS NOT CITED

#### VI. ADDITIONAL FEATURES OF THE GUIDE:

- A. SUGGESTED ACTIVITIES ARE INCLUDED IN THE SAMPLE LESSON PLANS
- B. BIBLIOGRAPHY INCLUDED
- C. REFERENCE MATERIALS INCLUDE A STATEMENT OF COURSE PHILOSOPHIES, SAMPLE LESSON PLANS, AND SEMESTER ASSIGNMENTS FOR EACH SUBJECT AREA.
- D. APPENDICES:
  - 1) EQUIPMENT AND MATERIALS MADE AVAILABLE THROUGH AN NDEA GRANT. THIS INCLUDES LISTS OF RECORDINGS, FILMS, AND ART WORKS.
  - 2) SUPPLEMENTARY CLASSROOM AIDS IN ART, DRAMA, HISTORY, AND MUSIC. (CHRONOLOGICAL LISTS, OUTLINES, AND CHARTS)
  - 3) CALENDAR SCHEDULE OF CLASS ACTIVITIES.

#### MUSIC ABSTRACT

MUSIC IS PRESENTED THROUGH A STUDY OF ITS HISTORY AND DEVELOPMENT. EMPHASIS IS PLACED ON MUSIC LISTENING. AT THE OUTSET, AMERICAN JAZZ AND THE BASIC MATERIALS OF MUSIC ARE STUDIED; CERTAIN STYLES ARE DISTINGUISHED, SUCH AS THOSE OF THE RENAISSANCE AND BAROQUE ERAS; VARIOUS INSTRUMENTS ARE RECOGNIZED; MUSICAL PROPERTIES SUCH AS PITCH AND INTENSITY ARE CONSIDERED; FORMS AND MUSICAL TEXTURES ARE IDENTIFIED; INTEREST IS AROUSED TO "OPEN THE DOOR" TO THE WORLD OF MUSIC, AND EFFORT IS MADE TO STIMULATE THE STUDENT'S DESIRE TO HEAR AS MUCH MUSIC AS POSSIBLE.

THE COURSE THEN PROGRESSES CHRONOLOGICALLY FROM THE PRIMITIVE ERA TO IMPORTANT TECHNIQUES OF THE 20TH CENTURY, WITH A CONSIDERATION OF INSTRUMENTS AND THEIR SOURCES, THE DEVELOPMENT OF MUSICAL FORMS, THE INFLUENCE OF RELIGIOUS THOUGHT, AND THE EFFECT OF SOCIOLOGICAL ASPECTS THROUGH THE AGES.

INCLUDED IN THE COURSE GUIDE IS A CHRONOLOGICAL LIST OF COMPOSERS (1600 TO 1900) WITH PARALLEL TABLES OF WORLD EVENTS AND PRINCIPAL FIGURES IN LITERATURE AND THE ARTS. THE SAMPLE LESSON PLAN FOR THE MUSIC SECTION OF THE COURSE GUIDE DEALS WITH AMERICAN JAZZ, ITS ORIGIN, DEVELOPMENT, AND CHARACTERISTIC FORMS. SELECTED ACTIVITIES FROM THIS PLAN ARE AS FOLLOWS: 1) LIST THE FUNCTIONS OF JAZZ. 2) DISCUSS JAZZ AS IT IS USED IN CONTEMPORARY WRITING BOTH IN SECULAR AND RELIGIOUS FIELDS. 3) LEARN TO RECOGNIZE THE STYLES OF JAZZ BY COMPARATIVE LISTENING. 4) LEARN WHO THE BEST JAZZ PERFORMERS ARE AND WHY THEY ARE RECOGNIZED AS SUCH. 5) COMPARE THE JAZZ SCALE WITH THE MAJOR AND MINOR SCALES. INCLUDED FOR REFERENCE IS AN 8-PAGE OUTLINE OF THE DEVELOPMENT OF AMERICAN JAZZ.

## I. LOCATION:

- A. KENTUCKY
- B. LOUISVILLE

## II. SCHOOL AND PROGRAM PERSONNEL:

- A. PRINCIPAL NOT CITED
- B. PROGRAM DIRECTOR, MISS JAN MALONE
- C. PROGRAM FACULTY NOT CITED

## III. COURSE GUIDE DESCRIPTION:

- A. HUMANITIES
- B. DATE OF COMPILATION NOT CITED
- C. COST NOT CITED
- D. TYPEWRITTEN. OUTLINE FORM. 7 PAGES

## IV. CHARACTERISTICS OF THE PROGRAM:

- A. DATE OF PROGRAM'S INITIATION NOT CITED
- B. GENERAL OBJECTIVES NOT STATED
- C. SUBJECT AREAS: LITERATURE, ART, MUSIC, ARCHITECTURE, SCULPTURE, PHILOSOPHY, RELIGION
- D. AREAS RECEIVE EQUAL EMPHASIS. THE COURSE IS AN ENGLISH OFFERING.
- E. CHRONOLOGICAL APPROACH.  
THE COURSE GUIDE CONSISTS OF AN OUTLINE OF HISTORICAL PERIODS WITH THE NAMES OF PERSONS, WORKS, AND TERMS STUDIED FOR EACH SUBJECT AREA.

## V. MANNER IN WHICH PROGRAM IS HANDLED:

- A. NUMBER OF TEACHERS NOT INDICATED
- B. STUDENT ENROLLMENT:
  - 1. GRADE LEVEL NOT INDICATED
  - 2. PREREQUISITES NOT CITED
  - 3. ELECTIVE. A 12-WEEK COURSE
- C. CLASS ACTIVITIES INCLUDE THE USE OF SLIDES AND ART WORKS
- D. EXTRACURRICULAR ACTIVITIES NOT DESCRIBED
- E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT NOT DESCRIBED
- F. FUTURE PLANS NOT CITED

## VI. ADDITIONAL FEATURES OF THE GUIDE: 5 TEXTS ARE LISTED

## MUSIC ABSTRACT

THE FOLLOWING MUSIC TOPICS ARE LISTED IN THE COURSE OUTLINE.  
 THE ANCIENT ROMAN PERIOD: MUSIC OF WAR AND PLEASURE. ROMANESQUE PERIOD: SIMPLE MUSIC; VOCAL MUSIC; GREGORIAN CHANT. THE MIDDLE AGES: GREGORIAN CHANT; HARMONY (ORGANUM); TRIPLE METER; TROUBADOURS; THE LUTE. THE RENAISSANCE: PALESTRINA; MARTIN LUTHER. BAROQUE PERIOD (1600 TO 1725): BACH; HANDEL. ROCOCO AND CLASSIC PERIOD (1725 TO 1800): MOZART; HAYDN. THE ROMANTIC PERIOD: BEETHOVEN; SCHUBERT; CHOPIN; LISZT; TSCHAIKOWSKY.

## I. LOCATION:

- A. MASSACHUSETTS
- B. AMHERST

## II. SCHOOL AND PROGRAM PERSONNEL:

- A. PRINCIPAL NOT CITED
- B. PROGRAM DIRECTOR, DOROTHY FURGESON
- C. PROGRAM COMMITTEE: WILLIAM AMES, NAOMI LANGFORD, JOHN MAGGS, JOHN PACKARD

## III. COURSE GUIDE DESCRIPTION:

- A. MAN'S SEARCH FOR A BETTER WORLD
- B. COMPILED IN AUGUST, 1966
- C. COST NOT CITED
- D. MIMEOGRAPHED AND DITTO COPIED. 95 PAGES

## IV. CHARACTERISTICS OF THE PROGRAM:

- A. DATE OF PROGRAM'S INITIATION NOT CITED
- B. GENERAL OBJECTIVES:
  - TO PROVIDE THE BREADTH OF EXPERIENCE NECESSARY TO MAN FOR HIS ARRIVAL AT STANDARDS BY WHICH TO MAKE JUDGMENTS FOR LIVING.
  - TO STUDY MAN THROUGH HIS CREATIVE EXPRESSION IN ART, LITERATURE, MUSIC, AND PHILOSOPHY AS SEEN AGAINST THE BACKDROP OF TIME.
- C. SUBJECT AREAS ARE NOT INDICATED
- D. EMPHASIS: LITERATURE AND THE ARTS
- E. A FORM OF THEMATIC APPROACH. ALL TOPICS RELATE TO "MAN'S SEARCH FOR A BETTER WORLD."

THE COURSE GUIDE CONSISTS OF TWO PARTS: PART I, A COURSE OF STUDY, AND PART II, A PARTIAL LIST OF MATERIALS. THE COURSE OF STUDY CONSISTS OF A "HUMANITIES CALENDAR" OF 38 DAYS. EACH DAY IS DESCRIBED AS FOLLOWS: 1) STATEMENT OF THE TOPIC, 2) GOALS TO BE ACHIEVED, 3) A LIST OF ACTIVITIES FOR THE CLASS PERIOD, AND 4) A LIST OF MATERIALS.

SELECTED TOPICS FOR VARIOUS DAYS ARE AS FOLLOWS: VICES AND DEATH; VIRTUES AND LIFE; ARISTOTLE'S ETHICS AND HIS THEORY OF HAPPINESS; READINGS FROM HUXLEY'S BRAVE NEW WORLD; A DISCUSSION OF THE WORK; RUSSIAN HISTORY AND COMMUNISTIC IDEOLOGY; CENSORSHIP IN ART AND LETTERS; A DISCUSSION OF THE INDIVIDUAL VERSUS SOCIETY.

PART II, THE PARTIAL LIST OF MATERIALS CONSISTS OF TEXTS OF LITERARY WORKS AND SELECTED READINGS PERTAINING TO THE ARTS.

## V. MANNER IN WHICH PROGRAM IS HANDLED:

- A. NUMBER OF TEACHERS NOT INDICATED
- B. STUDENT ENROLLMENT NOT DESCRIBED
- C. CLASS ACTIVITIES INCLUDE LECTURES, DISCUSSIONS, USE OF SLIDES, FILMS, AND RECORDINGS, AND PRESENTATIONS BY THE STUDENTS.
- D. EXTRACURRICULAR ACTIVITIES NOT DESCRIBED
- E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT NOT DESCRIBED
- F. FUTURE PLANS INCLUDE THE DEVELOPMENT OF A COURSE GUIDE FOR BLACK STUDIES

**VI. ADDITIONAL FEATURES OF THE GUIDE:**

- A. SUGGESTED ACTIVITIES ARE INCLUDED FOR EACH DAY'S CLASS PERIOD
- B. BIBLIOGRAPHY NOT INCLUDED
- C. REFERENCE MATERIALS ARE INCLUDED IN PART II OF THE COURSE GUIDE WHICH CONTAINS TEXTS OF WORKS STUDIED IN THE COURSE.
- D. NO APPENDICES

**MUSIC ABSTRACT**

MUSIC IS CONSIDERED IN RELATION TO THE OVERALL THEME "MAN'S SEARCH FOR A BETTER WORLD." TOPICS WHICH PERTAIN DIRECTLY TO MUSIC ARE AS FOLLOWS: THE MEANING OF MUSIC (2 CLASSES); CENSORSHIP AND INTRODUCTION TO PRE-REVOLUTIONARY RUSSIAN MUSIC (2 CLASSES); CENSORSHIP OF MUSIC; SUCCESSFUL SOVIET COMPOSERS.

IN ONE CLASS PERIOD DEALING WITH THE MEANING OF MUSIC, THE OVERTURE TO MOZART'S MARRIAGE OF FIGARO IS STUDIED AS AN EXAMPLE OF ABSOLUTE MUSIC. PROGRAM MUSIC IS CONSIDERED THROUGH THE STUDY OF HONEGGER'S PACIFIC 231. IN THE CLASS PERIOD DEALING WITH RUSSIAN MUSIC BEFORE THE REVOLUTION, THE FOLLOWING WORKS ARE STUDIED: MUSSORGSKY'S NIGHT ON BALD MOUNTAIN, THE 4TH MOVEMENT OF TSCHAIKOWSKY'S SYMPHONY NO. 4, AND THE "SACRIFICIAL DANCE" FROM STRAVINSKY'S RITE OF SPRING. OVERHEAD TRANSPARENCIES AND RECORDINGS ARE USED AS INSTRUCTIONAL MEDIA.

MUSIC IS INCORPORATED INDIRECTLY INTO THE STUDY OF VARIOUS TOPICS THROUGH THE USE OF RECORDED MUSIC WHICH HAS A MEANING RELATED TO THE ISSUES BEING CONSIDERED.

## I. LOCATION:

- A. MICHIGAN
- B. BLOOMFIELD HILLS

## II. SCHOOL AND PROGRAM PERSONNEL:

- A. PRINCIPAL NOT CITED
- B. PROGRAM DIRECTOR, SISTER SUSAN MAXWELL
- C. PROGRAM FACULTY: SISTER BRENNAN, MRS. CANTO, SISTER CHERRY, MR. GOEBEL, SISTER KEARINS, MRS. KICINSKI, SISTER MCCARTHY, SISTER MCLAUGHLIN

## III. COURSE GUIDE DESCRIPTION:

- A. WHAT IS CIVILIZATION?
- B. COMPILED IN 1970
- C. COST NOT CITED
- D. MIMECGRAPHED. 6 PAGES

## IV. CHARACTERISTICS OF THE PROGRAM:

- A. PROGRAM INITIATED IN 1970
- B. GENERAL OBJECTIVES:
  - TO STRIVE FOR A PERSONAL RESPONSE FROM EVERY STUDENT TO THE VITAL ISSUES OF 1970, VIEWED IN THE LIGHT OF FORMER YEARS OF CRISIS AND CHANGE.
  - TO EDUCATE STUDENTS TO REFLECT UPON BASIC HUMAN ISSUES AND TO DRAW UPON A WIDE RANGE OF SUBJECT AREAS IN ORDER TO DEAL WITH THEM EFFECTIVELY.
- C. SUBJECT AREAS: HISTORY, LAW, SCIENCE, INDUSTRY, RELIGION, ART, MUSIC, LITERATURE, PSYCHOLOGY, AND HUMAN RELATIONS
- D. EMPHASIS: HISTORY OF WESTERN CIVILIZATION
- E. CHRONOLOGICAL AND THEMATIC APPROACH.
  - THE TIME-LIFE FILM SERIES, CIVILIZATION, BY KENNETH CLARK PROVIDES THE FOCUS AND CATALYST FOR THE HUMANITIES PROGRAM. CLASS CONTENT CENTERS ON SURVIVAL ISSUES THAT HAUNT CONTEMPORARY MAN AS HE LOOKS FOR ANSWERS TO SEEMINGLY INSOLUBLE PROBLEMS, SUCH AS WAR, RACISM, POLLUTION, CRIME, AND MATERIALISM. THE COURSE OUTLINE PRESENTS A CALENDAR OF THE FILM TITLES, AND PLANNED RESPONSES INCLUDING CLASS ACTIVITIES AND TOPICS FOR DISCUSSION.

## V. MANNER IN WHICH PROGRAM IS HANDLED:

- GUEST PEOPLE INCLUDING MEMBERS FROM THE ENTIRE FACULTY, PARENTS AND FRIENDS OF THE STUDENTS, AND SCHOOL VISITORS ARE WELCOME TO PARTICIPATE IN ORDER TO BRING AS MANY VOICES AS POSSIBLE INTO THE FORUM. CLASSES ARE PLANNED BY THE STAFF OF 9 FACULTY MEMBERS, BUT ALL PRESENT FUNCTION AS PARTICIPANTS IN A NON-LECTURE SITUATION.
- B. STUDENT ENROLLMENT NOT DESCRIBED
- C. CLASS ACTIVITIES INCLUDE RAISING QUESTIONS AROUND A CENTRAL THEME, GATHERING INFORMATION, EXPERIENCING NEW WAYS OF LEARNING, AND RESPONDING TO INTELLECTUAL CHALLENGE THROUGH POSITIVE, PERSONAL RESPONSE.
  - THE CLASS MEETS FOR A 2-HOUR PERIOD ONCE EVERY WEEK.
- D. EXTRACURRICULAR ACTIVITIES NOT DESCRIBED
- E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT NOT DESCRIBED

F. THE PROGRAM IS A PILOT PROJECT IN ITS FIRST YEAR. FUTURE PLANS INCLUDE THE DEVELOPMENT OF A SIMILAR PROGRAM DEVOTED TO THE STUDY OF THE EASTERN CIVILIZATIONS, CHINA AND INDIA.

VI. NO ADDITIONAL FEATURES INCLUDED IN THE GUIDE.

#### MUSIC ABSTRACT

BACKGROUND MUSIC FROM THE TIME-LIFE FILMS, CIVILIZATION, BY KENNETH CLARK IS STUDIED WITH THE HISTORICAL PERIOD BEING SHOWN. A FACULTY MEMBER OF THE MUSIC DEPARTMENT CHECKS THE ACCURACY OF THE MUSICAL INFORMATION PRESENTED IN THE FILMS, SUGGESTS SUPPLEMENTARY RECORDINGS AVAILABLE IN THE MUSIC LIBRARY, AND PLANS LIVE PERFORMANCES BY STUDENTS AND FACULTY SUCH AS CHORUSES OF RENAISSANCE MADRIGALS AND MOTETS.

TO ENHANCE THE MUSIC OF 2 FILM SHOWINGS, 2 CLASS SESSIONS ARE DEVOTED ALMOST EXCLUSIVELY TO MUSIC. ONE DEALS WITH THE BEGINNINGS AND EARLY DEVELOPMENT OF OPERA, AND THE SECOND ILLUSTRATES THE MORE JOVIAL MOODS OF BACH, HAYDN, AND MOZART.

LISTENING CONSTITUTES THE MAIN MUSICAL ACTIVITY. FOR EXAMPLE, ON THE OPERA DAY, RECORDINGS OF 5 OPERAS WERE SET UP IN DIFFERENT AREAS SO THAT STUDENTS MIGHT SELECT TO HEAR THE MUSIC OF PERGOLESI, HANDEL, MOZART, PUCCINI, OR GILBERT AND SULLIVAN. CONSISTENTLY THROUGHOUT THE PROGRAM, MUSIC RELATED TO EACH HISTORICAL PERIOD BEING STUDIED IS MADE AVAILABLE FOR STUDENT LISTENING.

## I. LOCATION:

- A. MICHIGAN
- B. ANN ARBOR

## II. SCHOOL AND PROGRAM PERSONNEL:

- A. PRINCIPAL, THEODORE ROKICKI
- B. PROGRAM DIRECTOR, DAVID E. TABLER
- C. PROGRAM FACULTY NOT CITED

## III. COURSE GUIDE DESCRIPTION:

- A. A CAPSULE DESCRIPTION OF THE HUMANITIES PROGRAM
- B. COMPILED IN 1970
- C. COST NOT CITED
- D. MIMEGGRAPHED. 7 PAGES

## IV. CHARACTERISTICS OF THE PROGRAM:

- A. INITIAL PLANNING BEGUN IN 1961. PROGRAM WAS FIRST OFFERED IN 1963.
- B. GENERAL OBJECTIVES:
  - TO INTEGRATE THE STUDY OF INTELLECTUAL HISTORY, PHILOSOPHY, LITERATURE, THE SPATIAL ARTS AND MUSIC AROUND A POLITICAL, INTELLECTUAL AND MORAL CENTER.
  - TO PROVIDE THE STUDENT WITH FIRST-HAND EXPERIENCE OF SUBJECT MATTER, NOT DESCRIPTIONS ABOUT, BUT WORK WITH MATERIALS.
  - TO TEACH THE STUDENT RESPECT FOR ARTISTIC FORM WHICH IS IMPOSED UPON MATERIALS BY MAN AS A CREATIVE BEING.
- C. SUBJECT AREAS: HISTORY, PHILOSOPHY, LITERATURE, THE SPATIAL ARTS, MUSIC
- D. EMPHASIS: HISTORY AND LITERATURE
- E. CHRONOLOGICAL APPROACH.
  - THE FOLLOWING GENERAL UNITS ARE COVERED: CLASSICAL ANTIQUITY, MEDIEVAL, RENAISSANCE, 16TH CENTURY (BAROQUE), AGE OF REASON (ENLIGHTENMENT), ROMANTICISM AND REVOLUTION, 19TH CENTURY, AND THE MODERN ERA.

THE ENGLISH PORTION OF THE HUMANITIES COURSE INVOLVES THE STUDY OF SELECTED WORKS OF WORLD LITERATURE FROM THE CLASSICAL AGE OF GREECE TO THE 20TH CENTURY. THE PURPOSE OF THE HISTORY INSTRUCTION IN THE COURSE IS TO EXAMINE THROUGH LECTURES, READINGS, AND DISCUSSIONS SOME OF THE MAJOR INTELLECTUAL AND HISTORICAL IDEAS OF WESTERN MAN SINCE THE TIME OF THE EGYPTIANS. ART IS PRESENTED AS A VISUAL HISTORY OF MAN'S THOUGHT. THE ROLE OF MUSIC IS DESCRIBED IN THE MUSIC ABSTRACT ON THE FOLLOWING PAGE.

A GIVEN 2-WEEK PERIOD HAS INCLUDED THE FOLLOWING STUDIES:

HISTORY:

LECTURE ON MEDIEVAL OVERVIEW; READING OF SELECTIONS FROM EGINHARDO'S LIFE OF THE EMPEROR CHARLES; LECTURE ON THE MEDIEVAL CHURCH; READING OF SELECTION FROM AUGUSTINE'S CITY OF GOD; LECTURE ON FEUDALISM; READING OF THE MAGNA CARTA.

LITERATURE:

LECTURE ON CHAUCER'S LANGUAGE; READING OF SELECTIONS FROM CHAUCER'S CANTERBURY TALES; LECTURE ON CHARACTERIZATION IN THE CANTERBURY TALES.

ART:

A STUDY OF THE ROMANESQUE AND GOTHIC STYLE IN ART.

**DRAMA AND MUSIC:**

A STUDY OF THE ROMANESQUE AND GOTHIC STYLE IN MUSIC; STUDENT PRODUCTION OF T. S. ELIOT'S MURDER IN THE CATHEDRAL WITH LIVE MEDIEVAL MUSIC.

USE OF FILMS ACCOMPANIES THE LECTURES. SPECIFIC MATERIALS AND LECTURE TOPICS CHANGE FROM YEAR TO YEAR.

- F. THE PROGRAM IS FRANKLY AN ACADEMIC COURSE INVOLVING VERY LITTLE LABORATORY EXPERIENCE, ESPECIALLY IN THE ARTS.

**V. MANNER IN WHICH PROGRAM IS HANDLED:**

- A. COURSE IS TAUGHT BY 2 TEAMS OF TEACHERS. ON EACH TEAM THERE ARE 2 ENGLISH TEACHERS, 2 HISTORY TEACHERS, 1 ART AND 1 MUSIC TEACHER. CERTAIN OTHER HIGH SCHOOL FACULTY MEMBERS AND STAFF MEMBERS FROM THE UNIVERSITY OF MICHIGAN ARE INVITED AS GUEST LECTURERS.

**B. STUDENT ENROLLMENT:**

## 1. SENIORS

2. PREREQUISITES INCLUDE THE NEED OF BEING A GOOD READER AND OF BEING WILLING TO HANDLE MORE DIFFICULT CONCEPTS AND MATERIALS THAN ARE DEALT WITH IN MOST OTHER COURSES.

## 3. ELECTIVE AND GIVEN FOR CREDIT IN ENGLISH AND SOCIAL STUDIES

**C. CLASS ACTIVITIES ARE DESCRIBED.**

THE COURSE MEETS FOR TWO 58-MINUTE PERIODS EACH DAY. THE FIRST HOUR IS FOR LARGE-GROUP INSTRUCTION IN ONE OF THE FOUR SUBJECT AREAS. THE SECOND HOUR IS FOR SMALL-GROUP DISCUSSIONS IN ENGLISH AND HISTORY. A STUDENT ATTENDS 2 ENGLISH AND 2 HISTORY GROUPS EACH WEEK. THE FINAL SECOND HOUR IS PROVIDED FOR REVIEW AND DISCUSSION OF ART OR MUSIC.

**D. EXTRACURRICULAR ACTIVITIES INCLUDE FIELD TRIPS****E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT NOT DESCRIBED****F. FUTURE PLANS NOT CITED****VI. ADDITIONAL FEATURES OF THE GUIDE:****A. SUGGESTED ACTIVITIES NOT INCLUDED****B. BIBLIOGRAPHY INCLUDED****C. REFERENCE MATERIALS INCLUDE FILMS AND BASIC TEXTS****D. NO APPENDICES****MUSIC ABSTRACT**

THE MUSIC INSTRUCTION IN THIS PROGRAM HAS TWO OBJECTIVES: 1) TO IDENTIFY THE ELEMENTS OF MUSIC AS A MEANS BY WHICH THE STUDENT BECOMES A MORE DISCRIMINATING LISTENER; 2) TO PRESENT AN ANALYTICAL AND HISTORICAL INTERPRETATION OF THE MUSIC AS AN ART AND AS A DISCIPLINE WHICH CAN BE INTEGRATED WITH OTHER SUBJECTS IN THE COURSE.

ONE OR TWO FORMAL LECTURES ARE GIVEN ON MUSIC EVERY WEEK WITH AN OCCASIONAL REVIEW OR DISCUSSION PERIOD. A LISTENING ROOM IS AVAILABLE FOR REVIEW AND STUDY. TESTS ARE CONCERNED WITH THE STUDENT'S ABILITY TO LISTEN TO THE MUSIC.

TWO TEXTS ARE USED: WHAT TO LISTEN FOR IN MUSIC, BY AARON COPLAND (NEW YORK: MCGRAW-HILL BOOK CO., 1957) WHICH IS FURNISHED FOR EACH STUDENT, AND AN OUTLINE HISTORY OF MUSIC, BY WOLD AND CYKLER (IOWA: W. C. BROWN, 1963) WHICH IS FURNISHED TO ONE OF EVERY THREE STUDENTS.



## I. LOCATION:

- A. MICHIGAN
- B. FLINT

## II. SCHOOL AND PROGRAM PERSONNEL:

- A. PRINCIPAL NOT CITED
- B. PROGRAM DIRECTOR NOT CITED
- C. PROGRAM FACULTY: JERRY H. LAYCOCK, ENGLISH; LEONARD SOLDAN, HISTORY; JACK WITHERS, ART; ARTHUR MCCOMBIE, MUSIC

## III. COURSE GUIDE DESCRIPTION:

- A. HUMANITIES PROGRAM
- B. DATE OF COMPILATION NOT CITED
- C. COST NOT CITED
- D. DITTO COPIED. 45 PAGES

## IV. CHARACTERISTICS OF THE PROGRAM:

- A. DATE OF PROGRAM'S INITIATION NOT CITED
- B. GENERAL OBJECTIVES NOT STATED
- C. ART, HISTORY, LITERATURE, MUSIC
- D. EMPHASIS: ENGLISH, HISTORY
- E. CHRONOLOGICAL APPROACH.

AN OUTLINE OF TOPICS, CLASS ACTIVITIES, AND ASSIGNMENTS IN HISTORY, LITERATURE, ART, AND MUSIC IS GIVEN FOR EACH OF THE FOLLOWING UNITS: (1ST SEMESTER) I. INTRODUCTION. II. EARLY CIVILIZATION AND ANCIENT WORLD. III. CLASSICAL AGE. IV. MIDDLE AGES. V. MEDIEVAL EUROPE. (2ND SEMESTER) I. LATER RENAISSANCE AND EARLY MODERN. II. 18TH CENTURY EUROPE. III. ROMANTIC AGE. IV. MODERN AGE--20TH CENTURY.

THE ENGLISH SECTION RECEIVES 40 PER CENT OF THE TOTAL COURSE TIME. BASIC LITERARY WORKS IN A GIVEN PERIOD ARE STUDIED IN DEPTH WHILE THE POLITICAL, MORAL, AND ARTISTIC DEVELOPMENTS ARE SURVEYED. SEVERAL OF THE WORKS STUDIED ARE AS FOLLOWS: DIALOGUES OF PLATO, EDITED BY J. E. KAPLAN (NEW YORK: WASHINGTON SQUARE PRESS, 1950); OEDIPUS THE KING, TRANSLATED BY B. M. KNOX (NEW YORK: WASHINGTON SQUARE PRESS, 1959); BULFINCH'S MYTHOLOGY, EDITED BY E. FULLER (NEW YORK: DELL, 1964); THE INFERNO, DANTE, TRANSLATED BY J. CIARDI (NEW YORK: MENTOR, 1954); THE PRINCE, MACHIAVELLI (NEW YORK: WASHINGTON SQUARE PRESS, 1963); PARADISE LOST, MILTON (NEW YORK: MENTOR, 1961); GULLIVER'S TRAVELS, SWIFT (NEW YORK: WASHINGTON SQUARE PRESS, 1957); CRIME AND PUNISHMENT, DOSTOEVSKY (NEW YORK: DELL, 1959); MOBY DICK, MELVILLE (NEW YORK: WASHINGTON SQUARE PRESS, 1959); THREE PLAYS OF O'NEILL (NEW YORK: RANDOM HOUSE, 1959).

## V. MANNER IN WHICH PROGRAM IS HANDLED:

- A. TEAM OF 4 TEACHERS. GUEST LECTURERS. TEACHERS ARE FREQUENTLY PRESENT FOR AREA SESSIONS OTHER THAN THEIR OWN.
- B. STUDENT ENROLLMENT:
  - 1. SENIORS
  - 2. PREREQUISITE: COLLEGE-BOUND STUDENTS
  - 3. 2 CREDITS ARE GIVEN--1 IN ENGLISH AND 1 IN SOCIAL STUDIES
- C. CLASS ACTIVITIES INCLUDE LARGE-GROUP LECTURES, SMALL SEMINAR DISCUSSIONS, AND INDEPENDENT STUDY PERIODS.  
THE CLASS MEETS FOR A 2-HOUR BLOCK EACH DAY, 5 DAYS A WEEK.
- D. EXTRACURRICULAR ACTIVITIES INCLUDE ATTENDANCE AT PLAYS, CONCERTS, MUSEUMS, ART DISPLAYS, AND THE PLANETARIUM.

- E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT INCLUDE TESTS IN EACH AREA AND COMPREHENSIVE EXAMS COVERING ALL 4 AREAS. STUDENTS RECEIVE A GRADE EVERY 6 WEEKS IN EACH AREA.
- F. FUTURE PLANS NOT CITED

VI. ADDITIONAL FEATURES OF THE GUIDE:

- A. SUGGESTED ACTIVITIES NOT INCLUDED
- B. BIBLIOGRAPHY INCLUDED
- C. REFERENCE MATERIALS INCLUDE LISTS OF LITERARY WORKS STUDIED, STEPS IN INITIATING A HUMANITIES COURSE, ANTICIPATED PROBLEMS IN COURSE INITIATION, AND QUESTIONS FOR SEMINAR DISCUSSIONS.
- D. APPENDIX: A COURSE OUTLINE FOR THE 11TH GRADE HUMANITIES PROGRAM, WHICH INCLUDES NO MATERIALS PERTAINING TO MUSIC.

### MUSIC ABSTRACT

THE COURSE PROVIDES THE FOLLOWING TIME ALLOTMENT: ENGLISH, 40%; HISTORY, 30%; MUSIC, 15%; ART, 15%. MUSIC TOPICS, ACTIVITIES, AND ASSIGNMENTS ARE BRIEFLY OUTLINED FOR EACH UNIT. SELECTED ASPECTS OF STUDY ARE AS FOLLOWS:

FIRST SEMESTER. UNIT I. INTRODUCTION: CHARACTERISTICS OF SOUND AND RHYTHM; MUSIC AS AN EXPRESSION OF EMOTIONS. WHAT IS MUSIC? (MELODY, RHYTHM, HARMONY, FORM). UNIT II. INTRODUCTION AND DESIGN: FUNCTIONS OF MUSIC (EDUCATIONAL, SOCIAL, PATRIOTIC, RELIGIOUS, ETC.); MUSICAL VOCABULARY (NOTATION, TERMS). UNIT III. HISTORY: MUSIC OF PRIMITIVE MAN; EGYPTIAN CONTRIBUTIONS; HEBREW CONTRIBUTIONS; ASSYRIAN CONTRIBUTIONS; GREEK CONTRIBUTIONS (SCALES, DRAMA, INSTRUMENTS, FESTIVALS, ETC.); ROMAN CONTRIBUTIONS. UNIT IV. MIDDLE AGES: INSTRUMENTS OF THE ORCHESTRA; MONOPHONIC, POLYPHONIC, AND HOMOPHONIC ELEMENTS; GREGORIAN CHANT; THE MASS; SECULAR MUSIC OF THE TROUBADOURS AND MINNESINGERS; THE DEVELOPMENT OF POLYPHONIC MUSIC. UNIT V. HOW TO LISTEN: PLANES OF LISTENING (SENSUOUS, EXPRESSIVE, ABSOLUTE); FOUR ESSENTIAL ELEMENTS OF LISTENING (RHYTHM, MELODY, HARMONY, TONE COLOR); MUSICAL STRUCTURE.

SECOND SEMESTER. UNIT I. BAROQUE STYLE (EXUBERANT MOTICN, ORNAMEN-TATION, SMALL PERFORMING GROUPS, HARMONIC AND POLYPHONIC BASE); THE FUGUE. UNIT II. CLASSICAL STYLE (CLARITY AND SYMMETRY, HOMOPHONIC); FORMAL DESIGNS; MOZART AND BEETHOVEN. UNIT III. ROMANTIC STYLE (HOMO-PHONIC, LYRICAL, DRAMATIC, PROGRAMMATIC); CHOPIN, BERLIOZ, WAGNER, SCHUMANN, TSCHAIKOWSKY. UNIT IV. IMPRESSICNISTIC STYLE (FRAGMENTARY MELODY, FREEDOM OF DESIGN, TREND AWAY FROM CLASSICAL TONALITY, UNIQUE ORCHESTRAL SOUND); DEBUSSY AND RAVEL; POLYRHYTHMS, ESPECIALLY IN WORKS OF STRAVINSKY; ATONALITY IN THE MUSIC OF WAGNER, SCHOENBERG, BARTOK, PROKOFIEV, SHOSTAKOVICH, AND AARON COPLAND; ELECTRONIC MUSIC; STAGE MUSIC (18TH THROUGH 20TH CENTURIES).

- I. LOCATION:  
 A. MICHIGAN  
 B. LIVONIA

- II. SCHOOL AND PROGRAM PERSONNEL:  
 A. PRINCIPAL, ALBERT ZACK  
 B. PROGRAM DIRECTOR, PHIL RATHBUN  
 C. PROGRAM FACULTY NOT CITED

- III. COURSE GUIDE DESCRIPTION:  
 A. EXPERIENCES IN THE HUMANITIES  
 B. COMPILED IN 1967  
 C. COST NOT CITED  
 D. MIMEOGRAPHED. 32 PAGES

IV. CHARACTERISTICS OF THE PROGRAM:

- A. PROGRAM INITIATED IN 1967  
 B. GENERAL OBJECTIVES:  
 TO INTRODUCE THE ARTS AND TO GIVE STUDENTS A FIRM BACKGROUND FOR UNDERSTANDING THEM.  
 TO STUDY THE PRINCIPLES OF THE ARTS AND THEIR OPERATION IN THE EVERYDAY WORLD RATHER THAN TO LEARN "APPRECIATION."  
 TO ENCOURAGE STUDENTS TO ACTUALLY "EXPERIENCE" RATHER THAN "HEAR ABOUT" THE ARTS.  
 TO ELEVATE THE LEVEL OF ATTITUDES AND RESPONSES OF STUDENTS TOWARD THE ARTS IN GENERAL.  
 TO POSE SOME QUESTIONS BASIC TO THE HUMANITIES AND TO SHOW HOW ARTISTS HAVE ATTEMPTED TO ANSWER THESE QUESTIONS.  
 TO HELP EACH STUDENT DEVELOP A SENSE OF TASTE IN THE ARTS.  
 TO ENCOURAGE THE STUDENT TO STUDY INDEPENDENTLY FOR HIS PERSONAL INTELLECTUAL DEVELOPMENT.  
 TO STUDY ART IN RELATION TO THE CULTURAL PERIOD FROM WHICH IT CAME.  
 TO CHALLENGE THE STUDENT TO BECOME AWARE OF HIS ENVIRONMENT AND TO DO SOMETHING ABOUT IT ARTISTICALLY.  
 C. SUBJECT AREAS: ART, MUSIC, LITERATURE, DANCE, ARCHITECTURE, PHILOSOPHY  
 D. EMPHASIS: ART, MUSIC, LITERATURE  
 E. ELEMENTS AND CHRONOLOGICAL APPROACH.  
 COURSE ORGANIZATION IS DERIVED FROM THE TEXT, THE HUMANITIES, BY CUDLEY AND FARICY (NEW YORK: MCGRAW-HILL BOOK CO., 1960), AND THE ALLIED ARTS (PUBLICATION #128G, STATE OF MISSOURI, DEPARTMENT OF EDUCATION, 1963).

THE COURSE ATTEMPTS TO NARROW THE TREMENDOUS SCOPE OF THE HUMANITIES TO THE STUDY OF MAN'S WAYS OF SEEKING ANSWERS TO THE FOLLOWING 4 BASIC QUESTIONS: IS THERE ONE BEST WAY TO LIVE? WHAT IS MAN'S PURPOSE ON EARTH? IS MAN THE MASTER OF HIS FATE? WHAT DOES IT MEAN TO BE A HUMAN BEING? INSTRUCTION IS ORGANIZED SO THAT STUDENTS FIRST BECOME ACQUAINTED WITH THE ARTS IN GENERAL THROUGH THE ELEMENTS APPROACH USED DURING TWO THIRDS OF THE SEMESTER. CONSIDERED FIRST IS SUBJECT MATTER; MYTHOLOGY, LEGEND, CHRISTIANITY, AND THE BIBLE ARE STUDIED AS FAMILIAR SOURCES OF SUBJECT FOR THE ARTS. AFTER SUBJECT, FUNCTION IN THE ARTS IS CONSIDERED. DOES THE WORK OF ART HAVE A PARTICULAR

PURPOSE OR IS IT OF PURELY AESTHETIC VALUE? STUDENTS ATTEMPT TO ANSWER THIS QUESTION WHEN VIEWING A PAINTING, LISTENING TO A SELECTION OF MUSIC, READING A POEM, OR WHEN EXAMINING A PIECE OF SCULPTURE. A COMBINED STUDY OF MEDIUM AND ORGANIZATION COM- PRISES APPROXIMATELY ONE THIRD OF THE COURSE. IN MUSIC FOR EX- AMPL, STUDENTS IDENTIFY THE INSTRUMENTS OF THE ORCHESTRA AND LEARN HOW ORCHESTRAL SECTIONS ARE ORGANIZED. THE STYLE AND CREATIVITY OF THE ARTIST FOLLOWS AS AN AREA OF STUDY WITH DIS- CUSSION OF JUDGMENT AND THE QUALITY OF AN ART WORK CONSIDERED AT THE END OF THE COURSE. THE CHRONOLOGICAL APPROACH TO THE ARTS IS BEGUN DURING THE FINAL THIRD OF THE SEMESTER. WORKS OF ART ARE PLACED IN THEIR PERIOD OF HISTORY AND THE "4 BASIC QUESTIONS" ARE DISCUSSED IN RELATION TO THESE WORKS OF ART. A STUDY OF PHILOSOPHY IS CORRELATED WITH THIS CHRONOLOGICAL APPROACH.

V. MANNER IN WHICH PROGRAM IS HANDLED:

- A. NUMBER OF TEACHERS NOT INDICATED
- B. STUDENT ENROLLMENT:
  - 1. GRADE LEVEL NOT INDICATED
  - 2. PREREQUISITES: STUDENT WITH RESPONSIBILITY FOR INDIVIDUAL STUDY, NOTE-TAKING, AND IN-DEPTH RESEARCH. A SPECIAL INTEREST IN ONE SUBJECT AREA (ART, MUSIC, OR LITERATURE) IS ESSENTIAL. A GENERAL INTEREST IN ALL 3 AREAS IS IMPORTANT.
  - 3. A ONE-SEMESTER COURSE GIVEN FOR 1 CREDIT IN ENGLISH
- C. CLASS ACTIVITIES AND ASSIGNMENTS PROVIDE THE STUDENT WITH AN OPPORTUNITY TO ACTUALLY EXPERIENCE THE ARTS RATHER THAN MERELY TO VIEW THEM OR HEAR ABOUT THEM. AN EXAMPLE OF AN ACTIVITY PROVIDING THIS "EXPERIENCE" IS THE WRITING OF A SONNET, SETTING IT TO MUSIC, AND FINALLY, PAINTING A PICTURE SUGGESTING ITS IMAGERY.
- D. EXTRACURRICULAR ACTIVITIES INCLUDE CULTURAL EVENTS
- E. EVALUATION OF STUDENT'S ACHIEVEMENT IS BASED ON HIS TERM PAPERS, ESSAY AND OBJECTIVE TESTS, CLASS PARTICIPATION, CREATIVE WORK, WRITTEN ASSIGNMENTS, AND ATTENDANCE AT CULTURAL EVENTS.
- F. FUTURE PLANS NOT CITED

VI. ADDITIONAL FEATURES OF THE GUIDE:

- A. SUGGESTED ACTIVITIES NOT INCLUDED
- B. BIBLIOGRAPHY INCLUDED
- C. REFERENCE MATERIALS INCLUDE FILM SOURCES, TRANSPARENCIES, SLIDES, RECORDS, SHEETS FOR STUDENT ACTIVITIES, AND 17 PAGES OF OUTLINES FOR USE IN DISCUSSING VARIOUS ASPECTS OF MUSIC, ART, AND LITERATURE.
- D. NO APPENDICES

MUSIC ABSTRACT

STUDENT ATTENDANCE AT TWO CULTURAL EVENTS IS REQUIRED EVERY SIX WEEKS. THESE EVENTS MUST BE AT THE COLLEGE OR PROFESSIONAL LEVEL. IN THE OUTLINE OF COURSE CONTENT, SELECTED REFERENCES TO MUSIC ARE AS FOLLOWS:

A) SUBJECT AND FUNCTION IN THE ARTS. TSCHAIKOWSKY'S 1812 OVERTURE, WAGNER'S CAS RHEINGOLD AND HANDEL'S MESSIAH ARE DISCUSSED AS EXAMPLES OF MUSICAL SUBJECT.

B) MEDIUM IN THE ARTS. TYPES OF ORCHESTRAL INSTRUMENTS ARE IDENTIFIED THROUGH LISTENING.

C) ORGANIZATION IN THE ARTS. THE ELEMENTS OF MUSIC (RHYTHM, SCALE, MELODY, TIMBRE, COUNTERPOINT, AND HARMONY), ROUND FORM, THEME AND VARIATION, FUGUE, AND SONATA FORM ARE EXPLORED. DURING THE STUDY OF MUSICAL NOTATION STUDENTS IDENTIFY RHYTHMIC PATTERNS BY COUNTING, COPY SIMPLE MELODIES, COMPOSE ONE-LINE MELODIES, AND SET THE FIRST 8 LINES OF AN ORIGINAL SONNET TO MUSIC.

AS PART OF THE HISTORICAL SUMMARY OF THE ARTS, RECORDINGS ARE USED FOR COMPOSITIONS OF REPRESENTATIVE COMPOSERS FROM THE TIME OF PURCELL THROUGH THE 20TH CENTURY.

AARON COPLAND'S WHAT TO LISTEN FOR IN MUSIC (NEW YORK: MCGRAW-HILL BOOK CO., 1939; A MENTOR BOOK, 1957) PROVIDES THE SOURCE FOR ASSIGNED BACKGROUND READINGS.

THE COURSE GUIDE INCLUDES THE FOLLOWING STUDY SHEETS: USE OF INSTRUMENTS AND ANALYSIS OF RHYTHMIC PATTERNS IN RAVEL'S BOLERO; SYMPHONIC FORM; FORM ANALYSIS OF BACH'S LITTLE EUGUE IN G MINOR; TEXTS OF THE MESSIAH BY HANDEL, AND THE MASS IN G MAJOR BY POULENC.

## I. LOCATION:

- A. MICHIGAN
- B. BLISSFIELD

## II. SCHOOL AND PROGRAM PERSONNEL:

- A. PRINCIPAL NOT CITED
- B. PROGRAM DIRECTOR, PETER E. DURBIN
- C. PROGRAM FACULTY, PETER E. DURBIN, ENGLISH; OTHERS NOT CITED

## III. COURSE GUIDE DESCRIPTION:

- A. HUMANITIES
- B. COMPILED IN 1970
- C. COST NOT CITED
- D. DITTC COPIED AND HANDWRITTEN. 6 PAGES

## IV. CHARACTERISTICS OF THE PROGRAM:

- A. PROGRAM INITIATED IN 1966
- B. GENERAL OBJECTIVE:  
TO STUDY MAN THROUGH A CONSIDERATION OF ALL THAT AFFECTS HIS LIVING--HIS SKILLS, SHELTER, CLOTHING, FOOD, DIET, USE OF LEISURE TIME, PHILOSOPHY, PROFESSIONS, AND ABILITY TO COPE WITH NATURE.
- C. SUBJECT AREAS: ENGLISH, ART, MUSIC
- D. AREAS RECEIVE EQUAL EMPHASIS
- E. CHRONOLOGICAL APPROACH.

COURSE GUIDE MATERIALS INCLUDE AN OUTLINE OF THE COURSE CONTENT. HISTORICAL PERIODS AND SELECTED ASPECTS OF STUDY ARE AS FOLLOWS:

- 1) THE GREEK WAY OF LIFE. (FOOD, CLOTHING, BUILDINGS, PROFESSIONS, TRADES, SKILLS, LEISURE TIME, DRAMAS AND OTHER LITERATURE; STUDENTS READ AND STUDY ANTIGONE)
- 2) ROMANESQUE. (MYTHOLOGY OF MEDIEVAL TIMES; SLIDES SHOWING ART OF THE BYZANTINE ERA)
- 3) GOTHIC. (CHAUCER'S CANTERBURY TALES; GOTHIC ART AND ARCHITECTURE; GREGORIAN CHANT)
- 4) RENAISSANCE. (ADVANCEMENT IN ART AND MECHANICAL ABILITY; TRAVEL AND EXPLORATION; GROWTH IN LITERARY STYLES; WAY OF LIFE DURING THE ELIZABETHAN ERA)
- 5) BAROQUE. (MICHELANGELO; MILTON'S PARADISE LOST)
- 6) ROMANTIC PERIOD. (TENNYSON, BROWNING, AND OTHER POETS)
- 7) MODERN ERA. (SCULPTURE OF FRANK LLOYD WRIGHT; WORKS BY THORNTON WILDER, STEPHEN V. BENET, JAMES WELDON JOHNSON, FROST, MACLEISH, FAULKNER, SANDBURG, AND EDGAR LEE MASTERS)

## V. MANNER IN WHICH PROGRAM IS HANDLED:

- A. A TEAM OF 3 TEACHERS
- B. STUDENT ENROLLMENT:
  1. SOPHOMORES, JUNIORS, SENIORS
  2. PREREQUISITES NOT CITED
  3. ELECTIVE
- C. CLASS ACTIVITIES INCLUDE THE USE OF FILMS AND RECORDINGS. STUDENTS TAKE INITIATIVE IN PLANNING UNITS FOR STUDY. THE CLASS MEETS ONE HOUR A DAY FOR ONE SEMESTER.
- D. EXTRACURRICULAR ACTIVITIES NOT DESCRIBED
- E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT NOT DESCRIBED
- F. THE HUMANITIES COURSE MAY BE EXTENDED TO 2 SEMESTERS

**VI. ADDITIONAL FEATURES OF THE GUIDE:**

- A. SEVERAL SUGGESTED ACTIVITIES ARE INCLUDED
- B. BIBLIOGRAPHY INCLUDED
- C. REFERENCE MATERIALS INCLUDE LISTS OF RECORDINGS AND SLIDES.
- D. NO APPENDICES

**MUSIC ABSTRACT**

MAN'S WAY OF LIFE IS EMPHASIZED DURING THE STUDY OF EACH HISTORICAL PERIOD.

A LIST OF 18 MUSIC RECORDINGS INCLUDE SELECTIONS FROM GREGORIAN CHANT TO THE BAROQUE ERA AND SELECTED WORKS BY THE FOLLOWING COMPOSERS: BACH, HAYDN, MOZART, BEETHOVEN, TSCHAIKOWSKY, DVORAK, WAGNER, GERSHWIN, BERG, STRAVINSKY, AND GILBERT AND SULLIVAN.

THE TEXT USED FOR MUSIC IS WOLD AND CYKLER'S AN OUTLINE HISTORY OF MUSIC, (IOWA: W. C. BROWN, 1966, PAPERBACK).

## I. LOCATION:

- A. MICHIGAN
- B. OAK PARK

## II. SCHOOL AND PROGRAM PERSONNEL:

- A. PRINCIPAL NOT CITED
- B. PROGRAM DIRECTOR, BARBARA GOEDSMITH
- C. PROGRAM FACULTY NOT CITED

## III. COURSE GUIDE DESCRIPTION:

- A. HUMANITIES
- B. COMPILED IN 1968 AND 1969
- C. COST NOT CITED
- D. DITTC COPIED. 9 PAGES

## IV. CHARACTERISTICS OF THE PROGRAM:

- A. PROGRAM INITIATED IN 1967
- B. GENERAL OBJECTIVE:  
TO STUDY MAN, HIS IDEAS AND HIS WORKS AS THEY RELATE TO EACH OTHER AND AS THEY CAN BE UNDERSTOOD WITH REFERENCE TO THE PRESENT.
- C. SUBJECT AREAS: ENGLISH, SOCIAL SCIENCE, SCIENCE, ART, MUSIC
- D. AREAS RECEIVE EQUAL EMPHASIS
- E. THEMATIC APPROACH.  
ONE THEME FOR EACH SEMESTER.

SEMESTER I: WHAT IS MAN LIKE? A SEARCH FOR THE NATURE OF MAN. THIS THEME IS DEVELOPED THROUGH READINGS SUCH AS THE FOLLOWING: WILLIAM GOLDING'S LOD OF THE ELIES (NEW YORK: CAPRICORN BOOKS, 1959), (THE BASER INSTINCTS OF MAN AMID THE DILEMMA OF CONTEMPORARY SOCIETY AND TIMES); PLATO'S MENO, AND THE REPUBLIC, (THE PHILOSOPHIC QUEST OF THE RATIONAL MIND FOR THE GOOD LIFE); SELECTIONS FROM A RENAISSANCE READER, (MAN EMERGES AS HUMANIST AND INDIVIDUAL; THE BEGINNINGS OF MODERN MAN); DANTE'S DIVINE COMEDY, (MAN'S POETRY OF FAITH AND LOVE); ERICH FROMM'S THE ART OF LOVING (NEW YORK: HARPER, 1956), (AN ANSWER TO THE DILEMMA).

SEMESTER II: REVOLUTION, THE SELF IN SOCIETY. AS IN THE FIRST SEMESTER, THE THEME IS DEVELOPED THROUGH RELATED READINGS. A UNIT ON MODERN PAINTING, (AN EXAMPLE OF REVOLUTION IN THE CREATIVE ARTS), AND A UNIT ON BLACK ART, LITERATURE, AND MUSIC ARE INCLUDED.

## V. MANNER IN WHICH PROGRAM IS HANDLED:

- A. A TEAM OF 5 TEACHERS. LECTURES AND DEMONSTRATIONS ARE GIVEN OCCASIONALLY BY MEMBERS OF THE COMMUNITY
- B. STUDENT ENROLLMENT:
  - 1. GRADE LEVEL NOT INDICATED
  - 2. PREREQUISITE: STUDENT'S INTEREST AND WILLINGNESS TO EXERT EFFORT. STUDENTS ARE ADMITTED REGARDLESS OF ACADEMIC ABILITY.
  - 3. ELECTIVE. COURSE MAY BE TAKEN EITHER ONE OR TWO SEMESTERS.
- C. CLASS ACTIVITIES INCLUDE VIEWING SLIDES AND FILMS, AND ORIGINAL STUDENT WORKS SUCH AS PAINTINGS AND POETRY. CLASSES FUNCTION IN LARGE-GROUP SESSIONS FOR LECTURE PRESENTATIONS, AND SMALL SEMINARS FOR IN-DEPTH DISCUSSIONS WHICH INVOLVE



PROJECTS GUIDED BY A TEAM ADVISOR IN AREAS OF THE STUDENT'S PERSONAL INTEREST.

- D. EXTRACURRICULAR ACTIVITIES INCLUDE FIELD TRIPS.
- E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT INCLUDE TESTS, FEW AND FAR BETWEEN, GENERALLY COVERING A LARGE BULK OF WORK. THEY ARE PRIMARILY DESIGNED AS "THINKING" DEVICES WHERE STUDENTS ARE GIVEN THE CHANCE TO APPLY WHAT HAS BEEN READ AND DISCUSSED.
- F. FUTURE PLANS NOT CITED. THE COURSE IS REDESIGNED EACH YEAR AROUND A BROAD, GENERAL CONCEPT.

VI. ADDITIONAL FEATURES OF THE GUIDE:

- A. SUGGESTED ACTIVITIES NOT INCLUDED
- B. BIBLIOGRAPHY NOT INCLUDED
- C. REFERENCE MATERIALS INCLUDE A DESCRIPTION OF HOW THE PROGRAM CAME INTO EXISTENCE AND THE BASIC PHILOSOPHY OF THE TEAM CONCERNING THE CONCEPT OF "HUMANITIES" PROGRAM.
- D. NO APPENDICES

MUSIC ABSTRACT

STUDENTS LEARN THE PRINCIPLES AND ELEMENTS OF ART AND MUSIC, THOSE ASPECTS WHICH NOURISH LASTING APPRECIATION. THEY VIEW AND LISTEN TO MAJOR ART WORKS.

ONE THEME IS PRESENTED DURING EACH SEMESTER WITH READINGS AND STUDIES RELATED TO IT. REFERENCES TO MUSIC IN THE COURSE OUTLINE ARE AS FOLLOWS:

SEMESTER I, WHAT IS MAN LIKE? A SEARCH FOR THE NATURE OF MAN. MUSIC, ONE OF THE SUPREME CREATIONS OF THE MIND, ITS BEAUTY; A STUDY OF ITS ELEMENTS, FORM, AND GREAT ARTISTS OF THE PAST AND PRESENT.

SEMESTER II, REVOLUTION: THE SELF IN SOCIETY. VERDI'S AIDA, AND THE STUDY OF OPERA; REVOLUTION IN THE CREATIVE ARTS; THE PROBLEM OF SLAVERY AS EXPRESSED IN THE TEXTS OF GRAND OPERA.

**I. LOCATION:**

- A. MICHIGAN
- B. SAULT STE. MARIE

**II. SCHOOL AND PROGRAM PERSONNEL:**

- A. PRINCIPAL NOT CITED
- B. PROGRAM DIRECTOR, MILDRED ENICH (CHAIRMAN, SOCIAL SCIENCE DEPT.)
- C. PROGRAM FACULTY, MRS. CAROLINE SELBY

**III. COURSE GUIDE DESCRIPTION:**

- A. HUMANITIES
- B. COMPILED IN 1970
- C. COST NOT CITED
- D. MIMECGRAPHED. 14 PAGES  
INCLUDES K THROUGH 12. THE SENIOR HIGH SCHOOL, PAGES 7 TO 14.

**IV. CHARACTERISTICS OF THE PROGRAM:**

- A. PROGRAM INITIATED IN 1966
- B. GENERAL OBJECTIVES NOT CITED
- C. SUBJECT AREAS NOT CITED
- D. EMPHASIS ON EACH AREA VARIES WITH THE TEACHER AND TOPIC CHOSEN.
- E. DIRECTION, CHOICE OF MATERIALS, AND TOPICS FOR DISCUSSION COME FROM THE TEACHER'S BACKGROUND. TOPICS VARY. FOR EXAMPLE, THE ART TEACHER MAY SHOW SLIDES. A TEACHER, GUEST, OR STUDENT WHO HAS TRAVELED TO A FOREIGN COUNTRY MAY SPEAK TO THE CLASS, SUGGEST READINGS, AND DIRECT DISCUSSION ACCORDING TO HIS PARTICULAR INTERESTS AND EXPERIENCES. THE FOLLOWING ARE STRESSED: ATTEMPTS TO HELP STUDENTS FIND ANSWERS TO THEIR QUESTIONS; USE OF INFORMATION FROM HISTORICAL CLASSICAL BACKGROUND; RESPONSIBILITY OF THE STUDENT; EXPOSURE TO THOSE THINGS THAT HAVE STOOD THE TEST OF TIME; ORAL SKILLS.

**F. SIGNIFICANT FEATURES OF THE PROGRAM:**

THERE IS NO TRACKING; THAT IS, THE COURSE IS NOT DIRECTED TOWARD COLLEGE-BOUND STUDENTS OR TO THE SLOW LEARNER. HOWEVER, SOME STUDENTS WILL NOT TAKE THE COURSE UNLESS THEY ARE ACADEMICALLY STRONG.

THE PROGRAM IS CHARACTERIZED BY THE INQUIRY APPROACH WHEREBY THE TEACHER'S GENERAL ATTITUDE IS THAT OF A FELLOW INQUIRER WHO HAS NO FINAL OR ABSOLUTE ANSWERS TO GIVE. THROUGH HIS STYLE OF PRESENTATION HE MAKES CLEAR THAT ALL STATEMENTS OR CLAIMS TO KNOWLEDGE ARE TO BE EXAMINED AND THEN ACCEPTED OR REJECTED IN THE OPEN FORUM OF IDEAS. THROUGH A CONSISTENT PATTERN OF QUESTIONING THE TEACHER ENCOURAGES THE EXPLORATION OF DIFFERENT ALTERNATIVES. WHEN DEALING WITH QUESTIONS OF VALUE, HE MAY TAKE A POSITION ON A PARTICULAR ISSUE BUT REFRAINS FROM DOING SO IN THE INTRODUCTORY PHASES OF THE DISCUSSION. EMPHASIS IS PLACED ON THE PROCESS OF INQUIRY AND ON THE IDEA THAT VALUE JUDGMENTS MUST BE PUBLICLY DEFENSIBLE.

**V. MANNER IN WHICH PROGRAM IS HANDLED:**

- A. ONE TEACHER. GUEST LECTURERS AND TEACHERS FROM OTHER AREAS PARTICIPATE.
- B. STUDENT ENROLLMENT:
  - 1. JUNIORS, SENIORS
  - 2. PREREQUISITES NOT CITED
  - 3. ELECTIVE

- C. CLASS ACTIVITIES INCLUDE PANELS, GUEST SPEAKERS, TELEVISION PROGRAMS, BOOK REPORTS, ART AND TRAVEL REPORTS, RECORDINGS, FILMS, FILMSTRIPS, LIBRARY RESEARCH.
- D. EXTRACURRICULAR ACTIVITIES: FIELD TRIPS, COMMUNITY CONCERTS.
- E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT INCLUDE SHORT ESSAY TESTS USED TO HAVE STUDENTS LEARN TO MAKE JUDGMENTS.
- F. IN ORDER TO PROVIDE A FOCUS FOR THE CLASS, GIVE STUDENTS A COMMON STARTING POINT FOR DISCUSSION, AND STRENGTHEN THE CLASSICAL BACKGROUND OF THE STUDENT, USE OF THE FOLLOWING TEXT IS PLANNED: THE HUMANITIES IN THREE CITIES, EDITED BY EDWIN FENTON (HOLT, RINEHART, AND WINSTON, 1969). OTHER PLANS INCLUDE A TEAM OF TEACHERS TO DEAL WITH LITERATURE, MUSIC, ART, AND SOCIAL STUDIES, AND THE ORGANIZATION OF COURSE CONTENT AROUND SPECIFIC THEMES.

VI. NO ADDITIONAL FEATURES INCLUDED IN THE GUIDE.

#### MUSIC ABSTRACT

AT THE PRESENT TIME, THE MUSIC OFFERING IS DETERMINED BY ANY TEACHER'S CHOICE OF MUSICAL TOPIC FOR DISCUSSION, OR A TOPIC WHICH MAY LEND ITSELF TO THE INCLUSION OF MUSIC. FOR EXAMPLE, IF A TEACHER, GUEST LECTURER, OR STUDENT TEACHER HAS A STRONG INTEREST IN LATIN AMERICA, HE MAY DIRECT THE STUDENTS TO LISTEN TO THE MUSIC OF GINASTERA OR OTHER LATIN AMERICAN COMPOSERS. IF A PRESENTATION CENTERS ON THE RENAISSANCE PERIOD, THE MUSIC FROM WEST SIDE STORY AND MAN DE LA MANCHA MAY BE PLAYED WITH EFFORTS TO RELATE THESE WORKS TO THE STORIES THAT INSPIRED THEM.

- I. LOCATION:
  - A. MICHIGAN
  - B. ROYAL OAK
- II. SCHOOL AND PROGRAM PERSONNEL:
  - A. PRINCIPAL NOT CITED
  - B. PROGRAM DIRECTOR, BARTON W. DE MERCHANT
  - C. PROGRAM FACULTY NOT CITED
- III. COURSE GUIDE DESCRIPTION:
  - A. HUMANITIES PROGRAM (RELIGION-HUMANITIES)
  - B. COMPILED IN 1971
  - C. COST NOT CITED
  - D. MIMECGRAPHED. 1 PAGE  
A DESCRIPTIVE PARAGRAPH APPEARS IN THE RELIGION DEPARTMENT BULLETIN. A COURSE GUIDE IS NOT AVAILABLE.
- IV. CHARACTERISTICS OF THE PROGRAM:
  - A. DATE OF PROGRAM'S INITIATION NOT CITED
  - B. THE HUMANITIES PROGRAM IS DESIGNED TO ALLOW THE STUDENT TO INTEGRATE HIS RELIGIOUS SENSITIVITIES WITH THE ARTS, PHILOSOPHY AND LITERATURE. SPECIAL ATTENTION IS GIVEN TO THE INTERPLAY IN THESE DISCIPLINES, AND HOW RELIGION AND THE ARTS ARE BOTH REALITIES BY WHICH MAN EXPRESSES HIS UNDERSTANDING OF HIMSELF, OF HIS NEIGHBOR, OF THE DIVINE, AND OF THE WORLD IN WHICH HE LIVES.
  - C. SUBJECT AREAS: RELIGION, FINE ARTS (MUSIC AND PLASTIC ARTS), PHILOSOPHY, LITERATURE
  - D. EMPHASIS: RELIGION
  - E. ORGANIZATION OF COURSE CONTENT NOT DESCRIBED
- V. MANNER IN WHICH PROGRAM IS HANDLED: NOT DESCRIBED.
- VI. NO ADDITIONAL FEATURES INCLUDED IN THE COURSE DESCRIPTION.

## MUSIC ABSTRACT

SPECIFIC MUSIC CONTENT IS NOT DESCRIBED.

## I. LOCATION:

- A. MICHIGAN
- B. TRENTON

## II. SCHOOL AND PROGRAM PERSONNEL:

- A. PRINCIPAL, NEIL E. VAN RIPER
- B. PROGRAM DIRECTOR, DONALD F. WEISE
- C. PROGRAM FACULTY NOT CITED

## III. COURSE GUIDE DESCRIPTION:

- A. APEX (APPROPRIATE PLACEMENT FOR EXCELLENCE IN ENGLISH): A NON-GRADED PHASE, ELECTIVE ENGLISH CURRICULUM WHICH CONTAINS AN ACCOUNT OF CONTEMPORARY HUMANITIES, FORMERLY HUMANITIES I. (ONE OF TWO HUMANITIES OFFERINGS INCLUDED IN THE APEX CURRICULUM)
- B. COMPILED IN 1966. 4TH REVISED EDITION, 1970.
- C. COST: \$2.00
- D. PRINTED. 266 PAGES. PUBLISHED BY THE U.S. OFFICE OF EDUCATION. PAGES 62 TO 69 DESCRIBE CONTEMPORARY HUMANITIES.

## IV. CHARACTERISTICS OF THE PROGRAM:

- A. THE NON-GRADED PHASE, ELECTIVE ENGLISH CURRICULUM OF WHICH THIS HUMANITIES COURSE IS A PART, RESULTS FROM 5 YEARS OF RESEARCH BY THE ENGLISH DEPARTMENT AT TRENTON HIGH SCHOOL. FUNDS WERE PROVIDED BY A TITLE III GRANT FROM THE U.S. OFFICE OF EDUCATION.
- B. GENERAL OBJECTIVES:
  - TO ASSIST THE STUDENT, AS A CONSUMER, TO DEVELOP KEENER DISCRIMINATION IN HIS CHOICE OF CURRENT CULTURE.
  - TO INTENSIFY THE STUDENT'S AWARENESS OF HIS CULTURAL ENVIRONMENT.
  - TO EXPAND THE STUDENT'S HUMANISTIC HORIZONS.
  - TO MOTIVATE THE STUDENT TO BECOME ACTIVELY CONCERNED ABOUT HIS CULTURAL ENVIRONMENT.
- C. SUBJECT AREAS NOT INDICATED. THE COURSE CENTERS ON VISUAL AND AURAL PERCEPTIONS.
- D. EMPHASIS: THE COURSE IS PART OF THE ENGLISH CURRICULUM
- E. A FORM OF THEMATIC APPROACH.
  - PHYSICAL ENVIRONMENT, 6 WEEKS.  
INCLUDES DISCUSSION OF FUNCTION AND FORM IN COMMERCIAL AND DOMESTIC ARCHITECTURE; MAN'S NEED FOR AND ABUSE OF NATURAL ENVIRONMENT; THE IMPACT OF AUTOMOBILES ON AMERICAN CULTURE.
  - PICTORIAL ENVIRONMENT, 6 WEEKS.  
INCLUDES A DISCUSSION OF "COMPOSITION" IN ART AND PHOTOGRAPHY.
  - MUSICAL ENVIRONMENT, 5 WEEKS.  
INCLUDES A CONSIDERATION OF "TASTE" IN MUSIC, AND THE FUNDAMENTAL UNIVERSAL QUALITY OF MOOD IN MUSIC. (SEE MUSIC ABSTRACT ON THE FOLLOWING PAGE.)
  - THE TOTAL EFFECT, 1 WEEK. DISCUSSION OF DEATH AND LIFE.

## V. MANNER IN WHICH PROGRAM IS HANDLED:

- A. TEACHER ELECTS TO TEACH THE COURSE. THE COURSE IN TURN IS SUBJECTED TO INTENSIVE CROSS-EXAMINATION FROM ALL INTERESTED STAFF MEMBERS SO THAT THEIR PROFESSIONAL CRITICISMS MAY BE USED TO IMPROVE THE COURSE.
- B. STUDENT ENROLLMENT: THE COURSE IS PART OF A NON-GRADED PHASE, ELECTIVE CURRICULUM. MUCH INDIVIDUALIZED GUIDANCE IS PROVIDED FOR THE STUDENT WITHIN THE COURSE AND REGARDING HIS CHOICE OF

COURSES. CONTEMPORARY HUMANITIES IS CLASSIFIED AS PHASE 2 OR 3. A PHASE REFERS TO THE DIFFICULTY AND COMPLEXITY OF SKILLS AND MATERIALS. PHASE 2 IS FOR STUDENTS WHO DO NOT HAVE SERIOUS DIFFICULTY WITH BASIC SKILLS BUT NEED TO IMPROVE AND REFINE THEM BY LEARNING AT A SLOWER PACE. PHASE 3 IS FOR STUDENTS WHO HAVE AVERAGE COMMAND OF BASIC LANGUAGE SKILLS AND WANT TO ADVANCE BEYOND THESE SKILLS AT A MODERATE RATHER THAN ACCELERATED PACE.

- C. CLASS ACTIVITIES ARE SUGGESTED
- D. EXTRACURRICULAR ACTIVITIES SUCH AS FIELD TRIPS ARE SUGGESTED
- E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT NOT DESCRIBED
- F. FUTURE PLANS NOT CITED

#### VI. ADDITIONAL FEATURES OF THE GUIDE:

- A. SUGGESTED ACTIVITIES INCLUDED
- B. BIBLIOGRAPHY INCLUDED
- C. REFERENCE MATERIALS: TITLES OF FILMS, TAPES, RECORDS, ART PRINTS, AND SLIDES.
- D. NO APPENDICES

#### MUSIC ABSTRACT

MUSIC IS CONSIDERED DURING THE LAST 6 WEEKS OF THE 18-WEEK COURSE. DURING THE FIRST 3 WEEKS OF THE MUSIC PORTION, TEENAGE MUSICAL LIKES AND DISLIKES ARE DISCUSSED. ELEMENTS CHARACTERISTIC OF "ROCK" MUSIC, DIXIELAND, AND AMERICAN FOLK MUSIC ARE INVESTIGATED.

ONE WEEK IS GIVEN TO THE STUDY OF DANCE. AFRICAN AND MODERN DANCE ARE COMPARED AND CONTRASTED. MODERN JAZZ BALLET AND CLASSICAL BALLET ARE COMPARED AND CONTRASTED.

ONE WEEK IS GIVEN TO A CONSIDERATION OF MOOD AS THE UNIVERSAL QUALITY OF MUSIC. HOW MUSIC MAKES US FEEL, MUSIC DESCRIBING WEATHER, MUSIC SUGGESTING BODIES OF WATER, AND NATURE'S SUPERNATURAL BEINGS ARE TOPICS CONSIDERED.

PART OF THE FINAL WEEK IS GIVEN TO A DISCUSSION OF DEATH AS PRESENTED THROUGH MUSIC IN RACHMANINOFF'S ISLE OF THE DEAD.

## I. LOCATION:

- A. MICHIGAN
- B. TRENTON

## II. SCHOOL AND PROGRAM PERSONNEL:

- A. PRINCIPAL, NEIL E. VAN RIPER
- B. PROGRAM DIRECTOR, DONALD F. WEISE
- C. PROGRAM FACULTY NOT CITED

## III. COURSE GUIDE DESCRIPTION:

- A. APEX (APPROPRIATE PLACEMENT FOR EXCELLENCE IN ENGLISH): A NON-GRADED PHASE, ELECTIVE ENGLISH CURRICULUM WHICH CONTAINS AN ACCOUNT OF MAN AND HIS ARTS, FORMERLY HUMANITIES II. (ONE OF TWO HUMANITIES OFFERINGS INCLUDED IN THE APEX CURRICULUM)
- B. COMPILED IN 1966. 4TH REVISED EDITION, 1970.
- C. COST: \$2.00
- D. PRINTED. 266 PAGES. PUBLISHED BY THE U.S. OFFICE OF EDUCATION. PAGES 62 TO 69 DESCRIBE MAN AND HIS ARTS.

## IV. CHARACTERISTICS OF THE PROGRAM:

- A. THE NON-GRADED PHASE, ELECTIVE ENGLISH CURRICULUM OF WHICH THIS HUMANITIES COURSE IS A PART, RESULTS FROM 5 YEARS OF RESEARCH BY THE ENGLISH DEPARTMENT AT TRENTON HIGH SCHOOL. FUNDS WERE PROVIDED BY A TITLE III GRANT OF THE U.S. OFFICE OF EDUCATION.
- B. GENERAL OBJECTIVES:
  - TO ACQUAINT THE STUDENT WITH CHARACTERISTICS OF MAJOR PERIODS IN THE DEVELOPMENT OF WESTERN THOUGHT AND THE EXPRESSION OF FEELING AS REVEALED THROUGH LITERATURE, PHILOSOPHY AND THE ARTS.
  - TO HELP STUDENTS SEE THE RELATIONSHIP BETWEEN ART AND THE PHILOSOPHY OF LIFE WHICH IT EXPRESSES.
  - TO HELP THE STUDENT DISCOVER THE RELATIONSHIP OF THE PAST TO THE PRESENT IN ORDER TO GIVE HIM A SENSE OF IDENTITY IN A WORLD WHICH TOO OFTEN SEEMS FRAGMENTED AND MEANINGLESS.
  - TO ENCOURAGE THE STUDENTS TO "LIVE AND TO CREATE, IN THE VERY MIDST OF THE DESERT." (CAMUS)
- C. SUBJECT AREAS: HISTORY, DRAMA, POETRY, PHILOSOPHY, PAINTING, SCULPTURE, ARCHITECTURE, MUSIC
- D. EMPHASIS: THE COURSE IS PART OF THE ENGLISH CURRICULUM
- E. CHRONOLOGICAL APPROACH.
  - PRE-GREEK CULTURES. 1 WEEK
  - THE GOLDEN AGE OF GREECE. 5 WEEKS
  - ROME AND THE MIDDLE AGES. 2 WEEKS
  - RENAISSANCE AND THE RISE OF HUMANISM. 3 WEEKS
  - ROMANTIC AGE. 3 WEEKS
  - AGE OF ANXIETY. 4 WEEKS

## V. MANNER IN WHICH PROGRAM IS HANDLED:

- A. TEACHER ELECTS TO TEACH THE COURSE. THE COURSE IN TURN IS SUBJECTED TO INTENSIVE CROSS-EXAMINATION FROM ALL INTERESTED STAFF MEMBERS SO THAT THEIR PROFESSIONAL CRITICISM MAY BE USED TO IMPROVE THE COURSE.
- B. STUDENT ENROLLMENT: THE COURSE IS PART OF A NON-GRADED PHASE, ELECTIVE CURRICULUM. MUCH INDIVIDUALIZED GUIDANCE IS PROVIDED FOR THE STUDENT WITHIN THE COURSE AND REGARDING HIS CHOICE OF COURSES. MAN AND HIS ARTS IS CLASSIFIED AS PHASE 4 OR 5. A

PHASE REFERS TO THE DIFFICULTY AND COMPLEXITY OF SKILLS AND MATERIALS. PHASE 4 IS FOR STUDENTS WHO LEARN FAIRLY RAPIDLY AND HAVE GOOD COMMAND OF THE BASIC LANGUAGE SKILLS. PHASE 5 OFFERS A CHALLENGE TO STUDENTS WHO HAVE EXCELLENT CONTROL OF BASIC SKILLS AND WHO ARE LOOKING FOR STIMULATING ACADEMIC LEARNING EXPERIENCES.

- C. CLASS ACTIVITIES ARE SUGGESTED
- D. EXTRACURRICULAR ACTIVITIES ARE SUGGESTED
- E. MEANS OF EVALUATING STUDENTS ACHIEVEMENT NOT DESCRIBED
- F. FUTURE PLANS NOT CITED

VI. ADDITIONAL FEATURES OF THE GUIDE:

- A. SUGGESTED ACTIVITIES INCLUDED
- B. BIBLIOGRAPHY INCLUDED
- C. REFERENCE MATERIALS INCLUDE: FILMS, TAPES, RECORDS, ART PRINTS
- D. NO APPENDICES

MUSIC ABSTRACT

MUSIC IS STUDIED AS PART OF EACH HISTORICAL PERIOD. (SEE IV D ABOVE.) IT RECEIVES GREATEST EMPHASIS IN THE UNIT DEALING WITH THE ROMANTIC AGE. SOME ASPECTS OF ITS TREATMENT IN THAT PERIOD ARE AS FOLLOWS: A DISCUSSION OF NEO-CLASSIC AND ROMANTIC ART SLIDES AS AN INTRODUCTION TO THE MUSIC OF BEETHOVEN; THE "EROICA" SYMPHONY IN RELATION TO ITS TIMES; THE NATURE OF THE BYRONIC HERO THROUGH A STUDY OF RICHARD STRAUSS'S TONE POEM DON JUAN; ROMANTIC ELEMENTS IN TCHAIKOVSKY'S "PATHETIQUE" SYMPHONY, ESPECIALLY THE FINAL MOVEMENT; WAGNER'S MUSIC DRAMAS AS THE EMBODIMENT OF ROMANTIC IDEALS.



- I. LOCATION:
- A. MINNESOTA
  - B. ALBERT LEA
- II. SCHOOL AND PROGRAM PERSONNEL
- A. PRINCIPAL, CURTIS E. MCCAMY
  - B. PROGRAM DIRECTOR, PAUL GOODNATURE
  - C. PROGRAM FACULTY NOT CITED
- III. COURSE GUIDE DESCRIPTION:
- A. HUMANITIES I (SYLLABUS)
  - B. REVISED IN 1970
  - C. COST NOT CITED
  - D. DITTC COPIED. 55 PAGES
- IV. CHARACTERISTICS OF THE PROGRAM:
- A. DATE OF PROGRAM'S INITIATION NOT CITED
  - B. GENERAL OBJECTIVE:  
TO STUDY THE HISTORY OF AMERICAN CULTURE.
  - C. SUBJECT AREAS: HISTORY, PAINTING, ARCHITECTURE, LITERATURE, SCULPTURE, MUSIC, ARTS AND SKILLS
  - D. EMPHASIS: HISTORY
  - E. CHRONOLOGICAL APPROACH.  
MAJOR UNIT HEADINGS ARE AS FOLLOWS:  
INTRODUCTION (PHILOSOPHY OF HISTORY; SURVEY OF EVENTS SINCE THE MIDDLE AGES)
    - I. EXPLORATION, DISCOVERY, COLONIZATION (5 WEEKS)
    - II. THE EARLY REPUBLIC (6 WEEKS)
    - III. THE NATIONAL PERIOD (6 WEEKS)
    - IV. RECONSTRUCTION PERIOD, GROWTH OF INDUSTRIAL ECONOMY, BLACK HISTORY SUPPLEMENT (8 WEEKS)
    - V. REFORM PERIOD (6 WEEKS)
    - VI. CONTEMPORARY AMERICA (7 WEEKS)
  - F. THE PROGRAM CENTERS ON AMERICAN HISTORY AND CULTURE. THE COURSE GUIDE CONSISTS MAINLY OF REFERENCE MATERIALS AND STATEMENTS OF GENERAL CONCEPTS TO BE PRESENTED.
- V. MANNER IN WHICH PROGRAM IS HANDLED:
- A. NUMBER OF TEACHERS NOT CITED
  - B. STUDENT ENROLLMENT NOT DESCRIBED
  - C. CLASS ACTIVITIES INCLUDE RESEARCH PAPERS, REPORTS, INFORMAL LECTURES AND DISCUSSIONS.
  - D. EXTRACURRICULAR ACTIVITIES NOT DESCRIBED
  - E. EVALUATION OF STUDENT'S ACHIEVEMENT IS BASED ON AN ESSAY TEST FOR EACH UNIT. IT IS DESIGNED TO MEASURE THE STUDENT'S ASSIMILATION OF INFORMATION AND SKILLS, AND HIS ABILITY TO ASSOCIATE AND CORRELATE IDEAS IN EACH AREA OF STUDY.
  - F. FUTURE PLANS NOT CITED
- VI. ADDITIONAL FEATURES OF THE GUIDE:
- A. SUGGESTED ACTIVITIES NOT INCLUDED
  - B. BIBLIOGRAPHY INCLUDED
  - C. REFERENCE MATERIALS INCLUDE LISTS OF BOOKS, DOCUMENTS, JOURNALS, FILMS, SLIDES, PRINTS, AND RECORDINGS FOR EACH OF THE FOLLOWING AREAS: HISTORY, PAINTING, ARCHITECTURE, SCULPTURE, LITERATURE, AND MUSIC.
  - D. APPENDIX: SPECIAL HISTORY AND SOCIAL SCIENCE STUDIES LISTED.

## MUSIC ABSTRACT

ABOUT 3 DAYS EVERY 6 WEEKS ARE SPENT DISCUSSING AND LISTENING TO AMERICAN MUSIC. THE FOLLOWING SIX ASPECTS ARE STUDIED IN CONJUNCTION WITH EACH OF THE 6 UNITS: (NOT INTENDED TO CORRESPOND TO CHRONOLOGICAL CONCEPT OF THE UNIT)

## UNIT I. EXPLORATION, DISCOVERY, COLONIZATION

MUSIC OF THE NEW ENGLAND PURITANS AND GERMAN MORAVIANS IS CONTRASTED. SHAPE NOTE MUSIC, THE ECCENTRICITIES OF PURITAN PSALM SINGING, MORAVIAN MASTERY OF ORGAN BUILDING, AND CLASSICAL EUROPEAN INFLUENCES ON THE MORAVIANS ARE STUDIED. WORKS BY BILLINGS AND HOPKINSON ARE PLAYED. BENJAMIN FRANKLIN'S GLASS HARMONICA IS EXPLAINED AND MOZART'S ADAGIO FOR GLASS HARMONICA IS PLAYED.

## UNIT II. EARLY REPUBLIC

FOLK MUSIC IS DEFINED AND STUDIED. RECORDINGS ARE USED TO ILLUSTRATE OLD WORLD CONNECTIONS WITH AMERICAN FOLK MUSIC AND DISTINCTIONS BETWEEN REGIONAL VARIANCES WITHIN AMERICAN FOLK MUSIC. TYPES OF FOLK MUSIC STUDIED: NATIVE INDIAN, MOUNTAIN, NEGRO SPIRITUAL, PRISON SONGS, COWBOY SONGS, WORK SONGS, AND MODERN FOLK SONGS. SOME FOLK ARTISTS HEARD ON RECORDINGS ARE WOODY GUTHRIE, CARL SANDBURY, PETE SEEGER, ODETTA, LEADBELLY, BLIND LEMON JEFFERSON, AND JOSH WHITE, SUSAN REED, JEAN RITCHIE, AND JOAN BAEZ.

## UNIT III. NATIONAL PERIOD

MUSIC OF THE CIVIL WAR WITH EMPHASIS ON COMPOSERS DAN EMMET, GEORGE F. ROOT, PATRICK GILMORE, AND STEPHEN FOSTER. A STUDY OF THE MINSTREL SHOW ILLUSTRATES THE BEGINNING OF THE DEVELOPMENT OF AMERICAN MUSICAL THEATRE.

## UNIT IV. RECONSTRUCTION PERIOD AND BLACK HISTORY

SINCE MANY AMERICAN ART FORMS WERE INFLUENCED GREATLY BY EUROPEAN ORIGINALS IN THE 1800'S, DISCUSSION IS GIVEN TO THE DIVISION OR "SPLIT" THAT OCCURED WITHIN AMERICAN MUSIC EARLY IN ITS FORMATION. BASIC CONTROVERSY: WHICH IS BETTER, TRUE NATIVE MUSIC OR THE "CULTURAL" (EUROPEAN-INFLUENCED, AMERICAN-COMPOSED) MUSIC? RECORDINGS OF WORKS BY HORATIO PARKER, CHARLES GRIFFES, EDWARD MACDOWELL, WILLIAM HENRY FRY, AND LOUIS MOREAU GOTTSCHALK ARE PLAYED AND DISCUSSED.

## UNIT V. REFORM PERIOD

A STUDY OF THE ORIGIN AND DEVELOPMENT OF JAZZ INCLUDES DISCUSSION OF ITS MELODY, RHYTHM, TONE COLOR, FORM, AND HARMONY. TYPES INCLUDE DIXIELAND, RAGTIME, BLUES, BOOGIE WOOGIE, SWING, BEBOP, COOL JAZZ, PROGRESSIVE JAZZ, AND NEW JAZZ.

## UNIT VI. CONTEMPORARY AMERICA

BROADWAY MUSICALS. A BRIEF HISTORY OF THE AMERICAN MUSICAL THEATRE INCLUDES THE MUSIC OF IRVING BERLIN, JEROME KERN, GEORGE GERSHWIN, COLE PORTER, RICHARD ROGERS, LERNER AND LOEWE, AND LEONARD BERNSTEIN. CURRENT BROADWAY STAGE SELECTIONS ARE ALSO INCLUDED. OTHER COMPOSERS STUDIED: AARON COPLAND, RANDALL THOMPSON, SAMUEL BARBER, CHARLES IVES, LEONARD BERNSTEIN, AND WALTER PISTON.

NO ATTEMPT AT IN-DEPTH STUDY. THE EFFORT IS TO BROADEN THE VIEW AND STIMULATE INTEREST IN THE TOTAL AMERICAN CULTURE. STUDENTS DO NOT HAVE TEXTS ON AMERICAN MUSIC. INFORMATION IS SUPPLIED THROUGH LECTURE, CLASS LISTENING, OUTSIDE READING, AND REQUIRED OUTSIDE LISTENING FOR WHICH LIBRARY RESOURCES ARE AVAILABLE.

- I. LOCATION:
- A. MINNESOTA
  - B. EDINA
- II. SCHOOL AND PROGRAM PERSONNEL:
- A. PRINCIPAL NOT CITED
  - B. PROGRAM DIRECTOR NOT CITED
  - C. PROGRAM FACULTY: MARIE WYATT, LOWELL MCCARTHY, VERNON JENSEN
- III. COURSE GUIDE DESCRIPTION:
- A. HUMANITIES
  - B. COMPILED IN 1968
  - C. COST NOT CITED
  - D. MIMECGRAPHED. 30 PAGES
- IV. CHARACTERISTICS OF THE PROGRAM:
- A. DATE OF PROGRAM'S INITIATION NOT CITED
  - B. GENERAL OBJECTIVES NOT STATED
  - C. SUBJECT AREAS: LITERATURE, ART, MUSIC
  - D. AREAS RECEIVE EQUAL EMPHASIS
  - E. THEMATIC APPROACH.
- THE COURSE IS DIVIDED INTO 3 SECTIONS OR THEMES: I) MAN THE HERO AND SOCIETY (1ST SEMESTER); II) MAN AND HIS GODS (3RD QUARTER); III) MAN AND HIS CHALLENGE (4TH QUARTER).
- THE COURSE GUIDE CONTAINS THE FOLLOWING MATERIALS FOR EACH SECTION OR THEME: A LIST OF LECTURE TOPICS, CORRESPONDING MOVIES AND READINGS, A PARAGRAPH DESCRIBING EACH MAJOR LITERARY WORK, AND SEVERAL PAGES OF BIBLIOGRAPHY.
- V. MANNER IN WHICH PROGRAM IS HANDLED: NOT DESCRIBED.
- VI. ADDITIONAL FEATURES OF THE GUIDE: BIBLIOGRAPHY INCLUDING BOOKS, PERIODICALS, FILMSTRIPS.

#### MUSIC ABSTRACT

STUDIES INCLUDED IN THIS COURSE ILLUSTRATE THE ACTIONS OF DIFFERENT TYPES OF HEROES AND ANTIHEROES, AND ATTEMPT TO DEFINE THE INTERACTION BETWEEN A HEROIC CHARACTER AND HIS SOCIETY. THE STUDENT IS THEN ASKED TO VIEW HIS PERSONAL RELATIONSHIP WITHIN HIS OWN SOCIETY. FURTHER STUDIES ARE DESIGNED TO ENABLE THE STUDENT TO FORM PERSONAL CONCEPTS OF A GOD OR GODS. FINALLY, WITH INCREASED KNOWLEDGE OF HIMSELF, HIS CAPABILITIES AND LIMITATIONS, THE STUDENT BEGINS TO CONSIDER CERTAIN CHALLENGES OF THE FUTURE.

MUSIC TOPICS STUDIED IN RELATION TO EACH SECTION OR THEME APPEAR IN THE COURSE GUIDE AS FOLLOWS: THEME I) MAN THE HERO AND SOCIETY: THE HERO IN MUSIC. A FILM ON PICASSO AND STRAVINSKY IS SHOWN IN THIS SECTION. THEME II) MAN AND HIS GODS: MUSIC FROM FAUST. THEME III) MAN AND HIS CHALLENGE: EDINA HIGH SCHOOL CHOIR AND BAND PERFORMANCES. BIBLIOGRAPHY PERTAINING TO EACH THEME INCLUDES BOOKS ON MUSIC.

## I. LOCATION:

- A. MISSOURI
- B. COLUMBIA

## II. SCHOOL AND PROGRAM PERSONNEL:

- A. PRINCIPAL, KENNETH E. CLARK
- B. PROGRAM DIRECTOR, CONRAD STAWSKI
- C. PROGRAM FACULTY NOT CITED

## III. COURSE GUIDE DESCRIPTION:

- A. HUMANITIES PROGRAM
- B. MATERIALS COMPILED FROM 1963 TO 1971
- C. COST NOT CITED
- D. DITTO COPIED AND MIMEOGRAPHED. 96 PAGES.  
NOT A FORMAL COURSE GUIDE.

## IV. CHARACTERISTICS OF THE PROGRAM:

- A. DATE OF PROGRAM'S INITIATION NOT CITED
- B. GENERAL OBJECTIVE:  
TO EXAMINE THE FOLLOWING PRINCIPLES WHICH UNDERLIE ART: SUBJECT  
--ITS SOURCES IN MAN'S ENVIRONMENT AND IN HIS EXPERIENCES;  
FUNCTION OF AND SIGNIFICANCE IN ART; MEDIUM AS IT PRODUCES OR  
CONDITIONS ART; ELEMENTS WHICH GIVE SHAPE AND FORM TO ART; THE  
ORGANIZATION OF THESE ELEMENTS; PERSONAL AND ENVIRONMENTAL OR  
HISTORICAL FACTORS WHICH PRODUCE STYLE; AND JUDGMENT IN ART.
- C. SUBJECT AREAS: PAINTING, SCULPTURE, ARCHITECTURE, DRAMA, LIT-  
ERATURE, MUSIC, AND OTHERS SUCH AS WORLD RELIGIONS
- D. EMPHASIS: LITERATURE AND THE VISUAL ARTS
- E. ELEMENTS APPROACH.  
BASED ON THE STATE CURRICULUM GUIDE, THE ALLIED ARTS: A HIGH  
SCHOOL HUMANITIES GUIDE FOR MISSOURI (PUBLICATION #128G, 1965),  
AND THE TEXT, THE HUMANITIES, BY DUDLEY AND FARICY (NEW YORK:  
MCGRAW-HILL BOOK CO., 1960), THIS COURSE PRESENTS A STUDY OF  
THE ESTHETIC ASPECTS BASIC TO VARIOUS ARTS. THE FUNDAMENTAL  
ELEMENTS OR "ESTHETIC" APPROACH IS MODIFIED AND EXPANDED WITH  
SUCH VARIATIONS AS HISTORICAL SURVEYS (BEGINNING WITH GREEK  
CIVILIZATION), "TYPES" STUDIES, AND "IDEAS" OR CONCEPTS  
PURSUITS.

## V. MANNER IN WHICH PROGRAM IS HANDLED:

- A. A TEAM OF 2 ENGLISH TEACHERS
- B. STUDENT ENROLLMENT NOT DESCRIBED
- C. CLASS ACTIVITIES INCLUDE GUEST LECTURERS, AND THE USE OF FILMS,  
FILMSTRIPS, SLIDES, TAPES, AND RECORDS.
- D. EXTRACURRICULAR ACTIVITIES INCLUDE ATTENDANCE AT PERFORMANCES,  
AND FIELD TRIPS UTILIZING LOCAL RESOURCES SUCH AS THE UNIVERSITY  
OF MISSOURI ARCHEOLOGICAL MUSEUM, ART MUSEUMS IN ST. LOUIS AND  
KANSAS CITY, AND FACILITIES AT STEPHENS COLLEGE.
- E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT NOT DESCRIBED
- F. FUTURE PLANS NOT CITED

## VI. ADDITIONAL FEATURES OF THE GUIDE:

- A. SUGGESTED ACTIVITIES INCLUDE PROJECTS WHICH INVOLVE THE STUDENT  
DIRECTLY IN THE ART MEDIUM, SUCH AS WRITING FILM SCRIPTS AND  
DIRECTING THE FILM; MAKING ETCHINGS, ENGRAVINGS, LITHOGRAPHS,  
WOODCUTS, AND COLLAGES; COMPILING SCRAPBOOKS OF VARIOUS ARCHI-  
TECTURAL STYLES; AND COMPOSING SONGS OR OTHER MUSICAL WORKS.

- B. BIBLIOGRAPHY INCLUDED
- C. REFERENCE MATERIALS INCLUDE LECTURE OUTLINES, INSTRUCTIONAL PACKAGES, SUGGESTIONS FOR ENRICHMENT PROJECTS, AND REVIEW TESTS.
- D. NO APPENDICES

#### MUSIC ABSTRACT

NOT A FORMAL COURSE GUIDE, MATERIALS FOR THIS PROGRAM CONSIST OF OUTLINES AND REFERENCE INFORMATION COMPILED DURING THE PAST 7 OR 8 YEARS. AS SUCH, THEY DO NOT REPRESENT THE CONTENT OF ANY ONE YEAR'S WORK, NOR DO THEY SHOW ANY PARTICULAR SEQUENCE.

THE FOLLOWING TYPES OF MATERIAL PERTAIN TO MUSIC AND THEREBY REFLECT ITS ROLE IN THE PROGRAM: 1) AN OUTLINE OF A CHAPTER DEALING WITH THE ELEMENTS OF MUSIC, EXPLAINING TERMS SUCH AS RHYTHM, METER, TEMPO, MELODY, TIMBRE, TONALITY, SCALES, INTERVALS, HARMONY, AND FORM, AND CITING MUSICAL WORKS WHICH ILLUSTRATE THESE ELEMENTS; 2) A SHEET OUTLINING VARIOUS ASPECTS OF IMPRESSIONISM AND THE WORKS OF CLAUDE DEBUSSY; AND 3) A LIST OF ENRICHMENT ACTIVITIES SUCH AS THE COMPOSITION OF BALLADS, ELECTRONIC MUSIC, THEMES AND VARIATIONS, AND OTHER FORMS WHICH ILLUSTRATE PARTICULAR HISTORICAL STYLES.

MUSIC IS STUDIED IN RELATION TO VARIOUS WORLD RELIGIONS, AND THE USE OF MUSIC RECORDINGS IS COMBINED WITH SLIDE SEQUENCES AND THE READING OF PROSE AND POETRY.

## I. LOCATION:

- A. MISSOURI
- B. FLORISSANT

## II. SCHOOL AND PROGRAM PERSONNEL:

- A. PRINCIPAL NOT CITED
- B. PROGRAM DIRECTOR, RICHARD DUVALL (FINE ARTS DEPARTMENT CHAIRMAN)
- C. PROGRAM FACULTY: MRS. PATRICIA O'NEIL, VISUAL ART;  
MR. JERRY COX, LITERATURE; MR. NICK BRIDGES, MUSIC;  
MR. RICHARD DUVALL, THEATRE

## III. COURSE GUIDE DESCRIPTION:

- A. ALLIED ARTS
- B. DATE OF COMPILATION NOT CITED
- C. COST NOT CITED
- D. DITTC COPIED. 16 PAGES

## IV. CHARACTERISTICS OF THE PROGRAM:

- A. DATE OF PROGRAM'S INITIATION NOT CITED
- B. MAJOR EMPHASES:  
ORAL AND WRITTEN VERBALIZATION, A PROCESS IN WHICH STUDENTS ARE GIVEN TERMS OR CONCEPTS WITH WHICH TO DESCRIBE WORKS OF ART. RECOGNITION OF SINGLE EXAMPLES OF STYLE WHICH ARE OUTSTANDING EXAMPLES OF THEIR FORMS.  
FORMULATION OF AESTHETIC JUDGMENTS, AN ON-GOING PROCESS REQUIRING THE UNDERSTANDING AND USE OF STYLISTIC TERMS OR CONCEPTS.  
INDEPENDENT STUDY WHICH FIRST EMPLOYS SPECIFIED, INDIVIDUAL, GUIDED ASSIGNMENTS THROUGH FLOW CHARTS, AND THEN LEADS TO INDEPENDENT GROUP ACTIVITY.
- C. SUBJECT AREAS: ART, LITERATURE, MUSIC, THEATRE
- D. AREAS RECEIVE EQUAL EMPHASIS
- E. ELEMENTS APPROACH.  
THE RELATED ARTS COURSE IS AN INTEDISCIPLINARY APPROACH TO THE HUMANITIES IN WHICH RECOGNITION OF STYLE IS THE MAJOR CONSIDERATION. COURSE MATERIALS CONSIST OF A BRIEF DESCRIPTION OF THE PROGRAM, AND A COPY OF ONE OF THE STYLE PERIOD PACKAGES. THE STUDENT IS PROVIDED WITH THESE PACKAGES FOR EACH OF 6 STYLE PERIODS, (GREEK, MIDDLE AGES, RENAISSANCE, 17TH CENTURY, 18TH CENTURY, 19TH CENTURY). THE FLOW CHARTS IN EACH PACKAGE GUIDE THE STUDENT THROUGH SPECIFICALLY SELECTED MATERIAL FROM WHICH HE CAN MAKE AN ORAL REPORT TO THE SPECIALIST TEACHER.

THE SAMPLE PACKAGE WHICH DEALS WITH THE 17TH CENTURY CONTAINS THE FOLLOWING INFORMATION: MATERIALS (WORKS STUDIED IN EACH SUBJECT AREA); TOPICS FOR INDEPENDENT STUDY; OBJECTIVE OF THE UNIT (ABILITY OF THE STUDENT TO DESCRIBE 17TH CENTURY STYLE USING SPECIFIC TERMS); AND 13 FLOW CHARTS FOR STUDENT GUIDANCE TO SPECIFIC READINGS AND ACTIVITIES IN EACH SUBJECT AREA.

## F. THE PROGRAM EMPHASIZES INDEPENDENT STUDY

## V. MANNER IN WHICH PROGRAM IS HANDLED:

- A. TEAM OF 4 SPECIALISTS. THE TEAM MEETS FOR ONE PERIOD DAILY TO PLAN, ORGANIZE, AND EVALUATE.
- B. STUDENT ENROLLMENT NOT DESCRIBED

- C. CLASS ACTIVITIES INCLUDE THE DISCUSSION OF READINGS AND ACTIVITIES SUGGESTED FOR INDEPENDENT STUDY.  
THE CLASS MEETS FOR 1 HOUR EACH DAY OF THE WEEK, AND 1 ADDITIONAL HOUR EVERY OTHER DAY.
- D. EXTRACURRICULAR ACTIVITIES NOT DESCRIBED
- E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT NOT DESCRIBED
- F. FUTURE PLANS NOT CITED

VI. NO ADDITIONAL FEATURES INCLUDED IN THE GUIDE.

#### MUSIC ABSRTACT

STYLE RECOGNITION IS STRESSED IN THE STUDY OF MUSIC AND THE OTHER SUBJECT AREAS OF THIS ALLIED ARTS COURSE.

IN THE ONE STYLE PERIOD "PACKAGE" PROVIDED FOR STUDY OF THE 17TH CENTURY, SELECTED REFERENCES TO MUSIC ARE AS FOLLOWS: SELECTIONS FROM HANDEL'S MESSIAH AND WATER MUSIC ARE CITED AS MAJOR WORKS; 2 FLOW CHARTS PROVIDING REFERENCES FOR THE STUDENT'S INDEPENDENT STUDY PERTAIN TO THE TOPICS, "BAROQUE STYLE IN 17TH CENTURY MUSIC," AND "BACH AND HANDEL--A COMPARISON AND CONTRAST." REFERENCES CONSIST OF 9 BOOKS ON THE HISTORY AND APPRECIATION OF MUSIC, AND RECORDINGS OF SEVERAL 17TH AND 18TH CENTURY MUSICAL COMPOSITIONS. AMONG THE BOOKS ARE D. J. GROUT'S HISTORY OF WESTERN MUSIC (NEW YORK: NORTON, 1960); HOMER ULRICH'S MUSIC: A DESIGN FOR LISTENING (NEW YORK: HARCOURT, BRACE, 1957); AND HUGO LEICHTENTRITT'S MUSIC, HISTORY, AND IDEAS (MASSACHUSETTS: HARVARD UNIVERSITY PRESS, 1938). AMONG THE SUGGESTED RECORDINGS ARE BAROQUE SONATAS AND FANFARES FOR BRASS, BACH'S PASSACAGLIA AND EUGUE IN C MINOR, AND WORKS BY TELEMANN, COUPERIN, AND SCHEIN.

## I. LOCATION:

- A. MISSOURI
- B. BALLWIN

## II. SCHOOL AND PROGRAM PERSONNEL:

- A. PRINCIPAL, GERALD MONTGOMERY
- B. PROGRAM DIRECTOR NOT CITED
- C. PROGRAM FACULTY, MRS. ANEITA C. CADDIGAN, MUSIC. OTHERS NOT CITED.

## III. COURSE GUIDE DESCRIPTION:

- A. ALLIED ARTS COURSE OF STUDY
- B. COMPILED IN 1970
- C. COST NOT CITED
- D. DUPLICATED. 3 PAGES. ALSO, AN 8-PAGE BROCHURE.

## IV. CHARACTERISTICS OF THE PROGRAM:

- A. PROGRAM INITIATED IN 1967
- B. GENERAL OBJECTIVES:
  - TO FURTHER ONE'S ENJOYMENT OF THE ARTS AND DEEPEN ONE'S CAPACITY FOR RESPONDING TO EXPERIENCE.
  - TO EXPRESS FEELINGS AND IDEAS IN HONEST, CLEAR LANGUAGE.
  - TO REALIZE THAT TASTE IN THE ARTS DEPENDS UPON CHOICE.
- C. SUBJECT AREAS: MUSIC, ART, LITERATURE, DRAMA, PHILOSOPHY
- D. AREAS RECEIVE EQUAL EMPHASIS
- E. ELEMENTS APPROACH.
  - COURSE CONTENT OF THE FIRST SEMESTER INCLUDES AN INTRODUCTION DEALING WITH THE "GOOD LIFE," FOLLOWED BY A STUDY OF THE PRINCIPLES AND ELEMENTS OF ART, MUSIC, LITERATURE AND DRAMA. STUDENTS CONSIDER THE FOLLOWING TOPICS: 1) THEIR SENSE PERCEPTION (SEEING, HEARING, ETC.), 2) SEARCH FOR PERSONAL IDENTITY, 3) INTROSPECTION AS A QUALITY IN LIFE, AND 4) MATERIAL ASPECTS OF THE "GOOD LIFE." THE ELEMENTS OF LINE, RHYTHM, FORM, COLOR, VARIETY, AND ORGANIC UNITY ARE PRESENTED ONE BY ONE; A SINGLE WORK OF ART, MUSIC, LITERATURE, AND DRAMA IS USED TO ILLUSTRATE THE MEANING OF EACH ELEMENT.
  - COURSE CONTENT OF THE SECOND SEMESTER CENTERS ON THE CONCEPTS OF SUBJECT, SYMBOL, STYLE, AND MEDIUM. WORKS OF VISUAL ARTISTS, COMPOSERS, AUTHORS, AND DRAMATISTS OF THE FOLLOWING PERIODS ARE STUDIED: 1) SCIENCE FICTION, THE WORLD OF TOMORROW; 2) GLOBAL VILLAGE OF MACLUHAN, STUDIED AS A SHORT TRANSITION BACK TO THE PRESENT; 3) CONTEMPORARY; 4) 19TH CENTURY, ROMANTIC, IMPRESSIONISTIC; 5) 18TH CENTURY, CLASSICAL; 6) BAROQUE; 7) RENAISSANCE; 8) MEDIEVAL. CONCLUDING THE SEMESTER IS A STUDY OF MAN'S RESPONSIBILITY TO MAN, AND THE SEARCH FOR MEANING OR PURPOSE.
- F. AN ALLIED ARTS--HUMANITIES PROGRAM

## V. MANNER IN WHICH PROGRAM IS HANDLED:

- A. A TEAM OF 5 TEACHERS
- B. STUDENT ENROLLMENT:
  - 1. SENIORS. A HETEROGENEOUS GROUPING OF 72 STUDENTS
  - 2. PREREQUISITES NOT CITED
  - 3. ELECTIVE
- C. CLASS ACTIVITIES ARE DESCRIBED.
  - 1ST SEMESTER, A HUMANITIES BANQUET. A THEME IS SELECTED BY THE STUDENTS, AND A SPECIAL PROGRAM WITH DECORATIONS AND MENU IS PRESENTED.



DURING THE 2ND SEMESTER STUDENTS BECOME INVOLVED IN ONE LARGE IN-DEPTH PROJECT, OR 2 OR 3 SMALLER ONES. THE WORK IS TO BE COMPLETED OUTSIDE OF CLASS, WITH STUDENTS ASSISTED BY THE FACULTY.

STUDENTS MEET DAILY WITH THE TEAM OF 5 TEACHERS, EITHER AS A COLLECTIVE GROUP OR IN TUTORIAL CLASSES AS THE SITUATION DEMANDS.

- D. EXTRACURRICULAR ACTIVITIES HAVE INCLUDED 40 FIELD TRIPS IN THE PAST 2 YEARS. SEVERAL OF THESE ARE LISTED.
- E. AT THE CONCLUSION OF THE COURSE, STUDENTS ARE EXPECTED TO COMPLETE THE FOLLOWING REQUIREMENTS:
  - 1) LIST PRINCIPLES AND ELEMENTS IN EACH AREA GIVING SPECIFIC EXAMPLES OF EACH; 2) RECOGNIZE AND IDENTIFY CHARACTERISTICS OF EACH PERIOD; 3) RECOGNIZE SPECIFIC WORKS STUDIED DURING THE YEAR; AND 4) BE ABLE TO FORM, EXPRESS, AND JUSTIFY AN OPINION CONCERNING ANY GIVEN WORK OF ART.
- F. FUTURE PLANS ARE IN PROGRESS FOR EXTENDING THE PROGRAM TO A DISTRICT-WIDE BASIS FOR 2 SENIOR AND 3 JUNIOR HIGH SCHOOLS.

#### VI. ADDITIONAL FEATURES OF THE GUIDE:

- A. SUGGESTED ACTIVITIES NOT INCLUDED
- B. BIBLIOGRAPHY NOT INCLUDED
- C. REFERENCE MATERIALS INCLUDED
- D. NO APPENDICES

#### MUSIC ABSTRACT

ONE MUSICAL WORK IS USED TO ILLUSTRATE EACH OF THE FOLLOWING ELEMENTS: LINE, REFERRING TO MELODY; RHYTHM; OPEN, CLOSED, ROUND MUSICAL FORMS; COLCR, REFERRING TO INSTRUMENTATION; VARIETY, REFERRING TO MUSICAL DYNAMICS; ORGANIC UNITY REFERRING TO HARMONY AND ALL PREVIOUS ELEMENTS. A GROUP OF STUDENTS PRESENTED A UNIT ON ROCK AND SOUL MUSIC INVOLVING THE ELEMENTS OF LINE, RHYTHM, AND FORM.

DURING THE STUDY OF THE 8 PERIODS (LISTED ABOVE, IV D), STUDENTS ARE PROVIDED WITH UNI-PAKS WHICH INCLUDE GENERAL INFORMATION ABOUT THE PERIOD, BIOGRAPHICAL AND BIBLIOGRAPHICAL INFORMATION, QUESTIONS FOR SELF EVALUATION, AND GENERAL OBJECTIVES, THINGS TO DO AND TO KNOW.

- I. LOCATION:
- A. MISSOURI
  - B. UNION
- II. SCHOOL AND PROGRAM PERSONNEL:
- A. PRINCIPAL, MARLIN O. NIENHUESER
  - B. PROGRAM DIRECTOR, EULA T. GOERS
  - C. PROGRAM FACULTY NOT CITED
- III. COURSE GUIDE DESCRIPTION:
- A. ALLIED ARTS
  - B. COMPILED IN 1970
  - C. COST NOT CITED
  - D. 1 PAGE, TYPEWRITTEN. COURSE DESCRIPTION, NOT A COURSE GUIDE.
- IV. CHARACTERISTICS OF THE PROGRAM:
- A. DATE OF PROGRAM'S INITIATION NOT CITED
  - B. GENERAL OBJECTIVES:
    - TO HELP THE STUDENT DEVELOP A NEW OR BETTER SELF-IMAGE IN HIS RELATIONSHIP TO HIS DAILY LIVING.
    - TO HELP THE STUDENT DEVELOP AN AESTHETIC AWARENESS OF THE CULTURAL AND NATURAL WORLD AROUND HIM.
    - TO HELP THE STUDENT TO ENRICH HIS LIFE BY DEVELOPING TECHNIQUES AND APPRECIATIONS THAT ARE APPROPRIATE TO HIS MATURITY.
    - TO ACQUAINT THE STUDENT WITH ALL THE ART FORMS--MUSIC, ART, THEATER, LITERATURE, ARCHITECTURE, AND DANCE--AND TO SHOW HOW THESE ARTS HAVE INFLUENCED MEN THROUGHOUT ALL AGES AND HOW THEY ARE RELATED TO ONE ANOTHER.
  - C. SUBJECT AREAS: MUSIC, ART, THEATER, LITERATURE, ARCHITECTURE, DANCE
  - D. AREAS RECEIVE EQUAL EMPHASIS
  - E. ELEMENTS APPROACH.
    - NO DESCRIPTION OF CONTENT ORGANIZATION.
- V. MANNER IN WHICH PROGRAM IS HANDLED:
- A. ONE TEACHER WHO IS PRIMARILY A MUSIC TEACHER.
  - B. STUDENT ENROLLMENT:
    1. GRADE LEVEL NOT INDICATED
    2. PREREQUISITES NOT CITED
    3. 1 FULL YEAR; 1 CREDIT
  - C. CLASS ACTIVITIES NOT DESCRIBED
  - D. EXTRACURRICULAR ACTIVITIES INCLUDE LECTURES, TOURS, ART EXHIBITS AND CONCERTS AS A REQUIRED PART OF THE COURSE.
  - E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT NOT DESCRIBED
  - F. FUTURE PLANS NOT CITED
- VI. NO ADDITIONAL FEATURES OF THE COURSE DESCRIPTION.

## MUSIC ABSTRACT

THE MUSIC OFFERING FOLLOWS THE TEXT AVENUES TO THE ARTS, BY LEON C. KAREL (MISSOURI: SIMPSON PUBLISHING CO., 1966).  
 IN ADDITION, A BRIEF HISTORY OF MUSIC IS PRESENTED. EMPHASIS IS PLACED ON A COMPARISON OF MUSICAL STYLES IN VARIOUS HISTORICAL PERIODS WITH COMPARABLE STYLES IN LITERATURE, PAINTING, AND THE OTHER ARTS OF THE SAME PERIODS.

**I. LOCATION:**

- A. MONTANA
- B. BILLINGS

**II. SCHOOL AND PROGRAM PERSONNEL:**

- A. PRINCIPAL NOT CITED
- B. PROGRAM DIRECTOR, RICHARD E. LAMBRECHT
- C. PROGRAM FACULTY: RICHARD E. LAMBRECHT. OTHERS NOT CITED

**III. COURSE GUIDE DESCRIPTION:**

- A. HUMANITIES
- B. DATE OF COMPILATION NOT CITED
- C. COST NOT CITED
- D. DITTO COPIED. 7 PAGES  
MATERIALS INCLUDE AN OUTLINE OF THE 1ST AND 3RD UNITS OF THE COURSE. THE TOTAL COURSE OUTLINE IS NOT AVAILABLE AT THIS TIME.

**IV. CHARACTERISTICS OF THE PROGRAM:**

- A. DATE OF PROGRAM'S INITIATION NOT CITED
- B. GENERAL OBJECTIVES NOT STATED
- C. SUBJECT AREAS: HISTORY, LITERATURE, PHILOSOPHY, MUSIC, ART
- D. AREAS RECEIVE EQUAL EMPHASIS
- E. CHRONOLOGICAL APPROACH.  
SCOPE: THE COURSE BEGINS WITH A STUDY OF PRIMITIVE MAN AND ENDS WITH ONE FULL QUARTER DEVOTED TO MODERN MAN. OCCIDENTAL IDEAS ARE EMPHASIZED. COURSE MATERIALS FOR ONLY 2 UNITS ARE AVAILABLE. THEY ARE AS FOLLOWS:  
UNIT I. PRIMITIVE MAN. (INDIGENOUS ORIGINS OF LITERATURE, FROM 6500 B.C.; PREHISTORY; AND PRIMITIVE ART) STUDIES IN THIS UNIT CENTER ON EARLY AMERICAN INDIAN CULTURE.  
UNIT III. SUMERIAN AND HEBREW LITERATURE. (THE DAWN OF RELIGION, 2000-100 B.C.)  
FOR EACH UNIT, COURSE MATERIALS INCLUDE AN OUTLINE OF MAJOR TOPICS, AND A LIST OF OBJECTIVES AND RESOURCE MATERIALS.

**V. MANNER IN WHICH PROGRAM IS HANDLED:**

- A. NUMBER OF TEACHERS NOT INDICATED. RESOURCE PERSONS FREQUENTLY APPEAR.
- B. STUDENT ENROLLMENT:
  - 1. SENIORS
  - 2. PREREQUISITE: STUDENTS OF AVERAGE OR ABOVE-AVERAGE ABILITY
  - 3. THE COURSE IS TAKEN AS AN ALTERNATIVE TO HISTORY AND ENGLISH AT THE SENIOR LEVEL. GIVEN FOR 2 CREDITS IN HUMANITIES.
- C. CLASS ACTIVITIES INCLUDE THE USE OF FILMS AND FILMSTRIPS. EMPHASIS IS PLACED ON THE "DISCOVERY-APPROACH" TO LEARNING. THE CLASS MEETS IN A MODULAR SCHEDULE FOR 2 HOURS DAILY.
- D. EXTRACURRICULAR ACTIVITIES INCLUDE FIELD TRIPS TO PLACES SUCH AS MUSEUMS AND HISTORICAL CENTERS.
- E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT NOT DESCRIBED
- F. FUTURE PLANS NOT CITED.

VI. NO ADDITIONAL FEATURES INCLUDED IN THE GUIDE.

#### MUSIC ABSTRACT

MUSIC IS INCLUDED IN THIS CHRONOLOGICAL STUDY OF WESTERN MAN. COURSE OUTLINES ARE AVAILABLE FOR ONLY 2 UNITS WHICH DEAL WITH PRIMITIVE MAN AND SUMERIAN AND HEBREW LITERATURE; THEREFORE, SPECIFIC MUSIC CONTENT IS NOT DESCRIBED.

THE TEACHER WHO HANDLES THE ENTIRE COURSE IS PRIMARILY A MUSIC TEACHER.

## I. LOCATION:

- A. MONTANA
- B. GREAT FALLS

## II. SCHOOL AND PROGRAM PERSONNEL:

- A. PRINCIPAL NOT CITED
- B. PROGRAM DIRECTOR AND FACULTY, J. S. WOLFF

## III. COURSE GUIDE DESCRIPTION:

- A. COURSE IN HUMANITIES
- B. COMPILED IN 1964
- C. COST NOT CITED
- D. MIMECGRAPHED. 6 PAGES. ONLY THE FIRST SECTION OF THE COURSE IS DESCRIBED IN THE MATERIALS AVAILABLE.

## IV. CHARACTERISTICS OF THE PROGRAM:

- A. PROGRAM INITIATED IN 1964
- B. GENERAL OBJECTIVES:  
TO PREPARE THE STUDENTS FOR COLLEGE NEEDS.  
TO EXPOSE THE STUDENTS TO AN UNDERSTANDING OF THEIR CULTURAL HERITAGE.
- C. SUBJECT AREAS: ARCHITECTURE, PAINTING, LITERATURE, MUSIC, HISTORY, PHILOSOPHY.
- D. AREAS RECEIVE EQUAL EMPHASIS
- E. CHRONOLOGICAL APPROACH.  
ONLY THE GREEK AND ROMAN CIVILIZATIONS ARE OUTLINED IN THE COURSE MATERIALS. OTHER PERIODS ARE INCLUDED IN THE HUMANITIES COURSE.

GREEK CIVILIZATION

ARCHITECTURE: PARTHENON; TEMPLES OF PAESTUM; ERECHTHEUM

PAINTING: VASES. (ART WHICH ILLUSTRATES GREEK MYTHOLOGY).

KEATS' ODE ON A GRECIAN URN.

LITERATURE: AESCHYLUS, EURIPIDES, SOPHOCLES, HOMER, AESOP'S FABLES AND LATER USE OF THE FABLE.

MUSIC: (SEE MUSIC ABSTRACT ON THE FOLLOWING PAGE.)

HISTORY: CITY-STATE GOVERNMENT; CONTRAST OF ATHENIAN DEMOCRACY WITH SPARTA'S MILITARY AUTOCRACY. DISCUSSION OF WORKS BY THUCYDIDES AND HERODOTUS.

PHILOSOPHY: BASIC IDEAS AND INFLUENCE OF PLATO, SOCRATES, AND ARISTOTLE. STUDY OF EPICURUS.

ROMAN CIVILIZATION

ARCHITECTURE: TROJAN'S COLUMN; HADRIAN'S VILLA AND MAUSOLEUM; FORO ROMANO; FLAVIAN AMPHITHEATER.

ART: LAOCAON, DERIVATIVES FROM THE GREEK, PAINTING AT POMPEII.

LITERATURE: WORKS BY MANNIX, SUETONIUS, CAESAR, LYTTON, VIRGIL.

PHILOSOPHY: MARCUS AURELIUS.

- F. THE PROGRAM FEATURES ABUNDANT USE OF SLIDES, RECORDINGS, FILMS, AND REALIA. IN AN ISOLATED PIONEER AREA OF MONTANA, STUDENTS BENEFIT FROM THE TEACHER'S PERSONAL COLLECTION OF BOOKS, SLIDES, MUSEUM-TYPE PIECES, AND ART REPRODUCTIONS.

## V. MANNER IN WHICH PROGRAM IS HANDLED:

- A. ONE TEACHER FOR ALL AREAS
- B. STUDENT ENROLLMENT:
  - 1. SENIORS. FROM 15 TO 20 STUDENTS IN EACH OF 2 CLASSES.
  - 2. PREREQUISITES NOT CITED
  - 3. ELECTIVE AND GIVEN FOR CREDIT

- C. CLASS ACTIVITIES INCLUDE CLASS DISCUSSIONS, WRITING ASSIGNMENTS SUCH AS AN ORIGINAL FABLE, AND EXPOSURE TO MATERIALS RELATED TO CLASS STUDIES.
- D. EXTRACURRICULAR ACTIVITIES INCLUDE AN "OPEN HOUSE" VISIT TO THE TEACHER'S HOME AND ACCESS TO HIS PERSONAL COLLECTION OF ART WORKS.
- E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT NOT DESCRIBED
- F. FUTURE PLANS NOT CITED. PRESENT TEACHER WHO FOUNDED THE PROGRAM HOPES TO INVOLVE MORE TEACHERS IN IT.

VI. ADDITIONAL FEATURES OF THE GUIDE:

- A. SUGGESTED ACTIVITIES INCLUDE A LIST OF 30 TOPICS FOR DISCUSSION OR EXAMINATION
- B. BIBLIOGRAPHY INCLUDED
- C. REFERENCE MATERIALS: A LIST OF TEXTS
- D. NO APPENDICES

MUSIC ABSTRACT

WITH THE STUDY OF GREEK CIVILIZATION, THE FOLLOWING WORKS ARE CONSIDERED: CHERUBINI'S MEDEA; GLUCK'S ORFEO; RAVEL'S DAPHNIS ET CHLOE. COURSE MATERIALS ARE AVAILABLE FOR ONLY THE GREEK AND ROMAN PORTIONS OF THE COURSE. MUSIC, HOWEVER, IS INCORPORATED INTO ALL HISTORICAL PERIODS COVERED IN THIS HUMANITIES PROGRAM.

## I. LOCATION

- A. MONTANA
- B. MISSOULA

## II. SCHOOL AND PROGRAM PERSONNEL:

- A. PRINCIPAL, ROGER F. EBLE
- B. PROGRAM DIRECTOR, JOHN WHALEN
- C. PROGRAM FACULTY NOT CITED

## III. COURSE GUIDE DESCRIPTION:

- A. HUMANITIES PROGRAM
- B. DATE OF COMPILATION NOT CITED
- C. COST NOT CITED
- D. PHOTO COPIED. 2 PAGES

## IV. CHARACTERISTICS OF THE PROGRAM:

- A. DATE OF PROGRAM'S INITIATION NOT CITED
- B. GENERAL OBJECTIVES NOT STATED
- C. NO SUBJECT AREAS ARE INDICATED. TOPICS DEAL WITH ART, MUSIC, LITERATURE, AND HISTORY
- D. AREAS RECEIVE EQUAL EMPHASIS
- E. JUNIOR PROGRAM, THEMATIC APPROACH. SENIOR PROGRAM, CHRONOLOGICAL APPROACH.

THE COURSE OUTLINE CONSISTS OF A LIST OF FILMS SHOWN IN RELATION TO THE FOLLOWING TOPICS:

JUNIOR YEAR: AMERICAN HUMANITIES.

1ST QUARTER, AMERICAN CULTURE AND ITS PROBLEMS.

2ND QUARTER, ART MEDIA

3RD AND 4TH QUARTERS, ARTISTS AND THEIR WORKS.

SENIOR YEAR: (CHRONOLOGICAL SURVEY)

1ST QUARTER, GREECE AND ROME.

2ND QUARTER, 15TH TO THE 18TH CENTURIES.

3RD QUARTER, 18TH TO THE 20TH CENTURIES.

4TH QUARTER, 20TH CENTURY.

- F. THROUGH THE USE OF FILMS, THE STUDENTS ARE LED TOWARD AN UNDERSTANDING OF VALUES.

## V. MANNER IN WHICH PROGRAM IS HANDLED:

- A. THE PROGRAM IS DIRECTED BY THE ENGLISH DEPARTMENT CHAIRMAN, AND CONSISTS OF FILM VIEWING (90% OF TOTAL CLASS TIME) AND STUDENT OR GUEST PRESENTATIONS (10% OF TOTAL CLASS TIME).
- B. STUDENT ENROLLMENT:
  - 1. JUNIORS, SENIORS
  - 2. PREREQUISITES NOT CITED
  - 3. ELECTIVE
- C. CLASS ACTIVITIES INCLUDE THE USE OF FILMS AND STUDENT OR GUEST PRESENTATIONS. THE CLASS MEETS ONE DAY A WEEK.
- D. EXTRACURRICULAR ACTIVITIES NOT DESCRIBED
- E. THERE ARE NO TESTS FOR STUDENT EVALUATION
- F. FUTURE PLANS NOT CITED

## VI. NO ADDITIONAL FEATURES INCLUDED IN THE GUIDE.

## MUSIC ABSTRACT

THE COURSE CONSISTS PREDOMINANTLY OF FILM PRESENTATIONS. FILM TOPICS DEALING SPECIFICALLY WITH MUSIC ARE AS FOLLOWS.

JUNIOR YEAR (AMERICAN CULTURE): MODERN MUSIC. JAZZ IN THE CONCERT HALL.

SENIOR YEAR (CHRONOLOGICAL SURVEY): INTRODUCTION TO ART, MUSIC, AND ARCHITECTURE THROUGH THE AGES. BERNSTEIN-MOZART PIANO MUSIC. FORMS OF INSTRUMENTAL MUSIC. AUSTRIA, CRADLE OF MUSIC. BEETHOVEN AND HIS MUSIC. RECITAL: SCHUBERT AND MENDELSSOHN. THE SCHUMANN STORY. SWAN LAKE. TSCHAIKOWSKY STORY. BERNSTEIN-TRIBUTE TO SIBELIUS. DISCOVERING MUSIC OF AFRICA. STORY OF CHAMBER MUSIC. RECITAL: SCHUBERT, MENDELSSOHN, HEIFITZ, PIATAGORSKY.



## I. LOCATION:

- A. NEW JERSEY
- B. ATLANTIC CITY

## II. SCHOOL AND PROGRAM PERSONNEL:

- A. PRINCIPAL NOT CITED
- B. PROGRAM DIRECTOR, ROBERT C. HEATH (CHAIRMAN OF FINE AND INDUSTRIAL ARTS)
- C. PROGRAM FACULTY: MR. HEATH, MR. R. WILLIAMS, MRS. GERARD, MRS. STIERHAM, MR. GICAS, MR. LUTERMAN, MISS FRENCH, MR. OPPECKER, MR. RODMAN, MR. DAVIES

## III. COURSE GUIDE DESCRIPTION:

- A. INTRODUCTION TO THE HUMANITIES
- B. DATE OF COMPILATION NOT CITED
- C. COST NOT CITED
- D. MIMECGRAPHED. 4 PAGES

## IV. CHARACTERISTICS OF THE PROGRAM:

- A. DATE OF PROGRAM'S INITIATION NOT CITED
- B. GENERAL OBJECTIVES:
  - TO ACQUAINT THE STUDENTS WITH BASIC AESTHETIC VALUES.
  - TO REACH STUDENTS WHOSE ACADEMIC PROGRAM DOES NOT INCLUDE AN ARTS ELECTIVE.
  - TO STIR THE STUDENTS' AWARENESS OF THE ARTS THAT SURROUND THEM. HOPING TO ESTABLISH STANDARDS BY WHICH THEY MAY JUDGE ART.
  - TO GENERATE A CLOSER RELATIONSHIP BETWEEN SCHOOL, COMMUNITY, AND CITY LEADERS IN THE ARTS, RELIGION, POLITICS, AND THE ENTERTAINMENT WORLD.
  - TO AFFORD A FULLER USE OF THE FACULTY'S TALENT FOR A COMMON CAUSE, AND THEREBY TO PROMOTE INTERDEPARTMENTAL COOPERATION.
- C. SUBJECT AREAS: MUSIC, ART, RELIGIONS, DRAMA, COMMUNICATION ARTS, CRAFTS, ARCHITECTURE
- D. AREAS ARE PRESENTED WITH EQUAL EMPHASIS
- E. A FORM OF THEMATIC AND ELEMENTS APPROACH.
  - COURSE MATERIALS INCLUDE AN OUTLINE OF CLASS ACTIVITIES FOR THE FOLLOWING TOPICS: I. INTRODUCTION. II. VISUAL RESPONSE. III. AUDIO RESPONSE (MUSIC, LITERATURE). IV. TACTILE RESPONSE. V. ARCHITECTURE. VI. THE CITY AS ENVIRONMENTAL ART. VII. THE DRAMATIC EXPERIENCE. VIII. THE FILM EXPERIENCE. IX. TELEVISION AS AN ART FORM. X. THE DANCE AS A MEANS OF EXPRESSION. XI. OPERA TODAY. XII. ADVERTISING AS AN ART FORM. XIII. FUNCTIONAL ARTS. XIV. PRESENTATION OF STUDENT PROJECTS. XV. COMPARATIVE RELIGIONS.

THE TEXT AVENUE TO THE ARTS, BY LEON C. KAREL (MISSOURI: SIMPSON PUBLISHING CO., 1966) IS USED.

## V. MANNER IN WHICH PROGRAM IS HANDLED:

- A. TEAM TEACHING
- B. STUDENT ENROLLMENT NOT DESCRIBED. A ONE-SEMESTER COURSE.
- C. CLASS ACTIVITIES INCLUDE GUEST SPEAKERS, DISCUSSIONS, ORAL READINGS, STUDENT PRESENTATIONS, AND THE USE OF FILMS, SLIDES, AND RECORDINGS.

- D. EXTRACURRICULAR ACTIVITIES INCLUDE FIELD TRIPS
- E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT NOT DESCRIBED.  
EVALUATION INDICATED IN TERMS OF "PASS" OR "FAIL."
- F. FUTURE PLANS INCLUDE THE POSSIBILITY OF DEVELOPING A 4-YEAR  
COURSE IN THE HUMANITIES.

VI. NO ADDITIONAL FEATURES INCLUDED IN THE GUIDE.

#### MUSIC ABSTRACT

ACCORDING TO THE COURSE OUTLINE, MUSIC ENTERS THE PROGRAM WITH THE STUDY OF THE FOLLOWING TOPICS: (ALL TOPICS ARE LISTED ABOVE, IV E) AUDIO RESPONSE. CONTEMPORARY MUSIC (SERIOUS AND "POP"). THE LYRICS OF FOLK AND ROCK MUSIC. OPERA TODAY. THE HISTORY OF OPERA. OPERETTAS AND BROADWAY SHOWS.

## I. LOCATION:

- A. NEW JERSEY
- B. AUDUBON

## II. SCHOOL AND PROGRAM PERSONNEL:

- A. PRINCIPAL NOT CITED
- B. PROGRAM DIRECTOR AND FACULTY, MISS EVELYN E. WHITE (ENGLISH DEPARTMENT CHAIRMAN)

## III. COURSE GUIDE DESCRIPTION:

- A. HUMANITIES
- B. COMPILED IN 1969
- C. COST NOT CITED
- D. DITTO COPIED. 9 PAGES

## IV. CHARACTERISTICS OF THE PROGRAM:

- A. PROGRAM INITIATED IN 1969
- B. GENERAL OBJECTIVES:
  - TO DISCOVER MEANING IN EXISTENCE.
  - TO UNITE, TO EXTEND AND TO EXPAND LEVELS OF UNDERSTANDING.
  - TO RECOGNIZE THAT VARIETY AND INDIVIDUAL AND COLLECTIVE DIFFERENCES MAY ENRICH THE UNITY OF THE FAMILY OF MAN.
- C. SUBJECT AREAS: WRITING, PAINTING, MUSIC, ARCHITECTURE, FILMS
- D. AREAS RECEIVE EQUAL EMPHASIS
- E. THEMATIC APPROACH.
  - VARIOUS FACETS OF HUMAN EXISTENCE ARE STUDIED IN RELATION TO THE FOLLOWING THEMES:
    - 1ST QUARTER--ASPECTS OF MAN: PATTERNS OF MAN IN SEARCH OF PLACE AND SIGNIFICANCE
    - 2ND QUARTER--ASPECTS OF MAN: LOVE
    - 3RD QUARTER--ASPECTS OF MAN: SUFFERING
    - 4TH QUARTER--ASPECTS OF MAN: HEROISM
  - THE COURSE GUIDE INCLUDES A LIST OF TEXTS, RECORDS, FILMS, ART WORKS, AND ESSAY TOPICS FOR EACH QUARTER.

## V. MANNER IN WHICH PROGRAM IS HANDLED:

- A. ONE TEACHER. VISITING LECTURERS.
- B. STUDENT ENROLLMENT:
  - 1. JUNIORS, SENIORS
  - 2. PREREQUISITES NOT CITED
  - 3. ELECTIVE
- C. CLASS ACTIVITIES INCLUDE THE USE OF FILMS, SLIDES, AND RECORDINGS
- D. EXTRACURRICULAR ACTIVITIES INCLUDE FIELD TRIPS
- E. MEANS OF DESCRIBING STUDENT'S ACHIEVEMENT NOT DESCRIBED
- F. FUTURE PLANS NOT CITED

## VI. ADDITIONAL FEATURES OF THE GUIDE:

- A. SUGGESTED ACTIVITIES INCLUDED
- B. BIBLIOGRAPHY INCLUDED
- C. REFERENCE MATERIALS INCLUDE LISTS OF RECORDS, TAPES, FILMS, PAINTINGS, AND TOPICS FOR STUDENT ESSAYS.
- D. NO APPENDICES

## MUSIC ABSTRACT

SELECTED MUSICAL WORKS STUDIED IN RELATION TO EACH THEME ARE AS FOLLOWS:

ASPECTS OF MAN: PATTERNS OF MAN IN SEARCH OF PLACE AND SIGNIFICANCE. TOCCATA AND FUGUE IN D MINOR BY J. S. BACH. A NEW ENGLAND SYMPHONY, OR THREE PLACES IN NEW ENGLAND BY CHARLES IVES. TO THE VICTIMS OF HIROSHIMA BY KRYSZTOF PENDERECKI.

ASPECTS OF MAN: LOVE. PASSION AND DEATH OF OUR LORD JESUS CHRIST ACCORDING TO SAINT LUKE, BY KRZYSZTOF PENDERECKI. EXCERPTS FROM CARMEN BY BIZET. "LIEBESTOD" FROM TRISTAN AND ISOLDE, BY RICHARD WAGNER.

ASPECTS OF MAN: SUFFERING. THE MASQUE OF JOB BY RALPH VAUGHAN WILLIAMS.

ASPECTS OF MAN: HEROISM. WAR REQUIEM BY BENJAMIN BRITTEN. TO THE VICTIMS OF HIROSHIMA BY KRYSZTOF PENDERECKI. 1812 OVERTURE BY TSCHAIKOWSKY. THUS SPAKE ZARATHUSTRA BY RICHARD STRAUSS. A LECTURE ON JAZZ IS INCLUDED IN THIS QUARTER.

## I. LOCATION:

- A. NEW JERSEY
- B. BERGENFIELD

## II. SCHOOL AND PROGRAM PERSONNEL:

- A. PRINCIPAL NOT CITED
- B. PROGRAM DIRECTOR, DR. RICHARD C. ENGSBERG
- C. PROGRAM FACULTY NOT CITED

## III. COURSE GUIDE DESCRIPTION:

- A. HUMANITIES
- B. DATE OF COMPILATION NOT CITED
- C. COST NOT CITED
- D. MIMECGRAPHED AND DITTO COPIED. 10 PAGES  
NOT A COMPLETE COURSE GUIDE. 3 SAMPLE UNITS ARE AVAILABLE.

## IV. CHARACTERISTICS OF THE PROGRAM:

- A. DATE OF PROGRAM'S INITIATION NOT CITED
- B. GENERAL OBJECTIVES NOT STATED
- C. SUBJECT AREAS: PHILOSOPHY, LITERATURE, MUSIC, ART
- D. AREAS RECEIVE EQUAL EMPHASIS
- E. THEMATIC AND CHRONOLOGICAL APPROACH.

COURSE GUIDE IS BEING REVISED AND EXPANDED. THE 3 SAMPLE UNITS AVAILABLE DEAL WITH THE FOLLOWING TOPICS: I. THE NATURE OF MAN AND HIS BEING. (MAN, A COMPLEX AND VARIED BEING, IS EMPHASIZED AND VARIOUS ASPECTS OF HIS NATURE ARE EXPLORED AS THEY APPEAR AT DIFFERENT TIMES IN HISTORY; FOR EXAMPLE, 18TH CENTURY--RATIONAL VIEWS, 19TH CENTURY--ROMANTIC VIEWS, 20TH CENTURY--EXISTENTIAL VIEWS.) II. ROMANTIC VISION AND PHILOSOPHY. (STUDENTS EXAMINE THE LIFE AND IDEAS OF SCHOPENHAUER AS EXAMPLES OF ONE ROMANTIC'S APPROACH TO BASIC QUESTIONS OF PHILOSOPHY. SCHOPENHAUER'S VIEW ON THE NATURE OF MAN IS STUDIED IN RELATION TO THE STUDENT'S OBSERVATIONS OF CONTEMPORARY SOCIETY.) III. THE 18TH CENTURY. (A STUDY OF THE SOURCES OF MODERN THOUGHT IN THE ARTS AND IN LITERATURE.)

- F. THE MOST IMPORTANT ASPECTS OF THE COURSE ARE THE ACTIVITIES WHEREBY THE STUDENTS ACTUALLY WORK WITH AND EXPERIENCE INTER-RELATED DISCIPLINES. ALL STUDENTS ARE FREE TO WORK IN THE ART AND MUSIC STUDIOS AS THEY DESIRE.

## V. MANNER IN WHICH PROGRAM IS HANDLED: NOT DESCRIBED.

## VI. ADDITIONAL FEATURES OF THE GUIDE:

- A. SUGGESTED ACTIVITIES INCLUDE READINGS AND QUESTIONS FOR DISCUSSION, AND ASSIGNMENTS FOR ORAL REPORTS AND CLASS DISCUSSION CONCERNING 19TH CENTURY PHILOSOPHY.
- B. BIBLIOGRAPHY INCLUDED
- C. REFERENCE MATERIALS INCLUDE A LIST OF KEY FIGURES IN THE ARTS, AND SPECIFIC CREATIVE ACTIVITIES FOR THE STUDY OF 18TH CENTURY ARTS.
- D. NO APPENDICES

## MUSIC ABSTRACT

MUSIC IS STUDIED IN RELATION TO EACH THEME OR CHRONOLOGICAL PERIOD. THE FOLLOWING REFERENCES TO MUSIC APPEAR IN THE 3 SAMPLE UNITS.

UNIT I. VIEWS OF THE NATURE OF MAN. RATIONAL VIEWS: SECTIONS OF HAYDN'S CREATION ARE HEARD. ROMANTIC VIEWS: THE 4TH MOVEMENT OF BEETHOVEN'S SYMPHONY NO. 9 IS HEARD. EXISTENTIAL VIEWS: EXCERPTS FROM ALBAN BERG'S WOZZECK ARE HEARD.

UNIT II. ROMANTIC VISION AND PHILOSOPHY. BASED ON SELECTED READINGS FROM WILL DURANT'S THE STORY OF PHILOSOPHY (NEW YORK: WASHINGTON SQUARE PRESS, 1952), SCHOPENHAUER'S IDEAS ABOUT ART AND MUSIC ARE DISCUSSED.

UNIT III. THE 18TH CENTURY. A LIST OF THE FOLLOWING COMPOSERS IS INCLUDED: J. S. BACH, HANDEL, TELEMANN, GLUCK, HAYDN, MOZART, STAMITZ, C. P. E. BACH, J. C. BACH, SAMMARTINI, AND BOCCHERINI. SUGGESTED STUDENT ACTIVITIES INCLUDE THE FOLLOWING: 1) LISTEN TO 2 PIECES OF 18TH CENTURY MUSIC, AND WRITE A PAPER DISCUSSING PERSONAL REACTIONS, GENERAL EFFECTS CREATED BY MELODY, HARMONY, RHYTHM, INSTRUMENTATION, ETC., AND ANY SOCIAL IMPLICATIONS OF THE WORKS; 2) PERFORM ANY 18TH CENTURY COMPOSITION, GIVING AN ORAL COMMENTARY REGARDING ITS CHOICE AND SIGNIFICANT CHARACTERISTICS.

## I. LOCATION:

- A. NEW JERSEY
- B. BERNARDSVILLE

## II. SCHOOL AND PROGRAM PERSONNEL:

- A. PRINCIPAL, TORRY FROISLAND
- B. PROGRAM DIRECTOR, CLARE CALLAHAN
- C. PROGRAM FACULTY: MARY ELIZABETH YOUNG, ART AND HISTORY CONSULTANT; GEORGE SMITH, POETRY AND DRAMA CONSULTANT; CLARE CALLAHAN, MUSIC AND DANCE CONSULTANT

## III. COURSE GUIDE DESCRIPTION:

- A. HUMANITIES
- B. COMPILED IN 1967
- C. COST NOT CITED
- D. MIMECGRAPHED. 27 PAGES

## IV. CHARACTERISTICS OF THE PROGRAM:

- A. PROGRAM INITIATED IN 1965
- B. GENERAL OBJECTIVES: (SELECTED)
  - TO IDENTIFY THE HUMANITIES AS A DISTINCT BODY OF KNOWLEDGE WITH ITS KNOWN METHOD, LAWS, AND UNIQUE CONTRIBUTION TO THE LIFE OF MAN.
  - TO INUNDATE THE STUDENT WITH FIRST-HAND EXPERIENCES OF THE ARTS.
  - TO APPROACH THE ARTS ON THEIR OWN TERMS THROUGH AN ANALYSIS OF THEIR COMPONENTS, A STUDY OF TOOLS USED, A SEARCH FOR THE ARTIST'S MOTIVE AND INTENTION, AND AN APPRAISAL OF THE END PRODUCT.
  - TO DEVELOP THE HABITS OF CRITICAL THINKING AND WELL-FOUNDED OPINION-MAKING ON THE SUBJECT OF THE ARTS.
  - TO DEMONSTRATE THE IMMEDIATE AND UPLIFTING RELEVANCE OF THE HUMANITIES TO THE STUDENT'S DAILY ACTIVITIES IN THE HOPE THAT HE WILL SEEK THIS KIND OF ENRICHMENT FOR THE REST OF HIS LIFE.
- C. SUBJECT AREAS: ART, ARCHITECTURE, HISTORY, POETRY, DRAMA, PHILOSOPHY, MUSIC, DANCE
- D. AREAS RECEIVE EQUAL EMPHASIS
- E. ELEMENTS AND CHRONOLOGICAL APPROACH. A SEMINAR IN FINE AND PERFORMING ARTS; A COURSE IN AESTHETIC EDUCATION.
  - SUBJECT MATTER IS IN 2 PARTS, EACH COVERING 1 SEMESTER.
  - PART I. THE WORK OF ART ITSELF: COMMON PRINCIPLES OF ANALYSIS. (THE 7 FINE AND PERFORMING ARTS ARE CONSIDERED COLLECTIVELY IN EACH OF THE FOLLOWING UNITS: SUBJECT MATTER, FUNCTION, MEDIUM, ELEMENTS, ORGANIZATION OR FORM.)
  - PART II. THE LARGER CONTEXT: THE NATURE OF STYLE AND STYLE PERIODS. (DEFINITION OF STYLE; COMPARATIVE OVERVIEW OF WESTERN STYLE PERIODS; THEORIES OF STYLE.)

## THE FOLLOWING TEXTS ARE USED:

- CROSS AND LINDOU. THE SEARCH FOR PERSONAL FREEDOM. IOWA: WM. C. BROWN, 1960.
- DUDLEY AND FARICY. THE HUMANITIES. NEW YORK: MCGRAW-HILL BOOK CO., 1960.
- FLEMING. ARTS AND IDEAS. NEW YORK: HOLT, RINEHART AND WINSTON, 1963.
- SACHS. THE COMMONWEALTH OF ART. NEW YORK: W. W. NORTON, 1946.

V. MANNER IN WHICH PROGRAM IS HANDLED:

- A. A TEAM OF 3 TEACHERS WHO ARE PRESENT FOR ALL CLASS SESSIONS. ALSO, GUEST SPEAKERS.
- B. STUDENT ENROLLMENT:
  - 1. SENIORS
  - 2. PREREQUISITES: STUDENTS WHO ARE "QUALIFIED AND ADVANCED." THE COURSE PARALLELS ADVANCED COURSES IN SCIENCE.
  - 3. ELECTIVE. 5 CREDITS
- C. CLASS ACTIVITIES INCLUDE LECTURE-DEMONSTRATIONS, SEMINAR DISCUSSIONS, AND INDIVIDUAL REPORTS. THE CLASS MEETS DAILY FOR 1 PERIOD.
- D. EXTRACURRICULAR ACTIVITIES CONSIST OF A SCHEDULED SERIES OF EVENTS INCLUDING FIELD TRIPS TO CONCERTS, MUSEUMS, ART GALLERIES AND THEATRES.
- E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT INCLUDE CLASS PARTICIPATION, TESTS, AND EVALUATION OF THE FOLLOWING ASSIGNMENTS: A WEEKLY REPORT ON AN ARTICLE FROM THE ARTS SECTION OF THE SUNDAY NEW YORK TIMES, 2 MONTHLY REPORTS ON ARTICLES FROM A SELECT LIST OF PERIODICALS DEVOTED TO THE ARTS, AND A DESCRIPTION-APPRAISAL OF ARTISTIC EVENTS ATTENDED.
- F. FUTURE PLANS NOT CITED

VI. ADDITIONAL FEATURES OF THE GUIDE:

- A. SUGGESTED ACTIVITIES NOT INCLUDED
- B. BIBLIOGRAPHY INCLUDED FOR EACH SUBJECT AREA
- C. REFERENCE MATERIALS INCLUDE LISTS OF SLIDES, RECORDS, AND FILMS; A LIST OF ON-GOING ASSIGNMENTS; A SAMPLE EXAM; AN EVENT CRITIQUE FOR STUDENT USE IN DESCRIBING PERFORMANCES ATTENDED; AND A "HUMANITIES MANIFESTO"--A DEFINITION OF HUMANITIES AND THE SCIENCES, AND A STATEMENT OF FACULTY VIEWS.
- D. NO APPENDICES

MUSIC ABSTRACT

ACCORDING TO THE MUSIC SPECIALIST FOR THE COURSE, THE PERFORMING AND FINE ARTS MUST BE CONSIDERED FOCAL TOPICS AND NOT ADJUNCTS TO AN ENGLISH OR HISTORY COURSE.

MUSIC IN THE HUMANITIES COURSE IS STUDIED WITH THE OTHER ARTS ACCORDING TO THE FOLLOWING ASPECTS: 1) SUBJECT MATTER, FUNCTION, MEDIUM, ELEMENTS, AND FORM. 2) THE DEFINITION OF STYLE IN TERMS OF HISTORICAL CYCLES, CLASSIC AND ROMANTIC ATTITUDES, TRAGIC AND COMIC TRADITIONS, AND THEORIES OF STYLE. 3) A COMPARATIVE OVERVIEW OF THE FOLLOWING WESTERN STYLE PERIODS: CLASSICAL ANTIQUITY OF GREECE AND ROME, ROMANESQUE AND GOTHIC MIDDLE AGES, ARS NOVA AND RENAISSANCE, BAROQUE ERA, ROCOCO AND ENLIGHTENMENT, AND THE ROMANTIC ERA.



## I. LOCATION:

- A. NEW JERSEY
- B. RARITAN

## II. SCHOOL AND PROGRAM PERSONNEL:

- A. PRINCIPAL, THOMAS J. BRADSHAW
- B. PROGRAM DIRECTOR, LEONARD STILO (ENGLISH DEPARTMENT CHAIRMAN)
- C. PROGRAM FACULTY NOT CITED

## III. COURSE GUIDE DESCRIPTION:

- A. HUMANITIES
- B. COMPILED IN 1970
- C. COST NOT CITED
- D. MIMECGRAPHED. 7 PAGES

## IV. CHARACTERISTICS OF THE PROGRAM:

- A. DATE OF PROGRAM'S INITIATION NOT CITED
- B. GENERAL OBJECTIVE:

TO PROVIDE THE STUDENT WITH A COMPREHENSIVE BACKGROUND IN THE ARTS AS THEY HAVE EVOLVED THROUGHOUT THE HISTORY OF WESTERN CIVILIZATION.

- C. SUBJECT AREAS: ART, LITERATURE, MUSIC
- D. AREAS RECEIVE EQUAL EMPHASIS
- E. CHRONOLOGICAL APPROACH.

EMPHASIS IS PLACED ON THE SIMILARITIES THAT EXIST AMONG ART, MUSIC, AND LITERATURE WITH RESPECT TO FORM AND MEANING. THE COURSE OUTLINE PRESENTS CONCEPTS, TOPICS FOR EACH SUBJECT AREA, AND A COMPOSITION OR WRITTEN ASSIGNMENT FOR EACH OF THE FOLLOWING PERIODS: CLASSICAL (GREEK AND ROMAN), MEDIEVAL, RENAISSANCE, NEO-CLASSICAL, ROMANTIC, AND MODERN.

FOR THE NEO-CLASSICAL PERIOD, FOR EXAMPLE, THE FOLLOWING INFORMATION IS GIVEN.

1. CONCEPTS: RATIONALISM AS REACTION TO THE EXCESSIVENESS AND MYSTICISM OF THE BAROQUE; REASSERTION OF BASIC CLASSICAL CONCEPTS OF FORM; EMPHASIS ON MAN IN SOCIETY RATHER THAN ON THE INDIVIDUAL; GROWTH OF NATURAL RELIGION AS A RESULT OF SCIENTIFIC THEORIES AND DISCOVERIES.

2. ART: CLASSICAL, ARCHITECTURE, INTERIOR ART; BOUCHER, WATTEAU, FRAGONARD; HOGARTH, REYNOLDS, GAINSBOROUGH; MINIATURE PAINTING AND SCULPTURE.

3. MUSIC: HAYDN; MOZART; EARLY BEETHOVEN.

4. LITERATURE: CANDIDE, VOLTAIRE; IARJUEEE, MOLIERE; "ESSAY ON MAN," POPE (EXCERPTS).

5. COMPOSITION: COMPARATIVE ESSAY ON "REVEALED" AND "NATURAL" RELIGION.

- F. THE COURSE IS PART OF AN ALL-ELECTIVE 11TH AND 12TH GRADE ENGLISH PROGRAM WHICH INCLUDES 19 ELECTIVE OFFERINGS.

## V. MANNER IN WHICH PROGRAM IS HANDLED:

- A. NUMBER OF TEACHERS NOT INDICATED
- B. STUDENT ENROLLMENT:
  - 1. SENIORS
  - 2. PREREQUISITES NOT CITED
  - 3. ELECTIVE AND GIVEN FOR CREDIT

- C. CLASS ACTIVITIES INCLUDE VISUAL DEMONSTRATIONS OF ART THROUGH THE USE OF SLIDES, FILMS, AND REPRODUCTIONS; USE OF RECORDINGS AND TAPES TO PRESENT CONCERT MUSIC; PRESENTATION OF LITERATURE THROUGH THE USE OF AVAILABLE TEXTS AND REPRODUCTIONS; GUEST LECTURES AND DEMONSTRATIONS BY TEACHERS AND ARTISTS FROM THE SCHOOL, FROM OTHER AREA HIGH SCHOOLS, AND FROM LOCAL COLLEGES; STUDENT PARTICIPATION SUCH AS DEMONSTRATIONS, REPORTS, RESEARCH, AND SMALL-GROUP STUDIES. THE CLASS MEETS 5 TIMES EACH WEEK.
- D. EXTRACURRICULAR ACTIVITIES NOT DESCRIBED
- E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT INCLUDE THE FOLLOWING: 1) WRITTEN PAPERS (A STUDY OF A SINGLE WORK AS IT RELATES TO THE OTHER ARTS. A COMPARISON OF 2 WORKS FROM 2 DIFFERENT PERIODS. A SHORT RESEARCH PAPER RELATED TO AN ARTIST OR A PERIOD.) 2) CREATIVE EFFORT RELATED TO AN ARTISTIC PERIOD (SCULPTURE, DESIGN, PAINTING, POETRY, DRAMA, FICTION, SONGS, OR MUSICAL COMPOSITIONS.) 3) ORAL PRESENTATION OF MATERIALS SELECTED AND ARRANGED BY INDIVIDUALS. 4) EXAMINATIONS AT THE END OF EACH UNIT. 5) EXTENSIVE USE OF SUPPLEMENTAL READINGS.
- F. FUTURE PLANS NOT CITED

## VI. ADDITIONAL FEATURES OF THE GUIDE: A LIST OF TEXTS

### MUSIC ABSTRACT

MUSIC IS INCLUDED IN THE STUDY OF EACH HISTORICAL PERIOD. SPECIFIC MUSIC REFERENCES IN THE COURSE OUTLINE ARE AS FOLLOWS:

CLASSICAL (GREECE AND ROME). GREEK THEORY OF MUSIC. CLOSE RELATIONSHIP OF MUSIC TO OTHER ART FORMS.

MEDIEVAL. GREGORIAN CHANT.

RENAISSANCE. MONTEVERDI; PALESTRINA; SECULAR MADRIGALS; HANDEL; BACH.

NEO-CLASSICAL. HAYDN; MOZART; EARLY BEETHOVEN.

ROMANTIC. BEETHOVEN, BRAHMS; LISZT, CHOPIN, SCHUBERT; TSCHAIKOWSKY; BERLIOZ, WAGNER.

MODERN. DEBUSSY, RAVEL, STRAVINSKY, BARTOK, SCHOENBERG. A CREATIVE STUDENT EFFORT RELATED TO THIS PERIOD MAY INCLUDE SONGS OR OTHER MUSICAL COMPOSITIONS.

## I. LOCATION:

- A. NEW JERSEY
- B. CARTARET

## II. SCHOOL AND PROGRAM PERSONNEL:

- A. PRINCIPAL NOT CITED
- B. PROGRAM DIRECTOR, ARLENE PULLEN (CHAIRMAN OF ENGLISH DEPARTMENT)
- C. PROGRAM FACULTY NOT CITED

## III. COURSE GUIDE DESCRIPTION:

- A. HUMANITIES
- B. COMPILED IN 1968 AND 1969. TO BE REVISED IN THE SUMMER OF 1971.
- C. COST NOT CITED
- D. DITTO COPIED. 4 PAGES

## IV. CHARACTERISTICS OF THE PROGRAM:

- A. PROGRAM INITIATED IN 1968
- B. GENERAL OBJECTIVES NOT STATED
- C. SUBJECT AREAS: HISTORY, LITERATURE, ART, MUSIC
- D. AREAS RECEIVE EQUAL EMPHASIS

- E. THEMATIC APPROACH. THE MOST EFFECTIVE STRUCTURE FOR THE COURSE HAS NOT YET BEEN DECIDED. A MORE DEFINITIVE COURSE OUTLINE IS TO BE DEVELOPED DURING THE SUMMER OF 1971.

THEMES LISTED IN THE OUTLINE FOR 1968-1969 ARE AS FOLLOWS:

- 1) MAN'S NEED FOR EDUCATION.
- 2) MAN'S POWER TO ACT AND REACT.
- 3) MAN'S INHUMANITY TO MAN.
- 4) MAN'S NEED FOR SELF-EXPRESSION.
- 5) MAN'S RESPONSIBILITY TO HIMSELF, OTHERS, AND POWERS GREATER THAN HE.

DURING THE 1969-70 SCHOOLYEAR, HUMANITIES STUDIES CENTERED ON THE CITIES OF ATHENS, ROME, NEW YORK, AND BANGKOK. THE MUSIC, LITERATURE, ART, HISTORY, AND PHILOSOPHY OF THESE GEOGRAPHICAL AREAS WERE CONSIDERED.

## V. MANNER IN WHICH PROGRAM IS HANDLED:

- A. A TEAM OF 4 TEACHERS
- B. STUDENT ENROLLMENT NOT DESCRIBED
- C. CLASS ACTIVITIES NOT DESCRIBED
- D. EXTRACURRICULAR ACTIVITIES NOT DESCRIBED
- E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT NOT DESCRIBED
- F. FUTURE PLANS NOT CITED

## VI. NO ADDITIONAL FEATURES INCLUDED IN THE COURSE MATERIALS.

## MUSIC ABSTRACT

MUSIC HAS BEEN INCLUDED IN THE DEVELOPMENT OF EACH THEME AS FOLLOWS: "MAN'S NEED FOR EDUCATION": A CAPSULE HISTORY OF ADVANCES IN MUSICAL COMPOSITION. "MAN'S POWER TO ACT AND REACT": STYLISTIC PERIODS OF MUSIC; BEETHOVEN, DEBUSSY, AND SCHOENBERG AS MUSICAL INNOVATORS. "MAN'S INHUMANITY TO MAN": MUSIC WITH A THEME OF WAR. "MAN'S NEED FOR SELF-EXPRESSION": BERLIOZ' SYMPHONIE FANTASTIQUE; THE CREATIVE PROCESS IN COMPOSITION; NEW EXPRESSIONS IN CREATIVITY. "MAN'S RESPONSIBILITY TO HIMSELF, OTHERS, AND POWERS GREATER THAN HE": FOLK MUSIC, POPULAR MUSIC, AND OPERA WITH A THEME OF BROTHERHOOD; BEETHOVEN'S SYMPHONY NO. 9; SACRED MUSIC: "SOUL" MUSIC. (COURSE OUTLINE FOR 1968-1969)

THE MUSIC OF ATHENS, ROME, NEW YORK, AND BANGKOK WAS INCLUDED IN THE STUDY OF THOSE CITIES. (COURSE OUTLINE FOR 1969-1970)

## I. LOCATION:

- A. NEW JERSEY
- B. CLIFTON

## II. SCHOOL AND PROGRAM PERSONNEL:

- A. PRINCIPAL, AARON HALPERN
- B. PROGRAM DIRECTOR, RICHARD F. EBERT
- C. PROGRAM FACULTY: JOSEPHINE CASTIGLIA, MISS M. BENDER,  
MR. R. EBERT, MR. F. JACKSON, MRS. H. KOEPKE, MR. W. LIESS,  
MRS. H. RUDIN, MR. E. SLOTKOFF, MRS. K. STEVENS

## III. COURSE GUIDE DESCRIPTION:

- A. THE HUMANITIES AND MANKIND
- B. COMPILED IN 1963
- C. COST NOT CITED
- D. MIMECGRAPHED. 20 PAGES

## IV. CHARACTERISTICS OF THE PROGRAM:

- A. PROGRAM INITIATED IN 1963
- B. GENERAL OBJECTIVES:
  - TO ASSIST STUDENTS IN ARTICULATING THE FUNDAMENTAL, ETERNAL QUESTIONS RELATING TO THEIR IDENTITY, PHILOSOPHY, ETHICS, AND DIRECTION.
  - TO HELP STUDENTS UNDERSTAND THE CONTEMPORARY ENVIRONMENT, DISCOVER VALUES THAT MAY ENHANCE LIFE, SEEK SELF-DISCOVERY, SELF-RESPECT, AND THEIR LIFE ROLES, AND DEVELOP A PHILOSOPHY OF LIFE.
  - TO AFFORD A HEIGHTENED INTEREST IN CULTURAL ACTIVITIES, AND TO STIMULATE THINKING, PROBING AND QUESTIONING.
  - TO HELP STUDENTS RESPECT THE VALUE OF REASON, RECOGNIZE THE DIGNITY OF ALL MEN WITHOUT DISCRIMINATION, AND TO APPRECIATE THE SIMILARITIES AND DIFFERENCES BETWEEN CULTURES IN SIMILAR AND DIFFERENT PERIODS.
  - TO ACHIEVE A COMPREHENSIVE AND COHESIVE UNDERSTANDING OF MAN'S ACHIEVEMENTS IN THE ARTS AND SCIENCES; TO EVALUATE MAN'S ACCOMPLISHMENTS IN TERMS OF PAST, PRESENT, AND FUTURE EFFECTS ON HIS CULTURE; AND TO ANALYZE THE MOTIVATIONS AND CONTRIBUTING FORCES BEHIND MAN'S GAMUT OF ACTIVITIES.
- C. SUBJECT AREAS: LITERATURE, HISTORY, ART, SCULPTURE, ARCHITECTURE, MUSIC, DANCE, SCIENCES
- D. AREAS RECEIVE EQUAL EMPHASIS
- E. CHRONOLOGICAL AND THEMATIC APPROACH. WHEREVER POSSIBLE, CONTEMPORARY ISSUES WILL BE STUDIED AGAINST THE BACKGROUND OF THEIR PAST DEVELOPMENT AND FUTURE PROJECTIONS.

THE COURSE GUIDE INCLUDES AN OUTLINE FOR EACH OF THE FOLLOWING UNITS: I. THE DAWN OF MAN AND EARLY CIVILIZATION (EARLY MAN; EASTERN CIVILIZATIONS). II. CLASSICAL CIVILIZATIONS AND EARLY MIDDLE AGES (500-1000). III. THE LATER MIDDLE AGES AND THE RENAISSANCE. IV. MODERN CIVILIZATIONS AND CONTEMPORARY MAN. THIS FINAL SECTION DEALING WITH CONTEMPORARY MAN INCLUDES A STUDY OF THE FOLLOWING ASPECTS: MODERN SOCIETIES; INDUSTRIALIZATION; POLITICAL CHANGES; RISE OF "ISMS" (COMMUNISM, FACISM, NAZIISM, SOCIALISM); RISE AND FALL OF CULTURES; CONTEMPORARY AMERICA (ECONOMICS, LITERATURE, ART, SCULPTURE, ARCHITECTURE, MUSIC, THEATRE, DANCE, COMMUNICATIONS, SCIENCE, SPACE AGE, PHILOSOPHY,

IMPACT OF ADVERTISING MEDIA, MODERN TRANSPORTATION, RISE OF SUBURBIA, CONTEMPORARY ISSUES SUCH AS CIVIL RIGHTS, YOUTH CULT, FAMILY UNIT, AND POLLUTION; PHOTOGRAPHY, AFFLUENT ECONOMY, ECUMENISM IN RELIGION, EDUCATION, INDUSTRY, MANNERS, VALUES OF LIVING SUCH AS ATTITUDES, STANDARDS OF LIVING, AND CUSTOMS).

WITHIN THE CHRONOLOGICAL SURVEY, CERTAIN FUNDAMENTAL, UNIVERSAL, AND ETERNAL QUESTIONS PERTAINING TO HUMAN EXPERIENCE ARE STRESSED. THESE ARE AS FOLLOWS: MAN'S SEARCH FOR IDENTITY, (1ST QUARTER); MAN'S SEARCH INTO THE PAST, (2ND QUARTER); MAN'S SEARCH INTO THE FUTURE, (3RD QUARTER); MAN'S SEARCH FOR VALUES, (4TH QUARTER).

V. MANNER IN WHICH PROGRAM IS HANDLED:

- A. A TEAM OF TEACHERS, AND RESOURCE PEOPLE FROM THE STAFF AND THE COMMUNITY.
- B. STUDENT ENROLLMENT:
  1. GRADE LEVEL NOT INDICATED
  2. PREREQUISITE: THAT THE STUDENTS BE ACADEMICALLY ADVANCED. HOWEVER, THE COURSE IS OPEN TO ALL STUDENTS WHO HAVE OBTAINED THE RECOMMENDATION OF THE COUNSELORS AND HAVE CONSULTED WITH THE HUMANITIES INSTRUCTORS.
  3. ELECTIVE
- C. CLASS ACTIVITIES INCLUDE LECTURES, CLASS DISCUSSIONS, COMBINED GROUP MEETINGS, PANEL DISCUSSIONS, DEBATES, AND LIVE MUSICAL ENSEMBLES. FILMS, RECORDINGS, SLIDES, TAPES, AND TRANSPARENCIES ARE USED.
- D. EXTRACURRICULAR ACTIVITIES INCLUDE FIELD TRIPS TO SUCH EVENTS AS MUSEUM AND ART DISPLAYS, PLAYS, AND CONCERTS.
- E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT INCLUDE WRITTEN REPORTS, AND ONE INDIVIDUAL OR GROUP PROJECT IN EACH OF 4 MARKING PERIODS.
- F. FUTURE PLANS INCLUDE COMPLETION OF THE COURSE GUIDE REVISION NOW IN PROGRESS.

VI. ADDITIONAL FEATURES OF THE GUIDE: 7-PAGE BIBLIOGRAPHY.

MUSIC ABSTRACT

MUSIC IS INCLUDED IN THE STUDY OF EACH UNIT AND CHRONOLOGICAL PERIOD. SPECIFIC REFERENCES TO MUSIC IN THE COURSE OUTLINE ARE AS FOLLOWS:

UNIT III. LATER MIDDLE AGES AND THE RENAISSANCE. THE INFLUENCE OF BACH AND BEETHOVEN. CLASSICISM IN MUSIC.

UNIT IV. MODERN CIVILIZATIONS AND CONTEMPORARY MAN. SYMPHONIC, CHAMBER, AND OPERATIC MUSIC BY THE FOLLOWING COMPOSERS: MOZART, BRAHMS, VERDI, WAGNER, GILBERT AND SULLIVAN, STRAVINSKY, IVES, BARBER, PROKOFIEV, AND COPLAND. OTHER TOPICS: INSTRUMENTAL AND VOCAL SOLOISTS, JAZZ, MUSIC IN INDUSTRY (MUZAK), MUSIC THERAPY, AND BACKGROUND MUSIC.

- I. LOCATION:
- A. NEW JERSEY
  - B. EAST ORANGE
- II. SCHOOL AND PROGRAM PERSONNEL:
- A. PRINCIPAL NOT CITED
  - B. PROGRAM DIRECTOR, MALCOLM H. BLODGETT (ENGLISH DEPARTMENT CHAIRMAN)
  - C. PROGRAM FACULTY: MRS. GEIMER, MRS. PRICE, MR. BLODGETT
- III. COURSE GUIDE DESCRIPTION:
- A. HUMANITIES
  - B. COMPILED IN 1970
  - C. COST NOT CITED
  - D. DITTO COPIED. 7 PAGES
- IV. CHARACTERISTICS OF THE PROGRAM:
- A. DATE OF PROGRAM'S INITIATION NOT CITED
  - B. GENERAL OBJECTIVES NOT STATED
  - C. SUBJECT AREAS: MUSIC, ART, LITERATURE
  - D. AREAS RECEIVE EQUAL EMPHASIS
  - E. THEMATIC APPROACH.  
THE COURSE GUIDE INCLUDES A BRIEF OUTLINE OF COURSE CONTENT AND TITLES OF LITERARY WORKS STUDIED IN RELATION TO EACH OF THE FOLLOWING UNIT THEMES: UNIT I, MAN AND MACHINE. UNIT II, MAN AND NATURE. UNIT III, MAN AND GOD. UNIT IV, MAN AND WAR/DEATH. UNIT V, MAN AND HIS FELLOW MAN. UNIT VI, MAN AND LOVE.
- V. MANNER IN WHICH PROGRAM IS HANDLED:
- A. TEAM OF 3 TEACHERS
  - B. STUDENT ENROLLMENT:
    - 1. SENIORS
    - 2. PREREQUISITE: STUDENTS ARE RECOMMENDED FOR THE COURSE.
    - 3. ELECTIVE. THE COURSE IS A SUBSTITUTE FOR SENIOR ENGLISH.
  - C. CLASS ACTIVITIES INCLUDE THE USE OF ART WORKS AND MUSIC RECORDINGS.
  - D. EXTRACURRICULAR ACTIVITIES INCLUDE FIELD TRIPS TO PLACES SUCH AS ART MUSEUMS, AND ATTENDANCE AT PERFORMANCES SUCH AS THE JOFFREY BALLET, THE NEW YORK CITY OPERA COMPANY, AND THE NEW YORK PHILHARMONIC.
  - E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT NOT DESCRIBED
  - F. FUTURE PLANS NOT CITED
- VI. ADDITIONAL FEATURES OF THE GUIDE:
- A. SUGGESTED ACTIVITIES INCLUDE STUDENT LECTURE DEMONSTRATIONS, STUDENT PAINTINGS AND OTHER ART WORKS, STUDENT MUSICAL PERFORMANCES AND DEMONSTRATIONS, AND REVIEWS OF READINGS.
  - B. BIBLIOGRAPHY INCLUDED
  - C. REFERENCE MATERIALS NOT INCLUDED
  - D. APPENDIX: LIST OF SUGGESTED STUDENT PROJECTS

## MUSIC ABSTRACT

MUSIC TOPICS EMPHASIZED WITH THE STUDY OF EACH UNIT THEME ARE AS FOLLOWS:

**MAN AND MACHINE.** STUDYING AND LISTENING TO ELECTRONIC AND TWELVE-TONE MUSIC.

**MAN AND NATURE.** SPRING AS TREATED BY A VARIETY OF COMPOSERS REPRESENTING PERIODS FROM THE BAROQUE TO THE MODERN. THE FOLLOWING WORKS ARE INCLUDED: VIVALDI'S THE FOUR SEASONS; HAYDN'S THE SEASONS; BEETHOVEN'S SPRING SONATA; DEBUSSY'S PRINTEMPS; STRAVINSKY'S LE SACRE DU PRINTEMPS; AND BENJAMIN BRITTEN'S SPRING SYMPHONY.

**MAN AND GOD.** VERDI'S MACBETH. EXCERPTS FROM BLOCH'S SACRED SERVICE.

**MAN AND WAR/DEATH.** NATIONALISM IN MUSIC AND MUSIC FOR THE DEAD AS SHOWN IN THE REQUIEMS OF VERDI AND KABALEVSKY.

**MAN AND HIS FELLOW MAN.** THE DEVELOPMENT OF JAZZ.

**MAN AND LOVE.** INDIVIDUAL STUDIES IN MUSIC.

THE FOLLOWING MUSIC PROJECTS HAVE BEEN SUGGESTED: 1) STUDY AND RESEARCH CONCERNING TAPE RECORDER MUSIC, TOGETHER WITH EXPERIMENT IN SOUND SENSATIONS, CULMINATING IN BOTH A PAPER AND A TAPE.

2) A MUSICAL PERFORMANCE--DEMONSTRATION, VOCAL OR INSTRUMENTAL, USING A WORK BY A COMPOSER WHO HAS NOT BEEN PART OF THE STUDENT'S MUSIC DEPARTMENT EXPERIENCE. 3) A STUDY OF THE SEASONS--PREFERABLY WITH SOME DEMONSTRATION IN POETRY OR MUSIC. 4) A STUDY INCLUDING A WRITTEN

PAPER AND MUSICAL PERFORMANCE OF ANY POST-ROMANTIC COMPOSER AND HIS MUSIC. 5) STUDY OF THE DEVELOPMENT OF MUSIC IN AMERICA AND ITS INFLUENCE ON ALL 20TH CENTURY COMPOSERS. 6) A STUDY OF RHYTHM AND ITS DEVELOPMENT IN ANY PERIOD FROM PRIMITIVE TIMES TO THE 20TH CENTURY. 7) A COMPARATIVE STUDY OF THE LIVES AND MUSIC OF VERDI AND WAGNER. LISTENING EXPERIENCES ARE TO BE INCLUDED.



**I. LOCATION:**

- A. NEW JERSEY
- B. FAIR LAWN

**II. SCHOOL AND PROGRAM PERSONNEL:**

- A. PRINCIPAL NOT CITED
- B. PROGRAM DIRECTOR, VIRGINIA WAYLAND (SUPERVISOR OF ENGLISH)
- C. PROGRAM FACULTY: ANNE HEFFLER, JANE URQUHART, JAY COMRAS, VIRGINIA WAYLAND, ENGLISH; GLEN RIGGIN, MUSIC (1969); MARIANNE VAN BLARCOM, ART. MUSIC REPLACEMENT FOR 1970 NOT CITED.

**III. COURSE GUIDE DESCRIPTION:**

- A. A PROGRAM IN THE HUMANITIES FOR GRADE 12. SUPPLEMENT.
- B. COMPILED IN 1969 WITH A 1970 SUPPLEMENT
- C. COST NOT CITED
- D. MIMECGRAPHED. 49 PAGES

**IV. CHARACTERISTICS OF THE PROGRAM:**

- A. PROGRAM INITIATED IN 1969
- B. GENERAL OBJECTIVES:
  - TO HELP THE STUDENTS TO UNDERSTAND CULTURES OTHER THAN THEIR OWN AND TO COPE WITH PROBLEMS ARISING FROM THE DIFFERENCES WHICH EXIST AMONG VARIOUS CULTURES.
  - TO HELP DEVELOP IN THE PARTICIPANTS THE CAPACITY TO FIND SOLUTIONS TO PROBLEMS CONFRONTING THEM, TO HELP THEM THINK CLEARLY CONCERNING THOSE PROBLEMS, AND TO HELP THEM EXPRESS RELEVANT IDEAS CLEARLY AND EFFECTIVELY BOTH IN SPEECH AND IN WRITING.
  - TO STIMULATE INTEREST IN FURTHER EXPLORATION OF THE SUBJECTS INTRODUCED SO THAT A HIGHER DEGREE OF SELF-UNDERSTANDING AND ENRICHED LEISURE WILL RESULT.
  - TO COUNTERACT THE TENDENCY IN EDUCATION TO EMPHASIZE SCIENCE AND TECHNOLOGY AT THE EXPENSE OF THE SENSITIVITY, INSIGHT, AND UNDERSTANDING OF HUMAN NATURE PROVIDED BY A STUDY OF THE HUMANITIES.
- C. SUBJECT AREAS: LITERATURE, ART, MUSIC
- D. AREAS RECEIVE EQUAL EMPHASIS
- E. THEMATIC APPROACH.

THE COURSE GUIDE IS IN 2 SECTIONS. THE FIRST PRESENTS AN OUTLINE OF TEACHING UNITS WITH A TENTATIVE TIME TABLE; THE SECOND PRESENTS EACH UNIT IN GREATER DETAIL, INCLUDING OBJECTIVES AND A MORE EXTENSIVE DESCRIPTION OF ART AND MUSIC AS THEY ARE RELATED TO THE UNIT THEME. THE 1970 SUPPLEMENT, WHICH IS USED ONLY AS AN ADJUNCT TO THE 1969 GUIDE, CONTAINS AN OUTLINE OF THE SAME TEACHING UNITS AND TENTATIVE TIME TABLE WITH ADDITIONAL AND MORE EXPLICIT MATERIALS.

THE COURSE INCLUDES THE FOLLOWING 5 TEACHING UNITS: I. WHAT IS MAN'S RELATION TO THE SUPERNATURAL? II. HOW CAN MAN RECONCILE A CONFLICT BETWEEN INDIVIDUAL CONSCIENCE AND AUTHORITY? III. HOW CAN THE IDEALIST EXIST IN A PRAGMATIC WORLD? IV. HOW DOES MAN FACE EVIL? V. HOW DOES MAN SURVIVE IN A MEANINGLESS WORLD?

AS AN EXAMPLE OF A UNIT'S CONTENT, THE FOLLOWING TOPICS ARE SELECTED FROM THE OUTLINE FOR UNIT IV, "HOW DOES MAN FACE EVIL?" "THE PROGRESS OF FAUST," A POEM BY KARL SHAPIRO. MAN IN DEFIANCE OF GOD: DOCTOR FAUSTUS BY CHRISTOPHER MARLOWE; GOUNOD'S FAUST, AND OTHER MUSICAL COMPOSITIONS BASED ON THE FAUST LEGEND; PART I OF FAUST BY GOETHE; MACBETH BY SHAKESPEARE. BOSCH AND THE 20TH CENTURY ARTIST, A CONTRAST ART PRESENTATION. GOYA (19TH CENTURY) AND ROUAULT (20TH CENTURY)--THE FOLLY OF MAN. MAN IN A STATE OF UNRESTRAINED EMOTION: SHAKESPEARE'S OTHELLO; THE MUSIC OF VERDI'S OTHELLO. MUNCH AND GIACOMETTI (SENSITIVITY TO EVIL, IMMORALITY AND THE ALIENATION OF MAN IN THE WORKS OF THESE TWO 20TH CENTURY ARTISTS). MAN DESTROYED BY CORRUPTION: ALL THE KING'S MEN BY ROBERT PENN WARREN. TWO VIEWS OF WAR--IDEALISTIC AND REALISTIC (GOYA'S DISASTERS OF WAR CONTRASTED WITH THE IDEALIZATION OF WAR AS NOBLE, HEROIC, AND PATRIOTIC). MAN PLAGUED BY CONSCIENCE: CRIME AND PUNISHMENT BY DCSTOEVSKEY. STRAVINSKY'S PETRUSHKA.

V. MANNER IN WHICH PROGRAM IS HANDLED:

- A. TEAM OF 5 TEACHERS
- B. STUDENT ENROLLMENT:
  1. SENIORS
  2. PREREQUISITE: SUPERIOR ACADEMIC ABILITY
  3. WHETHER ELECTIVE OR REQUIRED NOT INDICATED
- C. CLASS ACTIVITIES INCLUDE LARGE-GROUP PRESENTATIONS, SMALL-GROUP SESSIONS SUCH AS WRITING WORKSHOPS, AND STUDENT PRESENTATIONS.
- D. EXTRACURRICULAR ACTIVITIES NOT DESCRIBED
- E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT INCLUDE TESTS
- F. FUTURE PLANS INCLUDE THE POSSIBILITY OF EXTENDING THE COURSE TO A LARGER NUMBER OF STUDENTS

VI. NO ADDITIONAL FEATURES INCLUDED IN THE GUIDE.

MUSIC ABSTRACT

THE FUNCTION OF MUSIC IN THE HUMANITIES PROGRAM IS TO ENABLE THE STUDENT TO REALIZE MORE FULLY THE INTRINSIC BEAUTY OF MUSIC AND THUS TO ENRICH HIS LIFE. THE STUDENTS SHOULD COME TO PERCEIVE MUSIC AS AN INTEGRAL PART OF THE CULTURE FROM WHICH IT SPRINGS. THE PRIMARY PURPOSE OF MUSIC AS AN AREA IN THIS PROGRAM IS ONE OF PERSONAL ENRICHMENT, NOT ONE WHEREBY A SYSTEMATIC BODY OF FACTUAL KNOWLEDGE IS ACQUIRED. TECHNICAL MATERIAL IS INTRODUCED ONLY WHEN IT LEADS TO THE STUDENT'S INCREASED UNDERSTANDING AND ENJOYMENT OF MUSIC.

MUSIC IS PRESENTED IN RELATION TO EACH OF THE 5 TEACHING UNITS OR THEMES. SELECTED ASPECTS OF MUSICAL STUDY ARE AS FOLLOWS:

WHAT IS MAN'S RELATION TO THE SUPERNATURAL? RELIGIOUS MUSIC IS STUDIED IN 2 FORMS--FUNCTIONAL, AND ABSOLUTE, OR THAT WHICH EXISTS FOR ITS OWN SAKE. VARIOUS PIECES OF FUNCTIONAL MUSIC WHICH SHOW A COMMON SOURCE ARE EXAMPLES OF GREGORIAN CHANT (FROM BABYLONIAN, HEBREW AND GREEK CHANTS) AND RELIGIOUS MELODIES WHICH WERE ORIGINALLY TUNES FROM TAVERN AND LOVE SONGS. OTHER EXAMPLES OF RELIGIOUS FUNCTIONAL MUSIC ARE SECTIONS OF THE MASS BASED ON GREGORIAN CHANT, PROTESTANT HYMNS, JEWISH CANTOR SELECTIONS, AND VARIOUS LITURGICAL WORKS. EXAMPLES OF ABSOLUTE MUSIC: A SACRED SERVICE BY ERNST BLOCH (TO REPRESENT THE JEWISH); BACH'S CANTATA CHRIST LAY IN THE BONDS OF DEATH (PROTESTANT); 2 SETTINGS OF Q MAGNUM MYSTERIUM, ONE BY PALESTRINA AND ONE BY DANIEL

PINKHAM; SEVERAL SETTINGS OF AVE MARIAS (CATHOLIC); AND A FOLK-ROCK CANTATA BASED ON THE GENESIS STORY OF JOSEPH.

HOW CAN MAN RECONCILE A CONFLICT BETWEEN INDIVIDUAL CONSCIENCE AND AUTHORITY? THE ROLE OF THE ARTIST AND PATRONAGE SYSTEMS OF VARIOUS WESTERN CULTURES ARE STUDIED. THESE INCLUDE THE REACTIONS OF PROKOFIEV AND SHOSTAKOVICH TO 20TH CENTURY RUSSIAN CRITICISM, AND THE SOLUTIONS ADOPTED BY HAYDN, MOZART, AND BEETHOVEN TO THE CONFLICT EXPERIENCED BETWEEN ARTISTIC CONSCIENCE AND AUTHORITY. THE LIVES AND MUSICAL OUTPUT OF HAYDN, MOZART AND BEETHOVEN ARE CONSIDERED. THE FOLLOWING WORKS ARE USED: A LATE HAYDN SYMPHONY, AND HIS CREATION; MOZART'S SYMPHONIES NO. 36, 39, 40, AND 41, AND SELECTED ARIAS FROM THE MAGIC FLUTE; BEETHOVEN'S "EROICA" SYMPHONY, THE PIANO CONCERTO NO. 4 AND THE LEONORE OVERTURE NO. 3.

HOW CAN THE IDEALIST EXIST IN A PRAGMATIC WORLD? A STUDY OF THE RELATIONSHIP BETWEEN MUSICAL FORM CENTERS ON THE ROMANTIC ERA WITH ITS KEYNOTES OF INDIVIDUALITY AND SUBJECTIVITY. THE FOLLOWING WORKS, INCLUDING PROGRAM AND ABSOLUTE MUSIC, ARE CONSIDERED: FRANZ LISZT'S LES PRELUDES, BERLIOZ' SYMPHONY FANTASTIQUE, CHOPIN PIANO WORKS, AND TSCHAIKOWSKY'S PIANO CONCERTO NO. 1.

HOW DOES MAN FACE EVIL? MUSIC OF A PROGRAMATIC NATURE IS USED. SELECTIONS INCLUDE VERDI'S OTELLO (COMPARED WITH PUCCINI'S OPERAS AND WAGNER'S MUSIC DRAMAS), AND STRAVINSKY'S PETRUSHKA.

HOW DOES MAN SURVIVE IN A MEANINGLESS WORLD? CONTEMPORARY MUSIC IS STUDIED THROUGH A SELECTION OF WORKS THAT ARE REPRESENTATIVE OF VARIOUS SCHOOLS AND TYPES OF COMPOSITIONS. THESE RANGE FROM WORKS BY BARTOK TO STOCKHAUSEN.

## I. LOCATION:

- A. NEW JERSEY
- B. HACKETTSTOWN

## II. SCHOOL AND PROGRAM PERSONNEL:

- A. PRINCIPAL, ROBERT LEHR
- B. PROGRAM DIRECTOR NOT CITED
- C. PROGRAM FACULTY NOT CITED

## III. COURSE GUIDE DESCRIPTION:

- A. HUMANITIES
- B. COMPILED IN 1971
- C. NO COST
- D. TYPEWRITTEN. 2 PAGES

## IV. CHARACTERISTICS OF THE PROGRAM:

- A. DATE OF PROGRAM'S INITIATION NOT CITED
- B. GENERAL OBJECTIVE:  
TO STUDY THE QUESTION, "WHAT IS MAN"?
- C. SUBJECT AREAS: HISTORY, ART, LITERATURE, MUSIC
- D. AREAS RECEIVE EQUAL EMPHASIS
- E. CHRONOLOGICAL APPROACH.

5 MAJOR ERAS AND SELECTED TOPICS AND LITERARY WORKS ARE AS FOLLOWS:

CONTEMPORARY ERA. TOPICS: CONTEMPORARY POETRY. CONTEMPORARY ART. LORD OF THE FLIES, BY WILLIAM GOLDING (NEW YORK: CAPRICORN BOOKS, 1959). RESEARCH FUNDAMENTALS. ANIMAL FARM, BY GEORGE ORWELL (NEW YORK: HARCOURT, BRACE, AND CO., 1946). GREEK. TOPICS: SOPHOCLEAN PLAYS. ODYSSEY. GREEK CULTURE. MIDDLE AGES. TOPICS: SIR GAWAIN AND THE GREEN KNIGHT. VARIOUS BALLADS. CULTURE AND HISTORY. ART OF THE PERIOD. RENAISSANCE. TOPICS: ROMEO AND JULIET. BOOKS AND REPORTS. RENAISSANCE ART. ROMANTIC ERA. TOPICS: ROMANTIC POETRY AND NARRATIVES. ROMANTIC LYRICS. HISTORY OF REVOLUTION. ROMANTIC ART.

SEE MUSIC ABSTRACT, FOLLOWING VI, FOR MUSIC TOPICS.

V. MANNER IN WHICH PROGRAM IS HANDLED: NOT DESCRIBED.

VI. NO ADDITIONAL FEATURES INCLUDED IN THE COURSE DESCRIPTION.

## MUSIC ABSTRACT

THE COURSE DESCRIPTION CONTAINS A LIST OF MUSIC RECORDINGS USED WITH THE STUDY OF EACH MAJOR ERA. SELECTED FROM THIS LIST ARE THE FOLLOWING WORKS. (RECORD SOURCES AS CITED)

CONTEMPORARY ERA: ORIGINS OF THE DEVELOPMENT OF JAZZ. (FOLLETTE) SWITCHED ON BACH. STUDENT ELECTRONIC COMPOSITIONS. WEST SIDE STORY. JAZZ MASS. (FIESTA) SELECTED POP AND ROCK.

GREEK ERA: HISTORY OF MUSIC IN SOUND. (RCA)

MIDDLE AGES: SELECTED GREGORIAN CHANTS. MISSA FLAMENCA.  
(PHILLIPS) FOLKSONGS AND BALLADS. (FOLKSONGS) MUSIC OF THE MIDDLE  
AGES. (VOX)

RENAISSANCE: SECULAR MUSIC OF THE RENAISSANCE. GERMAN MUSIC OF  
THE RENAISSANCE. FRENCH MUSIC OF THE RENAISSANCE. ANTHOLOGY OF  
RENAISSANCE MUSIC. ENGLISH MADRIGALS AND FOLKSONGS. (ALL DOVER RE-  
CORDINGS)

ROMANTIC ERA: SETTINGS OF ROMEO AND JULIET BY TSCHAIKOWSKY,  
BERLIOZ, AND GOUNOD. THUS SPAKE ZARATHUSTRA BY RICHARD STRAUSS.  
BERLIOZ' REQUIEM. TSCHAIKOWSKY'S 1812 OVERTURE.

## I. LOCATION:

- A. NEW JERSEY
- B. SUSSEX

## II. SCHOOL AND PROGRAM PERSONNEL:

- A. PRINCIPAL, WALTER J. MC CARROLL
- B. PROGRAM DIRECTOR, EDMUND KINNEY
- C. PROGRAM FACULTY: EDMUND KINNEY, ART; SUSAN KENNEDY, T.V.,  
 DRAMA, FILM, POETRY, PANTOMIME; WERNER LUTZ, MUSIC; C. FRANKLIN  
 MULL, SATIRE, FOLK MUSIC, STUDENT AND COURSE ANALYSIS;  
 NANCY DEWHURST, DANCE

## III. COURSE GUIDE DESCRIPTION:

- A. COURSE OF STUDY FOR RELATED ARTS PROGRAM
- B. COMPILED IN 1967 AND REVISED IN 1968
- C. COST NOT CITED
- D. MIMEOGRAPHED. 104 PAGES

## IV. CHARACTERISTICS OF THE PROGRAM:

- A. DATE OF PROGRAM'S INITIATION NOT CITED
- B. GENERAL OBJECTIVES:
  - TO DIRECT THE STUDENT TOWARD PERSONAL ENRICHMENT THROUGH AN IN-  
 CREASED UNDERSTANDING OF THE ARTS.
  - TO HELP THE STUDENT UNDERSTAND THE DISCIPLINE OF THE ARTS AND  
 THE CREATIVE PROCESS.
  - TO ENCOURAGE THE STUDENT TO EXPLORE HIS CREATIVE ABILITIES.
  - TO DEVELOP THE STUDENT'S POWERS OF DISCRIMINATION.
- C. SUBJECT AREAS: ART, MUSIC, T.V., DRAMA, FILM, POETRY, PANTO-  
 MIME, SATIRE, DANCE, PERSONAL ANALYSIS
- D. AREAS RECEIVE EQUAL EMPHASIS
- E. ELEMENTS OR RELATED ARTS APPROACH.

THE COURSE GUIDE CONSISTS OF 98 INDIVIDUAL PLANS FOR SINGLE UNITS. EACH UNIT PERTAINS TO A SINGLE DISCIPLINE SUCH AS ART, MUSIC, OR DANCE, AND INCLUDES MATERIALS FOR ONE OR SEVERAL CLASS PERIODS. THE DESCRIPTION OF EACH UNIT CONSISTS OF THE FOLLOWING INFORMATION: 1) NAME OF DISCIPLINE AND TOPIC TO BE STUDIED; 2) TEACHER'S NAME AND NUMBER OF CLASS PERIODS PLANNED FOR THE UNIT; 3) A LIST OF AUDIO-VISUAL MATERIALS TO BE USED; 4) STATEMENT OF OBJECTIVES; 5) PROPOSED METHODS AND PROCEDURES; 6) SUGGESTED RESOURCES AND RESEARCH MATERIALS.

THE FOLLOWING SEQUENCE OF TOPICS FOR 1 UNIT PLAN EXEMPLIFIES THE ROTATION OF DISCIPLINES WITHIN THE TOTAL PROGRAM:

- CONTEMPORARY ART, 2 CLASS PERIODS
- ETHNIC DANCE, 2 CLASS PERIODS
- SCHOOL RECITAL BY LINCOLN CENTER STUDENT PROGRAM, (MUSIC), 1  
 CLASS PERIOD
- A COMPARISON OF THEATER ART WITH OTHER ART FORMS, 1 CLASS  
 PERIOD
- MUSICAL FORM, 2 CLASS PERIODS
- HAIKU (POETRY OR COMMUNICATIVE ARTS), 2 CLASS PERIODS
- FOLK DANCE, 1 CLASS PERIOD
- BEHIND THE SCENES AT WALT DISNEY STUDIOS A WORLD IS BORN,  
 (ART), 1 CLASS PERIOD

V. MANNER IN WHICH PROGRAM IS HANDLED:

- A. A TEAM OF 4 STAFF MEMBERS ON A PERMANENT BASIS. ADDITIONAL STAFF MEMBERS ARE USED AS RESOURCE. A COMMON STAFF PLANNING PERIOD ALLOWS FOR TEACHER COMMUNICATION BEFORE EACH CLASS.
- B. STUDENT ENROLLMENT:
  1. SOPHOMORES
  2. PREREQUISITES NOT CITED
  3. REQUIRED
- C. CLASS ACTIVITIES ARE DESCRIBED IN EACH UNIT PLAN. THE CLASS IS OFFERED 2 PERIODS EACH DAY, CREATING GROUPS OF APPROXIMATELY 100 STUDENTS EACH. THESE GROUPS OF 100 MAY BE DIVIDED INTO 4 SMALL GROUPS OF 25 STUDENTS EACH. THERE IS A POSSIBILITY OF ONE, TWO, FOUR OR EIGHT GROUPS MEETING WITH INDIVIDUAL TEACHERS TWICE EACH DAY.
- D. EXTRACURRICULAR ACTIVITIES INCLUDE FIELD TRIPS.
- E. STUDENTS ARE GRADED WITH AN "S" FOR SATISFACTORY, OR A "U" FOR UNSATISFACTORY. PRESENTATIONS, FIELD TRIPS, DISCUSSIONS AND PARTICIPATION REPLACE THE NORMAL TEST. SINCE THE COURSE HAS BEEN DESIGNED WITH AN AUDIO AND VISUAL APPROACH TO THE ARTS, NO HOMEWORK IS REQUIRED; STUDENTS ARE ENCOURAGED TO PURSUE THE VARIOUS DISCIPLINES ON THEIR OWN. EVALUATION BY THE STAFF IS BASED ON THE STUDENT'S CLASS PARTICIPATION AND HIS INVOLVEMENT IN SCHOOL AND COMMUNITY ACTIVITIES.
- F. FUTURE PLANS NOT CITED

VI. ADDITIONAL FEATURES OF THE GUIDE:

- A. SUGGESTED ACTIVITIES NOT INCLUDED
- B. BIBLIOGRAPHY NOT INCLUDED
- C. REFERENCE MATERIALS INCLUDE FILMS, RECORDS, SLIDES, RESOURCE MATERIALS
- D. NO APPENDICES

MUSIC ABSTRACT

APPROXIMATELY 49 CLASS PERIODS ARE OFFERED WITHIN THE 19 UNITS DEVOTED TO MUSIC. SELECTED OBJECTIVES FOR THESE UNITS ARE AS FOLLOWS: 1) TO INTRODUCE MUSIC INTO THE COURSE IN SUCH A WAY AS TO ESTABLISH A FAVORABLE ATTITUDE TOWARD ITS PURSUIT THROUGHOUT THE YEAR. (THE VARIETY OF MUSIC AVAILABLE TO US. WHO WRITES MUSIC AND WHY? WHAT ARE THE FUNCTIONS OF MUSIC?) 2) TO OFFER SOME INSIGHTS INTO THE PLEASURES AND PROBLEMS OF PERFORMANCE ON A MUSICAL INSTRUMENT. (6 CLASSES GIVEN TO RECORDER PLAYING INCLUDE THE STUDY OF RHYTHMIC VALUES, ONE-OCTAVE FINGERING, MELODIC STUDIES, AND THE STUDENT'S PERFORMANCE AND RECORDING OF A 2 OR 3-PART COMPOSITION) 3) TO VIEW THE 57-MINUTE FILM, WHAT DOES MUSIC MEAN BY LEONARD BERNSTEIN. 4) TO ATTEND A SOLO RECITAL GIVEN AS A SCHOOL ASSEMBLY BY LINCOLN CENTER PERFORMERS. 5) TO MAKE THE STUDENTS AWARE OF FORM IN MUSIC AS AN AID TO THEIR ENJOYMENT OF IT. (JAZZ, POPULAR AND CLASSICAL WORKS). 6) TO ACQUAINT THE STUDENTS WITH OPERA AS AN ART FORM. 7) TO ATTEND A LIVE PERFORMANCE OF LEONCAVALLO'S PAGLIACCI (ENGLISH, ABRIDGED PERFORMANCE BY THE NEW YORK CITY OPERA). 8) TO ACQUAINT THE STUDENTS WITH A MAJOR CHORAL WORK. (HISTORY OF CHORAL MUSIC AND EXAMPLES; EXCERPTS FROM HANDEL'S MESSIAH WHICH CAN BE HEARD IN LIVE PERFORMANCE DURING THE HOLIDAY SEASONS). 9) TO MAKE STUDENTS AWARE OF THE UNIQUE CHARACTER OF CHAMBER MUSIC AS AN ART FORM. (A STRING QUARTET PERFORMED DURING A GENERAL ASSEMBLY). 10) TO ILLUSTRATE THE DIFFERENCE BETWEEN

PURE OR ABSOLUTE MUSIC AND PROGRAM MUSIC. USE OF GROFE'S GRAND CANYON SUITE AND HONEGGER'S PACIFIC 231. 11) TO DISCUSS AND SAMPLE THE WORK OF CONTEMPORARY COMPOSERS INCLUDING EXPERIMENTAL WORK BEING DONE IN ELECTRONIC AND OTHER NEW MEDIA. 12) TO VIEW THE FEATURE-LENGTH FILM, THE GREAT CARUSO. 13) TO VIEW THE 57-MINUTE FILM OF LEONARD BERNSTEIN, JAZZ IN THE CONCERT HALL. 14) TO ACQUAINT THE STUDENTS WITH THE INSTRUMENTATION, DEVELOPMENT, AND MUSICAL POTENTIAL OF THE SYMPHONY ORCHESTRA. WORKS OF BACH, BEETHOVEN, AND STRAVINSKY ARE STUDIED. 15) TO GIVE INTERESTED STUDENTS AN OPPORTUNITY TO PURSUE THE STUDY OF THE RECORDER. 9 CLASS PERIODS ARE PLANNED. 16) TO CREATE A SERIES OF SHORT, ORIGINAL COMPOSITIONS USING THE PRINCIPLES OF THE MANHATTENVILLE MUSIC CURRICULUM PROGRAM. ALL COMPOSITIONS WILL BE COMPOSED, PLAYED, AND CONDUCTED BY THE STUDENTS AND RECORDED. 9 CLASS PERIODS ARE PLANNED. 17) TO MAKE STUDENTS AWARE OF THE TECHNIQUES OF PAINTING DIRECTLY ON FILM AND DRAWING A SOUND TRACK DIRECTLY ON FILM. 18) TO MAKE THE STUDENT AWARE OF THE SOUND PORTRAIT AS AN ART AND AS A COMMUNICATIVE MEDIUM. 19) TO INTRODUCE THE STUDENTS TO MUSIC THAT IS CHARACTERISTICALLY AMERICAN (FOSTER, GERSHWIN, IVES, COPLAND), AND TO BEGIN TO DEFINE STYLE IN MUSIC.



## I. LOCATION:

- A. NEW JERSEY
- B. PENNINGTON

## II. SCHOOL AND PROGRAM PERSONNEL:

- A. PRINCIPAL NOT CITED
- B. PROGRAM DIRECTOR AND FACULTY, EDWARD L. PARMENTIER

## III. COURSE GUIDE DESCRIPTION:

- A. HUMANITIES
- B. COMPILED IN 1970
- C. COST NOT CITED
- D. DITTO COPIED. 15 PAGES

## IV. CHARACTERISTICS OF THE PROGRAM:

- A. DATE OF PROGRAM'S INITIATION NOT CITED
- B. GENERAL OBJECTIVES NOT STATED
- C. SUBJECT AREAS NOT INDICATED. STUDIES INCLUDE PHILOSOPHY, LITERATURE, MUSIC, AND THE VISUAL ARTS
- D. EMPHASIS: PHILOSOPHY

## E. THEMATIC APPROACH.

UNIT HEADINGS AND SELECTED TOPICS ARE AS FOLLOWS:

UNIT I. HUMANNESS. TOPICS: WHAT DOES IT MEAN TO BE HUMAN? WHAT ARE THE UNIQUE CHARACTERISTICS OF HUMAN BEINGS? DEVELOPING AN ORGANIZED VIEW OF THE VARIOUS ACTIVITIES OF THE HUMAN MIND-- A TAXONOMY OF MENTAL ACTIVITY. ARTICLES BY BERTRAND RUSSELL AND KINGMAN BREWSTER. EXCERPTS FROM PLATO.

UNIT II. TRUTH. TOPICS: THEORY OF KNOWLEDGE. WHAT ARE THE VARIOUS WAYS OF KNOWING? ESSAYS BY BERTRAND RUSSELL, WILLIAM JAMES, DESCARTES, KANT, ARISTOTLE. SHORT STORIES BY KAFKA AND OTHERS. ABOUT 20 POEMS.

UNIT III. ETHICS. TOPICS: SOCIAL VERSUS PERSONAL MORALITY. SOLVING ETHICAL CRISES--HYPOTHETICAL SITUATIONS FOR DEVELOPING ONE'S OWN ETHICAL STANDARDS. MODERN ISSUES--CENSORSHIP, EUTHENASIA, ABORTION, BUSINESS AND POLITICAL ETHICS.

UNIT IV. ART. TOPICS: CREATIVITY, EXPRESSION, INVENTION. MUSIC AND THE VISUAL ARTS. WHAT IS ART? DIFFERENCE BETWEEN TASTE AND JUDGMENT.

## V. MANNER IN WHICH PROGRAM IS HANDLED:

- A. ONE TEACHER
- B. STUDENT ENROLLMENT:
  - 1. JUNIORS, SENIORS
  - 2. PREREQUISITE: COLLEGE-BOUND STUDENTS
  - 3. WHETHER ELECTIVE OR REQUIRED NOT INDICATED. A ONE-SEMESTER COURSE.
- C. CLASS ACTIVITIES NOT DESCRIBED
- D. EXTRACURRICULAR ACTIVITIES NOT DESCRIBED
- E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT NOT DESCRIBED. TWO RESEARCH PAPERS ARE ASSIGNED, ONE IN WHICH THE STUDENT EXPRESSES HIS PHILOSOPHY OF LIFE AND ATTEMPTS TO DEFEND IT, AND THE OTHER, A MORE EXTENSIVE WORK ON ANY TOPIC OF INTEREST TO THE STUDENT.
- F. FUTURE PLANS NOT CITED

**VI. ADDITIONAL FEATURES OF THE GUIDE:**

- A. SUGGESTED ACTIVITIES INCLUDE QUESTIONS AND TOPICS FOR RESEARCH AND DISCUSSION.
- B. BIBLIOGRAPHY NOT INCLUDED
- C. REFERENCE MATERIALS INCLUDE SAMPLE OUTLINES FOR UNITS IN ART AND PHILOSOPHY.
- D. NO APPENDICES

**MUSIC ABSTRACT**

MUSIC IS STUDIED IN THE UNIT ON ART, WHICH ALSO INCLUDES THE VISUAL ARTS, LITERARY ARTS, AND COMBINED ARTS SUCH AS OPERA, DANCE, DRAMA, AND PANTOMIME. WORKS OF BACH, MOZART, BEETHOVEN, AND STRAVINSKY (THE RITE OF SPRING) ARE ANALYZED.

- I. LOCATION:
- A. NEW JERSEY
  - B. LAWRENCEVILLE
- II. SCHOOL AND PROGRAM PERSONNEL:
- A. DEAN OF FACULTY, WADE C. STEPHENS
  - B. PROGRAM DIRECTOR NOT CITED
  - C. PROGRAM FACULTY NOT CITED
- III. COURSE GUIDE DESCRIPTION:
- A. HUMANITIES COURSE
  - B. COMPILED IN 1970
  - C. COST NOT CITED
  - D. DITTC COPIED. 1 PAGE
- IV. CHARACTERISTICS OF THE PROGRAM:
- A. DATE OF PROGRAM'S INITIATION NOT CITED
  - B. GENERAL OBJECTIVES NOT STATED
  - C. SUBJECT AREAS: DRAMA, MUSIC, ART, HISTORY, LITERATURE
  - D. AREAS RECEIVE EQUAL EMPHASIS
  - E. CHRONOLOGICAL APPROACH.  
THE COURSE DEALS WITH THE CIVILIZATION OF URBAN CENTERS:  
CURRENT NEW YORK, 5TH CENTURY ATHENS, RENAISSANCE FLORENCE,  
AND 19TH CENTURY PARIS, RUSSIA, AND VIENNA.
- V. MANNER IN WHICH PROGRAM IS HANDLED:
- A. A TEAM OF 5 TEACHERS. ALL ATTEND EACH CLASS SESSION.
  - B. STUDENT ENROLLMENT:
    - 1. SENIORS
    - 2. PREREQUISITES NOT CITED
    - 3. ELECTIVE
  - C. CLASS ACTIVITIES INCLUDE LECTURES, DISCUSSIONS, CLASS REPORTS ON FIELD TRIPS, AND THE USE OF FILMS.  
THE CLASS MEETS 4 PERIODS A WEEK.
  - D. EXTRACURRICULAR ACTIVITIES INCLUDE FIELD TRIPS TO THE METROPOLITAN MUSEUM, TO CONCERTS IN PRINCETON, AND TO VARIOUS AREAS OF NEW YORK CITY.
  - E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT INCLUDE EXAMS
  - F. FUTURE PLANS NOT CITED
- VI. ADDITIONAL FEATURES OF THE GUIDE:
- A. SUGGESTED ACTIVITIES NOT INCLUDED
  - B. BIBLIOGRAPHY NOT INCLUDED.
  - C. REFERENCE MATERIALS INCLUDE A LIST OF TEXTS
  - D. NO APPENDICES

## MUSIC ABSTRACT

MUSIC IS INCLUDED IN THE STUDY OF THE FOLLOWING PERIODS OF CIVILIZATION: NEW YORK TODAY, 5TH CENTURY ATHENS, RENAISSANCE FLORENCE, AND 19TH CENTURY PARIS, RUSSIA, AND VIENNA.

## I. LOCATION:

- A. NEW JERSEY
- B. LIVINGSTON

## II. SCHOOL AND PROGRAM PERSONNEL:

- A. PRINCIPAL NOT CITED
- B. PROGRAM DIRECTOR NOT CITED
- C. PROGRAM FACULTY: E. C. SCHWARTZ, LOUIS R. STAMELMAN

## III. COURSE GUIDE DESCRIPTION:

- A. COURSE OF STUDY - HUMANITIES "A" AND HUMANITIES "B"
- B. COMPILED IN JULY, 1970
- C. COST NOT CITED
- D. DITTO COPIED. 52 PAGES

## IV. CHARACTERISTICS OF THE PROGRAM:

- A. DATE OF PROGRAM'S INITIATION NOT CITED

## B. GENERAL OBJECTIVES:

## HUMANITIES "A"

TO DEVELOP THE STUDENT'S ABILITY TO MAKE VALID VALUE JUDGMENTS;  
TO INTRODUCE HIM TO CERTAIN PHILOSOPHICAL TRENDS; TO EXAMINE  
ART AND MUSIC IN RELATION TO THESE TRENDS.

## HUMANITIES "B"

TO ACQUAINT THE STUDENT WITH UNIVERSAL TRUTHS IN HIS SEARCH FOR  
SELF-IDENTITY, SELF-REALIZATION, HIS PLACE IN SOCIETY, AND HIS  
CONTRIBUTION TO IT.

TO ACQUAINT THE STUDENT WITH MAJOR TRENDS IN LITERATURE AND  
PARALLEL TRENDS IN HISTORICAL, PHILOSOPHICAL, MUSICAL, AND  
ARTISTIC THOUGHT.

TO FOCUS UPON THE ENJOYMENT AND APPRECIATION OF THE ARTS.

## C. SUBJECT AREAS: LITERATURE, PHILOSOPHY, MUSIC, ART

## D. AREAS RECEIVE EQUAL EMPHASIS

## E. HUMANITIES "A," 1ST SEMESTER, ELEMENTS APPROACH.

HUMANITIES "B," 2ND SEMESTER, THEMATIC APPROACH.

THE COURSE GUIDE IS IN 2 SECTIONS. HUMANITIES "A" SECTION DEALS  
WITH BASIC ELEMENTS OF LITERATURE, PHILOSOPHY, ART AND MUSIC.

HUMANITIES "B" SECTION PRESENTS OBJECTIVES, PROJECTS, QUESTIONS  
FOR STUDENT CONSIDERATION, AND LISTS OF LITERARY, ART, AND  
MUSICAL WORKS PERTAINING TO EACH OF THE FOLLOWING THEMES: MAN  
AND HIS PERCEPTIONS; MAN IN SEARCH OF SELF-UNDERSTANDING; MAN IN  
CONFLICT WITH HIMSELF; MAN IN RELATIONSHIP WITH OTHERS; MAN'S  
BASIC DESIRES; MAN'S ALIENATION AND HIS REVOLT; MAN'S INHUMANITY  
TO MAN; MAN, THE HERO.

## V. MANNER IN WHICH PROGRAM IS HANDLED:

## A. NUMBER OF TEACHERS NOT INDICATED

## B. STUDENT ENROLLMENT:

## 1. SENIORS

## 2. PREREQUISITES NOT CITED

## 3. ELECTIVE

## C. CLASS ACTIVITIES INCLUDE DISCUSSIONS AND INDIVIDUAL PROJECTS

D. EXTRACURRICULAR ACTIVITIES INCLUDE FIELD TRIPS TO MUSEUMS,  
CONCERTS, FILMS, LECTURES, OPERAS, BALLETS

## E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT NOT DESCRIBED

## F. FUTURE PLANS NOT CITED

**VI. ADDITIONAL FEATURES OF THE GUIDE:**

- A. SUGGESTED PROJECTS ARE LISTED FOR EACH OF THE 8 THEMES OF HUMANITIES "B"
- B. BIBLIOGRAPHY INCLUDED
- C. REFERENCE MATERIALS INCLUDE FILMS, SLIDES, RECORDINGS
- D. NO APPENDICES

**MUSIC ABSTRACT**

HUMANITIES "A," 1ST SEMESTER, DEALS WITH THE BASIC ELEMENTS OF PHILOSOPHY, LITERATURE, ART, AND MUSIC. THE STUDY OF MUSIC IS LINKED TO A PRESENTATION OF TWO PHILOSOPHICAL TRENDS: THE SYSTEM WHICH SUBSTANTIATES THE NEED FOR FORMALIZED RELIGION IN OUR WORLD VERSUS THE SYSTEM WHICH REJECTS FORMALIZED RELIGIOUS INSTITUTIONS BY PLACING THE ENTIRE BURDEN ON THE HUMAN BEING. TO MORE FULLY UNDERSTAND THESE TRENDS, THE STUDENT EXAMINES THEIR COUNTERPARTS, ART AND MUSIC. IT IS INTENDED THAT THE STUDENT BE ENABLED TO ANSWER THE FOLLOWING QUESTIONS: WHY DO YOU LISTEN TO MUSIC? WHAT ROLE CAN MUSIC PLAY IN THE DEVELOPMENT OF YOUR HUMAN SENSIBILITIES? EVENTUALLY HE SHOULD BE ABLE TO ANALYZE A GIVEN WORK ACCORDING TO ITS COMPOSITIONAL COMPONENTS AND THE EMOTIONAL AND PHILOSOPHICAL RESPONSE OF THE LISTENER.

THE MUSICAL ASPECTS STUDIED ARE AS FOLLOWS: INSTRUMENTS OF THE ORCHESTRA; THE ELEMENTS OF MELODY, COLOR, TEXTURE, MOVEMENT, HARMONY, BALANCE, RHYTHM, AND UNITY AS A MEANS OF JUDGING VALUE IN MUSIC; AND CHARACTERISTICS OF MUSIC IN THE MIDDLE AGES, AND THE RENAISSANCE, BAROQUE, CLASSICAL, ROMANTIC, AND MODERN PERIODS.

COMPOSERS AND MUSICAL WORKS ARE LISTED FOR EACH OF THE 8 THEMES OF HUMANITIES "B," (SEE THEMES UNDER IV D ON THE PRECEDING PAGE). OFFERED DURING THE 2ND SEMESTER.

**I. LOCATION:**

- A. NEW JERSEY
- B. EAST PATERSON

**II. SCHOOL AND PROGRAM PERSONNEL:**

- A. PRINCIPAL NOT CITED
- B. PROGRAM DIRECTOR: DAVID VAN DUREN
- C. PROGRAM PREPARED BY CAROLE HANSEN, ARLENE KAMERON, ALLAN NEWMAN, DAVID VAN DUREN

**III. COURSE GUIDE DESCRIPTION:**

- A. HUMANITIES
- B. COMPILED IN 1969
- C. COST NOT CITED
- D. MIMEOGRAPHED. 24 PAGES

**IV. CHARACTERISTICS OF THE PROGRAM:**

- A. DATE OF PROGRAM'S INITIATION NOT CITED
- B. GENERAL OBJECTIVES:

TO PROVIDE AN UNDERSTANDING OF OTHER CULTURES THROUGH THE ARTS.  
TO DEVELOP WISDOM THROUGH KNOWLEDGE OF THE BEST OF WHAT HAS BEEN SAID, THOUGHT AND DONE IN FORMER TIMES; TO DEVELOP VALUES CONCERNING BEAUTY, JUSTICE, FREEDOM, VIRTUE, TRUTH, TRUST, COMPASSION, AUTHORITY, HOPE AND LOVE; TO DEVELOP AND MAINTAIN THE CREATIVE AND IMAGINATIVE ABILITIES OF THE STUDENTS.

TO CONTEMPLATE MAN'S PAST, HIS PRESENT AND HIS ULTIMATE DESTINY.

TO PROVIDE AN ANSWER TO "WHO AM I? WHAT SHALL I MAKE OF MY LIFE?" TO PROVIDE AN IDEAL TOWARD WHICH STUDENTS MAY WORK.

TO FILL THE EMPTINESS WITHIN MAN WHICH WILL ENABLE HIM TO UTILIZE HIS LEISURE; TO DEVELOP AESTHETIC TASTES.

- C. SUBJECT AREAS: ART, LITERATURE, MUSIC

- D. EACH AREA RECEIVES EQUAL EMPHASIS

- E. ELEMENTS APPROACH.

THE COURSE FOCUSES ON A STUDY OF FORMS AND SHAPES WHICH MAN'S ART HAS ESTABLISHED. HEADINGS OF THE UNITS ARE AS FOLLOWS:  
I. INTRODUCTION. II. THE SUBJECTS AND SOURCES OF SUBJECTS FOR MAN'S ART. III. THE FUNCTIONS OF MAN'S WORKS OF ART. IV. EXPERIMENTING WITH MEDIUMS IN MUSIC, ART AND LITERATURE. V. THE ELEMENTS OF MUSIC, ART, AND LITERATURE. VI. THE ORGANIZATION OF MUSIC, ART, AND LITERATURE. VII. STYLE REFLECTS THE ARTIST.

FOR EACH UNIT, THE COURSE GUIDE PRESENTS AIMS, CONTENT (WORKS STUDIED, TOPICS FOR DISCUSSION, AND SPECIFIC ACTIVITIES), AND RESOURCES (FILMS, SLIDES, RECORDS, BOOKS).

- V. MANNER IN WHICH PROGRAM IS HANDLED: NOT DESCRIBED.

**VI. ADDITIONAL FEATURES OF THE GUIDE:**

- A. SUGGESTED ACTIVITIES FOR EACH UNIT INCLUDE PROJECTS AND DISCUSSION OR STUDY TOPICS FOR EACH SUBJECT AREA.
- B. BIBLIOGRAPHY NOT INCLUDED
- C. REFERENCE MATERIALS INCLUDE FILMS, SLIDES, RECORDINGS, AND BOOKS PERTAINING TO EACH UNIT.
- D. NO APPENDICES

## MUSIC ABSTRACT

EQUALLY WITH LITERATURE AND ART, MUSIC IS STUDIED IN TERMS OF ITS SUBJECTS AND THEIR SOURCES, ITS FUNCTION, MEDIUMS, ELEMENTS, ORGANIZATION, AND STYLE. THE COURSE GUIDE CITES SPECIFIC MUSICAL COMPOSITIONS TO BE STUDIED IN RELATION TO THE FOLLOWING UNIT IDEAS.

UNIT I. ART IS CREATED BY ALL PEOPLE AT ALL TIMES. ART INVOLVES EXPERIENCE. ART IS NOT NATURE.

UNIT II. A STUDY OF WHAT SUBJECT IS, HOW IT IS EXPRESSED, AND WHAT HAVE BEEN COMMON SOURCES OF SUBJECT. EXAMPLES OF ABSOLUTE MUSIC AND PROGRAM MUSIC ARE STUDIED AS THE EXPRESSION OF SUBJECT IN MUSIC. WORKS BASED ON HISTORY, MYTHOLOGY, CHRISTIANITY AND THE BIBLE ARE STUDIED AS EXAMPLES OF SOURCES OF MUSICAL SUBJECT.

UNIT III. A STUDY OF THE CONCEPT THAT THE ARTS HAVE A FUNCTION IN MAN'S LIFE IN ADDITION TO PROVIDING AESTHETIC ENJOYMENT. EXAMPLES OF MUSIC ARE STUDIED WHICH HAVE SERVED FOR THE COMMEMORATION OF AN EVENT, FOR THE DANCE, FOR RELIGION AND WORSHIP, AND FOR FOLK USES SUCH AS PATRIOTIC SONGS AND SPIRITUALS.

UNIT IV. A STUDY OF VARIOUS USES OF MEDIUM. ORCHESTRAL INSTRUMENTS, THE ORGAN, AND DIFFERENT VOCAL TIMBRES ARE HEARD IN WORKS WHICH HIGHLIGHT THESE SPECIFIC MUSICAL MEDIUMS.

UNIT V. A STUDY OF THE QUALITIES AND PROPERTIES OF A WORK OF ART. VARIOUS TYPES OF RHYTHM, TEMPO, DYNAMICS, TIMBRE, MELODY, AND HARMONY ARE STUDIED IN MUSICAL WORKS.

UNIT VI. THE FOLLOWING FORMS OF MUSIC ARE HEARD AND STUDIED: SONG FORM (BINARY, TERNARY), THEME AND VARIATIONS, FUGUE, MINUET AND TRIO, RONDO, SONATA-ALLEGRO, SUITE, CONCERTO, PROGRAM MUSIC, FOLK SONG, ART SONG, OPERA, ORATORIO, MASS, AND REQUIEM.

UNIT VII. STYLE IS CONSIDERED, NOT SIMPLY AS THE USE OF MEDIUM, SUBJECT, AND ORGANIZATION, BUT AS THE PERSONALITY OF THE ARTIST SHOWING THROUGH THEM. CLASSICISM VERSUS ROMANTICISM IS STUDIED IN THE MUSIC OF MOZART AND HAYDN COMPARED WITH WORKS BY BEETHOVEN AND RICHARD STRAUSS. COMEDY VERSUS TRAGEDY IS STUDIED WITH SELECTED WORKS OF BERNSTEIN, TSCHAIKOWSKY, MENDELSSOHN, AND WAGNER.

## I. LOCATION:

- A. NEW JERSEY
- B. MONTCLAIR

## II. SCHOOL AND PROGRAM PERSONNEL:

- A. PRINCIPAL NOT CITED
- B. PROGRAM DIRECTOR, MRS. ADELE H. STERN
- C. PROGRAM FACULTY NOT CITED

## III. COURSE GUIDE DESCRIPTION:

- A. HUMANITIES
- B. DATE OF COMPILATION NOT CITED
- C. COST NOT CITED
- D. MIMECGRAPHED. 7 PAGES

## IV. CHARACTERISTICS OF THE PROGRAM:

- A. DATE OF PROGRAM'S INITIATION NOT CITED
- B. GENERAL OBJECTIVES:

TO CONSIDER IDEAS IN LITERATURE IN VARIOUS TIME PERIODS, LINKING THEM WITH TODAY'S PROBLEMS AND INTERESTS, SO THAT THE STUDENT MAY BECOME MORE AWARE OF THE SIGNIFICANCE OF HIS OWN IDEAS.  
TO HELP THE STUDENT DEVELOP A SCHOLARLY ATTITUDE AND A SOCIAL AWARENESS AS A RESULT OF DEALING WITH MANY VALUES AND THEORIES.

TO FORM CONCEPTS ABOUT THE NATURE OF THE GOOD MAN, THE GOOD SOCIETY, AND GOOD ART.

TO ANALYZE SOME OF THE MAJOR QUESTIONS WHICH HAVE FASCINATED AND DISTURBED MAN THROUGH THE AGES.

TO FOSTER A CREATIVE ENVIRONMENT IN AN ATTEMPT TO AWAKEN THE STUDENT'S ORIGINALITY.

TO PROVIDE AN INTER-DISCIPLINARY APPROACH BY CONSIDERING SUBJECT AREAS WHICH INFLUENCED, EXTENDED TO, AND DEVELOPED IDEAS FOUND IN LITERATURE.

- C. SUBJECT AREAS: LITERATURE, PHILOSOPHY, RELIGION, RELATED ARTS (PAINTING, SCULPTURE, DANCE, MUSIC)

- D. EMPHASIS: LITERATURE

- E. THEMATIC AND CHRONOLOGICAL APPROACH.

SCOPE AND SEQUENCE OF THE COURSE IS AS FOLLOWS.

**LITERATURE:** AN EXAMINATION OF REPRESENTATIVE EXAMPLES OF LITERATURE FROM VARIOUS TIME PERIODS AND FROM DIVERSE COUNTRIES. AN ATTEMPT IS MADE TO POSE IDEAS AND TO DISCOVER HOW GREAT MEN HAVE THOUGHT ABOUT THESE IDEAS THROUGHOUT HISTORY. SUGGESTED THEMES ARE AS FOLLOWS: 1) THE INDIVIDUAL CONSCIENCE IN CONFLICT WITH SOCIETY; 2) THE IDEAL SOCIETY (UTOPIAS); 3) THE ARTIST AS SOCIAL CRITIC; 4) THE CONCEPT OF POWER--GOOD AND EVIL; 5) THE CONCEPT OF THE DEVIL, HELL AND DEATH; 6) EXISTENTIAL LONELINESS; 7) STAR-CROSSED LOVERS; 8) MAN'S SEARCH FOR GOD.

**PHILOSOPHY AND RELIGION:** AN EXAMINATION OF PHILOSOPHICAL CONCEPTS AS THEY RELATE TO THE LITERARY CONCERNS OF THE COURSE.

**RELATED ARTS:** THE MAJOR OBJECTIVE IS TO GIVE THE STUDENT A DEEPER APPRECIATION OF LITERARY WORKS THROUGH AN UNDERSTANDING OF VARIOUS ARTISTIC FORMS. THE FOLLOWING ARTS ARE CONSIDERED: STAGE SETS, PERIOD COSTUMING, APPROPRIATE MAKE-UP; DANCE; SCULPTURE; PAINTING IN A VARIETY OF MEDIA; MUSICAL PATTERNS; AND OTHER ARTS SUCH AS POTTERY AND WEAVING.



**V. MANNER IN WHICH PROGRAM IS HANDLED:**

- A. NUMBER OF TEACHERS NOT INDICATED. GUEST SPEAKERS ARE DRAWN FROM THE LOCAL COMMUNITY AND THE SCHOOL'S ART AND HISTORY DEPARTMENTS.
- B. STUDENT ENROLLMENT:
  - 1. SENIORS
  - 2. PREREQUISITES NOT CITED
  - 3. ELECTIVE AND GIVEN FOR CREDIT. A ONE-SEMESTER COURSE.
- C. CLASS ACTIVITIES INCLUDE THE USE OF FILMS, RECORDINGS, AND TAPES. THE CLASS MEETS EACH DAY FOR A 45-MINUTE PERIOD.
- D. EXTRACURRICULAR ACTIVITIES INCLUDE FIELD TRIPS, ORGANIZED BY THE STUDENTS, TO CONCERTS, MUSEUMS, FILM FESTIVALS AND SHOWINGS, DRAMATIC PRODUCTIONS, ART GALLERIES, THE LINCOLN CENTER, AND THE CLOISTERS.
- E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT NOT DESCRIBED
- F. FUTURE PLANS NOT CITED

**VI. ADDITIONAL FEATURES OF THE GUIDE:**

- A. PROCEDURES FOR STUDENT MOTIVATION ARE INCLUDED IN READING, WRITING, AND RELATED ARTISTIC ACTIVITIES.
- B. BIBLIOGRAPHY INCLUDED (LITERARY WORKS)
- C. REFERENCE MATERIALS INCLUDE A LIST OF FILMS, RECORDS AND TAPES, AND A LIST OF POSSIBLE FIELD TRIPS.
- D. NO APPENDICES

**MUSIC ABSTRACT**

ACCORDING TO THE COURSE OUTLINE, MUSICAL PATTERNS ARE CONSIDERED IN THE SECTION DEALING WITH RELATED ARTS. THE UNDERSTANDING OF VARIOUS ARTISTIC FORMS IS MEANT TO CREATE A DEEPER APPRECIATION OF LITERARY WORKS STUDIED IN THE COURSE.

SPECIFIC MUSIC CONTENT IS NOT DESCRIBED.

## I. LOCATION:

- A. NEW JERSEY
- B. ROCKAWAY

## II. SCHOOL AND PROGRAM PERSONNEL:

- A. PRINCIPAL NOT CITED
- B. PROGRAM DIRECTOR, GERALD A. LASSO (ENGLISH DEPT. CHAIRMAN)
- C. PROGRAM FACULTY: MRS. FLORENCE STEPHENS. COURSE GUIDE PREPARED BY CHARLES MCMICKLE

## III. COURSE GUIDE DESCRIPTION:

- A. COURSE OF STUDY IN THE HUMANITIES
- B. COMPILED IN 1967
- C. COST NOT CITED
- D. MIMECGRAPHED. 40 PAGES

## IV. CHARACTERISTICS OF THE PROGRAM:

- A. DATE OF PROGRAM'S INITIATION NOT CITED

- B. GENERAL OBJECTIVES: (SELECTED)

TO INTRODUCE STUDENTS TO THE VAST RANGE OF HUMAN ARTISTIC EXPRESSION, AND TO TEACH BASIC ELEMENTS MAN USES TO ACHIEVE THIS EXPRESSION; TO INTRODUCE STUDENTS TO THE ACHIEVEMENTS OF HUMAN REASON, AND TO TEACH THE METHODS AND IDEAS OF GREAT THINKERS.

TO HELP STUDENTS REALIZE THE BASIC IDENTITY OF ALL MEN BY EXPERIENCING THE HOPES, FEARS, JOYS, AND ASPIRATIONS OF MEN FROM ALL PLACES AND ALL TIMES.

TO ENCOURAGE STUDENTS TO DEVELOP A SOCIAL CONSCIENCE AND A SERIOUSNESS ABOUT THEIR OWN LIVES AS A RESULT OF THEIR EXPERIENCES WITH THE CONCEPTS AND VALUES OF OTHER MEN.

TO DISCOVER WAYS IN WHICH THE ARTS, IDEAS AND HISTORICAL EVENTS OF A PERIOD CAN BE RELATED.

TO CREATE AN AWARENESS OF OUR CULTURAL HERITAGE.

- C. SUBJECT AREAS: ARCHITECTURE, SCULPTURE, PAINTING, LITERATURE, MUSIC

- D. AREAS RECEIVE EQUAL EMPHASIS

- E. CHRONOLOGICAL APPROACH.

THE COURSE GUIDE IS DESIGNED FOR TEACHER USE.

TEXTS, OBJECTIVES, BASIC ACTIVITIES, AND RELATED ACTIVITIES ARE DESCRIBED FOR EACH OF THE FOLLOWING COURSE UNITS: I. INTRODUCTION TO THE HUMANITIES. (1 WEEK) II. THE ANCIENT EAST.

(4 WEEKS) III. GREECE AND THE BIRTH OF THE WEST. (5 WEEKS)

IV. THE WEST UNDER ROMAN SWAY. (3 WEEKS) V. CHRISTENDOM, ISLAM, AND THE MIDDLE AGES. (4 WEEKS) VI. REBIRTH AND DISCOVERY. (5 WEEKS) VII. CLASSICISM AND REASON. (4 WEEKS)

VIII. THE DEMOCRATIC SPIRIT AND ROMANTICISM. (4 WEEKS)

IX. SCIENCE, DOUBT AND ESCAPE. (5 WEEKS) X. REVIEW; TESTING.

UNDER "BASIC ACTIVITIES," COURSE CONTENT FOR EACH SUBJECT AREA IS OUTLINED.

## V. MANNER IN WHICH PROGRAM IS HANDLED:

- A. ONE TEACHER FOR ALL AREAS

- B. STUDENT ENROLLMENT:

1. SENIORS

2. PREREQUISITES INCLUDE ABILITY OF THE STUDENT TO UNDERSTAND CONCEPTUAL TERMS AND TO THINK IN A LOGICAL SEQUENCE. HE MUST DESIRE EXTENSIVE READING.

3. ELECTIVE

- C. CLASS ACTIVITIES FOCUS ON SEMINAR DISCUSSIONS WITH INTRODUCTORY LECTURES AS NECESSARY. INDEPENDENT RESEARCH IS EMPHASIZED.
- D. EXTRACURRICULAR ACTIVITIES INCLUDE FIELD TRIPS TO STAGE PLAYS AND MUSICALS, FILMS, CONCERTS, BALLETS, OPERAS, LECTURES, MUSEUMS AND GALLERY DISPLAYS, AND BUILDINGS OF NOTABLE ARCHITECTURE.
- E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT INCLUDE SEMINAR PARTICIPATION, MAJOR ORAL REPORTS, AND MINOR REPORTS AND TESTS.
- F. FUTURE PLANS NOT CITED

#### VI. ADDITIONAL FEATURES OF THE GUIDE:

- A. SUGGESTED ACTIVITIES ARE INCLUDED FOR EACH UNIT, SUCH AS THE USE OF SPECIFIC RECORDINGS, FILMS, FILMSTRIPS, AND VARIOUS CLASS PROJECTS RELATED TO THE UNIT.
- B. BIBLIOGRAPHY IS INCLUDED WITHIN EACH UNIT
- C. REFERENCES TO SUGGESTED FILMS, FILMSTRIPS, RECORDS, PRINTS, AND SLIDES ARE INCLUDED FOR EACH UNIT.
- D. NO APPENDICES

### MUSIC ABSTRACT

MUSIC IS DESCRIBED FOR EACH COURSE UNIT WITH A STATEMENT OF "BASIC ACTIVITIES," AN OUTLINE OF STUDIES, AND A LIST OF "RELATED ACTIVITIES," SPECIFIC RECORDINGS, ASSIGNMENTS, PROJECTS, AND OTHER ENRICHMENT EXPERIENCES.

MAJOR ASPECTS OF MUSIC STUDIED IN RELATION TO EACH UNIT ARE AS FOLLOWS:

**INTRODUCTION.** A BRIEF HISTORY OF THE MEANING OF "HUMANITIES"; BASIC ELEMENTS OF EACH BRANCH OF THE HUMANITIES; FACTORS WHICH INFLUENCE THE CREATION OF A WORK OF ART; INTRODUCTION TO MAJOR STYLISTIC PERIODS OF WESTERN CULTURE; AND THE PROBLEM OF JUDGING A WORK OF ART.

**THE ANCIENT EAST.** MUSIC EXISTED EXTENSIVELY, ALTHOUGH NONE IS PRESERVED. HARP AND LYRE FAMILY OF INSTRUMENTS ORIGINATED HERE.

**GREECE.** RECORDINGS OF 3 BRIEF EXAMPLES OF ANCIENT GREEK MUSIC ARE PRESENTED WITH A STUDENT REPORT.

**CHRISTENDOM, ISLAM, AND THE MIDDLE AGES.** THE MASS, GREGORIAN CHANT, MONOPHONY, AND THE DEVELOPMENT OF POLYPHONY.

**REBIRTH AND DISCOVERY.** RECORDINGS OF RENAISSANCE MUSIC.

**CLASSICISM AND REASON.** BAROQUE MUSIC TRACED THROUGH DRAMATIC, CHURCH, AND INSTRUMENTAL FORMS; THE MUSIC OF BACH AND HANDEL. CLASSICISM OF THE 17TH AND 18TH CENTURIES TRACED THROUGH SONATA FORM, THE SYMPHONY, CONCERTO, AND OPERA; THE COMPOSERS GLUCK, HAYDN, MOZART, AND BEETHOVEN.

**THE DEMOCRATIC SPIRIT AND ROMANTICISM.** SELECTED POEMS SET TO MUSIC BY ROBERT SCHUMANN; ROMANTIC CHARACTERISTICS OF MUSIC (MELODY, HARMONY, TONALITY, COUNTERPOINT, FORM); SELECTED WORKS OF INDIVIDUAL COMPOSERS; A STUDY OF THE OPERATIC WORK OF WAGNER.

**SCIENCE, DOUBT, AND ESCAPE.** IMPRESSIONISM TRACED IN THE WORKS OF DEBUSSY AND RAVEL (4 COMPOSITIONS); EXPRESSIONISM STUDIED IN STRAVINSKY'S RITE OF SPRING, AND FIREBIRD, AND IN PIERROT LUNAIRE BY SCHOENBERG. A SURVEY OF COMPOSERS PLACES EMPHASIS ON BARTOK, BLOCH, VAUGHAN WILLIAMS, BRITTEN, HINDEMITH, AND PROKOFIEV.

THE RCA VICTOR RECORDINGS HISTORY OF MUSIC IN SOUND ARE USED.

## I. LOCATION:

- A. NEW JERSEY
- B. MOUNTAIN LAKES

## II. SCHOOL AND PROGRAM PERSONNEL:

- A. PRINCIPAL, ERIC G. WAXMAN
- B. PROGRAM DIRECTOR, KIRBY HOKE
- C. PROGRAM FACULTY NOT CITED

## III. COURSE GUIDE DESCRIPTION:

- A. COURSE OF STUDY - HUMANITIES
- B. COMPILED IN 1968
- C. COST NOT CITED
- D. MIMECGRAPHED. 120 PAGES

## IV. CHARACTERISTICS OF THE PROGRAM:

- A. DATE OF PROGRAM'S INITIATION NOT CITED
- B. GENERAL OBJECTIVE:  
TO BALANCE THE AESTHETIC AND CRITICAL WITH THE PHILOSOPHICAL AND ANTHROPOLOGICAL BY A CONCENTRATION ON THE FOLLOWING MAJOR THEMES: 1) MAN'S ATTEMPTS TO UNDERSTAND AND COPE WITH FORCES BEYOND HIS CONTROL. 2) MAN'S ATTEMPTS TO UNDERSTAND AND RELATE TO HIS "INNER WORLD." 3) MAN'S ATTEMPTS TO CREATE AND ORGANIZE SOCIETY. 4) MAN'S ATTEMPTS TO ENJOY BOTH FREEDOM AND SECURITY.
- C. SUBJECT AREAS: SOCIAL STUDIES, PHILOSOPHY, RELIGION, MUSIC, LITERATURE, PAINTING, SCULPTURE, ARCHITECTURE
- D. AREAS RECEIVE EQUAL EMPHASIS
- E. CHRONOLOGICAL APPROACH.  
SCOPE: FROM GREEK CIVILIZATION TO THE PRESENT.  
THE COURSE IS BROKEN INTO 4 AREAS: GREECE, FROM HOMER THROUGH THE HELLENISTIC PERIOD; THE RENAISSANCE, FROM DANTE THROUGH SHAKESPEARE; THE AGE OF REASON, FROM HOBBS TO THE FRENCH REVOLUTION; AND THE MODERN AGE, FROM THE LATE VICTORIAN PERIOD TO THE PRESENT DAY. THE MIDDLE AGES, THE 17TH CENTURY, AND THE ROMANTIC AGE ARE USED AS SHORT "BRIDGES" FOR PROCEEDING FROM ONE MAJOR AREA TO ANOTHER. REPRESENTATIVE WORKS IN ALL AREAS ARE CHOSEN ON THE BASIS OF THEIR IMPORTANCE, THEIR INTEREST TO HIGH SCHOOL SENIORS AND THEIR AVAILABILITY IN CONVENIENT EDITIONS.

THE COURSE GUIDE INCLUDES A HUMANITIES CALENDAR WHICH LISTS ALL ACTIVITIES OF THE COURSE AS THEY OCCUR DAY BY DAY. SEVERAL TOPICS FROM THIS CALENDAR ARE AS FOLLOWS: A LECTURE ON THE PRINCIPLES UNDERLYING THE STUDY OF CULTURES, BASED ON RUTH BENEDICT'S PATTERNS OF CULTURE (NEW YORK: NEW AMERICAN LIBRARY, 1934); DISCUSSION OF EDITH HAMILTON'S CONCEPT OF THE MIND-SPIRIT AS EXPRESSED IN HER BOOK THE GREEK WAY (NEW YORK: W. W. NORTON, 1964); AN ENCYCLOPEDIA BRITANNICA FILM, THE THEATRE: ONE OF THE HUMANITIES, NARRATED BY CLIFTON FADIMAN; DISCUSSION ABOUT CITIES AND WHAT MAKES A CITY GREAT; DISCUSSION OF PLATONIC PHILOSOPHY AND CONSTRUCTION OF THE "IDEAL STATE"; AN IN-DEPTH STUDY OF THE SPECIAL FUSION OF FAITH, INTELLECT, ENGINEERING, AND ARCHITECTURE THAT MAKES CHARTRES THE GREATEST OF MEDIEVAL CHURCHES; HAMLET AS A GHOST STORY, A DETECTIVE STORY AND A STORY OF REVENGE.

TO ACHIEVE MORE FRUITFUL RESULTS IN THE REMAINING QUARTERS, THE FIRST QUARTER OF STUDY DEALS WITH THE ELEMENTS AND PRINCIPLES OF MUSIC, LITERATURE, PAINTING, SCULPTURE, AND ARCHITECTURE THROUGH AN EXAMINATION OF SUBJECT, FUNCTION, MEDIUM, ORGANIZATION AND STYLE. THIS FIRST QUARTER ALSO SERVES TO INTRODUCE ELEMENTARY CONCEPTS OF RELIGION AND PHILOSOPHY AS SEEN PARTICULARLY IN THE CIVILIZATION OF ANCIENT GREECE.

V. MANNER IN WHICH PROGRAM IS HANDLED:

- A. NUMBER OF TEACHERS NOT INDICATED. GUEST LECTURERS, WHEN AVAILABLE, ARE USED FOR ART, MUSIC, RELIGION, AND SPECIFIC PERIODS OF HISTORY.
- B. STUDENT ENROLLMENT:
  - 1. SENIORS
  - 2. PREREQUISITES NOT CITED
  - 3. WHETHER ELECTIVE OR REQUIRED NOT INDICATED
- C. THE PERFORMANCE PROJECT IS AN APPROACH USED TO STIMULATE STUDENT PARTICIPATION IN EACH QUARTER OF THE COURSE. THIS IS A PROJECT WHICH IS INITIATED, STUDIED, CREATED, CONSTRUCTED, RESEARCHED OR OTHERWISE PURSUED BY THE STUDENT FOR THE PURPOSE OF PERFORMING IN AN INDIVIDUAL AND SPECIAL WAY DURING EACH OF THE 4 CHRONOLOGICAL PERIODS STUDIED. ANY RESEARCH PROJECT OR ACTIVITY THAT RESULTS IN A TANGIBLE CONTRIBUTION TO ONE'S UNDERSTANDING OF THE ROLE OF HUMANITIES IN THE PERIOD UNDER STUDY IS USUALLY ACCEPTABLE. THE COURSE GUIDE INCLUDES A PERFORMANCE PROJECT IDEA SHEET CONSISTING OF SUGGESTED ACTIVITIES SUCH AS THE FOLLOWING:
  - 1) WRITE AN ORIGINAL LITERARY WORK MODELED ON THE PREVAILING FORM AND STYLE OF A PARTICULAR HISTORICAL PERIOD SUCH AS AN ESSAY BASED ON THOSE OF MONTAIGNE; 2) STUDY OF TECHNIQUES USED BY ARTISTS OF A GIVEN PERIOD, AND THE CREATION OF AN EXAMPLE USING A MEDIUM TYPICAL OF THE PERIOD SUCH AS FRESCO OR EGG TEMPERA ON WOOD; 3) CONSTRUCTION OF A MODEL OF AN ACTUAL BUILDING OR OTHER STRUCTURE THAT TYPIFIES A GIVEN PERIOD; A RESEARCH PAPER ON A TOPIC SUCH AS PATRONAGE IN THE CHURCH DURING THE ITALIAN RENAISSANCE.
- D. EXTRACURRICULAR ACTIVITIES INCLUDE FIELD TRIPS
- E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT INCLUDE ESSAYS, INDIVIDUAL ASSIGNMENTS, TESTS.
- F. FUTURE PLANS NOT CITED

VI. ADDITIONAL FEATURES OF THE GUIDE:

- A. SUGGESTED ACTIVITIES INCLUDED. (SEE V C)
  - B. BIBLIOGRAPHY INCLUDES LISTS OF REQUIRED READINGS
  - C. REFERENCE MATERIALS INCLUDED IN THE 4 APPENDICES
  - D. APPENDICES:
    - A) PERFORMANCE PROJECT IDEAS SHEETS. 4 PAGES
    - B) VISUAL ARTS: FACT AND STUDY SHEETS.  
MYTHOLOGY AND LEGEND AS SOURCES OF ART SUBJECTS. 12 PAGES
    - C) NCN-WESTERN WORKS. A BIBLIOGRAPHY. 3 PAGES
    - D) REPLAN DAY: TEACHERS AND STUDENTS EXAMINE AND EVALUATE COURSE PROCEDURES. 2 PAGES
- REMAINING 70 PAGES: STUDY QUESTIONS AND FACT SHEETS ON WORKS OF LITERATURE AND MATERIALS PERTAINING TO OTHER SUBJECT AREAS.

## MUSIC ABSTRACT

ACCORDING TO THE "CALENDAR" OF CLASS ACTIVITIES FOR THE YEAR'S HUMANITIES COURSE, ABOUT 20 CLASSES ARE DEVOTED WHOLLY OR PARTIALLY TO MUSIC. BELL TELEPHONE HOUR FILMS ARE VIEWED IN 10 OF THESE CLASSES. IN ADDITION TO THE 20 CLASSES, SEVERAL DAYS ARE GIVEN TO STUDENT PROJECTS WHICH MAY DEAL WITH MUSIC.

SELECTED MUSIC TOPICS STUDIED THROUGHOUT THE YEAR ARE AS FOLLOWS: SCALES AND MODES, MUSIC INTERVALS, MUSSORGSKY'S PICTURES AT AN EXHIBITION, JAZZ AND POPULAR MUSIC IN MODERN AMERICA.

THE PERFORMANCE PROJECT (SEE V C) IS MEANT TO STIMULATE STUDENT PARTICIPATION IN INDEPENDENT RESEARCH OR PERFORMANCE DURING EACH QUARTER OF STUDY. AN ACTIVITY IN MUSIC MAY BE CHOSEN FOR THIS PROJECT. SEVERAL MUSIC TOPICS ARE SUGGESTED, AMONG WHICH ARE THE FOLLOWING: 1) COMPOSE AND PERFORM ORIGINAL MUSIC IN THE STYLE OF A PARTICULAR PERIOD; 2) FORM A CHORAL GROUP AND DIRECT IT IN THE RENDITION OF A COMPOSITION CHARACTERISTIC OF A PARTICULAR PERIOD; 3) CONSTRUCT AN EXTENSIVE EXHIBIT ILLUSTRATING MUSICAL PRACTICE OF A PARTICULAR PERIOD INCLUDING SUCH THINGS AS FACSIMILES OF MUSICAL SCORES, AND DRAWINGS OR CONSTRUCTIONS OF INSTRUMENTS.

## I. LOCATION:

- A. NEW JERSEY
- B. NEW PROVIDENCE

## II. SCHOOL AND PROGRAM PERSONNEL:

- A. PRINCIPAL, WALTER M. MCCARTHY
- B. PROGRAM DIRECTOR NOT CITED
- C. PROGRAM FACULTY: STEPHEN KRAMER, MUSIC; RICHARD SIEGEL, ART

## III. COURSE GUIDE DESCRIPTION:

- A. THE INDIVIDUAL PERSON
- B. COMPILED IN 1967
- C. COST NOT CITED
- D. MIMECGRAPHED. 22 PAGES

## IV. CHARACTERISTICS OF THE PROGRAM:

- A. PROGRAM INITIATED IN 1967
- B. GENERAL OBJECTIVES: (SELECTED)
  - TO HELP THE STUDENTS UNDERSTAND THE TOTAL ROLE OF ART AND MUSIC IN THEIR LIVES AND HOW IT CAN IMPROVE OR ADD TO THEIR EXISTENCE.
  - TO HELP THE STUDENTS DEVELOP THE ABILITY TO THINK CRITICALLY FOR THEMSELVES.
  - TO HELP THE STUDENTS DISCOVER THEIR INNATE POTENTIAL AS INDIVIDUALS.
- C. SUBJECT AREAS: ART, MUSIC, LITERATURE, DANCE, DRAMA
- D. EMPHASIS: ART, MUSIC, LITERATURE
- E. ELEMENTS AND CHRONOLOGICAL APPROACH.

THE COURSE IS DESCRIBED AS A STUDY OF THE FUNDAMENTAL SIMILARITIES AND DIFFERENCES AMONG THE ARTS, AND THE STUDY OF MAN, PAST, PRESENT, AND FUTURE IN RELATION TO THE UNIVERSE AND THE FAMILY OF MAN.

THE GENERAL CONTENT OF THE COURSE GUIDE IS ORGANIZED INTO THE FOLLOWING 3 AREAS OR UNITS:

I. BASIC FUNDAMENTALS COMMON TO MAN'S ENDEAVORS AND NATURE'S ENDEAVORS. THE FUNDAMENTALS OF ART AND MUSIC ARE STUDIED. CONSIDERATION IS GIVEN TO THE RELATIONSHIPS WHICH BOTH OF THESE ARTS HAVE IN COMMON.

II. FAMILY OF MANKIND: THE STUDENT'S RELATIONSHIP TO OTHER CULTURES; A LOOK INTO A CULTURE THROUGH ITS VARIOUS CEREMONIES. EMPHASIS IS PLACED ON CREATIVITY AS AN ASPECT OF ONE'S VIEW OF MAN. THESE VIEWS INCLUDE SOCIAL, ECONOMIC, POLITICAL, AND PERSONAL CONSIDERATIONS.

III. MAN AND THE INDIVIDUAL PERSON: HIS ROLE AND HIS EXPRESSION. AN APPRECIATION OF MAN IS DERIVED FROM HISTORICAL CONSIDERATIONS AND QUESTIONS SUCH AS THE FOLLOWING: WHO ARE WE? WHAT ARE WE? FROM WHERE DO WE COME? TO WHERE ARE WE GOING? FOR EACH OF THE 3 UNITS, A "STATEMENT" OF PURPOSE AND BACKGROUND, AND AN OUTLINED DESCRIPTION OF THE CONTENT IS GIVEN. THIS CONTENT DEALS WITH VISUAL, MUSICAL, AND VERBAL FORMS OF EXPRESSION.

- F. ACCORDING TO THE COURSE GUIDE, THE MAIN STRENGTH OF THE PROGRAM'S STRUCTURE IS THE INVOLVEMENT OF THE STUDENT IN THE ARTS BY "DOING." THROUGH THE ACQUISITION OF BASIC TECHNIQUES, A CLIMATE FOR CREATIVE THOUGHT AND ACTION IS FOSTERED.

**V. MANNER IN WHICH PROGRAM IS HANDLED:**

- A. TEAM OF 2 TEACHERS
- B. STUDENT ENROLLMENT NOT DESCRIBED
- C. CLASS ACTIVITIES INCLUDE LECTURES, DISCUSSIONS, LISTENING, CREATIVE PLAY PROBLEMS, INDEPENDENT RESEARCH EXPERIENCES, AND THE USE OF SLIDES AND OVERHEAD TRANSPARENCIES.
- D. EXTRACURRICULAR ACTIVITIES INCLUDE FIELD TRIPS
- E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT INCLUDE STUDENT RESEARCH, TEACHER/PUPIL ANALYSIS, AND OBSERVATIONAL RECORDS OF STUDENTS BY THE TEACHER.
- F. FUTURE PLANS NOT CITED

**VI. ADDITIONAL FEATURES OF THE GUIDE:**

- A. SUGGESTED ACTIVITIES INCLUDE ORIGINAL CREATIONS SUCH AS COLLAGES OF WORDS AND PHOTOGRAPHS, DRAWINGS, "WORD" DESCRIPTIONS, POEMS, PRESENTATIONS OF PLAYS AND READINGS, AND MUSICAL PERFORMANCES.
- B. BIBLIOGRAPHY INCLUDED
- C. REFERENCE MATERIALS INCLUDE A STUDENT QUESTIONNAIRE (BACKGROUND AND ATTITUDES OF THE STUDENTS); AN OUTLINE OF STUDENT RESEARCH PROCEDURES; AND TITLES OF FILMS.
- D. NO APPENDICES

**MUSIC ABSTRACT**

STUDENTS ARE MEANT TO EXPERIENCE DIRECT "INVOLVEMENT" IN MUSIC, ART AND LITERATURE, THROUGH THE RECOGNITION OF FUNDAMENTAL SIMILARITIES AND DIFFERENCES AMONG THE ARTS, AND THROUGH A STUDY OF MAN'S CREATIVE EXPRESSION IN THE PAST AND THE PRESENT.

THE 3 UNITS FOCUS RESPECTIVELY ON BASIC FUNDAMENTALS OF THE ARTS, THE DEVELOPMENT OF THE STUDENT'S CREATIVITY, AND THE APPRECIATION OF THE ARTS. IN UNIT I, THE ELEMENTS OF MELODY, FORM, HARMONY, AND TIMBRE ARE STUDIED. RHYTHM, BALANCE, CONTRAST AND UNITY ARE CONSIDERED AS PRINCIPLES OF DESIGN. AS PART OF UNIT II, THE STUDENT REFLECTS UPON HIS RELATIONSHIP TO OTHER CULTURES, AND STUDIES THE MUSIC ASSOCIATED WITH VARIOUS ETHNIC BACKGROUNDS, RITUALS, AND CEREMONIES. STUDENT PERFORMANCES OF MUSICAL WORKS ARE ENCOURAGED, ESPECIALLY ORIGINAL SONGS AND INSTRUMENTAL PIECES. IN THE FINAL UNIT ENTITLED "MAN AND THE INDIVIDUAL PERSON," THE MUSIC OF STRAVINSKY IS STUDIED.



## I. LOCATION:

- A. NEW JERSEY
- B. PASCACK VALLEY HIGH SCHOOL, HILLSDALE  
PASCACK HILLS HIGH SCHOOL, MONTVALE

## II. SCHOOL AND PROGRAM PERSONNEL:

- A. PRINCIPAL, BALKOM J. REAVES (HILLSDALE)
- B. PROGRAM DIRECTOR, PATRICK DE ROSA
- C. PROGRAM FACULTY NOT CITED

## III. COURSE GUIDE DESCRIPTION:

- A. RELATED ARTS COURSE OF STUDY
- B. REVISED IN 1968
- C. COST NOT CITED
- D. MIMECGRAPHED, 6 PAGES. DITTO COPIED, 7 PAGES.

## IV. CHARACTERISTICS OF THE PROGRAM:

- A. PROGRAM INITIATED AS A MUSIC AND ART COURSE IN 1955
- B. GENERAL OBJECTIVES: (SELECTED)  
TO PROVIDE STUDENTS WITH AN OPPORTUNITY FOR SELF-EXPRESSION THROUGH CREATIVE EXPERIENCES.  
TO PROVIDE STUDENTS WITH OPPORTUNITIES FOR DEVELOPING SKILLS, KNOWLEDGE, UNDERSTANDING, AND APPRECIATIONS IN THE FINE ARTS, MUSIC, HOME ECONOMICS, INDUSTRIAL ARTS, SPEECH AND DRAMA.  
TO HELP STUDENTS BECOME MORE USEFUL AS PRODUCERS, MORE APPRECIATIVE AS CONSUMERS, HAPPIER AS INDIVIDUALS, AND MORE VALUABLE AS CITIZENS OF THE WORLD.  
15 ADDITIONAL OBJECTIVES ARE LISTED.
- C. SUBJECT AREAS: MUSIC, ART, SPEECH, DRAMA, HOME ECONOMICS, INDUSTRIAL ARTS, GRAPHIC ARTS
- D. AREAS RECEIVE EQUAL EMPHASIS
- E. ELEMENTS APPROACH.

THE COURSE GUIDE INCLUDES AN OUTLINE OF SPECIFIC OBJECTIVES, TOPICS FOR STUDY, AND ACTIVITIES FOR THE 5 AREAS OF STUDY INVOLVED IN THE RELATED ARTS PROGRAM (MUSIC, ART, HOME ECONOMICS, INDUSTRIAL ARTS, SPEECH AND DRAMA). MANY OF THE EXPERIENCES, HOWEVER, COME ABOUT THROUGH RELATED ACTIVITIES AND PROJECTS INVOLVING 2, 3, OR ALL 5 DEPARTMENTS (AREAS). THE FOLLOWING IS A LIST OF RELATED PROJECTS THAT HAVE BEEN USED DURING THE PAST SEVERAL YEARS. THEY HAVE BEEN SELECTED AT RANDOM FROM THE COURSE OUTLINE.

## HOME ECONOMICS:

A STUDY OF THE USE OF LINE, SHAPE, COLOR, AND TEXTURE IN HOME ACCESSORIES, FASHION ACCESSORIES, INTERIOR AND EXTERIOR DESIGN; IN FOODS AREA, EMPHASIS ON ATTRACTIVE SERVING AND DISHES THAT COMPLIMENT EACH OTHER; EFFECTIVE VARIATION IN THE SELECTION AND PREPARATION OF FOODS; CONSTRUCTION OF A GARMENT.

## INDUSTRIAL ARTS:

PRINCIPLES AND ELEMENTS OF DESIGN; LAYOUT TOOLS; CUTTING TOOLS; PROCESSES USED IN MAKING A DRAWING; A STUDY EMPHASIZING CREATIVITY AND INDIVIDUAL EXPRESSION; AN INTRODUCTION TO MATERIALS, TOOLS, PROCESSES, MACHINES, SAFETY, AND CREATIVE EXPERIMENTATION.

## GRAPHIC ARTS:

DISCUSSION OF MOOD AND EXAMPLES OF ADVERTISING POSTERS THAT DEPICT MOOD; LECTURE AND DEMONSTRATION ON MONOTYPE PRINTING; EXPERIENCES IN POSTER DESIGN.

**SPEECH AND DRAMA:**

STUDENT SELF INTRODUCTIONS; RECORDING OF VOICE; IMPROMPTU TALKS; WRITING RADIO AND TV COMMERCIALS; PANTOMIMES; IMPROVISATIONS; SCENES FROM PLAYS.

MUSIC: TO BE DESCRIBED IN ABSTRACT FOLLOWING VI.

**ART:**

VARIOUS ASPECTS OF THE ELEMENTS OF DESIGN AND HOW THEY CREATE MOOD AND MOTION; PROJECTS SUCH AS BLOCK PRINTS, PAINTINGS, CERAMICS, MOSAICS, WALL PLAQUES, POSTERS, 3-D DESIGNS, AND MOBILES.

**F. A RELATED ARTS PROGRAM****V. MANNER IN WHICH PROGRAM IS HANDLED:****A. TEAM TEACHING****B. STUDENT ENROLLMENT:**

1. FRESHMEN
2. PREREQUISITES NOT CITED
3. REQUIRED

**C. CLASS ACTIVITIES INCLUDE THE USE OF MATERIALS, TOOLS, AND EQUIPMENT IN EACH RELATED ARTS AREA. BASIC CONCEPTS AND ELEMENTS OF DESIGN ARE PRESENTED AS A PART OF THE ACUTAL STUDIO EXPERIENCES WITHIN EACH AREA.**

EACH FRESHMAN HAS ONE RELATED ARTS PERIOD A DAY. THE COURSE OPERATES ON A SET PATTERN OF ROTATION. EACH SECTION OF 15 TO 30 STUDENTS ROTATES THROUGH A PATTERN CCNSISTING OF A SET NUMBER OF DAYS IN EACH AREA; THE PATTERN REACHES COMPLETION WITH THE GIRLS WORKING IN HOME ECONOMICS WHILE THE BOYS WORK IN INDUSTRIAL ARTS. THIS PATTERN IS MAINTAINED THROUGH THE FIRST 3 QUARTERS OF THE YEAR. DURING THE 4TH QUARTER, EACH FRESHMAN REPORTS EVERY DAY TO THE ONE AREA OF HIS OWN CHOICE. HEREIN, A "DEPTH EXPERIENCE" ALLOWS THE STUDENT AN EXTENDED PERIOD OF TIME TO WORK MORE INTENSIVELY IN ONE AREA AFTER HE HAS HAD PREVIOUS OPPORTUNITY TO WORK AND EXPERIMENT IN MANY AREAS. AT VARIOUS TIMES DURING THE YEAR, RELATED ARTS SECTIONS ARE COMBINED FOR PRESENTATION OF NEW MATERIAL, TO VIEW FILMS, FOR SPECIAL PROGRAMS, AND FOR OTHER LARGE-GROUP ACTIVITIES.

**D. EXTRACURRICULAR ACTIVITIES NOT DESCRIBED****E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT INCLUDE A CONSIDERATION OF THE FOLLOWING CRITERIA: 1) SUCCESSFUL GROWTH IN THE USE OF MATERIALS, TOOLS AND EQUIPMENT; 2) ORIGINALITY AND IMAGINATION EVIDENCED IN STUDENT WORK; 3) SUCCESSFUL USE OF INFORMATION LEARNED; 4) EVIDENCE OF UNDERSTANDING BASIC CONCEPTS; 5) WILLINGNESS TO EXPERIMENT WITH NEW IDEAS AND MATERIALS; 6) DEMONSTRATION OF RESOURCEFULNESS AND INITIATIVE; 7) WORK HABITS OF RELIABILITY, PROMPTNESS, NEATNESS; 8) CARE OF SCHOOL PROPERTY; 9) ABILITY TO PLAN THOROUGHLY AND IMPLEMENT PLANS FOR PROJECTS; 10) ABILITY TO TRANSFER LEARNINGS FROM ONE AREA TO ANOTHER; 11) ATTEMPT TO IMPROVE PERSONAL STANDARDS OF ACHIEVEMENT.**

ALTHOUGH THESE CRITERIA ARE CONSIDERED BASIC TO THE EVALUATION OF STUDENT GROWTH IN ALL AREAS OF THE RELATED ARTS PROGRAM, THERE ARE TIMES WHEN ONE CRITERION MAY BE MORE IMPORTANT THAN ANOTHER, OR INSTANCES WHEN INDIVIDUAL AREAS OF THE PROGRAM PLACE GREATER EMPHASIS ON CERTAIN CRITERIA THAN OTHERS.

**F. FUTURE PLANS NOT CITED****VI. NO ADDITIONAL FEATURES INCLUDED IN THE GUIDE.**

## MUSIC ABSTRACT

THE RELATED ARTS PROGRAM ATTEMPTS TO INCREASE THE TOTAL AWARENESS OF THE STUDENT AND HIS UNDERSTANDING OF CERTAIN RELATED ELEMENTS USED IN THE ARTS SUCH AS LINE, COLOR, SHAPE, AND TEXTURE. IN ORDER FOR THE STUDENT TO BETTER UNDERSTAND THESE RELATIONSHIPS, HE IS GIVEN AN OPPORTUNITY TO EXPLORE EACH AREA THROUGH DIRECT EXPERIENCE WITH ITS MATERIALS AND ELEMENTS. SKILLS IN THE 5 AREAS (MUSIC, ART, HOME ECONOMICS, INDUSTRIAL ARTS, SPEECH AND DRAMA) ARE TAUGHT, NOT AS ENDS IN THEMSELVES, BUT AS MEANS TO THE FOLLOWING ENDS: TO HELP STUDENTS DEVELOP CREATIVELY, USE THEIR IMAGINATIONS, DISCOVER THAT EVERYONE HAS A NATURAL INSTINCT TO CREATE IN SOME AREAS, UNDERSTAND HOW DEEPLY WE ARE INVOLVED WITH THESE AREAS IN IMMEDIATE AND ADULT LIFE, AND APPRECIATE THE INTERDEPENDENCE OF ALL CREATIVE AREAS ON EACH OTHER.

SEVERAL MUSIC ACTIVITIES SELECTED FROM THE COURSE OUTLINE ARE AS FOLLOWS: 1) LINE. STUDENTS SELECT A FAMILIAR SONG AND SKETCH THE "LINE" ON PAPER. ALSO, THEY USE THEIR HANDS AS VISUAL EXPRESSIONS OF THE MELODIC LINE WHILE THE CLASS ATTEMPTS TO RECOGNIZE THE SONG. 2) COLOR AND MOOD. PRIMARY CHORDS ARE DISCUSSED; THEIR USE IN CREATING COLOR IS EXPLORED. STUDENTS LEARN TO PLAY THE I, IV, AND V CHORDS IN THE KEYS OF C MAJOR AND G MAJOR ON THE PIANO, GUITAR, AND STRING BASS. SIX STUDENTS PLAY THE CHORDS WHILE OTHERS FORM A CHORUS. 3) COMBINING. THE FOLLOWING PROCEDURE IS USED FOR THE CLASS'S COMPOSITION OF 3 SONGS: A CENTRAL THEME IS SELECTED; DEVICES ARE EMPLOYED TO CREATE THE PROPER EXPRESSION OF THE THEME; THE MELODY IS WRITTEN, AND CHORDS FOR HARMONY AND COLOR ARE SELECTED; AFTER COMPLETION, THE SONG IS SUNG AND PLAYED BY THE STUDENTS. 4) EXPRESSION OF SOUND. THIS IS AN EXPERIENCE WHICH PERMITS THE STUDENT TO EXPRESS HIMSELF THROUGH DRAWING, WORD ASSOCIATION, OR STORY-LINE, AS STIMULATED BY HIS LISTENING TO SELECTED RECORDINGS.

## I. LOCATION:

- A. NEW JERSEY
- B. PENNSAUKEN

## II. SCHOOL AND PROGRAM PERSONNEL:

- A. PRINCIPAL, JOHN W. PARTRIDGE
- B. PROGRAM DIRECTOR AND FACULTY, STANLEY B. KOTZEN

## III. COURSE GUIDE DESCRIPTION:

- A. HUMANITIES SYLLABUS
- B. COMPILED IN 1970
- C. COST NOT CITED
- D. DITTO COPIED. 6 PAGES

## IV. CHARACTERISTICS OF THE PROGRAM:

- A. DATE OF PROGRAM'S INITIATION NOT CITED
- B. GENERAL OBJECTIVES NOT STATED
- C. SUBJECT AREAS NOT INDICATED.  
TOPICS STUDIED PERTAIN TO THE AREAS OF ART, ARCHITECTURE, SCULPTURE, MUSIC, PHILOSOPHY, RELIGION, HISTORY, LITERATURE
- D. AREAS RECEIVE EQUAL EMPHASIS
- E. THEMATIC APPROACH.

THE COURSE GUIDE CONSISTS OF A CALENDAR (SEPTEMBER - JUNE) LISTING READING ASSIGNMENTS, DISCUSSION TOPICS, AND PROJECTS FOR EACH WEEK. DISCUSSION TOPICS CORRESPOND TO READINGS ASSIGNED IN THE TEXT MIRRORS OF MAN, BY PAUL OBLER (NEW YORK: AMERICAN BOOK CO., 1968). MAJOR HEADINGS ARE AS FOLLOWS:

- I. INTRODUCTION. (THE LEARNING PROCESS; THE HUMANITIES)
- II. VALUES AND EXPRESSION. (MAN, A SOCIAL CREATOR; MAN, DETERMINER OF VALUES; MAN, ACCEPTOR OF PRE-DETERMINED VALUES; MAN, JUDGE OF GOODNESS AND BEAUTY; MAN, PRODUCT OF HIS VALUES)
- III. MAN AND SELF. (SELF AND THE SEARCH FOR PURPOSE; THE NATURE OF SELF; EXPRESSION OF SELF)
- IV. MAN AND SOCIETY. (SOCIETY AND REALITY; SOCIETY AND GOVERNMENT; SOCIETY AND THE ROLE OF MAN; SOCIETY AND FREEDOM; SOCIAL CHANGE; THE INDIVIDUAL AND SOCIETY; MAN'S INHUMANITY TO MAN; THE IDEAL SOCIETY)

V. CONCLUSION. (MAN AND NATURE; ECOLOGY; MAN AND THE HUMANITIES IN THE FUTURE)

READINGS FROM THE TEXT ARE SUPPLEMENTED WITH HISTORICAL AND LITERARY WORKS SUCH AS THE DECLARATION OF INDEPENDENCE, ARTHUR MILLER'S DEATH OF A SALESMAN (NEW YORK: VIKING PRESS, 1967), AND SOPHOCLES' ANTIGONE OR OEDIPUS REX.

## V. MANNER IN WHICH PROGRAM IS HANDLED:

- A. ONE TEACHER FOR ALL AREAS
- B. STUDENT ENROLLMENT NOT DESCRIBED
- C. CLASS ACTIVITIES INCLUDE PROJECTS SUCH AS THE CONSTRUCTION OF GRAPHICS, POSTERS, MASKS, MONTAGES, AND COLLAGES, ORIGINAL PAINTINGS IN OIL OR WATER COLOR, SELF PORTRAITS, LINE DRAWINGS, AND GROUP OR SOLO PERFORMANCES SUCH AS MUSICAL, DRAMATIC, OR PHILOSOPHICAL PRESENTATIONS.
- D. EXTRACURRICULAR ACTIVITIES INCLUDE STUDENT PROJECTS CONTINUED FROM CLASS ACTIVITIES. (SEE V C) SOLO OR GROUP PRESENTATIONS, FOR EXAMPLE, MIGHT INCLUDE THE USE OF A HOMEMADE FILM.
- E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT NOT DESCRIBED
- F. FUTURE PLANS NOT CITED

## VI. ADDITIONAL FEATURES OF THE GUIDE:

- A. SUGGESTED ACTIVITIES NOT INCLUDED
- B. BIBLIOGRAPHY NOT INCLUDED
- C. REFERENCE MATERIALS INCLUDE A BRIEF DESCRIPTION OF STUDENT PROJECTS
- D. NO APPENDICES

## MUSIC ABSTRACT

HUMANITIES STUDIES CENTER ON THE TEXT MIRRORS OF MAN, BY PAUL OBLER (NEW YORK: AMERICAN BOOK CO., 1968). SPECIFIC MUSIC TOPICS CORRESPONDING TO THIS TEXT AND TO THE OVERALL ORGANIZATION OF THE COURSE ARE AS FOLLOWS: MUSIC SYNTHESIS; 1 OF 6 TOPICS STUDIED UNDER THE HEADING "THE HUMANITIES." THE SYMPHONIC SOUND--FRANZ SCHUBERT, HENRY MANCINI; 1 OF 5 TOPICS STUDIED UNDER "MAN, A SOCIAL CREATOR." MODERN MUSIC; 1 OF 5 TOPICS STUDIED UNDER "MAN, DETERMINER OF VALUES." MUSIC COMPOSITION AS EXPRESSION, STRUCTURE, AND PATTERN; 1 OF 4 TOPICS STUDIED UNDER "MAN, JUDGE OF GOODNESS AND BEAUTY." MUSICAL STYLE IN THE CLASSIC, RENAISSANCE, BAROQUE, AND MODERN PERIODS; 1 OF 4 TOPICS STUDIED UNDER "MAN, PRODUCT OF HIS VALUES." BACH, MOZART, BEETHOVEN, AND IMPRESSIONISM IN MUSIC; 4 OF SEVERAL TOPICS STUDIED UNDER "THE NATURE OF SELF." VIEWS OF SUFFERING AND DEATH AS EXPRESSED THROUGH MUSIC; 1 OF 4 TOPICS STUDIED UNDER "EXPRESSION OF SELF." WAGNER AND STRAUSS--ROOTS OF NAZISM; 1 OF 5 TOPICS STUDIED UNDER "SOCIETY AND GOVERNMENT." JAZZ, AN AMERICAN ART? (ITS ANALYSIS AND PROGRESSION); 1 OF 4 TOPICS STUDIED UNDER "SOCIETY AND FREEDOM." FOLK-ROCK MUSIC AND ROCK FESTIVALS; 2 OF 3 TOPICS STUDIED UNDER "SOCIAL CHANGE." LISZT'S HUNGARIAN RHAPSODIES; 1 OF 4 TOPICS STUDIED UNDER "THE INDIVIDUAL AND SOCIETY." THE MUSICIAN'S VIEW OF WAR; 1 OF 2 TOPICS STUDIED UNDER "MAN'S INHUMANITY TO MAN."

**I. LOCATION:**

- A. NEW JERSEY
- B. CRADELL

**II. SCHOOL AND PROGRAM PERSONNEL:**

- A. DR. WILLIAM W. WILLIAMS, SUPERINTENDENT
- B. PROGRAM DIRECTOR, HELEN H. WINN
- C. NAMES OF FACULTY NOT CITED

**III. COURSE GUIDE DESCRIPTION:**

- A. CURRICULUM GUIDE FOR THE HUMANITIES - GRADE 12
- B. COMPILED FROM 1966 TO 1970. NOT YET COMPLETE
- C. COST NOT CITED
- D. MIMECGRAPHED. 154 PAGES. FULL LESSONS GIVEN FOR UNIT I ONLY.

**IV. CHARACTERISTICS OF THE PROGRAM:**

- A. THE PROGRAM HAS BEEN IN PREPARATION FROM JUNE, 1966 UNTIL DEC., 1969, SUPPORTED BY TITLE III E.S.E.A.
- B. GENERAL OBJECTIVES:
  - TO CONSIDER THE GROWTH AND DEVELOPMENT OF SUCH UNIVERSAL AND BASIC IDEAS AS LAW, RELIGION, MORALITY, GOVERNMENT, AND MAN'S PLACE IN THE UNIVERSE, AND TO ACCOUNT FOR THE WIDE VARIETY OF FORMS THESE IDEAS HAVE TAKEN IN A NUMBER OF DIFFERENT CULTURES.
  - TO INCREASE STUDENT UNDERSTANDING OF OUR OWN SOCIETY AND TIMES THROUGH AN EXAMINATION OF MAN'S BASIC NEEDS, THE INSTITUTIONS THROUGH WHICH HE ENDEAVORS TO MEET HIS NEEDS, AND THE ROLE OF THE ARTIST AND THE ARTS IN INTERPRETING THE SOCIAL CONDITION.
  - TO INDUCE A HUMANISTIC SENSITIVITY IN THE STUDENTS; TO STIMULATE THEM TO READ, LOOK, LISTEN AND THINK IN OTHER THAN MECHANISTIC WAYS AS THEY MATURE.
- C. SUBJECT AREAS: LITERATURE, ART, MUSIC, PHILOSOPHY, RELIGION, ARCHITECTURE, ARCHEOLOGY
- D. EMPHASIS: LITERATURE, PHILOSOPHY
- E. THEMATIC APPROACH.
  - IDEAS, NOT CHRONOLOGY, FORM THE CORE OF THE FOLLOWING UNITS:
  - INTRODUCTION: THE NATURE OF MAN; PATTERNS OF CULTURE. (2 WEEKS)
    - 1. MAN'S INTERPRETATION OF FORCES OUTSIDE HIMSELF. CONSIDERS A WIDE VARIETY OF RELIGIOUS IDEAS AND THEIR CONCOMITANT SOCIAL IMPLICATIONS. (20 WEEKS)
      - INCLUDES PRIMITIVE AND EARLY RELIGIONS; ORIENTAL RELIGIOUS THOUGHT; GREEK IDEAS CONCERNING MAN AND THE GODS; THE JUDEO-CHRISTIAN VALUE SYSTEM.
    - 2. THE SEARCH FOR SOCIAL ORDER. CONSIDERS THE OPPOSING VIEWS OF MAN'S NATURE AS SEEN IN UTOPIAN VERSUS MANIPULATORY BLUE-PRINTS FOR THE STATE. (6 WEEKS)
      - INCLUDES THE IDEAL VERSUS THE REAL; THE PHENOMENON OF WAR.

3. THE INDIVIDUAL IN SOCIETY. (CONSIDERS CONFORMITY AND REVOLT TOGETHER WITH THE EMOTIONAL OR INTELLECTUAL REACTIONS TO ENVIRONMENTAL SITUATIONS. (7 WEEKS)  
INCLUDES THE TEMPERAMENT OF THE INDIVIDUAL; CLASSICISM AND ROMANTICISM AS ASPECTS OF INDIVIDUAL TEMPERAMENT; THE DILEMMA OF CHOICE.
4. ALIENATION IN THE CONTEMPORARY WORLD. (5 WEEKS)  
INCLUDES THE CLASH OF CULTURES; THE CULTURE LAG BETWEEN GENERATIONS; POST-WAR DISILLUSION; DEPERSONALIZATION IN THE ARTS; THE THEATER OF THE ABSURD.

F. THE PROGRAM REPLACES ENGLISH AS A MAJOR REQUIREMENT IN THE SENIOR YEAR.

V. MANNER IN WHICH PROGRAM IS HANDLED:

- A. TEAM TEACHING. 4 REGULAR TEACHERS ASSISTED BY GUEST LECTURERS IN MUSIC, ART, HISTORY AND LANGUAGE
- B. STUDENT ENROLLMENT:
  1. SENIORS
  2. PREREQUISITE: OFFERED ONLY TO SENIORS
  3. REQUIRED AND GIVEN FOR CREDIT
- C. CLASS ACTIVITIES: THE SENIOR CLASS, DIVIDED INTO 16 SECTIONS, MEETS EVERY DAY DURING 1 OF 4 PERIODS. LARGE-GROUP LECTURES AND PRESENTATIONS ARE FOLLOWED BY SEVERAL DAYS OF SMALLER GROUP INSTRUCTION WHERE STUDENTS ARE GROUPED ACCORDING TO ABILITY.
- D. EXTRACURRICULAR ACTIVITIES INCLUDE EXTENSIVE USE OF NEW YORK'S CULTURAL CENTERS
- E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT: STUDENT NOTEBOOKS (LECTURE AND READING NOTES; ACCOUNTS OF ACTIVITIES SUCH AS FIELD TRIPS); SHORT PAPERS; TERM PAPERS; CREATIVE ACTIVITIES. DIFFERENCES IN STUDENT ABILITY REGARDING ASSIGNMENTS AND REQUIREMENTS ARE ACCOMMODATED WITHIN THE INDIVIDUAL CLASSROOM AND READINGS ARE MODIFIED FOR THE SLOWER STUDENT.
- F. FUTURE PLANS NOT CITED

VI. ADDITIONAL FEATURES OF THE GUIDE:

- A. A LIST OF SUGGESTED CREATIVE ACTIVITIES IS INCLUDED
- B. BIBLIOGRAPHY INCLUDED
- C. REFERENCE MATERIALS INCLUDED
- D. NO APPENDICES

#### MUSIC ABSTRACT

THE SPECIFIC FOCUS OF THIS HUMANITIES COURSE: MAN IS WHAT HE BELIEVES, AND ART IS A REFLECTION, EXTENSION AND EXPRESSION OF MAN'S BELIEFS. ONE OF THE PRIMARY AIMS OF THE COURSE IS TO HELP THE STUDENT TO SEE MAN'S ART IN THESE TERMS.

EACH OF 4 UNITS REPRESENTS A DIFFERENT APPROACH TO THE CENTRAL PROBLEM OF UNDERSTANDING MANKIND WHILE OBSERVING EXTRAORDINARY VARIATIONS OF CULTURE. SEVERAL ASPECTS OF MUSIC CONSIDERED WITHIN THE 4 UNITS ARE AS FOLLOWS:

UNIT 1. MAN'S INTERPRETATION OF FORCES OUTSIDE HIMSELF. THE MUSIC OF PRIMITIVE PEOPLE IS STUDIED AS AN EXPRESSION OF RELIGIOUS IDEAS; THE USE OF CORPOREAL RHYTHMS, CHANTS, AND INCANTATIONS IS CONSIDERED AS A PART OF RITUAL. ORIENTAL MUSIC IS STUDIED AS A REFLECTION AND INTERPRETATION OF ORIENTAL RELIGION AND CULTURE. GREEK THEATER IS STUDIED AS AN EXPRESSION OF RELIGIOUS IDEAS; THIS INCLUDES A STUDY OF THE TRAGIC HERO. MUSIC OF THE EARLY CHURCH IS STUDIED THROUGH MUSICAL SETTINGS OF THE MASS.

UNIT 2. THE SEARCH FOR SOCIAL ORDER. IN A SECTION DEALING WITH WAR, MUSIC IS STUDIED AS AN EXPRESSION OF PATRIOTIC SENTIMENT OR ANTI-WAR FEELING. BRITTEN'S WAR REQUIEM IS USED.

UNIT 3. THE INDIVIDUAL IN SOCIETY. A CONSIDERATION OF THE CLASSIC/ROMANTIC ANTITHESIS INCLUDES A DISCUSSION OF SONATA ALLEGRO FORM AND MUSIC OF THE 19TH CENTURY.

UNIT 4. THE CONTEMPORARY WORLD AND THE RISE OF ALIENATION AND ANXIETY. IN A SECTION DEALING WITH EXISTENTIALISM, THE QUESTION OF MEANING IN LIFE IS STUDIED THROUGH ALBAN BERG'S TRAGIC OPERA, WOZZECK. IN A SECTION DEALING WITH ALIENATION AS EXPRESSED IN MUSIC, NEW USES OF PATTERN, ACCIDENT, DISSONANCE, AND MACHINES ARE STUDIED AS DEVICES FOR PRODUCING MEANINGFUL SOUND.



## I. LOCATION:

- A. NEW JERSEY
- B. SCOTCH PLAINS

## II. SCHOOL AND PROGRAM PERSONNEL:

- A. PRINCIPAL NOT CITED
- B. PROGRAM DIRECTOR, MICHAEL ORFE
- C. PROGRAM FACULTY NOT CITED

## III. COURSE GUIDE DESCRIPTION:

- A. THE NATURE OF MAN
- B. COMPILED IN 1970
- C. COST NOT CITED
- D. MIMEOGRAPHED. 13 PAGES

## IV. CHARACTERISTICS OF THE PROGRAM:

- A. DATE OF PROGRAM'S INITIATION NOT CITED
- B. GENERAL OBJECTIVES: (SELECTED)
  - TO DEVELOP AN UNDERSTANDING AND APPRECIATION OF DIFFERENT TYPES OF MEDIA.
  - TO DEVELOP A SENSE OF "SUSPENDED JUDGMENT" OF ART, LITERATURE, DANCE, MUSIC, AND THE CULTURE OF OTHER PEOPLE.
  - TO DEVELOP AN UNDERSTANDING AND APPRECIATION OF THE CREATIVE ASPECTS OF MAN, AND TO ENABLE THE STUDENT TO BE MORE AWARE OF HIS OWN CREATIVE POWERS.
  - TO DEVELOP AN AWARENESS OF THE PERSISTENT QUESTIONS OR UNIVERSAL THEMES WHICH MAN HAS ALWAYS ASKED, AND, THROUGH A RATIONAL APPROACH TO THESE QUESTIONS, HELP EACH STUDENT TO UNDERSTAND HIMSELF AND THE NATURE OF ALL MEN.
  - STAND THE NATURE OF ALL MEN, AND IN THE PROCESS TO BETTER UNDERSTAND HIMSELF.
  - TO HELP THE STUDENT UNDERSTAND HIMSELF AND HIS SOCIETY THROUGH THE ANALYSIS OF HIS CULTURE AND DIVERGENT CULTURES.
- C. SUBJECT AREAS: MUSIC, ART, LITERATURE, DANCE, SOCIAL SCIENCES
- D. EMPHASIS: 20TH CENTURY. SUBJECT AREAS RECEIVE EQUAL EMPHASIS
- E. THEMATIC APPROACH.
  - THE COURSE IS DESCRIBED AS A HUMANISTIC AND MASS MEDIA APPROACH TO THE STUDY OF 20TH CENTURY MAN AS HE PONDERES THE QUESTIONS ABOUT LIFE WHICH HAVE DOMINATED THE THOUGHTS OF MEN THROUGH THE AGES.
  - THE COURSE GUIDE CONTAINS AN OUTLINE OF CONTENT, AND A LIST OF ACTIVITIES AND READINGS FOR EACH OF THE FOLLOWING UNITS:
    - INTRODUCTION (WHAT ARE THE HUMANITIES? WHAT IS MAN?).
    - UNIT I. MAN TO MAN. WHAT ARE THE BASES FOR OUR HUMAN RELATIONSHIPS?
    - UNIT II. MAN IN SOCIETY, TODAY AND TOMORROW.
    - UNIT III. MAN AND HIS GODS.
    - UNIT IV. TO WHAT EXTENT DOES MAN FIND PURPOSE AND FULFILLMENT IN LIFE?

## V. MANNER IN WHICH PROGRAM IS HANDLED:

- A. NUMBER OF TEACHERS NOT INDICATED
- B. STUDENT ENROLLMENT:
  - 1. GRADE LEVEL NOT INDICATED
  - 2. PREREQUISITES NOT CITED
  - 3. ELECTIVE
- C. CLASS ACTIVITIES INCLUDE THE USE OF FILMS, FILMSTRIPS, SLIDES, RECORDINGS AND ART PIECES FROM PRIVATE COLLECTIONS.
  - THE CLASS MEETS 3 TIMES A WEEK.

- D. EXTRACURRICULAR ACTIVITIES INCLUDE FIELD TRIPS
- E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT NOT DESCRIBED. NO LETTER GRADES ARE GIVEN. STUDENTS ARE MARKED ON A "PASS-FAIL" SYSTEM.
- F. FUTURE PLANS NOT CITED

VI. ADDITIONAL FEATURES OF THE GUIDE:

- A. SUGGESTED ACTIVITIES ARE INCLUDED FOR EACH UNIT
- B. BIBLIOGRAPHY INCLUDED
- C. REFERENCE MATERIALS INCLUDE FILMS AND QUESTIONS FOR DISCUSSION
- D. NO APPENDICES

MUSIC ABSTRACT

THE OUTLINE OF UNIT CONTENT AND ACTIVITIES CONTAINS SEVERAL REFERENCES TO MUSIC. IN THE INTRODUCTORY UNIT, "WHAT IS MAN?", PRIMITIVE ARTS (INCLUDING MUSIC) ARE COMPARED TO THE MODERN OR "CIVILIZED" ARTS. WITH THE STUDY OF "MAN TO MAN: BASES FOR OUR HUMAN RELATIONSHIPS," THE VALUE OF THE CREATIVE ARTS IS CONSIDERED. A LECTURE AND SEVERAL DISCUSSIONS CENTER ON THE ROLE OF THE ARTS (ART, MUSIC, DANCE) IN DEVELOPING PERSONAL INDIVIDUALITY AND COMMUNICATION. IN TURN, THE ROLE OF THE ARTS IN BUILDING A BETTER SOCIETY IS STUDIED IN THE UNIT ENTITLED "MAN IN SOCIETY TOMORROW"; THE RELATIONSHIP BETWEEN RELIGION AND THE ARTS IS STUDIED IN THE UNIT "MAN AND HIS GODS." THE FINAL UNIT CONSIDERS MUSIC AS A MEANS OF FINDING ONESELF AND PERSONAL FULFILLMENT.

- I. LOCATION:
  - A. NEW JERSEY
  - B. TRENTON
- II. SCHOOL AND PROGRAM PERSONNEL:
  - A. PRINCIPAL NOT CITED
  - B. PROGRAM DIRECTOR, MISS ELEANOR WYROUGH (CHAIRMAN OF FINE ARTS)
  - C. FINE ARTS FACULTY: MR. OVERTON, MRS. BELLI, MRS. PRICE, MISS WYROUGH
- III. COURSE GUIDE DESCRIPTION:
  - A. NO SINGLE INTERDISCIPLINARY COURSE IS OFFERED. UPON REQUEST, FACILITIES OF THE FINE ARTS DEPARTMENT ARE MADE AVAILABLE TO CLASSES THROUGHOUT THE SCHOOL.
  - B. DATE OF COMPILATION NOT CITED
  - C. COST NOT CITED
  - D. DITTO COPIED. 5 PAGES
- IV. CHARACTERISTICS OF THE PROGRAM:
  - A. DATE OF PROGRAM'S INITIATION NOT CITED
  - B. GENERAL OBJECTIVES NOT STATED
  - C. SUBJECT AREAS: PAINTING, SCULPTURE, ARCHITECTURE, DANCE, MUSIC, DRAMA
  - D. EMPHASIS NOT INDICATED
  - E. AN INTERDISCIPLINARY APPROACH IS PROVIDED BY THE INCLUSION OF FINE ARTS ACTIVITIES IN VARIOUS HUMANITIES CLASSES. THESE ACTIVITIES (LECTURES AND DEMONSTRATIONS WITH SLIDES, FILMSTRIPS, AND RECORDINGS) ARE MADE AVAILABLE TO THE INDIVIDUAL CLASSES THROUGH SERVICES OF THE FINE ARTS DEPARTMENT. COURSE MATERIALS INCLUDE LECTURE TOPICS THAT HAVE BEEN DEVELOPED BY FINE ARTS FACULTY AND PRESENTED FOR THE CORRELATION OF THE ARTS WITH OTHER ASPECTS OF HUMANITIES-ORIENTED STUDIES. SELECTED TOPICS ARE AS FOLLOWS: THE ART AND ARCHITECTURE OF EGYPT. GREEK SCULPTURE AND VASES. ENGLISH MEDIEVAL ART. RENAISSANCE IN NORTHERN EUROPE. THE SCULPTURE OF AFRICA. 19TH AND 20TH CENTURY AMERICAN PAINTING. CONTEMPORARY BLACK ARTISTS. LET'S LOOK AT A PAINTING. THE ARTIST LOOKS AT WAR. ROMANTICISM AND REALISM.
- V. MANNER IN WHICH PROGRAM IS HANDLED: GUEST LECTURERS ARE AVAILABLE TO ALL CLASSES UPON REQUEST.
- VI. NO ADDITIONAL FEATURES INCLUDED IN THE GUIDE.

#### MUSIC ABSTRACT

THIS PROGRAM ENABLES FACILITIES OF THE FINE ARTS DEPARTMENT (FACULTY AND MATERIALS) TO CIRCULATE AND BE USED IN HUMANITIES-ORIENTED CLASSES FOR THE PURPOSE OF CORRELATING THE ARTS WITH OTHER ASPECTS OF THE STUDY OF MAN. LECTURERS ARE AVAILABLE FROM THE FINE ARTS DEPARTMENT. ASSISTANCE WITH PROJECTS INVOLVING MUSIC CAN BE SOUGHT; FOR EXAMPLE, EFFECTIVE BACKGROUND MUSIC MIGHT BE SUGGESTED, OR VOCAL AND INSTRUMENTAL PERFORMANCES COULD BE PREPARED AND MADE AVAILABLE.

## I. LOCATION:

- A. NEW JERSEY
- B. WOODBRIDGE

## II. SCHOOL AND PROGRAM PERSONNEL:

- A. PRINCIPAL, LOUIS S. GABRIEL
- B. PROGRAM DIRECTOR, ROBERT M. HUGHES
- C. PROGRAM FACULTY NOT CITED

## III. COURSE GUIDE DESCRIPTION:

- A. THE CULTURAL ANTHROPOLOGY OF THE PEOPLE OF NORTH AMERICA
- B. DATE OF COMPILATION NOT CITED
- C. COST NOT CITED
- D. DITTO COPIED. 5 PAGES

## IV. CHARACTERISTICS OF THE PROGRAM:

- A. DATE OF PROGRAM'S INITIATION NOT CITED
- B. GENERAL OBJECTIVES:
  - TO PROVIDE THE STUDENTS WITH AN INDIVIDUAL "DISCOVERY" PROJECT IN THE HUMANITIES.
  - TO HAVE THE STUDENTS INVESTIGATE THE AMERICAN CULTURE AS A CULTURAL ANTHROPOLOGIST WOULD, AND DRAW CONCLUSIONS ABOUT THEIR FINDINGS IN A BOOK THAT THEY WRITE CONCERNING THE EVOLUTION OF THE PEOPLE OF NORTH AMERICA.
- C. SUBJECT AREAS: AMERICAN ART, MUSIC, DANCE, LITERATURE, AND ARTIFACTS OF DAILY LIFE.
- D. AREAS RECEIVE EQUAL EMPHASIS
- E. CHRONOLOGICAL APPROACH. REVERSE TIME ORDER IS USED TO SIMULATE THE EFFECT OF THE ANTHROPOLOGIST UNCOVERING THE SUCCESSIVE LAYERS OF CIVILIZATIONS THAT HAVE BUILT UP ONE UPON THE OTHER. TOPICS FOR THE 4 MARKING PERIODS ARE AS FOLLOWS: 1) 20TH CENTURY AMERICA; 2) THE AMERICAN WEST (1800 TO 1900); 3) LIFE IN THE EAST DURING THE 1800'S (VICTORIAN PERIOD, CIVIL WAR PERIOD, ROMANTIC PERIOD, FEDERAL PERIOD); 4) THE COLONIAL-REVOLUTIONARY WAR PERIOD AND BEYOND.  
COMMUNICATION SKILLS ARE STRESSED WITH TIME GIVEN TO DIRECTED INDIVIDUALIZED RESEARCH SKILLS, RESEARCH REPORT WRITING, READING IMPROVEMENT SKILLS AND STUDY HABITS, VOCABULARY BUILDING, AND MEMORY TRAINING.
- F. A COURSE EMPHASIZING INDEPENDENT STUDY AND RESEARCH IN THE AREA OF AMERICAN CULTURE.

## V. MANNER IN WHICH PROGRAM IS HANDLED:

- A. CNE TEACHER SERVES IN THE FOLLOWING CAPACITIES: 1) MANAGER AND LIBRARIAN OF THE ANTHROPOLOGICAL DISCOVERY LAB; 2) INDIVIDUAL CONSULTANT FOR STUDENT'S RESEARCH, DISCOVERY, AND REPORTING; 3) CONDUCTOR OF FORMAL SKILL-BUILDING EXERCISES; AND 4) PRODUCER OF ELECTRONIC MEDIA RESEARCH MATERIAL.
- B. STUDENT ENROLLMENT:
  - 1. JUNIORS
  - 2. PREREQUISITES NOT CITED
  - 3. WHETHER REQUIRED OR ELECTIVE NOT INDICATED
- C. STUDENT ACTIVITIES INCLUDE INDEPENDENT RESEARCH, NOTE TAKING, AND REPORTS OF FINDINGS REGARDING THE CHARACTER OF THE AMERICAN PEOPLE. A MULTI-MEDIA CENTER SERVES AS A "DISCOVERY" LABORATORY FOR INDEPENDENT STUDY, WITH BOOKS, PERIODICALS, RECORD-FILMSTRIP SETS, TAPE-TRANSPARENCY SETS, FILMS, AND TELEVISION SETS.

- D. EXTRACURRICULAR ACTIVITIES NOT DESCRIBED
- E. THE STUDENT SIGNS A CONTRACT WITH THE TEACHER AT THE BEGINNING OF EACH OF 4 MARKING PERIODS, GUARANTEEING A CERTAIN PERFORMANCE LEVEL OF WORK TO BE VALUED AT PUBLISHED GRADES. THE TEACHER MAY ARRIVE AT AN ALTERNATE GRADE IF THE WORK LEVEL OF THE ORIGINAL AGREEMENT IS NOT MET BY THE STUDENT.
- F. FUTURE PLANS INCLUDE DEVELOPMENT OF A FORMAL COURSE GUIDE.

VI. NO ADDITIONAL FEATURES OF THE COURSE MATERIALS.

#### MUSIC ABSTRACT

THE STUDENT IS TRAINED TO STUDY MUSIC AS AN ANTHROPOLOGIST DOES, IN ORDER TO ABSTRACT FROM IT SOME UNDERSTANDING OF THE INNER FEELINGS, THOUGHTS, AND ATTITUDES OF A PEOPLE.

RECORDINGS AND TAPES ARE AVAILABLE FOR STUDENT USE.

COURSE GUIDE MATERIALS PROVIDE A GENERAL OVERVIEW OF THE PROGRAM WHICH IS STILL IN AN EXPERIMENTAL STAGE. NO SPECIFIC COURSE CONTENT IS GIVEN FOR ANY SUBJECT AREA.

## I. LOCATION:

- A. NEW MEXICO
- B. CARLSBAD

## II. SCHOOL AND PROGRAM PERSONNEL:

- A. PRINCIPAL NOT CITED
- B. PROGRAM DIRECTOR AND FACULTY: KATHY STOUT

## III. COURSE GUIDE DESCRIPTION:

- A. SYLLABUS FOR HUMANITIES
- B. COMPILED IN 1969 AND 1970
- C. COST NOT CITED
- D. MIMECGRAPHED AND DITTO COPIED. 38 PAGES

## IV. CHARACTERISTICS OF THE PROGRAM:

- A. DATE OF PROGRAM'S INITIATION NOT CITED
- B. GENERAL OBJECTIVES:

TO ENABLE THE STUDENT TO INTERPRET CONTEMPORARY HAPPENINGS IN THE LIGHT OF THE MOVEMENT OF HISTORY, AND TO PREDICT THE POSSIBLE CONSEQUENCES OF THESE HAPPENINGS FROM HIS KNOWLEDGE OF THE DEVELOPMENT OF WESTERN CIVILIZATION.

TO ENABLE THE STUDENT TO EXPRESS IN WRITING HIS RESPONSE TO WORKS OF ART, ARCHITECTURE, LITERATURE AND MUSIC, AND TO ANALYZE HIS RESPONSES IN TERMS OF BASIC COMPONENTS SUCH AS LINE, COLOR, SHAPE, SPACE, HARMONIC DISSONANCE, AND THEME AND VARIATION.

TO ENABLE THE STUDENT TO EXPRESS AN ORIGINAL IDEA THROUGH ONE OF THE MEDIA OF HUMANITIES.

- C. SUBJECT AREAS: ART, MUSIC, ARCHITECTURE, LITERATURE, HISTORY
- D. AREAS RECEIVE EQUAL EMPHASIS
- E. CHRONOLOGICAL APPROACH.

SELECTED OBJECTIVES FOR THE ONE-SEMESTER COURSE FOLLOW.

FIRST 6 WEEKS: 1) TO DEFINE THE GOLDEN AGE OF GREECE IN TERMS OF THE CHARACTERISTICS OF ART, MUSIC, ARCHITECTURE, AND LITERATURE OF THE PERIOD. 2) TO RELATE THE MOVEMENTS OF HISTORY TO THE CORRESPONDING MOVEMENTS IN THE HUMANITIES DURING THIS PERIOD. 3) TO DEFINE THE CONCEPT OF THE GREEK MAN. 4) TO CRITICIZE AN ESSAY FROM EDGE OF AWARENESS, EDITED BY NED E. HOCPPES (NEW YORK: DELACORTE PRESS, 1966), A BOOK OF CONTEMPORARY ESSAYS. 5) TO SEE THE SIMILARITIES AND DIFFERENCES BETWEEN A MODERN PAINTING OF A HUMAN FIGURE AND A TRADITIONAL PAINTING OF A HUMAN FIGURE.

SECOND 6 WEEKS: 1) TO DEFINE THE RENAISSANCE IN TERMS OF THE CHARACTERISTICS OF ART, MUSIC, ARCHITECTURE, AND LITERATURE OF THE PERIOD. 2) TO RELATE THE MOVEMENTS OF HISTORY TO THE CORRESPONDING MOVEMENTS IN THE HUMANITIES DURING THE RENAISSANCE. 3) TO DEFINE THE CONCEPT OF THE RENAISSANCE MAN. 4) TO EXHIBIT AN UNDERSTANDING OF HAMLET BY EXPLAINING HOW HAMLET WOULD REACT IF HE LIVED IN THE UNITED STATES IN 1970. 5) TO CRITICIZE AN ESSAY FROM EDGE OF AWARENESS.

THIRD 6 WEEKS: 1) TO DEFINE AND DISCUSS THE INHERENT DANGERS IN OUR SOCIETY AND OUR ENVIRONMENT AS PRESENTED IN THE ANDROMEDA STRAIN, BY MICHAEL CRICHTON (NEW YORK: KNOPF, 1969). 2) TO DISCUSS THE CONCEPT OF EXISTENTIALISM AS A RESPONSE TO THE 20TH CENTURY IN TERMS OF ITS ORIGINS AND POSSIBILITIES AS SEEN IN THE STRANGER, BY ALBERT CAMUS (NEW YORK: KNOPF, 1946). 3) TO WRITE A PAPER INTERPRETING OUR CONTEMPORARY PROBLEMS.

IN TERMS OF THE MOVEMENT OF HISTORY AND PREDICT POSSIBLE RESULTS OF DIFFERENT METHODS FOR SOLVING THEM. 4) TO RESPOND TO A WORK OF ART BY CONSIDERING ITS LINE, COLOR, SPACE, AND SHAPE. 5) TO RESPOND TO A PIECE OF MUSIC BY CONSIDERING ITS HARMONY, THEME, DISSONANCE, AND IMITATION. 6) TO DISCUSS A MODERN MUSICAL COMPOSITION WITH LYRICS AS A RESPONSE TO SOCIETY TODAY. 7) TO RESPOND TO A WORK OF LITERATURE BY CONSIDERING ITS IMAGERY, THEME, PLOT, AND CHARACTERIZATION. 8) TO DISCUSS A MODERN WORK OF ART, LITERATURE, AND ARCHITECTURE AS A RESPONSE TO TODAY'S SOCIETY.

V. MANNER IN WHICH PROGRAM IS HANDLED:

- A. ONE TEACHER
- B. STUDENT ENROLLMENT NOT DESCRIBED
- C. CLASS ACTIVITIES INCLUDE THE USE OF MUSIC RECORDINGS; FILMSTRIPS ON ART, RELIGIONS, AND CULTURES, INCLUDING BLACK HISTORY AND CULTURE; GUEST LECTURERS; AND FILMS ON THE FOLLOWING TOPICS: ART HISTORY; MODERN ART; GREEK HISTORY AND ART; RENAISSANCE HISTORY, ART, AND MUSIC; CONTEMPORARY MUSIC; HAMLET AND OEDIPUS REX; AND THE SERIES OF 13 FILMS, THE HUMANITIES BY DR. KENNETH CLARK.
- D. EXTRACURRICULAR ACTIVITIES INCLUDE PROJECTS SUCH AS THE FOLLOWING: ORIGINAL COLLAGES, HOME MOVIES, VIDEO TAPES, POEMS, SHORT STORIES, AND PAPERS ON THE TOPICS "THE ARTIST LOOKS AT CHILDREN" AND "WHY ABSTRACTION IN MODERN ART?"
- E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT NOT DESCRIBED
- F. FUTURE PLANS NOT CITED

VI. ADDITIONAL FEATURES OF THE GUIDE:

- A. SUGGESTED ACTIVITIES NOT INCLUDED
- B. BIBLIOGRAPHY NOT INCLUDED
- C. REFERENCE MATERIALS INCLUDE QUOTATIONS FROM THE KENNETH CLARK FILM SERIES, TEXTS OF 4 SONGS, REPRINTS OF SEVERAL CURRENT ARTICLES, COPIES OF 7 STUDENT MUSIC ASSIGNMENTS, THE TEXT OF THE ROCK OPERA JESUS CHRIST--SUPERSTAR BY WEBBER AND RICE.
- D. NO APPENDICES

MUSIC ABSTRACT

ON THE FIRST DAY OF CLASS, THE FOLLOWING 4 SONGS ARE USED TO BEGIN A DISCUSSION OF "MAN AND LIFE VERSUS EXISTENCE": LIFE SONG, AND COWBOY BUCKEROO BY MASON WILLIAMS, THE SOUNDS OF SILENCE BY P. SIMON, AND A GIFT OF SONG BY PATTY INGLES, (MUSIC BY MASON WILLIAMS).

MUSIC STUDIES DURING THE ONE-SEMESTER COURSE INCLUDE THE CHARACTERISTICS OF MUSIC DURING THE GOLDEN AGE OF GREECE, AND DURING THE RENAISSANCE. STUDENTS CONSIDER THE ELEMENTS OF HARMONY, THEME, DISSONANCE, AND IMITATION IN A PIECE OF MUSIC, AND INTERPRET MODERN SONGS WITH LYRICS WITH REFERENCE TO SOCIETY TODAY.

MUSIC ASSIGNMENTS HAVE INCLUDED ORAL INTERPRETATION AND DISCUSSION OF SONGS AND LYRICS BY ROD MCKUEN, SIMON AND GARFUNKEL, PETER, PAUL AND MARY, CROSBY, STILLS, NASH AND YOUNG, AND GEORGE HARRISON, AND THE ROCK OPERA JESUS CHRIST--SUPERSTAR BY ANDREW LLOYD WEBBER AND TIMOTHY RICE.

**I. LOCATION:**

- A. NEW MEXICO
- B. LOS ALAMOS

**II. SCHOOL AND PROGRAM PERSONNEL:**

- A. PRINCIPAL, ROBERT L. LOAR
- B. PROGRAM DIRECTOR AND FACULTY, MRS. JEAN M. CAMPBELL.  
TEAM MEMBERS: MR. MCCLUNEY, SOCIAL STUDIES; MR. PHILLIPS, ART;  
MR. BEENE, MUSIC; MR. CERNICEK, AND MRS. TRAVIS, LANGUAGES;  
MR. CASWELL, SCIENCE; MR. MEADERS, MATHEMATICS

**III. COURSE GUIDE DESCRIPTION:**

- A. HUMANITIES PROGRAM
- B. COMPILED IN 1970
- C. COST NOT CITED
- D. MIMECGRAPHED. 10 PAGES

**IV. CHARACTERISTICS OF THE PROGRAM:**

- A. PROGRAM INITIATED IN 1968
- B. GENERAL OBJECTIVES:
  - TO HELP THE STUDENT TO IMPROVE HIS ABILITY TO COMMUNICATE WITH OTHERS BY UNDERSTANDING THE COMMON TIES, HOPES, AND ASPIRATIONS SHARED BY PEOPLES OF DIVERSE ORIGIN.
  - TO CHALLENGE THE STUDENT TO EXPLORE THE THINKING AND ASPIRATIONS OF MAN IN A VARIETY OF SUBJECT AREAS THROUGH A PERUSAL OF VARIOUS PERIODS OF WESTERN CIVILIZATION.
- C. SUBJECT AREAS: HISTORY, ART, MUSIC, PHILOSOPHY, LITERATURE, LANGUAGES, MATHEMATICS, SCIENCE
- D. EMPHASIS: HISTORY, ART, MUSIC, PHILOSOPHY, LITERATURE
- E. CHRONOLOGICAL APPROACH.  
THE COURSE OUTLINE INCLUDES TITLES OF FILMS AND TEXTS USED IN THE STUDY OF THE FOLLOWING PERIODS:
  - I. INTRODUCTION. II. THE GREEKS AND THE ROMANS. III. THE MEDIEVAL PERIOD. IV. THE RENAISSANCE. V. THE ELIZABETHAN PERIOD AND THE 17TH CENTURY. VI. 18TH CENTURY AND CONCENTRATION ON ART. VII. THE 20TH CENTURY.

**V. MANNER IN WHICH PROGRAM IS HANDLED:**

- A. A FORM OF TEAM TEACHING WHEREBY A FACULTY INTER-DISCIPLINARY TEAM FROM THE DIFFERENT SUBJECT AREAS WORKS WITH A PROGRAM COORDINATOR. THESE TEAM MEMBERS PROVIDE COUNSEL IN PLANNING THE COURSE UNITS; THEY ENTER THE CLASSROOM OCCASIONALLY TO OBSERVE, PARTICIPATE, AND ASSUME LEADERSHIP IN PLANNED PRESENTATIONS OF THEIR SUBJECT AREAS.
- B. STUDENT ENROLLMENT:
  - 1. JUNIORS, SENIORS
  - 2. PREREQUISITES NOT CITED
  - 3. ELECTIVE. APPROXIMATELY 50 STUDENTS IN 2 CLASSES.
- C. CLASS ACTIVITIES INCLUDE GROUP DISCUSSIONS, STUDENT PARTICIPATION IN LECTURES, PANEL PRESENTATIONS, AND CREATIVE PROJECTS, ORAL AND WRITTEN.  
FILMS, TAPES, RECORDS, SLIDES, AND TRANSPARENCIES ARE USED.  
THE CLASS MEETS FOR 1 PERIOD EACH DAY.
- D. EXTRACURRICULAR ACTIVITIES INCLUDE FIELD TRIPS
- E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT NOT DESCRIBED
- F. FUTURE PLANS INCLUDE A SECOND YEAR OPTION WHICH WILL FOLLOW A "GREAT BOOKS" APPROACH, APPROPRIATE TO THE EXCEPTIONAL STUDENT.



**VI. ADDITIONAL FEATURES OF THE GUIDE:**

- A. SUGGESTED ACTIVITIES NOT INCLUDED
- B. BIBLIOGRAPHY NOT INCLUDED
- C. REFERENCE MATERIALS INCLUDE THE TITLES OF FILMS AND BASIC TEXTS
- D. NO APPENDICES

**MUSIC ABSTRACT**

THE COURSE MATERIALS INCLUDE 2 SETS OF BASIC NOTE SHEETS WHICH WERE DISTRIBUTED TO THE STUDENTS PRIOR TO 2 MUSIC LECTURES. EACH LECTURE INCLUDED THE USE OF SLIDES, BOARD EXAMPLES, AND RECORDED MUSIC; EACH INVOLVED THE STUDENTS AS WELL--FOR EXAMPLE, A STUDENT RECORDED A PASSAGE ON THE OBOE TO SIMULATE THE SOUND OF THE EARLY GREEK AULOS.

THE FOLLOWING TOPICS ARE SELECTED FROM THE LESSON ON GREEK MUSIC: 1) MUSIC--DIVINE IN ORIGIN ACCORDING TO GREEK MYTHOLOGY. 2) THE MAGICAL POWERS OF MUSIC. 3) THE NEED FOR THE COMPLEXITIES OF MUSIC THEORY TO BE SIMPLIFIED. 4) SIMILARITIES OF GREEK MUSIC AND THAT OF THE EARLY CHURCH. 5) GREEK MUSICAL THEORIES. 6) PYTHAGORAS AS THE REPUTED FOUNDER OF MUSIC. 7) THE GREEK TERMS OR CONCEPTS OF POETRY AND MELODY AS PRACTICALLY SYNONYMOUS.

SELECTED TERMS INCLUDED IN THE STUDY OF MEDIEVAL MUSIC ARE AS FOLLOWS: RHYTHM, MELODY, HARMONY; PLAINSONG; NEUMES; ORGANUM; POLYPHONY; CANTUS FIRMUS; RHYTHMIC MODES; JONGLEURS, GOLIARDS, TROUBADOURS, TROUVERES, MINNESINGERS; MIRACLE PLAYS OR LITURGICAL DRAMAS; PORTATIVE ORGAN, FIDEL OR VIELLE, PSALTERY, TRUMPET, SHAWM; MADRIGAL; CACCIA.

I. LOCATION:

- A. NEW MEXICO
- B. ALBUQUERQUE

II. SCHOOL AND PROGRAM PERSONNEL:

- A. PRINCIPALS NOT CITED
- B. PROGRAM DIRECTORS: BARBARA MURDOCH, SANDIA HIGH SCHOOL;  
JAMES MURDOCH, MANZANO HIGH SCHOOL
- C. PROGRAM FACULTY NOT CITED. THE TWO SCHOOLS HAVE IDENTICAL HUMANITIES PROGRAMS. RESOURCES ARE SHARED, GROUPS ARE EXCHANGED, AND CLASSES ARE COMBINED FOR PARTICULAR EVENTS. BOTH TEAMS HAVE BENEFITED FROM COOPERATION IN PLANNING, AND BOTH PROGRAMS HAVE BEEN ENRICHED THROUGH MUTUAL SHARING.

III. COURSE GUIDE DESCRIPTION:

- A. HUMANITIES
- B. COMPILED IN 1970
- C. COST NOT CITED
- D. DITTO COPIED AND MIMEOGRAPHED. 24 PAGES

IV. CHARACTERISTICS OF THE PROGRAM:

- A. DATE OF PROGRAM'S INITIATION NOT CITED
- B. GENERAL OBJECTIVES: (SELECTED)  
TO INVESTIGATE WITH COMPASSION AND DISCRIMINATION THE VALUES, INSTITUTIONS, ACCOMPLISHMENTS AND FAILURES OF PAST AND PRESENT CIVILIZATIONS.  
TO READ AND ANALYZE WORKS OF GREAT ARTISTIC MERIT.  
TO RESPOND RATIONALLY, INTELLIGENTLY, AND IMAGINATIVELY TO THE PROBLEMS AND ISSUES STRUCTURED INTO THE COURSE.  
TO ENCOURAGE THE STUDENTS TO EXAMINE THEIR VALUES AND THOSE OF SOCIETY, AND TO UNDERSTAND THE STANDARDS UPON WHICH COMMITMENTS ARE MADE.
- C. SUBJECT AREAS: LITERATURE (PROSE, POETRY, DRAMA), HISTORY, PHILOSOPHY, RELIGION, MUSIC, ART
- D. AREAS RECEIVE EQUAL EMPHASIS
- E. CHRONOLOGICAL APPROACH.  
THE COURSE PRESENTS AN HISTORICAL AND CULTURAL SURVEY OF WESTERN AND ORIENTAL CIVILIZATIONS THROUGH A SELECTIVE EXAMINATION OF THEIR RELIGIOUS, LITERARY, PHILOSOPHICAL, AND ARTISTIC EXPRESSIONS. DURING EACH QUARTER THE STUDENTS ARE GIVEN READINGS IN THE VARIOUS SUBJECT AREAS. THESE READINGS ARE DISCUSSED IN SEMINARS OF 5 TO 6 STUDENTS.

V. MANNER IN WHICH PROGRAM IS HANDLED:

- A. TEAM TEACHING
- B. STUDENT ENROLLMENT:
  - 1. SENIORS
  - 2. PREREQUISITE: COLLEGE-BOUND, ACCELERATED STUDENTS
  - 3. ELECTIVE AND GIVEN FOR CREDIT
- C. CLASS ACTIVITIES INCLUDE THE USE OF RESEARCH MATERIALS IN WRITING ESSAYS AND LITERARY CRITICISMS, PARTICIPATION IN STUDENT-LED CLASS DISCUSSIONS, GROUP PRESENTATION OF PROJECTS, SEMINARS, HEARING GUEST LECTURERS, AND VIEWING FILMS AND SLIDES.
- D. EXTRACURRICULAR ACTIVITIES NOT DESCRIBED

- E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT INCLUDE TESTS, ESSAYS, RESEARCH MONOGRAPHS, GROUP PROJECTS, A THESIS, SEMINAR PARTICIPATION, AND REPORTS ON READING ASSIGNMENTS AND CULTURAL EXPERIENCES. QUARTERLY AND SEMESTER GRADES ARE THE AVERAGE OF ALL GRADES RECORDED.
- F. FUTURE PLANS INCLUDE THE FORMAL INCLUSION OF A FINE ARTS SECTION WITH A MUSIC SPECIALIST AS A PERMANENT MEMBER OF THE HUMANITIES TEAM.

VI. ADDITIONAL FEATURES OF THE GUIDE:

- A. SUGGESTED ACTIVITIES INCLUDED
- B. BIBLIOGRAPHY INCLUDED
- C. REFERENCE MATERIALS INCLUDE A DESCRIPTION OF COURSE REQUIREMENTS (READINGS, ESSAYS, GROUP PROJECTS), AND A SCHEDULE OF FILM SHOWINGS.
- D. APPENDIX: AN OUTLINE FOR THE ART LECTURES (TITLES OF WORKS) FROM THE PREHISTORIC PERIOD TO THE 20TH CENTURY.

MUSIC ABSTRACT

MUSIC APPRECIATION HAS JUST BEEN INITIATED INTO THE PROGRAM ON A PERMANENT BASIS. PRIOR TO THIS TIME, THE MUSIC AREA WAS LIMITED TO INFREQUENT LECTURES BY A VISITING PROFESSOR FROM THE UNIVERSITY OF NEW MEXICO.

SPECIFIC MUSIC CONTENT IS NOT DESCRIBED IN THE PRESENT OUTLINE.

## I. LOCATION:

- A. NEW MEXICO
- B. SANTA FE

## II. SCHOOL AND PROGRAM PERSONNEL:

- A. PRINCIPAL NOT CITED
- B. PROGRAM DIRECTOR, BILL L. GILL
- C. PROGRAM FACULTY NOT CITED

## III. COURSE GUIDE DESCRIPTION:

- A. HUMANITIES
- B. COMPILED IN 1970
- C. COST NOT CITED
- D. TYPEWRITTEN. 4 PAGES

## IV. CHARACTERISTICS OF THE PROGRAM:

- A. DATE OF PROGRAM'S INITIATION NOT CITED
- B. GENERAL OBJECTIVES NOT STATED
- C. SUBJECT AREAS NOT INDICATED. STUDIES INCLUDE LITERATURE, HISTORY, PHILOSOPHY, MUSIC, VISUAL ARTS
- D. EMPHASIS NOT INDICATED
- E. THEMATIC APPROACH.

THREE TOPICS OR THEMES ARE EXAMINED IN THE HUMANITIES COURSE: MAN AND JUSTICE; MAN AND LOVE; MAN AND BEAUTY.

UNDER THE TOPIC "MAN AND JUSTICE," STUDENTS EXPLORE THE BACKGROUND OF THE CONCEPT OF JUSTICE, THE DEVELOPMENT OF THE CONCEPT, ASPECTS OF PRIVATE AND PUBLIC SENSES OF JUSTICE, JUSTICE AND POWER, AND THE CONDITION OF MAN TODAY IN THE SEARCH FOR JUSTICE.

THE TOPIC "MAN AND LOVE" IS AN EXPLORATION OF THE RANGE AND SIGNIFICANCE OF LOVE FROM THE SEXUAL THROUGH THE SPIRITUAL: LOVE OF AN INDIVIDUAL, OF AN IDEA, OF A COUNTRY, OF MANKIND, OF GOD. THE TOPIC "MAN AND BEAUTY" IS DIVIDED INTO 2 UNITS. ONE IS A STUDY OF WESTERN MAN (THROUGH HIS GRAPHIC ARTS, ARCHITECTURE, AND SCULPTURE) FROM PREHISTORIC TIMES TO THE 20TH CENTURY. PERIODS EXAMINED ARE PREHISTORIC, EGYPTIAN, GREEK, ROMAN, ROMANESQUE, BYZANTINE, GOTHIC, FLEMISH, RENAISSANCE, BAROQUE, ROCOCO, 19TH CENTURY, 20TH CENTURY. THE APPROACH IS BASED ON AN UNDERSTANDING OF ART AS A LANGUAGE IN WHICH MAN REFLECTS HIMSELF AND SEEKS ANSWERS TO WHAT HE IS, THUS INVOLVING DIFFERING CONCEPTS OF BEAUTY ILLUSTRATED BY VARIOUS STYLES OF ART IN DIFFERENT EPOCHS AND CULTURES. THE SECOND UNIT STUDIED UNDER THIS TOPIC IS A HISTORY OF WESTERN CLASSICAL MUSIC. (SEE MUSIC ABSTRACT BELOW.)

V. MANNER IN WHICH PROGRAM IS HANDLED: NOT DESCRIBED.

VI. ADDITIONAL FEATURES INCLUDED IN THE COURSE OUTLINE: BIBLIOGRAPHY OF LITERARY WORKS STUDIED WITH EACH OF THE 3 TOPICS OR THEMES.

## MUSIC ABSTRACT

MUSIC IS STUDIED IN RELATION TO THE FINAL THEME, "MAN AND BEAUTY."  
(THEMES DESCRIBED UNDER IV E)

STUDENTS BEGIN BY WRITING REACTIONS TO A PIECE OF MUSIC LATER IDENTIFIED AS STRAVINSKY'S RITE OF SPRING. A DISCUSSION OF THE FIRST

PERFORMANCE OF THIS WORK FOLLOWS. STUDENTS VIEW OUR WESTERN WAY OF STRUCTURING SOUND WITH WHOLE AND HALF TONES, THE IMPRESSIONIST'S 6-NOTE SCALE, AND SOUND STRUCTURES IN THE NAVAHO, AFRICAN, AND INDIAN CULTURES. SUCH COMPARISONS LEAD TO THE CONCLUSION THAT WE ARE PROGRAMMED BY OUR CULTURE FOR RESPONSE, THAT WE HEAR WHAT OUR CULTURE TRAINS US TO HEAR, AND THAT OUR CULTURE AT LEAST PARTLY DETERMINES OUR SENSE OF BEAUTY.

THE TWO GREAT TRADITIONS IN WESTERN MUSIC, HOMOPHONY AND POLYPHONY, ARE THEN STUDIED. TO ILLUSTRATE THE HOMOPHONIC STYLE, THE THIRD MOVEMENT OF BRAHMS' SYMPHONY NO. 3 OFFERS A THEME OR MELODY SUNG BY AN INSTRUMENT OR GROUP AND SUPPORTED BY HARMONIZATION IN THE REST OF THE ORCHESTRA. SUCH A STYLE IS RECOGNIZED FROM ITS USE IN POPULAR MUSIC AND FOLK SONGS. TO GRASP THE CONCEPT OF POLYPHONIC STYLE, STUDENTS SING SIMPLE AND FAMILIAR ROUNDS SUCH AS ROW, ROW, ROW YOUR BOAT. THE ALLEGRO MOVEMENT OF A SCARLATTI CONCERTO GROSSO IS EXAMINED FOR THE STATEMENT OF A THEME AND THE MANNER IN WHICH IT IS TREATED CONTRAPUNTALLY.

THE STUDY OF MUSICAL DEVELOPMENTS THROUGHOUT HISTORY BEGINS WITH A CONSIDERATION OF SAMPLES OF GREGORIAN CHANT, SONGS OF THE TROUBADOURS, TROUVERES AND MINNESINGERS, EARLY MOTETS AND MADRIGALS, AND A STUDY OF RENAISSANCE INSTRUMENTAL USE.

WITH A STUDY OF THE BAROQUE, PARALLELS ARE DRAWN BETWEEN MUSIC AND THE OTHER ARTS, AND STUDENTS VIEW THEIR ROLE AS A PART OF MAN'S NEED TO UNDERSTAND AND EXPRESS THE SIGNIFICANCE OF HIS EXISTENCE. SELECTED EXAMPLES OF MUSIC STUDIED ARE AS FOLLOWS: VIVALDI'S THE SEASONS, USED TO EXPLAIN PROGRAM MUSIC, THE ST. MATTHEW PASSION OF J. S. BACH, HANDEL'S MESSIAH, AND THE FUGUES OF J. S. BACH. RENDITIONS OF BAROQUE MUSIC BY GROUPS SUCH AS THE SWINGLE SINGERS AND THE BEATLES ARE INCLUDED.

SONATA FORM IS EXPLAINED ACCORDING TO INFORMATION IN THE 2 FOLLOWING TEXTS: APPROACH TO MUSIC, BY LAWRENCE ABBOTT (NEW YORK: FARRAR AND RINEHART, 1940), AND THE ART OF ENJOYING MUSIC, BY SIGMUND SPAETH (NEW YORK: MCGRAW-HILL BOOK CO., 1933). SCHUBERT'S UNEFINISHED SYMPHONY, MOZART'S SYMPHONY NO. 40, AND BEETHOVEN'S SYMPHONY NO. 5 ARE USED AS ILLUSTRATIONS.

A RETURN TO THE CLASSICAL PERIOD INCLUDES A DISCUSSION OF HAYDN'S SYMPHONY NO. 94 (THE "SURPRISE"), AND THE LIFE AND MUSIC OF MOZART. CLASSICISM IS COMPARED WITH ROMANTICISM AND EMPHASIS IS PLACED ON THE DEVELOPMENT OF PROGRAM MUSIC. 19TH CENTURY WORKS STUDIED ARE BEETHOVEN'S SYMPHONY NO. 6, THE FINAL MOVEMENT OF HIS SYMPHONY NO. 9, THE PRELUDE TO WAGNER'S TRISTAN UND ISOLDE (ANNA RUSSELL RECORDING), THE FINAL MOVEMENT OF TSCHAIKOWSKY'S SYMPHONY NO. 6, AND THE 1ST MOVEMENT OF BRUCKNER'S SYMPHONY NO. 4 (THE "ROMANTIC"). NATIONALISM IN MUSIC AND IMPRESSIONISM ARE STUDIED IN WORKS BY SMETANA, LISZT, GRIEG, TSCHAIKOWSKY, AND DEBUSSY.

VARIOUS SCHOOLS OF THE MODERN PERIOD ARE TOUCHED UPON WITH WORKS BY STRAVINSKY, PROKOFIEV'S ALEXANDER NEVSKY, MILHAUD'S THE CREATION OF THE WORLD, GERSHWIN'S RHAPSODY IN BLUE, COPLAND'S EL SALON MEXICO, BARTOK'S MUSIC FOR STRINGS, PERCUSSION AND CELESTIA, AND SAMPLES OF ELECTRONIC MUSIC. ALTHOUGH THERE IS NO ATTEMPT TO INCLUDE A STUDY OF OPERA, THE COURSE CONCLUDES WITH A STUDY OF MOORE AND LATOUCHE'S THE BALLAD OF BABY DOE WHICH HAS SPECIAL SIGNIFICANCE IN THE SOUTHWEST REGION OF THE COUNTRY.

WHEN POSSIBLE, A MEMBER OF THE MUSIC DEPARTMENT IS INVITED FOR SPECIAL PRESENTATIONS.

**I. LOCATION:**

- A. NEW YORK
- B. ROCHESTER

**II. SCHOOL AND PROGRAM PERSONNEL:**

- A. PRINCIPAL, DR. JOSEPH SPROULE
- B. PROGRAM DIRECTOR, LAURINA M. HARPER (HEAD OF ENGLISH DEPT.)
- C. PROGRAM FACULTY: JANET T. BUCCI, DRAMA; CAROLINE HAMSHER, FICTION; LOUISE G. CALDWELL, MUSIC; ANNE WIMSATT, SOCIOLOGY; LAURINA M. HARPER, ENGLISH AND ART

**III. COURSE GUIDE DESCRIPTION:**

- A. HANDBOOK AND COURSE OF STUDY FOR ENGLISH IV - HUMANITIES PROGRAM
- B. COMPILED IN 1970
- C. COST NOT CITED
- D. MIMECGRAPHED. 190 PAGES

**IV. CHARACTERISTICS OF THE PROGRAM:**

- A. DATE OF PROGRAM'S INITIATION NOT CITED
- B. GENERAL OBJECTIVES: (SELECTED)
  - TO GIVE THE STUDENT A MEANS TO EXAMINE, UNDERSTAND, AND QUESTION THE VALUES WHICH HAVE EXISTED (WHETHER OR NOT THEY CONTINUE TO EXIST) IN AN EFFORT TO CULL FOR HIMSELF A SYSTEM BY WHICH HE MAY LIVE AS FULLY AS POSSIBLE.
  - TO SPEAK THE ENGLISH LANGUAGE CLEARLY, READ IT INTELLIGENTLY, WRITE IT EFFECTIVELY, AND LISTEN TO IT WITH COMPREHENSION.
  - TO UNDERSTAND THE HISTORY OF MANKIND WITH EMPHASIS ON THE PEOPLE OF THE UNITED STATES AND THEIR RELATIONSHIP TO OTHER PEOPLE OF THE WORLD.
  - TO APPRECIATE AND DEVELOP SOME FACILITY IN LITERATURE, MUSIC, DRAMA, AND OTHER FINE ARTS.
  - TO REASON AND TO ACQUIRE THE HABIT OF CRITICAL THINKING NEEDED FOR DECISION-MAKING REQUIRED OF A CITIZEN IN A FREE SOCIETY.
- C. SUBJECT AREAS: ART APPRECIATION, DRAMA, FICTION, MUSIC APPRECIATION, PHILOSOPHY, AND SOCIOLOGY
- D. EMPHASIS: ENGLISH IV
- E. CHRONOLOGICAL APPROACH IN MOST SUBJECT AREAS.
  - EACH STUDENT PARTICIPATED IN EACH OF THE FOLLOWING 6-WEEK UNITS DESCRIBED IN THE COURSE GUIDE: ART, DRAMA, FICTION, MUSIC, PHILOSOPHY, SOCIOLOGY. THE DESCRIPTION OF EACH UNIT, PREPARED BY THE PARTICIPATING TEAM MEMBER, INCLUDES A STATEMENT OF GOALS, GENERAL OUTLINE OR RESUME OF THE CONTENT, BASIC TEXTS, AND LISTS OF MATERIALS SUCH AS SLIDES, FILMS, FILMSTRIPS, BIBLIOGRAPHY, VOCABULARY AND DEFINITION OF TERMS, DIAGRAMS, ILLUSTRATIONS, AND REPRINTS OF ARTICLES OR POEMS PERTAINING TO THE UNIT.
- F. HETEROGENEOUS GROUPING CREATES A SENSE OF UNITY AMONG THE SENIORS AS A CLASS.

**V. MANNER IN WHICH PROGRAM IS HANDLED:**

- A. TEAM OF 6 TEACHERS, EACH A SPECIALIST.
- B. STUDENT ENROLLMENT:
  - 1. SENIORS
  - 2. PREREQUISITE: ENGLISH III OR ITS EQUIVALENT
  - 3. REQUIRED 1 YEAR, A 1-CREDIT COURSE IN ENGLISH FOR ALL SENIORS EXCEPT THOSE ENROLLED IN ADVANCED PLACEMENT. ADVANCED PLACEMENT STUDENTS ARE PERMITTED TO AUDIT THE HUMANITIES COURSE IF THEY CHOOSE.

- C. THE 6 UNITS (SUBJECT AREAS) ARE PRESENTED ON A ROTATION BASIS, EACH REQUIRING 6 WEEKS OF CLASS. AT APPROPRIATE TIMES DURING THE YEAR, STUDENTS OF ALL 6 UNITS MEET TOGETHER FOR LARGE-GROUP INSTRUCTION SUCH AS DEMONSTRATION LECTURES AND OUTSIDE SPEAKERS AND FILMS.
- D. EXTRACURRICULAR ACTIVITIES INCLUDE FIELD TRIPS SUCH AS VISITS TO THE ART GALLERY, ATTENDANCE AT OPEN REHEARSALS OF THE ROCHESTER PHILHARMONIC, AND AT LEAST ONE LECTURE-DEMONSTRATION BY LINCOLN CENTER ARTISTS.
- E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT INCLUDE EXAMS
- F. FUTURE PLANS NOT CITED

VI. ADDITIONAL FEATURES INCLUDED IN THE GUIDE:

- A. SUGGESTED ACTIVITIES NOT INCLUDED
- B. BIBLIOGRAPHY INCLUDED FOR EACH UNIT
- C. REFERENCE MATERIALS INCLUDED FOR EACH UNIT
- D. NO APPENDICES

### MUSIC ABSTRACT

THE MUSIC UNIT OF THE COURSE GUIDE INCLUDES STUDENT OBJECTIVES, AND DAILY LESSON PLANS FOR ITS 6-WEEK PERIOD. EACH LESSON PLAN CONTAINS AN OUTLINE OF MATERIAL TO BE PRESENTED, SPECIFIC COMPOSITIONS, CLASS ACTIVITIES, AND ASSIGNMENTS.

MAJOR TOPICS COVERED BY EACH LESSON ARE AS FOLLOWS: INTRODUCTION TO MUSIC, RHYTHM, MELODY, HARMONY, TONE COLOR, FORM, SONATA FORM; DEVELOPMENT OF RELIGIOUS MUSIC, BAROQUE ERA, BACH, HANDEL, CLASSICISM, MOZART, TRANSITIONAL PERIOD AND BEETHOVEN, ROMANTICISM; IMPRESSIONISM, ATONAL MUSIC, AMERICAN MUSIC, THE NEW ENGLAND SCENE, NORTH AMERICAN INDIAN MUSIC. REVIEW LESSONS AND TESTS ARE INTERSPERSED.

BASIC TEXTS:

HARMON, CARTER. A POPULAR HISTORY OF MUSIC. NEW YORK: DELL PUBLISHING CO., 1956.

HOFFER, CHARLES R. THE UNDERSTANDING OF MUSIC. BELMONT, CALIFORNIA: WADSWORTH PUBLISHING CO., 1969.

## I. LOCATION:

- A. NEW YORK
- B. BRONXVILLE

## II. SCHOOL AND PROGRAM PERSONNEL:

- A. PRINCIPAL, ROBERT SPENIK
- B. PROGRAM DIRECTOR, DOROTHY P. FENBERT
- C. PROGRAM FACULTY: MR. DE NYSE, MRS. LANDIS, MR. ZIDIK;  
MR. HERD, MUSIC; MR. THOMSON, ART

## III. COURSE GUIDE DESCRIPTION:

- A. THE HUMANITIES
- B. COMPILED IN 1968
- C. COST NOT CITED
- D. MIMECGRAPHED. 9 PAGES

## IV. CHARACTERISTICS OF THE PROGRAM:

- A. DATE OF PROGRAM'S INITIATION NOT CITED
- B. GENERAL OBJECTIVES NOT STATED
- C. SUBJECT AREAS: LITERATURE, HISTORY, MUSIC, ART
- D. AREAS RECEIVE EQUAL EMPHASIS
- E. THEMATIC APPROACH.

UNIT THEMES ARE AS FOLLOWS: I. MAN'S SEARCH FOR SELF. (1. THE GREEKS. 2. THE RELATIONSHIP OF THE GREEK EXPERIENCE TO CONTEMPORARY MAN.) II. MAN'S INHUMANITY TO MAN. (1. WAR IS THE HEIGHT OF MAN'S INHUMANITY TO MAN. 2. OTHER INSTANCES OF INHUMANITY APART FROM WAR. 3. PROGNOSIS FOR THE HOPE OF MANKIND--LOVE.) III. MAN AS A CREATOR. (1. THE RENAISSANCE MAN. 2. MODERN MAN AS A CREATOR.) IV. EXPLORATION UNIT FOR THE STUDENT. STUDENTS RELATE THE EXPERIENCE OF THE PAST 3 UNITS IN SELECTING SOME AREA FOR EXPLORATION. THEY PLAN WITH THE STAFF THE CONTENT, MATERIALS, AND PROCEDURES OF THE SELECTED AREA OF CONCERN.

## V. MANNER IN WHICH PROGRAM IS HANDLED:

- A. TEAM OF 5 TEACHERS
- B. STUDENT ENROLLMENT NOT DESCRIBED
- C. CLASS ACTIVITIES INCLUDE ONE REQUIRED PROJECT WHICH THE STUDENT MUST PRESENT TO THE CLASS DURING THE YEAR.  
THE CLASS MEETS 3 TIMES A WEEK IN SEPARATE SEMINAR GROUPS. THE ENTIRE CLASS MEETS TWICE A WEEK.
- D. EXTRACURRICULAR ACTIVITIES INCLUDE FIELD TRIPS TO THE METROPOLITAN ART MUSEUM, THE MUSEUM OF MODERN ART, LINCOLN CENTER, AND AN OFF-BROADWAY PRODUCTION.
- E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT NOT DESCRIBED
- F. FUTURE PLANS NOT CITED

## VI. ADDITIONAL FEATURES OF THE GUIDE:

- A. SUGGESTED ACTIVITIES NOT INCLUDED
- B. BIBLIOGRAPHY: A LIST OF REQUIRED AND SUPPLEMENTARY READINGS FOR EACH UNIT
- C. REFERENCE MATERIALS INCLUDE TITLES OF FILMS
- D. NO APPENDICES



## MUSIC ABSTRACT

FOR EACH OF THE 4 UNITS (SEE IV E), A BLOCK OF TIME IS RESERVED FOR THE STUDY OF MUSIC AND ART AS THEY RELATE TO THE TOPICS UNDER DISCUSSION. FOR EXAMPLE, BENJAMIN BRITTEN'S ~~WAR~~ REQUIEM IS STUDIED WITH UNIT II, "MAN'S INHUMANITY TO MAN."

A MUSIC TEACHER AND AN ART TEACHER DIRECT STUDIES IN THESE AREAS.

## I. LOCATION:

- A. NEW YORK
- B. NEW CITY

## II. SCHOOL AND PROGRAM PERSONNEL:

- A. PRINCIPAL NOT CITED
- B. PROGRAM DIRECTOR, ROBERT I. DILLON
- C. PROGRAM FACULTY NOT CITED

## III. COURSE GUIDE DESCRIPTION:

- A. HUMANITIES
- B. COMPILED IN 1970
- C. COST NOT CITED
- D. MIMECGRAPHED. 24 PAGES

## IV. CHARACTERISTICS OF THE PROGRAM:

- A. DATE OF PROGRAM'S INITIATION NOT CITED

## B. GENERAL OBJECTIVES:

TO ACQUAINT THE STUDENT WITH BASIC TRENDS AND CURRENTS AT A PARTICULAR TIME AS THEY WERE EXPERIENCED BY PEOPLE LIVING AT THAT TIME IN HISTORY.

TO ACQUAINT STUDENTS WITH THE SKILLS AND THE METHODS OF VARIOUS DISCIPLINES WHILE STUDYING AN EVOLVING AND DYNAMIC CULTURE.

- C. SUBJECT AREAS: LITERATURE, MUSIC, ART, DANCE, CINEMA, HISTORY, SOCIOLOGY, PSYCHOLOGY

- D. EMPHASIS: HISTORY

## E. CHRONOLOGICAL APPROACH.

THE SCOPE OF THE COURSE SPANS THE 19TH AND 20TH CENTURIES, FROM MODERN MAN EMERGING FROM THE WAKE OF THE FRENCH REVOLUTION AND NAPOLEONIC EUROPE TO MAN AND HIS PROBLEMS IN TODAY'S TECHNOLOGICALLY-ORIENTED SOCIETY. IN RELATION TO THIS PERIOD, SIGNIFICANT CULTURAL AND HISTORICAL FOUNDATIONS PRIOR TO THE 19TH CENTURY ARE EXAMINED. GREECE OF CLASSICAL TIMES, CLASSICISM AND THE "ENLIGHTENMENT," THE HUMANISTIC SPIRIT OF THE RENAISSANCE, MEDIEVAL CULTURE, AND VARIOUS ASPECTS OF THE HISTORIC PAST ARE DRAWN UPON TO AFFORD A MORE COMPLETE UNDERSTANDING OF THE MODERN WORLD.

THE COURSE GUIDE INCLUDES A LIST OF GENERAL IDEAS PRESENTED IN THE FOLLOWING UNITS: UNIT I, BACKGROUND TO 1815.

UNIT II, 1815-1848. UNIT III, 1848-1871. UNIT IV, 1871-1914.

UNIT V, 1914-1919 (WORLD WAR I). UNIT VI, 1919-1939.

UNIT VII, 1939-1945 (WORLD WAR II). UNIT VIII, 1945 TO THE PRESENT.

- V. MANNER IN WHICH PROGRAM IS HANDLED: NOT DESCRIBED.

- VI. ADDITIONAL FEATURES INCLUDED IN THE GUIDE: BIBLIOGRAPHY FOR EACH UNIT.

## MUSIC ABSTRACT

THE PROGRAM FOCUSES ON A STUDY OF THE HISTORY AND CULTURE OF THE 19TH AND 20TH CENTURIES; OTHER HISTORICAL PERIODS ARE CONSIDERED IN RELATION TO THE MODERN WORLD. AS STATED IN THE COURSE GUIDE, THE ARTS, LITERATURE, AND MUSIC ARE RELIED UPON, WHEN APPLICABLE, TO GIVE THE STUDENT A MORE COMPLETE UNDERSTANDING OF THE PERIOD AND THE ERA.

BAROQUE MUSIC OF LULLY, COUPERIN, AND RAMEAU, AND THE CLASSICAL BALANCE OF GLUCK'S OPERAS AND MOZART'S ORCHESTRAL WORKS ARE STUDIED AS BACKGROUND FOR AN UNDERSTANDING OF 19TH CENTURY MUSIC.

MUSIC INCLUDED IN THE STUDY OF THE 19TH AND 20TH CENTURIES IS NOT DESCRIBED.

**I. LOCATION:**

- A. NEW YORK
- B. CLINTON

**II. SCHOOL AND PROGRAM PERSONNEL:**

- A. PRINCIPAL NOT CITED
- B. PROGRAM DIRECTOR, CHARLES CONLEY (ENGLISH DEPARTMENT CHAIRMAN)
- C. PROGRAM FACULTY NOT CITED

**III. COURSE GUIDE DESCRIPTION:**

- A. HUMANITIES
- B. COMPILED IN 1970
- C. COST NOT CITED
- D. DITTO COPIED. 10 PAGES

**IV. CHARACTERISTICS OF THE PROGRAM:**

- A. DATE OF PROGRAM'S INITIATION NOT CITED
- B. GENERAL OBJECTIVES NOT STATED
- C. SUBJECT AREAS: LITERATURE, ART, MUSIC, HISTORY
- D. AREAS RECEIVE EQUAL EMPHASIS
- E. THEMATIC AND CHRONOLOGICAL APPROACH.

THE COURSE CENTERS ON THE THEME OF PROTEST. THE FOLLOWING TOPICS ARE CONSIDERED: INTRODUCTION TO THE HUMANITIES AND THE ARTS (1 WEEK). THEMES TREATED THROUGH THE HUMANITIES TODAY (2 WEEKS). PROTEST IN ANCIENT GREECE (2 WEEKS). ETHICS THEN AND NOW (1 WEEK). JOB (BIBLICAL) PROTESTS (1 WEEK). CONTEMPORARY MAN PROTESTS (4 WEEKS). MEDIEVAL PROTESTORS (5 WEEKS). AESTHETICS--APPRECIATING ART (4 WEEKS). RENAISSANCE PROTESTORS (5 WEEKS). 17TH, 18TH, AND 19TH CENTURY PROTESTS (5 WEEKS). PROTESTS OF THE EARLY 20TH CENTURY (5 WEEKS). PROTESTS OF THE LATER 20TH CENTURY (4 WEEKS). TOPICS DEALING WITH PAST HISTORY ARE RELATED TO THE PRESENT. QUESTIONS FOR DISCUSSION, READINGS, FILMS, AND RELATED ACTIVITIES ARE LISTED FOR EACH WEEK OF THE COURSE.

**V. MANNER IN WHICH PROGRAM IS HANDLED:**

- A. NUMBER OF TEACHERS NOT INDICATED
- B. STUDENT ENROLLMENT NOT DESCRIBED
- C. CLASS ACTIVITIES INCLUDE DISCUSSIONS, INDEPENDENT STUDY PROJECTS, AND THE USE OF FILMS, FILMSTRIPS, SLIDES AND RECORDS.
- D. EXTRACURRICULAR ACTIVITIES INCLUDE FIELD TRIPS
- E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT NOT DESCRIBED
- F. FUTURE PLANS NOT CITED

**VI. ADDITIONAL FEATURES OF THE GUIDE:**

- A. SUGGESTED ACTIVITIES INCLUDE INDEPENDENT STUDY PROJECTS, AND THE CONSTRUCTION OF COLLAGES, MOBILES, AND PROTEST BUTTONS.
- B. BIBLIOGRAPHY INCLUDED
- C. REFERENCE MATERIALS INCLUDE TOPICS FOR INDEPENDENT STUDY.
- D. NO APPENDICES

## MUSIC ABSTRACT

THE HUMANITIES COURSE CENTERS ON THE THEME OF PROTEST. SELECTED ASPECTS OF MUSIC STUDIED IN RELATION TO THIS THEME ARE AS FOLLOWS:

RENAISSANCE PROTESTORS AND THEIR INFLUENCE TODAY. LATIN POLYPHONY OF PALESTRINA. ENGLISH MADRIGALS OF THOMAS MORLEY. DISCUSSION TOPIC: IN WHAT WAY WAS RENAISSANCE MUSIC A PROTEST?

REPRESENTATIVE PROTESTORS FROM THE 17TH, 18TH, AND 19TH CENTURIES. SELECTED MUSICAL WORKS FROM THE BAROQUE, CLASSICAL AND ROMANTIC PERIODS.

PROTESTS OF THE EARLY 20TH CENTURY. DEBUSSY'S PRELUDE TO THE AFTERNOON OF A FAUN; AND MUSIC OF BARTOK, STRAVINSKY, COPLAND, MENOTTI, SCHOENBERG, AND SHOSTAKOVICH.

## I. LOCATION:

- A. NEW YORK
- B. COBLESKILL

## II. SCHOOL AND PROGRAM PERSONNEL:

- A. PRINCIPAL NOT CITED
- B. PROGRAM DIRECTOR, WILLIAM M. JACKMAN
- C. PROGRAM PREPARATION: ALLAN CHAPMAN, VESTA HAUSER, WILLIAM JACKMAN, ANTHONY LAMBIASE, F. CLARENCE LARSON, KATHRYN MORSCHAUSER, ORLO NICHOLS

## III. COURSE GUIDE DESCRIPTION:

- A. PROPOSED COURSE OF STUDY FOR THE HUMANITIES
- B. COMPILED IN 1969
- C. COST NOT CITED
- D. DITTO COPIED. 30 PAGES.

## IV. CHARACTERISTICS OF THE PROGRAM:

- A. DATE OF PROGRAM'S INITIATION NOT CITED
- B. GENERAL OBJECTIVES ARE BASED ON THE FOLLOWING CONCEPTS:  
 THE INTERRELATEDNESS OF ALL EXPERIENCE OR KNOWLEDGE IS THE RESULT OF THE INTERACTION OF MAN AND HIS UNIVERSE; THIS INTERRELATEDNESS OPPOSES MODERN COMPARTMENTALIZATION OF SUCH KNOWLEDGE.  
 ONLY AN UNDERSTANDING OF THE CULTURES OF HIS PREDECESSORS ENABLES THE STUDENT TO EVALUATE ADEQUATELY HIS PRESENT EXISTENCE AND TO MAKE MEANINGFUL CHOICES REGARDING HIS FUTURE DIRECTION.  
 ONLY EXPERIENCE IN COMPARATIVE LEVELS OF AESTHETIC FORM CAN PROVIDE A BASIS FOR APPRECIATION AND UNDERSTANDING OF THE AESTHETIC ACTIVITY OF MAN.  
 ONLY DIRECT INTELLECTUAL INVOLVEMENT WITH THE PHILOSOPHICAL, ETHICAL, AND SPIRITUAL PROBLEMS WHICH HAVE ALWAYS CONFRONTED MAN CAN PROVIDE THE NECESSARY GROUNDING FOR DEVELOPMENT OF THE STUDENT'S POTENTIAL SELF-REALIZATION.
- C. SUBJECT AREAS: ART, COMMUNICATION, HISTORY, MUSIC, SCIENCE
- D. AREAS RECEIVE EQUAL EMPHASIS
- E. THEMATIC AND CHRONOLOGICAL APPROACH.

MAN, AS BOTH AN IRRATIONAL AND A RATIONAL CREATURE, IS THE BASE POINT FOR THE COURSE'S DEVELOPMENT. A COMBINATION OF THE FOLLOWING 3 APPROACHES IS USED: THE CORE, SIGNIFICANT AREAS, AND THE HISTORICAL. SIX "SIGNIFICANT AREAS" ARE PRESENTED: TRUTH, FREEDOM, BEAUTY, GOD, SOCIETY, AND NATURE. GENERALLY, A PARTICULAR AREA SUCH AS "SOCIETY" IS APPROACHED IN ITS CONTEXT TODAY (1971), AFTER WHICH AN INVESTIGATION IS MADE INTO ROOTS, CAUSES, AND DEVELOPMENT AS REVEALED THROUGH A STUDY OF 5 HISTORICAL SEGMENTS: PREHISTORIC (30,000 TO 3,000 B.C.); GRECO-ROMAN (475 B.C. TO 100 A.D.); MEDIEVAL (600 TO 1300); RENAISSANCE (1475 TO 1600); AND TWENTIETH CENTURY (1875 TO 1940).

RESEARCH IS GUIDED BY TEAM MEMBERS, AND STUDENTS INTRODUCE TOPICS FOR DISCUSSION.

THE COURSE GUIDE INCLUDES A LIST OF PROJECT OR RESEARCH EXPERIENCES FOR EACH "SIGNIFICANT AREA." AMONG THESE ARE DISCUSSION TOPICS, SLIDES, RECORDINGS, ESSAY TOPICS, AND SELECTED READINGS. THE BASIC STRUCTURE OF THE COURSE IS SUBJECT TO CONSIDERABLE MODIFICATION OF MATERIALS AND PROCEDURES.

V. MANNER IN WHICH PROGRAM IS HANDLED:

- A. TEAM TEACHING
- B. STUDENT ENROLLMENT:
  - 1. SENIORS
  - 2. PREREQUISITES NOT CITED
  - 3. ELECTIVE
- C. CLASS ACTIVITIES INCLUDE DISCUSSIONS AND RESEARCH PROJECTS.
- D. EXTRACURRICULAR ACTIVITIES INCLUDE TRIPS TO MUSEUMS, DRAMATIC, OPERA AND BALLET PERFORMANCES, AND TOURS OF NEW YORK CITY.
- E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT NOT DESCRIBED
- F. FUTURE PLANS NOT CITED

VI. ADDITIONAL FEATURES OF THE GUIDE:

- A. SUGGESTED ACTIVITIES INCLUDED
- B. BIBLIOGRAPHY NOT INCLUDED
- C. REFERENCE MATERIALS INCLUDE LISTS OF SLIDES, FILMS, AND RECORDS.
- D. NO APPENDICES

MUSIC ABSTRACT

THE COURSE IS ORGANIZED AROUND "SIGNIFICANT AREAS" OF MAN'S EXPERIENCE. SELECTED REFERENCES TO MUSIC CITED IN RELATION TO THESE AREAS ARE AS FOLLOWS:

**TRUTH.** RECORDINGS: CORELLI'S CONCERTO FOR STRING ORCHESTRA AND HARPSICHORD; DAVIDOVSKY'S IN MEMORIAM OF VARESE. DISCUSSION TOPICS: WHAT IS MUSIC? IS IT NATURAL? MAN-MADE? BOTH? IS IT NOISE? SOUND? ORGANIZED SOUND? RECORDINGS: CHOPIN'S NOCTURNE IN F MINOR, OPUS 55 AND HIS POLONAISE IN F SHARP MINOR, PLAYED BY VLADIMIR HOROWITZ. DISCUSSION TOPICS: DOES PERFORMANCE QUALITY AFFECT THE TRUTH OF MUSIC? DOES INDIVIDUAL INTERPRETATION ALTER THE TRUTH OF MUSIC?

**GOD.** RECORDINGS: "HALLELUJAH CHORUS" FROM HANDEL'S MESSIAH; A JAZZ MASS; A CONGOLESE MASS; TRADITIONAL CHRISTMAS CAROLS; "DIES IRAE" FROM VERDI'S REQUIEM. DISCUSSION TOPICS: RELATIONSHIP OF MUSIC AND GOD. EFFECT OF CULTURE ON THE FORM OF RELIGIOUS MUSIC. REACTIONS TO MUSIC HEARD. COMPARATIVE EFFECTIVENESS OF SELECTED WORKS.

**FREEDOM.** RECORDINGS: VERDI'S NABUCCO, DON CARLOS, AND AIDA. DISCUSSION TOPICS: HOW FREE IS THE COMPOSER? FROM CULTURAL INFLUENCES? FROM HISTORICAL INFLUENCES? CAN FREEDOM BE THE SOLE JUSTIFICATION FOR A MUSICAL WORK?

**BEAUTY.** RECORDINGS: PROKOFIEV'S ROMEO AND JULIET; MILHAUD'S CREATION OF THE WORLD. DISCUSSION TOPICS: IS ALL MUSIC BEAUTIFUL? DOES ONLY BEAUTIFUL MUSIC SURVIVE? RECORDING: DEBUSSY'S PRELUDE TO THE AFTERNOON OF A FAUN. DISCUSSION TOPICS: IS IT POSSIBLE TO SPEAK MEANINGFULLY ABOUT MUSIC? IS MUSICAL BEAUTY THE RESULT OF MELODIC LINE? IS IT DETERMINED BY THE LISTENER'S MOOD?

**NATURE.** RECORDINGS: BEETHOVEN'S PASTORAL SYMPHONY. DISCUSSION TOPIC: IS MUSIC NATURAL? (THE SYMPHONY IS NOT IDENTIFIED UNTIL AFTER THE DISCUSSION.) RECORDING: SMETANA'S THE MOLDAU. DISCUSSION TOPICS: SHOULD MUSIC HAVE A PURPOSE OTHER THAN ITSELF? COMPARE THE EFFECT OF BEETHOVEN'S PASTORAL SYMPHONY AND DEBUSSY'S LA MER, WITH THE MOLDAU.

**SOCIETY.** RECORDINGS OF FOLK SONGS. DISCUSSION TOPICS: REACTION TO PARTICULAR SONGS. WHAT IS THE ORIGIN OF FOLK SONGS? WERE THEY ONCE "POP" SONGS? WILL OUR "POP" AND "ROCK" BECOME FOLK MUSIC OF THE FUTURE?

## I. LOCATION:

- A. NEW YORK
- B. ROCHESTER

## II. SCHOOL AND PROGRAM PERSONNEL:

- A. PRINCIPAL NOT CITED
- B. PROGRAM DIRECTOR, MR. DONALD WAGNER
- C. PROGRAM FACULTY: MR. EDWIN OWENS, MR. LAWRENCE BECK,  
MR. DONALD WAGNER

## III. COURSE GUIDE DESCRIPTION:

- A. SOCIETY AND THE ARTS
- B. COMPILED IN 1962
- C. COST NOT CITED
- D. MIMECGRAPHED. 59 PAGES

## IV. CHARACTERISTICS OF THE PROGRAM:

- A. DATE OF PROGRAM'S INITIATION NOT CITED
- B. GENERAL OBJECTIVES: (TEACHER OBJECTIVES)
  - TO PORTRAY AS A UNIFIED WHOLE THE DEVELOPMENT OF ART AND MUSIC IN RELATIONSHIP TO THE EVOLVING SOCIETY IN WHICH THESE ORIGINATED.
  - TO PROMOTE AN INCREASED CULTURAL AWARENESS IN THE MORE MATURE HIGH SCHOOL STUDENT.
  - TO PROVIDE OPPORTUNITY FOR BALANCE IN THE ACADEMIC PROGRAM OF THOSE STUDENTS WHOSE EMPHASIS LIES OUTSIDE THE ARTS AND HUMANITIES.
  - TO GIVE COLLEGE-BOUND STUDENTS A CORE OF CULTURAL RESERVE AS THEY MOVE INTO THE FIELD OF LIBERAL EDUCATION IN THE COLLEGE.
- C. SUBJECT AREAS: SOCIAL STUDIES, ART, MUSIC
- D. AREAS RECEIVE EQUAL EMPHASIS
- E. CHRONOLOGICAL APPROACH.

THIS COURSE PRESENTS STUDIES IN SIGNIFICANT AREAS OF THE ARTS IN RELATIONSHIP TO THEIR SOCIAL SETTINGS. ALIGNED HORIZONTALLY IN THE COURSE GUIDE, THE FOLLOWING MAJOR HEADINGS ARE OUTLINED FOR THE STUDY OF SOCIETY, ART, AND MUSIC RESPECTIVELY.

I. MOTIVATION--ESTABLISHING PERSPECTIVE REGARDING 20TH CENTURY IMPACT. (CONSERVATIVES; LIBERALS; RADICALS). II. DEVELOPING PERCEPTIONS. (SOCIETY--MAN IN ASSOCIATION; SOCIOLOGICAL APPROACH; THE SOCIAL ENVIRONMENT; THE PLACE OF MAN--VARIABLE FOCUS; MAN RELATED TO ART). III. ANCIENT SOCIETY. (PRE-HISTORIC MAN; THE NILE AND THE FERTILE CRESCENT, 4000-1000 B.C.; THE GREEK WAY--MODERATION AND HARMONY, 750-300 B.C.; ROME AND THE STRUCTURE OF EMPIRE, 500 B.C.-500 A.D.).

IV. THE MIDDLE AGES, 500-1400. (MEDIEVAL ORGANIC SOCIETY--THE PARADOX; THE CATHOLIC CHURCH AND MEDIEVAL SOCIETY; THE GUILDS; SCHOLASTICISM; GROWTH OF NATIONAL STATES). V. RENAISSANCE, 1400-1600. (REVIVAL OF LEARNING; HUMANISM AND SCIENCE; RELIGION AND PHILOSOPHY; ROLE OF ECONOMICS; SUMMARY OF THEMES).

VI. AGE OF AUTOCRACY, REASON AND REVOLUTION. (DIVINE RIGHT GOVERNMENT--AUTOCRACY; REASON AND NATURAL LAW; REASON APPLIED TO SOCIETY; THE PHILOSOPHY AND PRACTICE OF REVOLUTION; SUMMARY OF THEMES). VII. MODERN ERA, 19TH CENTURY. (INTRODUCTION; NATIONALISM AND INDUSTRIALISM; MATERIALISM AND SCIENCE; THE EXPANDING CONTACTS; DEMOCRACY AND SOCIALISM; EVOLUTION AND SOCIETY). VIII. MODERN ERA, 20TH CENTURY. (INTRODUCTION--SEEKING PERSPECTIVE; THE SHRINKING WORLD; VALUES AND VIEWS; THE



INDIVIDUAL AND THE ORGANIZATION; INTERNATIONALISM--CONFLICT AND COOPERATION; OVERVIEW OF TRENDS).

V. MANNER IN WHICH PROGRAM IS HANDLED:

- A. TEAM OF 3 TEACHERS FROM THE DEPARTMENTS OF ART, MUSIC, AND SOCIAL STUDIES. GUEST SPECIALISTS.
- B. STUDENT ENROLLMENT NOT DESCRIBED
- C. CLASS ACTIVITIES INCLUDE LECTURES, FORUMS, DISCUSSIONS, PANELS, RESEARCH STUDIES, SPECIAL REPORTS, DEMONSTRATIONS, PERFORMANCES, BROAD READING, AND THE USE OF SLIDES, FILMS, RECORDINGS, AND TAPES.
- D. EXTRACURRICULAR ACTIVITIES INCLUDE ATTENDANCE AT CONCERTS, RECITALS, EXHIBITS, AND LECTURES.
- E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT INCLUDE HIS NOTES ON LECTURES, DISCUSSIONS, AND OUTSIDE READINGS. OTHER MEANS NOT DESCRIBED.
- F. FUTURE PLANS NOT CITED

VI. ADDITIONAL FEATURES OF THE GUIDE:

- A. SUGGESTED ACTIVITIES NOT INCLUDED
- B. BIBLIOGRAPHY INCLUDED FOR EACH UNIT
- C. REFERENCE MATERIALS INCLUDE SUGGESTED RECORDINGS
- D. NO APPENDICES

MUSIC ABSTRACT

ART AND MUSIC ARE STUDIED AS ILLUSTRATIONS OF THE HISTORY OF MAN, AND AS COMPONENTS OR RELATED EXPRESSIONS OF MAN'S SOCIAL DEVELOPMENT.

GENERAL HEADINGS AND SELECTED MAJOR TOPICS IN MUSIC ARE AS FOLLOWS:

I. MOTIVATION PERIOD--20TH CENTURY IMPACT. CONSERVATIVE (TSCHAIKOWSKY, GRIEG); LIBERAL (DEBUSSY, RAVEL, HOWARD HANSEN); RADICAL (STRAVINSKY, HONEGGER).

II. DEVELOPING PERCEPTIONS. STYLES OF MUSIC (BAROQUE, CLASSIC, ROMANTIC, IMPRESSIONISTIC, MODERN, MUSICAL AESTHETIC); CLASSIC VERSUS ROMANTIC CONCEPT; FORMS (MONOPHONIC, POLYPHONIC, HOMOPHONIC, SACRED, SECULAR, MODES, SCALES, BITONALITY, POLYTONALITY, ATONALITY); INSTRUMENTAL FORMS; VOCAL FORMS.

III. ANCIENT SOCIETY. MUSIC AS ASSOCIATED WITH THE CHIEF EXPERIENCES OF LIFE: PRIMITIVE TO AESTHETIC (THEORY OF THE BEGINNING OF VOCAL AND INSTRUMENTAL MUSIC, AESTHETIC CONSIDERATIONS, TONE PATTERNS, RHYTHM, INTERVALS); EGYPTIAN MUSIC; BEGINNINGS OF NATIONAL MUSIC (CHINESE, GREEK); ROMAN MUSIC.

IV. MIDDLE AGES. MUSIC OF THE CHURCH AND MUSIC NOT OF THE CHURCH: PLAINSONG AND ORGANUM; MEDIEVAL INSTRUMENTS; ARS NOVA--SECULAR MUSIC (FRANCE, GERMANY); NEW FORMS--FRANCE AND ITALY, 1300; MUSICA FICTA; DEVELOPMENT OF NOTATION; SCHOOLS (ENGLISH--DUNSTABLE; FRANCE AND BELGIUM--DUFAY; NETHERLANDS--OKEGHEM, OBRECHT; GERMANY--ISAAC; ITALY--LANDINI; SPAIN; FIRST MUSIC PRINTING).

V. RENAISSANCE. A BRIDGE FROM MEDIEVAL TO MODERN: SECULAR MUSIC; DEVELOPMENT OF HARMONY; EVOLVING FORMS; DIFFERENTIAL DEVELOPMENT (COUNCIL OF TRENT; DEVELOPMENT OF INSTRUMENTS).

VI. AGE OF AUTOCRACY, REASON AND REVOLUTION. TO THE CLASSIC THROUGH REASON AND FORM: BAROQUE CANTATA AND ORATORIO; ROCOCO; SIMPLICITY OF CLASSICISM; THE SONATA AND THE REVOLUTION; PERFECTION AND DEVELOPMENT OF INSTRUMENTS; J. S. BACH AND HIS DESCENDANTS; HANDEL; GLUCK; HAYDN; MOZART; BEETHOVEN.

VII. MODERN ERA, 19TH CENTURY. CHANGES BEGET ROMANTICISM--INDIVIDUALISM VERSUS COLLECTIVISM: ROMANTICISM; ROMANTIC REALISTS (BEETHOVEN, SCHUBERT, BERLIOZ, LISZT, WEBER, SPOHR, CLEMENTI, JOHANN STRAUSS); ROMANTIC IDEALISTS (MENDELSSOHN, SCHUMANN, CHOPIN); OPERA--DRAMATIC FORMS; OPERATIC COMPOSERS; ABSOLUTE VERSUS PROGRAM MUSIC; NATIONALISM.

VIII. MODERN ERA, 20TH CENTURY. EXPLOSIVE CHANGE--LOSS OF INDEPENDENCE--THREATS TO LIFE: TRANSITION; IMPRESSIONISM AND THE NEW AESTHETIC; EXPRESSIONISM; SUMMARY.

FOR EACH OF THESE GENERAL HEADINGS, THE COURSE GUIDE PROVIDES AN OUTLINE OF CONCEPTS, NAMES OF COMPOSERS, AND SPECIFIC MUSICAL WORKS.

## I. LOCATION:

- A. NEW YORK
- B. HYDE PARK

## II. SCHOOL AND PROGRAM PERSONNEL:

- A. PRINCIPAL NOT CITED
- B. PROGRAM DIRECTOR, DEAN NORTHROP
- C. PROGRAM FACULTY: W. E. CADY. OTHERS NOT CITED

## III. COURSE GUIDE DESCRIPTION:

- A. HUMANITIES I. HUMANITIES II. (2 COURSES BEING DESCRIBED)
- B. HUMANITIES I SECTION COMPILED IN 1970. HUMANITIES II SECTION COMPILED IN 1966.
- C. COST NOT CITED
- D. OUTLINE FORM. DITTO COPIED. 8 PAGES

## IV. CHARACTERISTICS OF THE PROGRAM:

- A. PROGRAM INITIATED BEFORE 1966
- B. GENERAL OBJECTIVES:
  - TO INCREASE THE NUMBER OF ARTS WE ENJOY.
  - TO INCREASE SKILL IN ARTICULATING IMPRESSIONS OF ART WORKS.
  - TO BECOME ACQUAINTED WITH GREAT NAMES IN THE FIELDS OF ART.
  - TO OFFER AVENUES OF EXPRESSION TO EACH INDIVIDUAL.
  - TO PROVIDE FIRSTHAND EXPERIENCE WITH ART FORMS THROUGH FIELD TRIPS.
  - TO ENRICH THE ESTHETIC RANGE AND DEPTH OF EACH STUDENT.
- C. SUBJECT AREAS: PAINTING, SCULPTURE, ARCHITECTURE, MUSIC, DANCE, POETRY, DRAMA.
- D. AREAS RECEIVE EQUAL EMPHASIS
- E. HUMANITIES I, THEMATIC APPROACH. (FIGURES IN BRACKETS REFER TO ACTUAL CLASS HOURS)
  - INTRODUCTION (1)
  - MAN REVEALS HIMSELF THROUGH "THE ARTS" (41)
    - MAN LOOKS AT NATURE; MAN LOOKS AT THE CITY AND TOWN; MAN MAKES WAR; MAN DECORATES; MAN MAKES SHEER BEAUTY; OTHER TOPICS.
  - WHAT IS TRUTH? (10)
    - SUBJECTIVE VS. OBJECTIVE APPROACH. WAYS OF LOOKING AT THINGS IN THE VISUAL ARTS; IN LITERATURE; IN OTHER AREAS.
  - WHAT IS BEAUTY? (15)
    - IN MUSIC; IN THE VISUAL ARTS; IN POETRY; HOW DO WE JUDGE BEAUTY? OTHER TOPICS.
  - WHAT MAKES UP A WORK OF ART? (52)
    - PAINTING; SCULPTURE; ARCHITECTURE; MUSIC; AN OPERA; DRAMA; POETRY; WHAT IS STYLE?
  - WHAT CAN WE IN THIS CLASS CREATE? (4)
- HUMANITIES II, ELEMENTS APPROACH
  - INTRODUCTION (15)
    - TERMINOLOGY; BASIC ASSUMPTION IN ART; THE 7 FINE ARTS; SUBJECT MATTER IN ART; WAYS OF PRESENTING SUBJECT; SOURCES OF SUBJECT; OTHER TOPICS.

**MUSIC (27)**

SEE MUSIC ABSTRACT ON THE FOLLOWING PAGE.

**DANCE (8)**

TERMS; BRIEF HISTORY OF DANCE; 5 FILMS ON DANCE.

**ART (27)**

ELEMENTS OF THE VISUAL ARTS (LINE, COLOR, SHAPE, TEXTURE, PATTERNS); EFFECTS OF COMBINING ELEMENTS; EXPERIMENTAL PAINTING; ELEMENTS OF ORGANIZATION; CREATIVE WORK IN SCULPTURE AND SURVEY OF SCULPTURE, ANCIENT TO MODERN; OTHER TOPICS.

**POETRY (16)**

ELEMENTS OF POETRY; SCANSION; SPECIAL STANZA FORMS; METAPHOR, IMAGERY; DISCUSSION OF READINGS; ORIGINAL WRITING; OTHER TOPICS.

**DRAMA (16)**

APPEAL OF THE THEATRE; ORIGINAL DIALOGUE WRITING; PANTOMIME; DRAMATIC STRUCTURE; ELEMENTS AND TYPES OF DRAMA; MONOLOGUE, DISCUSSION OF 3 PLAYS; OTHER TOPICS.

**OPERA (11)**

SEE MUSIC ABSTRACT ON THE FOLLOWING PAGE.

**ARCHITECTURE (16)**

TERMS; GENERAL SURVEY; STUDENT REPORTS; SLIDES; OTHER ACTIVITIES.

**CONCLUSION (8)**

STYLE; THE TRAGIC AND COMIC IN ART; JUDGMENT IN ART; REVIEW.

- F. THE COURSE IS PREDOMINANTLY AN EXPLORATION OF THE SEVEN FINE ARTS IN WHICH STUDENTS ARE GIVEN AN OPPORTUNITY TO WORK WITH THE RAW MATERIALS OF EACH MEDIUM, TO STUDY GREAT WORKS, AND TO BECOME ACQUAINTED WITH THE POTENTIALS AND RESTRICTIONS INHERENT IN EACH ART FORM. AT THE END OF THE COURSE EACH STUDENT IS EXPECTED TO EXPLORE IN DEPTH ANY ART FORM HE DESIRES WITH THE AIM OF PRODUCING A DEFINITE OBJECT OR PERFORMANCE. THESE ARE ACTUAL PRODUCTIONS, WHETHER GROUP OR INDIVIDUAL.

**V. MANNER IN WHICH PROGRAM IS HANDLED:**

- A. TEAM TEACHING. 4 STAFF MEMBERS: 1 ART TEACHER, 1 MUSIC TEACHER, 2 ENGLISH TEACHERS, 1 DANCE CONSULTANT. THE 4 STAFF MEMBERS EITHER TEACH DURING THE HUMANITIES CLASS PERIOD OR ARE FREE TO WORK ON ADVANCED PLANNING. EACH HAS A MUTUALLY FREE PERIOD FOR STAFF MEETINGS AND CONFERENCES.
- B. STUDENT ENROLLMENT:
1. HUMANITIES II, SENIORS
  2. PREREQUISITES NOT CITED
  3. STUDENTS ARE SELECTED FOR HUMANITIES II
- C. CLASS ACTIVITIES INCLUDE INDIVIDUAL OR GROUP CREATIVE WORK IN EACH AREA OF STUDY. ACCORDING TO A ROTATING CLASS SCHEDULE, 58-MINUTE CLASSES MEET 4 TIMES A WEEK.
- D. EXTRACURRICULAR ACTIVITIES INCLUDE FIELD TRIPS
- E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT: TESTS FOLLOWING EACH SUBJECT AREA OF STUDY; PRODUCTION OF A DEFINITE OBJECT OR PERFORMANCE IN THE STUDENT'S CHOICE OF ART FORM.
- F. FUTURE PLANS NOT CITED

VI. ADDITIONAL FEATURES OF THE GUIDE:

- A. SUGGESTED ACTIVITIES INCLUDE THE FOLLOWING FIELD TRIPS:  
 MODERN ART MUSEUM; METROPOLITAN MUSEUM OF ART; GUGGENHEIM MUSEUM; WHITNEY MUSEUM.  
 TOUR OF LINCOLN CENTER; PERFORMANCE OF METROPOLITAN OPERA.  
 THE CLOISTERS; ST. JOHN THE DIVINE CATHEDRAL; SEAGRAM BUILDING;  
 NEW YORK CITY EXAMPLES OF ARCHITECTURE; VANDERBILT MANSION.  
 DANCE AND DRAMA PERFORMANCES AT AREA COLLEGES.
- B. BIBLIOGRAPHY OF GENERAL SOURCEBOOKS
- C. REFERENCE MATERIALS NOT INCLUDED
- D. NO APPENDICES

MUSIC ABSTRACT

HUMANITIES I

MUSIC IS INCORPORATED INTO EACH OF THE 6 UNITS CORRESPONDING TO THE "THEME" PRESENTED BY THE UNIT. FOR EXAMPLE, IN THE UNIT "MAN REVEALS HIMSELF THROUGH THE ARTS," MUSIC IS STUDIED WHICH REVEALS THAT MAN LOVES, WORSHIPS A GOD, WORKS, DREAMS, TELLS HIS FOLKLORE. IN THE UNIT "WHAT MAKES UP A WORK OF ART," 15 CLASS HOURS ARE DEVOTED TO MUSIC AND 5 TO THE STUDY OF AN OPERA.

HUMANITIES II

MUSIC IS ALLOTTED 27 CLASS HOURS AS ONE UNIT OF THE SEVEN FINE ARTS UNITS. OPERA IS ALLOTTED 11 HOURS.

MUSIC UNIT: INTRODUCTION (4) INCLUDES SUBJECT AND FUNCTION IN MUSIC, MEDIUM, AND MAN'S RESPONSE TO MUSIC. THE ELEMENTS OF MUSIC (8) INCLUDES RHYTHM, MELODY, TEMPO, SCALES, HARMONY, COUNTERPOINT, TIMBRE, AND SMALL FORMS. FORM IN MUSIC (15) INCLUDES FOLK MUSIC AND EXTENDED FORMS BASED ON IT, SACRED VOCAL FORMS, ABSTRACT INSTRUMENTAL FORMS, AND SECULAR VOCAL FORMS. STUDENTS ANALYZE THE MUSIC.

OPERA UNIT: CONVENTIONS OF OPERA, OPERA BEFORE MOZART, MOZART'S OPERAS, LATER OPERAS (CARMEN), WAGNER AND VERDI, PUCCINI'S LA BOHEME. CONCERTS AND OPERAS ARE AMONG THE FIELD TRIPS.

## I. LOCATION:

- A. NEW YORK
- B. GARDEN CITY

## II. SCHOOL AND PROGRAM PERSONNEL:

- A. PRINCIPAL NOT CITED
- B. PROGRAM DIRECTOR, BERNARD W. ALLEN (ASSISTANT PRINCIPAL FOR INSTRUCTION)
- C. PROGRAM FACULTY NOT CITED

## III. COURSE GUIDE DESCRIPTION:

- A. HUMANITIES
- B. DATE OF COMPILATION NOT CITED
- C. COST NOT CITED
- D. MIMECGRAPHED. OUTLINE FORM. 28 PAGES

## IV. CHARACTERISTICS OF THE PROGRAM:

- A. DATE OF PROGRAM'S INITIATION NOT CITED
- B. GENERAL OBJECTIVES:
  - TO DISCOVER WHAT IS HAPPENING IN THE WORLD TODAY AND HOW MAN HAS REACTED.
  - TO EXPLORE ORDER AS IT EXISTS IN THE WORLD TODAY.
  - TO STUDY MAN'S CONTINUING SEARCH TO EXPRESS HIS FEELINGS AND TO FIND A MEANING IN LIFE.
  - TO STUDY MAN'S SEARCH FOR ADJUSTMENT TO CHANGE.
- C. SUBJECT AREAS: SOCIAL STUDIES, ART, MUSIC, ENGLISH, PSYCHOLOGY
- D. AREAS RECEIVE EQUAL EMPHASIS
- E. THEMATIC APPROACH.

CONCEPTS IN THE FORM OF STATEMENTS AND QUESTIONS ARE LISTED FOR EACH SUBJECT AREA. THESE CONCEPTS PROVIDE ASPECTS FOR DISCUSSION OF THE FOLLOWING TOPICS:

WHAT IS HAPPENING IN THE WORLD TODAY AND HOW HAS MAN REACTED?  
 AMBITION, SECURITY DILEMMA; VIOLENCE, PASSIVITY DILEMMA;  
 BROTHERHOOD; ALIENATION

MAN'S SEARCH FOR ORDER IN THE WESTERN WORLD, IN THE NON-WESTERN WORLD, BETWEEN TWO WORLDS (SOVIET UNION). MAN'S SEARCH FOR ORDER THROUGH LANGUAGE (HISTORY OF LANGUAGE, DRAMA, POETRY, ORIGINAL WRITING). MAN'S SEARCH FOR ORDER THROUGH ART, MUSIC, AND PSYCHOLOGY.

MAN'S SEARCH TO EXPRESS HIS FEELINGS AND TO FIND MEANING IN LIFE: HIS NEED FOR MEANINGS AND VALUES, HIS RELIGIONS, HIS SECULAR INTERPRETATION OF LIFE THROUGH PHILOSOPHY, HIS EFFORTS TO RESOLVE THE RELIGIOUS-SECULAR CONFLICT, AND THE LIMITATIONS ON MAN'S FREEDOM OF EXPRESSION. A CONSIDERATION OF COSMOLOGY, EPISTEMOLOGY, ETHICS, AND THE ELEMENTS OF SPEECH. A STUDY OF REALITY IN ART; SELF EXPRESSION, DECORATION, MOTIVATIONAL ASPECTS IN ART; PHYSICAL REACTION OF THE VIEWER, AND THE REFLECTION OF SOCIETY IN ART. A CONSIDERATION OF MUSIC. (SEE MUSIC ABSTRACT WHICH FOLLOWS.) A STUDY OF PSYCHOLOGY THROUGH A CONSIDERATION OF PERSONALITY, INTELLIGENCE, EMOTIONS, AND PERSONALITY MALADJUSTMENTS.

THE FINAL UNIT ON MAN'S SEARCH FOR ADJUSTMENT TO CHANGE ATTEMPTS TO DRAW TOGETHER IDEAS OF EARLIER UNITS. SOME TOPICS DEAL WITH INSECURITY, OVERPOPULATION, AND CHANGING CODES OF MORALITY.

- F. THE PROGRAM CENTERS ON A STUDY OF THE WORLD TODAY BUT CONSIDERS WORKS OF THE PAST, FOR EXAMPLE, HOMER'S ODYSSEY AND MILTON'S PARADISE LOST.

V. MANNER IN WHICH PROGRAM IS HANDLED:

- A. TEAM TEACHING
- B. STUDENT ENROLLMENT:
  - 1. SENIORS
  - 2. PREREQUISITES NOT CITED
  - 3. ELECTIVE AND GIVEN FOR CREDIT
- C. CLASS ACTIVITIES NOT DESCRIBED
- D. EXTRACURRICULAR ACTIVITIES NOT DESCRIBED
- E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT NOT DESCRIBED
- F. FUTURE PLANS NOT CITED

VI. ADDITIONAL FEATURES OF THE GUIDE:

- A. SUGGESTED ACTIVITIES NOT INCLUDED
- B. BIBLIOGRAPHY INCLUDED FOR EACH OF THE FOUR UNITS
- C. REFERENCE MATERIALS INCLUDE LISTS OF FILMS AND RELATED READINGS
- D. NO APPENDICES

MUSIC ABSTRACT

VARIOUS ASPECTS OF MUSIC ARE DISCUSSED IN RELATION TO EACH OF THE FOUR UNIT THEMES. THE FOLLOWING SELECTED TOPICS ARE DISCUSSED.

UNIT I. WHAT IS HAPPENING IN THE WORLD TODAY AND MAN'S REACTIONS:

"AMBITICN - SECURITY DILEMMA." WHAT IS MUSIC? THE MUSICIAN AS COMPOSER, PERFORMER, PERSON, AND HIS PLACE IN SOCIETY. HIS STYLE AS A REFLECTION OF HIMSELF. COMMERCIAL INFLUENCE ON MUSIC. EXPERIMENTS IN MUSICAL CCOMPOSITION.

"VIOLENCE - PASSIVITY DILEMMA." PRIMITIVISM IN MUSIC. AFRICAN INFLUENCE. PROTEST SONGS. WAR SONGS.

"BROTHERHOOD." NATIONALISM. FOLK MUSIC. NEGRO SPIRITUAL. JAZZ.

"ALIENATION." REACTIONARY MUSIC: IMPERSONAL NATURE OF ELECTRONIC MUSIC; PSYCHEDELIC INFLUENCE.

UNIT II. MAN'S SEARCH FOR ORDER: (THROUGH MUSIC)

A STUDY OF THE ELEMENTS OF MUSIC: NOTATION, TIMBRE, RHYTHM, METER, MELODY, TEXTURE, HARMONY, COUNTERPOINT, DYNAMICS. A STUDY OF FORM IN MUSIC: BINARY, TERNARY, SHORT LYRIC FORMS, AND OTHERS.

UNIT III. MAN'S SEARCH TO EXPRESS HIS FEELINGS AND TO FIND MEANING IN LIFE: HOW DOES ART (MUSIC) EXPRESS FEELINGS? MUSIC AS A SACRED AND SECULAR EXPRESSION OF MAN IN THE RENAISSANCE, BAROQUE, CLASSIC, AND ROMANTIC ERAS, IN THE PERIODS OF IMPRESSIONISM AND EXPRESSICNISM, AND IN 20TH CENTURY DEVELOPMENTS.

PHILOSOPHIES OF MUSIC: MUSIC AS LANGUAGE; THE GENERIC NATURE OF MUSIC; THE MIND WHEN VIEWING ART; THE ROMANTIC VIEW.

UNIT IV. A REVIEW OF EARLIER IDEAS AND A DISCUSSION OF THE MUSIC INDUSTRY IN RELATION TO LEISURE TIME.

REQUIRED READINGS FOR UNITS II AND III INCLUDE PORTIONS OF THE FOLLOWING: THE ENJOYMENT OF MUSIC, BY MACHLIS (NEW YORK: W. W. NORTON, 1955). PHILOSOPHY IN A NEW KEY, BY SUZANNE LANGER (MASSACHUSETTS: HARVARD UNIVERSITY PRESS, 1942). THE WORLD AS WILL AND REPRESENTATION, BY SCHOPENHAUER (COLORADO: FALCON WINGS PRESS, 1958). THE BEAUTIFUL IN MUSIC, BY HANSLICK (NEW YORK: LIBERAL ARTS PRESS, 1957).

I. LOCATION:

- A. NEW YORK
- B. GLENS FALLS

II. SCHOOL AND PROGRAM PERSONNEL:

- A. ASSISTANT PRINCIPAL, DR. ROBERT N. KING
- B. PROGRAM DIRECTOR, MAURICE C. WHITNEY
- C. PREPARATION OF COURSE GUIDE: MAURICE C. WHITNEY, JOHN GALLUCCI, MARK W. FREEMAN, HAROLD M. LONG

III. COURSE GUIDE DESCRIPTION:

- A. HUMANITIES PROGRAM. A COURSE OF STUDY.
- B. DATE OF COMPILATION NOT CITED
- C. COST NOT CITED
- D. MIMECGRAPHED. 58 PAGES

IV. CHARACTERISTICS OF THE PROGRAM:

- A. DATE OF PROGRAM'S INITIATION NOT CITED
- B. GENERAL OBJECTIVES:

TO PROVIDE STUDENTS WITH A BROAD KNOWLEDGE OF THE FINE AND LITERARY ARTS AND THEIR INTERRELATIONSHIPS, BY DEVELOPING A KEENER APPRECIATION OF ARTISTIC CREATION AND INTERPRETATION, AND BY ENHANCING AESTHETIC ENJOYMENT AND ENCOURAGING PERFORMANCE AND CREATIVITY.

TO DEVELOP SOME CONCEPTS THROUGH THE STUDY OF SELECTED WORKS OF ART. A CONCEPT IS HERE REGARDED AS THE PERCEPTION OF RELATIONSHIPS AND COMMON ELEMENTS AMONG DIFFERENT OBJECTS, PROCESSES AND EVENTS. IT IS ARRIVED AT THROUGH THE ACT OF GENERALIZING HUMAN EXPERIENCES. 12 CONCEPTS ARE IDENTIFIED AND LISTED FOR POSSIBLE USE AND DEVELOPMENT.

- C. SUBJECT AREAS: HISTORY, LITERATURE, MUSIC, VISUAL ARTS
- D. AREAS RECEIVE EQUAL EMPHASIS
- E. CHRONOLOGICAL APPROACH.

AN OUTLINE FOR EACH SUBJECT AREA OF THE COURSE ADHERES TO THE FOLLOWING DIVISION OF TIME: THE PERIOD BEFORE 500

B.C.; ABOUT 500 B.C. TO 1000 A.D.; ABOUT 1000 TO 1600; ABOUT 1600 TO 1900; SINCE 1900. FOR HISTORY, REQUIRED READINGS ARE LISTED FOR EACH TOPIC DISCUSSED. FOR LITERATURE, AN OUTLINE OF STRUCTURE AND CONTENT, A LIST OF LEARNING ACTIVITIES, AND SELECTED SOURCE MATERIALS ARE GIVEN FOR EACH OF THE FOLLOWING TOPICS: LANGUAGE AS A MEANS OF EXPRESSION; THE ILIAD AND THE ODYSSEY; BEOWULF; SOCRATES AND PLATO, THE PHAEDO AND THE REPUBLIC; SOPHOCLES' THE OEDIPUS CYCLE; "THE INFERNO" FROM DANTE'S DIVINE COMEDY; SIR THOMAS MALORY'S LE MOIBIE D'ARTHUR; SHAKESPEARE'S HAMLET; THE ROMANTIC POETS, BYRON, SHELLEY, KEATS; THE VICTORIAN POETS, TENNYSON AND THE BROWNING; CONTEMPORARY PROSE, DRAMA, AND POETRY. ASSIGNMENTS AND OPTIONAL READINGS ARE ALSO LISTED. MUSIC IS DESCRIBED IN THE ABSTRACT WHICH FOLLOWS. VISUAL ARTS INCLUDES A STUDY OF THE FOLLOWING TOPICS: PRINCIPLES OF DESIGN; ELEMENTS OF VISUAL ART; ART WORKS IN HISTORY BEFORE 500 B.C., 500 B.C. TO 1000 A.D.--THE CREATORS, 1000 TO 1600--MAN REBORN, 1600 TO 1900--THE REBELLION, SINCE 1900--EXPERIMENTATION. ART WORKS, REFERENCE MATERIALS AND ASSIGNMENTS ARE LISTED.

A CHRONOLOGICAL ORGANIZATION PROVIDES THE WARP WHILE ILLUSTRATIVE EXAMPLES OF MAN'S CREATIVE SELF EXPRESSION IN VARIOUS FORMS OF ART ARE THE WOOF OF THE COURSE.



V. MANNER IN WHICH PROGRAM IS HANDLED:

- A. A TEAM OF 4 COORDINATORS FOR HISTORY, LITERATURE, MUSIC, AND THE VISUAL ARTS
- B. STUDENT ENROLLMENT:
  1. SENIORS
  2. PREREQUISITES NOT CITED
  3. ONE SEMESTER COURSE FOR SELECTED STUDENTS. FOR THESE STUDENTS IT REPLACES RATHER THAN ADDS TO PRESENT COURSE REQUIREMENTS.
- C. CLASS ACTIVITIES INCLUDE DEMONSTRATIONS, FILMS, SLIDES, PRINTS, LECTURES, LIVE PERFORMANCES, AND RECORDINGS. THE CLASS MEETS EVERYDAY FOR A DOUBLE PERIOD.
- D. EXTRACURRICULAR ACTIVITIES: ONE FIFTH OF THE TOTAL CLASS TIME HAS BEEN SET ASIDE FOR FIELD TRIPS, GROUP DISCUSSIONS, AND OTHER SESSIONS JOINTLY PLANNED AND CARRIED OUT. FIELD TRIPS INCLUDE ATTENDANCE AT PLAYS AND CONCERTS, VISITS TO MUSEUMS AND ART GALLERIES, AND OBSERVANCE OF ARCHITECTURE.
- E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT: PERFORMANCE IN THE CLASS, IN SEMINARS, IN THE LIBRARY, AND ON FIELD TRIPS, AND A SERIES OF WRITTEN PAPERS, 9 DURING THE FIRST HALF AND 9 DURING THE SECOND HALF. DETERMINED JOINTLY BY THE FACULTY MEMBERS, THE STUDENT'S ACHIEVEMENT IS EXPRESSED AS UNSATISFACTORY (U), SATISFACTORY (S), OR HIGH LEVEL (H).
- F. FUTURE PLANS NOT CITED

VI. ADDITIONAL FEATURES OF THE GUIDE:

- A. SUGGESTED ACTIVITIES INCLUDED
- B. BIBLIOGRAPHY INCLUDED
- C. REFERENCE MATERIALS INCLUDE LISTS OF TEACHING AIDS, RECORDS, SLIDES, FILMS, AND QUESTIONS FOR DISCUSSION.
- D. APPENDICES INCLUDE 40 DISCUSSION TOPICS, AND A DESCRIPTION OF STUDENT EVALUATION PROCEDURES.

MUSIC ABSTRACT

OF THE 124 CLASSES IN THE HUMANITIES COURSE, 30 ARE GIVEN TO MUSIC. A GENERAL ORIENTATION TO MUSIC IS PROVIDED IN THE OPENING WEEKS OF THE COURSE, WHILE OTHER DISCIPLINES ARE CONCERNED WITH ANCIENT AND CLASSICAL GREECE. MORE THAN HALF THE CLASS PERIODS ALLOCATED TO MUSIC FALL DURING THE FOURTH CHRONOLOGICAL PERIOD (1600-1900), WHEN COMPOSITIONS REPRESENTING FOUR IMPORTANT MOVEMENTS IN MUSIC HISTORY ARE STUDIED IN SOME DEPTH.

GENERAL MUSIC TOPICS ARE AS FOLLOWS:

THE BASIC PROPERTIES AND MATERIALS OF MUSIC, AND THE MEDIUMS AND STRUCTURE OF MUSIC (6 CLASSES); VOCAL AND INSTRUMENTAL FORMS, AND ANCIENT AND MEDIEVAL MUSIC (4 CLASSES); MUSIC OF THE RENAISSANCE IN EUROPE, AND MUSIC IN ELIZABETHAN ENGLAND (3 CLASSES); BACH'S ORCHESTRAL SUITE NO. 3 IN D, MOZART'S SYMPHONY NO. 40, THE OVERTURES OF WAGNER, DEBUSSY'S AFTERNOON OF A FAUN, STRAVINSKY'S RITE OF SPRING; JAZZ AND JAZZ INFLUENCES WITH A STUDY OF GERSHWIN'S AN AMERICAN IN PARIS, (17 CLASSES).

FOR EACH OF THE TOPICS JUST LISTED, THE COURSE GUIDE INCLUDES LISTS OF TEACHING AIDS, READING ASSIGNMENTS, RECORDINGS, AND QUESTIONS FOR DISCUSSION AND ASSIGNMENT.

## I. LOCATION:

- A. NEW YORK
- B. HEMPSTEAD

## II. SCHOOL AND PROGRAM PERSONNEL:

- A. PRINCIPALS NOT CITED
- B. PROGRAM DIRECTOR, NORMAN PHILLIPS
- C. PROGRAM FACULTY NOT CITED

## III. COURSE GUIDE DESCRIPTION:

- A. CULTURAL ARTS EDUCATION PROGRAM
- B. COMPILED IN 1967
- C. COST NOT CITED
- D. MIMEOGRAPHED. 12 PAGES

## IV. CHARACTERISTICS OF THE PROGRAM:

- A. PROGRAM INITIATED IN 1964
- B. GENERAL OBJECTIVES:
  - TO ENRICH THE CURRICULUM AT LARGE THROUGH A HUMANITIES-ORIENTED APPROACH TO THE VARIED CULTURES OF THE WORLD.
  - TO EXPOSE STUDENTS TO THE GAMUT OF HUMAN EXPERIENCE THROUGH THE EYES AND THOUGHTS OF CREATIVE ARTISTS.
  - TO ACQUAINT STUDENTS WITH THE INSTITUTIONS WHICH HOUSE AND PERPETUATE THE VALUES OF THE FINE AND PERFORMING ARTS.
  - TO PROVIDE HIGH SCHOOL TEACHERS AND DEPARTMENTS WITH RESOURCE MATERIALS FOR CLASSROOM USE.
- C. SUBJECT AREAS NOT INDICATED
- D. EMPHASIS NOT INDICATED
- E. A SPECIFIC COURSE IN THE HUMANITIES IS NOT OFFERED. THE CULTURAL ARTS PROGRAM TAKES THE FORM OF SCHOOL ASSEMBLY SERIES, CREATIVE PROJECTS, AND PERIODIC SERVICE TO HIGH SCHOOL DEPARTMENTS. COURSE MATERIALS INCLUDE AN ACCOUNT AND APPRAISAL OF DISTRICT-WIDE PROGRAMS, SPECIAL GROUP PROJECTS, AND RESEARCH ACTIVITIES OF CULTURAL ARTS EDUCATION AT ALL GRADE LEVELS (K-12) DURING THE 1969-1970 SCHOOL YEAR.

## V. MANNER IN WHICH PROGRAM IS HANDLED:

FOLLOWING ARE EXAMPLES OF PROGRAMS AND ACTIVITIES OFFERED TO STUDENTS AT THE HIGH SCHOOL LEVEL: 1) SHOWINGS OF THE FILM, BROTHER JERO, AND TEAM TEACHING FOLLOW-UPS ON AFRICAN CULTURES AS SEEN THROUGH THE MEDIUM OF DRAMA. 2) SHOWINGS OF THE FILM, THE SWORD AND THE FLUTE, AND TEAM TEACHING FOLLOW-UPS ON INDIAN CULTURE AS EVIDENCED IN HINDU LITERATURE. 3) SHOWINGS OF THE FILM, THE LIVING ARTS OF JAPAN, AND TEAM TEACHING FOLLOW-UPS ON JAPANESE CULTURE AS SEEN THROUGH ITS MUSIC, DANCE, AND CALIGRAPHY. 4) A FIELD TRIP TO CHINATOWN AND CHINA INSTITUTE IN NEW YORK CITY TO OBSERVE ORIENTAL CULTURAL INFLUENCES ON CHINESE-AMERICAN LIFE. MANY OF THESE PROJECTS WERE MADE AVAILABLE TO THE SCHOOLS THROUGH THE CUE (CULTURAL UNDERSTANDING IN EDUCATION) PROGRAM OF THE NEW YORK STATE EDUCATION DEPARTMENT.

## VI. NO ADDITIONAL FEATURES INCLUDED IN THE PROGRAM DESCRIPTION.

## MUSIC ABSTRACT

FILMS DEALING WITH MUSIC, AND A VARIETY OF CONCERTS, PARTICULARLY THOSE AT LINCOLN CENTER FOR THE PERFORMING ARTS, ARE MADE AVAILABLE TO STUDENTS THROUGH THE CULTURAL ARTS EDUCATION PROGRAM OF THE HEMPSTEAD PUBLIC SCHOOLS.

## I. LOCATION:

- A. NEW YORK
- B. NEW HYDE PARK

## II. SCHOOL AND PROGRAM PERSONNEL:

- A. PRINCIPAL NOT CITED
- B. PROGRAM DIRECTOR NOT CITED
- C. PROGRAM FACULTY: RAYMOND ANDERSON, MICHAEL CARBONE, GEORGE TOLSCN

## III. COURSE GUIDE DESCRIPTION:

- A. HUMANITIES HANDBOOK
- B. COMPILED IN 1970
- C. COST NOT CITED
- D. MIMECGRAPHED. 32 PAGES

## IV. CHARACTERISTICS OF THE PROGRAM:

- A. DATE OF PROGRAM'S INITIATION NOT CITED
- B. GENERAL OBJECTIVES:
  - TO INSPIRE AN INTEREST IN AND AN APPRECIATION OF THE ARTS.
  - TO REVEAL THE INTERRELATIONSHIP OF ALL MEDIA OF ARTISTIC EXPRESSION.
  - TO DEVELOP A CRITICAL ATTITUDE AND TO PROVIDE CERTAIN STANDARDS FOR JUDGING ALL AESTHETIC ENDEAVORS.
  - TO STUDY SELECTED WORKS OF ART AVOIDING A STRICTLY HISTORICAL-SOCIAL APPROACH AND AVOIDING THE EMPHASIS ON STYLE, TECHNIQUE AND METHOD USUALLY FOUND IN THE REGULAR MUSIC, ART, OR LITERATURE CLASS. TO EXAMINE ARTISTIC EFFORTS NOT ONLY AS WORKS OF AN ARTIST, BUT AS PRODUCTS OF A SOCIETY.
  - TO ALLOW STUDENTS TO EXPERIENCE THE ARTS THROUGH THE USE OF READINGS, FILMS, RECORDINGS, SLIDES, DEMONSTRATIONS, PERFORMANCES, AND FIELD TRIPS.
  - TO ENCOURAGE AND DEVELOP INDIVIDUAL AND INDEPENDENT ARTISTIC PURSUITS AND TASTES.
  - TO BETTER UTILIZE THE SKILLS AND RESOURCES OF THE HIGH SCHOOL STAFF AND COMMUNITY.
- C. SUBJECT AREAS: LITERATURE, ART, MUSIC
- D. AREAS RECEIVE EQUAL EMPHASIS
- E. THEMATIC AND CHRONOLOGICAL APPROACH.
  - APPRECIATIONS AND UNDERSTANDINGS CENTER AROUND THE FOLLOWING TOPICS AND SUB-TOPICS: I) MAN IN RELATIONSHIP TO OTHER MEN. (SUB-TOPICS: SOCIAL CONFLICT, LOVE, WAR). II) MAN IN RELATIONSHIP TO NATURE. (SUB-TOPICS: ENVIRONMENT, SENSUALITY, JOY). III) MAN IN RELATIONSHIP TO HIMSELF. (SUB-TOPICS: ANXIETY, GUILT, FANTASY). IV) MAN IN RELATIONSHIP TO GOD. (SUB-TOPICS: CREATION, MYTHOLOGY, RELIGION).
  - THESE TOPICS ARE STUDIED IN RELATION TO THE FOLLOWING LARGE HISTORICAL PERIODS: PREHISTORY, CLASSICAL, RENAISSANCE, ROMANTIC, CONTEMPORARY.
- F. THE COURSE OF STUDY RESULTS FROM COOPERATION AMONG THE DEPARTMENTS OF ART, MUSIC, ENGLISH, AND SOCIAL STUDIES.

## V. MANNER IN WHICH PROGRAM IS HANDLED:

- A. A TEAM OF 3 TEACHERS. EACH TEACHER IS PRESENT FOR ALL LARGE GROUP SESSIONS.
- B. STUDENT ENROLLMENT NOT DESCRIBED

- C. CLASS ACTIVITIES INCLUDE LARGE GROUP PRESENTATIONS (DEVOTED MAINLY TO LECTURES, DEMONSTRATIONS, AND SUPERVISED LISTENING, READING, OR VIEWING SESSIONS), GROUP DISCUSSIONS, AND INDEPENDENT RESEARCH.
- D. EXTRACURRICULAR ACTIVITIES INCLUDE OUTSIDE EVENTS SUCH AS VISITS TO ART GALLERIES AND CONCERTS. ONE PROJECT EACH QUARTER IS REQUIRED. EACH PROJECT IS MEANT TO REFLECT THE READING DONE IN A SUBJECT AREA, AND THE STUDENT'S POINT OF VIEW OR CONVICTIONS.
- E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT INCLUDE WRITTEN PAPERS AND PROJECTS, CLASS PARTICIPATION, AND EXAMINATION SCORES.
- F. FUTURE PLANS NOT CITED

VI. ADDITIONAL FEATURES OF THE GUIDE:

- A. SUGGESTED ACTIVITIES NOT INCLUDED
- B. BIBLIOGRAPHY: A LIST OF PAPERBACKS FOR SUPPLEMENTARY READING
- C. REFERENCE MATERIALS INCLUDE A GENERAL GLOSSARY, GLOSSARIES OF ART AND MUSIC TERMS, AND LISTS OF GRAPHIC ARTISTS, NOTEWORTHY COMPOSERS, AND MUSEUMS AND GALLERIES IN NEW YORK CITY.
- D. NO APPENDICES

MUSIC ABSTRACT

MUSIC IS INCLUDED AS AN EQUAL THIRD OF THE HUMANITIES COURSE. SELECTED ASPECTS OF MUSICAL STUDY MENTIONED IN RELATION TO THE GENERAL TOPICS OF THE COURSE ARE AS FOLLOWS:

MAN AND NATURE. THE MUSIC OF SIBELIUS AND PUCCINI; BEETHOVEN'S EROICA SYMPHONY AND PASTORAL SYMPHONY.

MAN IN RELATION TO GOD. MUSICAL WORKS MOTIVATED BY MAN'S SEARCH FOR GOD AND HIS ADORATION OF GOD.

MAN IN RELATION TO OTHER MEN. MUSICAL EXPRESSIONS OF THE FORCES IN LIFE WHICH FIND MAN IN A STATE OF POLITICAL AND SOCIAL UNREST, FIND HIM IN A STATE OF WAR, AND FIND HIM AFFECTED BY LOVE.

MAN IN RELATION TO HIMSELF. MUSIC IS STUDIED AS AN EXPRESSION OF MAN HIMSELF.

A GLOSSARY OF MUSICAL TERMS IS INCLUDED IN THE COURSE GUIDE.

## I. LOCATION:

- A. NEW YORK
- B. CHAPPAQUA

## II. SCHOOL AND PROGRAM PERSONNEL NOT CITED.

## III. COURSE GUIDE DESCRIPTION:

- A. INSTRUCTIONAL GUIDE TO THE HUMANITIES
- B. DATE OF COMPILATION NOT CITED
- C. COST NOT CITED
- D. DITTO COPIED. 2 PAGES

## IV. CHARACTERISTICS OF THE PROGRAM:

- A. DATE OF PROGRAM'S INITIATION NOT CITED
- B. GENERAL OBJECTIVES: (SELECTED)
  - TO OPEN TO HIGH SCHOOL SENIORS A VARIETY OF EXPERIENCES RELATING TO THE HUMAN CONDITION.
  - TO PROVIDE OPPORTUNITIES FOR STUDENTS TO DISCOVER AND RELATE TO STANDARDS AND VALUES OF HUMAN BEHAVIOR PRESENT AND PAST.
  - TO MOVE FREELY ACROSS THE BOARDSERS OF TRADITIONAL DISCIPLINES.
  - TO BROADEN CONCEPTUAL AWARENESS IN THE AREA OF HUMAN EXPERIENCE.

C. SUBJECT AREAS: HISTORY, LITERATURE, MUSIC, ART

D. EMPHASIS: HISTORY AND LITERATURE

E. THEMATIC AND CHRONOLOGICAL APPROACH.

THE COURSE CENTERS ON THE NATURE OF MAN REVEALED THROUGH HIS CULTURAL ACHIEVEMENTS. MAJOR TOPICS STUDIED ARE AS FOLLOWS:  
INTRODUCTION: HUMANITIES, WHAT AND WHY?

I. MAN IN RELATION TO HIMSELF. 11 WEEKS. (WORKS BY MONTAIGNE, POPE, MILTON, AND GOETHE)

II. MAN IN RELATION TO HIS SOCIETY. 11 WEEKS. (WORKS BY AGAMEMNON, THUCYDIDES, PLATO, AND MACHIAVELLI)

III. MAN IN RELATION TO HIS DEITY. 11 WEEKS. (WORKS BY PLATO, DANTE, VIRGIL, AND SELECTIONS FROM THE BIBLE)

SLIDES OF ART WORKS FROM THE FOLLOWING PERIODS AND STYLES ARE INCLUDED AS AN ESSENTIAL PART OF THE COURSE: ANCIENT GREECE, RENAISSANCE, REALISM, NEO-CLASSICISM, DUTCH AND SPANISH 17TH CENTURY, ROMANTICISM, IMPRESSIONISM, POST-IMPRESSIONISM, EXPRESSIONISM, CUBISM, ABSTRACTION, NON-OBJECTIVE.

## V. MANNER IN WHICH PROGRAM IS HANDLED:

A. TEAM OF 5 TEACHERS INCLUDING 1 ART AND 1 MUSIC SPECIALIST. GUEST SPEAKERS.

B. STUDENT ENROLLMENT:

- 1. SENIORS
- 2. PREREQUISITE: STUDENTS ARE SELECTED
- 3. ELECTIVE

C. CLASS ACTIVITIES INCLUDE LARGE GROUP INSTRUCTION, SMALL SEMINAR GROUPS, AND THE USE OF AUDIO-VISUAL MATERIALS.

THE CLASS MEETS 5 DAYS A WEEK FOR 40 WEEKS.

D. EXTRACURRICULAR ACTIVITIES INCLUDE FIELD TRIPS

E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT NOT DESCRIBED

F. FUTURE PLANS NOT CITED

## VI. NO ADDITIONAL FEATURES INCLUDED IN THE GUIDE.

## MUSIC ABSTRACT

THE COURSE IS TAUGHT BY A TEAM OF 3 TEACHERS ASSISTED ON A REGULAR WEEKLY BASIS BY AN ART AND A MUSIC SPECIALIST.  
MUSIC CONTENT IS NOT DESCRIBED IN THE COURSE OUTLINE.

## I. LOCATION:

- A. NEW YORK
- B. KENMCRE, TOWN OF TONAWANDA

## II. SCHOOL AND PROGRAM PERSONNEL:

- A. C. SHERWOOD MILLER, SUPERINTENDENT
- B. PROGRAM DIRECTOR, PETER C. FACOS
- C. PROGRAM FACULTY: PETER C. FACOS, ABRAHAM COHEN (MUSIC), MILLIE J. MCOSHIE, ROBERT K. FREELAND, BARBARA SCHEITEN, LOREN A. KELLER, LESTER J. SZABO, KATHRYN B. MCDONNELL

## III. COURSE GUIDE DESCRIPTION:

- A. A HUMANITIES APPROACH TO THE TEACHING OF ENGLISH AND HISTORY
- B. COMPILED IN 1967
- C. COST NOT CITED
- D. MIMECGRAPHED. 92 PAGES

## IV. CHARACTERISTICS OF THE PROGRAM:

- A. PROGRAM INITIATED IN 1967
- B. GENERAL OBJECTIVE:  
THAT THE STUDENTS MIGHT GAIN:
  1. AN ABILITY TO FORM VALUE JUDGMENTS BASED ON STANDARDS OF EVALUATION COMMON TO ALL THE DISCIPLINES.
  2. AN OPPORTUNITY TO EXPERIENCE THE INTEGRATION OF KNOWLEDGE AND TO RELATE VALUE JUDGMENTS TO THEIR OWN LIVES.
  3. AN OPPORTUNITY TO SEE THE INTERRELATION OF LITERATURE, PHILOSOPHY, THE SOCIAL SCIENCES, MUSIC, AND THE VISUAL AND PERFORMING ARTS.
- C. SUBJECT AREAS: LITERATURE, SOCIAL SCIENCES, PHILOSOPHY, MUSIC, VISUAL AND PERFORMING ARTS
- D. EMPHASIS: LITERATURE, HISTORY
- E. THEMATIC APPROACH.

EACH THEME IS APPROACHED THROUGH THE ENGLISH AND HISTORY CLASS IN GRADES 10, 11, AND 12. THESE THEMES ARE AS FOLLOWS:

## "STRUGGLE FOR JUSTICE" (GRADE 10)

APPROACH IN ENGLISH CLASSES: "THEY GRIND EXCEEDING SMALL," WILLIAMS; THE MERCHANT OF VENICE, SHAKESPEARE; "THE CAINE MUTINY COURT MARTIAL," WOUK.

APPROACH IN HISTORY CLASSES: 17TH CENTURY EUROPE; 18TH CENTURY EUROPE; 20TH CENTURY INFLUENCE OF WESTERN EUROPE.

## "THE INDIVIDUAL AND HIS SOCIETY" (GRADE 11)

APPROACH IN ENGLISH: LORD OF THE ELIES, GOLDING; "ST. JOAN," (A SELECTION)

APPROACH IN HISTORY: REVOLUTIONARY ERA--THE INDIVIDUAL VERSUS HIS SOCIETY.

## "THE MATURE INDIVIDUAL"

APPROACH IN ENGLISH: "LEADER OF THE PEOPLE," (A SELECTION); "WATCH ON THE RHINE," (A SELECTION); DEATH OF A SALESMAN, MILLER.

APPROACH IN HISTORY: ERA OF WESTWARD EXPANSION (JACKSONIAN).

## "SEARCH FOR VALUES" (GRADE 12)

APPROACH IN ENGLISH: THE GREAT GATSBY, FITZGERALD; A SEPARATE PEACE, KNOWLES.

APPROACH IN HISTORY: EVENTS OF THE 20TH CENTURY.

A VARIETY OF APPROACHES MAY BE ASSUMED IN ORDER TO DEVELOP EACH OF THE THEMES JUST CITED. FOR EXAMPLE, REGARDING "SEARCH FOR



VALUES" THE FOLLOWING RELATED THEMES ARE SUGGESTED: THE UTOPIAN DREAM; THE CHANGING SOCIETY; MAN AND GOD; THE INNER STRUGGLE; THE SEARCH FOR BEAUTY AND TRUTH.

F. THIS HUMANITIES PROGRAM IS AN APPROACH TAKEN BY THE ENGLISH AND HISTORY CLASSES OF GRADES 10, 11, AND 12.

V. MANNER IN WHICH PROGRAM IS HANDLED:

A. A FACULTY OF 8 MEMBERS INCLUDES ENGLISH AND HISTORY TEACHERS; MUSIC AND FINE ARTS RESOURCE CONSULTANTS FREQUENTLY APPEAR AS GUEST TEACHERS.

B. STUDENT ENROLLMENT:

1. SOPHOMORES, JUNIORS, SENIORS

2. PREREQUISITES NOT CITED

3. REQUIRED AND GIVEN FOR CREDIT

C. CLASS ACTIVITIES INCLUDE DISCUSSION AND THE USE OF MEDIA

D. EXTRACURRICULAR ACTIVITIES NOT DESCRIBED

E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT INCLUDE TESTS

F. FUTURE PLANS NOT CITED

VI. ADDITIONAL FEATURES OF THE GUIDE:

A. SUGGESTED ACTIVITIES INCLUDED

B. BIBLIOGRAPHY INCLUDED

C. REFERENCE MATERIALS INCLUDE 28 BLACK AND WHITE ILLUSTRATIONS, AND LISTS OF RECORDINGS, FILMS, AND PAMPHLETS.

D. APPENDICES: 1) SUGGESTED READINGS IN THE HUMANITIES; 2) "THE 20TH CENTURY: AGE OF UPHEAVAL AND ALIENATION."

MUSIC ABSTRACT

BASIC MUSICAL TERMINOLOGY IS STUDIED AS A MEANS OF PREPARATION FOR THE MUSIC AREAS. THE FOLLOWING TERMS ARE DEFINED AND DISCUSSED: PITCH, FREQUENCY, DURATION, ACCENT, RHYTHM, INTENSITY, DYNAMICS, TIMBRE, OVERTONES.

FOLLOWING IS AN EXAMPLE OF THE WAY IN WHICH MUSIC IS INCORPORATED INTO AN HISTORICAL APPROACH TO THE THEME, "THE STRUGGLE FOR JUSTICE," IN 17TH-CENTURY EUROPE. ENGLISH MUSIC OF THE RESTORATION PERIOD INCLUDES A STUDY OF HANDEL, MADRIGALS, THE LUTE, AND THEATRICAL PRODUCTIONS SUCH AS THE MASQUES OF PURCELL. FRENCH MUSIC INCLUDES A STUDY OF LULLY, AND FRENCH OPERA AND ITS FRENCH OVERTURE. THE MUSIC OF GERMANY INCLUDES A STUDY OF CHURCH MUSIC, (CHORALES, CANTATAS, AND ORGAN MUSIC), AND THE MUSIC OF J. S. BACH. A STUDY OF MUSIC IN ITALY DEALS WITH THE BEGINNING OF OPERA, PERFECTION OF STRING INSTRUMENTS, AND THE DEVELOPMENT OF MUSIC FOR STRINGS INCLUDING WORKS OF CORELLI AND VIVALDI.

IN A TREATMENT OF THE THEME "THE MATURE INDIVIDUAL," THE LIFE AND MUSICAL CAREER OF BEETHOVEN IS STUDIED AS AN EXAMPLE OF STYLISTIC CHANGE. OVER A PERIOD OF YEARS. FROM A CLASSICIST IN THE TRADITION OF HAYDN AND MOZART, HE BECAME THE MATURE ARTISTIC INNOVATOR WHO CARRIED MUSIC TO ITS NEW STAGE OF DEVELOPMENT KNOWN AS ROMANTICISM.

THE MUSIC TEACHERS IN THIS PROGRAM ACT AS CONSULTANTS TO THE ENGLISH AND HISTORY FACULTY, AND THEY FREQUENTLY APPEAR AS GUEST INSTRUCTORS. CORRESPONDING TO THE UNIVERSAL THEMES OF THE RESOURCE GUIDE, A SERIES OF VIDEO TAPE PRESENTATIONS IN MUSIC ARE NOW BEING PREPARED FOR THE KENMORE SCHOOLS' SYSTEM-WIDE TELEVISION STATION.

## I. LOCATION:

- A. NEW YORK
- B. LA FAYETTE

## II. SCHOOL AND PROGRAM PERSONNEL:

- A. PRINCIPAL NOT CITED
- B. PROGRAM DIRECTOR, ROBERT H. GRANNEY (ENGLISH DEPARTMENT CHAIRMAN)
- C. PROGRAM FACULTY NOT CITED

## III. COURSE GUIDE DESCRIPTION:

- A. HUMANITIES PROGRAM. "VOICELESS CULTURES"  
(CULTURES HAVING LITTLE IMPACT ON THE CONTEMPORARY WORLD, AND CULTURES WHICH, ALTHOUGH RELATIVELY IMPORTANT, HAVE NOT BEEN STUDIED BY THE STUDENTS.)
- B. DATE OF COMPILATION NOT CITED
- C. COST NOT CITED
- D. MIMEOGRAPHED. 4 PAGES. PUBLISHED BY THE NEW YORK STATE EDUCATION DEPARTMENT.

## IV. CHARACTERISTICS OF THE PROGRAM:

- A. DATE OF PROGRAM'S INITIATION NOT CITED
- B. GENERAL OBJECTIVES:
  - TO DEVELOP A FEELING OF EMPATHY FOR A WAY OF LIFE DIFFERENT FROM THAT OF THE CLASS MEMBERS.
  - TO DEVELOP THE SKILLS AND TECHNIQUES OF COMPOSITION AND RESEARCH.
  - TO ENCOURAGE WIDE READING ABOUT EACH CULTURE STUDIED.
  - TO ENABLE STUDENTS TO MEET PEOPLE WHOSE WAY OF LIFE DIFFERS WIDELY FROM THEIR OWN.
- C. SUBJECT AREAS: HISTORY, POLITY, ECONOMY, KINSHIP, LITERATURE, MUSIC, ART
- D. AREAS RECEIVE EQUAL EMPHASIS
- E. GEOGRAPHIC APPROACH.  
CULTURES OF THE FOLLOWING COUNTRIES AND PEOPLES ARE STUDIED:  
AFRICA SOUTH OF THE SAHARA; AMERICAN NEGRO; AMERICAN INDIAN, (20% OF THE STUDENT BODY IS AMERICAN INDIAN); INDIA; ARAB WORLD; ISRAEL; JAPAN; CHINA; SOUTHEAST ASIA.

## V. MANNER IN WHICH PROGRAM IS HANDLED:

- A. ONE TEACHER. AS MANY GUEST SPEAKERS AS POSSIBLE APPEAR FOR THE STUDY OF EACH CULTURE. THESE HAVE INCLUDED FOREIGN STUDENTS FROM SYRACUSE UNIVERSITY, A GROUP OF JEWS AND ARABS OFFERING CONTRASTING VIEWS ON THE MIDDLE-EAST HOSTILITIES; A BLACK ADMINISTRATOR FROM A GHETTO SCHOOL; THE CHIEF OF THE IROQUOIS INDIANS; AND AN EXPERT ON YOGA.
- B. STUDENT ENROLLMENT:
  - 1. SENIORS
  - 2. PREREQUISITE: AVERAGE AND ABOVE-AVERAGE STUDENTS
  - 3. WHETHER ELECTIVE OR REQUIRED NOT INDICATED
- C. CLASS ACTIVITIES INCLUDE LECTURES, DISCUSSIONS, AND THE USE OF FILMS, SLIDES, VIDEO-TAPES, AND RECORDINGS.
- D. EXTRACURRICULAR ACTIVITIES INCLUDE EXCHANGE VISITS TO GHETTO SCHOOLS, AND FIELD TRIPS TO PLAYS, MOVIES, MUSEUMS, AND A SYNAGOGUE.

- E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT INCLUDE VERY FEW FORMAL QUIZZES AND TESTS. NUMEROUS ESSAYS ARE GIVEN ON THE ASSIGNED READINGS, TOPICS COVERED BY THE SPEAKERS, AND IDEAS FROM THE A-V PRESENTATIONS. EACH STUDENT IS REQUIRED TO SUBMIT A DETAILED RESEARCH PAPER ON SOME ASPECT OF A SINGLE CULTURE STUDIED. THESE PAPERS SERVE AS THE FINAL EXAM.
- F. FUTURE PLANS NOT CITED

VI. ADDITIONAL FEATURES OF THE GUIDE:

- A. SUGGESTED ACTIVITIES NOT INCLUDED
- B. BIBLIOGRAPHY NOT INCLUDED
- C. REFERENCE MATERIALS INCLUDE TITLES OF PAPERBACKS, FILMS, AND RECORDINGS.
- D. NO APPENDICES

MUSIC ABSTRACT

THE MUSIC OF EACH CULTURE IS PRESENTED AND ANALYZED ON SCHOLASTIC-FOLKWAYS RECORDINGS WHICH ARE USED FOR THE COURSE. (CULTURES LISTED UNDER IV E)

## I. LOCATION:

- A. NEW YORK
- B. YONKERS

## II. SCHOOL AND PROGRAM PERSONNEL:

- A. PRINCIPAL, ARTHUR A. NATELLA
- B. PROGRAM DIRECTOR, MRS. BEVERLY R. SOFF
- C. PROGRAM FACULTY: JO ELLEN SAMUELS, MANNIE VAVOLIZZA, BEVERLY R. SOFF, ENGLISH; FRED SKIBITSKY, MUSIC; PHYLLIS SGUEGLIA, SCIENCE; ELAINE TANNENBAUM, ART

## III. COURSE GUIDE DESCRIPTION:

- A. NINTH GRADE HUMANITIES CURRICULUM GUIDE - THE ADOLESCENT IN SEARCH OF VALUES
- B. COMPILED IN 1970
- C. COST NOT CITED
- D. DITTO COPIED. 32 PAGES

## IV. CHARACTERISTICS OF THE PROGRAM:

- A. DATE OF PROGRAM'S INITIATION NOT CITED
- B. GENERAL OBJECTIVES: (SELECTED)
  - TO ENCOURAGE THE STUDENT TO DISCOVER HIS MEASURE OF SELF BY DEVELOPING NEW QUESTS FOR UNIVERSAL VALUES AND BY MAKING THEM RELEVANT TO HIS MILIEU.
  - TO ENCOURAGE THE INTELLECTUAL, MORAL, AND AESTHETIC GROWTH OF THE CONTEMPORARY STUDENT AS THE FUTURE CITIZEN OF THE 21ST CENTURY.
  - TO ENCOURAGE THE STUDENT TO CREATE AND DEVELOP SOME MEASURE OF SELF BY FORMING NEW, POSITIVE PATTERNS OF BEHAVIOR.
  - TO PROVIDE THE STUDENT WITH AN OPPORTUNITY TO DEVELOP NEW PHILOSOPHIES OF LIFE AND A HIERARCHY OF VALUES.
  - TO ENABLE THE STUDENT TO ANSWER QUESTIONS SUCH AS THE FOLLOWING:
    - WHAT ARE MY OWN VALUES? WHAT ARE THE VALUES OF MY FRIENDS?
    - WHAT ARE THE VALUES OF MY COMMUNITY? WHAT ARE THE VALUES CHARACTERIZING UNIVERSAL MAN?
- C. SUBJECT AREAS: ENGLISH, SCIENCE, MUSIC, ART
- D. AREAS RECEIVE EQUAL EMPHASIS
- E. THEMATIC APPROACH.

A HIERARCHY OF VALUES (INDIVIDUAL INTEGRITY, CONCERN FOR ANOTHER, SOCIAL RESPONSIBILITY) IS PRESENTED TO THE STUDENT THROUGH A STUDY OF THE FOLLOWING THEMES:

I. SHORT SELECTION LITERATURE UNIT. AFRO-AMERICAN LITERATURE; ASIAN LITERATURE; TRADITIONAL ANTHOLOGY SELECTIONS.

II. MAN AND NATURE. HOMER'S THE ODYSSEY; SAMUEL COLERIDGE'S "THE RIME OF THE ANCIENT MARINER"; 3-DAY ART UNIT; 3-DAY MUSIC UNIT.

III. MAN AND SOCIETY. SHAKESPEARE'S ROMEO AND JULIET; BERNSTEIN'S WEST SIDE STORY; RENAISSANCE ITALY (1500'S); CONTEMPORARY NEW YORK (1940-1960'S); 3-DAY ART UNIT; 3-DAY MUSIC UNIT.

IV. THE ECOLOGY OF THE URBAN SITUATION. ROMEO AND JULIET; WEST SIDE STORY; MARK TWAIN'S THE ADVENTURES OF HUCKLEBERRY FINN; 3-DAY SCIENCE UNIT; 3-DAY MUSIC UNIT.

V. DIFFERENCES AMONG PEOPLE. HUCKLEBERRY FINN; 3-DAY SCIENCE UNIT; 3-DAY MUSIC UNIT (MUSIC, THE "UNIVERSAL LANGUAGE" AND THE ABSTRACT ART).

VI. CONTEMPORARY SOCIETY. J. D. SALINGER'S CATCHER IN THE RYE; CULTURAL FORCES OF CONTEMPORARY SOCIETY (1940-1960'S); JOHN A. WILLIAMS' THIS IS MY COUNTRY TOO; ELECTRONIC MUSIC, AND MUSIQUE CONCRETE.

STUDIES LISTED WITH EACH THEME DO NOT BELONG EXCLUSIVELY TO THAT ONE THEME; RATHER, THEY ARE REUSED FROM ONE UNIT TO THE NEXT. COURSE MATERIALS PROVIDE A DETAILED DESCRIPTION OF EACH THEME, INCLUDING AN OUTLINE OF OBJECTIVES, SUGGESTED CONTENT, ENRICHMENT, AND EXTENSIONS (ASSIGNMENTS AND FURTHER STUDIES).

V. MANNER IN WHICH PROGRAM IS HANDLED:

- A. TEAM OF 6 TEACHERS
- B. STUDENT ENROLLMENT:
  - 1. FRESHMEN
  - 2. PREREQUISITES NOT CITED
  - 3. WHETHER ELECTIVE OR REQUIRED NOT INDICATED
- C. CLASS ACTIVITIES INCLUDE THE USE OF FILMS AND RECORDINGS, LECTURES, CLASS DISCUSSIONS, RESEARCH PROJECTS UTILIZING LIBRARY SKILLS, AND STUDENT PRESENTATIONS OF ART PROJECTS AND ORIGINAL MUSICAL COMPOSITIONS.
- D. EXTRACURRICULAR ACTIVITIES INCLUDE FIELD TRIPS TO ART MUSEUMS, THEATER PRODUCTIONS, AND METROPOLITAN AND HISTORICAL SITES.
- E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT NOT DESCRIBED
- F. FUTURE PLANS NOT CITED

VI. ADDITIONAL FEATURES OF THE GUIDE:

- A. SUGGESTED ACTIVITIES INCLUDED
- B. BIBLIOGRAPHY INCLUDED
- C. REFERENCE MATERIALS NOT INCLUDED
- D. NO APPENDICES

MUSIC ABSTRACT

SIX THEMES ARE STUDIED IN THIS 9TH GRADE COURSE. (SEE IV E) MUSIC AND ART ARE CORRELATED WITH EACH THEME.

IN THE COURSE OUTLINE, SPECIFIC REFERENCES TO MUSIC ARE INCLUDED WITH THE FOLLOWING THEMES:

THEME: MAN AND SOCIETY. TO EMPHASIZE THE UNIVERSALITY OF THE THEME OF ROMEO AND JULIET, STUDENTS LISTEN TO A RECORDING OF LEONARD BERNSTEIN'S WEST SIDE STORY.

THEME: THE ECOLOGY OF THE URBAN SITUATION. THE FOLLOWING MUSICAL SETTINGS OF ROMEO AND JULIET ARE STUDIED: TCHAIKOWSKY'S OVERTURE-FANTASY, PROKOFIEV'S BALLETT, BERLIOZ' DRAMATIC SYMPHONY, AND GOUNOD'S OPERA. SONGS OF THOMAS MORLEY, THOMAS TOMKINS, AND WILLIAM BYRD, MUSIC FROM THE FITZWILLIAM VIRGINAL BOOK, AND VARIOUS SONG SETTINGS AND CONSORT MUSIC OF THE RENAISSANCE ARE STUDIED. FINALLY, MUSIC OF THE RENAISSANCE IS COMPARED AND CONTRASTED WITH CONTEMPORARY MUSIC.

THEME: DIFFERENCES AMONG PEOPLE. ALTHOUGH MUSIC IS REFERRED TO AS THE "UNIVERSAL LANGUAGE," IT IS FUNDAMENTALLY AN ABSTRACT ART. THE BASIC ELEMENTS OF MUSIC (RHYTHM, MELODY, DYNAMICS, HARMONY, TEXTURE, FORM, COLOR, AND STYLE) ARE STUDIED THROUGHOUT THE COURSE. WITH THE DISCUSSION OF MARK TWAIN'S HUCKLEBERRY FINN, THE ELEMENTS OF FOLK MUSIC, THE DEVELOPMENT OF MINSTREL SHOW MUSIC, AND SELECTED SONGS OF STEPHEN FOSTER ARE STUDIED. STUDENTS BRING FAVORITE SELECTIONS AND ORIGINAL COMPOSITIONS TO CLASS FOR PARTICIPATION IN A MUSIC "HAPPENING." MUSIC OF YESTERDAY AND TODAY IS COMPARED AND CONTRASTED. STUDENTS DISCUSS SPECIFIC PREFERENCES.

THEME: CONTEMPORARY SOCIETY. ELECTRONIC MUSIC OF PROMINENT COMPOSERS IS STUDIED, AND STUDENTS ARE GUIDED IN THE PROCESS OF ORIGINAL COMPOSITION.

**I. LOCATION:**

- A. NEW YORK
- B. YONKERS

**II. SCHOOL AND PROGRAM PERSONNEL:**

- A. PRINCIPAL, ARTHUR A. NATELLA
- B. PROGRAM DIRECTOR, MRS. BEVERLY R. SOFF
- C. PREPARATION OF THE COURSE GUIDE: MRS. SOFF, CHAIRMAN;  
JOSEPHINE CARUSO, ELEANORE HARSNETT, CAROLINE JENSEN,  
GRACE LIANG, THOMAS MITCHELL, GLORIA SMOLEN

**III. COURSE GUIDE DESCRIPTION:**

- A. CURRICULUM GUIDE FOR HUMANITIES
- B. COMPILED IN 1969
- C. COST NOT CITED
- D. MIMECGRAPHED. 38 PAGES

**IV. CHARACTERISTICS OF THE PROGRAM:**

- A. PROGRAM INITIATED IN 1967
- B. GENERAL OBJECTIVES: (SELECTED)

**SECTION I. GRADE 10**

TO UNDERSTAND THE MAIN THEMES (SEE IV E) THROUGH THE STUDY OF LITERATURE, ART, MUSIC, AND PHILOSOPHY.

TO INCREASE SELF-KNOWLEDGE AND UNDERSTANDING OF OTHERS; TO RECOGNIZE THE SPIRIT OF HUMANITY--THAT MAN CAN BE DEFEATED, BUT NEVER DESTROYED.

TO HAVE THE HUMANITIES AS A THRUST FOR DAILY "HAPPENINGS" IN THE SCHOOL.

**SECTION II. GRADE 12**

TO STUDY KEY EPOCHS IN WESTERN CULTURE.

TO ACQUAINT THE STUDENT WITH THE UNIVERSAL TRUTHS OF MAN AS THE MEASURE OF ALL THINGS IN HIS SEARCH FOR SELF-IDENTITY, SELF REALIZATION, HIS PLACE IN SOCIETY AND IN HIS EPOCH.

TO ACQUAINT THE STUDENT WITH AN UNDERSTANDING OF MANKIND'S STRUGGLES AND PROTESTS.

TO ACQUAINT THE STUDENT WITH MAJOR TRENDS IN LITERATURE, AND WITH PARALLEL TRENDS IN HISTORICAL, PHILOSOPHICAL, MUSICAL, AND ARTISTIC THOUGHT.

C. SUBJECT AREAS: LITERATURE, MUSIC, ART, PHILOSOPHY, HISTORY

D. EMPHASIS: LITERATURE, MUSIC, ART

E. GRADE 10, THEMATIC APPROACH.

GRADE 12, CHRONOLOGICAL--THE "EPOCH" APPROACH.

THE COURSE GUIDE IS ARRANGED IN 2 SECTIONS. THE FIRST SECTION OFFERS UNITS, SOME OR ALL OF WHICH MIGHT BE USED IN GRADE 10 AS PART OF THAT YEAR'S LANGUAGE ARTS PROGRAM. THE SECOND SECTION PROVIDES THE BASIS FOR A PROGRAM THAT SERVES AS AN ELECTIVE COURSE FOR SENIORS.

**SECTION I. GRADE 10**

MAN AND NATURE: QUEST AND CONQUEST.

LITERATURE: SELECTIONS WHICH SHOW MAN IN HIS NATURAL ENVIRONMENT, IN HIS STRUGGLES AND CONFLICTS, IN THEIR RESOLUTION, AND IN THE PLEASURES INVOLVING THE 2 ANTAGONISTS.

MUSIC: SELECTED WORKS DEALING WITH NATURE, FROM THE PRE-CLASSIC, ROMANTIC, IMPRESSIONISTIC, NEO-CLASSIC, AND MODERN PERIODS.

ART: SELECTED WORKS FROM THE RENAISSANCE TO THE PRESENT TIME

WHICH USE MAN, ANIMALS, AND OTHER NATURAL SUBJECTS.  
 MAN AND SOCIETY.

LITERATURE: A SURVEY OF LITERARY WORKS, ARRANGED IN CHRONOLOGICAL ORDER, PRESENTED AS A MIRROR OF THE TIMES, TO TRANSMIT AN UNDERSTANDING OF ENDURING HUMAN VALUES, AND TO STIMULATE THE STUDENT TO THINK ABOUT HIS ROLE IN THIS SOCIETY.

MUSIC: FROM PRE-CLASSICAL TIMES THROUGH THE 20TH CENTURY, SELECTED WORKS WHICH REFLECT THE SOCIAL ENVIRONMENT OF MAN.

ART: MAN'S RECORD AND AN EVALUATION OF HIS SOCIETY AS SEEN IN HIS ART FROM PREHISTORIC TIMES TO THE PRESENT.

MAN AND SELF-REALIZATION: WHO AM I?

LITERATURE: SELECTED LITERARY WORKS WHICH ATTEMPT TO REVEAL MAN BEING, TO UNDERSTAND MAN WONDERING, TO OBSERVE MAN DOING, AND TO DEVELOP AN AWARENESS OF THE UNIVERSALITY OF ALL MEN THROUGH THE UNDERSTANDING OF ONE MAN.

MUSIC: SELECTED WORKS WHICH PORTRAY THE NATURE OF MAN THROUGH A CONSIDERATION OF HIS EMOTION, HIS RELIGION, HIS NEED TO WORK, HIS POTENTIAL TO CREATE AND INNOVATE, HIS SOCIAL OBLIGATION, HIS ETHNIC HERITAGE, AND THE AMERICAN VITALITY.

ART: SELECTED WORK THROUGH THE CENTURIES WHICH DEPICTS THE IDEAL MAN, THE REAL MAN, THE COMMON MAN, THE MECHANIZED MAN, AND THE INDIVIDUAL MAN.

## SECTION II. GRADE 12 THE NUCLEAR EPOCH.

LITERATURE: SELECTED WORKS (NOVELS, POEMS, ESSAYS) WHICH DEPICT THE PHILOSOPHY OF THE NUCLEAR EPOCH, ESTABLISH COMMUNICATION BETWEEN THE STUDENT AND THE SPIRIT OF HIS OWN TIMES, AND ACT AS A BRIDGE IN INTRODUCING HIM TO THE THOUGHTS, ACTIONS, AND ACHIEVEMENTS OF HIS PREDECESSORS THROUGH THE AGES.

MUSIC: STUDENT'S INVOLVEMENT IN CREATING AND APPRECIATING CONTEMPORARY MUSIC.

ART: EXPERIMENTAL CONSTRUCTIONS WHICH ENABLE THE STUDENT TO REALIZE HIS OWN INDIVIDUALITY THROUGH HIS PERSONAL ARTISTIC OUTPUT--IN THE MANNER OF WORKING ARTISTS.

## THE GREEK EPOCH.

LITERATURE: A STUDY OF UNIVERSAL THEMES (PAST AND PRESENT) THROUGH SELECTED WORKS OF HOMER, PLATO, SOPHOCLES, AND TENNYSON.

MUSIC: ITS DEFINITION, USES, AND INSTRUMENTS IN GREEK ANTIQUITY.

ART: A STUDY OF GREEK ART AND ITS RELATIONSHIP TO THE EGYPTIAN CULTURE THAT PRECEDED IT, AND TO THE ROMAN AND WESTERN CULTURES THAT FOLLOWED IT, ESPECIALLY THE RENAISSANCE ART OF THE 14TH AND 15TH CENTURIES.

## THE RENAISSANCE EPOCH.

LITERATURE: SELECTED WORKS OF LITERARY FIGURES SUCH AS DANTE, PETRARCH, ERASMUS, MACHIAVELLI, SIR THOMAS MORE, AND SHAKESPEARE.

MUSIC: SELECTED WORKS OF COMPOSERS SUCH AS MACHAUT, JOSQUIN, LASSO, GABRIELI, AND PALESTRINA.

ART: WORKS WHICH ARE MAN ORIENTED AND CONCENTRATE ON HUMAN FIGURES.



**THE AMERICAN RENAISSANCE EPOCH.**

LITERATURE: THE "AMERICAN DREAM"--WORKS OF EMERSON, THOREAU, AND WHITMAN; NATURALISM THAT DOMINATED THE FIRST HALF OF THE 20TH CENTURY--WORKS OF STEPHEN CRANE, F. SCOTT FITZGERALD, AND THOMAS WOLFE; REALITIES OF THE 60'S--WORKS OF JAMES BALDWIN AND LANGSTON HUGHES, AND ESSAYS FROM MASS MEDIA.

MUSIC: JAZZ AND ITS INFLUENCE ON POPULAR AND CLASSICAL MUSIC IN EUROPE AND AMERICA SINCE THE 1920'S.

ART: INFLUENCE OF EUROPEAN MOVEMENTS IN THE UNITED STATES--CUBISM, BAUHAUS, PRIMITIVISM, ABSTRACTS, DADA, AND SURREALISM.

**V. MANNER IN WHICH PROGRAM IS HANDLED:**

A. METHOD OF TEACHING NOT DESCRIBED

B. STUDENT ENROLLMENT:

1. SECTION I, GRADE 10. SECTION II, GRADE 12.

2. PREREQUISITE: COLLEGE-BOUND STUDENTS, GRADE 12.

3. ELECTIVE, GRADE 12.

C. CLASS ACTIVITIES NOT DESCRIBED

D. EXTRACURRICULAR ACTIVITIES NOT DESCRIBED

E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT NOT DESCRIBED

F. FUTURE PLANS NOT CITED

**VI. ADDITIONAL FEATURES OF THE GUIDE:**

A. SUGGESTED ACTIVITIES INCLUDE THE USE OF FILMS, SLIDES, FILM-STRIPS AND RECORDINGS

B. BIBLIOGRAPHY INCLUDED

C. REFERENCE MATERIALS NOT INCLUDED

D. NC APPENDICES

**MUSIC ABSTRACT**

THE HUMANITIES PROGRAMS FOR GRADES 10 AND 12 GIVE EQUAL TIME TO LITERATURE, MUSIC, AND ART.

FOR GRADE 10, THE COURSE GUIDE LISTS SPECIFIC MUSICAL COMPOSITIONS WHICH COULD SERVE TO ILLUSTRATE THE THEMES PRESENTED. THESE THEMES ARE BRIEFLY DESCRIBED ABOVE. (SEE IV E, SECTION I)

IN THE PROGRAM FOR GRADE 12, MUSICAL STUDIES CORRESPOND TO THE 4 EPOCHS PRESENTED. A BRIEF DESCRIPTION FOLLOWS.

**THE NUCLEAR EPOCH.** CONTEMPORARY MUSIC IS STUDIED. STUDENTS CREATE SOUNDS (MUSIC) WITH ITEMS SUCH AS BELLS, WIRE, GLASSES AND METAL CONTAINERS. THE SOUNDS ARE TAPED. INDIVIDUAL CREATIVITY IS USED TO DEVELOP INTELLIGENT LISTENING AND CRITICAL ANALYSIS. EMOTIONAL REACTION OF THE STUDENTS TO MUSIC OF THE 19TH AND 20TH CENTURIES (ELECTRONIC MUSIC) IS COMPARED. STUDENTS DISCRIMINATE BETWEEN THE PHENOMENA OF NOISE AND MUSICAL SOUND.

**THE GREEK EPOCH.** THE DEFINITION OF MUSIC (MATHEMATICAL, POETIC), THE USES OF MUSIC (RHYTHMIC AND CHORAL ACTIVITIES, OLYMPIC CONTESTS), AND ANCIENT GREEK INSTRUMENTS ARE STUDIED.

**THE RENAISSANCE EPOCH.** MUSIC OF THIS PERIOD DEVELOPS THE THEME OF THE "NEW" MAN, HIS SELF-DISCOVERY, AND HIS SELF-IMPORTANCE AS AN INDIVIDUAL. WORKS SELECTED FOR STUDY INCLUDE RELIGIOUS MUSIC, POLYPHONIC MUSIC, DRINKING SONGS, CAROLS, MADRIGALS, INSTRUMENTAL MUSIC, OPERA, AND LUTHERAN CHURCH MUSIC. COMPOSERS INCLUDE MACHAUT, JOSQUIN DES PRES, LASSO, GABRIELI, AND PALESTRINA.

**THE AMERICAN RENAISSANCE EPOCH.** THE EVOLUTION, DEVELOPMENT, AND VARIOUS FORMS OF JAZZ (DIXIELAND, SWEET, SWINGING) ARE STUDIED.

## I. LOCATION:

- A. NEW YORK
- B. LINDENHURST

## II. SCHOOL AND PROGRAM PERSONNEL:

- A. PRINCIPAL, HARRY BURGGRAF
- B. PROGRAM DIRECTOR, HARVEY RATTNER
- C. PROGRAM FACULTY: MRS. GEORGIA RUEL, MUSIC; MR. NICHOLAS BALDO, ART; MRS. MARGARET CONFREY, ENGLISH; MR. JOHN MC GUINNESS, SOCIAL STUDIES; MR. JACK BILELLO, EVALUATOR

## III. COURSE GUIDE DESCRIPTION:

- A. HUMANITIES COURSE GUIDE
- B. COMPILED IN 1968
- C. COST NOT CITED
- D. MIMECGRAPHED. 102 PAGES

## IV. CHARACTERISTICS OF THE PROGRAM:

- A. PROGRAM INITIATED IN 1967
- B. GENERAL OBJECTIVES:
  - TO CONSIDER QUESTIONS POINTING TO THE HEART OF THE HUMAN CONDITION--QUESTIONS OF VALUES.
  - TO EXAMINE THOSE VALUES WHICH HAVE BEEN CHARACTERIZED AS THE DOMINANT VALUES OF AMERICAN SOCIETY, IN ORDER TO GAIN A DEEPER INSIGHT INTO THE PROBLEMS AND NEEDS OF CONTEMPORARY AMERICA.
- C. SUBJECT AREAS: LITERATURE, HISTORY, MUSIC, ART
- D. AREAS RECEIVE EQUAL EMPHASIS
- E. THEMATIC APPROACH.
  - THE HUMANITIES COURSE DEALS WITH THE FOLLOWING 4 THEMES:

I. RELIGION AND THE SEARCH FOR VALUES: VALUES AND THE SEARCH FOR RELIGION. (INTRODUCTION; RELIGION AS A FORCE IN THE LIFE OF MAN; RELIGIOUS THEMES AND EXPRESSIONS OF VALUES IN GREAT LITERATURE, IN PHILOSOPHY, IN GREAT MUSIC, AND IN GREAT ART; THE INTEGRATION AND THE UNITY OF THEMES INVOLVING VALUES AND RELIGION)

II. TENSION AND CONFLICT: (ETIOLOGY OF CONFLICT; ESSENTIAL FEATURES AND PROPERTIES OF THE CONCEPT OF CONFLICT; CONFLICT AS A THEME IN ARTISTIC CREATION; PHILOSOPHICAL AND PSYCHOLOGICAL APPROACHES TO THE THEME OF CONFLICT; THE GLORIFICATION OF WAR; THE ANATOMY OF "CONFLICT" WHICH MEANS TENSION AND CONFLICT; AN INTERDISCIPLINARY APPROACH TO THE THEME OF CONFLICT)

III. INTROSPECTION AND IDENTITY: DEVELOPMENT OF SELF THROUGH LOVE. (MYTH; TRADITIONAL REALITY)

IV. INTERACTION: INDIVIDUAL, NATURE, AND SOCIETY. (THE INTERACTION OF THE INDIVIDUAL AND THE GROUP AS INTERPRETED IN PARTICULAR SOCIETIES; ARTISTIC RESPONSES TO SOCIETY, NATURE, AND MAN; MUSIC AS A REFLECTION OF SOCIAL CONDITIONS; MAN'S RESPONSE; THE RETURN TO NATURE)

FOR EACH OF THESE 4 THEMES OR UNITS, THE COURSE GUIDE INCLUDES RESOURCE MATERIALS, GOALS, PROCEDURES, LESSON PLANS, AND ASSIGNMENTS IN THE AREAS OF LITERATURE, HISTORY, MUSIC, AND ART.

V. MANNER IN WHICH PROGRAM IS HANDLED:

- A. A TEAM OF 5 TEACHERS
- B. STUDENT ENROLLMENT: SENIORS
- C. CLASS ACTIVITIES INCLUDE WRITING WORKSHOPS, SMALL GROUP DISCUSSIONS, VIEWING OF SLIDES AND FILMS, AND THE CREATION OF ORIGINAL WORKS SUCH AS ONE-ACT PLAYS, POETRY, SHORT STORIES, DRAMAS, ESSAYS, PAINTINGS, SCULPTURE, DEBATES (THE RE-ENACTMENT OF THE MUNICH CONFERENCES OF 1938), AND FOLK MUSIC WITH LYRICS.
- D. EXTRACURRICULAR ACTIVITIES NOT DESCRIBED
- E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT NOT DESCRIBED
- F. FUTURE PLANS INCLUDE EXPANSION OF THE PRESENT PROGRAM

VI. ADDITIONAL FEATURES OF THE GUIDE:

- A. SUGGESTED ACTIVITIES NOT INCLUDED
- B. BIBLIOGRAPHY INCLUDED FOR EACH SUBJECT AREA
- C. REFERENCE MATERIALS ARE INCLUDED FOR EACH OF THE 4 UNITS
- D. APPENDIX: A CALENDAR SCHEDULE OF CLASSES AND ACTIVITIES

MUSIC ABSTRACT

LESSON PLAN OUTLINES FOR MUSIC ARE INCLUDED IN EACH OF THE 4 UNITS. SELECTED TOPICS DEVELOPED WITHIN THESE UNITS ARE AS FOLLOWS.

UNIT I. RELIGION AND THE SEARCH FOR VALUES: VALUES AND THE SEARCH FOR RELIGION. THE STUDY OF MUSIC FUNDAMENTALS AND CHRONOLOGY TRACES THE DEVELOPMENT OF RHYTHM, MELODY, HARMONY, TIMBRE, AND FORM THROUGH EACH ERA OF MUSIC HISTORY, FROM PRIMITIVE TIMES TO THE CONTEMPORARY PERIOD. GOALS FOR THIS UNIT ARE AS FOLLOWS: 1) TO EXPERIENCE THROUGH LISTENING THE INTERPRETATIONS OF SCRIPTURE AS CONCEIVED BY SEVERAL COMPOSERS; 2) TO STUDY AND DISCUSS THE VALUES OF EACH ERA AND RELATE THESE VALUES TO DEVELOPMENTS IN LITERATURE, ART, ARCHITECTURE, AND HISTORY; 3) TO ACQUAINT THE STUDENT WITH MUSICAL SCORES FOR EACH LISTENING ASSIGNMENT. FORMS STUDIED ARE THE ORATORIO, PASSION, MASS, AND REQUIEM. LISTENING EXAMPLES INCLUDE EXCERPTS FROM EACH OF THE FOLLOWING: GREGORIAN CHANT, HINDU CHANT, A MASS OF GUILLAUME DE MACHAUT, THE MASS IN B MINOR OF J. S. BACH, THE GERMAN REQUIEM OF BRAHMS, KING DAVID BY ARTHUR HONEGGER, SACRED SERVICE BY ERNST BLOCH, AND THE AFRICAN MISSA LUBA. THE WAY IN WHICH THEOLOGY HAS AFFECTED MUSICAL DEVELOPMENT IS STUDIED THROUGH A CONSIDERATION OF THE VIEWS OF ST. AUGUSTINE, MARTIN LUTHER, AND JOHN CALVIN.

UNIT II. TENSION AND CONFLICT. SELECTED GOALS ARE TO IMPART AN UNDERSTANDING OF THOSE VALUES WHICH TRANSCEND ALL ERAS, AND TO PORTRAY THE ROLE THAT MUSIC HAS HAD IN CREATING AND SUSTAINING AN EMOTIONAL FORCE. IDEALISM IS STUDIED WITH BEETHOVEN'S SYMPHONY NO. 3; PATRIOTISM, WITH TSCHAIKOWSKY'S 1812 OVERTURE, AND A REVOLUTIONARY WAR SONG; NATIONALISM, WITH WORKS OF THE "BIG 5" RUSSIAN COMPOSERS, AND OVER THERE, YOU'RE A GRAND OLD FLAG, SOUSA'S STARS AND STRIPES FOREVER, AND SELECTED NATIONAL ANTHEMS; AND PACIFISM, WITH BOB DYLAN'S BLOWIN' IN THE WIND, AND SELECTIONS BY PETER, PAUL AND MARY. THE COURSE GUIDE INCLUDES AN OUTLINE OF PROCEDURES FOR HAVING STUDENTS EXPERIMENT WITH THE COMPOSITION OF FOLK SONGS AND LYRICS.

UNIT III. INTROSPECTION AND IDENTITY: DEVELOPMENT OF SELF THROUGH LOVE. A COMPARATIVE INTERPRETATION OF LOVE INCLUDES SELECTIONS FROM THE CLASSICS (TSCHAIKOWSKY'S FANTASY OVERTURE ROMEO AND JULIET, RACHMANINOFF'S VARIATIONS ON A THEME OF PAGANINI, "UN BEL DI" FROM PUCCINI'S MADAME BUTTERFLY, AND "THE FLOWER SONG" FROM BIZET'S CARMEN), FROM JAZZ, FROM FOLK MUSIC (SELECTED INTERNATIONAL LOVE SONGS CHOSEN BY THE STUDENTS), AND FROM POPULAR MUSIC.

UNIT IV. INTERACTION: INDIVIDUAL, NATURE, AND SOCIETY. THE FOLLOWING GOALS ARE PURSUED: 1) TO UNDERSTAND JAZZ AS AN AMERICAN ART FORM; AND 2) TO ANALYZE THE DEVELOPMENT OF JAZZ FROM ITS INCEPTION TO ITS PRESENT STATE THROUGH HISTORICAL DATA AND LISTENING RESPONSES. A 5-DAY UNIT IS GIVEN TO THE STUDY OF THE HISTORY OF JAZZ, ITS SOCIOLOGICAL ASPECTS, AND ITS DISTINGUISHING FUNDAMENTALS AND STYLES. A 2-DAY JAZZ IMPROVIZATION SESSION IS ALSO OFFERED.

## I. LOCATION:

- A. NEW YORK
- B. GREAT NECK

## II. SCHOOL AND PROGRAM PERSONNEL:

- A. PRINCIPAL NOT CITED
- B. PROGRAM DIRECTOR, ALVIN P. PINTER
- C. PROGRAM FACULTY: ALVIN P. PINTER, GRETA ARMSTRONG,  
JAMES AUBUCHON, ROY HILLENBACH

## III. COURSE GUIDE DESCRIPTION:

- A. THE HUMANITIES
- B. COMPILED IN 1969
- C. COST NOT CITED
- D. DITTO COPIED. 3 PAGES

## IV. CHARACTERISTICS OF THE PROGRAM:

- A. DATE OF PROGRAM'S INITIATION NOT CITED
- B. GENERAL OBJECTIVE:

TO STUDY MAN THROUGH HIS EXPRESSIONS IN THE ARTS AND IN ACTION, WITH THE PURPOSE OF DISCOVERING HIS TRUE NATURE BY UNDERSTANDING HIS FEELINGS, THOUGHTS, VALUES, AND ASPIRATIONS.

- C. SUBJECT AREAS ARE NOT DELINEATED. STUDIES INCLUDE LITERATURE, RELIGION, PHILOSOPHY, SCIENCE, MUSIC, ART, SOCIAL STUDIES
- D. NO EMPHASIS IS INDICATED
- E. THEMATIC APPROACH.

THE FOLLOWING THEMES ARE PRESENTED: I. WHAT IS MAN? II. MAN'S NEED TO EXPRESS HIMSELF. III. CLASSICISM AND ROMANTICISM. IV. HUMOR--LIFE ON THE LIGHT SIDE. V. POLITICAL MAN. VI. RELIGION AND PHILOSOPHY--EAST AND WEST. VII. GREATNESS IN THE ARTS AND IN SOCIETY.

A FLEXIBLE APPROACH IS MAINTAINED TO PROVIDE FOR THE CURRENT INTERESTS AND VARYING ABILITIES OF THE STUDENTS.

## V. MANNER IN WHICH PROGRAM IS HANDLED: NOT DESCRIBED.

## MUSIC ABSTRACT

THE PROGRAM PRESENTS A STUDY OF MAN THROUGH HIS EXPRESSIONS IN THE ARTS AND IN ACTION. MUSICAL CONSIDERATIONS MAY BE INCLUDED IN THE STUDY OF THE FOLLOWING THEMES:

MAN'S NEED TO EXPRESS HIMSELF. A SELECTION OF DESCRIPTIVE WORKS OF MUSIC, LITERATURE AND VISUAL ARTS, AND THE CONSIDERATION OF HISTORY WHICH SHOWS HOW MAN REVEALS HIMSELF THROUGH THESE MODES OF EXPRESSION.

CLASSICISM AND ROMANTICISM. THE CLASSICAL APPROACH IS EXAMINED IN THE WORKS OF THE ANCIENT GREEKS, AND MUSICIANS OF THE RENAISSANCE, AND THE 17TH, 18TH, AND 19TH CENTURIES. IN CONTRAST, THE ROMANTIC IMPULSE IS EXAMINED THROUGH THE MUSICAL STYLES WHICH REVEAL ITS STRONGEST MANIFESTATIONS: THE BAROQUE, 19TH CENTURY ROMANTICISM, AND 20TH CENTURY EXPRESSIONISM. THE TWO STYLES ARE SEEN TO MERGE AND BLEND IN THE WORKS OF BEETHOVEN AND MICHELANGELO, AND IN THE GOTHIC PERIOD OF THE MEDIEVAL ERA.

**HUMOR--LIFE ON THE LIGHT SIDE. EXPRESSIONS OF WIT, SATIRE AND FARCE IN THE ARTS.**

**GREATNESS IN THE ARTS AND IN SOCIETY. WHAT IS A GREAT WORK OF ART? DOES IT SPEAK OF UNIVERSAL TRUTHS? DOES IT CONTAIN A PERFECT UNITY OF FORM AND CONTENT WHICH IS THE ESSENCE OF TRUE BEAUTY? DOES ITS MESSAGE REMAIN MEANINGFULLY ALIVE UPON REPEATED EXPOSURE? IN WHAT WAYS IS IT ESPECIALLY UNIQUE? DOES IT ADDRESS ITSELF UNIVERSALLY TO ALL MANKIND?**

## I. LOCATION:

- A. NEW YORK
- B. NORTHPORT, LONG ISLAND

## II. SCHOOL AND PROGRAM PERSONNEL:

- A. PRINCIPAL, DAVID ALLARDICE
- B. PROGRAM DIRECTOR, NORMAN ORENSTEIN
- C. PROGRAM FACULTY: (RESOURCE PEOPLE) CHARLET ALBAUM, IRWIN BLUMENTHAL, BRUCE HUNT, DAVID JACKIER, NORMAN ORENSTEIN, MORRIS SAXE, ESTHER SCOTT, ERNEST TAUB

## III. COURSE GUIDE DESCRIPTION:

- A. ENGLISH - HUMANITIES
- B. COMPILED IN 1969
- C. COST NOT CITED
- D. MIMECGRAPHED. 11 PAGES

## IV. CHARACTERISTICS OF THE PROGRAM:

- A. PROGRAM INITIATED IN 1964
- B. GENERAL OBJECTIVES: (SELECTED)
  - TO DEAL WITH THE PUPIL'S CONCERNS AND QUESTIONS.
  - TO BRING TOGETHER SOME PARTS OF A FRAGMENTED CURRICULUM SO THAT PUPILS AND TEACHERS CAN SEE THAT MUSIC, BIOLOGY, LITERATURE, PHYSICS, AND ART ALL SPEAK ABOUT THE MIRACLE AND TRAGEDY OF BEING HUMAN.
  - TO STUDY MAN AS MAN AND TO EMPHASIZE HUMAN IDEAS AND VALUES.
  - TO AIM NOT MERELY AT THE ACQUISITION OF KNOWLEDGE, BUT AT THE DEVELOPMENT OF A WAY OF THINKING, LIVING, AND BEING.
- C. NO SPECIFIC SUBJECT AREAS ARE INDICATED
- D. EMPHASIS: LITERATURE, SOCIAL STUDIES, THE ARTS
- E. THEMATIC APPROACH.
  - THE FOLLOWING THEMES OR UNITS ARE INDICATED: I. WHY THE HUMANITIES? WHAT THEY ARE? II. A MODERN PLAYWRIGHT VIEWS THE HUMAN CONDITION. (ARTHUR MILLER) III. A CLASSIC PLAYWRIGHT VIEWS THE HUMAN CONDITION. (SOPHOCLES) IV. THE OLD TESTAMENT--WHAT IDEAS AND VALUES DOES IT PRESENT ABOUT HUMANITY? (NOT A RELIGIOUS STUDY; EMPHASIS ON LITERARY AND HISTORICAL ASPECTS). V. PSYCHOLOGY AND THE HUMAN CONDITION. VI. EDUCATION AT NORTHPORT HIGH SCHOOL.
  - EACH OF THESE THEMES IS PRESENTED THROUGH THE STUDY OF ONE OR TWO BASIC READINGS. FOR EXAMPLE, ESSAYS FROM MIRRORS OF MAN, EDITED BY PAUL C. OBLER (NEW YORK: AMERICAN BOOK CO., 1962) ARE READ FOR THEME I, "WHY THE HUMANITIES? WHAT ARE THEY?". GUIDE QUESTIONS PERTAINING TO THE READINGS ARE LISTED IN THE COURSE GUIDE FOR EACH THEME.
  - VARIOUS THEMES AND APPROACHES HAVE BEEN USED IN THIS HUMANITIES PROGRAM SINCE ITS INCEPTION. THEMES USED IN 1968-1969 ARE ALSO INCLUDED IN THE COURSE GUIDE.

## V. MANNER IN WHICH PROGRAM IS HANDLED:

- A. A TEAM OF 3 TEACHERS (ENGLISH, SOCIAL STUDIES, MUSIC). MEMBERS OF OTHER DEPARTMENTS ARE USED ON A GUEST-LECTURER BASIS.
- B. STUDENT ENROLLMENT:
  - 1. SENIORS. BETWEEN 70 AND 100 COMPRISE YEARLY ENROLLMENT.
  - 2. PREREQUISITES NOT CITED
  - 3. ELECTIVE. 1 CREDIT IS GIVEN FOR ENGLISH AND 1 FOR SOCIAL STUDIES.

- C. CLASS ACTIVITIES INCLUDE THE USE OF SLIDES, FILMS, TAPES, AND RECORDS.  
STUDENTS, INDIVIDUALLY OR IN GROUPS, FREQUENTLY PRESENT MATERIAL TO THE CLASS; GROUP DISCUSSION IS A BASIC TECHNIQUE.
- D. EXTRACURRICULAR ACTIVITIES INCLUDE FIELD TRIPS
- E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT INCLUDE FREQUENT, SHORT OBJECTIVE QUIZZES.
- F. FUTURE PLANS INCLUDE THE IMPLEMENTATION OF METHODS FOR BROADENING HUMANITIES CONCEPTS IN EDUCATION. EFFORTS WILL FOCUS ON THE FOLLOWING MEANS:
- 1) HUMANIZING THE SCHOOL PLANT BY CREATING AREAS SUCH AS SEMINAR ROOMS, RESOURCE CENTERS, AND COURTYARDS;
  - 2) HUMANIZING THE COURSE CONTENT IN ALL SUBJECT AREAS;
  - 3) HUMANIZING INTERPERSONAL RELATIONSHIPS WITHIN THE SCHOOL. A LONG-RANGE GOAL FORESEES A HUMANITIES SCHOOL RATHER THAN A HUMANITIES COURSE.
- A TEAM OF 2 TEACHERS IS PLANNING A HUMANITIES PROGRAM FOR THE TERMINAL STUDENT. ANOTHER TEAM CONSISTING OF ENGLISH, ART, AND MUSIC TEACHERS ARE PLANNING NEXT YEAR'S REGULAR HUMANITIES COURSE WHICH WILL BE MARKEDLY DIFFERENT FROM PREVIOUS COURSES.

VI. NO ADDITIONAL FEATURES INCLUDED IN THE GUIDE.

#### MUSIC ABSTRACT

THE HUMANITIES TEAM OF 3 TEACHERS INCLUDES 1 MUSIC TEACHER.

MUSIC IS INCORPORATED INTO THE UNIT DEALING WITH PSYCHOLOGY AND THE HUMAN CONDITION. STUDENTS HAVE DONE RESEARCH CONCERNING FREUDIAN INFLUENCES ON MUSIC AND OTHER FORMS OF ARTISTIC EXPRESSION.

REGARDING THEIR REACTIONS TO AND EVALUATIONS OF LITERARY WORKS, STUDENTS ARE ENCOURAGED TO EXPRESS THEIR THOUGHTS AND EMOTIONS WITH PAINT, IN SCULPTURE, IN MUSIC, ON FILM, AND IN ORAL PRESENTATIONS.



I. LOCATION:

- A. NEW YORK
- B. OXFORD

II. SCHOOL AND PROGRAM PERSONNEL:

- A. PRINCIPAL, PAUL T. MAHOLCHIC
- B. PROGRAM DIRECTOR, CHARLOTTE A. GREGORY
- C. PROGRAM FACULTY NOT CITED

III. COURSE GUIDE DESCRIPTION:

- A. HUMANITIES PROGRAM
- B. COMPILED IN 1970
- C. COST NOT CITED
- D. DITTO COPIED. 4 PAGES

IV. CHARACTERISTICS OF THE PROGRAM:

- A. PROGRAM INITIATED IN 1970
- B. GENERAL OBJECTIVES:
  - TO CONSIDER MAN, HIS RELATIONSHIP TO HIS ENVIRONMENT, TO OTHER MEN, AND TO OTHER ELEMENTS OF THE UNIVERSE.
  - TO BRING KNOWLEDGE OF GREAT MASTERPIECES INTO STUDENT LIVES SO THAT THEY CAN ASSOCIATE WITH AND DISCOVER NEW RELATIONSHIPS IN MAN-CENTERED AREAS OF STUDY.
  - TO ENCOURAGE STUDENTS TO SEEK DIRECTION IN THEIR EVERYDAY LIVES AND TO COPE WITH THE RAPIDLY ACCELERATING CHANGE CONSTANTLY TAKING PLACE AROUND THEM.
- C. SUBJECT AREAS: ART, MUSIC, LITERATURE, PERFORMING ARTS (DANCE, MIME)
- D. AREAS RECEIVE EQUAL EMPHASIS
- E. CHRONOLOGICAL APPROACH.
 

THE HUMANITIES PROGRAM IS A BASIC PART OF THE ENGLISH CURRICULUM WHICH OFFERS TO STUDENTS IN GRADES 10, 11, AND 12, A CHOICE OF 19 ELECTIVE COURSES. COURSE CONTENT FOCUSES ON A STUDY OF MAN AND DEVELOPS THEMES SUCH AS THE FOLLOWING: CLASSICAL GREECE, THE GOLDEN AGE, THE DARK AGES, THE MEDIEVAL PERIOD, ROMANTICISM, IMPRESSIONISM, REALISM, NATURALISM, AND 20TH CENTURY MAN. EACH PERIOD IS CONSIDERED IN RELATION TO PREVAILING PHILOSOPHICAL TRENDS, PARTICULAR EVENTS, HISTORICAL SIGNIFICANCE, AND CULTURAL GROWTH.

V. MANNER IN WHICH PROGRAM IS HANDLED:

- A. NUMBER OF TEACHERS NOT INDICATED
- B. STUDENT ENROLLMENT:
  - 1. SOPHOMORES, JUNIORS, SENIORS
  - 2. PREREQUISITES NOT CITED
  - 3. ELECTIVE AND GIVEN FOR CREDIT
- C. CLASS ACTIVITIES INCLUDE EXPERIENCES IN THE PERFORMING ARTS
- D. EXTRACURRICULAR ACTIVITIES INCLUDE CONCERTS AND EXCHANGE PROGRAMS WITH OTHER SCHOOLS
- E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT NOT DESCRIBED
- F. FUTURE PLANS NOT CITED

VI. NO ADDITIONAL FEATURES INCLUDED IN THE COURSE DESCRIPTION.

## MUSIC ABSTRACT

THE COURSE PROVIDES FOR A STUDY OF MUSIC IN HISTORY FROM CLASSICAL GREECE TO THE 20TH CENTURY. THE ELEMENTS OF MUSIC AND ART ARE PRESENTED AND EXPERIENCED BY THE STUDENTS IN THE "HOW TO" SEGMENTS WHICH DEAL WITH TECHNIQUES OF DRAWING, PAINTING, PLAYING MUSICAL INSTRUMENTS, SINGING, DANCING, AND OTHER ASPECTS OF THE PERFORMING ARTS. THESE INTRODUCTORY EXPERIENCES ARE REINFORCED WHEN PROFESSIONAL GROUPS PERFORM DURING SCHOOL ASSEMBLY PROGRAMS. SUCH AN EVENT FEATURED "SLAM" STEWART WITH A PROGRAM OF JAZZ AND AN EXPLANATION OF ITS HISTORY.

I. LOCATION:

- A. NEW YORK
- C. RYE

II. SCHOOL AND PROGRAM PERSONNEL:

- A. PRINCIPAL NOT CITED
- B. PROGRAM DIRECTOR NOT CITED
- C. PROGRAM FACULTY: JOHN FINLEY, JOAN VEDY, MARIAN WARREN

III. COURSE GUIDE DESCRIPTION:

- A. HUMANITIES. THE CONCERN OF MAN FOR HIMSELF AND FOR OTHER MEN.
- B. COMPILED IN 1967. REVISED IN 1968.
- C. COST NOT CITED
- D. MIMEOGRAPHED. 7 PAGES

IV. CHARACTERISTICS OF THE PROGRAM:

- A. DATE OF PROGRAM'S INITIATION NOT CITED
- B. GENERAL OBJECTIVES:
  - TO IMPEL STUDENTS WHO ARE SEEKING THEIR OWN VALUES TO ASK QUESTIONS AND TO SEARCH FOR ANSWERS.
  - TO GIVE STUDENTS TIME TO EXPERIENCE AND DISCUSS THE EMOTIONS OF BEING, OUT OF WHICH MAN'S VALUES HAVE COME.
  - TO ACQUAINT THE STUDENTS WITH SOME OF THE THOUGHTS, CREATIONS, AND ACTIONS BOTH OF OUR PREDECESSORS AND CONTEMPORARIES, THEREBY REVEALING A KNOWLEDGE OF THE ESTABLISHMENT OF VALUES AND THE CONDITIONS WHICH GAVE THEM BIRTH.
  - TO ENABLE STUDENTS TO EXAMINE THEIR OWN FEELINGS AND CONVICTIONS IN THE LIGHT OF THOSE WHO HAVE THROUGHOUT TIME RECORDED MAN'S IDEAS AND FEELINGS--THE ARTISTS.
  - TO ENABLE THE STUDENTS TO BECOME MORE AWARE OF THOSE PARTICULAR ELEMENTS BY WHICH THE ARTIST ACHIEVES FORM WITH HIS MATERIAL.
- C. SUBJECT AREAS: ART, LITERATURE, MUSIC
- D. AREAS RECEIVE EQUAL EMPHASIS
- E. THEMATIC APPROACH.
  - EACH OF 3 TEACHERS TAKES ABOUT 2 WEEKS TO DEVELOP ARTISTIC, LITERARY, OR MUSICAL ASPECTS OF THE FOLLOWING TOPICS: RELIGION AND THE SEARCH FOR VALUES, DEVELOPMENT OF THE SELF, LOVE AND RELATIONSHIPS, WAR AND CONFLICT, NATURE AND ENVIRONMENT.
  - THE COURSE GUIDE INCLUDES A BRIEF DESCRIPTION OF EACH TOPIC IN RELATION TO ART, LITERATURE, AND MUSIC.

V. MANNER IN WHICH PROGRAM IS HANDLED:

- A. A TEAM OF 3 TEACHERS. OTHER FACULTY MEMBERS ARE INVITED AS GUEST LECTURERS.
- B. STUDENT ENROLLMENT NOT DESCRIBED
- C. CLASS ACTIVITIES NOT DESCRIBED
- D. EXTRACURRICULAR ACTIVITIES INCLUDE FIELD TRIPS TO MUSEUMS, THEATRES, AND LINCOLN CENTER FOR THE PERFORMING ARTS.
- E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT NOT DESCRIBED
- F. FUTURE PLANS NOT CITED

VI. NO ADDITIONAL FEATURES INCLUDED IN THE GUIDE.

## MUSIC ABSTRACT

MUSIC IS DESCRIBED IN RELATION TO THE COURSE THEMES AS FOLLOWS:  
 RELIGION AND THE SEARCH FOR VALUES. A STUDY OF RELIGION IN MUSIC  
 DEALS WITH BOTH HEBREW AND CHRISTIAN IDEALS, AND VARIOUS ASPECTS OF  
 WORSHIP AND SACRIFICE. THE FOLLOWING WORKS ARE AMONG THOSE USED:  
 MOTETS OF PALESTRINA, VERDI'S REQUIEM, AND BACH'S MASS IN B MINOR.

DEVELOPMENT OF THE SELF. SEVERAL WORKS ARE STUDIED WHICH DEMON-  
 STRATE BEETHOVEN'S DEVELOPMENT, THE BRIDGE BETWEEN CLASSICAL AND RO-  
 MANTIC IDEAS, BEETHOVEN'S AWARENESS OF THE CHANGING ENVIROMENT, AND  
 HIS REACTIONS TO THESE CHANGES. THE UNIT ALSO USES MUSSORGSKY'S  
BORIS GODUNOV AS A MEANS OF EXAMINING THE DEVELOPMENT OF A PROTAG-  
 ONIST'S CHARACTER AND ITS FINAL DISINTEGRATION.

LOVE AND RELATIONSHIPS. MUSICAL WORKS ARE SELECTED TO DEPICT  
 ROMANTIC LOVE, MATERNAL LOVE, UNSELFISH QUALITIES OF LOVE, AND THE  
 POWER OF LOVE. WORKS INCLUDE PUCCINI'S LA BOHEME AND MADAME BUTTER-  
 FLY, WAGNER'S TRISTAN AND ISOLDE; AND MENOTTI'S AMAH AND THE NIGHT  
 VISITORS.

WAR AND CONFLICT. THE FOLLOWING MAJOR WORKS BASED ON THE THEME OF  
 WAR ARE EXAMINED: BRITTEN'S WAR REQUIEM, TSCHAIKOVSKY'S 1812  
 OVERTURE, SHOSTAKOVICH'S SYMPHONY NO. 7 AND PROKOFIEV'S ALEXANDER  
 NEVSKY.

NATURE AND ENVIROMENT. THE FOLLOWING SELECTIONS ARE USED TO SHOW  
 HOW MAN'S VIEW OF HIS NATURAL SURROUNDINGS IS REFLECTED IN HIS MUSIC:  
 SMETANA'S THE MOLDAU, DVORAK'S NEW WORLD SYMPHONY, DEBUSSY'S LA MER,  
 AND AETERNCON DE A EAUN, AND HONEGGER'S PACIFIC 231.

## I. LOCATION:

- A. NEW YORK
- B. SCARSDALE

## II. SCHOOL AND PROGRAM PERSONNEL:

- A. PRINCIPAL NOT CITED
- B. PROGRAM DIRECTOR, CARL A. LADENSACK
- C. PROGRAM FACULTY NOT CITED

## III. COURSE GUIDE DESCRIPTION:

- A. HUMANITIES
- B. COURSE MATERIALS COMPILED IN 1964 AND THEREAFTER. NO PRINTED SYLLABUS AVAILABLE. THE FOLLOWING MATERIALS ARE INCLUDED 1964 COUNCIL OF TEACHERS OF ENGLISH REPORTS ENTITLED "BROCKLYN BRIDGE: A GOOD JUMPING OFF PLACE," AND "HUMANITIES IN THE HIGH SCHOOL: ANOTHER AWAKENING"; "LITERATURE AND THE HUMANITIES," A REPORT WHICH SUMMARIZES DISCUSSIONS AND ACTIVITIES OF STUDY GROUP IA DURING NCTE SESSIONS IN 1966; AN ARTICLE ENTITLED "THE IMPACT AREA IN THE HUMANITIES EXPLOSION" DATED 1967; A 2-PAGE BIBLIOGRAPHY.
- C. COST OF MATERIALS NOT CITED
- D. MIMECGRAPHED. 25 PAGES

## IV. CHARACTERISTICS OF THE PROGRAM:

- A. PROGRAM INITIATED IN 1962
- B. GENERAL OBJECTIVES NOT STATED
- C. SUBJECT AREAS: ART, MUSIC, LITERATURE, DRAMA
- D. AREAS RECEIVE EQUAL EMPHASIS
- E. THERE IS NO PRINTED SYLLABUS FOR THE COURSE SINCE SLIDES, RECORDS, AND BOOKS MAY CHANGE AT ANY TIME AS PARTICULAR INTERESTS DEVELOP. THE COURSE HAS BEEN PLANNED TO SUPPLEMENT WORK DONE IN THE REGULAR ART, MUSIC, AND ENGLISH COURSES.
- F. THERE IS ONE HUMANITIES COURSE THAT BEARS THE NAME. IN REALITY SOME ART, HISTORY, AND ENGLISH COURSES AND THE WORLD CULTURES COURSE COULD BE SO NAMED AS THEIR APPROACH AND CONTENT RESEMBLES THE HUMANITIES-TYPE OFFERING.

## V. MANNER IN WHICH PROGRAM IS HANDLED:

- A. TEAM TEACHING
- B. STUDENT ENROLLMENT IS DIVIDED INTO GROUPS OF APPROXIMATELY 30 STUDENTS. A FULL YEAR PROGRAM.
- C. EACH STUDENT OUTLINES ONE PROJECT DURING THE FIRST MONTH AND CARRIES IT ON FOR THE REST OF THE YEAR. AT THE END OF THE YEAR THE STUDENT PRESENTS THE RESULTS OF HIS RESEARCH TO THE CLASS. SELECTED EXAMPLES OF THESE PROJECTS ARE AS FOLLOWS: A STUDY OF THE WAYS IN WHICH GREEK ARCHITECTURE EMBODIED GREEK PHILOSOPHICAL IDEALS; AND, A STUDY OF THE EVOLUTION AND SIGNIFICANCE OF THE STYLE OF JACKSON POLLOCK. STUDENTS ARE ESPECIALLY ENCOURAGED TO DELVE FURTHER INTO TOPICS WHICH ARE INTRODUCED IN THE REGULAR COURSE LECTURES.  
5 CLASS GROUPS MEET 2 OR 3 TIMES WEEKLY.
- D. EXTRACURRICULAR ACTIVITIES INCLUDE THE USE OF NEW YORK CITY AND SUBURBAN RESOURCES.
- E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT NOT DESCRIBED
- F. FUTURE PLANS NOT CITED

**VI. ADDITIONAL FEATURES OF THE GUIDE:**

- A. SUGGESTED ACTIVITIES NOT INCLUDED
- B. BIBLIOGRAPHY INCLUDED
- C. REFERENCE MATERIALS NOT INCLUDED.  
STUDENTS HAVE ACCESS TO A HUMANITIES SUITE CONTAINING BOOKS,  
RECORDS AND SLIDES WHICH MAY BE USED WITHOUT SUPERVISION.
- D. NO APPENDICES

**MUSIC ABSTRACT**

THE HUMANITIES COURSE PROVIDES EQUAL TIME FOR MUSIC, ART, AND LITERATURE. SPECIFIC MATERIALS DESCRIBING MUSIC ARE NOT AVAILABLE IN THE LITERATURE RECEIVED.

## I. LOCATION:

- A. NEW YORK
- B. LINCOLNDALE

## II. SCHOOL AND PROGRAM PERSONNEL:

- A. PRINCIPAL, DR. ROBERT E. FITZPATRICK
- B. PROGRAM DIRECTOR, DR. DONALD J. NUCCIO (COORDINATOR OF MUSIC)
- C. PROGRAM FACULTY NOT CITED

## III. COURSE GUIDE DESCRIPTION:

- A. HUMANITIES: THE ARTS AND CULTURE
- B. COMPILED IN 1967
- C. COST NOT CITED
- D. MIMEOGRAPHED. 10 PAGES

## IV. CHARACTERISTICS OF THE PROGRAM:

- A. DATE OF PROGRAM'S INITIATION NOT CITED
- B. GENERAL OBJECTIVES:

TO ENABLE THE STUDENT TO CRACK THE BARRIER OF TRADITIONALLY TAUGHT, DISCRETE, SUBJECT-CENTERED COURSES.

TO EQUIP THE STUDENT FOR SELF-LEARNING AND LEARNING OF SELF.

TO BROADEN AND DEEPEN THE STUDENT'S KNOWLEDGE CONCERNING LIVING IN MODERN AMERICAN SOCIETY.

TO DEVELOP AND PRESENT EXPERIENTIAL ACTIVITIES THAT WILL ENCOURAGE SELF-IMPROVEMENT, HEIGHTEN ASPIRATIONS, AND DEVELOP AWARENESS OF THE NEED FOR CONTINUING EDUCATION.

TO INCREASE THE STUDENT'S ACTIVE PARTICIPATION IN CULTURAL ACTIVITIES.

- C. SUBJECT AREAS NOT INDICATED
- D. EMPHASIS NOT INDICATED
- E. THEMATIC APPROACH.

INDIVIDUAL AND GROUP NEEDS, INTERESTS, STRENGTHS, AND WEAKNESSES, EXPRESSED OR UNEXPRESSED, PROMPT THE ACTUAL CURRICULUM. TWO OVER-RIDING THEMES PERMEATE THE ENTIRE COURSE: "A SENSE OF COMMUNITY--YOU ARE THE COMMUNITY" AND "THE DIGNITY AND THE DEVELOPMENT OF CREATIVE DISSATISFACTION." PROBLEMS AND RELEVANT DISCUSSION AREAS ARE INITIATED BY THE STUDENTS. A LOGICALLY ORDERED AGENDA IS PREPARED WITH CONSIDERATION OF CURRENT EVENTS AND AVAILABILITY OF RESOURCES, BOTH MATERIAL AND HUMAN. THE PROBLEM OR CONCEPT UNDER CONSIDERATION IS VIEWED AND DISCUSSED WITHIN THE PERSPECTIVE AFFORDED BY A DEFINITE STRUCTURAL FRAMEWORK. VARIOUS ASPECTS OF MAN (BIOLOGICAL, PSYCHOLOGICAL, SOCIOLOGICAL, ECONOMIC, POLITICAL, INTELLECTUAL, ETHICAL, ESTHETIC) ARE EXPLORED AT 3 LEVELS. THE FIRST, THE BASIC, INCLUDES FUNDAMENTAL CONCEPTS OF THE RESPECTIVE DISCIPLINES. THE SECOND, THE LIFE STYLE, IS CONCERNED WITH ATTITUDES, EXPERIENCES, VIEWS, AND APPROACHES TO LIFE AND LIVING. THE THIRD LEVEL, THE COMMUNITY, DEALS WITH IMPLICATIONS OF THE PROBLEM/ CONCEPT OF ISSUES REGARDING THE LARGER SCALE OF COMMUNITY, BOTH LOCAL AND NATIONAL.

## V. MANNER IN WHICH PROGRAM IS HANDLED:

- A. 2 TEAMS, EACH WITH 2 TEACHERS. GUEST SPEAKERS. RESOURCE PERSONS (LIBRARY AND AUDIO-VISUAL STAFF) ARE CONSULTED FOR REFERENCE AND DISPLAY MATERIALS.

**B. STUDENT ENROLLMENT:**

1. SOPHOMORES, JUNIORS, SENIORS
2. PREREQUISITES NOT CITED
3. WHETHER ELECTIVE OR REQUIRED NOT INDICATED

C. CLASS ACTIVITIES INCLUDE LECTURES AND DISCUSSIONS.

D. EXTRACURRICULAR ACTIVITIES NOT DESCRIBED

E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT NOT DESCRIBED

F. FUTURE PLANS NOT CITED

**VI. ADDITIONAL FEATURES OF THE GUIDE: BIBLIOGRAPHY.****MUSIC ABSTRACT**

THE PROGRAM INCLUDES BIOLOGICAL, PSYCHOLOGICAL, SOCIOLOGICAL, ECONOMIC, POLITICAL, INTELLECTUAL, ETHICAL, AND ESTHETIC CONSIDERATIONS REGARDING THE NATURE OF MAN.

ESTHETIC ASPECTS ARE DESCRIBED AS FOLLOWS:

**BASIC AND FUNDAMENTAL CONCEPTS.** CREATIVE ACTIVITY; SYMBOLIC STIMULATION; THE ARTS.

**LIFESTYLE.** PERCEPTION AND SENSITIVITY; UTILITARIAN VERSUS ARTISTIC.

**COMMUNITY.** ROLE/IMAGE OF ARTIST AND SOCIETY; RESPONSIBILITY; THE AVANT-GARD.

SPECIFIC MUSIC CONTENT IS NOT DESCRIBED.



## I. LOCATION:

- A. NEW YORK
- B. UTICA

## II. SCHOOL AND PROGRAM PERSONNEL:

- A. PRINCIPAL NOT CITED
- B. PROGRAM DIRECTOR, DR. ANGELA M. ELEFANTE
- C. PROGRAM FACULTY NOT CITED

## III. COURSE GUIDE DESCRIPTION:

- A. HUMANITIES-ENGLISH. MAN IN THE TWENTY-FIRST CENTURY.
- B. COMPILED IN 1969
- C. COST NOT CITED
- D. DITTC COPIED. 55 PAGES

## IV. CHARACTERISTICS OF THE PROGRAM:

- A. PROGRAM INITIATED IN 1969
- B. SELECTED GENERAL OBJECTIVE: TO HELP EACH STUDENT DEVELOP AN AWARENESS OF THE MODERN WORLD IN WHICH HE LIVES, TO ENABLE HIM TO THINK IMAGINATIVELY, TO EXPLORE IDEAS, VALUES AND RELATIONSHIPS IN THE 20TH CENTURY AND TO EXPOSE HIM TO THE CREATIVE AREAS IN THIS CENTURY.
- C. SUBJECT AREAS: ENGLISH, SCIENCE, ART, MUSIC
- D. EMPHASIS: CITY LIFE, FOCUSING ON THE 20TH AND 21ST CENTURIES
- E. THEMATIC APPROACH.  
THE PROGRAM DEVELOPS A FOUR-POINT CONCEPT OF TRAGIC, IRONIC, COMIC, AND ROMANTIC MAN IN THE 21ST CENTURY WITHIN THE 4 DISCIPLINES OF ENGLISH, ART, SCIENCE, AND MUSIC.  
THE COURSE GUIDE MATERIALS INCLUDE AN OUTLINE OF UNIT I, AND 18 CLASSES CALLED "WHAT MAKES UP A CITY?" THE FOLLOWING ASPECTS ARE STUDIED WITHIN THE UNIT: WHO IS IN A CITY? FUTURE OF THE CITY; THE ARCHITECTS AND THE CITY; LITERATURE AND THE CITY.  
OTHER TOPICS RECOMMENDED FOR DEVELOPMENT ARE AS FOLLOWS: OUR TIME AND OUR PLACE; WHAT THE WRITERS SAY; WHAT PLAYWRIGHTS PLAY; WHAT THE MUSIC SOUNDS; WHAT THE PAINTERS SEE; WHAT THE ARCHITECTS BUILD; WHAT THE PHILOSOPHERS DREAM; WHAT THE MOVIES SHOW; WHAT DO WE SAY? WHAT MAKES US RUN?
- F. UTICA FREE ACADEMY IS AN INNER CITY HIGH SCHOOL

## V. MANNER IN WHICH PROGRAM IS HANDLED:

- A. A TEAM OF TEACHERS IN ENGLISH, SCIENCE, ART, AND MUSIC. GUEST LECTURERS IN SOCIAL SCIENCE, FOREIGN LANGUAGES, AND HOME ECONOMICS.
- B. STUDENT ENROLLMENT:
  - 1. FRESHMEN, SOPHOMORES, JUNIORS, SENIORS
  - 2. PREREQUISITED NOT CITED
  - 3. ELECTIVE. ONE HALF CREDIT GIVEN TO SENIORS.
- C. CLASS ACTIVITIES INCLUDE THE USE OF THE FINE ARTS CORE IN THE SCHOOL LIBRARY WHICH IS SPECIFICALLY RELATED TO THE HUMANITIES COURSE. IT CONTAINS ENRICHMENT BOOKS, FILMS, LANGUAGE LABORATORY FACILITIES, AND CABLE TELEVISION.
- D. EXTRACURRICULAR ACTIVITIES INCLUDE THEATER PERFORMANCES, PUBLIC LECTURES, ART EXHIBITS, AND FILM SHOWINGS AT MUNSON-WILLIAMS PROCTOR MUSEUM, KIRKLAND ART CENTER, ONEIDA HISTORICAL SOCIETY, AND AT HAMILTON, UTICA, MOHAWK VALLEY COMMUNITY, AND HERKIMER COLLEGES.

- E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT INCLUDE PUPIL AND PARENT CONFERENCES WHICH ATTEMPT TO DETERMINE STUDENT PROGRESS, TESTS, WRITTEN REPORTS, NOTEBOOKS CONTAINING DAILY NOTES OF ALL CLASS ACTIVITIES, AND MEANS BEING PLANNED WHEREBY THE STUDENT WILL BE ENABLED TO EVALUATE HIS OWN PROGRESS.
- F. FUTURE PLANS INCLUDE THE DEVELOPMENT OF A FUTURISTIC HUMANITIES PROGRAM IN COOPERATION WITH POST-DOCTORAL RESEARCH FELLOWS IN THE SYRACUSE AREA.

VI. ADDITIONAL FEATURES OF THE GUIDE:

- A. SUGGESTED ACTIVITIES NOT INCLUDED
- B. BIBLIOGRAPHY NOT INCLUDED
- C. REFERENCE MATERIALS INCLUDE THE FOLLOWING: 1) A DESCRIPTION OF MATERIALS IN THE LIBRARY RESOURCE CENTER (FILMS, SLIDES, LANGUAGE LAB EQUIPMENT); 2) A LIST OF COMMUNITY RESOURCES; 3) LISTS OF TEXTS, FILMS, SUPPLEMENTARY READINGS, AND SUGGESTED TRIPS AND SPEAKERS.
- D. NO APPENDICES

MUSIC ABSTRACT

REFERENCE TO ONE UNIT ON MUSIC IS INCLUDED IN THE COURSE GUIDE MATERIALS. THE THEME OR TOPIC OF THIS UNIT IS "WHAT THE MUSIC SOUNDS ARE IN THE 21ST CENTURY." THE STUDENTS THEMSELVES ARE TO DEVELOP ITS CONTENT INCORPORATING ALL TYPES OF CONTEMPORARY MUSIC, CLASSICAL, JAZZ, FOLK, AND SEMI-CLASSICAL.

## I. LOCATION:

- A. NEW YORK
- B. WEST BABYLON, LONG ISLAND

## II. SCHOOL AND PROGRAM PERSONNEL:

- A. PRINCIPAL NOT CITED
- B. PROGRAM DIRECTOR, VINCENT W. FOLEY
- C. PROGRAM FACULTY: JOSEPH BUCCI, ART; PETER H. FABREGAS, HISTORY; LAURA S. LANGFORD, LITERATURE; ROBERT H. MALEY, DRAMA AND PHILOSOPHY; RUTH R. ROBINSON, DRAMA; BARRY TITONE, MUSIC; CARCLE A. MARTINEZ

## III. COURSE GUIDE DESCRIPTION:

- A. HUMANITIES CURRICULUM
- B. COMPILED IN 1970
- C. COST NOT CITED
- D. DITTO COPIED AND MIMEOGRAPHED. 35 PAGES

## IV. CHARACTERISTICS OF THE PROGRAM:

- A. PROGRAM INITIATED IN 1967
- B. GENERAL OBJECTIVES:
  - TO ENABLE THE STUDENT TO DISCOVER AND DEVELOP FUNDAMENTAL CONCEPTS OF SELF-IDENTIFICATION THROUGH ANALYSIS OF MAN'S CULTURE.
  - TO EXAMINE SUBJECT MATTER THAT GIVES A POWERFUL SENSE OF THE CONDITION OF MAN.
  - THROUGH THE INTERDISCIPLINARY EXAMINATION OF MAN'S ACTIVITY, TO ENABLE THE STUDENT TO PERCEIVE THE VALUES THAT HAVE ENDURED THE TEST OF TIME.
- C. SUBJECT AREAS: MUSIC, ART, LITERATURE, PHILOSOPHY, DRAMA, HISTORY
- D. AREAS RECEIVE EQUAL EMPHASIS
- E. THEMATIC AND CHRONOLOGICAL APPROACH.
  - 2 MAJOR THEMES WILL BE EXAMINED IN DEPTH: 1) EARLY MAN AND HIS SOCIETIES; 2) CONTEMPORARY MAN AND HIS SOCIETY.
  - 3 HUMANITIES READERS HAVE BEEN COMPILED WHICH CONTAIN SELECTIONS DEALING WITH MAN'S ACHIEVEMENTS IN MANY SHARED FIELDS OF ENDEAVOR FROM THE EARLIEST MAN TO 20TH CENTURY MAN. EACH READING TREATS IN DEPTH THE SPECIFIC TOPIC TO BE COVERED IN THE LARGE-GROUP LECTURE.
  - TOPICS SELECTED AT RANDOM FROM EACH WEEK OF THE CURRICULUM CALENDAR ARE AS FOLLOWS: "THE HUMANITIES--WHAT THEY ARE AND WHAT THEY DO" (FILM); ANTHROPOLOGICAL MAN; THE NATURE OF MAN; PRIMITIVE ART; AFRICAN MAN (RELIGION AND ART); MAYAN MAN AND HIS SOCIETY; ORIENTAL PHILOSOPHY; JUDEO-CHRISTIAN MAN; GREEK MAN AND HIS SOCIETY; OEDIPUS; INTRODUCTION TO THE GREEK THEATRE; ROMAN MAN AND HIS SOCIETY; AUGUSTINE; MONASTICISM; THOMAS AQUINAS; RENAISSANCE ART, NORTH AND SOUTH; REFORMATION; SHAKESPEARE'S PLAYS; MONTAIGNE; CERVANTES; MACHIAVELLI; "ROMANTIC MAN"; MILLET, DELACROIX, GERICAULT; SHELLY, KEATS; BYRON; ROUSSEAU; MOLIERE; COROT, MANET, DAUMIER; STRAVINSKY; GOYA; MARX; HEMINGWAY, JACKSON; FREUD; SURREALISM; EXPRESSIONISM; NIETZSCHE, KIERKEGAARD; THEATRE OF THE ABSURD; AMERICAN ASH CAN SCHOOL OF ART; ELECTRONIC MUSIC; PICASSO; "THE FURURE AS WE SEE IT" (A PRESENTATION BY MEMBERS OF THE CLASS).

V. MANNER IN WHICH PROGRAM IS HANDLED:

- A. TEAM OF 8 TEACHERS
- B. STUDENT ENROLLMENT:
  - 1. SENIORS
  - 2. PREREQUISITES NOT CITED
  - 3. ELECTIVE. ONE-HALF CREDIT FOR ONE SEMESTER.
- C. CLASS ACTIVITIES INCLUDE THE FOLLOWING: LARGE-GROUP SESSIONS (LECTURES, DEMONSTRATIONS, PERFORMANCES); SMALL GROUP SESSIONS (1 OR 2 TIMES A WEEK); GUEST SPEAKERS FROM THE FACULTY, THE COMMUNITY, AND NEIGHBORING COLLEGES; STUDENT PRODUCTIONS SUCH AS A GREEK COMEDY AND A GREEK TRAGEDY; AND LINCOLN CENTER PERFORMING ARTS PROGRAMS. ALL LARGE-GROUP CLASSES AND LECTURES ARE TAPED; SHOULD A STUDENT MISS A LECTURE, HE HAS IMMEDIATE ACCESS TO EACH RECORDED TAPE. THE HIGH SCHOOL'S PERFORMING ARTS DIVISION IS WOVEN TIGHTLY INTO THE HUMANITIES PROGRAM. LECTURES, WORKSHOPS, AND MASTER CLASSES PROVIDE PREPARATION AND FOLLOW-UP FOR PERFORMANCES PRESENTED.
- D. EXTRACURRICULAR ACTIVITIES INCLUDE FIELD TRIPS AND TERM PROJECTS (ORIGINAL, CREATIVE ENDEAVORS FOCUSED ON SOME ASPECT OF THE COURSE).
- E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT INCLUDE COMPREHENSIVE EXAMS GIVEN AT THE END OF EACH MAJOR TOPIC, AND A TERM PAPER. STUDENTS MUST KEEP NOTES BASED ON LECTURES AND READINGS.
- F. FUTURE PLANS INCLUDE WIDENING THE SCOPE OF THE PRESENT HUMANITIES PROGRAM IN THE FOLLOWING WAYS: 1) REVISING PRESENT STRUCTURE TO MEET NEEDS OF MORE STUDENTS; 2) OFFERING THE COURSE FOR A DOUBLE PERIOD; 3) ESTABLISHING A HUMANITIES DEPARTMENT.

VI. ADDITIONAL FEATURES OF THE GUIDE:

- A. SUGGESTED ACTIVITIES NOT INCLUDED
- B. BIBLIOGRAPHY NOT INCLUDED
- C. REFERENCE MATERIALS NOT INCLUDED
- D. APPENDICES TO THE CALENDAR OUTLINE OF TOPICS: 1) TEXTS OF THE PROGRAM DIRECTOR'S PRESENTATIONS TO A SUPERINTENDENTS' CONFERENCE IN 1968 AND TO THE BOARD OF EDUCATION IN 1971; 2) BROCHURE AND ARTICLE DESCRIBING THE HUMANITIES PROGRAM; 3) INTRODUCTION TO THE 3RD OF 3 HUMANITIES READERS COMPILED BY THE STAFF.

MUSIC ABSTRACT

THE HUMANITIES PROGRAM PRESENTS THE FOLLOWING MAJOR TOPICS:

1) EARLY MAN AND HIS SOCIETIES; 2) CONTEMPORARY MAN AND HIS SOCIETY. EACH TOPIC IS STUDIED IN DEPTH THROUGH THE VARIOUS DISCIPLINES (ART, MUSIC, LITERATURE, PHILOSOPHY, DRAMA), IN ORDER THAT THE STUDENT MAY DISCOVER THAT THE WHOLE PICTURE OF AN IDEA IS GREATER THAN THE SUM OF ITS PARTS.

SPECIFIC REFERENCES TO MUSIC IN THE CURRICULUM CALENDAR OF LECTURE TOPICS ARE AS FOLLOWS: AFRICAN MUSIC; ORIENTAL MUSIC; GOTHIC ART AND GREGORIAN CHANT; LINCOLN CENTER OPERA-LECTURE DEMONSTRATION; ROMANTICISM IN MUSIC; ELECTRONIC MUSIC. (EACH TOPIC IS GIVEN 1 CLASS EXCEPT ELECTRONIC MUSIC WHICH RECEIVES 3 CLASSES.) LINCOLN CENTER PERFORMING ARTS PROGRAMS AND OTHER COMMUNITY AND SCHOOL PERFORMING GROUPS ARE INCORPORATED INTO THE PROGRAM.

- I. LOCATION:
  - A. NEW YORK
  - B. WINDSOR
- II. SCHOOL AND PROGRAM PERSONNEL:
  - A. PRINCIPAL NOT CITED
  - B. PROGRAM DIRECTOR, MRS. MARJORIE C. BRILE
  - C. PROGRAM FACULTY NOT CITED
- III. COURSE GUIDE DESCRIPTION:
  - A. HUMANITIES
  - B. COMPILED IN 1971
  - C. COST NOT CITED
  - D. TYPEWRITTEN. 2 PAGES
- IV. CHARACTERISTICS OF THE PROGRAM:
  - A. DATE OF PROGRAM'S INITIATION NOT CITED
  - B. GENERAL OBJECTIVES NOT STATED
  - C. SUBJECT AREAS: LITERATURE, POETRY, ART, ARCHITECTURE, MUSIC, SOCIAL PROBLEMS
  - D. AREAS RECEIVE EQUAL EMPHASIS
  - E. CHRONOLOGICAL APPROACH.  
THE COURSE DESCRIPTION LISTS TOPICS STUDIED IN RELATION TO THE FOLLOWING HEADINGS: I. INTRODUCTION. II. PRIMITIVE MAN. III. CHINA. IV. THE GOLDEN AGE OF GREECE. V. RENAISSANCE FLORENCE. VI. MODERN MAN.
- V. MANNER IN WHICH PROGRAM IS HANDLED:
  - A. ONE TEACHER. GUEST SPEAKERS.
  - B. STUDENT ENROLLMENT NOT DESCRIBED
  - C. CLASS ACTIVITIES INCLUDE THE USE OF FILMS, FILMSTRIPS, RECORDS, SLIDES, AND THE OPAQUE PROJECTOR. STUDENTS DO "CREATIVE" PROJECTS RATHER THAN BOOK-PAPER REPORTS.
  - D. EXTRACURRICULAR ACTIVITIES INCLUDE FIELD TRIPS TO HARPUR COLLEGE, ROBERSON CENTER FOR THE ARTS, AND THE METROPOLITAN MUSEUM.
  - E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT NOT DESCRIBED
  - F. FUTURE PLANS NOT CITED
- VI. NO ADDITIONAL FEATURES INCLUDED IN THE COURSE DESCRIPTION.

#### MUSIC ABSTRACT

MUSIC IS INCLUDED IN THE STUDY OF EACH HISTORICAL PERIOD. GUEST SPEAKERS FROM HARPUR COLLEGE ARE EMPLOYED FOR THE MUSIC PRESENTATIONS. LIKEWISE, THROUGH THE FACILITIES OF HARPUR, HUMANITIES STUDENTS HAVE HAD AN OPPORTUNITY TO WORK WITH COMPUTER MUSIC.

- I. LOCATION:
- A. NORTH CAROLINA
  - B. CANTON
- II. SCHOOL AND PROGRAM PERSONNEL NOT CITED.
- III. COURSE GUIDE DESCRIPTION:
- A. HUMANITIES II, III, AND IV
  - B. COMPILED IN 1971
  - C. NO CCST
  - D. TYPEWRITTEN. 7 PAGES. (EXTRACTED FROM THE CURRICULUM GUIDE)
- IV. CHARACTERISTICS OF THE PROGRAM:
- A. DATE OF PROGRAM'S INITIATION NOT CITED
  - B. GENERAL OBJECTIVES: (SELECTED)
    - TO CREATE A MORE EFFECTIVE PERSPECTIVE THROUGH AN INTERDISCIPLINARY STUDY OF RELATED SUBJECTS.
    - TO FOSTER THE STUDENT'S PROGRESSIVE ACHIEVEMENT, HIS AWARENESS OF THE DIGNITY AND WORTH OF MAN, AND A MORE CONFIDENT UNDERSTANDING OF HIMSELF.
  - C. SUBJECT AREAS: HISTORY, PHILOSOPHY, LITERATURE, MUSIC, FINE ARTS
  - D. EMPHASIS: ENGLISH AND SOCIAL STUDIES
  - E. CHRONOLOGICAL APPROACH.
    - HUMANITIES II, III, AND IV ARE SEPARATE COURSES WHICH COMPRISE A UNIFIED SEQUENTIAL PROGRAM.
    - HUMANITIES II: ENGLISH II AND WORLD HISTORY II.
    - HUMANITIES III: ENGLISH III AND AMERICAN HISTORY III.
    - HUMANITIES IV: ENGLISH IV AND SOCIAL STUDIES IV.
    - GENERAL COURSE CONTENT IS NOT DESCRIBED.
- V. MANNER IN WHICH PROGRAM IS HANDLED:
- A. NUMBER OF TEACHERS IS NOT INDICATED
  - B. STUDENT ENROLLMENT:
    - 1. GRADES 10, 11, AND 12
    - 2. PREREQUISITES NOT CITED
    - 3. ELECTIVE. GIVEN FOR 2 UNITS OF CREDIT.
  - C. CLASS ACTIVITIES INCLUDE FORMAL SESSIONS, INDEPENDENT STUDY, SMALL GROUP ACTIVITIES, REMEDIAL ACTIVITIES, AND EXTENSIVE USE OF VISUAL AND REFERENCE MATERIALS.
    - THE CLASS MEETS DAILY FOR 2 HOURS.
  - D. EXTRACURRICULAR ACTIVITIES NOT DESCRIBED
  - E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT NOT DESCRIBED
  - F. FUTURE PLANS NOT CITED
- VI. ADDITIONAL FEATURE OF THE COURSE DESCRIPTION: OUTLINE OF THE MUSIC CONTENT.

#### MUSIC ABSTRACT

THE MUSIC OFFERING IN THE 3 HUMANITIES COURSES IS PRIMARILY A HISTORICAL STUDY WITH LISTENING EXPERIENCES. NEITHER COMPOSITION NOR PERFORMANCE ARE INCLUDED. THE STUDENT IS ENCOURAGED TO DISTINGUISH BETWEEN ABSTRACT OR EMOTIONAL REACTION AND INTELLECTUAL OR "SCIENTIFIC" LISTENING. THE INCORPORATION OF MUSIC WITH OTHER ARTS

AND LITERATURE INTO HISTORICAL PERSPECTIVE, CALLS ATTENTION TO THE PENDULUM-LIKE CHANGES OF ARTISTIC STYLES AND THEIR REFLECTION OF SOCIAL ATTITUDES AND BEHAVIOR. THUS, STUDENTS EVALUATE MAN'S ARTS AS EVIDENCE OF HIS ASPIRATIONS AND REACTIONS TO SOCIAL PRESSURES.

HUMANITIES II INCLUDES HISTORICAL ASPECTS OF MUSIC FROM THE GREEK HELLENIC AND HELLENISTIC PERIODS TO THE 20TH CENTURY.

HUMANITIES III INCLUDES AN EXAMINATION OF FOLK AND LOCAL COLOR MUSIC WHICH PARALLELS THE GROWTH AND DEVELOPMENT OF THE UNITED STATES.

IN HUMANITIES IV, AN INTENSIVE STUDY OF 20TH CENTURY CULTURE INCLUDES THE FOLLOWING MUSICAL ASPECTS: CONTINUING INFLUENCE OF DEBUSSY; NEO-ROMANTICISM; NEO-CLASSICISM; CONTINUING INFLUENCE OF NATIONALISM; SYMPHONIC JAZZ; ELECTRONIC MUSIC; FOLK, COUNTRY, BLUES, AND ROCK STYLES.

AT EACH GRADE LEVEL (HUMANITIES II, III, AND IV), RECORDED WORKS OF ALL MAJOR 18TH, 19TH, AND 20TH CENTURY MUSICIANS ARE CONTINUALLY USED IN THE CLASSROOM AND ARE PROVIDED AT INDIVIDUAL LISTENING TABLES.

- I. LOCATION:
- A. OHIO
  - B. CINCINNATI
- II. SCHOOL AND PROGRAM PERSONNEL:
- A. PRINCIPAL NOT CITED
  - B. PROGRAM DIRECTOR, MRS. JEAN HARRIS (CHAIRMAN OF ENGLISH DEPT.)
  - C. PROGRAM FACULTY: MRS. HARRIS, MRS. ESSEX, MR. SWISHER, MR. GROOMS, MR. PARKS, MR. BROWN, MRS. STEARNS, MISS HODSON, MR. FURRIER, MRS. AMMAN
- III. COURSE GUIDE DESCRIPTION:
- A. REVISED HUMANITIES SYLLABUS
  - B. REVISED IN 1968
  - C. COST NOT CITED
  - D. MIMECGRAPHED. 9 PAGES
- IV. CHARACTERISTICS OF THE PROGRAM:
- A. DATE OF PROGRAM'S INITIATION NOT CITED
  - B. GENERAL OBJECTIVES NOT STATED
  - C. SUBJECT AREAS: ART, MUSIC, HISTORY, LITERATURE, AND ASPECTS OF THE TOTAL CULTURE OF EACH HISTORICAL PERIOD
  - D. EMPHASIS: ART, MUSIC, HISTORY, LITERATURE
  - E. CHRONOLOGICAL APPROACH.  
ANCIENT CIVILIZATIONS THROUGH THE 20TH CENTURY.  
COURSE GUIDE CONSISTS OF A CALENDAR OF DAILY LECTURE AND DISCUSSION TOPICS, AND CLASS ACTIVITIES. (SEPTEMBER THROUGH MAY)
- V. MANNER IN WHICH PROGRAM IS HANDLED:
- A. TEAM TEACHING AND GUEST LECTURERS
  - B. STUDENT ENROLLMENT NOT DESCRIBED
  - C. CLASS ACTIVITIES INCLUDE LECTURES, FILMS, AND DISCUSSION.  
CLASS MEETS DAILY.
  - D. EXTRACURRICULAR ACTIVITIES INCLUDE FIELD TRIPS
  - E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT INCLUDE EXAMS
  - F. FUTURE PLANS NOT CITED
- VI. NO ADDITIONAL FEATURES INCLUDED IN THE GUIDE.

#### MUSIC ABSTRACT

SELECTED FROM THE COURSE CALENDAR (CHRONOLOGICAL APPROACH), THE FOLLOWING TOPICS PERTAIN DIRECTLY TO MUSIC: AN INTRODUCTION TO MUSIC, PRIMITIVE BEGINNINGS OF INSTRUMENTATION, MUSIC AND RELIGION; ART AND MUSIC IN EGYPT AND THE FERTILE CRESCENT; ART AND MUSIC OF ASIA MINOR; RELATION OF CLASSICISM TO FIELDS OF ART, LITERATURE, MUSIC AND DRAMA; MUSIC AND ART IN GREECE; MEDIEVAL MUSIC: CHURCH AND SECULAR, (BALLAD SONGS OF TROUBADOURS); RENAISSANCE MUSIC; BAROQUE MUSIC; NEO-CLASSICISM: THEORY, DEFINITIONS, TERMINOLOGY IN LITERATURE, ART, AND MUSIC; 18TH CENTURY MUSIC; OPERA (18TH CENTURY); ROMANTICISM IN MUSIC (3 CLASSES); IMPRESSIONISM IN ART, LITERATURE, AND MUSIC; JAZZ; NEW DIRECTIONS IN MUSIC IN THE 20'S AND 30'S; MODERN MUSIC.



## I. LOCATION:

- A. OHIO
- B. DAYTON

## II. SCHOOL AND PROGRAM PERSONNEL:

- A. PRINCIPAL NOT CITED
- B. PROGRAM DIRECTOR NOT CITED
- C. PROGRAM FACULTY: MISS MARION SELF, LITERATURE; MR. ROY DAVIS, ART; MR. HARRY BOAL, HISTORY; MR. J. W. HEISEY, MUSIC

## III. COURSE GUIDE DESCRIPTION:

- A. THE HUMANITIES COURSE
- B. DATE OF COMPILATION NOT CITED
- C. COST NOT CITED
- D. MIMECGRAPHED. 20 PAGES

## IV. CHARACTERISTICS OF THE PROGRAM:

- A. PROGRAM INITIATED IN 1966
- B. GENERAL OBJECTIVES: (SELECTED)
  - TO DEVELOP CRITICAL EVALUATION AND CURIOSITY WHICH WILL GUIDE YOUNG PEOPLE TOWARD AN UNDERSTANDING OF THE AGE IN WHICH THEY LIVE, AND TOWARD AN UNDERSTANDING OF THEMSELVES.
  - TO MAKE STUDENTS REALIZE THAT THE UNDERSTANDING OF ANY MODERN ERA CANNOT BE COMPLETE WITHOUT KNOWLEDGE AND UNDERSTANDING OF ALL AREAS OF PAST CULTURE.
  - TO DEVELOP THE REALIZATION THAT LITERATURE, ART, MUSIC, AND HISTORY ALL REPRESENT AND REFLECT THE TOTAL ACHIEVEMENT OF SOCIAL AND GOVERNMENTAL STRUCTURES.
  - TO INCREASE THE STUDENT'S APPRECIATION OF LIFE AND ITS MYRIAD FORMS.
  - TO DEVELOP AN AWARENESS OF THE CULTURAL ACHIEVEMENTS AND THOUGHTS OF PAST CIVILIZATIONS IN RELATION TO THE PRESENT.
  - TO UNDERSTAND THE DEVELOPMENT OF PHILOSOPHY CHARACTERIZING SPECIFIC PERIODS OF HISTORY.
  - TO HELP YOUTH UNDERSTAND THE HISTORICAL DEVELOPMENT OF CIVILIZATION AND TO REALIZE THAT THE SOCIETY OF MANKIND IS DIRECTLY RESPONSIBLE FOR THE DEVELOPMENTS IN LITERATURE, ART, MUSIC, AND HISTORY.
  - TO PROVIDE COMPARISONS BETWEEN AREAS OF LEARNING AND HISTORICAL DEVELOPMENT IN DIFFERENT GEOGRAPHICAL LOCALITIES WITHIN THE SAME PERIOD OF TIME.
- C. SUBJECT AREAS: ART, LITERATURE, HISTORY, MUSIC
- D. AREAS RECEIVE EQUAL EMPHASIS
- E. CHRONOLOGICAL APPROACH. ("EPOCH" APPROACH)
  - COURSE GUIDE MATERIALS INCLUDE A GENERAL DESCRIPTION OF THE HUMANITIES COURSE AND A CALENDAR SCHEDULE OF CLASSES AND ACTIVITIES. THE FOLLOWING 8 UNITS ARE COVERED DURING THE YEAR:
  - 1) THE ANCIENT EAST (CULTURES OF CHINA, INDIA, PALESTINE). 2) GREECE AND THE BEGINNINGS OF THE WEST. 3) ROMAN HEGEMONY (CHRISTIANITY AND THE CHALLENGE OF ISLAM). 4) THE MIDDLE AGES. 5) THE ITALIAN RENAISSANCE AND THE REFORMATION. 6) ENLIGHTENMENT AND REASON. 7) ROMANTICISM AND NATIONALISM. 8) CHANGING PATTERNS OF THE 20TH CENTURY.
  - SELECTED TOPICS LISTED ON THE CALENDAR ARE AS FOLLOWS: "WHAT ARE HUMANITIES"; FILMS ON THE HINDU WORLD AND BUDDHISM; TRIP TO THE DAYTON ART INSTITUTE; FILMS ON THE INFINITE VARIETY OF

MUSIC, THE AGE OF SOPHOCLES, AND THE CHARACTER OF OEDIPUS; READING OF OEDIPUS REX; THE MUSIC, OEDIPUS REX BY STRAVINSKY; FIELD TRIP TO WESTMINSTER CHURCH; LECTURE AND READINGS ON THE WORKS OF MOLIERE; PANEL DISCUSSION ON THE BAROQUE PERIOD; LECTURE ON LOUIS XIV; LECTURE ON MICHELANGELO. EACH OF THE 8 UNITS INCLUDES SIMILAR ACTIVITIES--LECTURES, FILMS, FIELD TRIPS, STUDENT DRAMATIC PRESENTATIONS, AND GROUP AND PANEL DISCUSSIONS.

V. MANNER IN WHICH PROGRAM IS HANDLED:

- A. A TEAM OF 4 TEACHERS. ALL 4 ARE PRESENT IN EACH CLASS SESSION. EACH TEACHER IS RESPONSIBLE FOR COORDINATING 2 OF THE 8 EPOCHS OR UNITS PRESENTED.
- B. STUDENT ENROLLMENT:
  - 1. GRADE LEVEL NOT INDICATED
  - 2. PREREQUISITE: COLLEGE-BOUND STUDENTS
  - 3. ELECTIVE. 2 CREDITS ARE GIVEN, ONE IN ENGLISH LITERATURE AND ONE IN HISTORY. MUSIC AND ART ARE TAUGHT ON AN EQUAL BASIS BUT NO CREDIT IS GIVEN FOR THEM.
- C. CLASS ACTIVITIES INCLUDE VIEWING FILMS, LISTENING TO RECORDINGS, LECTURES, DISCUSSIONS, AND VARIOUS STUDENT PRESENTATIONS. GUEST LECTURERS INCLUDE FOREIGN STUDENTS FROM NEARBY UNIVERSITIES, AMERICAN FIELD SERVICE EXCHANGE STUDENTS FROM AREA HIGH SCHOOLS, AND SPEAKERS FROM RELIGIOUS INSTITUTIONS SUCH AS MISSIONARIES AND RABBIS.  
LARGE AND SMALL GROUP AND INDIVIDUAL INSTRUCTION. 20 PER CENT OF THE TIME IS GIVEN TO LARGE GROUP ACTIVITIES, 30 PER CENT IS GIVEN TO INDEPENDENT STUDY, AND 50 PER CENT IS GIVEN TO SMALL GROUP ACTIVITIES. THE SCHEDULE PERMITS 100 MINUTES PER DAY WHICH IS DIVIDED INTO 10 MODULES OF 10 MINUTES EACH.
- D. EXTRACURRICULAR ACTIVITIES INCLUDE FIELD TRIPS
- E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT NOT DESCRIBED. GRADING IS ON AN A, B, C, D, F BASIS.
- F. FUTURE PLANS INCLUDE EXTENDING THE PROGRAM TO NON-COLLEGE-BOUND STUDENTS.

VI. ADDITIONAL FEATURES OF THE GUIDE:

- A. SUGGESTED ACTIVITIES NOT INCLUDED
- B. BIBLIOGRAPHY NOT INCLUDED
- C. REFERENCE MATERIALS INCLUDE A LIST OF DEFINITIONS, A SENIOR READING VOCABULARY, AND A LIST OF WRITTEN COMPOSITIONS REQUIRED OF ALL STUDENTS DURING THE COURSE.
- D. NO APPENDICES

MUSIC ABSTRACT

IN THE HUMANITIES COURSE, STUDENTS SEEK TO DETERMINE WHAT GIVES A PARTICULAR PERIOD OF CIVILIZATION ITS STYLE. THEY ARE GIVEN AN OPPORTUNITY TO STUDY MAN IN HIS RELATION TO HIS ENVIRONMENT AS SEEN THROUGH LITERATURE, HISTORY, ART, AND MUSIC, AND TO PRESENT THE IDEAS OF MAN THROUGH PHILOSOPHY AND THE CLASSICS.

MUSIC IS STUDIED IN RELATION TO THE 8 UNITS OR CHRONOLOGICAL PERIODS LISTED ABOVE. (SEE IV D) LECTURES AND FILMS ON THE FOLLOWING MUSIC TOPICS ARE SELECTED FROM THE HUMANITIES CALENDAR: IMPRESSIONISM IN ART AND MUSIC; MUSIC OF THE MIDDLE EAST AND JAPAN; MUSIC OF ANCIENT GREECE; STRAVINSKY'S OEDIPUS REX; MUSIC OF THE MIDDLE AGES; CHAMBER MUSIC OF THE BAROQUE; GUITAR MUSIC; HANDEL'S MESSIAH; LEONARD BERNSTEIN'S CANDIDE; GROFE'S GRAND CANYON SUITE; GRAND OPERA OF THE ROMANTIC PERIOD; BRAHMS AND INSTRUMENTAL MUSIC OF THE ROMANTIC PERIOD; SACRED VOCAL MUSIC OF BERLIOZ; CHANCE AND ELECTRONIC MUSIC.

A CRITICAL ANALYSIS OF A MUSICAL COMPOSITION IS ONE OF THE 6 REQUIRED ASSIGNMENTS FOR THE HUMANITIES STUDENTS.

## I. LOCATION:

- A. OHIO
- B. NORWOOD

## II. SCHOOL AND PROGRAM PERSONNEL:

- A. PRINCIPAL NOT CITED
- B. PROGRAM DIRECTOR, MR. J. P. OLMES
- C. PROGRAM FACULTY: MISS BETTY WARE, MR. DAVID GRIFFEL

## III. COURSE GUIDE DESCRIPTION:

- A. HUMANITIES
- B. COMPILED IN 1969
- C. COST NOT CITED
- D. MIMECGRAPHED. 18 PAGES

## IV. CHARACTERISTICS OF THE PROGRAM:

- A. DATE OF PROGRAM'S INITIATION NOT CITED
- B. GENERAL OBJECTIVES: (SELECTED)
  - TO STIMULATE ORIGINAL THOUGHT, DISCUSSION AND DEBATE.
  - TO DEVELOP CURIOSITY AND TO HAVE STUDENTS ASK MORE INTELLIGENT QUESTIONS.
  - TO DEVELOP CRITICAL, ANALYTICAL, AND EVALUATIVE ABILITIES.
  - TO HAVE STUDENTS LEARN MORE ABOUT MAN'S PAST AND PRESENT, AND TO BETTER PREDICT MAN'S PROBABLE FUTURE.
  - TO DEVELOP THE CREATIVE MIND IN THE AREAS OF FINE ARTS AND PHILOSOPHY, AND TO DISCOVER THE VALUES OF THE INDIVIDUAL.
- C. SUBJECT AREAS NOT INDICATED. STUDIES INCLUDE MUSIC, ART, LITERATURE, DRAMA, PHILOSOPHY, SOCIAL STUDIES, AND RELIGION.
- D. AREAS RECEIVE EQUAL EMPHASIS
- E. THEMATIC APPROACH.
  - THE COURSE GUIDE INCLUDES AN OUTLINE OF TERMS, TOPICS, AND RESOURCE MATERIALS PERTAINING TO EACH OF THE FOLLOWING UNITS:
  - (1ST SEMESTER) I. IMAGES OF MAN. II. POVERTY. III. PREJUDICE. IV. VIOLENCE. V. THE MIDDLE AMERICAN.
  - (2ND SEMESTER) I. RELIGION. II. EXISTENTIALISM. III. CONTRACT AGREEMENT. A PLAN WHEREBY THE STUDENT ENJOYS FREEDOM FROM ATTENDING CLASS PERIODS TO WORK ON AN INDIVIDUAL PROJECT TO BE PRESENTED BEFORE THE CLASS. IV. PHILOSOPHY.

## V. MANNER IN WHICH PROGRAM IS HANDLED:

- A. TEAM TEACHING. GUEST SPEAKERS ARE INVITED BY FACULTY AND STUDENTS.
- B. STUDENT ENROLLMENT NOT DESCRIBED
- C. CLASS ACTIVITIES INCLUDE LECTURES, DISCUSSIONS, AND THE USE OF SLIDES, FILMS, AND NUMEROUS BOOKS.
- D. EXTRACURRICULAR ACTIVITIES INCLUDE ATTENDANCE AT CONCERTS
- E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT NOT DESCRIBED
- F. FUTURE PLANS NOT CITED

## VI. ADDITIONAL FEATURES OF THE GUIDE:

- A. SUGGESTED ACTIVITIES INCLUDE STUDENT PROJECTS
- B. BIBLIOGRAPHY NOT INCLUDED
- C. REFERENCE MATERIALS INCLUDE LISTS OF FILMS, SELECTED READINGS, AND GUEST SPEAKERS.
- D. NO APPENDICES

## MUSIC ABSTRACT

IN RELATION TO THE UNIT THEME, "IMAGES OF MAN: THE ALIENATED MAN," RECORDINGS OF SIMON AND GARFUNKEL, ELVIS PRESLEY, RICHARD HARRIS, ROD MCKUEN, JUDY COLLINS, JOAN BAEZ, AND OTHER POPULAR ARTISTS ARE HEARD. STUDENT PROJECTS MAY BE DEVOTED TO MUSIC TOPICS SUCH AS JAZZ, CONTEMPORARY PIANO-DANCE RITUALS, AND THE MUSIC OF VARIOUS HISTORICAL PERIODS.

## I. LOCATION:

- A. CREGCN
- B. PORTLAND

## II. SCHOOL AND PROGRAM PERSONNEL:

- A. PRINCIPAL NOT CITED
- B. PROGRAM DIRECTOR, BRUCE E. RICHARDS
- C. PROGRAM FACULTY: MRS. LINDSAY, MRS. GOODMAN, MRS. WATSON, MR. RICHARDS

## III. COURSE GUIDE DESCRIPTION:

- A. HUMANITIES
- B. COMPILED IN 1970
- C. COST NOT CITED
- D. MIMECGRAPHED AND DITTO COPIED. 23 PAGES

## IV. CHARACTERISTICS OF THE PROGRAM:

- A. DATE OF PROGRAM'S INITIATION NOT CITED
- B. GENERAL OBJECTIVES:
  - TO ACQUIRE KNOWLEDGE OF THE HUMANITIES THROUGH LISTENING, READING, VIEWING, WRITING, ANALYZING, AND SPECULATING.
  - TO SEE HOW OTHERS HAVE APPLIED KNOWLEDGE OF THE HUMANITIES.
  - TO APPLY THE KNOWLEDGE OF THE HUMANITIES TO ONESELF AND THE WORLD IN WHICH ONE LIVES.
- C. SUBJECT AREAS: ART, LITERATURE, MUSIC, PHILOSOPHY, SOCIAL STUDIES, AND THEATRE
- D. AREAS RECEIVE EQUAL EMPHASIS
- E. CHRONOLOGICAL AND THEMATIC APPROACH.
  - FOUR UNITS: I. KNOWLEDGE. II. TIME, SPACE, MOTION.
  - III. LIFE AND DEATH. IV. FAMILY OF MAN.
  - IN TURN, EACH UNIT IS STUDIED ACCORDING TO THE FOLLOWING
  - STYLISTIC PERIODS: ANCIENT, CLASSICAL, MEDIEVAL (400-1400), RENAISSANCE (1400-1600), BAROQUE (1600-1750), MODERN (1750-1970)

## EACH UNIT IS ORGANIZED AS FOLLOWS:

ART. 1) BACKGROUND KNOWLEDGE; 2) SCULPTURE--MAN SEES AND USES SPACE IN ART; 3) ARCHITECTURE---MAN BUILDS STRUCTURES FOR LIFE, FOR WORSHIP, AND TO HONOR THE DEAD; 4) PAINTING--MAN PERSONALLY INTERPRETS HIS SURROUNDINGS AND HIS SOCIETY.

LITERATURE AND SOCIAL SCIENCE. 1) CULTURAL BACKGROUND; 2) HISTORICAL BACKGROUND; 3) LITERATURE OF THE VARIOUS PERIODS RELATING DIRECTLY TO THE THEME OF THE PARTICULAR UNIT.

MUSIC. 1) BACKGROUND KNOWLEDGE; 2) MUSIC INTERPRETING TIME, SPACE, MOTION; EMPHASIS ON THE CONTEMPORARY; DANCE--AN ART USING SPACE AND MOTION; 3) HISTORY AND DEVELOPMENT OF MUSIC; 4) INDIVIDUAL COMPOSERS AND CHARACTERISTIC MUSIC OF A PARTICULAR SOCIETY.

PHILOSOPHY. 1) BACKGROUND KNOWLEDGE; 2) CONTEMPORARY PHILOSOPHY; THEORIES OF TIME, LEISURE, AND THE FUTURE; 3) PHILOSOPHIES OF LIFE AND DEATH THROUGH THE AGES; 4) POLITICAL PHILOSOPHY.

THEATRE. 1) BACKGROUND KNOWLEDGE; 2) CONTEMPORARY THEATRICAL SCENE; 3) ORIGIN OF THE THEATRE; 4) GREAT PLAYWRIGHTS AND THEIR INDIVIDUAL WORKS.

V. MANNER IN WHICH PROGRAM IS HANDLED:

- A. TEAM OF 4 TEACHERS
- B. STUDENT ENROLLMENT:
  - 1. SENIORS
  - 2. PREREQUISITES NOT CITED
  - 3. ELECTIVE
- C. CLASSES ARE COMPRISED OF LARGE AND SMALL GROUP ACTIVITIES.
- D. EXTRACURRICULAR ACTIVITIES INCLUDE FIELD TRIPS; 3 ARE OFFERED EACH MONTH, AND THE STUDENT MUST SELECT AND ATTEND 7 DURING THE YEAR. 3 CLASS SEMINARS ARE HELD IN PRIVATE HOMES.
- E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT INCLUDES TESTS
- F. FUTURE PLANS NOT CITED

VI. ADDITIONAL FEATURES OF THE GUIDE:

- A. SUGGESTED ACTIVITIES NOT INCLUDED
- B. BIBLIOGRAPHY NOT INCLUDED
- C. REFERENCE MATERIALS INCLUDE LISTS OF FIELD TRIPS, FIELD TRIP REPORT FORM, SELECTED READINGS, AND SAMPLE ASSIGNMENT SHEETS.
- D. APPENDICES INCLUDE A SAMPLE UNIT OF THE THEME "LIFE AND DEATH," AND A SUPPLEMENTARY LIST OF FIELD TRIPS.

MUSIC ABSTRACT

FOUR UNITS ARE PRESENTED DURING THE YEAR: I. KNOWLEDGE. II. TIME, SPACE, MOTION. III. LIFE AND DEATH. IV. FAMILY OF MAN. FOR EACH OF THESE UNITS THE AREA OF MUSIC IS ORGANIZED AS FOLLOWS: 1) BACKGROUND KNOWLEDGE; 2) MUSIC INTERPRETING TIME, SPACE, MOTION; EMPHASIS ON CONTEMPORARY MUSIC; 3) HISTORY AND DEVELOPMENT OF MUSIC; 4) INDIVIDUAL COMPOSERS AND CHARACTERISTIC MUSIC OF A PARTICULAR SOCIETY.

A SAMPLE OUTLINE FOR THE UNIT ON "LIFE AND DEATH" INCLUDES THE FOLLOWING REFERENCES TO MUSIC: PRIMITIVE LIFE AND DEATH OVERVIEW--MUSIC; GREEK LIFE AND DEATH--MUSIC; EARLY CHRISTIAN MUSIC BEGINNING WITH ROMAN TIMES; (MEDIIEVAL PERIOD) GREGORIAN CHANTS; FILM, MUSIC IN THE MIDDLE AGES; INTRODUCTION TO RENAISSANCE--MUSIC; LUTHER'S MUSIC AND PHILOSOPHY; BAROQUE MUSIC; MUSIC OF THE NEO-CLASSIC PERIOD; ROMANTIC MUSIC; EARLY 20TH CENTURY MUSIC; CONTEMPORARY MUSIC.

FOR EACH UNIT (4) MUSIC ASSIGNMENT SHEETS ARE GIVEN TO THE STUDENTS TO DESCRIBE MATERIAL WHICH, IN ADDITION TO THE LECTURE CONTENT, CONSTITUTES THE BASES FOR TESTS. THE SHEETS DESIGNATE READINGS, LISTS OF TERMS, CONCEPTS AND INFORMATION TO BE LEARNED, AND SPECIFIC EXAMPLES FOR LISTENING.

**I. LOCATION:**

- A. OREGON
- B. SWEET HOME

**II. SCHOOL AND PROGRAM PERSONNEL:**

- A. PRINCIPAL, WILLIAM SWEGAR
- B. PROGRAM DIRECTOR, RONALD A. KING
- C. PROGRAM FACULTY NOT CITED

**III. COURSE GUIDE DESCRIPTION:**

- A. THE HUMANITIES PROGRAM, AN ANNOTATED BIBLIOGRAPHY
- B. COMPILED IN 1968
- C. COST NOT CITED
- D. MIMECGRAPHED. 28 PAGES

**IV. CHARACTERISTICS OF THE PROGRAM:**

DATE OF PROGRAM'S INITIATION IS NOT CITED.

THE HUMANITIES PROGRAM IS NOT DESCRIBED. THE COURSE DOCUMENT CONSISTS OF AN ANNOTATED BIBLIOGRAPHY FOR THE FOLLOWING SUBJECT AREAS DEALT WITH IN THE PROGRAM: PHILOSOPHY, RELIGION, GENERAL REFERENCE (ART AND CIVILIZATION), PAINTING, SCULPTURE, ARCHITECTURE, MUSIC, THEATRE, LITERATURE, HISTORY, AND BIOGRAPHY.

V. MANNER IN WHICH PROGRAM IS HANDLED: NOT DESCRIBED.

VI. NO ADDITIONAL FEATURES INCLUDED IN THE COURSE MATERIAL.

————— MUSIC ABSTRACT

THE BIBLIOGRAPHY INCLUDES MUSIC.



- I. LOCATION:
- A. PENNSYLVANIA
  - B. NORRISTOWN
- II. SCHOOL AND PROGRAM PERSONNEL NOT CITED.
- III. COURSE GUIDE DESCRIPTION:
- A. RELATED ARTS AND HUMANITIES PROGRAM
  - B. DATE OF COMPILATION NOT CITED
  - C. COST NOT CITED
  - D. MIMECGRAPHED. 24 PAGES
- IV. CHARACTERISTICS OF THE PROGRAM:
- A. DATE OF PROGRAM'S INITIATION NOT CITED
  - B. GENERAL OBJECTIVES: (SELECTED)
    - TO INCREASE THE STUDENTS' ENJOYMENT AND UNDERSTANDING OF THE WORLD OF ART AROUND THEM.
    - TO AID PUPILS IN DEVELOPING THE ABILITY TO ENJOY MUSIC AS AN EXPRESSION OF A UNIVERSAL LANGUAGE.
    - TO DEVELOP IN THE STUDENTS AN APPRECIATION FOR ALL TYPES AND MEDIA OF MUSICAL EXPRESSION.
    - TO BROADEN CULTURAL HORIZONS THROUGH EXTENDED KNOWLEDGE WHICH COMES FROM HEARING MUCH MUSIC AND STUDYING ITS LITERATURE.
    - TO GIVE THE STUDENTS A FULL UNDERSTANDING OF DRAMATIC FORMS.
  - C. SUBJECT AREAS: ART, MUSIC, DRAMA
  - D. AREAS RECEIVE EQUAL EMPHASIS
  - E. CHRONOLOGICAL APPROACH.  
COURSE MATERIALS INCLUDE 4 SEPARATE OUTLINES FOR THE FOLLOWING AREAS: ART HISTORY AND APPRECIATION, MUSIC LITERATURE AND APPRECIATION, AND DRAMA. EACH OUTLINE CONSISTS OF PERTINENT TOPICS CONCERNING HISTORICAL PERIODS FROM CLASSICAL GREECE TO THE 20TH CENTURY.
- V. MANNER IN WHICH PROGRAM IS HANDLED:
- A. NUMBER OF TEACHERS NOT INDICATED
  - B. STUDENT ENROLLMENT:
    1. JUNIORS AND SENIORS
    2. PREREQUISITE: STUDENT MUST HAVE AT LEAST A "C" AVERAGE IN ENGLISH STUDIES
    3. ELECTIVE. ENCOURAGED FOR ART AND MUSIC MAJORS.
  - C. CLASS ACTIVITIES INCLUDE THE USE OF SLIDES, FILMS, RECORDINGS, AND MUSICAL SCORES
  - D. EXTRACURRICULAR ACTIVITIES INCLUDE FIELD TRIPS TO MUSEUMS, AND ATTENDANCE AT CONCERTS AND DRAMATIC PERFORMANCES
  - E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT INCLUDE TESTS
  - F. FUTURE PLANS NOT CITED
- VI. ADDITIONAL FEATURES OF THE GUIDE:
- A. SUGGESTED ACTIVITIES INCLUDE GROUP FIELD TRIPS, INDIVIDUAL RESEARCH TOPICS AND EVALUATION OF CURRENT EVENTS.
  - B. BIBLIOGRAPHY INCLUDED
  - C. REFERENCE MATERIALS INCLUDE ADDRESSES OF PUBLISHERS FOR READINGS RECOMMENDED TO THE STUDENTS
  - D. NO APPENDICES

## MUSIC ABSTRACT

THE COURSE OUTLINE LISTS COMPOSERS AND REPRESENTATIVE WORKS FROM THE EARLY BAROQUE THROUGH THE 20TH CENTURY. MAJOR HEADINGS AND SELECTED TOPICS ARE AS FOLLOWS: I. ELEMENTS OF MUSIC. (RHYTHM AND METER; PITCH; MELODY; TIMBRE; TEXTURE; FORM; ANALYSIS OF MUSIC). II. EARLY MUSIC AND MIDDLE AGES. (TEMPORAL ELEMENT; TONAL ELEMENT; TIMBRE AND DYNAMICS; TEXTURAL ELEMENT; MUSIC OF THE PERIOD). III. THE RENAISSANCE. (OCKEGHEM; MOTET; MADRIGAL; CHANSON AND CANZONA FRANCESE; LUTE DANCES; VARIATIONS). IV. THE BAROQUE. (OPERA, ORATORIO, CANTATA; THE SUITE; CONCERTO GROSSO; KEYBOARD COMPOSITIONS; CHORALE, CHORALE PRELUDE, CHORALE CANTATA). V. THE CLASSICAL PERIOD. (COMPOUND TERNARY FORM; RONDO; VARIATIONS; SONATINA FORM; SONATA-ALLEGRO FORM; CONCERTO-ALLEGRO FORM; RONDO-SONATA FORM; MULTI-MOVEMENT INSTRUMENTAL FORMS; OPERA). VI. THE ROMANTIC PERIOD. (SECTIONAL FORMS; FREE FORMS; SINGLE-MOVEMENT VOCAL FORMS; OPERA; PROGRAM MUSIC). VII. THE CONTEMPORARY PERIOD. (IMPRESSIONISM; NEO-CLASSICISM; DODECAPHONIC MUSIC; ARCH-TYPE CONSTRUCTION; STRAVINSKY'S SYMPHONY OF PSALMS; COPLAND'S EL SALON MEXICO; HARRIS' SYMPHONY NO. 3; ELECTRONIC MUSIC; OPERA.

## I. LOCATION:

- A. PENNSYLVANIA
- B. CLAIRTON

## II. SCHOOL AND PROGRAM PERSONNEL:

- A. PRINCIPAL NOT CITED
- B. PROGRAM DIRECTOR AND CONSULTANT, CONSTANCE SEMKO
- C. PROGRAM FACULTY: NANCY SCHICK, SOCIAL SCIENCE; MISS TONI THOMAS, ART; MRS. JOSEPHINE PALUMBO, AND MR. DONALD CALIGIURI, MUSIC.

## III. COURSE GUIDE DESCRIPTION:

- A. CURRICULUM GUIDE FOR THE HUMANITIES PROGRAM
- B. COMPILED IN 1970
- C. COST NOT CITED
- D. MIMECGRAPHED. 63 PAGES

## IV. CHARACTERISTICS OF THE PROGRAM:

- A. DATE OF PROGRAM'S INITIATION NOT CITED
- B. GENERAL OBJECTIVE:  
TO EMPHASIZE INDEPENDENT STUDY AND THE CONCURRENT DEVELOPMENT OF THE INDIVIDUAL'S ATTITUDES, VALUES, AND ABILITIES THROUGH PURSUIT OF HIS PERSONAL INTERESTS.
- C. SUBJECT AREAS: SOCIAL STUDIES, ART, MUSIC
- D. EMPHASIS: SOCIAL SCIENCES AND BEHAVIORAL SCIENCES
- E. A FORM OF THEMATIC APPROACH.

THE FOLLOWING 2 TEXTS ARE USED (APPROXIMATELY 12 WEEKS FOR EACH) IN CONJUNCTION WITH INDEPENDENT STUDY:

THE HUMANITIES IN THREE CITIES, EDWIN FENTON, GENERAL EDITOR, (NEW YORK: HOLT, RINEHART, AND WINSTON, 1969).

INTRODUCTION TO THE BEHAVIORAL SCIENCES, EDWIN FENTON, GENERAL EDITOR, (NEW YORK: HOLT, RINEHART, AND WINSTON, 1969).

AS INDICATED BY THEIR TITLES, THESE WORKS CONCENTRATE ON TWO BROAD AREAS, THE HUMANITIES AND THE SOCIAL SCIENCES. GENERAL TOPICS AND SELECTED SUBTOPICS ARE AS FOLLOWS:

I. THE HUMANITIES IN ATHENS. (A TOUR OF ATHENS, PERICLES, ATHENIAN EDUCATION, THE PLACE OF WOMEN, GREEK CONCEPTS OF THE AFTERLIFE, THE HERO AND THE GOOD LIFE, THE ROGUE, GREEK ART AND IDEAS, GREEK POETRY AND DRAMA, CITY AND EMPIRE AS A VALUE DILEMMA, ATHENIAN ECONOMY, ATHENIAN POLITICAL AND SOCIAL SYSTEM, THE POLIS).

THE HUMANITIES IN FLORENCE. (A TOUR OF RENAISSANCE FLORENCE, LORENZO DE'MEDICI, BENVENUTO CELLINI, WOMEN IN RENAISSANCE FLORENCE, A HUMANIST'S ANSWER TO "WHAT IS MAN?" PETRARCH, SAVONAROLA, LYRIC POETRY, BOCCACCIO'S STORIES OF RENAISSANCE LIFE, THE SOCIAL STRUCTURE, THE POLITICAL AND ECONOMIC SYSTEM, THE IDEAS OF THE RENAISSANCE).

THE HUMANITIES IN NEW YORK. (THE BOYHOOD OF ALFRED KAZIN, STAYING ALIVE ON WELFARE, PUERTO RICANS, HIPPIES, THE BUSINESS WORLD, FINDING BEAUTY IN NEW YORK, THE POET AND THE CITY, SOCIAL STRUCTURE, THE GOOD SOCIETY AND HOW TO ATTAIN IT).

II. THE NATURE OF BEHAVIORAL SCIENCE (A METHOD OF INQUIRY); COMING OF AGE IN AMERICA (THE FAMILY, HOW SCHOOLS MOLD BEHAVIOR, CONFORMITY TO GROUP PRESSURES); ADOLESCENCE IN AMERICAN SOCIETY; THE SEARCH FOR IDENTITY (ALIENATION AND THE GHETTO, DRUGS AND ALIENATION, SOCIAL BACKGROUND OF ALIENATION,

- SOLVING THE IDENTITY PROBLEM); SCHIZOPHRENIA; RACE AND PRE-JUDICE; FRONTIERS OF BEHAVIORAL SCIENCE (THE CHEMISTRY OF LEARNING, EDUCATIONAL TECHNOLOGY, CONTROLLING HUMAN BEHAVIOR).
- F. THE PROGRAM EMPHASIZES INDEPENDENT STUDY WHICH IMPLIES THAT EDUCATION IS TO BE THE STUDENT'S OWN RESPONSIBILITY.

V. MANNER IN WHICH PROGRAM IS HANDLED:

- A. 4 TEACHERS AND GUEST SPEAKERS
- B. ENROLLMENT IS COMPRISED OF STUDENTS WHO CHOOSE AND ENTER THE COURSE ACCORDING TO A SIGNED "CONTRACT" AGREEMENT WITH THE PROGRAM'S FACULTY.
- C. CLASS ACTIVITIES:  
THE HUMANITIES CLASS IS SCHEDULED DAILY FROM 8 A.M. UNTIL 11:45 A.M. DURING THE FIRST HOUR ALL THE STUDENTS MEET TOGETHER TO DISCUSS QUESTIONS AND PROBLEMS, OR TO HEAR GUEST SPEAKERS. THE REMAINING TIME IS DEVOTED TO INDEPENDENT STUDY ON AN INDIVIDUAL BASIS OR IN A SITUATION INVOLVING SMALL-GROUP ACTIVITIES. A MAJOR EMPHASIS IS PLACED ON THE DEVELOPMENT OF THOROUGH, WELL-DOCUMENTED RESEARCH PAPERS. RESEARCH AREAS INCLUDE ANTHROPOLOGY, THE ARTS, DEMOGRAPHY, RELIGION, SOCIAL PROBLEMS, PSYCHIATRY, PSYCHOLOGY, EDUCATION, LAW, CAREERS, PERSONALITY, ECONOMICS, SOCIOLOGY, AND POLITICAL SCIENCE.
- D. EXTRACURRICULAR ACTIVITIES INCLUDE SYMPHONY CONCERTS, ART DISPLAYS, THEATER PERFORMANCES, LECTURES, TOURS OF INDUSTRIAL PLANTS, AND OBSERVANCE IN AREA SCHOOLS.
- E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT:  
1) TESTS FROM THE TEXTS, 2) ENGLISH USAGE IN RESEARCH WRITING, 3) FORMAT USED IN WRITING, 4) ORAL EXAMINATIONS, 5) PARTICIPATION IN ACTIVITIES, 6) PARTICIPATION IN DISCUSSIONS.
- F. FUTURE PLANS NOT CITED

VI. ADDITIONAL FEATURES OF THE GUIDE:

- A. SUGGESTED ACTIVITIES NOT INCLUDED
- B. BIBLIOGRAPHY NOT INCLUDED
- C. REFERENCE MATERIALS INCLUDE A LIST OF FILMS, DESCRIPTION OF FIELD TRIPS, A SUGGESTED OUTLINE OF POSSIBLE STUDY AND RESEARCH AREAS, NAMES OF ADVISORY BOARD MEMBERS.
- D. NO APPENDICES

MUSIC ABSTRACT

TWO MUSIC TEACHERS PRESENT MUSIC FROM THE PAST TO THE PRESENT INCLUDING MUSIC OF VARIOUS CULTURES, TRIBAL MUSIC, ETHNIC MUSIC, SOUL MUSIC, BLUES, JAZZ, SEMI-CLASSICAL AND CLASSICAL MUSIC.

## I. LOCATION:

- A. PENNSYLVANIA
- B. DALLASTOWN

## II. SCHOOL AND PROGRAM PERSONNEL:

- A. PRINCIPAL NOT CITED
- B. PROGRAM DIRECTORS: JOSEPH D. ROJAHN, DON ABBOTT THOMAS
- C. PROGRAM FACULTY NOT CITED

## III. COURSE GUIDE DESCRIPTION:

- A. HUMANITIES COURSE OF STUDY
- B. COMPILED IN 1968
- C. COST NOT CITED
- D. MIMECGRAPHED. 115 PAGES

## IV. CHARACTERISTICS OF THE PROGRAM:

- A. DATE OF PROGRAM'S INITIATION NOT CITED
- B. GENERAL OBJECTIVE:

TO ASSIST THE STUDENT IN DEVELOPING A PERSONAL PHILOSOPHY OF LIFE THAT IS MEANINGFUL AND WORTHWHILE.

- 1) BY ACQUAINTING HIM WITH THE VARIOUS CULTURES, AND CO-RELATING THESE IDEAS WITH OUR OWN WESTERN CULTURE'S FORMS WHICH HAVE LASTED, SUCH AS ART, MUSIC, LITERATURE, PHILOSOPHY, GOVERNMENT, AND RELIGION.
- 2) BY ENABLING THE STUDENT TO IDENTIFY HIMSELF WITH THE NATURAL WORLD AND WITH SOCIETY.
- 3) BY DEVELOPING AN AWARENESS OF MAN'S RELATIONSHIP TO GOD AND MAN'S SEARCH FOR TRUTH, BEAUTY, AND FREEDOM.

- C. SUBJECT AREAS: 1) CULTURAL EXPRESSIONS; 2) RELIGION AND THE MEANING OF EXISTENCE (CULTURES, RELIGION); 3) SOCIAL EMPHASIS (SOCIETY); 4) PERSONAL PHILOSOPHY AND THE STUDY OF PHILOSOPHY. STUDIES INCLUDE HISTORY, RELIGION, ART, ARCHITECTURE, MUSIC, LITERATURE, DRAMA, PHILOSOPHY, AND GOVERNMENT.

- D. AREAS RECEIVE EQUAL EMPHASIS

- E. THEMATIC APPROACH.

THE COURSE FOCUSES ON THE CONCEPTS OF SELF-UNDERSTANDING AND SELF-EXPRESSION, AND INCLUDES AN INTRODUCTORY PERIOD

(4 CLASSES), AND A CONSIDERATION OF THE FOLLOWING THEMES:

- 1) MAN'S RELATIONSHIP WITH GOD, SOCIETY AND THE NATURAL WORLD (6 WEEKS);
- 2) MAN'S SEARCH FOR FREEDOM (6 WEEKS);
- 3) MAN'S SEARCH FOR BEAUTY (6 WEEKS).

AN ALTERNATE APPROACH TO THE COURSE PERMITS THE STUDENTS TO EXPLORE, INITIATE, AND DISCUSS IN ORDER TO FIND THEIR OWN VALUES. THIS METHOD REQUIRES ADROIT DIRECTION OF THE TEACHING STAFF, AND RELIES HEAVILY ON THE "FEEDBACK" OF IDEAS FROM DISCUSSIONS.

THE COURSE GUIDE CONTAINS OUTLINES AND LISTS OF RESOURCE MATERIALS FOR THE FOLLOWING TOPICS: THE ARTS, LITERATURE IN THE HUMANITIES, THEATRE IN THE HUMANITIES, MUSIC IN THE HUMANITIES, HISTORY AND SOCIAL STUDIES IN THE HUMANITIES, THE DANCE, UNITS ON SELF, ON BEAUTY, ON LOVE, ON RELIGION, ON WAR, ON MAKING A THEORETICAL TOWN, ON "SOUL" (THE AMERICAN NEGRO IN THE ARTS), AND ON TRUTH, FAMILY AND SOCIETY, AND THE TEENAGER AND HIS PROBLEMS.

V. MANNER IN WHICH PROGRAM IS HANDLED:

- A. TEAM OF 4 TEACHERS. RESOURCE PEOPLE.
- B. STUDENT ENROLLMENT NOT DESCRIBED.
- C. CLASS ACTIVITIES INCLUDE DISCUSSIONS, AND THE USE OF INSTRUCTIONAL MEDIA.
- D. EXTRACURRICULAR ACTIVITIES INCLUDE FIELD TRIPS
- E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT INCLUDE TESTS, PROJECTS, REQUIRED LISTENINGS AND READINGS, AND CLASS PARTICIPATION.
- F. FUTURE PLANS NOT CITED

VI. ADDITIONAL FEATURES OF THE GUIDE:

- A. SUGGESTED ACTIVITIES INCLUDED
- B. BIBLIOGRAPHY INCLUDED
- C. REFERENCE MATERIALS INCLUDE A LIST OF RESOURCE PEOPLE AND LOCAL RESOURCE CENTERS, DEFINITIONS OF THE HUMANITIES, AND LISTS OF READINGS, PROJECTS, AND INSTRUCTIONAL MEDIA.
- D. APPENDIX: METHODS OF GRADING AND COURSE EVALUATION

MUSIC ABSTRACT

MUSIC IS INCLUDED IN THE AREA DESIGNATED "MAN'S CULTURAL EXPRESSIONS," AND IS STUDIED WITH REFERENCE TO THE FOLLOWING THEMES: MAN'S RELATIONSHIP WITH GOD; SOCIETY AND THE NATURAL WORLD; MAN'S SEARCH FOR FREEDOM; MAN'S SEARCH FOR BEAUTY.

THE FOLLOWING SELECTED TOPICS APPEAR IN THE MUSIC SECTION OF THE COURSE GUIDE: INTRODUCTION TO MUSIC; INTRODUCTION TO TROUBADOURS; REQUIEM; BY WILFRED OWEN; SYMPOSIUM IN AESTHETIC EDUCATION; LISTENING TO MUSIC--CONTEMPLATION OF BEAUTY; PROGRAM MUSIC (SELECTED TO ACCOMPANY PICTURES SHOWN BY A COMMITTEE IN A HUMANITIES CLASS; GREEK MYTHS AND LEGENDS; STORIES TOLD IN MUSIC; RELIGION INSPIRES COMPOSERS; COMPOSERS INSPIRED BY SHAKESPEARE; LINE AND COLOR IN MUSIC; THE CONCERTO; AMERICAN COMPOSERS; DAVE BRUBECK; BEETHOVEN: THE MAN WHO FREED MUSIC; THE MUSIC OF CLAUDE DEBUSSY.

## I. LOCATION:

- A. PENNSYLVANIA
- B. FOREST CITY

## II. SCHOOL AND PROGRAM PERSONNEL:

- A. PRINCIPAL NOT CITED
- B. PROGRAM DIRECTOR, MR. T. R. MC GINNIS
- C. PROGRAM FACULTY NOT CITED

## III. COURSE GUIDE DESCRIPTION:

- A. HUMANITIES
- B. COMPILED IN 1968
- C. COST NOT CITED
- D. MIMECGRAPHED. 7 PAGES

## IV. CHARACTERISTICS OF THE PROGRAM:

- A. DATE OF PROGRAM'S INITIATION NOT CITED
- B. GENERAL OBJECTIVES NOT STATED
- C. SUBJECT AREAS: VISUAL ARTS, LITERATURE, MUSIC, PHILOSOPHY
- D. AREAS RECEIVE EQUAL EMPHASIS
- E. CHRONOLOGICAL APPROACH

THE FOLLOWING PERIODS ARE INCLUDED IN THE COURSE: PREHISTORIC, EGYPTIAN, AND MESOPOTAMIAN CULTURE; ANCIENT, CLASSICAL, AND HELLENISTIC GREECE; ROME; EARLY CHRISTIANITY; BYZANTINE CULTURE; THE MIDDLE AGES; THE RENAISSANCE AND CLASSICAL REVIVAL; BAROQUE; ROCOCO; 19TH CENTURY; 20TH CENTURY AND CONTEMPORARY MOVEMENTS.

## V. MANNER IN WHICH PROGRAM IS HANDLED:

- A. NUMBER OF TEACHERS NOT INDICATED
- B. STUDENT ENROLLMENT:
  - 1. SENIORS
  - 2. PREREQUISITE: ABILITY OF THE STUDENT TO COPE WITH HEAVY READING ASSIGNMENTS
  - 3. STUDENTS ARE SELECTED
- C. CLASS ACTIVITIES NOT DESCRIBED
- D. EXTRACURRICULAR ACTIVITIES NOT DESCRIBED
- E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT NOT DESCRIBED
- F. FUTURE PLANS INCLUDE EXPANSION OF THE COURSE TO INCLUDE JUNIORS AS WELL AS SENIORS. ESSENTIALLY, THE SAME MATERIAL WILL BE COVERED BUT IN GREATER DEPTH.

## VI. NO ADDITIONAL FEATURES INCLUDED IN THE COURSE MATERIALS.

## MUSIC ABSTRACT

MUSIC IS STUDIED WITH EACH HISTORICAL PERIOD FROM EARLY GREECE TO THE 20TH CENTURY. SELECTED MUSIC TOPICS INCLUDED IN THE COURSE OUTLINE ARE AS FOLLOWS:

3RD, 4TH, AND 5TH CENTURIES: BRIEF REVIEW OF GREEK AND ROMAN MUSIC LEADING INTO THE PERIOD OF ROMAN DECADENCE AND LATER TO THE MEDIEVAL PERIOD; GREAT INFLUENCE OF RELIGION ON MUSICAL DEVELOPMENT; COMPARISON OF ORIENTAL AND HEBREW CHANTS WITH THOSE IN USE TODAY; THE ROLE OF THE MONKS IN THE DEVELOPMENT AND PRESERVATION OF THE CHANTS; INNOVATIONS IN NOTATION AND MUSICAL SCALES.

**MEDIEVAL PERIOD:** DEVELOPMENT OF TRAVELING SINGERS; TROUVERES AND TROUBADOURS IN FRANCE; MINNESINGERS AND MEISTERSINGERS IN GERMANY; DEVELOPMENT OF MUSIC GUILDS AND SCHOOLS OF TRAINING; PICTURES OF ANCIENT INSTRUMENTS AND NOTATION.

**RENAISSANCE:** NEW FORMS OF MUSIC; POLYPHONY; MOTETS; RECORDED EX-AMPLES OF ORGAN, CHORAL, AND INSTRUMENTAL MUSIC.

**CLASSIC PERIOD:** HOMOPHONY BECOMING A DOMINANT POWER; MUSIC FOR MUSIC'S SAKE; VIENNA--MUSIC CAPITAL OF THE WORLD; THE LIVES AND MUSIC OF REPRESENTATIVE COMPOSERS INCLUDING HAYDN, MOZART, AND GLUCK.

**ROMANTIC PERIOD:** INFLUENCE OF ROMANTICISM ON THE MUSIC OF THE PERIOD; BEETHOVEN--BRIDGE FROM THE CLASSICAL TO ROMANTIC PERIOD; SCHUBERT--MASTER OF THE ART SONG; THE LIVES AND MUSIC OF OTHER COM-POSERS INCLUDING MENDELSSOHN, SCHUMANN, CHOPIN, AND LISZT; BERLIOZ AND HIS DEVELOPMENT OF ORCHESTRATION; WAGNER'S INFLUENCE ON OPERATIC DEVELOPMENT.

**LATE ROMANTIC PERIOD:** CHORAL AND INSTRUMENTAL MUSIC OF BRAHMS; STRAUSS' DEVELOPMENT OF THE TONE POEM AND ART SONG; DVORAK'S USE OF AMERICAN INDIAN AND NEGRO FOLK TUNES; SELECTED WORKS OF FRANCK, TSCHAIKOWSKY, RIMSKY-KORSAKOFF, MOUSSORGSKY, RACHMANINOFF, RAVEL, RESPIGHI, FAURE, SCHOENBERG, STRAVINSKY, POULENC, BARTOK, KHACHATURIAN COPLAND, BARBER, AND SCHJMAN.

**ADDITIONAL MATERIAL:** STUDY OF FOLK MUSIC THROUGH THE AGES; STUDY OF OPERA FROM EARLY GREEK PLAYS; STUDY OF ANCIENT INSTRUMENTS AND THEIR DEVELOPMENT; STUDY OF AMERICAN MUSIC; DEVELOPMENT OF LARGE SYMPHONIES; HISTORY OF ORIENTAL MUSIC AND INSTRUMENTS; HISTORY OF NEGRO MUSIC; HISTORY OF AMERICAN INDIAN MUSIC.



## I. LOCATION:

- A. PENNSYLVANIA
- B. PITTSBURGH

## II. SCHOOL AND PROGRAM PERSONNEL:

- A. NAME OF PRINCIPAL NOT CITED
- B. PROGRAM DIRECTOR AND FACULTY, MRS. JCANNE BAILEY

## III. COURSE GUIDE DESCRIPTION:

- A. THE COURSE GUIDE FOR THE HUMANITIES
- B. COMPILED IN 1969
- C. COST NOT CITED
- D. MIMECGRAPHED. OUTLINE FORM. 30 PAGES

## IV. CHARACTERISTICS OF THE PROGRAM:

- A. DATE OF PROGRAM'S INITIATION NOT CITED
- B. GENERAL OBJECTIVES:
  - TO DEFINE WHAT IT MEANS TO BE A HUMAN BEING.
  - TO IDENTIFY THE BASIC PRINCIPLES THAT INFLUENCE MAN'S PERCEPTUAL AWARENESS AND ENCOURAGE HIS EMPATHY AND AESTHETIC RESPONSE TO ARTISTIC WORKS.
  - TO CONSTRUCT A METHOD BY WHICH TO UNDERSTAND THE VALUES THAT OTHER HUMAN BEINGS OF A DIFFERENT CULTURAL CLIMATE HAVE CHERISHED.
  - TO COMPARE THE VALUES BY WHICH MAN REFLECTS HIS HIGHEST AND LOWEST POTENTIAL AS A HUMAN BEING.
  - TO IDENTIFY THE PHILOSOPHICAL AND SOCIAL FORCES IN A CULTURAL EPOCH THAT INFLUENCE MAN TO EXPRESS HIMSELF AESTHETICALLY IN A TYPICAL OR AN ATYPICAL MANNER.
  - TO ANALYZE THE VALUES THAT MAN HAS EXPRESSED IN PHILOSOPHY, LITERATURE, THE VISUAL AND PLASTIC ARTS, ARCHITECTURE AND MUSIC THROUGHOUT THE AGES.
  - TO TRACE THE HERITAGE OF WESTERN MAN'S CONTINUOUS SEARCH FOR THE ANSWER TO THE QUESTION "WHO AM I?" SO THAT THE STUDENT WILL SEE HIS OWN IDENTITY WITH UNIVERSAL MAN.
- C. SUBJECT AREAS: PHILOSOPHY, LITERATURE, ART, ARCHITECTURE, MUSIC.
- D. AREAS RECEIVE EQUAL EMPHASIS
- E. CHRONOLOGICAL APPROACH.
  - SCOPE: CLASSICAL GREECE TO THE MODERN DAY.
  - UNIT I. ORIENTATION TO THE STUDY OF HUMANITIES (CONSIDERATION OF VALUES; THE IMPORTANCE AND NATURE OF THE ARTS IN THE HUMANITIES; WHAT IT MEANS TO BE HUMAN; OTHER TOPICS)
  - UNIT II. CLASSICAL GREECE (EXPRESSING THE ZEITGEIST; IDENTIFYING THE VALUES OF THE ERA AND THEIR INFLUENCE AND RELATION TO MODERN LIFE; GREEK THEATRE AND TRAGEDY; STYLES OF SCULPTURE; DEFINITION OF CLASSIC STYLE)
  - UNIT III. THE SPIRIT OF ROME (ROMAN ZEITGEIST; INFLUENCE OF GREEK CULTURE ON ROME; VALUES WHICH ROME IMPARTED THROUGH HER EMPIRE; ROMAN JUSTICE; OTHER TOPICS)
  - UNIT IV. THE MIDDLE AGES (ZEITGEIST OF THE ERA AS RELATED TO THE ARTS PRODUCED DURING THE PERIOD; RELATION OF PLATONIC AND ARISTOTELIAN THOUGHT TO THE PHILOSOPHY OF AUGUSTINE AND THOMAS AQUINAS; OTHER TOPICS)

UNIT V. THE RENAISSANCE (SOCIAL FORCES THAT ADVANCED HUMANISM; VALUES OF HUMANISM AS RELATED TO THE ARTS; MACHIAVELLI; EFFECT OF THE REFORMATION ON THE ARTS; CONFLICTS OF VALUES AND THEIR PRESENCE IN ART WORKS OF THE PERIOD; OTHER TOPICS)

UNIT VI. THE CONFLICT OF AUTHORITY AND REASON (PHILOSOPHICAL AND SOCIAL FORCES REFLECTED IN THE ARTS OF THE LOWLANDS, ENGLAND AND FRANCE; CONTRAST OF REALISTIC, BAROQUE, AND CLASSICAL STYLE IN THE ARTS; VALUES OF SATIRE; OTHER TOPICS)

UNIT VII. ROMANTICISM (DISTINCTION BETWEEN THE CLASSICAL AND ROMANTIC SPIRIT; EVOLUTION OF SOCIAL FORCES FROM THE MIDDLE AGES TO THE 19TH CENTURY; OTHER TOPICS)

UNIT VIII. MODERNISM (CONTEMPORARY SOCIAL FORCES; CORRELATION OF SCIENTIFIC AND HUMANISTIC VALUES; PERSISTENT CONCERNS OF MAN THROUGH THE AGES AS REVEALED IN THE PROGRESSION OF THE ARTS; OTHER TOPICS)

FOR EACH UNIT, OBJECTIVES, AN OUTLINE OF COURSE CONTENT, SUGGESTED ACTIVITIES, AND INSTRUCTIONAL MATERIALS ARE LISTED.

V. MANNER IN WHICH PROGRAM IS HANDLED:

- A. ONE TEACHER FOR ALL AREAS
- B. STUDENT ENROLLMENT:
  1. JUNIORS, SENIORS
  2. PREREQUISITES NOT CITED
  3. ELECTIVE AND GIVEN FOR CREDIT
- C. CLASS ACTIVITIES INCLUDE DISCUSSIONS, INDEPENDENT STUDY PROJECTS, CREATIVE PROJECTS, REPORT ON A CULTURAL EXPERIENCE BASED ON AN OUTSIDE CULTURAL ACTIVITY.
- D. EXTRACURRICULAR ACTIVITIES INCLUDE THE FOLLOWING EVENTS: PITTSBURGH PLAYHOUSE PRODUCTIONS, PITTSBURGH SYMPHONY AND OPERA CONCERTS, ART EXHIBITS, FILM FESTIVALS, AND OTHER CULTURAL ACTIVITIES OFFERED BY AREA COLLEGES AND UNIVERSITIES.
- E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT: THE VIEW IS HELD THAT FOCUS SHOULD NOT BE ON STATIC, MEASURABLE ENDS SINCE THE STUDENT'S ATTITUDES TRANSCEND THE CLASSROOM. TO MEET ACADEMIC REQUIREMENT, GROWTH IS MEASURED THROUGH CLASS DISCUSSION, INDEPENDENT STUDY PROJECTS, ESSAY TESTS, CREATIVE PROJECTS, ORAL AND WRITTEN REPORTS.
- F. FUTURE PLANS NOT CITED

VI. ADDITIONAL FEATURES OF THE GUIDE:

- A. SUGGESTED ACTIVITIES INCLUDED FOR EACH UNIT
- B. BIBLIOGRAPHY INCLUDED FOR EACH UNIT. GENERAL BIBLIOGRAPHY.
- C. REFERENCE MATERIALS CONSIST OF INSTRUCTIONAL MATERIALS LISTED FOR EACH UNIT, SUCH AS TEXTS, FILMS, SLIDES, RECORDINGS, AND A LIST OF COMMUNITY RESOURCES.
- D. NO APPENDICES

MUSIC ABSTRACT

WITH ZEITGEIST AS THE CORE OF EACH ERA, THE APPROACH TO MUSIC EMPHASIZES THE PHILOSOPHICAL AND SOCIAL FORCES THAT INFLUENCE MAN'S AESTHETIC ACCOMPLISHMENTS. (SEE BRIEF DESCRIPTION OF EACH UNIT UNDER IV D.) MUSIC IS VIEWED AS A PART OF THAT DYNAMIC HERITAGE WHICH FORMS THE STUDENT'S DIRECT HERITAGE. AN ATTEMPT IS MADE TO ANALYZE THE VALUES MAN HAS EXPRESSED IN HIS MUSIC.

IN THE ORIENTATION UNIT, BASIC ELEMENTS OF MUSIC ARE IDENTIFIED. ONE MUSICAL SELECTION IS CHOSEN TO DRAW A PARALLEL BETWEEN THE ESSENTIAL ELEMENTS OF ART AND MUSIC.

IN THE UNIT ON CLASSICAL GREECE, RECORDINGS OF GREEK MUSIC ARE USED WITH A DISCUSSION OF MEDEA.

MUSIC IS FORMALLY INTRODUCED INTO THE HUMANITIES COURSE IN THE MEDIEVAL UNIT. CHARACTERISTICS OF PLAINSONG, ORGANUM, THE MASS, A TROPE, A MOTET, AND A CANON ARE CONSIDERED. THE DEVELOPMENT OF DRAMA IS TRACED FROM THE TROPE TO THE MORALITY PLAY.

ITALIAN AND ENGLISH MADRIGALS ARE USED TO REPRESENT MUSICAL INNOVATIONS OF THE RENAISSANCE. A CHORAL GROUP DEMONSTRATES MADRIGALS. THE FILM, SECULAR MUSIC OF THE RENAISSANCE: JOSQUIN DES PRES IS SHOWN. (SOURCE OF FILM NOT CITED.)

IN THE UNIT ON THE CONFLICT OF AUTHORITY AND REASON, GENERAL CHARACTERISTICS OF BAROQUE MUSIC ARE IDENTIFIED, AND THE FUGUE, ORATORIC, AND MASS AS BAROQUE FORMS ARE DEFINED. WORKS OF MONTEVERDI, VIVALDI, BACH, AND HANDEL ARE USED.

MUSIC OBJECTIVES IN THE STUDY OF ROMANTICISM ARE AS FOLLOWS: TO TRACE THE GROWING FREEDOM OF CLASSICAL SYMPHONIC FORM IN BEETHOVEN'S WORKS, ESPECIALLY THE SYMPHONY NO. 7; TO DEFINE THE CHARACTERISTICS OF THE LIED, CONCERTO, PROGRAM MUSIC, ROMANTIC OPERA AND ITS DEVELOPMENT, AND THE ROMANTIC SYMPHONY; TO DISCUSS THE APPLICATION OF THESE CHARACTERISTICS IN SELECTED WORKS OF SCHUBERT, SCHUMANN, BRAHMS, GRIEG, WAGNER, CHOPIN, AND PUCCINI.

WITH THE STUDY OF MODERNISM, AN ATTEMPT IS MADE TO RECOGNIZE TRENDS IN MODERN MUSIC AND ITS EXPERIMENTAL ASPECTS. IMPRESSIONISM IS SHOWN AS THE BRIDGE BETWEEN ROMANTIC AND MODERN MUSIC. WORKS OF DEBUSSY ARE USED. OTHER SPECIFIC WORKS INCLUDE KNOXVILLE: SUMMER OF 1915 BY SAMUEL BARBER, (A PRESENTATION OF JAMES AGEE'S HUMAN CONCERN FOR IDENTITY IN THE 20TH CENTURY), AND THE SYMPHONY NO. 3 BY ROY HARRIS. A GUEST LECTURER SPEAKS ABOUT ELECTRONIC MUSIC.

MUSIC ACTIVITIES INCLUDE PERFORMANCE ON A RECORDER IF POSSIBLE; LISTENING TO SELECTIONS (LIVE PERFORMERS OR RECORDINGS); ATTENDANCE AT PITTSBURGH SYMPHONY, OPERA, AND OTHER AREA CONCERTS; STUDENT PERFORMANCES SUCH AS CHOPIN PIANO WORKS. RESPIGHI, FAURE, SCHOENBERG, STRAVINSKY, POULENC, BARTOK, KHACHATURIAN COPLAND, BARBER, AND SCHUMAN.

ADDITIONAL MATERIAL: STUDY OF FOLK MUSIC THROUGH THE AGES; STUDY OF OPERA FROM EARLY GREEK PLAYS; STUDY OF ANCIENT INSTRUMENTS AND THEIR DEVELOPMENT; STUDY OF AMERICAN MUSIC; DEVELOPMENT OF LARGE SYMPHONIES; HISTORY OF ORIENTAL MUSIC AND INSTRUMENTS; HISTORY OF NEGRO MUSIC; HISTORY OF AMERICAN INDIAN MUSIC.

## I. LOCATION:

- A. PENNSYLVANIA
- B. PITTSBURGH

## II. SCHOOL AND PROGRAM PERSONNEL:

- A. PRINCIPAL NOT CITED
- B. PROGRAM DIRECTOR, DAVID T. NICKLAS (SUPERVISOR OF ENGLISH)
- C. PROGRAM FACULTY NOT CITED

## III. COURSE GUIDE DESCRIPTION:

- A. HUMANITIES I
- B. COMPILED IN 1970
- C. COST NOT CITED
- D. MIMEOGRAPHED. 22 PAGES

## IV. CHARACTERISTICS OF THE PROGRAM:

- A. DATE OF PROGRAM'S INITIATION NOT CITED
- B. GENERAL OBJECTIVES NOT STATED
- C. SUBJECT AREAS: LITERATURE, PHILOSOPHY, RELIGION, ART, MUSIC
- D. EMPHASIS: LITERATURE
- E. THEMATIC APPROACH.

THE COURSE GUIDE CITES OBJECTIVES, AN OUTLINE OF CONTENT, PROCEDURES, INSTRUCTIONAL MATERIALS, AND QUESTIONS AND ESSAY TOPICS FROM EACH OF THE FOLLOWING UNITS: I. MAN AND SPIRIT--RELIGION AND RELIGIOUS LITERATURE. II. MAN AND GOD--MORALS IN LITERATURE. III. COMPOSITION--THE ESSAY--THE RESEARCH PAPER. IV. THE RATIONAL MAN--PHILOSOPHY AND ANALYZATION. V. MAN AND THE CHANGING SOCIAL STRUCTURE--THE 20TH CENTURY. VI. MAN AND HIS IMAGINATION--PSYCHOLOGY AND DRAMA.

## V. MANNER IN WHICH PROGRAM IS HANDLED:

- A. NUMBER OF TEACHERS NOT INDICATED. GUEST SPEAKERS.
- B. STUDENT ENROLLMENT:
  1. JUNIORS. HUMANITIES I IS THE FIRST OF A 2-YEAR SEQUENCE.
  2. PREREQUISITES: 1) SUPERIOR ABILITY IN ENGLISH; 2) A GRADE OF "B" OR HIGHER IN THE PREVIOUS YEAR'S ENGLISH COURSE; 3) ABOVE-AVERAGE READING AND WRITING SKILLS.
  3. ELECTIVE. HUMANITIES I IS A PREREQUISITE FOR HUMANITIES II.
- C. CLASS ACTIVITIES INCLUDE CORE READINGS ASSIGNED TO ALL STUDENTS FOR EACH UNIT. SUPPLEMENTARY READINGS ARE CHOSEN BY THE STUDENTS.
- D. EXTRACURRICULAR ACTIVITIES INCLUDE FIELD TRIPS AND ATTENDANCE AT PLAYS, CONCERTS, LECTURES, AND ART SHOWS.
- E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT: 1) ESSAY TESTS; 2) TWO EXTENSIVE RESEARCH PAPERS WHICH TEST THE STUDENT'S ABILITY TO COMPARE AND CONTRAST VARIOUS AUTHORS' PHILOSOPHIES AND HIS ABILITY TO ENLARGE UPON A BASIC IDEA; 3) ORAL PRESENTATION OF FORMAL PANELS; 4) INFORMAL DISCUSSION GROUPS; 5) CLASS PARTICIPATION; 6) SHORT PAPERS, CREATIVE AND CRITICAL.
- F. FUTURE PLANS NOT CITED

## VI. ADDITIONAL FEATURES OF THE GUIDE:

- A. SUGGESTED ACTIVITIES NOT INCLUDED
- B. BIBLIOGRAPHY INCLUDED
- C. REFERENCE MATERIALS INCLUDE A LIST OF TEXTBOOKS, FILMSTRIPS, RECORDINGS, AND SLIDES
- D. NO APPENDICES

## MUSIC ABSTRACT

MUSIC IS STUDIED IN RELATION TO EACH UNIT THEME. (SEE THEMES UNDER IV, E)

WITH AN OBJECTIVE COMPARISON OF VARIOUS RELIGIONS IN UNIT I, MUSIC AND ART OF THE JUDAIC-CHRISTIAN AND EASTERN HERITAGE ARE EXPLORED. MUSIC INCLUDES A CONSIDERATION OF GREGORIAN CHANTS, POLYPHONIC WORKS, AND HANDEL'S MESSIAH.

IN UNIT II, BERLIOZ' DAMNATION OF FAUST IS STUDIED WITH THE RE-CURRING THEME OF CONFLICT BETWEEN GOOD AND EVIL.

20TH CENTURY ARTS ARE EXAMINED IN UNIT V AS REFLECTIONS OF THE REACTION AGAINST ESTABLISHED IDEALS. POPULAR SONGS OF TODAY ARE TRACED TO THEIR ORIGINAL MODELS. A SURVEY OF MODERN MUSIC INCLUDES WORKS OF COPLAND, SCHOENBERG, STRAVINSKY, PROKOFIEV AND BARTOK, AS WELL AS EXAMPLES OF EXPERIMENTAL MUSIC, JAZZ, RHYTHM AND BLUES, AND ROCK AND ROLL. FINALLY, 20TH CENTURY ART AND MUSIC ARE COMPARED AND RELATED TO THE LITERARY IMAGE OF MODERN MAN.

- I. LOCATION:
- A. PENNSYLVANIA
  - B. PITTSBURGH
- II. SCHOOL AND PROGRAM PERSONNEL:
- A. PRINCIPAL NOT CITED
  - B. PROGRAM DIRECTOR, DAVID T. NICKLAS (SUPERVISOR OF ENGLISH)
  - C. PROGRAM FACULTY NOT CITED
- III. COURSE GUIDE DESCRIPTION:
- A. HUMANITIES II
  - B. COMPILED IN 1970
  - C. COST NOT CITED
  - D. MIMEOGRAPHED. 4 PAGES
- IV. CHARACTERISTICS OF THE PROGRAM:
- A. DATE OF PROGRAM'S INITIATION NOT CITED
  - B. GENERAL OBJECTIVES NOT STATED
  - C. SUBJECT AREAS: LITERATURE, PHILOSOPHY, RELIGION, ART, MUSIC
  - D. EMPHASIS: LITERATURE
  - E. THEMATIC APPROACH.  
SELECTED PHILOSOPHICAL, LITERARY AND ARTISTIC WORKS ARE STUDIED UNDER THE FOLLOWING MAJOR HEADINGS: I. PHILOSOPHY--CONTINUATION FROM HUMANITIES I (INTRODUCTION). II. FICTION AND DRAMA OF 20TH CENTURY EXISTENTIALISM. III. ENGLISH ROMANTIC POETRY. IV. THE ROMANTIC AGE IN AMERICA. V. SHAKESPEARE'S TRAGEDIES. VI. ART--RENAISSANCE TO ROMANTIC 19TH CENTURY. VII. MUSIC--CLASSIC AND ROMANTIC.
- V. MANNER IN WHICH PROGRAM IS HANDLED:
- A. NUMBER OF TEACHERS NOT INDICATED. GUEST SPEAKERS.
  - B. STUDENT ENROLLMENT:
    - 1. SENIORS
    - 2. PREREQUISITE: HUMANITIES I
    - 3. ELECTIVE
  - C. CLASS ACTIVITIES EMPHASIZE CREATIVE INDEPENDENT LEARNING. WHENEVER NECESSARY, MAJOR TOPICS ARE PRESENTED BY LECTURE; OTHERS ARE HANDLED ENTIRELY BY STUDENTS THROUGH DISCUSSION OR RESEARCH. THE STUDENT TAILORS HIS SCHEDULE TO MEET HIS OWN INDIVIDUAL NEEDS, AND TEACHERS ASSIGN SPECIAL STUDIES ACCORDING TO INDIVIDUAL NEEDS.
  - D. EXTRACURRICULAR ACTIVITIES NOT DESCRIBED
  - E. IT IS ASSUMED THAT EACH STUDENT WILL RECEIVE AN "A" EVERY 9 WEEKS. ACCORDINGLY, THE SOLE PURPOSE OF ESSAY AND TEST EVALUATION IS TO MEASURE AND INDICATE A STUDENT'S IMPROVEMENT.
  - F. FUTURE PLANS NOT CITED
- VI. ADDITIONAL FEATURES OF THE GUIDE:
- A. SUGGESTED ACTIVITIES NOT INCLUDED
  - B. BIBLIOGRAPHY INCLUDED
  - C. REFERENCE MATERIALS INCLUDE A LIST OF TEXTBOOKS, FILMSTRIPS, RECORDINGS, AND SLIDES
  - D. NO APPENDICES

## MUSIC ABSTRACT

MUSIC IS STUDIED IN THE FINAL UNIT OF HUMANITIES II, A COURSE WHICH EMPHASIZES INDEPENDENT LEARNING. THE MUSIC OF BACH, BEETHOVEN, BRAHMS, TSCHAIKOWSKY, AND CHOPIN IS INCLUDED.

## I. LOCATION:

- A. PENNSYLVANIA
- B. SELINGROVE

## II. SCHOOL AND PROGRAM PERSONNEL:

- A. SUPERINTENDENT, W. MICHAEL WEADER
- B. PROGRAM DIRECTOR, MRS. PHYLLIS KARR
- C. PROGRAM FACULTY: MRS. KARR, MISS LOIS MILLER,  
MR. WILLIAM WELLS, MRS. LOUISE SLATER

## III. COURSE GUIDE DESCRIPTION:

- A. HUMANITIES
- B. COMPILED IN 1969
- C. COST NOT CITED
- D. MIMECGRAPHED. 5 PAGES

## IV. CHARACTERISTICS OF THE PROGRAM:

- A. PROGRAM INITIATED IN 1963
- B. GENERAL OBJECTIVES:
  - TO ENRICH THE LIVES OF THE PARTICIPATING STUDENTS BY OPENING NEW VISTAS ON THE HUMAN EXPERIENCE.
  - TO BRING ABOUT A FAMILIARITY WITH MAN'S CULTURAL DEVELOPMENT, THE MAIN CURRENTS IN THAT DEVELOPMENT, AND AN UNDERSTANDING OF THOSE WHO HAVE HELPED TO SHAPE AND CONTINUE TO SHAPE THAT DEVELOPMENT.
  - TO MOTIVATE A CONTINUING INTEREST IN THE PURSUIT OF UNDERSTANDING AND APPRECIATING THE ARTS.
  - TO BRING ABOUT AN UNDERSTANDING OF CULTURES AND RELIGIONS OTHER THAN OUR OWN.
- C. SUBJECT AREAS: ART, MUSIC, LITERATURE, PHILOSOPHY
- D. AREAS RECEIVE EQUAL EMPHASIS
- E. THEMATIC APPROACH.

THE FOLLOWING 5 UNITS COMPRISE THE YEAR'S STUDIES IN THE HUMANITIES: I. MAN TODAY. 1) ORIENTATION AND A STUDY OF CONTEMPORARY MAN, HIS PROBLEMS IN RELATING TO OTHER MEN, AND HIS VARIOUS MEANS OF EXPRESSION THROUGH MEDIA AND THE ARTS. 2) A STUDY OF MAN, THE ARTIST; MAN, THE BUILDER; MAN, THE MUSICIAN; AND MAN, THE THINKER. 3) AN INVESTIGATION OF DRAMA WHICH LEADS TO A STUDY OF THEATRE TODAY AND IN THE ANCIENT GREEK WORLD. (9 WEEKS) II. MAN AND HIS VALUES IN THE GREEK WORLD. EMPHASIS IS PLACED ON THE CONTINUING RELEVANCE OF THOSE VALUES IN THE WORLD TODAY. (9 WEEKS) III. OUR ROMAN LEGACY. (2 WEEKS) IV. MAN IN THE MIDDLE AGES AND THE RENAISSANCE. THIS UNIT INCLUDES A STUDY OF ARTISTIC EXPRESSION FROM THE EARLY MIDDLE AGES TO THE BAROQUE PERIOD. (10 WEEKS) V. MAN AND HIS RELIGION. AN ATTEMPT IS MADE TO SHOW SOME OF THE VALUES BY WHICH ALL MEN LIVE, REGARDLESS OF PERIOD OR PLACE. (4 WEEKS) CONCLUSION. SUMMARY AND RELATION OF HISTORICAL PERIODS TO CONTEMPORARY SITUATIONS AND ARTISTIC EXPRESSION. (2 WEEKS) THIS COMPLETES A CYCLE; HAVING BEGUN WITH "MAN TODAY," THE COURSE CONCLUDES WITH THE SAME FOCUS.

## V. MANNER IN WHICH PROGRAM IS HANDLED:

- A. TEAM OF 4 TEACHERS. GUEST LECTURERS ARE INVITED FROM SUSQUEHANNA UNIVERSITY AND BUCKNELL UNIVERSITY.



**B. STUDENT ENROLLMENT:**

1. JUNIORS AND SENIORS
2. PREREQUISITES NOT CITED
3. ELECTIVE

**C. CLASS ACTIVITIES INCLUDE IN-DEPTH RESEARCH, REQUIRED READINGS, PANEL PRESENTATIONS, AND THE USE OF FILMS, FILMSTRIPS, RECORDS, TAPES, SLIDES, FRAMED PRINTS, AND PIECES OF SCULPTURE. THE CLASS MEETS FOR 43 MINUTES DAILY AND IS COMPRISED OF 3 GROUPS OF APPROXIMATELY 25 STUDENTS EACH.**

**D. EXTRACURRICULAR ACTIVITIES INCLUDE 2 MAJOR FIELD TRIPS YEARLY, ONE TO WASHINGTON D.C. (NATIONAL ART GALLERY AND CATHEDRALS), AND ONE TO THE MUSEUM OF ART, THE RODIN MUSEUM OF SCULPTURE, AND INDEPENDENCE HALL IN PHILADELPHIA. OTHER SHORT TRIPS IN THE LOCAL AREA INCLUDE ATTENDANCE AT CULTURAL PERFORMANCES.**

**E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT INCLUDE TESTS, QUIZZES, APPRAISAL OF INDIVIDUAL SCRAPBOOKS, AND THE STUDENT'S GENERAL INTEREST AND CONTRIBUTION TO CLASS DISCUSSION.**

**F. FUTURE PLANS INCLUDE PROVISION FOR A DOUBLE-PERIOD CLASS MEETING AT LEAST EVERY 2 WEEKS.**

**VI. NO ADDITIONAL FEATURES INCLUDED IN THE COURSE DESCRIPTION.**

#### MUSIC ABSTRACT

AS A FORM OF MAN'S ARTISTIC EXPRESSION, MUSIC IS INCLUDED IN THE UNIT DEALING WITH CONTEMPORARY MAN AND, IN TURN, THOSE UNITS WHICH EXAMINE ART IN HISTORICAL PERIODS FROM 5TH CENTURY B.C. ATHENS TO MODERN TIMES.

SPECIFIC MUSIC CONTENT IS NOT DESCRIBED.

- I. LOCATION:
- A. RHODE ISLAND
  - B. CRANSTON
- II. SCHOOL AND PROGRAM PERSONNEL:
- A. PRINCIPAL, WILLIAM J. KUTNESKI
  - B. PROGRAM DIRECTOR NOT CITED
  - C. PROGRAM FACULTY NOT CITED
- III. COURSE GUIDE DESCRIPTION:
- A. HUMANITIES - ART AND MUSIC SYLLABUS
  - B. DATE OF COMPILATION NOT CITED
  - C. COST NOT CITED
  - D. MIMECGRAPHED. 20 PAGES
- IV. CHARACTERISTICS OF THE PROGRAM:
- A. DATE OF PROGRAM'S INITIATION NOT CITED
  - B. GENERAL OBJECTIVES:
    - TO DEVELOP AN AWARENESS AND UNDERSTANDING OF HOW AND WHAT MUSIC AND ART COMMUNICATE, THROUGH STUDY OF SOME OF THE GREAT MUSIC, ARCHITECTURE, PAINTING, AND SCULPTURE OF THE VARIOUS AGES.
    - TO DEVELOP AN AWARENESS AND UNDERSTANDING OF BROAD STYLISTIC TENDENCIES IN THE ARTS AS THEY RELATE TO THE ATTITUDE AND CONDITIONS OF MEN IN THE MAJOR HISTORICAL PERIODS IN WESTERN CIVILIZATION.
    - TO DEVELOP VISUAL AND AURAL SENSITIVITY THROUGH EXPERIENCE WITH AND UNDERSTANDING OF WORKS OF ART AND MUSIC.
  - C. SUBJECT AREAS: 4 HUMANITIES CLASSES ARE OFFERED. 3 INCLUDE MUSIC AND ART; THE 4TH INCLUDES MUSIC, ART, AND ENGLISH.
  - D. EMPHASIS: MUSIC AND ART
  - E. CHRONOLOGICAL APPROACH.
    - COURSE MATERIALS INCLUDE DEFINITION AND PHILOSOPHY OF THE COURSE, GENERAL AND SPECIFIC OBJECTIVES, A DESCRIPTION OF THE "STUDY OF MUSIC AS AN ART," AND SPECIFIC CHARACTERISTICS OF MUSIC DURING THE FOLLOWING PERIODS: MEDIEVAL, 800 TO 1400; RENAISSANCE, 1400 TO 1600; BAROQUE, 1600 TO 1750; CLASSICAL, 1750 TO 1800; ROMANTIC, 1800 TO 1900; IMPRESSIONISM; AND THE 20TH CENTURY.
- V. MANNER IN WHICH PROGRAM IS HANDLED:
- A. TEAM TEACHING
  - B. STUDENT ENROLLMENT NOT DESCRIBED
  - C. CLASS ACTIVITIES NOT DESCRIBED
  - D. EXTRACURRICULAR ACTIVITIES NOT DESCRIBED
  - E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT NOT DESCRIBED
  - F. FUTURE PLANS NOT CITED
- VI. ADDITIONAL FEATURES OF THE GUIDE:
- A. SUGGESTED ACTIVITIES NOT INCLUDED
  - B. BIBLIOGRAPHY NOT INCLUDED
  - C. REFERENCE MATERIALS INCLUDED FOR EACH PERIOD ARE AS FOLLOWS: CHARACTERISTICS OF THE PERIOD; CHARACTERISTICS OF THE MUSIC; COMPOSERS AND SPECIFIC MUSICAL EXAMPLES; STATESMEN AND HISTORICAL EVENTS; NAMES OF WRITERS, ARTISTS, SCULPTORS, ARCHITECTS.
  - D. NO APPENDICES

## MUSIC ABSTRACT

SINCE THE BEGINNING OF TIME MAN HAS EXPRESSED IN THE VISUAL ARTS AND IN MUSIC HIS CONDITION AS MAN--HIS THOUGHTS, HOPES, FEARS, QUESTIONS, ANSWERS, AND DREAMS, AND IN HIS RESPONSE TO THESE EXPRESSIONS HE HAS ENRICHED HIS LIFE. HEREIN LIES THE REASON FOR A HUMANITIES COURSE IN ART AND MUSIC, AS DESCRIBED IN THIS COURSE GUIDE.

OBJECTIVES PERTAINING TO MUSIC IN THE ART AND MUSIC SYLLABUS ARE AS FOLLOWS: TO DISTINGUISH IN SOUND THE DIFFERENCE BETWEEN NOISE AND TONE THROUGH AN UNDERSTANDING OF TERMS SUCH AS FREQUENCY, PITCH, INTENSITY, LOUDNESS, TIMBRE, DURATION, TIME, AND HARMONIC SERIES; TO UNDERSTAND THE DISTINGUISHING CHARACTERISTICS OF MUSICAL FORMS SUCH AS SUITE, SYMPHONY, SONATA, CONCERTO, CONCERTO GROSSO, THEME AND VARIATIONS, MASS, ORATORIO, OPERA, OVERTURE, TONE POEM, CHAMBER MUSIC, AND BALLET; TO IDENTIFY AURALLY THE MUSIC OF VARIOUS HISTORICAL PERIODS, AND TO LEARN CHARACTERISTICS OF THE MUSICAL DEVELOPMENTS OF THE FOLLOWING PERIODS: MEDIEVAL, RENAISSANCE, BAROQUE, CLASSICAL, ROMANTIC, IMPRESSIONISTIC, AND THE 20TH CENTURY. IMPORTANT COMPOSERS AND SPECIFIC MUSICAL EXAMPLES ARE LISTED FOR EACH PERIOD; CHARACTERISTICS OF THE MUSIC OF THE PERIOD ARE DESCRIBED. FOR EXAMPLE, CHARACTERISTICS OF CLASSICAL MUSIC (1750-1800) ARE LISTED AS FOLLOWS: CHANGE OF EMPHASIS FROM POLYPHONIC TO HARMONIC TEXTURES; HARMONY AND MELODY MORE DIATONIC; THEMATIC ORGANIZATION, PHRASEOLOGY AND LARGER SECTIONAL STRUCTURES ARE SIMPLE AND CLEAR; MUSIC IS MORE RESTRAINED, IMPERSONAL AND OBJECTIVE; ELEGANCE, GRACE, AND REFINEMENT ARE TYPICAL.

## I. LOCATION

- A. RHODE ISLAND
- B. MIDDLETOWN

## II. SCHOOL AND PROGRAM PERSONNEL:

- A. PRINCIPAL, MR. COEN
- B. PROGRAM DIRECTOR, H. WELLS FRENCH, JR.
- C. PROGRAM FACULTY NOT CITED

## III. COURSE GUIDE DESCRIPTION:

- A. HUMANITIES
- B. DATE OF COMPILATION NOT CITED
- C. COST NOT CITED
- D. MIMEOGRAPHED. 10 PAGES.

## IV. CHARACTERISTICS OF THE PROGRAM:

- A. DATE OF PROGRAM'S INITIATION NOT CITED
- B. GENERAL OBJECTIVES:
  - TO STUDY THE AMERICAN PEOPLE, THEIR PAST, AND THE DEVELOPMENT OF THEIR NATIONAL CHARACTER.
  - TO DEVELOP THE STUDENT'S ABILITY TO COMMUNICATE, INVESTIGATE, EVALUATE, HYPOTHESIZE, THINK AND APPRECIATE HIMSELF AND HIS COUNTRY.

C. SUBJECT AREAS: AMERICAN HISTORY, LITERATURE, MUSIC, ART

D. EMPHASIS: AMERICAN HISTORY, LITERATURE

E. THEMATIC APPROACH

THE COURSE GUIDE CONTAINS A STATEMENT OF PURPOSE AND OUTLINE OF CONTENT FOR EACH OF THE FOLLOWING THEMES: I. NATIONALISM (THE RISE OF AMERICAN NATIONALISM AND THE DEVELOPMENT OF A NATIONAL CHARACTER). II. GOOD AND EVIL (THE NATURE OF MAN AND HIS RELATIONSHIP TO THE UNIVERSE AS CONCEIVED BY THE PHILOSOPHERS AND WRITERS OF AMERICA, AS WELL AS BY THE PEOPLE THEMSELVES). III. EXPANSION (UNIQUE AMERICAN FRONTIER EXPERIENCE). IV. WAR AND AMERICA (HOW WAR HAS ALTERED THE DEVELOPMENT OF AMERICA). V. CAPITALISM (NEGATIVE AND POSITIVE EFFECTS OF CAPITALISM ON THE DEVELOPMENT OF THE AMERICAN PEOPLE). VI. MINORITY STRUGGLES (THE STRUGGLE OF VARIOUS MINORITY GROUPS, THEIR CONTRIBUTION TO, AND ROLES IN THE DEVELOPMENT OF AMERICA). VII. DISSENT (THE PURPOSES AND RESULTS OF DISSENT AND THE ROLE OF THE DISSENER IN THE DEVELOPMENT OF AMERICA). VIII. EVERYMAN (ASPIRATIONS AND CONFLICTS OF THE COMMON MAN IN AMERICA). THE OUTLINE OF CONTENT CONSISTS OF TOPICS FOR STUDY AND TITLES OF SELECTED READINGS.

## V. MANNER IN WHICH PROGRAM IS HANDLED:

- A. TEACHING METHOD NOT DESCRIBED
- B. STUDENT ENROLLMENT:
  - 1. JUNIORS
  - 2. PREREQUISITES NOT CITED
  - 3. FULFILLS 11TH YEAR REQUIREMENT FOR U.S. HISTORY AND AMERICAN LITERATURE
- C. CLASS ACTIVITIES NOT DESCRIBED
- D. EXTRACURRICULAR ACTIVITIES NOT DESCRIBED
- E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT NOT DESCRIBED
- F. FUTURE PLANS NOT CITED

## VI. NO ADDITIONAL FEATURES INCLUDED IN THE GUIDE

## MUSIC ABSTRACT

THE PROGRAM IS BASICALLY A COMBINATION OF AMERICAN HISTORY AND LITERATURE. THE STUDY OF EACH TOPIC PROVIDES FOR A CONSIDERATION OF MUSIC AND ART BUT THE AMOUNT OF TIME GIVEN TO THESE AREAS VARIES-- DESCRIBED AS AN "OPEN" MATTER. CONSIDERABLE TIME MIGHT BE SPENT OBSERVING HOW MUSIC REFLECTS A GIVEN AGE OR PERIOD; THE CONSIDERATION OF ANOTHER ERA OR TOPIC MIGHT INCLUDE ONLY THE USE OF A SINGLE RECORDING.

AN OUTLINE OF CONTENT FOR THE PROGRAM'S 8 MAJOR THEMES INCLUDES THE FOLLOWING REFERENCES TO MUSIC.

- THEME: NATIONALISM. DEVELOPING AMERICAN MUSIC.
- THEME: EXPANSION. MUSIC OF EXPANSION.
- THEME: WAR AND AMERICA. MUSIC AS A TOOL IN WAR.
- THEME: CAPITALISM. MUSIC OF ERAS STUDIED.
- THEME: MINORITY STRUGGLES. MUSIC OF BLACK PEOPLE IN AMERICA. ART AND MUSIC APPROPRIATE FOR EACH ETHNIC GROUP.
- THEME: DISSENT. MUSIC CONCERNING DISSENT.
- THEME: EVERYMAN. ART AND MUSIC CONSIDERED APPROPRIATE.

- I. LOCATION:
- A. RHODE ISLAND
  - B. WESTERLY
- II. SCHOOL AND PROGRAM PERSONNEL:
- A. PRINCIPAL, GERALD M. DUNN
  - B. PROGRAM DIRECTOR NOT CITED
  - C. PROGRAM FACULTY NOT CITED
- III. COURSE GUIDE DESCRIPTION:
- A. MUSIC AND ART APPRECIATION--HIGHLIGHTS OF LITERATURE AND WORLD EVENTS
  - B. COMPILED IN 1967
  - C. COST NOT CITED
  - D. MIMECGRAPHED. 9 PAGES
- IV. CHARACTERISTICS OF THE PROGRAM:
- A. DATE OF PROGRAM'S INITIATION NOT CITED
  - B. GENERAL OBJECTIVES:
    - TO TEACH THE STUDENT HOW TO CONFRONT VARIOUS MASTERPIECES OF LITERATURE, ART AND MUSIC WITH INTELLECTUAL CURIOSITY, THEREBY INCREASING HIS APPRECIATION OF WORKS OF ART.
    - TO HELP THE STUDENT ACQUIRE A POINT OF VIEW, SUFFICIENTLY BROAD IN SCOPE TO CAUSE HIM TO INQUIRE INTO THOSE FACTORS RESPONSIBLE FOR THE PLACE OF THE HUMANITIES IN WESTERN CULTURE.
    - TO DEVELOP IN THE STUDENT AN AWARENESS OF HIGH LEVELS OF BEING, TO MAKE HIM CONSCIOUS OF GREATER DIMENSIONS OF MIND, AND TO BRING MORE SUBSTANCE TO HIS OWN HUMAN EXPERIENCE.
  - C. SUBJECT AREAS: LITERATURE, ART, MUSIC, HISTORY
  - D. AREAS RECEIVE EQUAL EMPHASIS
  - E. CHRONOLOGICAL APPROACH.
    - THE PROGRAM PRESENTS A STUDY OF MAN'S PAST AND PRESENT CULTURE. FOR EACH OF THE FOLLOWING UNITS, THE COURSE GUIDE CONTAINS AN OUTLINE OF MAJOR HEADINGS IN MUSIC, ART, LITERATURE AND WORLD EVENTS: I. THE ANCIENT PERIOD (ANTIQUITY TO APPROXIMATELY 400 A.D.). II. THE MEDIEVAL PERIOD (400 TO 1400 A.D.). III. THE RENAISSANCE PERIOD (1400 TO 1600). IV. THE BAROQUE ERA (1600 TO 1750). V. THE CLASSICAL PERIOD (1750 TO 1800). VI. THE ROMANTIC PERIOD (1800 TO 1900). VII. THE 20TH CENTURY.
- V. MANNER IN WHICH PROGRAM IS HANDLED:
- A. TEAM TEACHING. GUEST SPEAKERS.
  - B. STUDENT ENROLLMENT NOT DESCRIBED
  - C. CLASS ACTIVITIES INCLUDE LECTURES, RESEARCH PROJECTS, AND THE USE OF FILMS, SLIDES, AND RECORDINGS. THE CLASS MEETS TWICE A WEEK FOR THE FULL SCHOOL YEAR.
  - D. EXTRACURRICULAR ACTIVITIES INCLUDE FIELD TRIPS
  - E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT INCLUDE QUIZZES, A TEST AT THE END OF EACH UNIT, NOTEBOOK EXAMINATION, AND 1 RESEARCH PAPER OR BOOK REPORT EACH SEMESTER.
  - F. FUTURE PLANS NOT CITED
- VI. ADDITIONAL FEATURES OF THE GUIDE:
- A. SUGGESTED ACTIVITIES NOT INCLUDED
  - B. BIBLIOGRAPHY NOT INCLUDED

- C. REFERENCE MATERIALS NOT INCLUDED. THE TEXT, THE HUMANITIES, BY DUDLEY AND FARICY (MCGRAW-HILL BOOK CO., 1967), IS USED FOR STUDENT REFERENCE.
- D. NO APPENDICES

### MUSIC ABSTRACT

MUSICAL WORKS ARE STUDIED IN THE CONTEXT OF THE HISTORICAL PERIODS WHICH PRODUCED THEM.

SELECTED ASPECTS OF MUSIC CONSIDERED WITH EACH PERIOD ARE AS FOLLOWS.

THE ANCIENT PERIOD: PRIMITIVE MAN AND THE ARTS. THE INFLUENCE OF ORIENTAL NATIONS. EARLY INSTRUMENTS. CHARACTERISTICS OF THE PERIOD.

THE MEDIEVAL PERIOD: SACRED MONOPHONIC, POLYPHONIC, AND HOMOPHONIC MUSIC. MUSIC OF THE TROUBADOURS, TROUVERES, AND MINNESINGERS. THE DEVELOPMENT OF MUSIC NOTATION. THE DEVELOPMENT OF EARLY INSTRUMENTS.

THE RENAISSANCE PERIOD: THE EARLY MASS. THE REFORMATION (CHORALE, ANTHEM, MOTET, MADRIGAL). THE MEISTERSINGERS. THE CLAVICHORD. BALLET AT THE COURT OF LOUIS XIV.

THE BAROQUE PERIOD: GENERAL OBSERVATIONS--MEANING OF BAROQUE. BIRTH AND GROWTH OF OPERA IN ITALY. OPERA IN FRANCE--ADVERSE TO ITALIAN INFLUENCE. OPERA IN ENGLAND--THE MASQUE. SACRED MUSIC IN ITALY. RISE OF INSTRUMENTAL MUSIC. THE ROCCO INFLUENCE.

THE CLASSICAL PERIOD: THE AGE OF REASON. THE CLASSICAL SYMPHONY. THE CLASSICAL SONATA. CHAMBER MUSIC. OPERAS OF GLUCK. SINGSPIEL. FROM CLASSICISM TO ROMANTICISM (BEETHOVEN).

THE ROMANTIC PERIOD: BELIEF IN FREEDOM AND THE EQUALITY OF MAN. CREATION OF NATIONALISM IN MUSIC. THE DEVELOPMENT OF PROGRAM MUSIC AND THE SYMPHONIC TONE POEM. USE OF THE LEITMOTIV. THE BIRTH OF GRAND OPERA. WAGNER'S MUSIC DRAMAS. IMPORTANT COMPOSERS OF THE PERIOD.

THE 20TH CENTURY: INFLUENCE OF WORLD EVENTS ON MUSIC AND THE ARTS. IMPRESSIONISM IN MUSIC. VARIOUS STYLES (NEO-ROMANTICISM, NEO-CLASSICISM, ATONALITY, POLYTONALITY, TWELVE-TONE MUSIC, ELECTRONIC MUSIC, PRIMITIVISM IN MUSIC. IMPORTANT COMPOSERS OF THE PERIOD.

## I. LOCATION:

- A. SOUTH CAROLINA
- B. COLUMBIA

## II. SCHOOL AND PROGRAM PERSONNEL:

- A. PRINCIPAL, ARLIE W. WHITTINGHILL
- B. PROGRAM DIRECTOR, ELIZA H. STONE
- C. PROGRAM FACULTY: MARY C. ANDERSON, ENGLISH; SUZANNE FLOYD, ART; MARIANNE HOLLAND, MUSIC; ELLEN MACLAUGHLIN, HOME ECONOMICS; SARA NALLEY, DRAMA; JAMES PARK, SCIENCE.

## III. COURSE GUIDE DESCRIPTION:

- A. WORLD HISTORY-HUMANITIES STUDENT MANUAL
- B. COMPILED IN 1967
- C. COST: \$2.00
- D. OFFSET. 70 PAGES

## IV. CHARACTERISTICS OF THE PROGRAM:

- A. DATE OF PROGRAM'S INITIATION NOT CITED
- B. GENERAL OBJECTIVES:
  - TO ASSIST WORLD HISTORY STUDENTS TO UNDERSTAND AND TO APPRECIATE THE HISTORICAL DEVELOPMENT OF MANKIND THROUGH THE STUDY OF MAN'S CREATIVE EXPRESSIONS.
  - TO ASSIST THE STUDENT TO REALIZE THAT THE ARTS TRANSCEND TIME, SPACE, AND LANGUAGE BARRIERS.
  - TO ASSIST THE STUDENT TO GAIN UNDERSTANDING AND PLEASURE THROUGH THE UNIQUE VISION OF THE ARTISTS.
  - TO ASSIST THE STUDENT TO GAIN UNDERSTANDING OF THE HUMANITIES AND TO RELATE GENERAL CONCEPTS TO HIS PERSONAL AND NATIONAL LIFE.
- C. SUBJECT AREAS: WORLD HISTORY, PHILOSOPHY, RELIGION, MUSIC, ART, LITERATURE, DRAMA
- D. AREAS RECEIVE EQUAL EMPHASIS
- E. MODIFIED CHRONOLOGICAL APPROACH.
  - THE COURSE GUIDE INCLUDES CONCEPTS, VOCABULARY DEFINITIONS, AND "HIGHLIGHTS" FOR EACH OF THE FOLLOWING LESSONS: 1) PREHISTORIC. 2) EGYPT. 3) FERTILE CRESCENT AND EARLY INDIA. 4) CRETE, MYCENAE, HOMERIC GREECE. 5) GREECE. 6) GREECE. 7) ROME. 8) INDIA AND THE MIDDLE AGES. 9) MIDDLE AGES. 10-A) CHARTRES. 10-B) CHINA. 11) RENAISSANCE. 12) SCIENCE. 13) CHRISTIAN THEMES IN ART AND MUSIC. 14) FILM, 1492. 15) BAROQUE AND ROCOCO. 16) NEO-CLASSICISM. 17) THE LOUVRE. 18) ROMANTICISM AND REALISM. 19) CONCERT. 20) THE NOVEL AND VICTORIAN ENGLAND. 21) JAPAN. 22) RUSSIA. 23) AFRICA. 24) OPERA. 25) IMPRESSIONISM. 26) COSTUME. 27) THE BALLET AND ART. 28) EARLY 20TH CENTURY. 29) CONCERT. 30) 20TH CENTURY ART. 31) 20TH CENTURY DRAMA AND LITERATURE. 32) FILM, 1964.
- F. PRODUCTION OF THE MANUAL WAS MADE POSSIBLE THROUGH A FEDERAL GRANT RECEIVED UNDER PL 89-10, TITLE III, PROJECT #2420.

## V. MANNER IN WHICH PROGRAM IS HANDLED: NOT DESCRIBED.

## VI. ADDITIONAL FEATURES OF THE GUIDE:

- A. SUGGESTED ACTIVITIES INCLUDE RESEARCH TOPICS FOR WORLD HISTORY, MUSIC, AND ART.
- B. BIBLIOGRAPHY INCLUDED



- C. REFERENCE MATERIALS INCLUDE DEFINITION OF TERMS, ART REPRODUCTIONS, DISCOGRAPHY, QUESTIONS FOR DISCUSSION, AND SYNOPSES OF SEVERAL OPERA LIBRETTOS.
- D. NO APPENDICES

#### MUSIC ABSTRACT

IN THE 32 LESSONS OUTLINED IN THE STUDENT MANUAL, THE FOLLOWING INFORMATION IS INCLUDED WHERE PERTINENT: 1) DEFINITIONS OF MUSICAL TERMS; 2) LISTS OF RECORDINGS; 3) NAMES OF MAJOR COMPOSERS AND THEIR WORKS; AND 4) INFORMATION ABOUT MUSIC IN HISTORICAL PERIODS. SYNOPSES OF THE FOLLOWING OPERAS ARE INCLUDED: MOZART'S MARRIAGE OF FIGARO, PUCCINI'S MADAME BUTTERFLY, VERDI'S RIGOLETTO, ROSSINI'S THE BARBER OF SEVILLE, BIZET'S CARMEN, AND GERSHWIN'S PORGY AND BESS.

AMONG THE RECORDINGS SUGGESTED FOR STUDENT LISTENING ARE THE RCA VICTOR VOLUMES OF HISTORY OF MUSIC IN SOUND.

## I. LOCATION:

- A. SOUTH DAKOTA
- B. CUSTER

## II. SCHOOL AND PROGRAM PERSONNEL:

- A. PRINCIPAL NOT CITED
- B. PROGRAM DIRECTOR, DONALD H. SCHEUER
- C. PROGRAM FACULTY NOT CITED

## III. COURSE GUIDE DESCRIPTION:

- A. HUMANITIES
- B. DATE OF COMPILATION NOT CITED
- C. COST NOT CITED
- D. MIMECGRAPHED. 4 PAGES

## IV. CHARACTERISTICS OF THE PROGRAM:

- A. DATE OF PROGRAM'S INITIATION NOT CITED
- B. GENERAL OBJECTIVE:  
THE COURSE FOCUSES ON THE PHILOSOPHY THAT THE STUDENTS SHOULD EXPERIENCE RATHER THAN BE TAUGHT THE ELEMENTS INCORPORATED INTO THE HUMANITIES COURSE.
- C. SUBJECT AREAS: ENGLISH, SOCIAL STUDIES, PHILOSOPHY, MUSIC, ART, DANCE, THEATRE, BEHAVIORAL SCIENCE
- D. EMPHASIS: LITERATURE AND SOCIAL STUDIES
- E. A VARIETY OF APPROACHES IS USED: THEMATIC, CHRONOLOGICAL, AND ELEMENTS.

THE FOLLOWING UNITS AND SELECTED TOPICS ARE CONSIDERED IN LIGHT OF THE BASIC QUESTIONS, "WHAT DOES IT MEAN TO BE HUMAN?" AND "HOW AND WHY HAVE PEOPLE TRIED TO EXPRESS THEIR HUMANITY?":

UNIT I. PROBLEM-SOLVING THROUGH TECHNIQUES OF IDEATION:  
ANGLO-SAXON PERIOD; THE MEDIEVAL PERIOD; THE HEROIC EPIC.  
(5 WEEKS)

UNIT II. PROBLEM-SOLVING THROUGH TECHNIQUES OF IDEATION:  
CHAUCER'S CANTERBURY TALES; POPE'S ESSAY ON MAN; THE ARTS OF THE LATE MIDDLE AGES AND RENAISSANCE. (4 WEEKS)

UNIT III. PROBLEM-SOLVING (SENSITIVITY AND PROBLEM DEFINITION);  
THE ELIZABETHAN AGE (LOVE LYRICS AND SONNETS, SPENSER, SHAKESPEARE); ELIZABETHAN MUSIC AND DANCES, PAINTING, AND TUDOR ARCHITECTURE. (4 WEEKS)

UNIT IV. TRAGIC DRAMA: HAMLET; ROSENKRANTZ AND GUILDENSTERN;  
CHARACTER ANALYSIS; THE THEATER AS ART. (3 WEEKS)

UNIT V. THE 17TH CENTURY: JOHN DONNE; THE CAVALIER POETS;  
WORKS OF MILTON AND JOHN BUNYAN; EARLY ENGLISH PORTRAITURE;  
MUSIC AND ARCHITECTURE OF THE PERIOD. (3 WEEKS)

UNIT VI. THE 18TH CENTURY: NEO-CLASSICISM AND SATIRE IN THE  
AGE OF REASON; WORKS OF POPE, SWIFT, JOHNSON, DEFOE, PEPYS,  
SHERIDAN, BLAKE, GRAY, GOLDSMITH, AND BURNS. (5 WEEKS)

UNIT VII. THE ROMANTIC AGE: WORKS BY WORDSWORTH, SHELLEY,  
BYRON, AND KEATS; EARLY ROMANTICISM; WATERCOLORISTS; THE MUSIC  
OF ROMANTICISM; HUMANISM--JOHN DEWEY. (3 WEEKS)

UNIT VIII. THE VICTORIAN AGE: WORKS BY CARLYLE, MACAULAY,  
NEWMAN, HUXLEY, TENNYSON, BROWNING, ARNOLD, AND ROSSETTI;  
REFLECTION OF THE PERIOD AND STYLE IN PROSE; THE ART OF  
CONSTABLE AND TURNER; THE PRE-RAPHAELITES; 19TH CENTURY MUSIC  
AND ARCHITECTURE; HUMANISM--ERICH FROMM. (4 WEEKS)

UNIT IX. THE 20TH CENTURY: WORKS BY HOUSMAN, YEATS, WOOLF, ELIOT, WAUGH, AND DYLAN THOMAS; THE POETRY OF ROCK; IMPRESSIONISM; THE ABSTRACTIONISTS; POP, OP, AND COMMERCIAL ART; MUSIC AND ARCHITECTURE OF THE 20TH CENTURY; THE FILM AS ART. (4 WEEKS)

V. MANNER IN WHICH PROGRAM IS HANDLED:

- A. NUMBER OF REGULAR TEACHERS NOT INDICATED. RESOURCE PERSONS ARE USED EXTENSIVELY.
- B. STUDENT ENROLLMENT:
  - 1. GRADE LEVEL NOT INDICATED
  - 2. PREREQUISITES NOT CITED
  - 3. ELECTIVE. CREDIT IS GIVEN IN ENGLISH OR SOCIAL STUDIES.
- C. CLASS ACTIVITIES INCLUDE INDIVIDUAL RESEARCH PROJECTS, SMALL GROUP PRESENTATIONS, AND THE USE OF FILMS AND OTHER INSTRUCTIONAL MEDIA. PANEL PRESENTATIONS PROVIDE THE STUDENTS WITH OPPORTUNITY FOR FREEDOM IN EXPLORING CONTROVERSIAL AREAS AND IN EXPRESSING PERSONAL REACTIONS.
- D. EXTRACURRICULAR ACTIVITIES INCLUDE FIELD TRIPS
- E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT INCLUDE EXAMINATIONS, USUALLY OF A TAKE-HOME NATURE.
- F. FUTURE PLANS NOT CITED

VI. NO ADDITIONAL FEATURES INCLUDED IN THE COURSE DESCRIPTION.

MUSIC ABSTRACT

MUSIC IS INTEGRATED INTO THE VARIETY OF APPROACHES CHARACTERISTIC OF THIS PROGRAM. THESE APPROACHES INCLUDE THEMATIC DEVELOPMENTS, CHRONOLOGICAL STUDIES, AND RELATED ARTS EXPERIENCES WHEREBY THE STUDENTS EXAMINE RELATIONSHIPS AMONG THE SUBJECT AREAS. MUSICAL ACTIVITIES ARE VARIED; STUDENTS LISTEN TO RECORDINGS AND ATTEND CONCERTS.

SELECTED ASPECTS OF MUSIC INCLUDED IN THE COURSE UNITS ARE AS FOLLOWS: I. ANGLO-SAXON AND MEDIEVAL MUSIC. II. MUSIC OF THE LATE MIDDLE AGES AND RENAISSANCE. III. ELIZABETHAN MUSIC. V. MUSIC IN THE 17TH CENTURY. VI. MUSIC IN THE 18TH CENTURY. VII. THE MUSIC OF ROMANTICISM. VIII. 19TH CENTURY MUSIC. IX. 20TH CENTURY MUSIC.

## I. LOCATION:

- A. SOUTH DAKOTA
- B. STEPHEN

## II. SCHOOL AND PROGRAM PERSONNEL:

- A. PRINCIPAL NOT CITED
- B. PROGRAM DIRECTOR, SISTER CHARLES PALM
- C. PROGRAM FACULTY: MR. CARL JOHANSEN, ART; MISS MARILYN PORTZ, ENGLISH; SISTER CHARLES PALM, MUSIC

## III. COURSE GUIDE DESCRIPTION:

- A. HUMANITIES
- B. COMPILED IN 1971
- C. NO COST
- D. TYPEWRITTEN. 1 PAGE

## IV. CHARACTERISTICS OF THE PROGRAM:

- A. PROGRAM INITIATED IN 1970
- B. GENERAL OBJECTIVES NOT STATED
- C. SUBJECT AREAS: ART, LITERATURE, MUSIC
- D. AREAS RECEIVE EQUAL EMPHASIS
- E. THEMATIC OR PROJECTS APPROACH.  
THE COURSE FOCUSES ON A STUDY OF MAN AND HIS WAYS OF EXPRESSING HIMSELF. AMERICA'S INDIAN CULTURE IS EMPHASIZED.

## V. MANNER IN WHICH PROGRAM IS HANDLED:

- A. TEAM OF 3 TEACHERS
- B. STUDENT ENROLLMENT NOT DESCRIBED
- C. CLASS ACTIVITIES INCLUDE STUDENT PROJECTS SUCH AS FILM-MAKING, AND CONSTRUCTION OF MOBILES AND ART WORKS USING HUMANITIES THEMES.
- D. EXTRACURRICULAR ACTIVITIES INCLUDE ATTENDANCE AT CULTURAL PERFORMANCES IN THE LOCAL AREA.
- E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT NOT DESCRIBED
- F. FUTURE PLANS NOT CITED

## VI. NO ADDITIONAL FEATURES INCLUDED IN THE COURSE DESCRIPTION.

## MUSIC ABSTRACT

MUSIC PROJECTS INCLUDE THE STUDY OF AMERICAN INDIAN MUSIC IN CONJUNCTION WITH INDIAN POETRY AND ART.

## I. LOCATION:

- A. SOUTH DAKOTA
- B. LEMMON

## II. SCHOOL AND PROGRAM PERSONNEL:

- A. PRINCIPAL NOT CITED
- B. PROGRAM DIRECTOR, MARGARET HANKS
- C. PROGRAM FACULTY NOT CITED

## III. COURSE GUIDE DESCRIPTION:

- A. COURSE SYLLABUS FOR AMERICAN CULTURE
- B. COMPILED IN 1970
- C. COST NOT CITED
- D. MIMECGRAPHED. 7 PAGES

## IV. CHARACTERISTICS OF THE PROGRAM:

- A. DATE OF PROGRAM'S INITIATION NOT CITED

## B. GENERAL OBJECTIVES:

TO ENABLE THE STUDENT TO UNDERSTAND THE GROWTH OF IDEAS WHICH ARE STILL EVOLVING AND AFFECTING OUR LIVES.

TO ENABLE THE STUDENT TO UNDERSTAND MAN'S EFFORTS TO CREATE BEAUTY.

TO ENABLE THE STUDENT TO DISCOVER HOW MAN HAS ATTEMPTED TO SATISFY HIS SPIRITUAL NEEDS.

TO ENABLE THE STUDENT TO APPRECIATE HOW MUSIC HAS DEVELOPED BY PROVIDING HIM THE OPPORTUNITY TO HEAR MUSICAL WORKS FROM VARIOUS PERIODS OF HISTORY.

- C. SUBJECT AREAS: HISTORY, ART, RELIGION, PHILOSOPHY, MUSIC, LITERATURE

- D. AREAS RECEIVE EQUAL EMPHASIS

- E. CHRONOLOGICAL APPROACH.

THE COURSE IS DESIGNED TO ACQUAINT THE STUDENT WITH SOME OF THE FORCES WHICH HAVE INFLUENCED OUR PRESENT THOUGHTS AND ACTIONS. IT INVOLVES AN EXPLORATION OF THE STATEMENTS THAT CREATIVE AND INQUIRING MEN HAVE MADE ABOUT THEIR RELATION TO THEIR GODS, TO THEMSELVES, TO OTHER MEN, TO THE STATE, AND TO THE CUMULATIVE HISTORICAL CONSCIOUSNESS WHICH HAS MADE US WHAT WE ARE.

THE COURSE GUIDE CONTAINS AN OUTLINE FOR THE FOLLOWING MAJOR HEADINGS: I. INTRODUCTION. II. INDIVIDUAL RESEARCH ON THE ANCESTRY OF EACH STUDENT. III. GREECE. IV. REPUBLICAN ROME TO THE DECLINE. V. RENAISSANCE AND THE REFORMATION. VI. 1900-1930. VII. RELIGIONS OF THE WORLD.

## V. MANNER IN WHICH PROGRAM IS HANDLED:

- A. NUMBER OF TEACHERS NOT INDICATED

- B. STUDENT ENROLLMENT NOT DESCRIBED

- C. CLASS ACTIVITIES INCLUDE THE USE OF FILMS, FILMSTRIPS, AND RECORDINGS.

- D. EXTRACURRICULAR ACTIVITIES NOT DESCRIBED

- E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT INCLUDE APPRAISAL OF RESEARCH PROJECTS, SHORT-ANSWER TESTS, ESSAY TESTS, AND BOOK REPORTS.

- F. FUTURE PLANS NOT CITED

**VI. ADDITIONAL FEATURES OF THE GUIDE:**

- A. SUGGESTED ACTIVITIES NOT INCLUDED
- B. BIBLIOGRAPHY NOT INCLUDED
- C. REFERENCE MATERIALS INCLUDE TITLES OF FILMS AND PAPERBACKS
- D. NO APPENDICES

**MUSIC ABSTRACT**

STUDENTS HEAR RECORDINGS OF MUSICAL COMPOSITIONS FROM VARIOUS PERIODS OF HISTORY.

**I. LOCATION:**

- A. SOUTH DAKOTA
- B. WEBSTER

**II. SCHOOL AND PROGRAM PERSONNEL:**

- A. PRINCIPAL, LEROY M. LARSON
- B. PROGRAM DIRECTOR, DUANE ANDERSON
- C. PROGRAM FACULTY NOT CITED

**III. COURSE GUIDE DESCRIPTION:**

- A. THE HUMANITIES
- B. COMPILED IN 1970
- C. COST NOT CITED
- D. MIMECGRAPHED AND DITTO COPIED. 47 PAGES

**IV. CHARACTERISTICS OF THE PROGRAM:**

- A. DATE OF PROGRAM'S INITIATION NOT CITED

**B. GENERAL OBJECTIVES:**

TO ENABLE THE STUDENTS TO BECOME ACQUAINTED WITH MAN'S VARIOUS FORMS OF EXPRESSION IN REACTION TO HIS ENVIRONMENT.

TO ENABLE THE STUDENTS TO DISCOVER SOME OF MAN'S UNIVERSAL PROBLEMS AND HOW HE HAS ATTEMPTED TO SOLVE THEM, AS EXPRESSED IN HIS ART FORMS.

TO ENABLE THE STUDENTS TO DEVELOP RECEPTIVE AND CREATIVE THINKING PROCESSES BASED ON INFORMATION GATHERED FROM MAN'S PAST CULTURES.

TO ENABLE THE STUDENTS TO DEVELOP AN UNDERSTANDING OF HOW THE STUDY OF HUMANITIES CAN INFLUENCE THEIR PERSONAL LIVES AND ASSIST THEM IN THEIR INDIVIDUAL DEVELOPMENT.

TO ENABLE THE STUDENTS TO UNDERSTAND THE DIFFICULTIES AND ACHIEVEMENTS OF MAN'S COMMUNICATION WITH MAN.

- C. SUBJECT AREAS: MUSIC, ART, ARCHITECTURE, LITERATURE, HISTORY, RELIGION, PHILOSOPHY, DRAMA

- D. AREAS RECEIVE EQUAL EMPHASIS

**E. CHRONOLOGICAL APPROACH.**

THE FOLLOWING HISTORICAL PERIODS ARE STUDIED: 1) EARLY GREEKS;

2) ROMAN AND EARLY MEDIEVAL; 3) HIGH MIDDLE AGES;

4) RENAISSANCE; 5) AGE OF MANNERISM; 6) BAROQUE; 7) CLASSICAL;

8) ROMANTIC; 9) REALISM AND NATURALISM; 10) MODERN.

**V. MANNER IN WHICH PROGRAM IS HANDLED:**

- A. TEAM OF 3 TEACHERS. RESOURCE PEOPLE.

- B. STUDENT ENROLLMENT NOT DESCRIBED

- C. CLASS ACTIVITIES INCLUDE LARGE-GROUP PRESENTATIONS, SMALL CONCENTRATED STUDY GROUPS, INDIVIDUAL PROJECTS, READER'S THEATER, AND THE USE OF FILMS, SLIDES, AND RECORDS.

- D. EXTRACURRICULAR ACTIVITIES INCLUDE FIELD TRIPS

- E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT NOT DESCRIBED

- F. FUTURE PLANS NOT CITED

**VI. ADDITIONAL FEATURES OF THE GUIDE:**

- A. SUGGESTED ACTIVITIES NOT INCLUDED

- B. 8-PAGE BIBLIOGRAPHY INCLUDED

- C. REFERENCE MATERIALS INCLUDE DISCOGRAPHY OF MUSIC AND SPOKEN RECORDINGS, LISTS OF FILMS, FILMSTRIPS, SLIDES, AND TAPES.

- D. APPENDICES: 1) A DESCRIPTION OF THE ART CURRICULUM. 2) A LIST OF AUDIO-VISUAL MATERIALS PURCHASED WITH FUNDS PROVIDED BY TITLE II OF THE ELEMENTARY AND SECONDARY EDUCATION ACT OF 1965, P.L. 89-10.

#### MUSIC ABSTRACT

THE MAIN OBJECTIVE OF THE PROGRAM'S MUSIC STUDY IS TO GIVE THE STUDENTS AN OVERALL PICTURE OF THIS ART THROUGHOUT THE AGES, AND ITS RELATIONSHIP TO VARIOUS PEOPLES, CULTURES, AND HISTORICAL PERIODS.

AN OUTLINE OF IMPORTANT MUSICAL FORMS AND COMPOSERS DEALS WITH THE FOLLOWING PERIODS: ORIENTAL (TO 200 B.C.); GREEK AND ROMAN MUSIC (200 B.C. - 1000 A.D.); EARLY AND CENTRAL GOTHIC PERIODS; THE LATE GOTHIC PERIOD; THE EARLY RENAISSANCE; THE HIGH RENAISSANCE; THE EARLY BAROQUE; THE LATE BAROQUE; THE CLASSICAL PERIOD; THE ROMANTIC PERIOD; THE LATE ROMANTIC PERIOD; IMPRESSIONISM AND EXPRESSIONISM; THE MODERN PERIOD.

TOPICS FOR RESEARCH PROJECTS ARE LISTED. AMONG THOSE FOR THE 20TH CENTURY ARE THE FOLLOWING: A COMPARISON OF COMPOSERS STUDIED; A COMPARISON OF VARIOUS TYPES OF 20TH CENTURY MUSIC; INSTRUMENTAL WORKS; CHORAL WORKS; REVERSION TO THE CLASSICAL AND ROMANTIC STYLE; NOISE MUSIC; ELECTRONIC MUSIC.



## I. LOCATION:

- A. UTAH
- B. OGDEN

## II. SCHOOL AND PROGRAM PERSONNEL:

- A. PRINCIPAL, JACK R. SELANDER
- B. PROGRAM DIRECTOR NOT CITED
- C. PROGRAM FACULTY NOT CITED

## III. COURSE GUIDE DESCRIPTION:

- A. HUMANITIES
- B. DATE OF COMPILATION NOT CITED
- C. COST NOT CITED
- D. DITTO COPIED AND MIMEOGRAPHED. 11 PAGES

## IV. CHARACTERISTICS OF THE PROGRAM:

- A. DATE OF PROGRAM'S INITIATION NOT CITED

## B. GENERAL OBJECTIVES:

TO DEVELOP THE ABILITY TO QUESTION ESTABLISHED VALUES.  
TO ESTABLISH INDIVIDUAL CRITERIA FOR MAKING SOUND VALUE  
JUDGMENTS.

TO KNOW THE GREAT CREATIVE PERSONALITIES AS HUMAN BEINGS, AND TO  
UNDERSTAND THE INTANGIBLE FORCES WITHIN THEM, THE EXTERNAL  
FORCES THAT INFLUENCED THEM, AND THE CONTRIBUTIONS THEY MADE  
TO THE WORLD.

- C. SUBJECT AREAS: ART, LITERATURE, MUSIC

- D. AREAS RECEIVE EQUAL EMPHASIS

## E. THEMATIC APPROACH.

THE HUMANITIES COURSE CENTERS ON THE QUESTION, "WHAT  
DISTINGUISHES MAN FROM THE LESSER BEAST?" SUCH CHARACTERISTICS  
ARE EXPRESSED IN THE FOLLOWING COURSE UNITS: 1) BEAUTY/  
UGLINESS: WHAT MAKES A THING BEAUTIFUL? (MAN HAS THE ABILITY  
TO UNDERSTAND, APPRECIATE, AND CREATE BEAUTY OR WORKS OF ART.)  
2) PATRIOTISM/ANTI-PATRIOTISM: WHAT DOES IT MEAN TO BE  
PATRIOTIC? (MAN HAS THE ABILITY TO ESTABLISH FORMS OF  
GOVERNMENT.) 3) CONFORMITY/NON-CONFORMITY: A DELICATE BALANCE.  
(MAN HAS THE ABILITY TO REASON AND THE RIGHT TO QUESTION ESTAB-  
LISHED VALUES.) 4) MORALITY/IMMORALITY. HOW CAN WE JUDGE?  
(MAN HAS THE ABILITY TO MAKE MORAL DECISIONS.) 5) TRAGEDY/  
SATIRE: THE HUMAN EXPERIENCE. (MAN HAS THE ABILITY TO DISCI-  
PLINE HIS MIND AND MATURE HIS EMOTIONAL LIFE; HE HAS THE ABILITY  
TO FEEL.) 6) GREATNESS/MEDIOCRITY: WHAT MAKES A MAN GREAT?  
(MAN HAS THE ABILITY TO RECOGNIZE AND WORSHIP A SUPREME BEING  
WITH POWERS THAT TRANSCEND HIS OWN; HE HAS THE ABILITY AND THE  
NEED TO IMPROVE HIS ENVIRONMENT AND HIS SOCIETY.)

## V. MANNER IN WHICH PROGRAM IS HANDLED:

- A. NUMBER OF TEACHERS NOT INDICATED
- B. STUDENT ENROLLMENT NOT DESCRIBED
- C. CLASS ACTIVITIES INCLUDE LECTURES, PANEL DISCUSSIONS, AND THE  
USE OF RECORDINGS, FILMS, AND ART WORKS.
- D. EXTRACURRICULAR ACTIVITIES NOT DESCRIBED
- E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT NOT DESCRIBED
- F. FUTURE PLANS NOT CITED

## VI. NO ADDITIONAL FEATURES INCLUDED IN THE GUIDE.

## MUSIC ABSTRACT

THE FOLLOWING MUSICAL ASPECTS AND WORKS ARE STUDIED IN RELATION TO UNIT THEMES:

1) BEAUTY. RENAISSANCE CHANT; BAROQUE MUSIC (VIVALDI AND BACH); THE MUSIC OF WAGNER, TSCHAIKOWSKY, SIBELIUS AND RAVEL; HAYDN'S SURPRISE SYMPHONY, BORODIN'S POLOVETZIAN DANCES, AND PROKOFIEV'S ROMEO AND JULIET. THE FOLLOWING ELEMENTS OF BEAUTY ARE STUDIED IN SPECIFIC COMPOSITIONS: RHYTHM (RAVEL'S BOLERO); MOOD (GROFE'S GRAND CANYON SUITE); STYLE (DEBUSSY'S SIRENS); AND FORM (A HAYDN MINUET).

2) CONFORMITY. SAINT-SAEN'S CARNIVAL OF THE ANIMALS.

3) PATRIOTISM. FRED WARING ARRANGEMENTS: LET FREEDOM SING; AND THIS IS MY COUNTRY.

4) MORALITY. COMPARISON OF THE PERSONALITIES OF CHOPIN, WAGNER, AND BERLIZ, AND AN INVESTIGATION TO SEE IF THESE PERSONALITIES ARE REFLECTED IN THEIR COMPOSITIONS.

5) TRAGEDY/COMEDY. SELECTED FOLK SONGS: SOMETIMES I FEEL LIKE A MOTHERLESS CHILD; WERE YOU THERE WHEN THEY CRUCIFIED MY LORD? AND TOM LEHRER'S THAT WAS THE YEAR THAT WAS.

6) GREATNESS. THE MUSIC OF MOZART, BEETHOVEN, GROFE, AND LEONARD BERNSTEIN.

## I. LOCATION:

- A. VERMONT
- B. SPRINGFIELD

## II. SCHOOL AND PROGRAM PERSONNEL:

- A. PRINCIPAL, ARMAND A. GUARINO
- B. PROGRAM DIRECTOR, EARL C. BOUDETTE
- C. PROGRAM FACULTY: EARL C. BOUDETTE, HISTORY; JOHN BATEMAN, JR., ART; ANDREW J. SOULE, ENGLISH

## III. COURSE GUIDE DESCRIPTION:

- A. A PROGRAM IN HUMANITIES FOR 12TH GRADERS
- B. DATE OF COMPILATION NOT CITED
- C. COST NOT CITED
- D. MIMECGRAPHED. 29 PAGES

## IV. CHARACTERISTICS OF THE PROGRAM:

- A. PROGRAM INITIATED IN 1968
- B. GENERAL OBJECTIVE:  
TO STUDY THE PRODUCTS OF THE MIND AND IMAGINATION WHICH CONVEY A POWERFUL SENSE OF THE CONDITION OF MAN, HIS THOUGHTS, HOPES, GUESSES, FEARS, QUESTIONS, ANSWERS, AND VISIONS.
- C. SUBJECT AREAS: ART, MUSIC, HISTORY, LITERATURE
- D. AREAS RECEIVE EQUAL EMPHASIS
- E. CHRONOLOGICAL AND THEMATIC APPROACH.  
THE COURSE GUIDE CONTAINS STATEMENTS BY STUDENTS ABOUT THE HUMANITIES COURSE, ANNOTATED LISTS OF FILMS, SUPPLEMENTARY READINGS PERTINENT TO THE FILMS, AND A WEEKLY SCHEDULE OF MAJOR TOPICS AND CLASS ACTIVITIES. TOPICS DEAL FIRST WITH CONTEMPORARY SOCIETY, AND THEN RANGE FROM ANCIENT GREEK MYTHOLOGY TO THE 20TH CENTURY. REQUIRED READINGS AND FILMS, USED EXTENSIVELY, FOCUS ON THE MODERN ERA.  
SELECTED TOPICS FROM VARIOUS WEEKS ARE AS FOLLOWS: CONTEMPORARY ART, MUSIC, AND COMMUNICATIONS; THE WORLD TODAY--AN INTERNATIONAL VIEW OF MAN'S PROBLEMS; GREEK MYTHOLOGY; INFLUENCE OF THE CHURCH IN THE RENAISSANCE; FLEMISH PAINTERS; CHAUCER; THE AGE OF REVOLUTION--REACTION AFTER NAPOLEON'S DEFEAT; INTRODUCTION TO MARX, DARWIN, AND WAGNER AS SYMBOLS OF CHANGE IN THE LAST HALF OF THE 19TH CENTURY; ORIENTAL CULTURE WEEK; A CULTURAL LOOK BEHIND THE IRON CURTAIN.
- F. MUCH EMPHASIS IS PLACED ON FILM-VIEWING SKILLS.

## V. MANNER IN WHICH PROGRAM IS HANDLED:

- A. TEAM OF 3 TEACHERS PRESENT FOR ENTIRE CLASS PERIOD EACH DAY.
- B. STUDENT ENROLLMENT:
  - 1. SENIORS
  - 2. PREREQUISITES NOT CITED
  - 3. WHETHER ELECTIVE OR REQUIRED NOT INDICATED
- C. MOST HUMANITIES CLASSES ARE CONDUCTED IN A LARGE-GROUP INSTRUCTIONAL AREA. STUDENTS EXPRESSED A PREFERENCE FOR LARGE GROUP DISCUSSION OVER SMALL. CLASS MEETS FOR A 2-PERIOD BLOCK EACH DAY WITH ACCESS TO A LARGE GROUP AREA AND A VARIETY OF LEARNING CENTERS SUCH AS ART ROOMS, CONFERENCE ROOMS AND CUBICLES FOR LISTENING AND VIEWING.
- D. EXTRACURRICULAR ACTIVITIES NOT DESCRIBED
- E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT NOT DESCRIBED
- F. FUTURE PLANS NOT CITED

## VI. ADDITIONAL FEATURES INCLUDED IN THE GUIDE:

- A. SUGGESTED ACTIVITIES NOT INCLUDED
- B. BIBLIOGRAPHY INCLUDED
- C. REFERENCE MATERIALS INCLUDE A LIST OF FILMS
- D. NO APPENDICES

## MUSIC ABSTRACT

SELECTED FROM THE COURSE CALENDAR, THE FOLLOWING TOPICS ARE THOSE WHICH PERTAIN DIRECTLY TO MUSIC. STUDY OF CONTEMPORARY SOCIETY; THE GROWTH AND CHANGE IN MUSIC (A PREVIEW); PROTEST SONGS AS A REFLECTION OF OUR SOCIETY (ALSO, THEIR HISTORICAL MEANING); WHAT IS MUSIC? AMERICAN MUSICAL SHOWS AS A REFLECTION OF SOCIETY TODAY; HOW THE COMPOSER ADAPTS SOUNDS OF OUR SOCIETY TO CONCERT MUSIC; THE MUSIC OF ANCIENT GREECE; RENAISSANCE MOTETS; MUSIC INFLUENCED BY THE CHURCH; ITALIAN ORIGINS OF OPERA (AN HISTORICAL VIEW); ORGAN RECITAL OF BAROQUE MUSIC; HISTORICAL SIGNIFICANCE OF NORTHERN RENAISSANCE PAINTING AND MUSIC; REVOLUTION IN MUSIC (18TH AND 19TH CENTURIES); HAYDN AS A SYMBOL OF THE CLASSICAL PERIOD IN MUSIC; MOZART AND HIS CONTRIBUTION TO MUSICAL DEVELOPMENT; BEETHOVEN AS A SYMBOL OF REVOLUTION IN MUSIC; EVOLUTION OF THE CONCERTO, SYMPHONY, AND SONATA; ROMANTICISM IN MUSIC; SLIDE PRESENTATION, "OPERA AS AN ART FORM"; FILMSTRIP AND MUSIC--AIDA, RIGOLETTO, OR LA BOHEME; ROMANTIC MUSIC--SOUNDS THAT REFLECT 19TH CENTURY SOCIAL PROBLEMS; RICHARD WAGNER, THE RING; EVOLUTION OF LEITMOTIF AS ARTISTIC RELATION TO THE THEORIES OF DARWIN AND MARX; WAGNER AS SYMBOLIC OF ARTISTIC TRANSITION; RICHARD STRAUSS--THE TONE POEM AS MUSICAL INNOVATION; MUSIC, LITERATURE AND ART INFLUENCED BY THE CRUCIFIXION OF CHRIST; IMPRESSIONISM IN MUSIC; CARMEN (FIELD TRIP); STUDY OF ROMEO AND JULIET, THE MUSIC OF BERLIOZ, TCHAIKOWSKY, AND PROKOFIEV, AND WEST SIDE STORY; ORIENTAL MUSIC; INTRODUCTION TO FAMOUS RUSSIAN COMPOSERS; SYMPHONY NO. 7 OF SHOSTAKOVICH.

## I. LOCATION:

- A. VERMONT
- B. WINDSOR

## II. SCHOOL AND PROGRAM PERSONNEL:

- A. PRINCIPAL NOT CITED
- B. PROGRAM DIRECTOR AND FACULTY, LAWRENCE H. TAYLOR

## III. COURSE GUIDE DESCRIPTION:

- A. HUMANITIES COURSE OUTLINE
- B. COMPILED IN 1969 AND 1970
- C. COST NOT CITED
- D. DUPLICATED. 45 PAGES

## IV. CHARACTERISTICS OF THE PROGRAM:

- A. PROGRAM INITIATED IN 1969
- B. GENERAL OBJECTIVES:
  - TO INTRODUCE THE STUDENTS TO ART, MUSIC, AND WRITING THAT MAKE UP AN IMPORTANT PART OF OUR WESTERN CULTURE.
  - TO PENETRATE INDIFFERENCE, IGNORANCE AND FEAR OF NEW MATERIAL.
  - TO CREATE A RATHER WIDE AND VARIED EXPOSURE TO THE ARTS AND HUMANISTIC STUDIES WITH EMPHASIS ON THE FILM AS A BASIC TEACHING DEVICE.
- C. SUBJECT AREAS: ART, ARCHITECTURE, LITERATURE, MUSIC
- D. AREAS RECEIVE EQUAL EMPHASIS
- E. A LOOSELY STRUCTURED SERIES OF OFFERINGS.
  - COURSE MATERIALS INCLUDE AN OUTLINE OF WEEKLY PRESENTATIONS, ACTIVITIES, AND DISCUSSION QUESTIONS AND TOPICS FOR THE ONE-SEMESTER HUMANITIES COURSE. SELECTED EXAMPLES ARE AS FOLLOWS: A STUDY OF SOPHOCLES' ANTIGONE, AND OEDIPUS REX, WITH DISCUSSION TOPICS SUCH AS, IS THERE A HIGHER LAW THAN MAN? HOW DO ANTIGONE AND CREON JUSTIFY THEIR ACTIONS? DOES TRAGEDY OCCUR AT THE MOMENT WHEN THE HERO FACES TWO IMPOSSIBLE CHOICES? IS MAN THE MEASURE OF ALL THINGS? WHY IS THE TRAGEDY OF OEDIPUS RELEVANT TODAY? A HISTORY OF THE THEATER IS STUDIED WITH PARTICULAR EMPHASIS ON THE SHAKESPEAREAN WORKS, HAMLET, MACBETH, AND OTHELLO. WRITINGS ABOUT MINORITIES IN AMERICA INCLUDE BIOGRAPHIES OF JIM THORPE, JACKIE ROBINSON, WILLIE MAYS, AND GEORGE WASHINGTON CARVER. A SECTION DEALING WITH WAR INCLUDES TOLSTOY'S WAR AND PEACE AS WELL AS MUSIC AND ART INFLUENCED BY 19TH AND 20TH CENTURY WARS. QUESTIONS AND DISCUSSION TOPICS ARE FREQUENTLY FORMULATED BY THE STUDENTS OR SUGGESTED BY THEIR ORAL REACTIONS. MORE EXTENSIVE LISTS OF QUESTIONS AND DISCUSSION TOPICS ARE PROVIDED FOR THE FOLLOWING STUDIES: CHARTRES CATHEDRAL, THE FILM CAINE MUTINY, HOMER'S ODYSSEY, PORTER'S SHIP OF FOOLS, ROBERT PENN WARREN'S ALL THE KING'S MEN, AND TOLSTOY'S ANNA KARENINA.
- F. MANY STUDENTS COME FROM CULTURALLY DEPRIVED BACKGROUNDS.

## V. MANNER IN WHICH PROGRAM IS HANDLED:

- A. ONE TEACHER. A VARIETY OF GUEST SPEAKERS DEALING WITH ART, MUSIC, AND ARCHITECTURE.
- B. STUDENT ENROLLMENT:
  - 1. HETEROGENEOUS GROUPS OF SOPHOMORES, JUNIORS, AND SENIORS
  - 2. PREREQUISITES NOT CITED
  - 3. ELECTIVE

- C. CLASS ACTIVITIES INCLUDE LECTURES, DISCUSSIONS, AND FILMS WHICH ARE SHOWN AT LEAST TWICE A WEEK. STUDENTS USE RESOURCES IN SCHOOL AND TOWN LIBRARIES.
- D. EXTRACURRICULAR ACTIVITIES INCLUDE USE OF FACILITIES AT DARTMOUTH COLLEGE AND VISITS TO THE ST. GAUDENS NATIONAL HISTORIC GALLERIES, EXHIBITIONS, AND THEATRICALS.
- E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT NOT DESCRIBED
- F. FUTURE PLANS NOT CITED

VI. ADDITIONAL FEATURES OF THE GUIDE:

- A. SUGGESTED ACTIVITIES NOT INCLUDED
- B. BIBLIOGRAPHY NOT INCLUDED
- C. REFERENCE MATERIALS INCLUDE LIST OF FILMS, SLIDES, FILMSTRIPS
- D. NO APPENDICES

MUSIC ABSTRACT.

AS EXTENSIVE USE OF FILMS IS CHARACTERISTIC OF THIS HUMANITIES PROGRAM, THOSE OF LEONARD BERNSTEIN ARE USED FOR MUSIC. MR. TAYLOR, AUTHOR AND TEACHER OF THE COURSE, DESCRIBES BERNSTEIN AS "... THE MOST LUCID AND EXCITING MUSIC TEACHER ONE COULD BRING INTO THE CLASSROOM." THE FILM THE JAZZ AGE BY JAMES CAGNEY OPENED NEW EXCITEMENT ABOUT THAT PERIOD.

THE CLASS HEARS RECORDINGS OF MUSIC FROM THE TIME OF PALESTRINA TO AARON COPLAND. THE SCHOOL MUSIC DEPARTMENT ASSISTS WHENEVER POSSIBLE.

## I. LOCATION:

- A. VIRGINIA
- B. ALEXANDRIA

## II. SCHOOL AND PROGRAM PERSONNEL:

- A. PRINCIPALS NOT CITED
- B. PROGRAM DIRECTOR, JOSEPH J. ADGATE
- C. PROGRAM FACULTY NOT CITED

## III. COURSE GUIDE DESCRIPTION:

- A. THE HUMANITIES
- B. DATE OF GUIDE'S COMPILATION NOT CITED
- C. COST NOT CITED
- D. MIMECGRAPHED. 119 PAGES

## IV. CHARACTERISTICS OF THE PROGRAMS:

- A. PROGRAM INITIATED IN 1963

## B. GENERAL OBJECTIVES:

TO INTRODUCE THE STUDENT TO THE HUMANITIES BY SHOWING HOW DIFFERENT PERSONS IN THE PAST HAVE REACTED TO THEIR SOCIETIES AND TIMES.

TO USE THE FIELDS OF ART, MUSIC, LITERATURE, AND THE HISTORY OF CIVILIZATION TO EXEMPLIFY DIFFERENT APPROACHES TO THE BASIC HUMAN PROBLEMS IN ANY SITUATION, AND TO LEAD THE STUDENT INTO SEARCHING FOR A CLEARER PERSPECTIVE OF THE CRISIS OF HUMAN EXISTENCE.

TO ENABLE THE STUDENT TO UNDERSTAND THAT THE EDUCATED PERSON IS NOT NECESSARILY THE ONE WITH THE MOST FACTS, BUT PERHAPS THE PERSON WITH THE MOST QUESTIONS.

TO HELP THE STUDENT TO THINK FOR HIMSELF, TO RELATE THE GENUINE IDEALISM OF DEMOCRACY AND THE DIGNITY OF THE LONG, PAINFUL STRUGGLE FOR LIBERTY AND EQUALITY, AND TO VIEW OUR WORLD WITH PRIDE AND ALARM TEMPERED BY AN HISTORICAL SENSE.

## C. SUBJECT AREAS: MUSIC, ART, LITERATURE, HISTORY

## D. AREAS RECEIVE EQUAL EMPHASIS

## E. UNITS OF STUDY ARE APPROACHED WITH EITHER CHRONOLOGICAL OR THEMATIC ORDER.

THE 6 UNIT TOPICS AND SELECTED GENERAL HEADINGS ARE AS FOLLOWS:  
 1) MAN AND SOCIETY. (MAN AS A PERSON, HIS IDENTIFICATION WITH HIS FAMILY, HIS COMMUNITY, AND WITH MANKIND; MAN'S SEARCH FOR LIBERTY, AND FOR SELF-IDENTIFICATION; HIS SEARCH FOR IDENTIFICATION WITH HIS OWN SOCIETY.) 2) MAN'S SEARCH FOR GOD. (THE EARLY HISTORICAL SEQUENCE OF MAN'S SEARCH FOR GOD, INCLUDING THE RELIGIOUS THOUGHT OF THE CHINESE, INDIANS, EGYPTIANS, HEBREWS, AND THE EARLY GREEKS AND ROMANS; THE BIRTH OF CHRISTIANITY; THE PHILOSOPHY OF MAN'S SEARCH FOR GOD; THE NATURE OF GOD; GOD AND SOCIETY; MUSIC AND RELIGION; ART AND RELIGION THROUGH THE 17TH CENTURY.) 3) MAN'S SEARCH FOR BEAUTY. (CREATIVE EXPRESSIONS IN ART, LITERATURE AND MUSIC DURING SUCCESSIVE PERIODS OF HISTORY.) 4) MAN'S RELATIONSHIP TO SOCIETY. (EARLY PERIOD--FAMILY, COMMUNAL LIVING; MIDDLE PERIOD--GOLDEN AGE OF GREECE, LEGACY FROM ROME, THE MEDIEVAL CHURCH; EARLY MODERN PERIOD--RENAISSANCE AND REFORMATION, THE AGE OF ENLIGHTENMENT; LATE MODERN PERIOD--AUTOMATION AND THE INDUSTRIAL REVOLUTION, NATIONAL DESTINIES, WORLD FORCES, NEW FRONTIERS.) 5) MAN'S SEARCH FOR TRUTH. (PRIMITIVE PERIOD--TRUTH IN THE REALM OF THE SPIRITUAL, THE

MYSTICAL, AND THE UNIVERSE. MEDIEVAL PERIOD--TRUTH IN AN OBJECTIVE, FACTUAL, AND SCIENTIFIC SENSE; TRUTH AS AN ABSTRACTION; TRUTH IN THE REALM OF THE SPIRITUAL, MYSTICAL, THE UNIVERSE. MODERN PERIOD--TRUTH IN AN OBJECTIVE, FACTUAL, AND SCIENTIFIC SENSE; TRUTH AS AN ABSTRACTION; TRUTH IN THE REALM OF THE SPIRITUAL, MYSTICAL, THE UNIVERSE.) 6) MAN'S RELATIONSHIP WITH THE NATURAL WORLD. (EARLY PERIOD--DOMINANCE OF NATURE OVER MAN; MAN'S EARLY ATTEMPTS TO RELATE TO HIS ENVIRONMENT. MIDDLE PERIOD--THE CLASSICAL WORLD; THE EASTERN WORLD. MODERN PERIOD--DARK AGES IN EUROPE; EARLY AMERICAN CIVILIZATION AND THE NEW WORLD SETTLEMENT; THE RENAISSANCE; THE AGE OF REASON; THE RISE OF MODERN MAN.)

F. THE COURSE GUIDE SERVES THE PUBLIC HIGH SCHOOLS OF ALEXANDRIA, VIRGINIA.

V. MANNER IN WHICH PROGRAM IS HANDLED:

- A. A TEAM OF TEACHERS DEALING WITH ART, MUSIC, LITERATURE, AND HISTORY. GUEST SPEAKERS ARE EMPLOYED FROM NEARBY UNIVERSITIES AND GOVERNMENT AGENCIES.
- B. STUDENT ENROLLMENT:
  - 1. JUNIORS AND SENIORS
  - 2. PREREQUISITES NOT CITED
  - 3. ELECTIVE AND GIVEN FOR 1 UNIT OF CREDIT
- C. CLASS ACTIVITIES INCLUDE GUEST SPEAKERS, AND THE USE OF SLIDES, FILMS, FILMSTRIPS, AND A MULTITUDE OF PAPERBACKS. THE CLASS, WHICH MEETS DAILY, IS DIVIDED INTO 4 SECTIONS FOR 4 DAYS A WEEK; THE COMBINED CLASS MEETS THE FIFTH DAY FOR PANEL DISCUSSIONS, GUEST LECTURERS, THE SHOWING OF FILMS, AND OTHER LARGE-GROUP PRESENTATIONS.
- D. EXTRACURRICULAR ACTIVITIES INCLUDE NUMEROUS FIELD TRIPS
- E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT INCLUDE HIS PARTICIPATION IN DISCUSSION AND COMMUNICATION, THINKING TESTS, INDEPENDENT RESEARCH, TOTAL PERFORMANCE AND SELF EVALUATION, AND THE EVALUATION MADE BY THE TEAM OF TEACHERS.
- F. FUTURE PLANS NOT CITED

VI. ADDITIONAL FEATURES OF THE GUIDE:

- A. SUGGESTED ACTIVITIES NOT INCLUDED
- B. BIBLIOGRAPHY IS INCLUDED FOR EACH UNIT
- C. REFERENCE MATERIALS INCLUDE LISTS OF FILMS, SLIDES, RECORDINGS, AND SUPPLEMENTARY MATERIALS FOR EACH UNIT.
- D. APPENDICES INCLUDE SELECTED QUOTATIONS, CHARTS, OUTLINES, LISTS OF RECORDINGS, FILMS, AND OTHER SUPPLEMENTARY MATERIALS.

MUSIC ABSTRACT

MUSICAL SUBJECTS AND WORKS CHOSEN FOR STUDY ARE THOSE WHOSE MEANINGS CORRESPOND TO THE THEMES AND TOPICS CONSIDERED IN EACH OF THE 6 UNITS. (SEE IV D FOR UNIT TOPICS AND GENERAL HEADINGS.) SEVERAL EXAMPLES ARE AS FOLLOWS.

WITH A CONSIDERATION OF "MAN'S SEARCH FOR SELF-IDENTIFICATION," BEETHOVEN IS STUDIED AS THE GREAT INDIVIDUALIST WHO, MORE THAN ANY OTHER, FREED MUSIC AND MUSICIANS FROM SERVILE STATUS. A FILM IS VIEWED WHICH DEFINES THE RELATIONSHIP BETWEEN BEETHOVEN'S ENVIRONMENT AND



HIS PERSONAL RESPONSES TO IT IN TERMS OF HIS MUSIC. THE SPECIFIC WORK CHOSEN FOR STUDY IS THE FINAL MOVEMENT OF THE NINTH SYMPHONY.

IN RELATION TO THE THEME "MAN'S IDENTIFICATION WITH HIS OWN SOCIETY," MUSIC OF THE AMERICAN HOPI INDIANS IS HEARD; WITH A CONSIDERATION OF THE QUESTION "HOW HAVE SOME MEN REBELLED AGAINST THE AUTHORITY OF SOCIETY?" ILL EULENSPIEGEL OF RICHARD STRAUSS IS HEARD.

MUSIC AND RELIGION ARE STUDIED TOGETHER THROUGH SUCESSIVE PERIODS OF HISTORY IN THE UNIT DEALING WITH "MAN'S SEARCH FOR GOD." THE ABSTRACTNESS OF MUSIC MADE IT THE PERFECT ART TO BRIDGE THE GAP BETWEEN THE REAL AND THE IDEAL IN PRIMITIVE MAN'S SEARCH OF A SUPERIOR BEING. THUS, MUSIC DEVELOPED FROM PRIMITIVE MAN, BARBAROUS TRIBES, THROUGH ANCIENT EASTERN CIVILIZATIONS (CHINESE, HINDU) TO THE MUSIC OF ANCIENT GREECE AND THE WESTERN WORLD. ALMOST A THOUSAND YEARS PASSED BEFORE RELIGION AND MUSIC BECAME FORMALLY AND UNIVERSALLY ORGANIZED IN THE MEDIEVAL CHURCH. DESPITE SEPARATION OF CHURCH AND STATE, AND THE QUESTIONS THAT LEAD TO REACTIONARY MOVEMENTS IN RELIGION AND THE ARTS, MUSIC HAS REMAINED THE PERFECT ART BECAUSE OF ITS ABSTRACTNESS, ITS IMMENSE INFINITY, AND ITS QUEST FOR SOMETHING THAT SEEMS ALWAYS TO ELUDE MAN EVEN WHILE AIDING HIM IN HIS STRUGGLE TO BRIDGE THE GAP BETWEEN THE REAL AND THE IDEAL. THE ROLE OF MUSIC IN RELIGION TODAY IS STUDIED THROUGH ILLUSTRATIONS AND ANALYSIS OF MODERN MUSICAL TECHNIQUES.

"MAN'S SEARCH FOR BEAUTY," "MAN'S RELATION TO SOCIETY," AND "MAN'S SEARCH FOR TRUTH" ARE THEMES WHICH INCLUDE THE STUDY OF MUSIC FROM ANCIENT TIMES THROUGH THE MEDIEVAL AND RENAISSANCE PERIODS, THE 17TH, 18TH AND 19TH CENTURIES TO THE PRESENT DAY.

THE FINAL THEME, "MAN'S RELATIONSHIP WITH THE NATURAL WORLD," INCLUDES A STUDY OF PROGRAM MUSIC OF THE 19TH AND 20TH CENTURIES. SELECTED ASPECTS CONSIDERED ARE AS FOLLOWS: NARRATIVE MUSIC; NATIONALISM AS A DOMINANT FORM OF PROGRAM MUSIC; IMPRESSIONISM IN MUSIC AND ITS SUBJECTS DRAWN FROM NATURE; THE BASIC DIFFERENCES BETWEEN MUSIC DEPICTING NATURE IN THE RENAISSANCE, BAROQUE, CLASSICAL, ROMANTIC, IMPRESSIONISTIC, NEO-ROMANTIC, NEO-CLASSICAL, AND MODERN PERIODS; THE DECLINE OF PROGRAM AND DESCRIPTIVE MUSIC IN THE 20TH CENTURY CONCERT IDIOM; CONTINUING USE OF PROGRAM AND DESCRIPTIVE MUSIC IN MOVIE AND TELEVISION SCORES.

## I. LOCATION:

- A. VIRGINIA
- B. ARLINGTON

## II. SCHOOL AND PROGRAM PERSONNEL:

- A. PRINCIPALS NOT CITED
- B. PROGRAM DIRECTORS NOT CITED. RAY E. REID, SUPERINTENDENT OF SCHCCLS
- C. COURSE GUIDE PREPARED BY ROBERT BAXTER, SHEILA COWAN, MATHER FEICK, HENRY MORGAN, GAIL HERR, ELIZABETH ODEEN, MARY LOU SHAW, RAMONA SMART

## III. COURSE GUIDE DESCRIPTION:

- A. HUMANITIES SEMINAR. ART-ENGLISH-MUSIC
- B. COMPILED IN 1966-1967. COPYRIGHT, 1967.
- C. COST: \$2.50  
COPIES MAY BE ORDERED BY ADDRESSING REQUESTS TO  
DR. HAROLD M. WILSON, ARLINGTON COUNTY PUBLIC SCHOOLS, 4751 -  
25TH ST. N., ARLINGTON, VIRGINIA 22207
- D. 50 PAGES

THIS COURSE GUIDE CONTAINS A DESCRIPTION OF THE HUMANITIES PROGRAM OFFERED IN 3 SCHOOLS OF ARLINGTON COUNTY: WAKEFIELD HIGH SCHOOL, WASHINGTON-LEE HIGH SCHOOL, AND YORKTOWN HIGH SCHOOL. THESE 3 SEPARATE AND AUTONOMOUS PROGRAMS FUNCTION INDEPENDENTLY OF ONE ANOTHER. PAGES 1 THROUGH 5 OF THE COURSE GUIDE SERVE TO DESCRIBE THIS DIVERSITY IN THE STRUCTURING OF THE 3 PROGRAMS, AND SET FORTH SOME GENERAL EDUCATIONAL VIEWS HELD AT THE COUNTY LEVEL. EACH SCHOOL'S PROGRAM IS DESIGNED TO FIT THE NEEDS OF ITS OWN STUDENTS ACCORDING TO VARIATIONS SUCH AS ACADEMIC AND SOCIO-ECONOMIC DIFFERENCES IN PUPIL BACKGROUND. LIKEWISE, AS EACH TEAM WORKS OUT ITS OWN PROGRAM, IT INEVITABLY GRAVITATES TO A POSITION ACCEPTABLE TO ALL ITS MEMBERS, AS INDEED THIS POSITION MAY BE UNLIKE THE APPROACH OR EMPHASIS ASSUMED BY ANOTHER GROUP OF TEACHERS. ON THE OTHER HAND, ASSOCIATION WITH THE COUNTY LEVEL IS MAINTAINED FOR THE FOLLOWING REASONS: 1) ADVANTAGES OF COMING TOGETHER UNDER FORMAL AUSPICES TO SHARE IDEAS AND TO SOLVE PROBLEMS; 2) PROVISION OF OPPORTUNITIES FOR FIELD TRIPS MORE READILY AVAILABLE TO A LARGE GROUP OF STUDENTS; AND 3) THE ADVANTAGE OF HAVING THE ORGANIZED SUPPORT AND INVOLVEMENT OF THE COUNTY SUPERVISORS.

## IV. CHARACTERISTICS OF THE PROGRAMS:

- A. PROGRAMS INITIATED IN 1967
- B. GENERAL OBJECTIVE COMMON TO THE 3 PROGRAMS:  
TO CAUSE THE STUDENTS TO REALIZE, ENJOY, AND UNDERSTAND THE VITALITY AND LIVING PRESENCE OF THE ARTS, NOT MERELY AS AN ENTERTAINMENT MEDIUM OR LEISURE-TIME PURSUIT, BUT AS STATEMENTS BOTH EXCITING AND PROFOUND, EMBODYING THE VERY ESSENCE OF HUMAN LIFE.
- C. SUBJECT AREAS: ENGLISH, ART, MUSIC
- D. AREAS RECEIVE EQUAL EMPHASIS
- E. ORGANIZATION OF COURSE CONTENT: (SEE EACH SCHOOL FOLLOWING V F)

## V. MANNER IN WHICH PROGRAMS ARE HANDLED:

- A. TEAM OF TEACHERS: 1 OR MORE FOR ENGLISH, 1 EACH FOR MUSIC AND ART. ALL TEACHERS ARE PRESENT FOR EACH CLASS PERIOD.

**B. STUDENT ENROLLMENT:**

1. SENIORS
  2. PREREQUISITES: A GRADE OF "C" OR ABOVE IN JUNIOR ENGLISH
  3. ELECTIVE, IN PLACE OF SENIOR ENGLISH. COLLEGE-PREPARATORY LEVEL, ALTHOUGH THE NON-COLLEGE-BOUND STUDENT IS NOT EXCLUDED.  
2 CREDITS: 1 FOR ENGLISH, ONE HALF EACH FOR MUSIC AND ART.
- C. CLASS MEETS FOR A 2-PERIOD BLOCK OF TIME DAILY. (SEE ALSO EACH SCHOOL, FOLLOWING V F.)
- D. EXTRACURRICULAR ACTIVITIES INCLUDE FIELD TRIPS
- E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT NOT DESCRIBED
- F. FUTURE PLANS: 1) A SCHOLARSHIP FUND FOR ABLE, INTERESTED STUDENTS WHO DESIRE TO PARTICIPATE IN THE PROGRAM BUT CANNOT MEET THE EXPENSES. (A FEE IS REQUIRED FOR FIELD TRIPS AND OTHER CULTURAL ACTIVITIES.) 2) A HUMANITIES PROGRAM FOR THE LESS ABLE, UNACADEMICALLY-ORIENTED STUDENT.

**WAKEFIELD HIGH SCHOOL  
ART-ENGLISH-MUSIC SEMINAR**

**ORGANIZATION OF COURSE CONTENT**

APPROACH VARIES FROM CHRONOLOGICAL TO GENRE TO THEME. NO REAL OUT-LINE IS ATTEMPTED. IDEAS ARE INVESTIGATED AND ASSIGNMENTS ARE MADE LARGELY ON THE BASIS OF STUDENT GROWTH AND NEED. A READING LIST PROVIDES THE STUDENT WITH A MEANS FOR ENCOUNTERING AND UNDERSTANDING PERTINENT IDEAS AND DEVELOPMENTS.

FOR ART, UNITS OF STUDY ARE AS FOLLOWS: PRIMITIVE, GRECO-ROMAN, MEDIEVAL, RENAISSANCE, BAROQUE, PRINTMAKING, NEO-CLASSIC AND ROMANTIC, IMPRESSIONIST, POST-IMPRESSIONIST, 20TH CENTURY, ARCHITECTURE AND CITY PLANNING, AND PHOTOGRAPHY.

**CLASS ACTIVITIES**

WITHIN THE DAILY 2-PERIOD TIME BLOCK, THE USUAL PROCEDURE IS ONE PERIOD OF ENGLISH, AND ONE PERIOD OF ART OR MUSIC ON ALTERNATING DAYS.

**MUSIC ABSTRACT**

TWO REGULAR TEXTS ARE USED: INTRODUCTION TO MUSIC BY M. BERNSTEIN (NEW JERSEY: PRENTICE-HALL, 1951), AND LISTENING TO MUSIC CREATIVELY BY E. J. STRINGHAM (NEW JERSEY: PRENTICE-HALL, 1959).

AN OVERVIEW OF THE CONTENT:

1) APPROXIMATELY A 3-WEEK STUDY OF BASIC MATERIALS SUCH AS RHYTHM, TEMPO, DYNAMICS, TIMBRE, MELODY, AND HARMONY EXPLORED WITH EXTENSIVE LISTENING EXAMPLES.

2) SUCCESSIVE CHRONOLOGICAL PERIODS FROM ANCIENT GREECE TO THE 20TH CENTURY. EACH NEW PERIOD INCLUDES THE STUDY OF SIGNIFICANT DATES, NAMES OF IMPORTANT COMPOSERS, CHARACTERISTICS OF STYLE, TYPES OF MUSICAL FORMS, AND IMPORTANT CONTEMPORARY FIGURES IN OTHER BRANCHES OF THE HUMANITIES.

REPRESENTATIVE EXAMPLES ARE PLAYED AND DISCUSSED; INDIVIDUAL STYLES ARE EXAMINED AND ANALYZED. SCORES ARE USED WHEN AVAILABLE. LIVE PERFORMANCES BY STUDENTS OR FACULTY ARE PRESENTED WHEN POSSIBLE.

THE COURSE GUIDE CONTAINS EXAMPLES OF MAJOR RESEARCH ASSIGNMENTS, AND DESCRIBES THE NATURE OF EXAMS, ADDITIONAL CLASS ACTIVITIES AND FIELD TRIPS.

**WASHINGTON-LEE HIGH SCHOOL  
ART-ENGLISH-MUSIC SEMINAR**

**ORGANIZATION OF COURSE CONTENT**

ELEMENTS AND CHRONOLOGICAL APPROACH. GENERAL CONTENT OF ALL 3 AREAS (ENGLISH, ART, MUSIC) IS STUDIED IN TERMS OF THE FOLLOWING ASPECTS: 1) MEDIA, TOOLS WITH WHICH THE ART IS DONE (OIL, WATER COLOR; BRASSES, WOODWINDS; VARIOUS LANGUAGES OF THE WORLD). 2) ELEMENTS, QUALITIES OR PROPERTIES OF THE ART WORK (LINE, COLOR, TEXTURE; RHYTHM, TEMPO, DYNAMICS; METAPHOR, IMAGERY, RHYME). 3) ORGANIZATION, OVERALL STRUCTURE AND PLANNING OF THE ART WORK. SCULPTURE, PAINTING, ARCHITECTURE, SYMPHONY, SONG FORM, OPERA, ESSAY, EPIC, BALLAD, AND THE PLAY ARE STUDIED WITHIN A CHRONOLOGICAL FRAMEWORK. 4) HISTORY OF WESTERN ART RELATED TO WESTERN CULTURE IS STUDIED WITH REFERENCE TO THE FOLLOWING PERIODS: GREEK, ROMAN, EARLY CHRISTIAN, MEDIEVAL, RENAISSANCE, BAROQUE, CLASSIC, ROMANTIC, AND MODERN.

**CLASS ACTIVITIES**

CLASS MEETS FOR A DOUBLE-PERIOD EACH DAY. DIVISION OF TIME WITHIN THE PERIOD IS KEPT FLEXIBLE TO ENABLE VARIATION OF GROUP SIZE (REGULARLY A MAXIMUM OF 25 STUDENTS) AND THE USE OF CULTURAL OPPORTUNITIES AS THEY BECOME AVAILABLE. ONE DAY A WEEK IS USED FOR SEMINARS AND FIELD TRIPS, A TIME IN WHICH THE WEEK'S WORK IN THE 3 AREAS IS BROUGHT TOGETHER FOR DISCUSSION OF SIMILAR AND CONTRASTING IDEAS.

**MUSIC ABSTRACT**

VARIOUS PERIODS OF MUSIC ARE STUDIED IN RELATION TO THEIR HISTORICAL BACKGROUND, GENERAL CHARACTERISTICS, IMPORTANT COMPOSERS AND WORKS. ONE OR TWO MAJOR COMPOSERS AND ONE OR TWO REPRESENTATIVE WORKS FROM EACH PERIOD ARE STRESSED.

THE COURSE GUIDE INCLUDES AN OUTLINE OF SPECIFIC COMPOSERS AND WORKS STUDIED DURING THE FOLLOWING PERIODS: GREEK AND ROMAN, RENAISSANCE, BAROQUE, CLASSICAL, ROMANTIC, AND MODERN.

**YORKTOWN HIGH SCHOOL  
ART-ENGLISH-MUSIC SEMINAR**

**ORGANIZATION OF COURSE CONTENT**

CHRONOLOGICAL AND ELEMENTS APPROACH.

THE COURSE HAS THE FOLLOWING OBJECTIVES: 1) TO TRACE BROADLY THE CULTURAL AND INTELLECTUAL DEVELOPMENT OF WESTERN MAN, VIEWING THE ARTS BOTH AS THE PRODUCTS OF THEIR TIME AND AS REFLECTIONS OF THAT TIME; AND 2) TO DEMONSTRATE THE MANY PRINCIPLES THAT THE ARTS HAVE IN COMMON IN SPITE OF THEIR DIFFERENT MEDIUMS.

THE COURSE GUIDE PRESENTS CERTAIN MAJOR CONCEPTS OF THE GREEK, RENAISSANCE, VICTORIAN-EDWARDIAN, AND MODERN PERIODS. A CALENDAR OF READING ASSIGNMENTS AND CLASS ACTIVITIES IS INCLUDED FOR ENGLISH AND ART. SAMPLE TESTS ARE INCLUDED FOR ENGLISH, ART, AND MUSIC.

**CLASS ACTIVITIES**

"IN-SCHOOL" ACTIVITIES INCLUDE THE FOLLOWING: 1) CONCERTS BY THE SCHOOL ORCHESTRA; 2) ATTENDANCE AT FILM SOCIETY PRESENTATIONS; 3) GUEST LECTURERS AND PERFORMERS (VISITING FACULTY AND STUDENTS);

4) STAFF ACTIVITIES (LECTURES AND PANELS); 5) IN-CLASS STUDENT ACTIVITIES (STUDIO ART WORK, INDIVIDUAL RESEARCH, WRITING PAPERS, STUDENT PANELS, SMALL DISCUSSION GROUPS, LARGE SEMINAR DISCUSSION GROUPS, SMALL INSTRUCTIONAL GROUPS, TOTAL CLASS SEMINAR).

#### MUSIC ABSTRACT

INTELLECTUAL HISTORY AND COMPOSITION ARE STRESSED IN ORDER TO PROVIDE AN UNDERSTANDING OF THE AESTHETICS, THE CRAFT, AND THE TIMES THAT PRODUCED A GIVEN MUSICAL WORK. THE COURSE INCLUDES A STUDY OF THE FUNCTION AND CONSTRUCTION OF BOTH MUSICAL FORMS AND MUSICAL INSTRUMENTS THROUGH THEIR HISTORICAL DEVELOPMENT. THE CONCEPTS OF MELODY, RHYTHM, HARMONY, FORM, AND TONE COLOR (STUDENT DEMONSTRATION OF INSTRUMENTS) ARE DISCUSSED. LISTENING EXAMPLES INCLUDE WORKS BY STRAVINSKY, RAVEL, BARBER, AND BERLIOZ, THE MUSIC OF EARLY CULTURES, MISSA LUBA, THE MUSIC FROM ZORBA THE GREEK, AND MODERN GREEK MUSIC.

## I. LOCATION:

- A. VIRGINIA
- B. HAMPTON. THE PROGRAM EXISTS IN HAMPTON'S 4 SENIOR HIGH SCHOOLS.

## II. SCHOOL AND PROGRAM PERSONNEL:

- A. PRINCIPAL NOT CITED
- B. PROGRAM DIRECTOR NOT CITED
- C. PROGRAM FACULTY INCLUDES MRS. JANIE WHITING. OTHERS NOT CITED.

## III. COURSE GUIDE DESCRIPTION:

- A. MUSIC, ART, DRAMA AND CIVILIZATION SEMINAR
- B. DATE OF COMPILATION NOT CITED
- C. COST NOT CITED
- D. COMPLETE COURSE GUIDE NOT RECEIVED. THIS ENTRY IS DERIVED FROM A 3-PAGE ABSTRACT.

## IV. CHARACTERISTICS OF THE PROGRAM:

- A. PROGRAM INITIATED IN 1969
- B. GENERAL OBJECTIVES:
  - TO BROADEN THE STUDENT'S EDUCATION TO INCLUDE AN AWARENESS AND UNDERSTANDING OF THE FINE ARTS.
  - TO HELP THE STUDENT DEVELOP KEENER DISCRIMINATION AS A PARTICIPANT AND CONSUMER IN THE CURRENT CULTURE.
  - TO GUIDE THE STUDENT IN UNDERSTANDING THE RELATIONSHIP BETWEEN THE CULTURAL ENVIRONMENT OF TODAY AND THAT OF THE PAST.
- C. SUBJECT AREAS: MUSIC, ART, DRAMA, CIVILIZATION (EXCLUSIVE OF POLITICS AND WAR)
- D. AREAS RECEIVE EQUAL EMPHASIS
- E. THEMATIC AND CHRONOLOGICAL APPROACH.
  - BASIC THEMES: THE COMMON MAN; THE INDIVIDUAL; RELIGION; CONFLICT.
- F. EACH SUBJECT AREA IS CONSIDERED SEPARATELY. FUSION IS DERIVED FROM EMPHASIS ON INTERRELATIONS AND COMMON ELEMENTS AMONG AREAS.

## MUSIC ABSTRACT

BASIC OBJECTIVES OF THE MUSIC SECTION ARE AS FOLLOWS: TO ENCOURAGE THE DEVELOPMENT OF A POSITIVE APPROACH TO THE APPRECIATION OF THE SERIOUS MUSIC OF WESTERN CIVILIZATION; TO STIMULATE THE STUDENT'S DESIRE TO BECOME AN INTELLIGENT CONSUMER OF ART MUSIC; TO DISCOVER INTERRELATIONSHIPS EXISTING BETWEEN MUSIC AND THE OTHER FINE ARTS OF WESTERN CIVILIZATION.

5 UNITS OF STUDY MAKE UP THE CURRICULUM IN THE MUSIC SECTION. THE DEVELOPMENT OF THESE UNITS PROCEEDS FROM THE THEME TO THE RELATED CHRONOLOGY. UNIT I IS AN INTRODUCTION TO THE LISTENING EXPERIENCE. REMAINING UNITS ARE BUILT AROUND THE BASIC THEMES OF THE COURSE; SEE ABOVE (IV D). THEY ARE AS FOLLOWS:

UNIT II. FOLK MUSIC, THE ART OF THE COMMON MAN. MAJOR OBJECTIVE: TO INVESTIGATE THE POSITION OF THE COMMON MAN IN HIS SOCIETY AND HIS RELATIONSHIP TO THE DEVELOPMENT OF MUSIC IN WESTERN CIVILIZATION.

UNIT III. THE INFLUENCE OF THE ROMANTIC IDEALS OF INDIVIDUALISM AND FREEDOM AS EXPRESSED IN THE MUSIC OF THE 19TH CENTURY. MAJOR OBJECTIVE: TO EXPLORE PROGRAM MUSIC AS ONE OF THE SIGNIFICANT MANIFESTATIONS OF THE ROMANTIC SPIRIT.

UNIT IV. THE ROLE OF MUSIC IN RELIGIOUS CEREMONY AND RITUAL.  
MAJOR OBJECTIVE: TO INVESTIGATE AND EXAMINE THE FUNCTION OF MUSIC IN  
MAN'S QUEST OF THE SUPERNATURAL OR THE DIVINE.

UNIT V. MUSICAL EXPRESSION BORN OUT OF THE CONFLICT BETWEEN THE  
IDEAL AND THE REAL, A BASIC INGREDIENT IN THE DEVELOPMENT OF WESTERN  
CIVILIZATION AND ITS ARTS. MAJOR OBJECTIVE: TO INVESTIGATE THE IM-  
PACT AND INFLUENCE OF SOCIETAL AND TECHNOLOGICAL CONFLICT UPON MUSIC  
AND THE COMPOSER.

EACH STUDENT IS GIVEN AN OPPORTUNITY TO PURSUE ON HIS OWN INITIA-  
TIVE SOME ASPECT OF THE CURRICULUM THAT AROUSES HIS INTELLECTUAL  
CURIOSITY. HE IS FREE TO CHOOSE FROM A LONG LIST OF TEAM PROPOSED  
PROJECTS FOR INDEPENDENT STUDY. MANY OF THESE PROJECTS DEAL WITH  
MUSIC. THE COMMUNITY CULTURAL CALENDAR MAKES AVAILABLE KNOWLEDGE  
ABOUT A VARIETY OF EVENTS AND PERFORMANCES; THE MAJORITY OF THESE ARE  
MUSICAL.

## I. LOCATION:

- A. VIRGINIA
- B. WOODBRIDGE

## II. SCHOOL AND PROGRAM PERSONNEL:

- A. PRINCIPAL NOT CITED
- B. PROGRAM DIRECTOR NOT CITED. MR. FRANCIS LYNN, SUPERVISOR OF ENGLISH
- C. PROGRAM FACULTY: MRS. BETTY COLLETTI, MR. HOWARD CUMMINS, MRS. LINDA KEILHOLTZ, ENGLISH; MISS SHARON STICKEL, MR. RUSSELL FLOLO, SOCIAL STUDIES; MR. ZUILL BAILEY, MUSIC

## III. COURSE GUIDE DESCRIPTION:

- A. HUMANITIES PROGRAM
- B. MATERIALS COMPILED 1969 AND 1971
- C. COST NOT CITED
- D. MIMECGRAPHED AND DITTO COPIED. ABOUT 30 PAGES

## IV. CHARACTERISTICS OF THE PROGRAM:

- A. DATE OF PROGRAM'S INITIATION NOT CITED
- B. GENERAL OBJECTIVES:
  - TO EXPLORE THE EXPLOSIONS OF VITALITY THAT HAVE AFFECTED ALL AREAS OF CONTEMPORARY ART, MUSIC, LITERATURE, AND HISTORY.
  - TO DISCOVER HOW THE HUMANITIES OF THE 20TH CENTURY HINGED TO THE PAST, REFLECT MAN'S SEARCH FOR MEANING OF LIFE AND HIS INTERPRETATION OF HUMAN DESTINY.
  - TO SHOW THE AGE OF THE 20TH CENTURY AS ONE OF GREAT COMPLEXITY AND DIVERSIFICATION.
  - TO REVEAL THE RATIONALITY AND INTELLIGIBILITY OF THE 20TH CENTURY; TO POINT OUT THE IRRATIONALITY AND THE NON-INTELLIGIBILITY OF THE 20TH CENTURY.
  - TO ENDEAVOR TO SHOW THAT 20TH CENTURY MAN SEEKS ANSWERS TO HIS QUESTIONS THAT WERE ASKED BY HIS ANCESTRAL-BROTHER.
  - TO SHOW THE INHERENT GOODNESS AND BEAUTY OF THE 20TH CENTURY AS WELL AS ITS MISTAKES AND WEAKNESSES.
  - TO POINT OUT THE RELATIONSHIP OF MAN TODAY AS THE PRODUCT OF THE PAST.
- C. SUBJECT AREAS: ART, LITERATURE, MUSIC, HISTORY
- D. EMPHASIS: LITERATURE, HISTORY. COURSE CENTERS ON 20TH CENTURY.
- E. THEMATIC APPROACH.
  - THE COURSE FOLLOWS A REVIEW OF THE SIGNIFICANT WORLDWIDE CHANGES THAT BEGAN SHORTLY AFTER WORLD WAR II, THE PSYCHOLOGICAL BASIS FOR INDIVIDUAL INNOVATION LEADING TO CULTURAL CHANGE, THE SUB-CULTURE OF YOUTH, AND OTHER FORCES CAUSING CHANGE IN OUR TIME.

THE FOLLOWING TOPICS ARE DISCUSSED: AUTOMATION OF KNOWLEDGE. DIMENSIONS OF CHANGE IN OUR TIME. SIGNS OF OUR CHANGING TIMES. FUTURE ACCELERATION OF CHANGE TO COME. GLOBAL CONSCIOUSNESS. OUR ENVIRONMENT TODAY. OF TIME, SPACE, AND MEGASTRUCTURES. THE FOOD AND POPULATION PROBLEM. PACE OF AUTOMATION. AUTOMATION. LEISURE MASSES. THE POVERTY OF AFFLUENCE. FORESEEING THE UNFORESEEABLE. THE GLOBAL IMPERATIVE. LEISURE AND WORK IN POST-INDUSTRIAL SOCIETY. POPULATION AND RESOURCES. COMPUTERS AND COMMON SENSE.

SUBJECT AREAS AND TOPICS ARE DISCUSSED AGAINST THE FOLLOWING BACKGROUND THEMES: ART AND EXPERIENCE; ART AND CIVILIZATION;



THE WORLD, THE WORK, AND THE POET; THE WORLD TODAY, THE PAST, THE FUTURE; THE THING, THE EYE AND THE ARTS; SOUNDS, THE EARS, AND THE MUSICIAN; THE ART AND PHILOSOPHY OF TODAY.

V. MANNER IN WHICH PROGRAM IS HANDLED:

- A. TEAM OF 6 TEACHERS
- B. STUDENT ENROLLMENT NOT DESCRIBED
- C. CLASS ACTIVITIES INCLUDE THE USE OF FILMSTRIPS, RECORDS, MOVIES, PANEL DISCUSSIONS, DEBATES, PLAYS, CONCERTS, AND LECTURES; VISITS FROM FOREIGN EXCHANGE STUDENTS; OUTSIDE SPEAKERS; AND PERSONS FROM VARIOUS REGIONAL BACKGRUNDS SUCH AS FARM, URBAN, AND FARM-URBAN OF VARIOUS GEOGRAPHIC LOCATIONS.
- D. EXTRACURRICULAR ACTIVITIES INCLUDE FIELD TRIPS AND INDIVIDUALLY ARRANGED TRIPS WITHIN THE FRAMEWORK OF SUGGESTED ASSIGNMENTS.
- E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT NOT DESCRIBED
- F. FUTURE PLANS NOT CITED

VI. ADDITIONAL FEATURES OF THE GUIDE:

- A. SUGGESTED ACTIVITIES NOT INCLUDED
- B. BIBLIOGRAPHY NOT INCLUDED
- C. REFERENCE MATERIALS INCLUDE LISTS OF FILMS, AND REFERENCE TEXTS.
- D. APPENDICES INCLUDE SEVERAL ARTICLES: "FRANK LLOYD WRIGHT"; "A STUDENT'S VIEW OF THE HUMANITIES PROGRAM"; DESCRIPTION OF A UNIT ON "THE FAMILY," AND A UNIT ON "PSYCHOLOGY"; AND A COPY OF THE ENCYCLOPEDIA BRITANNICA PUBLICATION, THE HUMANITIES HORIZON, VOL. IV, NO. 2, WINTER, 1971, WHICH CONTAINS AN ARTICLE ABOUT THE PROGRAM AT WOODBRIDGE HIGH SCHOOL.

MUSIC ABSTRACT

THIS PROGRAM BEGINS WITH A CONSIDERATION OF THE 20TH CENTURY, AFTER WHICH AN ATTEMPT IS MADE TO POINT OUT THE REASONS FOR PRESENT TRENDS AS RELATED TO PAST CULTURES AND THEIR BEARING ON OUR WAY OF LIFE TODAY.

TOPICS COVERED DURING THE 45 DAYS GIVEN TO MUSIC ARE AS FOLLOWS: MAKE-UP OF 20TH CENTURY MAN (2 DAYS); GREEK--ROMANS (ANCIENT WORLD) (3 DAYS); MEDIEVAL--EARLY CHRISTIAN CHURCH (10 DAYS); RENAISSANCE AND RESTORATION (8 DAYS); 1600-1750, AGE OF ENLIGHTENMENT (7 DAYS); 1750 - 1800, CLASSICAL PERIOD (4 DAYS); ROMANTIC PERIOD, 19TH CENTURY (5 DAYS); 20TH CENTURY (6 DAYS). THESE TOPICS OR PERIODS ARE STUDIED IN RELATION TO THE THEMES OF THE ENTIRE COURSE, LISTED ABOVE (IV E).

THE FOLLOWING OUTLINE IS INCLUDED FOR THE STUDY OF "THE NEW MUSIC":  
 A) REACTION AGAINST ROMANTICISM (EXAMPLES: AWAY FROM THE SUBJECTIVE AND GRANDIOSE; AWAY FROM PATHOS AND PASSION; AWAY FROM THE ROMANTIC LANDSCAPE; AWAY FROM PROFOUND MUSINGS ON MAN); B) PRIMITIVISM; C) MACHINE MUSIC; D) SATIRE-HUMOR AND PARODY; E) OBJECTIVISM--ATTITUDE THAT REJECTS SUBJECTIVISM; F) THE NEW CLASSICISM--"BACK TO BACH"; G) THE NEW NATIONALISM; H) EXPRESSIONISM; I) ELECTRONIC MUSIC.

THE FOLLOWING TEXTS ARE AMONG SEVERAL CITED FOR STUDENT REFERENCE: MUSIC IN WESTERN CIVILIZATION, BY PAUL H. LANG (NEW YORK: NORTON CO., 1941). SINCE DEBUSSY--A VIEW OF CONTEMPORARY MUSIC, BY ANDRE HODEIR (NEW YORK: GROVE PRESS, 1961). AN INTRODUCTION TO 20TH CENTURY MUSIC, BY PETER S. HANSEN (BOSTON: ALLYN AND BACON, 1967).

## I. LOCATION:

- A. WASHINGTON
- B. TACOMA

## II. SCHOOL AND PROGRAM PERSONNEL NOT CITED.

## III. COURSE GUIDE DESCRIPTION:

- A. "A STUDENT-CENTERED CURRICULUM FOR LANGUAGE ARTS-HUMANITIES"
- B. COMPILED IN 1969
- C. COST NOT CITED
- D. MIMECGRAPHED. 24 PAGES

## IV. CHARACTERISTICS OF THE PROGRAM:

- A. DATE OF PROGRAM'S INITIATION NOT CITED
- B. GENERAL OBJECTIVES:

TO MEET THE CULTURAL NEEDS OF THE STUDENTS AND TO GIVE THEM A SUCCESSFUL EXPERIENCE WITH LANGUAGE.

TO EXPOSE THE STUDENT TO AS MUCH LITERATURE, ART, MUSIC AND PHILOSOPHY AS POSSIBLE IN ORDER TO GIVE HIM A GREATER UNDERSTANDING OF HIS CULTURAL INHERITANCE.

TO BROADEN THE STUDENT'S CAPACITY TO UNDERSTAND, RESPOND TO, AND USE LANGUAGE CONCISELY AND PERSUASIVELY.

TO HELP THE STUDENT BECOME AWARE THAT WRITING, LIKE LIFE, IS AN ACTIVITY OF CREATION, JUDGMENT, EVALUATION AND REFLECTION, AN ACTIVITY THAT ORDERS AND SYNTHESIZES EXPERIENCES WHICH ESTABLISH INTELLECTUAL, EMOTIONAL AND SPIRITUAL MATURITY.

- C. SUBJECT AREAS: LITERATURE, ART, MUSIC, PHILOSOPHY, WRITING

- D. EMPHASIS: LITERATURE AND WRITING

- E. THE LANGUAGE ARTS-HUMANITIES PROGRAM IS NOT A SINGLE COURSE BUT A FORM OF CURRICULAR ORGANIZATION WHEREBY STUDENTS ARE GIVEN A CHOICE OF 39 COURSES IN LANGUAGE ARTS WHICH INCLUDE MUSIC, ART, LITERATURE, PHILOSOPHY, AND WRITING. ALL OF THESE COURSES EMPHASIZE WRITING. THE COURSE GUIDE PROVIDES A BRIEF DESCRIPTION, OBJECTIVES, METHODS, AND MATERIALS FOR EACH COURSE. TITLES OF THE LANGUAGE ARTS-HUMANITIES COURSES ARE AS FOLLOWS: GROUP A. WESTERN CULTURE, EASTERN CULTURE, 20TH CENTURY AMERICAN CULTURE, DEVELOPMENT OF MODERN MAN. GROUP B. THE MODERN NOVEL, GREAT SHORT STORIES, MODERN POETRY, MODERN DRAMA, CREATIVE WRITING, MYTHOLOGY, VISUAL ART FORMS, REVOLUTIONARY FIGURES, MEDIA WORKSHOP, SHAKESPEARE, PUBLIC SPEAKING, DRAMA AND PLAY PRODUCTION, SCIENCE FICTION, NONFICTION, CHANGING LANGUAGE, READING AND WRITING SKILLS, ADVANCED SPEECH. GROUP C. CONTEMPORARY WORLD LITERATURE, CONTEMPORARY AMERICAN LITERATURE, CONTEMPORARY EUROPEAN LITERATURE, SURVEY OF ENGLISH LITERATURE, JAPANESE AND CHINESE LITERATURE, LITERATURE OF THE MINORITIES, READINGS IN LITERATURE, SURVEY OF AMERICAN LITERATURE, PSYCHOLOGY THROUGH LITERATURE, PHILOSOPHY AND RELIGION THROUGH LITERATURE, MODERN CITY. GROUP D. COMPOSITION (7 SECTIONS)

4 CREDITS OF LANGUAGE ARTS ARE REQUIRED FOR EACH SENIOR HIGH STUDENT WHO MUST TAKE ONE CREDIT FROM GROUP A, ONE CREDIT FROM GROUP B, AND ONE CREDIT FROM GROUP C. THE 4TH CREDIT MAY BE TAKEN FROM ANY OF THE 3 GROUPS. COURSES IN GROUP D MAY BE TAKEN ONLY WITH THE TEACHER'S PERMISSION. ALL COURSES AND ANY NUMBER OF THEM MAY BE TAKEN REGARDLESS OF GRADE LEVEL.

V. MANNER IN WHICH PROGRAM IS HANDLED:

- A. NUMBER OF TEACHERS NOT INDICATED
- B. STUDENT ENROLLMENT:
  - 1. SOPHOMORES, JUNIORS, SENIORS
  - 2. PREREQUISITES NOT CITED
  - 3. 4 CREDITS OF LANGUAGE ARTS REQUIRED. STUDENTS MAY ELECT FROM 34 COURSES
- C. CLASS ACTIVITIES ARE DESCRIBED BRIEFLY UNDER METHODS FOR EACH COURSE.
- D. EXTRACURRICULAR ACTIVITIES NOT DESCRIBED
- E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT NOT DESCRIBED
- F. FUTURE PLANS NOT CITED

VI. ADDITIONAL FEATURES OF THE GUIDE:

- A. SUGGESTED ACTIVITIES NOT INCLUDED
- B. BIBLIOGRAPHY NOT INCLUDED
- C. REFERENCE MATERIALS ARE INCLUDED IN THE BRIEF DESCRIPTION OF EACH COURSE.
- D. NC APPENDICES

MUSIC ABSTRACT

MUSIC, AS WELL AS ART, LITERATURE AND PHILOSOPHY, IS INCLUDED IN THE LANGUAGE ARTS CURRICULUM TO PROVIDE THE STUDENT WITH A FULLER UNDERSTANDING OF HIS CULTURAL INHERITANCE. NONE OF THE 34 LANGUAGE ARTS COURSES DEAL EXCLUSIVELY WITH MUSIC. HOWEVER, THE FOLLOWING COURSES INCLUDE MUSIC: WESTERN CULTURE, 20TH CENTURY AMERICAN CULTURE, MODERN MAN, PSYCHOLOGY THROUGH LITERATURE. SELECTED AIMS OF THESE COURSES ARE AS FOLLOWS: TO STUDY THE COMPLICATED PAST REFLECTED IN THE ART, MUSIC, AND LITERATURE OF ITS PEOPLE; TO STUDY THE DIFFERENT TYPES OF CONTEMPORARY AMERICAN ART AND MUSIC SHOWING HOW THEY REFLECT THE GREAT DIVERSITY AND COMPLEXITY OF AMERICAN TRADITION AND CHARACTER; TO SHOW HOW THE AREAS OF ART, MUSIC, LITERATURE AND PHILOSOPHY ARE RELATED TO EACH OTHER AND HOW THEY HELP TO IMPART AN UNDERSTANDING OF LIFE AND MAN TODAY; TO INCREASE EACH STUDENT'S PSYCHOLOGICAL UNDERSTANDING OF HIMSELF AS AN INDIVIDUAL AND IN RELATION TO OTHER PEOPLE THROUGH A STUDY OF CURRENT WRITINGS AND POPULAR SONG RECORDINGS.

## I. LOCATION:

- A. WASHINGTON
- B. SPCKANE

## II. SCHOOL AND PROGRAM PERSONNEL:

- A. PRINCIPAL NOT CITED
- B. PROGRAM DIRECTOR, FRANK YUSE
- C. PROGRAM FACULTY NOT CITED

## III. COURSE GUIDE DESCRIPTION:

- A. HUMANITIES
- B. DATE OF COMPILATION NOT CITED
- C. COST NOT CITED
- D. DITTC COPIED. 10 PAGES

## IV. CHARACTERISTICS OF THE PROGRAM:

- A. DATE OF PROGRAM'S INITIATION NOT CITED
- B. GENERAL OBJECTIVES: (SELECTED)
  - TO DEVELOP TOLERANCE FOR MANY VIEWS, FOR PLURALISM OF PHILOSOPHY, RELIGION, POLITICS, TASTES IN VALUES, FINE ARTS, AND LITERATURE.
  - TO HELP STUDENTS BECOME LESS DEPENDENT ON TEACHERS FOR ANSWERS, AND TO SEARCH OUT THEIR OWN ANSWERS TO THE BIG QUESTIONS OF LIFE.
  - TO ENCOURAGE FREEDOM AND A PERSONAL SEARCH FOR MEANING, BY ATTEMPTING TO DEVELOP A CONSCIOUSNESS OF HUMAN WORTH.
  - TO ENCOURAGE A DISCIPLINED APPROACH TO LEARNING, RESEARCH, THINKING, AND ORGANIZING.
  - TO CAPITALIZE ON THE CREATIVE SPIRIT OF EACH STUDENT, ALLOWING AND ENCOURAGING THEM TO WONDER AND TO FIND NEW INTERESTS.
- C. SUBJECT AREAS: ART, ARCHITECTURE, MUSIC, LITERATURE, HISTORY, PHILCSOPHY, PSYCHOLOGY, RELIGION
- D. EMPHASIS: LITERATURE, HISTORY, PHILOSOPHY, FINE ARTS
- E. CHRONOLOGICAL APPROACH.
  - A CALENDAR OUTLINE INDICATES UNITS OF STUDY, CULTURAL THEMES AND WORKS OF LITERATURE INCLUDED IN THE COURSE.
  - THE FIRST SEMESTER EXTENDS FROM THE EARLY HISTORY OF MAN IN EARLY GREEK CULTURE TO THE 19TH CENTURY AND THE INDUSTRIAL REVOLUTION. THE SECOND SEMESTER DEALS WITH ECONOMICS, VIRTUE, SOCIETY AND GOVERNMENT, PSYCHOANALYSIS, AND WORLD PROBLEMS IN THE 19TH AND 20TH CENTURIES.

## V. MANNER IN WHICH PROGRAM IS HANDLED:

- A. TEAM TEACHING
- B. STUDENT ENROLLMENT:
  - 1. SENIORS
  - 2. PREREQUISITES: 1) A 3.0 GRADE POINT AVERAGE FROM THE PRECEDING SPRING; 2) REQUIRED SUMMER READING IN PREPARATION FOR THE COURSE.
  - 3. ELECTIVE
- C. CLASS ACTIVITIES INCLUDE LARGE-GROUP LECTURES (40%), INDEPENDENT STUDY AND RESEARCH (20%), SMALL-GROUP DISCUSSIONS (20%), AND WRITING EXPERIENCE (20%). ENCYCLOPEDIA BRITANNICA FILMS ARE USED.
- D. EXTRACURRICULAR ACTIVITIES NOT DESCRIBED
- E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT NOT DESCRIBED

F. FUTURE PLANS INCLUDE A PROPOSED THEMATIC APPROACH ORGANIZED ACCORDING TO THE FOLLOWING 6-WEEK SEGMENTS: I. MAN'S SEARCH FOR HAPPINESS IN NATURAL SCIENCE. II. MAN'S SEARCH FOR HAPPINESS IN FAITH IN GOD. III. MAN'S SEARCH FOR HAPPINESS IN HUMAN WISDOM. IV. MAN'S SEARCH FOR HAPPINESS IN SOCIETY, OR STATE AND THE CITY. V. MAN'S SEARCH FOR HAPPINESS IN FREEDOM. VI. MAN'S SEARCH FOR HAPPINESS IN BEAUTY.

VI. ADDITIONAL FEATURES OF THE GUIDE: BIBLIOGRAPHY.

#### MUSIC ABSTRACT

SELECTED ASPECTS OF MUSIC INDICATED IN THE COURSE OUTLINE ARE AS FOLLOWS: THE PROBLEM OF REALITY (ART, ARCHITECTURE, MUSIC); THE PSALMS; GREEK DANCE; GREGORIAN CHANT; THE HIGH MIDDLE AGES (HISTORY AND CULTURE); RENAISSANCE ARTS AND SCIENCES (THE MADRIGAL); MUSIC OF THE 18TH, 19TH, AND 20TH CENTURIES INCLUDING WORKS OF HANDEL, BACH, MOZART, BERLIOZ, CHOPIN, DEBUSSY, MAHLER, STRAVINSKY, VILLA-LOBOS, AND GERSHWIN.

## I. LOCATION:

- A. WASHINGTON
- B. VANCOUVER
- C. COLUMBIA RIVER HIGH SCHOOL  
HUDSON'S BAY HIGH SCHOOL  
FORT VANCOUVER HIGH SCHOOL

## II. SCHOOL AND PROGRAM PERSONNEL:

- A. PRINCIPALS NOT CITED
- B. PROGRAM DIRECTORS AND FACULTY:  
MRS. SANDY HECKER (COLUMBIA HIGH SCHOOL); MR. PETER JORGENSEN,  
MR. JIM SORK (FORT VANCOUVER HIGH SCHOOL); MR. BILL BLEAKNEY,  
MR. IRVIN JOLLIVER (HUDSON'S BAY HIGH SCHOOL).

## III. COURSE GUIDE DESCRIPTION:

- A. SUMMER STUDY COMMITTEE REPORT ON THE HUMANITIES AND THE BEHAVIORAL SCIENCES. THE 2 DOCUMENTS DESCRIBE A WORLD HISTORY APPROACH AND A BEHAVIORAL SCIENCE APPROACH TO THE HUMANITIES. BOTH APPROACHES PROVIDE THE BASIS FOR HUMANITIES OFFERINGS IN THE 3 VANCOUVER HIGH SCHOOLS FOR WHICH FORMAL COURSE GUIDES HAVE NOT YET BEEN FULLY DEVELOPED.
- B. COMPILED IN 1969
- C. COST NOT CITED
- D. 2 MIMECGRAPHED REPORTS: 27 PAGES AND 11 PAGES

## IV. CHARACTERISTICS OF THE PROGRAM:

- A. PROGRAM INITIATED IN 1969
- B. GENERAL OBJECTIVES: (BEHAVIORAL SCIENCE)  
TO ACQUAINT HIGH SCHOOL STUDENTS WITH THE IDEAS OF THE BEHAVIORAL SCIENCES IN A WAY THAT IS INTERESTING AND RELEVANT.  
TO HAVE THE STUDENTS LEARN ABOUT THE SCIENTIFIC METHOD AND HOW ITS LOGICAL PROCESSES OF THOUGHT AND PROCEDURE CAN BE APPLIED TO THE AREAS OF HUMAN BEHAVIOR.  
TO INCREASE STUDENT UNDERSTANDING OF THE BASIC ELEMENTS OF SCIENTIFIC METHOD AS APPLIED TO THE STUDY OF HUMAN BEHAVIOR AND TO ACQUAINT THEM WITH SOME OF THE METHODS OF THE BEHAVIORAL SCIENTIST.
- C. SUBJECT AREAS: ANTHROPOLOGY, PSYCHOLOGY, SOCIOLOGY, MUSIC, ART, (BEHAVIORAL SCIENCE); HISTORY, LITERATURE, DRAMA, MUSIC, ART, WORLD HISTORY/HUMANITIES.
- D. EMPHASIS: BEHAVIORAL SCIENCE AND WORLD HISTORY
- E. THEMATIC AND CHRONOLOGICAL ORGANIZATION.

THE BEHAVIORAL SCIENCES COURSE.

SECTION I: MAN'S EVOLUTION AND DEVELOPMENT. UNIT 1. LET'S BEGIN AT THE BEGINNING. UNIT 2. NATURE'S PROGRESS TOWARD MAN. UNIT 3. MAN'S SEARCH FOR MAN. UNIT 4. MAN: THE TOOL MAKER. UNIT 5. MAN AND HIS CULTURE. UNIT 6. MAN BECOMES MAN.

SECTION II: MAN, THE INDIVIDUAL. UNIT 1. HEREDITY AND ENVIRONMENT. UNIT 2. PERCEPTION: IT'S ALL IN THE WAY YOU SEE IT. UNIT 3. LEARNING ABOUT LEARNING. UNIT 4. INTELLIGENCE AND ABILITIES. UNIT 5. PERSONALITY. UNIT 6. FRUSTRATION AND CONFLICT. UNIT 7. ABNORMAL BEHAVIOR.

SECTION III: MAN IN GROUPS. UNIT 1. POPULATION: NO PLACE TO STAND. UNIT 2. GROUP INTERACTION, BEING SENSITIVE. UNIT 3. SOCIAL STRATIFICATION: THE OLD PECKING ORDER. UNIT 4. RACE.

THE WORLD HISTORY/HUMANITIES COURSE INCLUDES THE FOLLOWING UNITS:

PROGRAM 1: ORIENTATION OF STUDENTS. 1. HISTORY AND THE HISTORIAN. 2. PRIMITIVE MAN AND THE WESTERN WORLD. 3. ANCIENT CIVILIZATIONS: EGYPTIAN, MESOPOTAMIAN, CHINESE, INDIAN, AND AMERICAN. 4. GREEK AND ROMAN CIVILIZATIONS. 5. BARBARIC INVASIONS, BYZANTINE CIVILIZATION AND EARLY DEVELOPMENT OF CHRISTIANITY AND ISLAM. 6. THE MEDIEVAL WORLD. 7. RENAISSANCE AND REFORMATION; RISE OF NATIONS. 8. NATIONS STRUGGLE FOR POWER. 9. ENGLISH AND FRENCH REVOLUTIONS. 10. NATIONALISM. 11. INDUSTRIAL REVOLUTION. 12. IMPERIALISM. 13. WORLD WAR I. 14. RUSSIAN REVOLUTION. 15. WORLD WAR II. 16. THE COLD WAR.

PROGRAM 2: 1. TIME AND THE HISTORICAL SENSE. 2. HISTORICAL CONCEPTIONS OF THE SELF. 3. ARCHITECTURE AND HISTORY. 4. PERCEPTION IN VARIOUS HISTORICAL EPOCHS. 5. CREATIVE UNIT. 6. THE DIVINE PHENOMENON AND ITS ARCHITECTURE. 7. COMMUNICATIONS UNIT. 8. COMMUNICATION AND THE ARTS. 9. THE ART OF NATURE AND THE NATURE OF ART. 10. THE MACHINE IN THE GARDEN. (TECHNOLOGY AND ECOLOGY) 11. YIN AND YANG: PESSIMISM AND OPTIMISM IN HISTORY AND IN OUR TIME.

V. MANNER IN WHICH PROGRAM IS HANDLED:

- A. TEAM TEACHING
- B. STUDENT ENROLLMENT:
  - 1. JUNIORS AND SENIORS
  - 2. PREREQUISITES NOT CITED
  - 3. WHETHER ELECTIVE OR REQUIRED NOT INDICATED
- C. CLASS ACTIVITIES INCLUDE GUEST SPEAKERS AND THE USE OF AUDIO-VISUAL AIDS
- D. EXTRACURRICULAR ACTIVITIES INCLUDE FIELD TRIPS
- E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT NOT DESCRIBED
- F. FUTURE PLANS NOT CITED

VI. ADDITIONAL FEATURES OF THE GUIDE:

- A. SUGGESTED ACTIVITIES NOT INCLUDED
- B. BIBLIOGRAPHY INCLUDED FOR EACH UNIT
- C. REFERENCE MATERIALS INCLUDE SOURCES OF INSTRUCTIONAL MEDIA FOR EACH UNIT
- D. NO APPENDICES

MUSIC ABSTRACT

ALL THREE HIGH SCHOOLS IN THE VANCOUVER AREA OFFER RELATED ARTS AND HUMANITIES PROGRAMS. THE SCHOOL'S MUSIC AND ART DEPARTMENTS PROVIDE RESOURCE PERSONNEL WHENEVER NEEDED.

MUSIC IS STUDIED WITH EACH HISTORICAL PERIOD IN PROGRAM I OF THE WORLD HISTORY/HUMANITIES COURSE. (PERIODS LISTED UNDER IV E ON THE PRECEDING PAGE.)

SELECTED REFERENCES TO MUSIC IN PROGRAM II OF THE WORLD HISTORY/HUMANITIES COURSE ARE AS FOLLOWS. "COMMUNICATION AND THE ARTS": THE TONE POEM, BALLADS, HISTORY OF POPULAR MUSIC, PIETER AND THE WOLF. "THE MACHINE IN THE GARDEN": ELECTRONIC MUSIC IN THE 1960'S.

## I. LOCATION:

- A. WEST VIRGINIA
- B. MULLENS

## II. SCHOOL AND PROGRAM PERSONNEL:

- A. PRINCIPAL, ROBERT E. LOOKABILL
- B. PROGRAM DIRECTOR, MRS. ROY KEMP
- C. PROGRAM FACULTY NOT CITED

## III. COURSE GUIDE DESCRIPTION:

- A. SENIOR SEMINAR. "MAN'S CHALLENGES IN HIS SOCIETY"
- B. COMPILED IN 1969
- C. COST NOT CITED
- D. MIMECGRAPHED. 70 PAGES

## IV. CHARACTERISTICS OF THE PROGRAM:

- A. DATE OF PROGRAM'S INITIATION NOT CITED
- B. GENERAL OBJECTIVES:
  - TO ENABLE THE STUDENT TO UNDERSTAND HIS RESPONSIBILITY TO RECOGNIZE PROBLEMS OF THE WORLD SOCIETY AND TO SEEK POSSIBLE SOLUTIONS.
  - TO ENABLE THE STUDENT TO UNDERSTAND THAT CERTAIN CHALLENGES IN THE USE AND ENJOYMENT OF KNOWLEDGE AND THE ENVIRONMENT ARE RELATED TO THE USE OF POWER, AND AFFECT THE INDIVIDUAL'S ROLE IN SOCIETY.
  - TO HAVE THE STUDENT ATTEMPT TO DEFINE HIS OWN CONCEPT OF GOD AND HIS RELATIONSHIP TO HIM.
  - TO ENABLE THE STUDENT TO REALIZE THAT CULTURAL VARIATIONS ARE DESIRABLE BECAUSE OF THEIR DIFFERING CONTRIBUTIONS TO HUMAN CIVILIZATION.
- C. NO SUBJECT AREAS ARE INDICATED
- D. A STUDY OF 20TH-CENTURY MAN
- E. THEMATIC APPROACH.
  - THE COURSE GUIDE CONSISTS OF A SPIRAL-BOUND VOLUME OF 8 LEARNING-RESOURCE PACKETS. EACH PACKET INCLUDES AFFECTIVE AND COGNITIVE OBJECTIVES, OUTLINES, METHODOLOGY, DISCUSSION TOPICS AND QUESTIONS, A SELF TEST, STUDY QUESTIONS, BIBLIOGRAPHY, VOCABULARY, AND MAPS.

TOPICS OF THE 8 PACKETS ARE AS FOLLOWS: I. SURVIVAL (PARTS 1 AND 2), PART 3 "DRUG ADDICTION AND THE TEENAGER"; II. MAN AND GOD; III. LAW AND ORDER; IV. MAN'S QUEST FOR KNOWLEDGE; V. MAN'S EXPRESSION THROUGH VARIATIONS OF CULTURE; VI. SURVIVAL OF THE INDIVIDUAL IN THE 20TH CENTURY; VII. POLLUTION; VIII. DECISIONS! DECISIONS! DECISIONS!

## V. MANNER IN WHICH PROGRAM IS HANDLED:

- A. NUMBER OF TEACHERS NOT INDICATED
- B. STUDENT ENROLLMENT: SENIORS
- C. CLASS ACTIVITIES INCLUDE CLASS DISCUSSIONS, GROUP PRESENTATIONS SUCH AS MOCK TRIALS, WRITTEN REPORTS, FORMAL AND INFORMAL ESSAYS, PANEL DISCUSSIONS, PORTRAIT DRAWINGS OF OUTSTANDING PERSONS, "QUEST OPPORTUNITIES" WHICH ARE IN-DEPTH ASSIGNMENTS ON SUGGESTED PROBLEMS DONE FOR EXTRA CREDIT.



- L. EXTRACURRICULAR ACTIVITIES INCLUDE OUTSIDE PREPARATION FOR CLASS ACTIVITIES.
- E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT
- F. FUTURE PLANS NOT CITED

VI. ADDITIONAL FEATURES OF THE GUIDE:

- A. SUGGESTED ACTIVITIES INCLUDED
- B. BIBLIOGRAPHY INCLUDED
- C. REFERENCE MATERIALS INCLUDE FILMS AND FILMSTRIPS
- D. NO APPENDICES

MUSIC ABSTRACT

REFERENCES TO MUSIC OCCUR IN 2 OF THE 8 LEARNING-RESOURCE PACKETS. IN THE STUDY OF SURVIVAL, STUDENTS ARE URGED TO EXPRESS THEIR IDEAS IN VARIOUS MEDIA INCLUDING SONGS AND PAINTINGS DONE WITH OIL, WATER-COLOR, AND TEMPERA. WITH THE STUDY OF MAN'S EXPRESSION THROUGH VARIOUS CULTURES, SEVERAL IN-DEPTH ASSIGNMENTS DEALING WITH MUSIC ARE SUGGESTED. EXAMPLES ARE AS FOLLOWS: 1) COMPARE AND CONTRAST THE STYLES OF JAPANESE AND CHINESE MUSICAL FORMS, AFRICAN TRIBAL AND NORTH AMERICAN INDIAN TRIBAL MUSICAL FORMS, AND THE MUSIC OF COUNTRIES BORDERING THE MEDITERRANEAN SEA--NORTHERN AND SOUTHERN. 2) USING THE ALBUMS MOONSHINE AND PROHIBITION, AMERICAN INDUSTRIAL BALLADS, SONGS OF STRUGGLE AND PROTEST: 1930-1950, AND SONGS FROM THE DEPRESSION, DESCRIBE THE AMERICAN SCENE DEPICTED BY THESE SONGS IN THE YEARS FROM 1930 TO 1950. 3) SELECT A PERIOD IN HISTORY AND DESCRIBE THE MUSIC POPULAR IN THAT ERA IN ALL PARTS OF THE WORLD. 4) STUDY THE EFFECT OF RELIGIOUS MUSIC ON MUSIC OF THE WESTERN WORLD. 5) DECIDE WHAT ATTITUDES OF 20TH CENTURY CULTURE ARE REFLECTED IN MODERN ART, ELECTRONIC MUSIC, OR ANY OTHER INNOVATIVE ART FORMS.

- I. LOCATION:
- A. WEST VIRGINIA
  - B. PARKERSBURG
- II. SCHOOL AND PROGRAM PERSONNEL:
- A. PRINCIPAL NOT CITED
  - B. PROGRAM DIRECTOR, JANET DOHERTY
  - C. PROGRAM FACULTY NOT CITED
- III. COURSE GUIDE DESCRIPTION:
- A. HUMANITIES
  - B. DATE OF COMPILATION NOT CITED
  - C. COST NOT CITED
  - D. DITTO COPIED. 6 PAGES
- IV. CHARACTERISTICS OF THE PROGRAM:
- A. DATE OF PROGRAM'S INITIATION NOT CITED
  - B. GENERAL OBJECTIVES:
    - TO HELP THE STUDENT UNDERSTAND THE PRESENT THROUGH IDENTITY WITH THE PAST.
    - TO HELP THE STUDENT UNDERSTAND HIMSELF THROUGH IDENTITY WITH OTHERS.
  - C. SUBJECT AREAS NOT INDICATED. STUDIES INCLUDE MUSIC, ART, LITERATURE, DRAMA, HISTORY
  - D. AREAS RECEIVE EQUAL EMPHASIS
  - E. THEMATIC APPROACH.  
THE FIRST SEMESTER PRESENTS A STUDY OF IDENTITY--MAN'S RELATIONSHIP WITH THE PAST, AND MAN'S CHANGING IDEAS EVIDENCED THROUGH ART AND MUSIC. THE SECOND SEMESTER IS BASED UPON SEVERAL THEMATIC UNITS CHOSEN BY THE STUDENTS. THEMES CURRENTLY BEING STUDIED ARE "BROTHERHOOD," "THE NEED OF FAITH IN GOD (OR A SUPREME BEING)," "THE NEED OF FAITH IN OTHERS," "PHILOSOPHY," AND "ROMANTIC LOVE." THESE THEMES INCLUDE A STUDY OF THE ART, LITERATURE, AND MUSIC OF HISTORICAL PERIODS FROM THE EARLY GREEKS TO THE 20TH CENTURY.
- V. MANNER IN WHICH PROGRAM IS HANDLED:
- A. NUMBER OF TEACHERS NOT INDICATED. GUEST SPEAKERS.
  - B. STUDENT ENROLLMENT:
    - 1. GRADE LEVEL NOT INDICATED
    - 2. NO PREREQUISITES
    - 3. ELECTIVE
  - C. CLASS ACTIVITIES EMPHASIZE INDIVIDUAL LEARNING AND INCLUDE LECTURES, CLASS DISCUSSIONS, SMALL-GROUP WORK, PROJECTS, MULTI-MEDIA LEARNING, AND THE USE OF FILMS, TAPES AND RECORDS.
  - D. EXTRACURRICULAR ACTIVITIES INCLUDE FIELD TRIPS TO ART EXHIBITS, AND ATTENDANCE AT CONCERTS, MOVIES, AND DRAMATIC PRODUCTIONS.
  - E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT NOT DESCRIBED
  - F. FUTURE PLANS NOT CITED
- VI. ADDITIONAL FEATURES OF THE GUIDE: LISTS OF CREATIVE PROJECTS FOR STUDENT ACTIVITY.

## MUSIC ABSTRACT

REPRESENTATIVE COMPOSERS AND WORKS FROM ALL PERIODS OF MUSIC HISTORY ARE INCLUDED IN THE PROGRAM.

SELECTED MUSIC PROJECTS ARE AS FOLLOWS: 1) COMPARE THE SOCIAL POSITION OF MODERN MUSICIANS WITH RENAISSANCE MUSICIANS. 2) THE SOVIET UNION HAS ELEVATED MUSIC TO A HIGH POSITION AS PART OF POLITICAL PROPAGANDA AND A FACTOR IN GAINING NATIONAL UNITY. WHAT ROLE DOES RUSSIAN FOLK MUSIC PLAY IN THIS? 3) ASSEMBLE A COLLECTION OF PAINTINGS BY DIFFERENT 20TH CENTURY ARTISTS CONTAINING DIFFERENT SUBJECT MATTER. ANNOTATE THE REPRESENTATIONS AND REPORT FINDINGS TO THE CLASS. 4) PREPARE A FOLIO OF SKETCHES OF STANDARD ORCHESTRAL INSTRUMENTS WITH ACCOMPANYING BRIEF DESCRIPTIONS. 5) PREPARE FOR CLASS PERFORMANCE SEVERAL SONGS, SINGING THEM IN THE WAY AND SETTING WHICH WOULD RESEMBLE THEIR ORIGINAL PERFORMANCE. PREFACE EACH SELECTION WITH A BRIEF ORAL PROGRAM NOTE.

## I. LOCATION:

- A. WISCONSIN
- B. HARTLAND

## II. SCHOOL AND PROGRAM PERSONNEL:

- A. PRINCIPAL, DWIGHT M. STEVENS
- B. PROGRAM DIRECTOR, CHARLES BART (CHAIRMAN OF FINE ARTS DEPT.)
- C. PROGRAM FACULTY: ILGA REKE, CHARLES BART

## III. COURSE GUIDE DESCRIPTION:

- A. HUMANITIES AT ARROWHEAD, "EXPLORATIONS IN CULTURE TO DISCOVER OURSELVES"
- B. DATE OF COMPILATION NOT CITED
- C. COST NOT CITED
- D. MIMECGRAPHED. 20 PAGES. ADDITIONAL MATERIAL, 12 PAGES.

## IV. CHARACTERISTICS OF THE PROGRAM:

- A. PROGRAM INITIATED IN 1965
- B. GENERAL OBJECTIVES:
  - TO EXAMINE AND EMPHASIZE THE HUMANISTIC ELEMENTS AND ATTEMPT TO DISCOVER WHY GREAT NATIONS OF THE PAST HAVE DISAPPEARED LEAVING ONLY FAINT TRACES OF ONCE-GREAT CULTURES.
  - TO INTRODUCE PHILOSOPHY AS A HISTORY OF GREAT THOUGHT AND TO EXPOSE THE READERS TO MATERIALS AND CONCEPTS NOT USUALLY PART OF TRADITIONAL HISTORY OR LITERATURE COURSES.
  - TO EXPERIENCE COMPLETE WRITTEN WORKS OF HISTORY, PHILOSOPHY, ETHICS AND CRITICISM, AND TO DISCUSS AND EVALUATE THEIR ETHICS, CRITICISM, ETC., AND TO DISCUSS AND EVALUATE THEIR IMPACT ON MAN.
  - TO EXPERIENCE THE HUMANITIES IN DEPTH AND BREADTH AND TO DEVELOP AND EXPRESS RATIONAL BASES FOR CRITICISM AND EVALUATION.
- C. SUBJECT AREAS: ART, MUSIC, PHILOSOPHY, LITERATURE, ARCHITECTURE, WORLD HISTORY
- D. WORLD HISTORY PROVIDES THE BACKGROUND. OTHER AREAS RECEIVE EQUAL EMPHASIS.
- E. CHRONOLOGICAL AND THEMATIC APPROACH. SIX MAJOR PERIODS ARE CONSIDERED: THE DAWN OF HISTORY (ORIENTAL, JUDAEAN, EGYPTIAN); GREECE, ROME AND CHRISTIANITY, AND THEIR INFLUENCE ON WESTERN CULTURE; THE MIDDLE AGES; THE RENAISSANCE, THE GREAT TRANSITION; THE BAROQUE, CLASSICAL, ROMANTIC ERAS; IMPRESSIONISM BRINGS THE NEW AGE OF THE 20TH CENTURY. WITHIN THESE MAJOR PERIODS SIX OTHER FACTORS ARE STUDIED: MAN'S SEARCH FOR TRUTH; MAN'S SEARCH FOR FREEDOM; MAN'S SEARCH FOR BEAUTY; MAN'S RELATIONSHIP WITH THE NATURAL WORLD; MAN AND SOCIETY; MAN'S RELATION TO GOD.

MUCH OF THE CURRENT PROGRAM IS CENTERED AROUND SELECTED READINGS. THESE READINGS ARE RELATED TO THE FOLLOWING THEMES WHICH CONSTITUTE READING UNITS:

- 1) MAN'S STRUGGLE TO BE HIMSELF IN AN AGE OF NON-CONFORMITY
- 2) MAN'S STRUGGLE TO FIND HIMSELF
- 3) MAN'S SEARCH FOR TRUTH IN A WORLD OF DOUBT
- 4) MAN'S IMAGINATION TRYING TO PICTURE A WORLD AS YET UNKNOWN TO HIM
- 5) MAN'S INHUMANITY TO MAN

- F. THROUGH A SERIES OF HUMANITIES LECTURE-DEMONSTRATIONS, THIS COURSE WAS MADE AVAILABLE IN A LIMITED WAY TO THE COMMUNITY.

V. MANNER IN WHICH PROGRAM IS HANDLED:

- A. A TEAM OF 2 TEACHERS FOR ART AND MUSIC. GUEST SPEAKERS FOR THE OTHER AREAS.
- B. STUDENT ENROLLMENT:
  - 1. SENIORS
  - 2. INTERESTED STUDENTS APPLY FOR MEMBERSHIP; ACCEPTANCE IS BASED UPON PREVIOUS WORK IN ENGLISH AND SOCIAL STUDIES, ON READING ABILITY AND ON INTEREST. SELECTION IS MADE BY THE COORDINATOR WITH THE ADVICE OF THE GUIDANCE DEPARTMENT.
  - 3. NOT REQUIRED. GIVEN FOR CREDIT
- C. CLASS ACTIVITIES INCLUDE SMALL-GROUP DISCUSSIONS, RESEARCH AND WRITING PROJECTS, SINGING, LISTENING, ART EXPRESSION. THE CLASS MEETS 5 TIMES A WEEK FOR 55-MINUTE PERIODS.
- D. EXTRACURRICULAR ACTIVITIES INCLUDE LECTURES, DISCUSSIONS, AND ACTIVITIES AFFILIATED WITH MARQUETTE UNIVERSITY HUMANITIES OFFERINGS.
- E. PROCESS OF EVALUATING STUDENT'S ACHIEVEMENT IS DESCRIBED AS DIFFICULT. NO WRITTEN TESTS.
- F. A SPECIAL COURSE FOR THE SLOW LEARNER IS BEING CONSIDERED.

VI. ADDITIONAL FEATURES OF THE GUIDE:

- A. SUGGESTED ACTIVITIES NOT INCLUDED
- B. BIBLIOGRAPHY INCLUDED
- C. REFERENCE MATERIALS INCLUDE A BIBLIOGRAPHY OF STANDARD READINGS COVERED EACH YEAR.
- D. NO APPENDICES

MUSIC ABSTRACT

THE COURSE FUNCTIONS ON THE BASIC PREMISE THAT STUDIES IN HUMANITIES ARE NOT REVIEWS OF DATES, EXPLORATIONS, PERIODS OF CREATIVE ACTIVITY, BOOKS AND AUTHORS, BUT RATHER THEY ARE INSIGHTS INTO THE RECORDED HISTORY OF THE FAMILY OF MAN. GREATEST STRESS IS PLACED UPON CONTRIBUTIONS MADE IN THE FIELDS OF CULTURE, THE FINE ARTS AND THE LIBERAL ARTS.

THE MUSIC CONTENT FOLLOWS THE CHRONOLOGICAL PERIODS AND THEMES LISTED ABOVE. (SEE IV D)

A SPECIFIC MUSICAL STUDY INVOLVED A CONSIDERATION OF OPERA AS A METHOD OF MAN'S EXPRESSION. THIS INCLUDED AN EXAMINATION OF THE ROCK OPERA, IQMMY, SELECTIONS FROM GERSHWIN'S PORGY AND BESS, BERG'S WOZZECK, AND MENOTTI'S THE LAST SAVAGE. THESE WORKS SERVED TO PREPARE THE STUDENTS FOR ATTENDANCE AT THE OPERA CARMEN BY BIZET, SUNG IN FRENCH.

MUCH CONSIDERATION HAS BEEN GIVEN TO MEANS WHEREBY THE STUDENTS MIGHT EXPERIENCE THE CONCERT, A DIFFICULTY FOR SCHOOLS NOT CENTERED IN AN AREA PROVIDING PROFESSIONAL PERFORMANCES. SOME ATTEMPTS TO MEET THIS CHALLENGE HAVE BEEN THE DEVELOPMENT OF PROGRAMS BY THE HIGH SCHOOL MUSIC DEPARTMENT WITH AN "IMPORTED" GUEST SOLOIST FROM MILWAUKEE, AND THE USE OF SMALL CHAMBER GROUPS FOR PROGRAMS OF AN HISTORICAL NATURE.

**I. LOCATION:**

- A. WISCONSIN
- B. SUSSEX

**II. SCHOOL AND PROGRAM PERSONNEL:**

- A. PRINCIPAL NOT CITED
- B. PROGRAM DIRECTOR, DENCIE MUNNS
- C. PROGRAM FACULTY: DENCIE MUNNS, LITERATURE; FLORENCE SYKES, ART; JOHN SUTTE, MUSIC; JACK CROOK, SOCIAL STUDIES

**III. COURSE GUIDE DESCRIPTION:**

- A. HUMANITIES
- B. COMPILED IN 1970
- C. COST NOT CITED
- D. DITTO COPIED. 14 PAGES

**IV. CHARACTERISTICS OF THE PROGRAM:**

- A. PROGRAM INITIATED IN 1967
- B. GENERAL OBJECTIVES:
  - TO UNDERSTAND ONE'S SELF IN RELATIONSHIP TO THE HUMAN CONDITION AND TO SQUARE PERCEPTIONS AND CONSEQUENT ASSUMPTIONS WITH REALITY.
  - TO DISCOVER ALTERNATIVE VALUE SYSTEMS, PRIORITIES, AND MEANS OF HANDLING SOCIAL RELATIONSHIPS REGARDING THE FAMILY, EDUCATION, PHILOSOPHY, ECONOMICS, AND POLITICS.
  - TO EXPLORE MAN'S NATURE BY EXAMINING HIS OWN EXPRESSION OF HIMSELF AS EVIDENT IN HIS ART, MUSIC, LITERATURE, AND SOCIAL STRUCTURES.
  - TO DEVELOP USEFUL TOOLS WITH WHICH TO EXPLORE ANY ART, MUSIC, LITERATURE, OR SOCIAL STRUCTURES.
  - TO BECOME PERSONALLY COMPETENT IN PERFORMING SKILLS CONNECTED WITH WRITING, DRAMA, MUSIC, AND THE VISUAL ARTS.
- C. SUBJECT AREAS: ART, MUSIC, LITERATURE, SOCIAL STUDIES
- D. AREAS RECEIVE EQUAL EMPHASIS
- E. CHRONOLOGICAL APPROACH.
  - SCOPE: FROM PRESENT TO PAST.
  - THE PROGRAM INCLUDES 2 COURSES. AN OUTLINE OF THE CONTENT IS AS FOLLOWS:
    - MAN I. UNIT 1, INTRODUCTION (9 WEEKS). UNIT 2, CONTEMPORARY UNITED STATES (9 WEEKS). UNIT 3, MEDIEVAL EUROPE (6 WEEKS). UNIT 4, ANCIENT ORIENT (6 WEEKS). UNIT 5, CLASSICAL GREECE (6 WEEKS).
    - MAN II. UNIT 1, INDUSTRIAL U.S.S.R. AND MODERN JAPAN (6 WEEKS). UNIT 2, EUROPEAN RENAISSANCE (6 WEEKS). UNIT 3, PRE-COLUMBIAN AMERICA (6 WEEKS). UNIT 4, ANCIENT EGYPT (6 WEEKS). UNIT 5, SUB-SUHANAN AFRICA (6 WEEKS). UNIT 6, ROMANTICISM (4 OR 6 WEEKS).
  - FOR EACH OF THESE UNITS, THE COURSE MATERIALS PROVIDE AN OUTLINE OF CONTENT FOR LARGE GROUP AND SMALL GROUP ACTIVITIES AND LEARNING EXPERIENCES.

**V. MANNER IN WHICH PROGRAM IS HANDLED:**

- A. TEAM OF 4 TEACHERS
- B. STUDENT ENROLLMENT:
  - 1. GRADE LEVELS NOT INDICATED
  - 2. PREREQUISITES NOT CITED
  - 3. MAN I, 3 CREDITS. MAN II, 2 CREDITS.

- C. CLASS ACTIVITIES INCLUDE LARGE MEETINGS OF THE ENTIRE CLASS, SMALLER UNIT GROUPS IN EACH SUBJECT AREA, SMALL SPECIAL-INTEREST GROUPS, RESEARCH GROUPS FOR STUDENTS NOT SELECTING A SPECIAL-INTEREST GROUP, AND WORKSHOPS IN EACH OF THE SUBJECT AREAS.
- D. EXTRACURRICULAR ACTIVITIES NOT DESCRIBED
- E. MEANS OF EVALUATING STUDENT'S ACHIEVEMENT NOT DESCRIBED
- F. FUTURE PLANS NOT CITED

VI. NO ADDITIONAL FEATURES INCLUDED IN THE GUIDE.

### MUSIC ABSTRACT

MUSIC IS HANDLED BY ONE OF THE 4 TEAM MEMBERS. EACH TEAM MEMBER IS DESCRIBED AS BEING AN INTERDISCIPLINARY SPECIALIST WITH A VARIED BACKGROUND IN OTHER FIELDS. ASPECTS OF MUSIC STUDIED IN EACH UNIT ARE AS FOLLOWS:

**MAN I.** 1) INTRODUCTION (9 WEEKS). LARGE GROUP: LISTENING PROCESS; THE ELEMENTS OF RHYTHM, MELODY, TIMBRE, TEXTURE, HARMONY, AND FORM; VOCAL AND INSTRUMENTAL MEDIA. SMALL GROUP: EXPERIMENTS WITH SOUND, VOCAL AND PERCUSSIVE; PLAYING TUNED AND UNTUNED PERCUSSION INSTRUMENTS; SINGING INTERVALS; COMPOSITION USING UNCONVENTIONAL NOTATION; IMPROVISATION; GROUP SINGING. 2) CONTEMPORARY UNITED STATES (9 WEEKS). LARGE GROUP: INTRODUCTION TO 20TH CENTURY MUSIC (IMPRESIONISM, EXPRESSIONISM, STRAVINSKY); HISTORICAL APPROACH TO AMERICAN MUSIC FROM 1620 TO THE PRESENT CONCENTRATING ON CHARLES IVES, TRADITIONALISM, EXPERIMENTALISM, ELECTRONIC MUSIC, JAZZ, ROCK. SMALL GROUP: MUSIC FOR THE THEATRE (PERFORMANCE OF A CONTEMPORARY MUSICAL DRAMA); MAJOR SCALE; COMPOSITION AND IMPROVISATION; SINGING INTERVALS UP; ELECTRONIC COMPOSITIONAL TECHNIQUES; APPLIED WORK--PIANO, VOCAL, GUITAR, OTHER INSTRUMENTS. 3) MEDIEVAL EUROPE (6 WEEKS). LARGE GROUP: PRE-CHRISTIAN CHANT; GREGORIAN CHANT; LITURGY (MASS); MODES; LITURGICAL DRAMA; TROUBADOURS, TROUVERES, MINNESINGERS, GOLIARDS; INSTRUMENTAL MUSIC; ORGANUM; ARS NOVA. SMALL GROUPS: PERFORMING CONDUCTUS AND LITURGICAL DRAMA; ROUNDS AND CANONS; USE OF THE RECORDER; INSTRUMENTAL MUSIC; ORGANUM; ROUNDS AND CANONS; USE OF THE RECORDER; COMPOSITION USING THE MODES; APPLIED WORK; SINGING INTERVALS DOWN; ANALYSIS OF 20TH CENTURY MUSIC BASED ON MODES. 4) ANCIENT ORIENT (6 WEEKS). LARGE GROUP: CLASSICAL MUSIC OF INDIA (RAGA AND TALA); THE KARNATIC AND HINDUSTANI SYSTEMS COMPARED AND CONTRASTED; MUSIC OF JAPAN (GAGAKU, KABUKI, NAGAUTA); CHINESE OPERA. SMALL GROUP: JAPANESE TEA CEREMONY, PERFORMANCE OF A KABUKI; INDIAN SONGS; CLAPPING THE TALA OF INDIAN RAGAS; SINGING INTERVALS DOWN; PENTATONIC COMPOSITION AND IMPROVISATION. 5) CLASSICAL GREECE (6 WEEKS). LARGE GROUP: MUSIC, INSTRUMENTS, AND MUSICAL THEORIES; CLASSICAL FORMS (SONATA-ALLEGRO, AND SYMPHONY). SMALL GROUP: SYMPHONIC ANALYSIS, BINARY AND TERNARY FORMS; SINGING INTERVALS UP AND DOWN; APPLIED WORK; ANALYSIS OF CONTEMPORARY MUSIC BASED ON CLASSICAL FORMS.

**MAN II.** 1) INDUSTRIAL U.S.S.R. AND JAPAN (6 WEEKS). LARGE GROUP: EFFECT OF INDUSTRIALIZATION ON THE MUSIC OF RUSSIA AND JAPAN; RUSSIAN MUSIC--MEDIEVAL TO 20TH CENTURY (PROKOFIEV, SHOSTAKOVICH); JAPANESE MUSIC SINCE 1868. SMALL GROUP: RUSSIAN FOLK MUSIC; INFLUENCE OF FOLK MUSIC ON 19TH CENTURY RUSSIAN ART MUSIC--THE "RUSSIAN FIVE"; PERFOR-

MANCE OF A RUSSIAN OPERA OR A MINI-OPERA. 2) EUROPEAN RENAISSANCE (6 WEEKS). LARGE GROUP: MASS, MOTET, MADRIGAL; INSTRUMENTAL AND VOCAL MUSIC OF ITALY, FRANCE, GERMANY, AND ENGLAND; THE BAROQUE. SMALL GROUP: PERFORMANCE OF MADRIGALS, LUTE SONGS, GUITAR MUSIC, AND RECORDERS; LEARN RENAISSANCE DANCES. 3) PRE-COLUMBIAN AMERICA (6 WEEKS). LARGE GROUP: MUSIC OF NORTH AMERICAN INDIAN TRIBES (AZTECS, MAYAS, INCAS). SMALL GROUP: INDIAN SONGS AND CEREMONIES; CONSTRUCTION OF INSTRUMENTS; USE OF CENTRAL AND SOUTH AMERICAN INDIAN FOLK MUSIC IN 20TH CENTURY MUSIC; COMPOSITION OF SONGS FOR AN ORIGINAL CEREMONY. 4) ANCIENT EGYPT (6 WEEKS). LARGE GROUP: MUSIC AND INSTRUMENTS (REFERENCES FROM MYTHOLOGY). SMALL GROUP: DETAILED ANALYSIS OF THE INSTRUMENTS FROM TOMB PAINTINGS AND SCULPTURE; CONSTRUCTION OF AN INSTRUMENT; COMPOSITION USING HYPOTHETICAL EGYPTIAN MODES (A HYMN TO A DEITY); LISTENING TO OPERAS ON EGYPTIAN THEMES; PERFORMANCE OF A MINI-OPERA. 5) SUB-SAHARAN AFRICA (6 WEEKS). LARGE GROUP: LISTENING TO MUSIC OF AFRICA; GROUP SINGING. SMALL GROUP: EMPHASIS ON SONGS, STORY-TELLING, AND PERCUSSION; CONSTRUCTION OF AFRICAN INSTRUMENTS; IMPROVISATION WITH ATUMPAN TALKING DRUMS; COMPOSITION OF A STORY-SONG. 6) ROMANTICISM (4 OR 6 WEEKS). LARGE GROUP: COMPOSERS; FORMS; NATIONALISM; NEO-ROMANTICS; ROMANTIC QUALITIES IN 20TH CENTURY MUSIC. SMALL GROUP: REVIEW SINGING INTERVALS; APPLIED WORK; COMPOSITION (ART SONGS, PIANO PIECES); STUDY OF A ROMANTIC HERO; PERFORMANCE OF A MINI-OPERA OR AN OPERETTA.



## APPENDICES

## APPENDIX A

STATE EDUCATION DEPARTMENT  
TEACHERS' PLANNING GUIDES

THE ALLIED ARTS - A HIGH SCHOOL HUMANITIES GUIDE FOR MISSOURI. PUBLICATION #128G. REPRINTED, 1965. HUBERT WHEELER, COMMISSIONER OF EDUCATION. 194 PAGES.

UNITS COVERED: I. INTRODUCTION AND BACKGROUND (PURPOSE OF THE COURSE; SUBJECT IN THE ARTS; SOURCES OF ART SUBJECTS; FUNCTION IN THE ARTS). II. MEDIUM (MEDIUM OF THE ARTS; MEDIUMS OF THE VISUAL ARTS; MEDIUMS OF THE TIME ARTS). III. ELEMENTS (ELEMENTS OF THE VISUAL ARTS; ELEMENTS OF MUSIC; ELEMENTS OF LITERATURE). IV. ORGANIZATION (ORGANIZATION IN THE ARTS; ORGANIZATION IN ARCHITECTURE; FORM IN MUSIC; TYPES OF LITERATURE). V. CREATIVITY. HISTORICAL STYLES. JUDGMENT.

INCLUDES TEACHING AIDS AND BIBLIOGRAPHY.

THE HUMANITIES - A PLANNING GUIDE FOR TEACHERS. THE UNIVERSITY OF THE STATE OF NEW YORK. THE STATE EDUCATION DEPARTMENT, BUREAU OF SECONDARY CURRICULUM DEVELOPMENT. ALBANY, NEW YORK. 1966. 171 PAGES.

UNITS COVERED: HUMANITIES AND THE SCHOOL PROGRAM (PROCEDURE; OBJECTIVES; METHOD; ACTIVITIES; SCHEDULING). FUNCTIONS APPROACH (MAN, VALUES AND EXPRESSION; MAN AND SELF; MAN AND SOCIETY). THE ELEMENTS APPROACH (AESTHETIC EXPERIENCE; FORM; REALITY; MEANING; PURPOSE; ANALYSIS OF SEVERAL WORKS). CHRONOLOGICAL APPROACH (RELIGION; MAN; NATURE; PLAY; COMMUNITY). RECOMMENDATIONS. INCLUDES TEACHING MATERIALS AND BIBLIOGRAPHY.

## APPENDIX B

TEACHERS' PLANNING MANUALS  
FOR CITY SCHOOL SYSTEMS

ENGLISH-HUMANITIES - GRADES 11 AND 12.  
HARTFORD BOARD OF EDUCATION. HARTFORD, CONNECTICUT. 1968.  
148 PAGES.

THE GUIDE PROVIDES CONCEPTS, APPROACHES AND ACTIVITIES, AND INCLUDES SEVERAL ARTICLES OF BACKGROUND IDEAS AND ATTITUDES. LISTS OF FILMS AND RECORDS. BIBLIOGRAPHY.

THE HUMANITIES, 1969-1970.  
JEFFERSON COUNTY BOARD OF EDUCATION. 3332 NEWBURG ROAD,  
LOUISVILLE, KENTUCKY 40218. 167 PAGES.  
UNITS COVERED: ANCIENT CULTURES. JUDEA-CHRISTIAN  
CONTINUUM. THE MODERN EPOCH. (ART, LITERATURE, PHILOSOPHY,  
RELIGION, MUSIC)  
INCLUDES TEACHING MATERIALS AND BIBLIOGRAPHY.

THE HUMANITIES - A GUIDE FOR TEACHERS. GRADE 12.  
BOARD OF EDUCATION. SALT LAKE CITY, UTAH. 1967. 99 PAGES.  
UNITS COVERED: SECTION 1. I. THE AGE OF ORIGIN AND GROWTH  
(20,000 B.C. TO 600 A.D.). II. THE AGE OF BELIEF AND  
ADVENTURE (600 A.D. TO 1600 A.D.). III. THE AGE OF REASON  
AND ENLIGHTENMENT (1600 TO 1800). IV. THE AGE OF IDEOLOGY  
AND ANALYSIS (1800 A.D. TO THE PRESENT).  
SECTION 2. I. WORLD RELIGIONS. II. SOCIAL CONFLICT.  
III. THE SEARCH FOR SELF-IDENTITY.  
INCLUDES SUGGESTED MATERIALS, SUGGESTED ACTIVITIES AND  
BIBLIOGRAPHY.

THE TEACHERS' MANUAL FOR THE SAN ANTONIO SYMPHONY STUDENT  
CONCERTS.  
PUBLISHED BY THE SAN ANTONIO INDEPENDENT SCHOOL DISTRICT, 1970.  
43 PAGES.

PERFORMING ARTS SERIES IN THE SCHOOLS AND IN THE CONCERT  
HALL.

SYLLABUS FOR INSTRUCTIONAL MUSIC PROGRAMS.  
PROJECT I.M.P. SAN ANTONIO INDEPENDENT SCHOOL DISTRICT. 1967.  
29 PAGES.

THIS PROGRAM EMPHASIZES THE INTERRELATIONSHIP OF MUSIC WITH  
OTHER SUBJECTS TAUGHT IN THE SECONDARY SCHOOLS OF SAN  
ANTONIO. INCLUDES PROGRAM NOTES FOR 8 MUSICAL COMPOSITIONS  
AND CORRESPONDING TEACHER OUTLINES FOR MUSIC, ART, ENGLISH,  
AND SOCIAL SCIENCE.

**HUMANITIES - A PLANNING GUIDE.**

PUBLICATION OF THE CURRICULUM DIVISION OF THE BOARD OF EDUCATION. WICHITA, KANSAS. 1967. 200 PAGES.

SELECTED UNITS COVERED: I. THE ARTISTS' VIEW OF THE WORLD (THE WORLD OF VISION; THE WORLD OF SOUND; THE WORLD OF THOUGHT AND FEELING). II. STORIES IN THE ARTS (NARRATIVE IN LITERATURE; NARRATIVE IN MUSIC; NARRATIVE IN THE VISUAL ARTS; FORM OF THE NARRATIVE). III. RHYTHM IN THE ARTS (RHYTHM IN NATURE; RHYTHM IN MUSIC; RHYTHM IN LITERATURE; RHYTHM IN THE VISUAL ARTS). IV. COLOR IN THE ARTS (COLOR IN VISUAL ARTS; COLOR IN MUSIC AND LITERATURE: IMPRESSIONISM; COLOR IN LITERATURE). FORM IN THE ARTS.

INCLUDES COURSE OUTLINES, SAMPLE LESSONS, TEACHER AIDS, ASSIGNMENTS, TESTS, AUDIO-VISUAL EQUIPMENT AND MATERIALS, AND BIBLIOGRAPHY.

## BIBLIOGRAPHY

## HUMANITIES TEXTS

- BARNES, HARRY E. AN INTELLECTUAL AND CULTURAL HISTORY OF THE WESTERN WORLD. NEW YORK: DOVER PUBLICATIONS, INC., 1968.
- CROSS, LINDAU, AND LAMM. SEARCH FOR PERSONAL FREEDOM. IOWA: WM. C. BROWN, 1970.
- DUDLEY, LOUISE, AND AUSTIN FARICY. THE HUMANITIES. NEW YORK: MCGRAW-HILL BOOK CO., 1960.
- FENTON, EDWIN, EDITOR. THE HUMANITIES IN THREE CITIES. NEW YORK: HOLT, RINEHART AND WINSTON, 1969.
- FLEMING, WILLIAM. ARTS AND IDEAS. NEW YORK: HOLT, RINEHART AND WINSTON, 1968.
- KAREL, LEON C. AVENUES TO THE ARTS. MISSOURI: SIMPSON PUBLISHING CO., 1966.
- OBLER, PAUL. MIRRORS OF MAN. NEW YORK: AMERICAN BOOK CO., 1968.
- SACHS, CURT. THE COMMONWEALTH OF ART. NEW YORK: W. W. NORTON, 1946.
- VAN DE BOGART, DORIS. INTRODUCTION TO THE HUMANITIES. NEW YORK: BARNES AND NOBLE, 1968.
- WEBER, EUGENE, EDITOR. FROM THE RENAISSANCE TO THE ATOMIC AGE--THE WESTERN TRADITION. NEW YORK: HEATH, 1959.

## MUSIC TEXTS

- APEL, WILLI. THE HARVARD BRIEF DICTIONARY OF MUSIC. MASSACHUSETTS: HARVARD UNIVERSITY PRESS, 1960.
- BERNSTEIN, MICHAEL. INTRODUCTION TO MUSIC. NEW JERSEY: PRENTICE-HALL, 1951.
- COPLAND, AARON. WHAT TO LISTEN FOR IN MUSIC. NEW YORK: NEW AMERICAN LIBRARY, 1957.
- GROUT, DONALD J. HISTORY OF WESTERN MUSIC. NEW YORK: W. W. NORTON, 1960.
- HARMAN, CARTER. A POPULAR HISTORY OF MUSIC. NEW YORK: DELL PUBLICATION, #7034, 1969.
- HOFFER, CHARLES R. THE UNDERSTANDING OF MUSIC. BELMONT, CALIFORNIA: WADSWORTH PUBLISHING CO., 1969.

LANG, PAUL HENRY. MUSIC IN WESTERN CIVILIZATION. NEW YORK:  
W. W. NORTON, 1963

LEICHTENTRITT, HUGO. MUSIC, HISTORY AND IDEAS. MASSACHUSETTS:  
HARVARD UNIVERSITY PRESS, 1938.

MACHLIS, JOSEPH. THE ENJOYMENT OF MUSIC. NEW YORK: W. W.  
NORTON, 1963.

MC GEHEE, THOMASINE, AND ALICE NELSON. PEOPLE AND MUSIC.  
BOSTON: ALLYN AND BACON, 1963.

PORTNOY, JULIUS. MUSIC IN THE LIFE OF MAN. NEW YORK: HOLT,  
RINEHART AND WINSTON, 1963.

STRINGHAM, EDWIN. LISTENING TO MUSIC CREATIVELY. NEW JERSEY:  
PRENTICE-HALL, 1959.

ULRICH, HOMER. MUSIC: A DESIGN FOR LISTENING. NEW YORK:  
HARCOURT, BRACE, AND CO., 1957.

WILSON, A. VERNE. DESIGN FOR UNDERSTANDING MUSIC. NEW YORK:  
SUMMY BIRCHARD, 1966.

WOLD, MILO, AND EDMUND CYKLER. AN INTRODUCTION TO MUSIC AND ART  
IN THE WESTERN WORLD. IOWA: WM. C. BROWN, 1958.

WOLD AND CYKLER. AN OUTLINE HISTORY OF MUSIC. IOWA: WM. C.  
BROWN, 1966.

## INDEX

## ABILITY:

COURSES WHICH REQUIRE STUDENTS OF ABOVE-AVERAGE ABILITY, SUCH AS THE COLLEGE-BOUND STUDENT, 6, 15, 26, 42, 87, 125, 126, 140, 165, 171, 175, 182, 191, 215, 254, 279, 292, 297, 337  
 COURSES ACCEPTING STUDENTS REGARDLESS OF ACADEMIC ABILITY, 21, 24, 85, 91, 102, 133, 322  
 COURSES FOR STUDENTS OF AVERAGE AND ABOVE-AVERAGE ABILITY, 11, 44, 60, 70, 90, 115, 138, 152, 247, 286, 328  
 TALENTED ARTS-ORIENTED STUDENTS, 32, 48

ANTHROPOLOGY, 4, 56, 339

ARCHEOLOGY, 100, 203

ARCHITECTURE, 8, 21, 34, 36, 38, 46, 56, 78, 80, 82, 91, 119, 128, 140, 142, 145, 151, 154, 158, 160, 164, 170, 191, 193, 203, 208, 211, 232, 285, 290, 294, 316, 322, 337, 345

AREAS - SEE SUBJECTS OR SPECIFIC SUBJECT SUCH AS ARI, DANCE, ETC.

ART, 1, 2, 4, 6, 8, 11, 13, 15, 17, 19, 23, 24, 26, 28, 30, 42, 44, 46, 48, 50, 56, 58, 60, 62, 65, 67, 70, 72, 73, 76, 80, 82, 85, 87, 89, 93, 95, 98, 100, 102, 104, 106, 109, 111, 113, 115, 117, 119, 122, 124, 126, 128, 131, 133, 137, 142, 144, 147, 149, 151, 152, 158, 162, 164, 166, 168, 170, 172, 174, 177, 179, 184, 185, 187, 189, 196, 198, 203, 206, 209, 211, 213, 215, 217, 219, 221, 223, 225, 227, 229, 235, 237, 241, 243, 245, 247, 249, 252, 255, 262, 264, 266, 270, 272, 274, 275, 277, 278, 283, 285, 286, 288, 290, 292, 294, 299, 301, 303, 305, 307, 309, 311, 313, 314, 316, 318, 320, 322, 324, 327, 331, 333, 335, 337, 339, 345, 347  
 SEE ALSO SUBJECTS, ARCHITECTURE, PAINTING, SCULPTURE

BIBLIOGRAPHY (COURSE GUIDES WHICH CONTAIN . . .), 9, 12, 18, 19, 23, 27, 31, 35, 43, 52, 54, 59, 61, 66, 69, 74, 79, 82, 85, 88, 92, 94, 96, 99, 101, 107, 118, 125, 127, 129, 132, 139, 141, 142, 144, 146, 155, 160, 162, 165, 172, 186, 190, 192, 194, 197, 204, 207, 216, 217, 220, 221, 223, 225, 230, 233, 236, 238, 242, 246, 250, 254, 256, 267, 269, 286, 291, 295, 297, 299, 309, 316, 321, 325, 338, 340, 342, 346

CHRONOLOGICAL (ORGANIZATIONAL APPROACH TO COURSE CONTENT), 6, 8, 11, 13, 15, 21, 23, 24, 26, 42, 46, 48, 65, 70, 73, 76, 78, 80, 82, 85, 98, 100, 104, 111, 113, 115, 119, 124, 126, 131, 140, 142, 152, 154, 156, 166, 177, 184, 191, 193, 209, 211, 213, 215, 219, 223, 229, 237, 252, 262, 274, 275, 277, 278, 286, 292, 294, 303, 307, 309, 311, 314, 316, 324, 328, 337, 347  
 SEE ALSO ORGANIZATION

COMMUNICATION ARTS, 158, 179, 198, 227

## COMPILATION - SEE DATE

## CORE (SUBJECT AREAS WHICH ARE EMPHASIZED):

ART AND HISTORY, 111  
 ART AND LITERATURE, 145  
 ART AND MUSIC, 303  
 ART, LITERATURE, AND MUSIC, 19, 56, 104, 120, 128, 196, 252  
 ART, HISTORY, LITERATURE, AND MUSIC, 277  
 ART, HISTORY, LITERATURE, MUSIC, AND PHILOSOPHY, 98, 100,  
 213, 260, 337  
 CITY LIFE, 270  
 ENGLISH, 60, 138, 140, 219  
 ENGLISH AND SOCIAL STUDIES, 67, 275  
 HISTORY, 122, 142, 223  
 HISTORY AND LITERATURE, 124, 126, 243, 245, 305, 311, 333  
 19TH AND 20TH CENTURIES, 223  
 20TH CENTURY, 40, 206, 270, 333, 341  
 INDIAN CULTURE, 4  
 LITERATURE, 87, 189, 297, 299, 335  
 LITERATURE AND PHILOSOPHY, 203  
 PHILOSOPHY, 182  
 RELIGION, 137  
 SOCIAL STUDIES AND BEHAVIORAL SCIENCE, 288, 339  
 SOCIAL STUDIES AND ENGLISH, 67, 275

CRAFTS, 34, 109, 158

DANCE, 21, 30, 32, 34, 78, 91, 104, 109, 128, 151, 164, 170, 179,  
 196, 206, 208, 209, 223, 232, 262, 311

## DATE:

## COMPILATION OF THE COURSE GUIDE,

1962: 42, 229  
 1963: 145, 170  
 1964: 28, 154, 266  
 1965: 19, 58, 62  
 1966: 26, 38, 40, 73, 84, 120, 138, 140, 203, 232, 327  
 1967: 30, 34, 36, 87, 113, 128, 164, 179, 191, 196, 239,  
 245, 264, 268, 307, 309  
 1968: 6, 89, 91, 98, 104, 133, 144, 168, 193, 198, 221,  
 255, 277, 285, 290, 292  
 1969: 2, 4, 51, 93, 102, 111, 160, 174, 187, 211, 227, 252,  
 258, 260, 270, 281, 294, 301, 322, 333, 335, 339,  
 341  
 1970: 11, 13, 15, 21, 32, 44, 46, 48, 50, 54, 56, 60, 65,  
 67, 95, 122, 124, 131, 135, 142, 149, 151, 166, 172,  
 182, 184, 185, 201, 206, 213, 215, 217, 219, 223,  
 225, 232, 241, 249, 262, 272, 283, 288, 297, 299,  
 314, 316, 347  
 1971: 70, 72, 137, 177, 274, 275, 313

## INITIATION OF THE PROGRAM,

1962: 266  
 1963: 124, 170, 301, 324  
 1964: 113, 154, 239, 260  
 1965: 44, 58, 62, 70, 85, 87, 93, 98, 164, 345  
 1966: 4, 26, 73, 84, 91, 131, 135, 203, 232, 278  
 1967: 11, 30, 34, 56, 89, 128, 133, 149, 196, 245, 252,  
 255, 272, 327, 347



1968: 2, 6, 67, 104, 168, 213, 320  
 1969: 13, 15, 95, 102, 160, 174, 270, 322, 331, 339  
 1970: 32, 122, 262, 313

DESIGN, 34

DRAMA, 2, 6, 11, 32, 34, 38, 62, 104, 109, 117, 140, 145, 149,  
 158, 164, 179, 184, 196, 198, 208, 219, 232, 266, 272, 286,  
 290, 309, 316, 331, 339

SEE ALSO THEATRE

ELECTIVE, 4, 9, 11, 13, 15, 21, 26, 30, 32, 36, 44, 47, 48, 52,  
 54, 56, 63, 65, 70, 85, 87, 90, 93, 96, 98, 102, 107, 113,  
 115, 119, 125, 131, 133, 135, 149, 154, 156, 160, 165, 166,  
 171, 172, 184, 185, 190, 191, 206, 213, 215, 228, 236, 243,  
 254, 260, 262, 270, 273, 275, 279, 284, 286, 295, 297, 299,  
 302, 312, 322, 325, 328, 336, 337, 343, 346

ELEMENTS (ORGANIZATIONAL APPROACH TO COURSE CONTENT), 28, 32, 34,  
 36, 145, 147, 149, 151, 179, 185, 187, 198, 232, 311

SEE ALSO ORGANIZATION, RELATED ARTS

ENGLISH, 17, 54, 67, 84, 95, 102, 131, 133, 138, 140, 235, 249,  
 270, 303, 311, 327

SEE ALSO LITERATURE

EMPHASIS - SEE CORE

EVALUATION (MEANS OF STUDENT'S EVALUATION DESCRIBED), 1, 2, 4, 9,  
 22, 25, 27, 28, 30, 34, 42, 45, 52, 62, 65, 69, 74, 76, 82,  
 85, 88, 90, 92, 94, 99, 101, 103, 107, 112, 114, 115, 118,  
 127, 129, 134, 136, 142, 150, 165, 167, 171, 175, 180, 182,  
 184, 192, 194, 197, 199, 204, 207, 210, 216, 220, 230, 233,  
 238, 242, 246, 248, 261, 271, 273, 277, 284, 286, 289, 291,  
 295, 297, 299, 302, 307, 312, 314, 325, 346

FILM, 34, 95, 160, 179, 223

FORMAT - SEE SIZE

FRESHMEN (COURSE OFFERED AT FRESHMAN LEVEL), 28, 54, 199, 250

FUTURE (COURSE GUIDES WHICH CITE FUTURE PLANS), 2, 27, 41, 42, 47,  
 52, 88, 89, 91, 94, 96, 103, 104, 114, 120, 122, 131, 134,  
 136, 150, 155, 159, 171, 175, 210, 213, 216, 256, 261, 271,  
 273, 279, 292, 302, 328, 338, 346

GOVERNMENT (AND POLITICS), 106, 122, 290

SEE ALSO SOCIAL STUDIES

GRADE - SEE FRESHMAN

GRADE - SEE FRESHMEN, SOPHOMORES, JUNIORS, SENIORS

HISTORY, 13, 17, 19, 26, 34, 38, 42, 48, 50, 58, 62, 70, 82, 89,  
 91, 93, 98, 100, 102, 111, 113, 117, 122, 124, 126, 140, 142,  
 152, 154, 164, 168, 170, 177, 184, 211, 213, 215, 217, 221,  
 223, 225, 227, 237, 243, 247, 252, 255, 272, 275, 277, 278,  
 285, 290, 299, 305, 307, 309, 314, 316, 320, 324, 331, 333,

337, 339, 345  
SEE ALSO SUBJECTS

HOME ECCNCMICS, 32, 198

HUMAN RELATIONS, 2, 122

INDUSTRIAL ARTS, 17, 122

INITIATION - SEE DATE

JUNIORS (COURSE OFFERED AT JUNIOR LEVEL), 9, 11, 15, 21, 23, 30,  
36, 42, 47, 56, 63, 65, 69, 87, 93, 102, 104, 117, 131, 135,  
156, 160, 182, 209, 213, 246, 262, 269, 275, 286, 295, 297,  
302, 305, 322, 325, 336, 340

LITERATURE, 1, 2, 4, 6, 8, 11, 13, 15, 19, 21, 24, 26, 30, 36, 38,  
42, 44, 46, 48, 58, 60, 62, 65, 70, 72, 73, 76, 78, 80, 82,  
85, 87, 89, 91, 93, 98, 100, 102, 104, 106, 109, 111, 113,  
115, 119, 122, 124, 126, 128, 137, 142, 144, 162, 166, 168,  
170, 172, 174, 177, 184, 185, 187, 189, 191, 193, 196, 203,  
206, 209, 211, 213, 215, 217, 219, 221, 223, 225, 237, 241,  
243, 245, 247, 252, 255, 262, 264, 266, 272, 274, 275, 277,  
278, 283, 285, 290, 292, 294, 297, 299, 301, 305, 307, 309,  
313, 314, 316, 318, 320, 322, 324, 333, 335, 337, 339, 345,  
347

SEE ALSO SUBJECTS, POETRY, ENGLISH

MATHEMATICS, 17, 213

MUSIC - SEE SUBJECTS

ORGANIZATION OF COURSE CONTENT:

CHRONOLOGICAL AND ELEMENTS, 62, 109, 117, 128, 164, 196, 329

CHRONOLOGICAL AND THEMATIC, 19, 30, 38, 58, 72, 89, 91, 106,  
122, 162, 170, 189, 225, 227, 241, 243, 272, 283, 320, 331,  
339, 345

THEMATIC AND ELEMENTS, 158

PAGES - SEE SIZE

PAINTING, 21, 34, 36, 38, 78, 91, 140, 142, 145, 154, 160, 191,  
193, 208, 232, 285

PHILOSOPHY, 4, 6, 8, 11, 13, 17, 19, 21, 23, 30, 38, 42, 46, 48,  
50, 62, 70, 72, 76, 78, 80, 82, 93, 95, 98, 100, 102, 104,  
106, 109, 111, 113, 119, 124, 128, 137, 140, 149, 152, 154,  
162, 164, 185, 189, 193, 203, 213, 215, 217, 219, 245, 252,  
272, 275, 283, 285, 290, 292, 294, 297, 299, 301, 309, 311,  
314, 316, 335, 337, 345

SEE ALSO SUBJECTS

PHOTOGRAPHY, 34, 104

POETRY, 34, 140, 164, 179, 232, 274

SEE ALSO LITERATURE

PSYCHOLOGY, 122, 223, 235, 311, 337, 339

REFERENCE MATERIALS (INCLUDED IN COURSE GUIDE), 3, 6, 12, 13, 22, 28, 31, 35, 41, 43, 48, 52, 54, 59, 61, 63, 66, 69, 74, 82, 85, 92, 96, 99, 105, 118, 119, 120, 125, 127, 129, 132, 134, 139, 141, 142, 146, 155, 160, 162, 165, 180, 183, 184, 186, 187, 190, 192, 194, 197, 202, 207, 212, 214, 216, 220, 221, 225, 228, 230, 236, 238, 242, 246, 248, 256, 267, 271, 279, 281, 284, 286, 289, 291, 295, 297, 299, 303, 307, 309, 315, 316, 321, 323, 325, 334, 336, 340, 342, 343, 346

RELATED ARTS, 147, 149, 151, 179, 198

RELIGION, 13, 17, 21, 23, 70, 72, 78, 80, 82, 91, 93, 95, 98, 104, 109, 113, 119, 122, 137, 145, 158, 189, 193, 203, 215, 285, 290, 297, 309, 314, 316, 337

REQUIRED COURSE, 69, 91, 180, 199, 204, 219, 246

SCIENCE, 13, 17, 102, 113, 122, 133, 170, 213, 227, 249, 270

SCULPTURE, 21, 34, 36, 38, 78, 80, 91, 119, 193, 208, 232, 285

SENIORS (COURSE OFFERED AT SENIOR LEVEL), 6, 9, 11, 13, 15, 21, 23, 30, 36, 42, 47, 48, 56, 63, 65, 69, 70, 85, 87, 90, 91, 93, 98, 102, 104, 113, 115, 117, 125, 126, 131, 135, 149, 152, 154, 156, 160, 165, 166, 172, 175, 182, 184, 185, 190, 191, 194, 204, 213, 215, 219, 228, 233, 236, 238, 243, 246, 247, 254, 256, 260, 262, 269, 273, 275, 284, 286, 292, 295, 299, 302, 320, 322, 325, 328, 336, 337, 340, 341, 346

SIZE (COURSE MATERIALS):

1 TO 5 PAGES, 1, 11, 13, 15, 21, 23, 32, 36, 44, 46, 50, 56, 62, 70, 72, 77, 84, 109, 115, 137, 149, 151, 156, 158, 168, 177, 184, 208, 209, 217, 243, 247, 258, 262, 274, 299, 301, 311, 313, 331

6 TO 10 PAGES, 2, 6, 24, 34, 38, 40, 48, 60, 85, 100, 119, 122, 124, 131, 133, 152, 154, 160, 162, 166, 172, 189, 201, 213, 221, 225, 232, 264, 268, 275, 277, 292, 305, 307, 314, 337, 343

11 TO 20 PAGES, 17, 30, 42, 54, 73, 76, 82, 89, 106, 111, 113, 135, 147, 170, 182, 198, 206, 239, 260, 278, 281, 303, 318, 347

21 TO 30 PAGES, 87, 91, 93, 144, 164, 187, 196, 215, 223, 227, 235, 266, 283, 285, 286, 294, 297, 320, 333, 335

31 TO 50 PAGES, 19, 28, 58, 67, 78, 80, 102, 126, 128, 174, 191, 211, 241, 249, 252, 272, 316, 322, 327

51 TO 100 PAGES, 8, 26, 51, 65, 95, 98, 104, 120, 142, 145, 185, 229, 237, 245, 270, 288, 309

OVER 100 PAGES, 4, 117, 138, 140, 179, 193, 203, 219, 255, 290, 324

SOCIAL STUDIES, 24, 44, 54, 65, 67, 72, 95, 100, 102, 133, 193, 206, 219, 223, 229, 235, 245, 247, 283, 288, 311, 339, 347  
SEE ALSO GOVERNMENT

SOPHOMORES (COURSE OFFERED AT SOPHOMORE LEVEL), 21, 26, 56, 69, 87, 104, 131, 180, 246, 254, 262, 269, 275, 322, 336

## SUBJECTS: MUSIC AND . . .

ART, 1, 2, 4, 6, 8, 11, 13, 15, 17, 19, 23, 24, 26, 28, 30, 42, 44, 46, 48, 50, 56, 58, 60, 62, 65, 67, 70, 72, 73, 76, 80, 82, 85, 87, 89, 93, 95, 98, 100, 102, 104, 106, 109, 111, 113, 115, 117, 119, 122, 124, 126, 128, 131, 133, 137, 142, 144, 147, 149, 151, 152, 158, 162, 164, 166, 168, 170, 172, 174, 177, 179, 184, 185, 187, 189, 196, 198, 203, 206, 209, 211, 213, 215, 217, 219, 221, 223, 225, 227, 229, 235, 237, 241, 243, 245, 247, 249, 252, 255, 262, 264, 266, 270, 272, 274, 275, 277, 278, 283, 285, 286, 288, 290, 292, 294, 299, 301, 303, 305, 307, 309, 311, 313, 314, 316, 318, 320, 322, 324, 327, 331, 333, 335, 337, 339, 345, 347

LITERATURE, 21, 36, 38, 78, 91, 145, 154, 191, 193, 297

ART AND LITERATURE, 1, 28, 48, 6, 8, 11, 13, 15, 19, 24, 26, 30, 42, 44, 46, 48, 58, 60, 62, 65, 70, 72, 73, 76, 80, 82, 85, 87, 89, 93, 98, 100, 102, 104, 106, 109, 111, 113, 115, 119, 122, 124, 126, 128, 137, 142, 144, 147, 149, 151, 152, 162, 166, 168, 170, 172, 174, 177, 184, 185, 187, 189, 196, 203, 206, 209, 211, 213, 215, 217, 219, 221, 223, 225, 237, 241, 243, 245, 247, 252, 255, 262, 264, 266, 272, 274, 275, 277, 278, 283, 285, 290, 292, 294, 299, 301, 305, 307, 309, 313, 314, 316, 318, 320, 322, 324, 333, 335, 337, 339, 345, 347

ART, HISTORY, AND LITERATURE, 26, 58, 89, 122, 126, 142, 168, 170, 177, 184, 211, 221, 223, 225, 237, 243, 247, 255, 277, 278, 305, 307, 320, 324, 333, 335

ART, LITERATURE, AND PHILOSOPHY, 4, 6, 8, 11, 13, 19, 30, 42, 46, 48, 62, 70, 72, 76, 80, 82, 93, 98, 100, 102, 104, 106, 109, 111, 113, 119, 124, 128, 137, 149, 152, 162, 185, 189, 203, 213, 215, 217, 219, 245, 252, 272, 275, 283, 285, 290, 292, 294, 299, 301, 309, 314, 316, 335, 337, 345

ART, HISTORY, LITERATURE, AND PHILOSOPHY, 13, 19, 42, 48, 62, 70, 82, 93, 98, 100, 102, 111, 113, 124, 152, 213, 215, 217, 252, 272, 275, 285, 290, 299, 309, 314, 316, 337, 345

SEE ALSO INDIVIDUAL SUBJECTS SUCH AS ART, LITERATURE, ETC.

TEACHER (ONE FOR ALL SUBJECT AREAS), 4, 42, 104, 112, 135, 138, 140, 151, 154, 156, 160, 182, 191, 201, 209, 212, 247, 274, 295, 322

TEAM TEACHING, 1, 2, 9, 11, 13, 17, 19, 24, 26, 28, 32, 41, 44, 62, 65, 69, 73, 87, 90, 91, 93, 96, 98, 102, 113, 115, 122, 125, 126, 131, 133, 145, 147, 149, 158, 164, 168, 171, 172, 175, 180, 184, 196, 198, 204, 213, 215, 219, 221, 228, 230, 233, 236, 238, 241, 243, 246, 250, 255, 260, 264, 266, 268, 270, 273, 277, 279, 281, 284, 289, 291, 301, 303, 307, 313, 316, 320, 325, 327, 334, 337, 340, 346, 347

THEATRE, 32, 82, 147, 151, 283, 285, 311  
SEE ALSO DRAMA

THEMATIC (ORGANIZATIONAL APPROACH TO THE COURSE), 2, 4, 17, 40, 44, 51, 54, 60, 67, 87, 93, 95, 102, 120, 133, 138, 144, 156, 160, 168, 172, 174, 182, 185, 201, 203, 206, 217, 221, 232, 235, 245, 249, 252, 255, 258, 260, 264, 268, 270, 281, 288, 290, 297, 299, 301, 305, 311, 313, 318, 324, 328, 333, 341, 343  
SEE ALSO ORGANIZATION

WRITING, 160, 335  
SEE ALSO ENGLISH, LITERATURE