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IDENTIFICATION OF THE CHARACTERISTICS OF HUMANITIES COURSES AND COMPETENCIES NECESSARY FOR A MUSIC EDUCATOR TO FUNCTION ON A HIGH SCHOOL HUMANITIES TEAM

by

Henry Harleston Fleming

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of the Requirements for the Degree of
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CHAPTER I

OVERVIEW OF THE STUDY

Introduction

The teacher who would be humanistic needs to ask himself, What does it really mean to be fully human? From this question, others arise: What are the reassessments of goals and objectives needed in today's society, schools, and academic classes to develop and encourage humaneness in students? Not only what must an individual teacher do, but also what should that teacher know of the subjects and disciplines outside his area of specialization if his teaching is to exemplify humaneness? To seek the answers to these questions should comprise the positive aspects of a minimum developmental program for the individual humanities teacher, irrespective of that teacher's subject interest. If such development could anchor a positive position, its complement would be for the same individual teacher to learn to avoid those attitudes, activities, and relationships which are inhumane. To this end, Jarrett asserts: "The teacher who would be humanistic and promote humanistic qualities by way of the humanities should be, more than anybody else, alert to the dangers of counter-productiveness."[1] This is to suggest that the humanist-teacher ought to make every effort to avoid the vices, which still loom large among academicians, of so intently worshiping

[1] James L. Jarrett, The Humanities and Humanistic Education (Reading, Mass.: Addison-Wesley Publishing Company, Inc., 1973), p. 103.

the past as to disregard the significance of anything current; of substituting ideas and discussion for involvement and feelings; and of being overly snobbish about the music, art, and literary masterworks which are his stock and trade.[1]

Are there any specialized skills, over and above those of the conventional teacher, which a teacher fostering humaneness ought to develop and cultivate? This study purports to make that determination.

Statement of Problem

General

In order to identify the competencies requisite for a music educator to function effectively on a high school humanities team, it is necessary: (1) to investigate how humanities courses and programs are structured, planned, organized, and conducted; and (2) to investigate the factors which determine the structure and characteristics of humanities courses and programs.

Specific

In this study the writer will:

I. Identify the fundamental characteristics of high school humanities courses in terms of the following:

   A. Philosophy

   B. Objectives

   C. Content

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[1] Ibid., pp. 97-103 passim.

D. Organization and Structure

E. Instructional Approaches

F. Evaluation

G. Administration

II. Identify the specific competencies a music educator ought develop to function effectively in a high school humanities program.

Definition of Terms

Humanities

Marguerite V. Hood's definition of Humanities is used in this study:

> The Humanities . . . are 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.[1]

Competency

The term "competency," as used in this study, will mean: the ability to perform a specific task, job, undertaking, or function to a satisfactory or adequate degree. It will not be taken to mean or to imply "expertness," "excellence," or "superior ability."

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[1] Marguerite V. Hood, "The Contribution of Fine Arts and Music to the Humanities," in The Humanities and the Curriculum, ed. Louise M. Berman (Washington: Association for Supervision and Curriculum Development, NEA, 1967), p. 23.

Limits and Scope of Study

This study will be limited to the literature since 1960 which discusses: (1) the fundamental philosophies and characteristics upon which high school humanities courses are planned, structured, and implemented; and (2) the basic competencies required of a music educator team-teaching humanities courses in a high school.

Need for Study

The teaching of music deals with the structure of a single subject: Music. Teaching the humanities deals with several subject disciplines and the basic structure of each subject is different. Since each of the disciplines encompassed within a humanities course is structured differently, it is assumed that music educators on humanities teaching teams require competencies and skills in addition to those required of teachers of music. That is, the music educator in a humanities program has to do precisely what the music teacher does in a non-humanities music class: teach the elements of music and how they relate to each other and are used by a composer in an organizational structure which creates music. But in the humanities class, the music educator--in addition to being a teacher of music--must manifest the required skills for planning, organizing, setting up inter-disciplinary relationships, as well as understanding the approaches and strategies of the other disciplines. Thus it would seem that additional tasks require different and additional skills.

Although there is an abundance of published material dealing with many facets of the humanities, such material is scattered throughout the educational literature. This literature needs to be synthesized into a single study which focuses on the problem as previously outlined. The literature reviewed is rather general and none of it deals comprehensively with those aspects of humanities programs which suggest or imply that music educators who participate in a team-teaching humanities course should develop more competencies than their fellow teachers in single-discipline courses.

Until a comprehensive study which deals with the music educator in a team-teaching humanities program is made available to the profession, the in-service teacher or the teacher of pre-service teachers who wishes to develop guidelines for a music teacher in a team-teaching humanities program will have to do what this study proposed to do--search for, examine, and extract from the available literature a list of the competencies which appear to be practical and necessary for a music educator to function effectively on a humanities teaching team.

A Review of Related Literature

Humanities Programs in Secondary Schools

Louise M. Berman points out that the humanities in secondary schools largely include the related study of literature, history, philosophy, music, and the visual arts. These subjects, studied as a unit, are distinct from the physical sciences and mathematics and are generally

taught by several instructors. While not concerned with a particular philosophy or creed, content and objectives of the humanities emphasize the uniqueness of man in nature. In addition, the humanities encourage students to ask and to attempt to answer some basic questions of existence, to discover life styles and underlying patterns of life, and to enjoy a creative release of emotions.[1]

The humanities are also concerned with man's search for values, and with "the degree that the one being taught perceives it as changing his own behavior."[2]

If one accepts Berman's viewpoint that the humanities deal with man's search for values, his effort to discover life styles and to enjoy emotional releases, it is perhaps logical to presume that the guiding philosophies and procedural principles for humanities courses are likely to be found in the ideas and theories of humanistic psychologists on the one hand and the proponents of value education on the other. Also, one should consider that an important aspect of value education is its concern with the value a student places upon himself, upon his individuality, upon his "self." Thus, a concern for an understanding of "self" and for the development of one's individuality points, with some directness, to the

---

[1]Louise M. Berman, ed., The Humanities and the Curriculum (Washington: Association for Supervision and Curriculum Development, National Education Association, 1967), pp. 2-3.

[2]Ibid., p. 4.

studies and reports of Rogers[1] and Maslow[2] in the area of personality theory and to the observations of Louis E. Raths[3] in respect to the establishment of values for both the student and the teacher.

In one way or another, all the reviewed reports of humanities programs emphasized the necessity for extensive pre-planning. In initial programs it frequently became apparent that the teacher-planners had to revise and re-plan in terms weighted on the side of student interest and involvement. To gain deeper insight into what transpires in such curriculum revisions, studies by Christine and Christine,[4] Saylor and Alexander,[5] Ojemann,[6] and Mauritz Johnson,[7] all of whom advocate flexibility in curriculum structure, were examined. In addition,

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[1]Carl R. Rogers, On Becoming A Person (Cambridge, Mass.: The Riverside Press, 1961).

[2]A.H. Maslow, Motivation and Personality (New York: Harper and Brothers, Publishers, 1954).

[3]Louis E. Raths, Merrill Harmin, and Sidney B. Simon, Values and Teaching (Columbus, Ohio: Charles E. Merrill Publishing Company, 1966).

[4]Charles T. Christine and Dorothy W. Christine, Practical Guide to Curriculum and Instruction (West Nyack, N. Y.: Parker Publishing Company, Inc., 1971).

[5]J. Galen Saylor and William M. Alexander, Curriculum Planning for Modern Schools (New York: Holt, Rinehart and Winston, Inc., 1966).

[6]Ralph H. Ojemann, "Who Selects the Objectives for Learning and Why," Elementary School Journal, February 1971, pp. 262-73.

[7]Mauritz Johnson, "Definitions and Models in Curriculum Theory," Educational Theory, April 1967, pp. 127-40.

Ojemann stresses the need for structuring the curriculum around the students' life goal, or life style, and that the curriculum's objectives should help the learner develop his life goal.

Baron,[1] Keller,[2] and Taylor[3] discuss rationales for the humanities with emphasis upon an approach: (1) to counterbalance the increasing emphasis on technical and scientific education; (2) to impel us to raise basic value questions and to search for answers to them; (3) to put man rather than material at the center of things; and (4) to provide the student with needed strength outside himself to give him confidence that men make history. The humanities are needed, they assert, to help the student to decide the quality of his own response to an object of art and to judge the worth of an idea within a framework of his own which he must learn to construct for himself.

In the implementation of humanities programs one has to consider the diversity of its disciplines and the vastness of the subject material available. Both the diversity and the vastness supply ample arguments

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[1]Bruce G. Baron, "Humanities and the Curriculum," Educational Leadership, December 1969, pp. 287-95.

[2]Charles R. Keller, "Interdisciplinary Humanities Courses--A Needed Challenge to the Present Separate-subject-dominated High School Curriculum," National Education Association Journal, January 1968, pp. 19-20.

[3]Harold Taylor, "Spirit of Humanism," Music Educators Journal, September 1966, pp. 51-53.

in favor of team-teaching. Davis,[1] Von Haden and King,[2] Shaplin and Olds,[3] and Richmond[4] are all aware of the objections commonly cited to team-teaching. In spite of this, however, each argues convincingly for the advantages of team-teaching, while pointing out ways and means to avoid the obstacles.

Once the planners of a humanities program agree to utilize team-teaching, other facets of the program grow and evolve from and into the procedures, teaching strategies, and flexible scheduling which seem best suited and adaptable to the process of team-teaching. Thus the following listed literature largely favors a union of the two--a Team-teaching/Humanities approach to learning: Borton[5] and Higgins[6] deal with 'process'--students themselves learning how they learn;

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[1]Harold S. Davis, How to Organize an Effective Team Teaching Program (Englewood Cliffs, N. J.: Prentice-Hall, Inc., 1966).

[2]Herbert I. Von Haden and Jean Marie King, Innovations in Education: Their Pros and Cons (Worthington, Ohio: Charles A. Jones Publishing Company, 1971).

[3]Judson T. Shaplin and Henry F. Olds, Jr., eds., Team Teaching (New York: Harper and Row, 1964).

[4]W. Kenneth Richmond, The Teaching Revolution (London: Methuen and Company, Ltd., 1967).

[5]T. Borton, "What's Left When School's Forgotten?" Saturday Review, April 18, 1970, pp. 69-71.

[6]Ardis O. Higgins, "Interdisciplinary Approach--A Learning Environment," Educational Horizons, Fall 1969, pp. 1-4.

Brandon[1] and Montemuro[2] with the creative usage of multi-media and small group projects; Millard[3] with the teacher's difficulty of 'staying out of the way' while still probing for and eliciting reactions in small group discussions; and Raths[4] reasons the 'whyness' of fitting a particular teaching strategy to the size of the class and the purpose to be achieved.

Of the dissertations reviewed, that of Michael E. Cleveland[5] deals primarily with the kinds of musical experiences which are likely to be most beneficial to the general student in a humanities class. His concern appears to be more with the methods of presentation of this musical content than with the skills required of music teachers when planning and organizing humanities courses, or when adapting varied

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[1] L. Brandon, "Using Media Creatively in the Classroom," English Journal, December 1971, pp. 1231-34.

[2] Norma Montemuro, "Multi-Media Approach to Humanities," English Journal, December 1971, pp. 1228-30.

[3] Joseph Millard, "Organizational Factors Related to Successful Team Teaching Programs," Journal of Educational Research, January 1973, pp. 215-20.

[4] J. D. Raths, "Teaching Without Specific Objectives," Educational Leadership, April 1971, pp. 714-20.

[5] Michael E. Cleveland, "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.

teaching strategies to the kinds of organizational structures more likely to be found in humanities courses than in purely music courses. The dissertations by Foster[1] and by Fabre[2] both treat the problems and benefits of humanities courses on the college level, which vary extensively from those on the secondary level. The dissertation projects by Terrell,[3] Ebert,[4] and Oehler[5] treat humanities programs on the secondary level in terms of structure, objectives, and philosophy. None of these dissertations, however, considers the problems confronting the specific teacher--regardless of the teacher's area of specialization--who must, in humanities courses, cope with the approaches of other disciplines.

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[1] Randolph N. Foster, Jr., "Music in the Humanities," Ed.D. dissertation, George Peabody College for Teachers, 1959.

[2] Herman R. Fabre, "Music in Humanities Courses and Programs," Ed.D. dissertation, Columbia University, 1962.

[3] Mary Sue Morrow Terrell, "Guidelines for Designing the Secondary School Humanities Course," Ph.D. dissertation, University of Alabama, 1970.

[4] Janet Betz Ebert, "Humanities Programs and Courses, 1968-1972," Ph.D. dissertation, Ohio State University, 1973.

[5] John S. Oehler, Jr., "A Study of Secondary School Humanities Programs in the United States," Ed.D. dissertation, University of North Carolina, 1973.

The remaining related literature reviewed were accounts and curriculum guides of recently established humanities programs in both the United States and England. Of the number reviewed, nowhere were any two programs based upon similar subject material coverage. Except for the use of team-teaching, few had the same detailed organizational structure. Only one[1] had at the beginning of the course an expository approach to music, painting, and architecture designed to help the student establish relationships with other humanities disciplines through some understanding of the nature, structure, and function of the arts.

Organization of Study

Method of Study

This study is descriptive-analytic in design. Data for this study were gathered from: (1) Normative library research of dissertations, action research projects, articles, documents, and texts; and (2) Examination and analysis of syllabi and curriculum guides of high school humanities courses as made available from the various State Departments of Education throughout the United States, and as compiled in various research projects.

Kinds of Data Required

The kinds of data required are educational philosophy, authoritative opinion, observational reports, syllabi and curriculum guides of

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[1]Miles Myers, "A Team-taught Humanities Course at Oakland High School, Oakland, California," in Men and Societies, ed. R. Irvine Smith (London: Heinemann Educational Books, 1968), p. 63.

humanities courses, texts, and research findings relative to: (1) the philosophical basis for humanities courses; (2) the structure, organization, and conduct of humanities courses on the high school level; (3) the nature, characteristics, classification of, and approaches used in the teaching of the respective disciplines of the humanities; and (4) the skills and competencies required of music educators participating on a high school humanities team.

Treatment of Data

Research, studies, reports, observations, syllabi, curriculum guides, and texts will be examined, analyzed, and synthesized in terms of: (1) identifying those philosophies, factors, elements, procedures, inter-relationships of disciplines, and structures which relate and contribute to the development, establishment, conduct, and evaluation of humanities programs on the secondary school level; and (2) identifying specific competencies required of a music educator to function effectively on a high school humanities team.

CHAPTER II

HUMANISM--RELATED THOUGHT, PHILOSOPHIES AND THEORIES

Early Humanism

Humanism is a philosophy which, through an attitude of mind, attaches major importance to man as a human being and to his faculties, affairs, well-being, and worldly aspirations. Its outlook dwells on the autonomy of man as a dignified, rational being, possessing within himself the source of truth and right. Humanism's ultimate reality is human reason rather than any eternal authority, and its goal is man's greatest good in this finite existence.[1]

Although there is some disagreement about the beginning dates of humanism, there is little doubt that scholars of the Renaissance, as a protest against the Medieval authority of the Church and the Church's proscription of learning that could not be adapted to the Christianity, brought humanism to its initial prominence in Italy. Ulich comments on the social causes which brought about this wave of secularization:

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[1]Corliss Lamont, Humanism As A Philosophy (New York: Philosophical Library, Inc., 1949), pp. 19-21.

[2]Edward J. Power in Main Currents in the History of Education, 2nd edition (New York: McGraw-Hill, Inc., 1970) , pp. 275-76 and 335-36, places the beginning of literary humanism in the late Middle Ages of Charlemagne's reign; Robert Ulich in History of Educational Thought, revised ed. (New York: American Book Co., 1968), p. 102, cites its beginning as in the 15th Century.

> For the people at the end of the Middle Ages life became more pleasant, or at least more interesting. The Crusades, the first mechanical discoveries, and explorations widened their horizon and the range of their activity. Through growth of enterprise they became wealthier, and life, though perhaps more dangerous, became more attractive and worth the risk. The Aristotelianism of the scholastics not only sharpened the intellect for the rational interpretation of faith, but--against the will of the early scholastic theologians--it created doubt in faith and delight in reasoning for its own sake. Even among the pious there developed sectarian movements which made religion an individual affair and thus imperiled the role of the Church as the common and indispensable mediator between God and man.[1]

The "new learning" of the Italian humanists no longer had the same purpose as the teachings of the Medieval educator. The purpose of learning, the humanists asserted, should not be,

> . . . exclusively for the sake of continuing a tradition; it is, at least in intention, designed to help the individual toward a higher degree of self-expression and a better understanding and enjoyment of life.[2]

Thus, revisions were instituted. One of the principal modifications was to change what the humanists felt to be the weighted emphasis which Medieval universities had placed upon logic to the detriment of the other studies of the trivium; thus, they assigned to grammar and rhetoric the priority these subjects had enjoyed in Ancient times. About midway into the 15th century, a curriculum was adopted embracing the seven liberal arts of the ancient Greek-Roman model, the model itself being a combination of the trivium (grammar, logic, and rhetoric) and

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[1] Ulich, History of Educational Thought, pp. 102-03.

[2] Ibid., p. 109.

the quadrivium (arithmetic, geometry, astromony, and music). In time, other subjects were added to the curriculum:

> History enters into the curriculum because it is the study of man, of his fortunes and his misfortunes. Humanism also gives philosophy, particularly moral philosophy, a more independent role in education for philosophy is the means by which a noble mind converses with its equals, liberates itself from prejudice, and discovers the dignity of great and free ideas. Thus Greek was placed on the same or even a higher level than Latin for it was the language of Plato in which, according to the humanists, both beauty and wisdom had found their abode.[1]

In the early stages of Italian humanism the 'method of teaching' left much to be desired, ". . . the typical humanist (of the early 15th century) lacks a clear conception of educational method and of the learning process."[2] By the late 15th and early 16th centuries they had improved their methodology, but were, sadly, only later to sacrifice innovation on the false altar of imitation. Their anxiousness to apply the tried educational principles of late Antiquity, combined with their own 'new' concept of personality, developed a new enthusiasm in teaching. They made an honest effort to interpret learning as a mode of developing a richer personal life. The problems arose as some of the humanists-educators were overwhelmed by their admiration for Homer, Cicero, and Vergil. Many were overwhelmed by this admiration to the extent that they forbade the use of any phrase that could not be found in

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[1] Ibid., p. 110.

[2] Ibid., p. 109.

one of the acknowledged Roman writers. In this way, "they condemned their beloved Latin to change from a living language . . . into a dead one."[1]

Burckhardt, in The Civilization of the Renaissance in Italy, discusses the development of the individual as one of the forces shaping the course of Renaissance civilization. Italians were the first Europeans to discard the Medieval view of man as always a part of a race, a party, a people, a family. In place of this dark-ages concept of man, Burckhardt declares, the Italian began to assert the subjective side of himself with an emphasis that converted him into a spiritual individual.[2] This development on the individual Italian was due, in part, to the political circumstances of Italy, and also in part to the psychological fact that,

> . . . Italians of the fourteenth century knew little of false modesty or of hypocrisy in any shape; not one of them was afraid of singularity, of being and seeming unlike his neighbors.[3]

The city and regional States bred despotic rulers which, in turn,

> . . . fostered in the highest degree the individuality not only of the tyrant himself, but also of the men he protected or used as his tools--the secretary, minister, poet, and companion.[4]

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[1]Ibid., pp. 111-12.

[2]Jacob Burckhardt, The Civilization of the Renaissance in Italy, volume I (New York: Harper and Row, Publishers, 1958), p. 143.

[3]Ibid.

[4]Ibid., p. 144.

Thus, the personnel serving as governmental tools of the tyrants as well as the subjects whom they ruled were all forced to learn quite thoroughly all the resources of their own capabilities. For the ruling groups, their enjoyment of life was enhanced by the desire to obtain the greatest satisfaction from possibly a rather brief span of power and influence; for the subjects who were content with a strictly private station, the display and rivalry of wealth and culture and a Church which was not identical with the State, all conditions favored the growth of individual thought.[1]

The northward movement of Italian scholars--acting as secretaries, professors, delegates to Church councils, envoys--carried the precepts and spirit of humanism to the countries of northern Europe. The military invasion of Italy by the French in the last decade of the 15th century also contributed to the infusion of Italian Renaissance culture to northern invaders.[2]

Whereas in Italy individual humanism stressed personal development, culture, and freedom, in the northern European countries, particularly Germany, it was a social type of humanism, demanding reforms in living conditions and moral life.[3] It reflected somewhat in

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[1]Ibid., p. 144.

[2]W. T. Jones, A History of Western Philosophy (New York: Harcourt, Brace & World, Inc., 1952), pp. 575-76.

[3]Ibid.

varying degrees an atmosphere of anticlericalism and desire for Church reform. The studies of the northern humanists embraced Scriptural as well as classical sources, including a pronounced interest in Hebrew. Education was seen as a means of developing individual virtue, but also was considered to be of greater importance as the road to reformation.[1] This variance in purpose and concept attached to humanism in the northern European countries was termed Christian Humanism.

Erasmus of Rotterdam (ca. 1466-1536)

Erasmus was considered the ultimate arbiter in all theological aspects of Christian Humanism. Entitled the "Prince of Christian Humanists" by most intellectuals at the beginning of the 16th century, he was by temperament, preference, and influence a European.[2] Along with other northern humanists of the time, Erasmus was especially interested in the problems of educational methods, some of his theories proving to be far in advance of the actual practices of the day. He authored two great educational classics in which he advocated a careful study of a child's nature and the liberal use of games and play in school work. He attacked the harsh methods of discipline of his time and proposed more humane and attractive means for brining up a child. Erasmus considered it the concern of an instructor to aid, assist, and

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[1] Ibid., p. 48.

[2] Ulich, History of Educational Thought, p. 130.

help the student, and not to display the instructor's learning. In an age given to verbatim memorizing and imitation of ancient literary style, his introduction of some independence and individuality into the learning process was most welcomed.[1]

Unquestionably, there is a consensus among scholars on the importance of Erasmus as a contributor of viable and influencial humanistic thought in Western Culture.[2]

There appears to be considerable scholarly agreement, although not quite a consensus, about who the dominant personalities were and what the major theories were, following the era of Erasmus, propelling humanistic educational thought and philosophy into the late Renaissance and beyond. Unquestionably, Montaigne was one of those "dominant personalities."

Montaigne

> The range in understanding the heights and abysses of human nature which we find in the work of Montaigne (1533-1592) seems to be unlimited. He possessed a power of self-analysis which made him realize to an almost incredible degree of what human beings are potentially capable.[3]

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[1] Carroll Atkinson and Eugene T. Maleska, The Story of Education (Philadelphia: Chilton Company, 1965), pp. 48-49.

[2] The influence of both Erasmus' theories and educational methodology are discussed at varying lengths by: Ulich, Hist. of Ed. Thought, pp. 138-148; Atkinson and Maleska, Story of Ed., pp. 48-49; L. C. Gabel, Ency. Amer., 1973 ed., s.v. "Humanism"; Brian Homnes, Ency. Amer., 1970 ed., s.v. "Philosophy of Ed."; and Frederick A.Olafson, Ency. of Ed., 1971 ed., s.v. "Humanism and Education."

[3] Ulich, Hist. of Ed. Thought, p. 150.

Montaigne's essays are the source of his thoughts about human nature. Although only two of them are directly devoted to education, the responsibilities of parents and teachers are referred to in others. His main theme is: teach the young the art of living. Most of us, he regrets, are taught to live (if at all) when life is near its end. Montaigne would have the child taught to observe, to look at things rather than to memorize words; to open his mind for useful counsel and good examples; and to aim always at the whole, complete man. He advised against dividing the child into two entities: mind and body, each to be trained separately.[1]

> Much of what we consider progressive practices in schools today was anticipated by the French nobleman more than three centuries ago. Careful observation of all the conditions requisite for human maturation, the inter-action of physical and mental training, the use of subject matter as a means for the development of personality and the art of living, the understanding of the learning process as fostering the child's initiative, and consequently the transformation of the school into a center of activities related to the child's natural life and future--all these ideas can be traced back to Montaigne.[2]

Pestalozzi

Perhaps more so than most other philosophers, Pestalozzi practiced what he preached; he put into practice, for his contemporaries to see, the educational theories he conceived. Being profoundly religious, he placed the moral instruction of his children first on the list of

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[1]Ibid., pp. 158-60 passim.

[2]Ibid., p. 160.

primary educational aims. Such societal reforms as he demanded were to be realized by helping the individual student to help himself--a truly humanitarian approach to teaching.

The following observation may suggest reasons for Pestalozzi's popularity among the middle classes:

> With his emphasis upon practical activities of children, starting with motor skills and leading to vocational competence in trade, industry, and farming, Pestolozzi was able to offer a constructive program to those who were dissatisfied with the exclusively literary and linguistic emphasis given by most schools of his day.[1]

For Pestalozzi, motives for learning should properly come from the natural instincts of the student. Discipline was to be achieved through cooperation and sympathy rather than compulsion or physical punishment. Like Montaigne, he looked upon the child as a unity consisting of moral, physical, and intellectual powers; education's function was to develop these powers harmoniously.

Citing the "road of nature" as context, Pestalozzi emphasizes the necessity of vocational and class education. About this seemingly ambivalent precept, one scholar asserts:

> This may sound surprising to those who know Pestalozzi as the prophet of equality in education; yet the two aspects are, at least from Pestalozzi's point of view, not contradictory. For his concept of equality means not uniformity but the full acknowledgment of nature as it develops diversely in different men and

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[1]Atkinson and Maleska, Story of Ed., p. 72.

> relates them to different strata and vocations of life. Everybody has to follow the 'road of nature,' but it is not the same road for everybody. The less gifted have to go through other experiences and choose other tasks than do those endowed with unusual talent. If a school tried to treat the two in one and the same way, it would kill the talent in the talented, and the possibility of proper and practical adjustment for the average, and neither of them would be happy. So differentiation is inevitable, and it contributes to the richness of human life.[1]

In tracing continuity threads of educational theories, philosophies, and practices through the 18th and 19th centuries, scholars point to the rise of individualism, naturalism, and secularism together with the dominant role of science as probable causes for humanism to assume a "bewildering variety of forms."[2] Meanwhile, by the end of the 19th century and in the early 20th, the tremendous advances of science and the enormous growth in complexity of economic organization created a situation in which the traditional, formal approaches to education became progressively less and less adequate. Thus educators began to see the need for an up-dating of educational philosophy to bring it abreast of the times.[3] Among the educators sensing the need for a new educational philosophy were those who believed in "progressive education."

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[1]Ulich, Hist. of Ed. Thought, pp. 260-61.

[2]Encyclopedia Americana, 1973 ed., s.v. "Humanism," by Leona C. Gabel.

[3]Sol Cohen, "The Transformation of the School," in Foundations of Education, editor George F. Kneller, 3rd edition (New York: John Wiley & Sons, Inc., 1971), pp. 26-30.

20th Century Humanism

In this section, the focus of this study is directed towards: How humanism views itself in relation to the contemporary problems of education and society; What does the present-day humanist believe? And, What is his credo?

Basic Assumptions of Modern Humanists

H. J. Blackham, in Humanism, asserts that the contemporary humanist proceeds from several basic assumptions, namely: that man is on his own; that this life is all; that man must be responsible for his own life; and that man is responsible also for the life and welfare of mankind.[1] The justification which humanists cite as basis for their first two assumptions, 'that man is on his own and this life is all,' is that, "humanists do not find convincing the evidence for contrary beliefs."[2]

Christian humanism, however, takes another view; it does not minimize the desirability of any of the tenets, refinements, or aspirations subscribed to by non-Christian humanists, but "judges these to be insufficient, indeed ineffectual, in themselves alone."[3] In this respect,

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[1]H. J. Blackham, Humanism (Baltimore, Md.: Penguin Books, Inc., 1968), p. 13.

[2]Ibid., p. 17.

[3]Max C. Otto, "Humanism," in American Philosophy, ed. Ralph B. Winn (New York: Philosophical Library, Inc., 1955), p. 176.

the Christian humanists stress the need of inserting humanistic ideas and ideals under the province of the supernatural. Otherwise, they claim, mankind cannot really be fulfilled.[1]

Once this point of 'supernatural or no-supernatural' is conceded as an area of disagreement, the various forms of humanism, irrespective of branch, seem otherwise to agree that what they can and must do is, "to tackle the problems which confront us here and now as human beings engaged in living on this planet."[2]

Although espousing anti-supernaturalism, humanism points to certain precepts taught by Jesus as he raised his voice again and again on behalf of broad humanist ideals such as: social equality, the development of altruism, the brotherhood of man, and peace on earth.[3] Some of Jesus' sayings are given a this-worldly interpretation consonant with humanism: 'Ye shall know the truth, and the truth shall make you free,' and 'I am come that they might have life and that they might have it more abundantly.'[4]

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[1]Ibid., p. 177.

[2]Blackham, Humanism, p. 22.

[3]Corliss Lamont, The Philosophy of Humanism, 4th ed. (New York: Philosophical Library, 1957), p. 42.

[4]Ibid., p. 43.

Open Mind

The humanist is sensitive to the three sides of human nature usually referred to as an intellect, will, and feeling. Any one of the three sides is considered as important as the others. As a rationalist, however, the humanist puts reason first. He stresses an 'open mind,' devoted to the search for truth. He views the open mind as a means of determining the foundations upon which to build his convictions. The faith of the humanist is in the reliability of tested evidence. His open mind is constantly vulnerable to evidence.[1] His beliefs are vulnerable to empirical evidence, and this he accepts. Adherence to this concept means that the open mind accepts only "beliefs held on sufficient evidence and remains open to the changes required by further evidence."[2]

Corliss Lamont regards John Dewey as a staunch supporter of the 'open mind' position supported by humanists:

> . . . the twentieth-century philosopher (is John Dewey) who so far has best understood modern science and scientific method and who most cogently developed their meaning for philosophy and culture. He places reliance throughout on experimental intelligence as the most dependable way to solve the problems that face the individual and society.[3]

Julian Huxley projects an idea which explains why the 'open mind' of the humanist is a necessity:

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[1]Blackham, Humanism, pp. 27-30 passim.

[2]Ibid., p. 30.

[3]Lamont, Philosophy of Humanism, p. 30.

> . . . all aspects of reality are subject to evolution, from atoms and stars to fish and flowers, from fish and flowers to human societies and values--indeed that all reality is a single process of evolution. And ours is the first period in which we have acquired sufficient knowledge to begin to see the outline of this vast process as a whole.[1]

Huxley contends that the evolution of human societies and values is achieved by breakthroughs to new dominant patterns of mental organization, of knowledge, of ideas and beliefs; breakthroughs that are ideological instead of physiological or biological organization.[2] Furthermore, Huxley proclaims these new thought-organized ideologies and beliefs are concerned with the ultimate reality as well as with the contemporary problems of existence. They are dealing with some interpretation of man, of the world he is to live in, and of his place and role in that world; they are formulating some comprehensible picture of human destiny and significance.[3] The problems that confront world societies Huxley views as, "blocks and challenging monsters in our path of psychosocial evolution."[4]

Concern for Mankind

The problem of world societies, awaiting solutions from open minds, are daily reiterated: the threat of world overpopulation; the

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[1]Sir Julian Huxley, "The Humanist Frame," in The Humanist Frame, ed. Julian Huxley (London: George Allen & Unwin Ltd., 1961), p. 15.

[2]Ibid., p. 16

[3]Ibid., p. 17.

[4]Ibid., p. 21.

threat of super-scientific war, chemical, biological, and nuclear; the over-exploitation and depletion of natural resources; the erosion of the world's cultural variety; our general preoccupations with means rather than ends, with technology and quantity rather than creativity and quality; the revolution of expectation, caused by the widening gap between the haves and have-nots, between the rich and the poor nations; and the ever widening breach between the thought patterns of youth and of the not-so-young. Such global problems should be recognized and dealt with on a world basis.[1] To accept a worldly view, the change has to be in our mental as well as our physical boundaries. This has obvious implications for our teaching, especially of history and geography. It also means that we must work for an extension of the range of recognized obligation beyond the limits of nationalism.[2]

Development of the Individual

Although humanism is global in its thinking and in its application, it is also concerned with the development and welfare of the individual. With the strengthening of an individual's self-image in mind, the humanist holds that responsibility for one's life begins with one's own opinions. It follows, the humanist asserts, that these opinions, if truly

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[1] Ibid.

[2] H. Lionel Elvin, "An Education for Humanity," in The Humanist Frame, ed. Julian Huxley (London: George Allen & Unwin Ltd., 1961), p. 276.

responsible, ought be matched by responsible decisions; responsible decisions are 'informed' decisions, arrived at by rational procedure.[1] The humanist is aware that some opinions may be lightly held and some decisions spontaneously taken. To make up one's mind seriously is to reopen that mind, "to question again in the new context the assumptions and principles one has accepted."[2] A decision usually involves a choice, and,

> choice is logically dependent upon knowledge (established by reasoning from experience) . . . I choose something which I know (am informed about), I choose it by comparison with alternatives about which I am also informed, and I choose it in the light of what my choice will involve as far as my best judgment can determine.[3]

Huxley observes that the sincere humanist makes every effort,

> . . . to develop his own personality, to discover his own talents and possibilities, to interact personally and fruitfully with other individuals, to discover something of his own significance . . . (in so doing) he is realizing in his own person an important quantum of evolutionary possibility; he is contributing his own personal quality to the fulfillment of human destiny; and he has assurance of his own significance in a vaster and more enduring whole of which he is a part.[4]

Michael Tippett points out that the fine arts, whether visual or aural and irrespective of how perceived, are needed if, during his self-development, the individual is to enter consciously into the world

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[1] Blackham, Humanism, p. 34.

[2] Ibid., p. 35.

[3] Ibid., p. 36.

[4] Huxley, "The Humanist Frame," p. 23.

of inner feelings partly to become fulfilled and partly to prevent his becoming a 'machine' in an overly mechanized society.[1]

This shaping of one's personal life, however, is more development than invention: "His (the humanist's) way of life has to be selected and shaped from practical alternatives, rather than invented and projected on a blank sheet."[2]

Open Society

The humanist, having cultivated an "open mind," works for an "open society."

> . . . A significant distinction between the open society and the closed is the opportunity and requirement in an open society that individuals bear the responsibility for decisions. Decisions in an open society are based on the exercise of intelligence . . . The critical powers of man are thus set free. Each man can contribute according to his own ability. He is free to participate and to help reshape society in the light of his scientific study and his wisdom.[3]

Van Praag supports a similar view:

> It (humanism) aims at an open society characterized by freedom of opinion, readiness to deliberate, mutual respect and democratic procedures, and directed towards the general welfare.[4]

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[1]Michael Tippett, "Towards the Condition of Music," in The Humanist Frame, ed. Julian Huxley (London: George Allen & Unwin Ltd., 1961), p. 215.

[2]Ibid.

[3]Aubrey Haan, Education for the Open Society (Boston: Allyn and Bacon, Inc., 1962), p. 5.

[4]J. P. Van Praag, "What is Humanism?" in The Humanist Alternative: Some Definitions of Humanism, ed. Paul W. Kurtz (Buffalo, N. Y.: Prometheus Books, Pemberton Publishing Company, Ltd., 1973), p. 45.

Blackham contends that as the individual becomes aware of other cultures, of other ways of being human, he can begin to separate himself from the particular societal culture in which he is reared, and by such separation secures a relative independence from his native culture. The humanist thus reasons that the societies that support a personal "relative independence" and the cultures that breed it are the most distinctively human.[1]

Paul Kurtz argues that while all humanists are committed to a point of view in which mankind is accepted as a whole, they may honestly disagree about their political beliefs and about many social questions. Furthermore, humanists simply do not claim a oneness of political affiliation or of party line, he asserts, but do share in common a concern for humanity, and a conviction that our moral ideals must be constantly reexamined and revised in the light of current evidence, present needs and social demands.[2]

Progressivism

At the beginning of the 20th century a number of educators were ready to reject "the excessive formalism of traditional education, with its emphasis on strict discipline, passive learning, and pointless detail."[3]

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[1]Blackham, Humanism, p. 66.

[2]Paul Kurtz, "Humanism and the Moral Revolution," in The Humanist Alternative: Some Definitions of Humanism, ed. Paul Kurtz (Buffalo, N. Y.: Prometheus Books, Pemberton Publishing Company, Ltd., 1973), p. 49.

[3]George F. Kneller, Foundations of Education, 3rd ed., (New York: John Wiley & Sons, Inc., 1971), p. 235.

Through the efforts of Francis W. Parker, as a successful functioning innovator, and John Dewey, as a philosopher and advocate of pragmatism, the Progressive Education Association was founded in 1919. Several decades prior to its formal organization, it had a practical beginning in a movement towards the development of a philosophy of individualism. According to Kneller.

> With the onset of the Depression, however, progressivism swung its weight behind a movement for social change, thus sacrificing its earlier emphasis on individual development, and embracing such ideals as 'co-operation,' 'sharing,' and 'adjustment.'[1]

Then taking its cue from the pragmatists,

> . . . that change, not permanence, is the essence of reality, progressivism in its pure form declares that education is always in the process of development. Educators must be ready to modify methods and policies in the light of new knowledge and changes in the environment. The special quality of education is not to be determined by supplying perennial standards of goodness, truth, and beauty, but by constructing education as a continual reconstruction of experience.[2]

As Dewey himself expresses it,

> We thus reach a technical definition of education: it is that reconstruction or reorganization of experience which adds to the meaning of experience, and which increases the ability to direct the course of subsequent experience.[3]

Elements of humanism are easily discernible in the chief precepts of progressivism:

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[1]Ibid., p. 236.

[2]Ibid.

[3]John Dewey, Democracy and Education (New York: Macmillan Company, 1916), p. 89.

"1. Education should be life itself, not a preparation for living . . .
"2. Learning should be directly related to the interest of the child . . .
"3. Learning through problem solving should take precedence over the inculcating of subject matter . . .
"4. The teacher's role is not to direct but to advise . . .
"5. The school should encourage cooperation rather than competition . . .
"6. Only democracy permits--indeed encourages--the free interplay of ideas and personalities that is a necessary condition of true growth . . ."[1]

Existentialism

Students of educational philosophy present mixed arguments as to the implications which existentialism may hold for education as a process. Nevertheless, when existentialism argues that there is no reality whatsoever except the human condition, it inextricably binds itself to humanism, and thus warrants discussion in this study.

Kneller writes of "The Challenge of Existentialism,"[2] in which he reviews several aspects of the philosophy which might well be of moment to educators. Existentialism, he writes, is concerned with a lived reality and with states of feeling in which this reality is fully apprehended. These states of feeling or "states of heightened feeling," amounting to passion, when combined with reason, disclose ultimate reality. "It is reason at grips with those fundamental realities of freedom, death, and other people with which human beings must contend."[3]

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[1]Kneller, Foundations of Ed., pp. 237-40 passim.

[2]George F. Kneller, Introduction to the Philosophy of Education, 2nd ed., (New York: John Wiley & Sons, Inc. 1971), pp. 69-85.

[3]Ibid., p. 71.

Furthermore, he asserts, from the standpoint of existentialism,

> What a man becomes is his own responsibility. Either he makes himself or, in a sense, he allows himself to be made by others. He chooses what he will be . . . or, again in a sense, allows it to be chosen for him. But in either case he chooses . . . A man who is made by others is still the author of himself, for he chooses to be what they make him. He is, one might say, manufactured by choice.[1]

What develops subsequent to this view is that both teachers and students must "seek to expose and combat all those forces in culture and society that tend to dehumanize men,"[2] if they would minimize the number of men 'manufactured by choice.'

Ulich tends to support Kneller's argument in respect to the existentialist teacher:

> . . . existentialism has profoundly ethical implications. The existentialist teacher attempts to teach so that the student is not merely introduced to some specific area of knowledge, regardless of the importance of that knowledge for his professional career. The student will be challenged, instead, to ask fundamental questions about what it means to be human. He should not allow himself to become mired in the mood of despair that threatens each of us when we look into the abysses of human history. He should be offered encouragement toward becoming an 'authentic' person.[3]

Brubacher finds that it would, indeed, be 'refreshing' if the existentialistic view of student-teacher relations could be established in a

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[1] Ibid., p. 72.

[2] Ibid.

[3] Ulich, History of Educational Thought, p. 359.

school, but scoffs at the idea that it really could be instituted,

> Because (according to existentialism) the reactions of both pupil and teacher are unique, they tend to be inscrutable, ineffable. This amounts to saying that neither teacher nor pupil has windows on the experience of the other. If that is so, interaction and communication, the kernel of the educative process, are in serious jeopardy.[1]

Brubacher observes further:

> . . . Oddly enough, the existentialist philosophy of education has found its greatest popularity among students rather than teachers. Thus some restless elements of the younger generation, especially in college, have sometimes justified their abrasive behavior on existentialist principles.[2]

This particular observation of Brubacher's perhaps would have somewhat less significance if applied to students on the secondary level.

Notwithstanding the objections raised by some scholars to an overall acceptance of an educational existentialism, the view it takes of 'knowledge' would seem, at least, to merit some thought by humanists:

> . . . as existentialists, we must rethink our conception of knowledge. Properly conceived, knowledge enhances freedom, for it delivers man from ignorance and enables him to see himself as he is. Subject matter, codified knowledge, should be treated neither as an end in itself nor as a means of preparing the student for an occupation or career. It should be used, rather, as a means toward self-development and self-fulfillment. Instead of subjecting the student to the matter, let the matter be subjected to the student.[3]

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[1] John S. Brubacher, Modern Philosophies of Education, 4th ed., (New York: McGraw-Hill Book Co., 1969), p. 340.

[2] Ibid.

[3] Kneller, Intro. to the Philosophy of Ed., p. 78.

Phenomenology

According to Richard Schmitt, in the middle of the nineteenth century philosophers interpreted the term phenomenology as "the science in which we come to know mind as it is in itself through study of the ways in which it appears to us."[1] In the twentieth century, however, phenomenology mainly refers to a philosophical movement initiated and developed in Germany chiefly by the philosopher Edmund Husserl and his disciples.[2]

As a method of philosophy, the primary objective of Husserl's phenomenology is the direct examination and description of phenomena as consciously experienced. Such investigation is to be undertaken without benefit of theories explaining the nature of the conscious experience and also is to be as free as possible from unexamined preconceptions and presuppositions.[3] It then attempts to describe the data of the phenomena as faithfully as possible. By careful exploration of the phenomena under these conditions, one can fathom the essential structures and relationships of the phenomena observed.[4]

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[1] The Encyclopedia of Philosophy, 1967 ed., s.v. "Phenomonology," by Richard Schmitt.

[2] Ibid.

[3] Marvin Faber, The Aims of Phenomenology (New York: The Academy Library, Harper and Row Publishers, 1966), p. 14.

[4] Ibid., p. 19.

Although in some aspects of phenomenology several of his disciples have departed from Husserl's strict pronouncements, almost all phenomenologists subscribe to the Husserl dictate: "To the things themselves," which is taken to mean,

> a 'thing' is the direct object of consciousness in its purified form. The color 'red' is no less a thing than is a horse, since each has an 'essence' which is entirely independent of any concrete, contingent existence it may have.[1]

The argument is made by phenomenologists that a kind of disengagement is necessary to carry out their observations. Zaner points out that the fundamental demand of phenomenology is that philosophical criticism itself should be used as its principal investigative tool, the criticism to be supplemented by a constructive vision of "what is." The entire process "entails a foundational critique of consciousness and of reason and its abilities." The adoption of the critical attitude of phenomenology "requires a 'stepping-back' from any . . . theory and an inspecting of it without presupposing either acceptance or rejection."[2]

Central to phenomenology as a philosophical method is "The Theory of Consciousness," which begins to become operational as the individual notes himself to be simultaneously "a worldly object and a

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[1] J. Quentin Lauer, The Triumph of Subjectivity--An Introduction to Transcendental Phenomenology (New York: Fordham University Press, 1958), p. 9.

[2] Richard M. Zaner, The Way of Phenomenology (New York: Pegasus, Western Publishing Company, Inc., 1970), pp. 71-72.

worldly subject," having two dimensions to his being.[1] Not only is the individual in this sense a duality, both object and subject, but is necessarily conscious of himself as such. As a self-conscious individual he is reflexively aware of himself and of the acts and processes by which the world and its objects are disclosed and experienced in various ways.[2] Zaner describes (in the first person) the next step:

> I must be 'critical,' I must focus my reflective attention on my own mental life as it is presented to me 'in person,' engaging in an active attending to and reflective experiencing of my own consciousness and its objects, and on that basis to describe, explicate, and analyze it as it is itself evidently presented to me originally.
> . . . But my reflective project demands that I disengage myself from all such taken-for-granted beliefs, hence from all things presented as realities and their real relations--not to deny or affirm them, but to study them as denied, affirmed, doubted, believed, loved, judged, and so on . . .
> More exactly, my disengagement and neutrality signifies, not ignoring, but refraining from accepting this reality-status . . . which in my daily life I simply take for granted as the unquestioned, but always open to question, basis of my living and acting.[3]

The initial relationships between phenomenology and existentialism are to be found in the publications of those philosophers who have been labeled variously "existential phenomenologists" or vice versa, "phenomenological existentialists," although close examination

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[1]Ibid, p. 120.

[2]Ibid.

[3]Ibid., pp. 134-135.

of their works reveal more of a certain unity of movement or climate than of interconnection in philosophical thought.[1] Soren Kierkegaard was the founder of existentialism, but certainly was not a phenomenologist. Husserl launched phenomenology, but was not an existentialist. In Martin Heidegger's work, Being and Time, existentialism and phenomenology merged to serve as the basis of the philosophy known today as "existential phenomenology." Heidegger examined the relationship between consciousness and Being; and in doing so offered a philosophy of man in which existentialism gave up its anti-scientific attitude and phenomenology borrowed many approaches from existentialism.[2] This view is further substantiated in Spiegelberg's commentary on "phenomenology and existentialism" in The Phenomenological Movement.[3] What, then, are some of the solutions suggested by the philosophical thought of phenomenology and existentialism in respect to certain problems in education?

Chamberlin proposes using the methodology of phenomenology to look at education itself as a phenomenon and thus to subject each aspect

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[1] William A. Luijpen, Existential Phenomenology, rev. ed. (Pittsburgh, Pa.: Duquesne University Press, 1969), p. 13.

[2] Ibid., p. 34.

[3] Herbert Spiegelberg, The Phenomenological Movement--A Historical Introduction, 2nd ed., vol. 2 (The Hague, Netherlands: Martinus Nijhoff, 1965), pp. 408-411.

of the entire educational process to phenomenological investigation and analysis. Such an approach should begin, he avers, with description rather than definition. The definition, as a final stage, should result from the descriptive analysis.[1]

An approach to educational problems seeking the basis of education in human existence and being, is proposed by Donald Vandenberg. He contends that "the role of philosophy of education should be to raise the question of the being of children and youth that they might respond to the call of being and become who they can authentically become."[2] This contention he reasons, existentially, into:

> . . . the restoration of the consideration of the child as a person in his own right that was associated with progressive education seems to be the prerequisite to the realization of authentic values within adult society, for this respect for the child is necessary to enable him to live the phase of life that he finds himself in fully, and this is necessary to living the next phase fully, and so on. This is the significance of the being of children and youth for education.[3]

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[1] John G. Chamberlin, Toward A Phenomenology of Education (Philadelphia: The Westminister Press, 1969), p. 21.

[2] Donald Vandenberg, Being and Education--An Essay in Existential Phenomenology (Englewood Cliffs, N. J.: Prentice-Hall, Inc., 1971), p. 11.

[3] Ibid., p. 57.

Values and Valuing

In every aspect of education values abound; in all matters involving decision-making and choice they are basic. Students evaluate teachers and teachers students, all on the basis of each's values; society evaluates the schools and their courses of study as the schools and its educators evaluate society.

J. Donald Butler contends that,

> Any objectives which can be conceived for any phase of life are an expression, consciously or unconsciously, of value judgments. And when objectives are proposed for education, . . . some answers to value problems are implicit in these objectives.[1]

How these respective value systems are determined and on what are their criteria based, is the province of philosophy.

George F. Kneller, in an analysis of philosophic thought applied to values and valuing, reduces the study of values to three fundamental issues:

> (1) Whether values are subjective or objective, that is personal or impersonal; (2) Whether values are changing or constant; and (3) Whether there are hierarchies of value.[2]

From these three fundamental issues, all value terminology and other value questions arise.

If values are objective, they exist in their own right regardless of

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[1] J. Donald Butler, "The Role of Value Theory in Education," in *Theories of Value and Problems of Education*, ed. Philip G. Smith (Urbana, Ill.: University of Illinois Press, 1970), p. 59.

[2] Kneller, *Foundations of Education*, p. 220.

human preferences; if subjective, the value has worth because you or someone considers it to be valuable. If what is valued is an object, Clive Beck theorizes, it will give rise to valuing behavior. That is, one pays it some attention, or is excited by it, cares for it. If no such response is elicited, "the reason is either that the object is not recognized to be valuable, or that it is recognized to be valuable, but weakness of will, laziness, or the like prevents this recognition from being given full expression."[1]

When values are termed absolute and eternal, they are looked upon as being, "as valid today as they were in the past, and they are valid for everyone regardless of race or creed."[2] Certain other values are called 'relative' in that they change as our desires change. Desires change in response to new historical conditions, new religions, new political situations, developments in technology, advances in education, and so forth. Apparently most "young people prefer to keep their values personal and relative . . . except, when it comes to absolutes they may desire, such as freedom, love, peace, justice, and human understanding."[3]

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[1]Clive Beck, "Education Value Statements," in Theories of Value and Problems of Education, ed. Philip G. Smith (Urbana, Ill.: University of Illinois Press, 1970), p. 78.

[2]Kneller, Foundations of Education, p. 220.

[3]Ibid., p. 221.

To the idealist philosopher there is a fixed hierarchy of values in which he ranks "religious values high because . . . they help us realize our ultimate goal, unity with the spiritual order."[1] In their hierarchy of values philosophic realists rank rational and empirical values high "because they help us adjust to objective reality, the laws of nature, and the rules of logic." The pragmatist claims that there is no fixed hierarchy of values: "For him one activity is likely to be as good as another if it satisfies an urgent need and possesses instrumental value."[2] For both student and teacher a distinction should also be made as to whether a thing is good for its 'extrinsic' or 'intrinsic' value. If extrinsic, it is useful as means to the attainment of another end; it is instrumental. If intrinsic, it has value for itself, in and of its own properties.[3]

Ethics

When teachers and education are concerned with developing moral values and improving individual and social behavior, they are engaged in the study of values in the realm of human conduct: ethics.

The philosopher considers two types of ethical theory that ought to concern teachers: 'intuitionism' and 'naturalism.' Intuitionists

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[1] Ibid.

[2] Ibid.

[3] William K. Frankena, Ethics (Englewood Cliffs, N. J.: Prentice-Hall, Inc., 1963), p. 66.

claim that individuals--directly and by themselves--conceive of an action as 'right' or 'wrong' by means of an inborn moral sense. Whether such action is actually right or wrong, "cannot be proved logically or tested empirically; it can only be intuited."[1] The naturalists assert that moral values should be based upon an assessment of the consequences resulting from the action. An individual who adopts a naturalistic creed, "chooses or justifies moral values according to what scientific investigations reveal about right or wrong behavior and what life experiences suggest is the best way for human beings to conduct themselves."[2] In short, for the naturalist, an objective examination of the practical effects of any act of human conduct should be the basis upon which moral values are determined.

For the teacher, whether intuitionist or naturalist, there yet remains another basic question: Can moral values be taught in the same sense that factual knowledge is taught? Louis E. Raths contends that the teacher's primary concern ought to be the 'process of valuing.' For it is the 'process' which makes it possible, in Raths' view, for the student to forge any values from "the experiences that shape them and test them."[3] If we mean by "teaching moral values" to bring a certain

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[1]Kneller, Foundations of Education, p. 222.

[2]Ibid., p. 223.

[3]Louis E. Raths, Merrill Harmin, and Sidney B. Simon, Values and Teaching (Columbus, Ohio: Charles E. Merrill Publishing Co., 1966), p. 28.

virtue into the consciousness of a student, Kneller thinks that it could be done. Then he asks further: Once a student has been helped to become aware of a virtue, can the teacher ever be certain that he will act on what he has learned?[1] Raths' answer: An individual has not accepted a value whenever, "it is not in some way reflected in one's behavior (one who chooses democracy and never does anything to put that choice into practice may be said to have an attitude or belief about democracy but not a value)."[2] Kneller makes a final statement on the matter:

> The most a teacher can expect is that the student (a) knows what is right and what is wrong, (b) knows why it is so, and (c) has some idea of what he ought to do about what he knows. If, in addition, the student actually engages in right conduct, the teacher will have been more than amply rewarded for his efforts.[3]

Summary

The Humanism that arose in 14th century Italy stems from a Renaissance that itself was a welding together of a number of divergent forces, a Renaissance that was a number of things: it was a reestablishment of contacts with classical Greece and Rome; it was a rebellion against the authority of the Church; it was an emphasis on man as a rational creature independent of an eternal deity as a source of truth

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[1] Kneller, Foundations of Education, p. 223.

[2] Raths, et al., Values and Teaching, p. 46.

[3] Kneller, Foundations of Education, p. 224.

and right; and finally, it was a heightening of the spirit of individualism among men.

In Italy, the educational theory of humanism was concerned not only with what was to be taught, but also to whom and why. Thus, the humanistic view was that all men (having the time and means) ought to be educated, whereas under the restrictions which pertained to the Medieval universities, students were limited basically to those who pursued religious and clerical vocations and studies. Then too, the humanist believed that this educated layman must be helped toward a higher degree of self-expression and a better understanding and enjoyment of life. In short, Italian humanists sought to develop individuals; later, their counterparts in northern Europe stressed a social brand of humanism, instituting reforms in living conditions and moral life.

As practiced in northern Europe, particularly Germany and the Netherlands, humanism was termed Christian Humanism. Its foremost advocate was Erasmus who was determined to make the values of humanism penetrate society. As a humanist, Erasmus hoped to purify morals, correct ecclesiastical abuses, and promote unity and peace in European society; as a teacher, he authored two great educational classics in which he advocated a careful study of a student's nature and an awareness of the conditions which determine the progress that a child in school will make. These conditions are nature, training, and practice. By nature he meant innate capacity; by training, the

instruction and guidance the student obtains; and by practice, a free exercise of that innate capacity as shaped and directed by instruction.

Montaigne was actually an advocate of Social Realism. The aim of the social realist was not to produce a scholar or a professional man, but to prepare the aristocratic youth for the life of a gentleman in the world of affairs. But to produce his gentleman of the world, his complete man, Montaigne had to adopt and espouse humanistic theories. He advocated a practical type of education, but not utilitarian in the sense of being vocational or professional. He stood for social education in the broadest meaning of the term--the development of an ability to get along smoothly and harmoniously with other people in all the activities of life.

Pestalozzi labored to simplify instruction and to bring humanistic education into harmony with the capacity and natural instincts of each individual student. Probably one of the most important of the reforms he stressed was the encouragement of love and sympathy between the pupil and teacher. He considered the goal of education to be the natural growth of the individual so that as the individual lifted himself, society indirectly would be elevated.

Despite the widespread acceptance of Pestalozzian theories of education, the increasing complexity and growth of economic organization in the United States made it apparent by the turn of the century that the excessive formal procedures of traditional instruction produced an education which was and would be inadequate to serve the twentieth

century. In an effort to devise educational methods to fill the needs of a twentieth century society, Progressivism was born, based upon and anchored in John Dewey's philosophy, which, in turn, was based upon Pragmatism. One of the principal tenets of pragmatism is that change, rather than permanence, is the essence of reality. From this foundational principle of pragmatism, progressivism constructed its prime precept, "education should be life, not a preparation for living."

If one's philosophy as a teacher is to be humanistic, it would seem to be imperative for that teacher to focus upon his value make-up for the purpose of acquiring a conscious awareness of the priority of the values he espouses. How else can he measure his behavior as being consistent with those values?

The question for educators is, Can values be taught? And, if so, How? Perhaps educators are only now beginning to realize that they can scarcely be successful in the teaching of values for life enrichment as long as, in most schools, their prime concern with value systems remains that of the discipline and management of pupils.

The music educator who would become humanistic should base his life style and value decisions upon the assumptions and concerns of contemporary humanism. The assumptions are: that man is on his own in this world; this life is all; and that man must be responsible for the welfare, development, and fulfillment both of himself as an individual and of mankind as the whole of the human species. As a benevolent sponsor

for mankind the humanist-music-educator demonstrates his concern by accepting with an 'open mind' the evidence accumulated from rational thought and experience. His concern for his fellowmen lends him to support an 'open society,' which society he believes firmly is also the most fruitful climate for the development of the individual.

CHAPTER III

OBJECTIVES AND CONTENT OF HUMANITIES PROGRAMS ON THE SECONDARY LEVEL

Introduction

The three basic and essential steps outlining the purposes the school is to serve in our society have been listed by Alexander, Saylor, and Williams as:

> . . . (a) the determination of the ultimate aim of education in our nation; (b) the listing of the aspects of human development; (c) and the definition of the goals which the school should seek to achieve through its educational programs of courses, activities, and services designed to foster such development.[1]

The three definitions of purpose, however, must be followed by a fourth and final phase of the determination of pupil outcomes, namely, the formulation of objectives which focus and guide the planning and instructional activities of the class room.[2]

The objectives categorized in this chapter largely deal with integrated humanities subject areas as they collectively and variously influenced and contributed to man's cultural and intellectual development. Since rather few of these categorized objectives were expressed in specific behavioral terms, they are almost wholly classified as

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[1] William M. Alexander, J. Galen Saylor, and Emmett L. Williams, The High School: Today and Tomorrow (New York: Holt, Rinehart and Winston, Inc., 1971), p. 141.

[2] Ibid.

general in nature. No attempt is made here to evaluate these objectives; this study simply reports what they are.

Source of Objectives

The Indexing and Dissemination of Curriculum Guides for the Arts and Humanities by Grace Ann Geibel[1] is the source of the objectives categorized in this chapter. The objectives as compiled in the Geibel research were assembled from curriculum guides for Arts and Humanities courses from one-hundred-seventy-four high schools in thirty-five states in America. In all 515 objectives were compiled. It is these 515 objectives which are analyzed and categorized in this study.

Categories of Objectives

For the purpose of analyzing for this study the objectives Geibel has summarized, this writer has established six area classifications into categories. Of the 515 objectives listed in the Geibel research, each falls into one of the six categories, stated as follows:

Based upon the study of--

1. Western cultural heritage--the traditions, creations, and ideas of man throughout history

2. The uniqueness of man, the individual self, and the establishment of personal values

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[1] U.S. Department of Health, Education and Welfare, The Indexing and Dissemination of Curriculum Guides for the Arts and Humanities, by Grace Ann Geibel, ED 054.157 (Washington, D. C.: Educational Resources Information Center, July 1971).

3. The relatedness of all knowledge

4. The responsibilities and personal needs of the student as they relate to the problems and needs of society

5. The development of aesthetic sensitivity

6. The development of cognitive skills

What follows is a discussion of the significance of each of these respective categories when given emphasis in humanities programs.

First Category--The Study of Western Cultural Heritage

Eighty-eight of the objectives fall into this category. To teach students their cultural heritage has been, and doubtless still is, one of the prime objectives of education. In reference to it, Earl S. Johnson asserts,

> . . . without an adequate grasp of man's experience, as Mankind's experience, this generation will be ill-taught about the civilization to which it has become heir and which it will bequeath to successor generations. Lacking such knowledge and insight it can hardly come by an informed loyalty to that of which it is a living embodiment--Mankind itself.[1]

In discussing the humanistic inferences to be drawn from literature, Johnson observes further,

> Centering now on the literature of the past, one may think of it as a form of historical account, quite as much purely imaginative as well as factual but concerned with the spirit of Mankind rather than 'the movement of arms and legs' of its actors--and those chiefly with reference to the rise and fall of empires and

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[1]Earl S. Johnson, "Some Thoughts on the Relations Between the Humanities and the Social Studies," in The Humanities and the Curriculum, ed. Louise M. Berman (Washington: Association for Supervision and Curriculum Development, NEA, 1967), p. 14.

> dominions. It is, then, a literature which humanizes through broadening man's learning, stimulating his imagination, kindling his sympathies, and inspiring his sense of dignity through sharing the great heritage of his predecessors.
> . . . Thus our eyes might be turned toward something more challenging and worthy than merely the desire to survive as animal forms.[1]

Banowsky reminds today's students that the study of one's heritage can help them to see that,

> . . . it is the individual who counts, that character counts, that while men may not be complete masters of their fate, neither must they be the helpless victims of fate. At every turn of the page it is a Ghandi, or a Churchill, a Jefferson or a Lincoln, a Mohammed or a Luther who makes the difference.[2]

It is by looking at our past, Banowsky states further, that our youth can be delivered from the arrogance of imagining that suddenly they have a special corner on truth, and that their lives somehow embody the grand purpose of all history and the will of God. By rapidly changing technological advancements we have been deceived into believing that our total life situation has also changed. But the human condition remains the same. We all need to love and be loved, to confront the problems of avarice and selfishness and greed, and to pursue the quest for meaning in life amidst the ancient specter of human death.[3]

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[1] Ibid, p. 18.

[2] William S. Banowsky, "Is the Past Irrelevant?" National Association of Secondary School Principals Bulletin, May 1972, p. 14.

[3] Ibid., p. 16.

Wehlage believes the investigation of one's heritage to be important, but only if the subject matter presented involves the development of explanatory-predictive theories of human behavior and the study of moral-value issues that concern society.[1]

Teaford cites four reasons--unconditionally--why students should study their heritage in the form of history:

> . . . history as an indicator of what can be and what might be; history as a means of better understanding of what is and what should be; history as an instrument for reinforcing group identification; and history as entertainment.[2]

Teaford's discussion of his first reason explores the possibility that the future can be different from the present and challenges man perpetually to mold the "plastic form of culture in search of an ever more perfect shape." Knowledge of the past encourages and inspires rejection of conventional dogmas, thus freeing artists and thinkers from the intellectual strait jacket of the present. When the present is seen in the perspective of the past, "it appears not as the best of all possible worlds but as a transient scene in a long-playing drama of movement and change."[3] Teaford examines his second reason in terms of understanding why certain institutions exist as they do, why certain attitudes and assumptions

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[1]Gary Wehlage, "The Relevance of History," Educational Forum, May 1971, p. 497.

[2]Jan Teaford, "Why Study History?" The Social Studies, April 1973, p. 165.

[3]Ibid., p. 166.

currently prevail, and why some policies gain favor over others. So that, if one knows why the present is as it is, "he also understands how and why current conditions deviate from his conception of the ideal."[1]

Restating Teaford's third reason:

> The student of history will not see himself as an individual in an undifferentiated world. Instead he will recognize the various associational strands which combine to form the fabric of his own character.[2]

Finally, looking into one's heritage can be quite entertaining. Many history buffs view history as a great puzzle, an unsolved mystery; and they enjoy the excitement of probing to piece together the clues and provide some vital answers.[3]

Students who would consider it important to learn of their Western cultural heritage should look to cultural anthropology for some of the insights it offers in this area of study. In order for any society to perpetuate itself, there are basic skills, beliefs, and ideas which its young must master in order to contribute to the general welfare. Otherwise the particular culture is destined to become extinct.[4]

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[1]Ibid.

[2]Ibid., p. 168.

[3]Ibid.

[4]John W. Bennett and Melvin M. Tumin, "Some Cultural Imperatives," in Cultural and Social Anthropology, ed. Peter B. Hammond (New York: The Macmillan Co., 1964), p. 9.

Students are also indebted to anthropology for development of the realization that to understand an art one must delve into the cultural background of a people. For example, "hundreds of years of European art could not be understood without a knowledge of Christianity."[1] Then too, anthropology has developed "cross-cultural approaches" which help us to grasp the significance of institutions common to most cultures.[2] As James A. Clifton explains it:

> . . . whereas cultural anthropologists once insisted upon and were successful in placing alien cultures in the same context as our own, as legitimate and worthy objects of study, they now put parts of our own culture into the same context as alien ones, and insist on making legitimate comparisons.[3]

This is to suggest that to understand ourselves we need first to understand others.

Second Category--The Uniqueness of Man, the Individual Self, and the Establishment of Personal Values

This category encompassed eighty-six of the listed objectives.

The teacher who lists as an objective "to learn of the uniqueness of man" might well consider directing his students to certain anthropological observations, for one of the concerns of anthropologists is to

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[1]Erna Gunther, "Art in the Life of Primitive Peoples," in Introduction to Cultural Anthropology, ed. James A. Clifton (Boston: Houghton Mifflin Company, 1968), p. 77.

[2]James A. Clifton, "Cultural Anthropology: Aspirations and Approaches," in Introduction to Cultural Anthropology (Boston: Houghton Mifflin Company, 1968), p. 10.

[3]Ibid., p. 12.

observe, classify, and enumerate ways in which man indeed may be different from other animals. It would hardly be sufficient simply to consult a listing which merely enumerates in statement after statement that these are the ways in which men and animals differ. The need for the student to develop a thorough understanding of man's uniqueness suggests an intense study of the "why" and "how" of that uniqueness. Anthropology is an area of study which has a potential for generating tremendous interest as the student thoughtfully weaves through those capacities, learning levels, and other factors which enter into and infer the conclusions to be drawn for a significant understanding of man and his capabilities. Perhaps, one of the most intriguing factors entering into the development of man's culture and uniqueness is "The Need for Positive Affect"[1] between and among the individuals of a society. Without this need, the anthropologists believe, man would not exist as a culture-building human being.[2]

Many humanist educators feel that to teach 'knowledge of self' ought to be one of education's major constants. Francis S. Chase addresses himself to this issue:

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[1]Walter Goldschmidt, "The Biological Constant," in Cultural and Social Anthropology, ed. Peter B. Hammond (New York: The Macmillan Co., 1964, p. 6.

[2]Ibid., pp. 6-9.

> 'Knowledge of self,' as asserted by ancient Greek thinkers, is still of prime importance, because it enables one to make a fair assessment both of his needs, or desires, and his powers. Such an assessment can become the basis for optimum development of capacities and for effective use of the developed powers. Self-knowledge may also be the best route to knowledge of others.[1]

According to Nystrand and Cunningham,[2] a course designed to foster the study of 'the individual self' ought to be concerned with efforts to develop the humane capabilities of students. ". . . persons with humane capabilities," they assert, "are fully functioning individuals engaged in independent and mutually fulfilling behavior." This theme is developed further:

> Such individuals are self-understanding, secure, sensitive, open to others, compassionate, searching, purposeful, enlightened, and responsible both to themselves and to others. The process of becoming humane is an unending one. It includes a continuing appraisal of one's environment, one's own aspirations in relation to his environment, and the aspirations of others within the same environment. Beyond this, the process is characterized by interaction. Fully functioning individuals become that way by maximizing their own capabilities and aspirations through interchange with other persons.[3]

The process of developing humane capabilities, as described by Nystrand and Cunningham (supra), resembles in part what A. H. Maslow

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[1]Francis S. Chase, "Educational Implications of Changing Knowledge," in To Nurture Humaneness, eds. Mary-Margaret Scobey and Grace Graham (Washington: ASCD, NEA, 1970), p. 99.

[2]Raphael O. Nystrand and Luvern L. Cunningham, "Organizing Schools to Develop Humane Capabilities," in To Nurture Humaneness, eds. Mary-Margaret Scobey and Grace Graham (Washington: ASCD, NEA, 1970), p. 120.

[3]Ibid.

refers to as self-actualization.[1] In his theory, Maslow describes self-actualization as the supreme, ultimate interest in a hierarchy of human needs. At the lower end of the hierarchy are physiological needs, such as hunger and thirst, to be gratified; next are safety needs; then needs for affection, and belonging, and love; needs for personal esteem; and at the uppermost level, the need for self-actualization, that is, "to become everything that one is capable of becoming."[2] Maslow's theory also holds that one's needs must be satisfied at the lower level of the hierarchy as a precondition for emergence of the higher needs. Thus, he contends, rather few persons achieve self-actualization.

Carl R. Rogers' "The Fully Functioning Person"[3] closely resembles Maslow's self-actualized individual. But where Maslow's 'self' plots a course through a hierarchy of needs, Rogers' "person" arrives and is then described. The Fully Functioning Person lives the 'Good Life' as a process, as a movement in a direction freely chosen. The Good Life is not a state of "virtue, or contentment, or nirvana, or happiness."[4]

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[1]A. H. Maslow, Motivation and Personality (New York: Harper and Brothers, Publishers, 1954), pp. 80-122 passim.

[2]Ibid., p. 92.

[3]Carl R. Rogers, On Becoming A Person (Cambridge, Mass.: The Riverside Press, 1961), pp. 183-96.

[4]Ibid., p. 186.

The process is characterized by: an openness to experience moving away from defensiveness; a tendency to live fully in each moment and to open one's spirit to what is going on now; and increasing trust in your own instinctiveness, that is, to trust what 'feels right' for you. The individual living the Good Life

> . . . would not necessarily be 'adjusted' to his culture, and he would almost certainly not be a conformist. But at any time and in any culture he would live constructively, in as much harmony with his culture as a balanced satisfaction of needs demanded.[1]

One who lives Rogers' Good Life experiences it in a greater and richer fullness; whatever he feels is experienced more intensely. Rogers closes by stating,

> This process of the good life is not, I am convinced, a life for the faint-hearted. It involves the stretching and growing of becoming more and more of one's potentialities. It involves the courage to be. It means launching oneself fully into the stream of life. Yet the deeply exciting thing about human beings is that when the individual is inwardly free, he chooses as the good life this process of becoming.[2]

If one considers the development of "The Fully Functioning Person" or the "Self-actualized Individual" to be worthy and estimable student goals, it follows that in the pursuit of these personality goals the student must establish and define values. "Values," according to Raths, "are those influences which give direction to our lives."[3] This, he asserts,

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[1]Ibid., pp. 193-94.

[2]Ibid., p. 196.

[3]Louis E. Raths, Teaching for Learning (Columbus, Ohio: Charles E. Merrill Publishing Company, 1969), p. 45.

is how values control actions:

> . . . values begin to operate when an opportunity to make a choice among the known alternatives comes along. They represent our own free choices--not the demands, hints, or suggestions of others. We sometimes think that they originate in our 'conscience,' so we prize and cherish them; if they are 'our' values, we are proud of them; they lead us to make certain choices. Values influence the ways we spend our time and money, and they have something to do with our choice of friends and acquaintances. They are the ideas that we stand up for. When we have values, they are very important in guiding our lives.[1]

Raths believes it is a teacher's responsibility to help the student to shape and define his values, and that this process becomes operative whenever the teacher: 1) presents students with an opportunity to talk about their life experiences; 2) listens and demonstrates that he has listened to the value-type expressions, and (with an occasional exception) accepts and respects what has been said; and 3) interacts with the student. The problem for the teacher is to learn the techniques of interaction which, Raths asserts, are quite numerous.[2] For the most part, however, the interaction hinges on one or two brief questions which set the student to thinking about his feelings. As these questions are answered, the teacher accepts them and terminates the dialogue with some brief statement of non-commitment, such as, "I see what you mean," or "Perhaps we can talk more about this some other time."[3]

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[1]Ibid.

[2]Ibid., p. 47.

[3]Ibid., pp. 47-48.

Third Category--The Relatedness of All Knowledge

Eighty-one of the objectives fall under this category.

For courses designed to attain this objective and for teachers striving to promote it, there is an ever present danger of trying to show a similarity between or among different disciplines where, at the particular point of illustration, no similarity actually exists. Carrow warns against falling into this error when a specific term may be common to two or more disciplines, yet have distinct meaning within the context of each.[1]

The reasoning that causes such an error may lie in a misinterpretation of the oft-repeated utterance, "all knowledge is related," whenever this statement is taken to mean that in greater or lesser degree there are parallels of terminology and structure that exist between and among most, if not all, disciplines. Actually, a more logical interpretation, according to Joseph C. Kiger,[2] is that the disciplines of knowledge are all inter-related through a causal effect. That is, whatever occurs or obtains in one discipline of knowledge, affects in some way, no matter how minutely, the course or outcome of another. The use of the statement "all knowledge is related," Kiger points out, came into prominence in the argument against an excessive fragmentation of knowledge into more

[1] B. Stimson Carrow, "Reflections on Related Art Courses," Music Educators Journal, April 1968, p. 49.

[2] Encyclopedia of Education, 1971 ed., s.v. "Disciplines," by Joseph C. Kiger.

disciplines--albeit such fragmentation may have been justified by the "knowledge explosion" and by the demands of a civilization growing more and more complex. Nevertheless, the argument claimed that "men educated in different disciplines rarely had any meaningful communication" because, being blinded by the narrowness of their own special discipline, they were unable to see or to foresee what the causal effect of an action within one discipline would have upon the welfare of society as a whole. Confined to their own discipline, they could no longer see that, even if only in effect, all knowledge is related.[1]

Fourth Category--The Responsibilities and Personal Needs of the Student As They Relate to the Problems and Needs of Society

Of the six categories into which these humanities objectives have been placed, this, the fourth, yields the smallest number of objectives--seventy.

Much has been written in recent years about the spirit of revolt endemic to many segments of contemporary society. The stand-off of youth against age, the power-less versus the powerful is described by Sidney M. Jourard as 'them' against 'us.'[2] The "them" refers to "everyone who does not share our perspective of life and time and how

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[1] Ibid.

[2] Sidney M. Jourard, "Human Revolution: Confronting the Realities of 'Them and Us,'" in To Nurture Humaneness, eds. Mary-Margaret Scobey and Grace Graham (Washington: ASCD, NEA, 1970), p. 52.

these should be spent." The "us" are "the grown men. Men of the Establishment."[1] Jourard then wonders if America can make its social system less rigid:

> It is time to make a transition to a pluralistic society, a social system that is a 'mosaic' with clear and distinct variety in its make-up, where myriad perspectives and ways to think, feel, and live are welcomed and marvelled at rather than destroyed to preserve a one-dimensional society for one-dimensional men. If the image of the mosaic does not replace the now moribund image of the melting pot, we shall meet in a few years, not a brave new America teeming with interesting variety, but a monotonous police state, one we may produce out of our dread of change, our failure of nerve and imagination to invent a new world.[2]

The nexus of Jourard's argument is that now is the time for dialogue between the "us," society, and the "them," those who do not share all of the current perspectives of the controlling order.

Carl Weinberg also recognizes the problem and approaches it from what he considers the view of a humanistic sociologist should be:

> . . . to dispel the myth that there is such a thing as important content in sociology. There are really only important ways of looking at the social world, and one of the ways I find most significant is through the meaning that students can contribute from their own experience to the understanding of a perspective on society.[3]

Weinberg points out further that sociology as a discipline has developed its tools only to the point of being able to discern "what has

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[1]Ibid.

[2]Ibid., p. 53.

[3]Carl Weinberg, ed., Humanistic Foundations of Education (Englewood Cliffs, N. J.: Prentice-Hall, Inc., 1972), p. 73.

happened" in the aspects of societal life that it observes and studies. A humanistic sociology would go a step beyond the 'what' to determine the "how" or "why."[1]

The humanistic sociologist sees that the values that operate to structure school behavior are those which are reflected in the general culture, based on our American traditions. As these values--industriousness, success, cooperation, respect for authority, and the like--become important in our lives, we enter into a constant round of competitive maneuvering in an effort to achieve the goals that we have been socialized to desire. Consequently,

> We work hard even when we hate what we are doing; we memorize things we will never remember. We compete with each other feeling badly when we lose and often guilty when we win. When we cannot attain our goal, we often pull down others to prevent them from succeeding.[2]

The built-in competition, the roles students are forced to play, the bureaucratically organized hierarchy of authority, the requirement of good grades for higher status--are all realities of a structured school system which, the humanistic sociologist asserts, tend to de-humanize students.[3]

But society has its arguments also. Arguments based on what anthropologists have found to be basic activities in which societies must

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[1]Ibid., p. 75.

[2]Ibid., p. 80.

[3]Ibid., pp. 79-84 passim.

engage if they are to survive. One of these imperative survival activities is "to socialize new members (in American society, students) into functioning adults."[1] The anthropologists explain:

> No society can allow socialization to proceed on a totally individual basis. One of the prime objects of the process, if the society is to survive, is to provide children with the desire and the ability to adjust to other individuals about them. This makes it necessary for the social patterning of behavior to follow generally acceptable and feasible life-ways.
> What this means, then, is that the content of socialization must be, relatively speaking, in the public domain. We recognize that every individual in society differs to some degree from all others. But at the same time it is possible to discern a common fund of ideas, beliefs, and skills which enable most or all individuals to share a common social order, to take their places in that order, to make their contributions to its functioning, and thus to proceed with the business of life. Without such social ordering and general suitability of the content of socialization, the social group as such could not survive and continue.[2]

To raise those questions which will help students to find a pathway to detente between the individual and society would seem to be one means of achieving the objectives of the fourth category.

Fifth Category--The Development of Aesthetic Sensitivity

This category shares with the sixth category the highest number of stated objectives--ninety-five.

How does a teacher proceed to "develop aesthetic sensitivity"? Bennett Reimer says,

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[1]John W. Bennett and Melvin M. Tumin, "Some Cultural Imperatives," in Cultural and Social Anthropology, ed. Peter B. Hammond (New York: The Macmillan Co., 1964), p. 9.

[2]Ibid., p. 15.

> The ability to have aesthetic experiences; that is, the ability to perceive aesthetically and react aesthetically, can be called "aesthetic sensitivity."[1]

As the definition indicates, Reimer points to two components he considers absolutely essential to an aesthetic experience or to indicate the presence of aesthetic sensivitity: 1) aesthetic perception, and 2) aesthetic reaction. The first, he considers, can be taught; the second, cannot be taught directly.

> Aesthetic perception, . . . is a complex behavior composed of many sub-behaviors. When a person 'perceives' the aesthetic qualities of a thing he combines behaviors of recognizing, recalling, relating, identifying, differentiating, matching, subsuming, comparing, discriminating, synthesizing, and a host of others both nameable and unnameable. All the components of aesthetic perception are totally objective in nature. They can be influenced by completely objective means. They can be manipulated, discussed, practiced, tested. In short, they can be taught. Aesthetic reaction, on the other hand, is a totally subjective phenomenon. The feelingful content of aesthetic reaction can not be named except in the grossest of terms. . . . Aesthetic reaction can not be directly manipulated, it can not be isolated for inspection or for practice, it can not be objectively tested. In short, one can not teach directly for aesthetic reaction . . . Only one thing can properly influence aesthetic reaction. That is the aesthetic qualities of things themselves.[2]

Knieter approaches aesthetic sensitivity as the principal experience to be developed and cultivated through the process of aesthetic

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[1]Bennett Reimer, A Philosophy of Music Education (Englewood Cliffs, N. J.: Prentice-Hall, Inc., 1970), p. 82.

[2]Ibid., pp. 81-82.

education.[1] He states that, "Aesthetic sensitivity is man's capacity to respond to the emotional values and cognitive meaning of art."[2] The ability of man to participate in an aesthetic experience involves focus, perception, affect, cognition, and cultural matrix--five characteristics of one's aesthetic experience which, if one's aesthetic sensitivity is to operate maximally, occur simultaneously. Aesthetic sensitivity in relation to music perception relies, to a great degree, upon "expression," since that is the concept embodied in three types of behavior fundamental to responsiveness to music as an art. These three fundamental responses are reactions to the creation of music, to its performance, and to its perception aurally.[3]

Leon C. Karel approaches aesthetic sensitivity through the study of Related Arts, which deal with:

> . . . the sensory world of man with its colors, lines, tones, rhythms, odors and tastes . . . The arts thrive on . . . feelings! One's opinions, likes and dislikes, preferences and emotions are trained by providing facts and experiences on which they may be based.[4]

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[1]Gerard L. Knieter, "The Nature of Aesthetic Education," in Toward an Aesthetic Education, ed. Bennett Reimer (Washington: Music Educators National Conference and Central Mid-Western Regional Educational Laboratory, Inc., 1971), p. 7.

[2]Ibid., p. 3.

[3]Ibid., pp. 4-7 passim; Encyclopedia of Education, 1971 ed., s.v. "Music, the Arts, and Education," by Gerard L. Knieter.

[4]Leon C. Karel, Avenues to the Arts, 2nd ed. (Kirksville, Missouri: Simpson Publishing Co., 1969), pp. 13-14.

Karel suggests that in approaching a related arts course the teacher might better perceive its purpose and function if he thinks of it in a mode somewhat similar to that of a science instructor teaching general science--that is, as a means of introducing the student to a "way of thinking" that enables him "to deal with phenomena in a manner demanded by the discipline . . . ."[1]

<u>Sixth Category--The Development of Cognitive Skills</u>

Ninety-five objectives fell into this category.

One cannot always fathom the thought processes giving rise to a particular set of humanities objectives. It may be assumed, however, that the traditional and basic function of schools to teach cognitive skills had some bearing on the listing of the objectives in this sixth category. But while an inclination toward traditionalism may be indicated on the one hand, to encase the teaching of cognitive skills within a humanities structure would seem to indicate an interest in teaching more than subject matter, more than simply an interest to develop cognitive skills--although such skills are, indeed, vital and necessary to a student's intellectual growth. Placing the cognitive domain within a structure that by definition is more urgently concerned with the affective reality appears to indicate a willingness to resolve some of the supposed conflicts between the values of an authority group and those of the individual student.

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[1]Ibid., p. iv.

George Isaac Brown discusses this point in terms of using humane means to attain cognitive ends and vice versa:

> Putting together the affective and the cognitive by conscious teaching acts is an attempt to make the educational process and its subject, the student, more human. Along with other characteristics, being more human means behaving more intelligently, that is, using the marvelously unique human mind in a context of reality where feelings influence mind and mind influences feelings. What are undesirable are feelings that distort or deny reality, leading the mind into similar denials or distortions which, in turn, affect behavior. Behavior may be defined as unintelligent to the degree that it does not fit reality.[1]

As a student, to convert oneself into a humanist is not simply to exist as a receptor of the culture in which one lives. At some point in a student's life he needs to begin to discuss, to interpret, to compare, to analyze, to synthesize, and to value if he is to acquire self-respect and self-awareness as a producer in his culture and society. It is a cognitive base which enables students to perform the multi-operations required in the structure of a producer-built self-awareness. It is from a cognitive base that students learn to think, and most teachers steadily try to find ways to improve the quality of that thinking. This is the tenor of the argument advanced by Hullfish and Smith in Reflective Thinking: The Method of Education.[2]

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[1]George I. Brown, "Human Is As Confluent Does," Theory into Practice, June 1971, p. 192.

[2]H. Gordon Hullfish and Philip G. Smith, Reflective Thinking: The Method of Education (New York: Dodd, Mead & Company, 1967), p. 28.

In support of this view that most teachers labor diligently to improve the quality of the student's cognitive thinking base, Strasser argues for inquiry learning. If learning how to inquire is learning to learn, students should have practice in it no matter what the subject, he asserts.[1] Inquiry lessons are distinguished from non-inquiry lessons by four characteristics: (1) The inquiry lesson centers on a problem the students are to solve. The problem may be "to seek an explanation, a theory, to decide a course of action, to look for a way of working, to make or create something, etc., or a combination of these." (2) The teacher assumes a non-judgmental attitude towards student's ideas, explanations, solutions--compelling the student to test the appropriateness of his ideas. Thus they learn that they have the ability to do for themselves. (3) Students decide how they will test out their ideas: What data is needed? What action taken to find the data? What does the data mean? Were the processes of decision effective? And (4) Students discuss the processes and strategies they used.[2] Strasser summarizes:

> . . . The inquiry method teaches that there are rational ways of testing ideas; students are capable of using them to make decisions about what is right; knowledge is testable and accessible to all and it's the individual's responsibility to take action to find out which ideas are most appropriate to the problems at hand. They learn either that coming to know is passive or that it is active.[3]

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[1]Ben B. Strasser, "Teach for Inquiry: Any Day, Any Level, Any Subject," Instructor, March 1973, p. 86.

[2]Ibid., p.

[3]Ibid., p. 88.

That the teacher should devote considerable time and effort developing an atmosphere in which inquiry thrives is Clair W. Keller's argument.[1] Inquiry involves going beyond acquisition of knowledge to application and analysis. It is analysis that converts the student from "an information receiver to an inquirer." The procedure moves students to higher levels of cognitive learning--from recall of information upward until students are engaged in judging the value of an idea.[2]

Doll is concerned that "behavioral objectives" establish goals "for" the student rather than "by" the student and as such are primarily concerned with "ends." Neither does he agree with those who oppose the use of "fixed objectives" because, he believes, they become overly concerned with "means" to the point that the "ends" are dismissed in discussions of meaningless generalities.[3] He further contends that the two, both ends and means, ought to bear a relationship to each other and that neither one should be rigidly fixed. Thus he argues, "the formation of ends must be a part, not of the educator's task, but of the educative process; in fact it should be the central focus of that process." He favors

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[1] Clair W. Keller, "Establishing an Environment for Inquiry Using the 'Complete Lesson,'" The Social Studies, March 1973, p. 106.

[2] Ibid., p. 112.

[3] William E. Doll, "A Methodology of Experience: The Process of Inquiry," Educational Theory, Winter 1973, pp. 56-57.

the view that ends should be formed by developing hypotheses (as prescribed in Dewey's problem solving) in stages manifesting (1) a felt difficulty, (2) institution of the problem, (3) suggestions and hypotheses, (4) abstract reasoning or systematic inference, and (5) testing by action. Doll sums up his case:

> The educational situation should then be so structured that the individual is actually encouraged to make as many choices as is feasible with his age, the subject being studied, and his own personal sense of being. . . . An end in view acquires its power to be an end only as the means available to achieve the end comes into play.[1]

Content

The summaries in the Geibel research seem to indicate there are as many types of humanities programs as there are schools which offer them. This view is supported by both Adler and Duffy.[2] In discussing the nature of structure in humanities programs, Adler asserts, "Each (humanities) program is tailored specifically to a community, a school system, a teaching team, and to available school and community resources."[3] Thus it becomes rather difficult, if not impossible to predict what the specific content of any single humanities program is likely to

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[1]Ibid., p. 70.

[2]Encyclopedia of Education, 1971 ed., s.v. "Humanities in the Secondary Schools," by James A. Duffy.

[3]Richard R. Adler, ed., Humanities Programs Today (New York: Citation Press, 1970), p. 11.

be. However, by noting what organizational factors common to most programs influence the selection of content, and the way in which those factors impinge upon each other, some suggestions of how humanities content is determined may be observed. The principal content factors which influence the choice of subject matter in humanities programs are: (1) the stated rationale and objectives; (2) the basic idea around which a specific humanities course is organized; (3) the disciplines chosen to implement or develop the basic idea; and (4) the topic, subtopics, approaches, and materials the teacher-planners believe in, or prefer to utilize.[1]

To say that "there are as many types of humanities programs as there are schools which offer them" is to recognize the multitude of choices in regard to disciplines, subject matter and activities; it is not to assert that, in a larger sense, certain similarities and common factors do not emerge. In reality there are several aspects of commonality to be found in most, if not all, humanities programs: (1) A true humanities course is interdisciplinary. If one limits study to man's probings into philosophical matters, the course is philosophy; limited to communication expressed as written language, it is a literature course; limited to mental or behavioral characteristics of an individual or group, it is a psychology course. A humanities course simply cannot

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[1] Ibid., pp. 80-185 passim.

restrict its students to the boundaries of any particular discipline.[1] (2) Humanities courses are designed to help the student understand himself in relation to his culture and society. Louise M. Berman puts it this way:

> . . . the humanities . . . are a way of organizing material from a variety of subject fields within the arts, literature and social sciences that help the individual, . . . better to understand himself and the wider community.[2]

(3) Humanities courses make an effort to relate the subject matter, irrespective of the disciplines involved, to contemporary topics and problems. Contemporary topics are utilized as one way to deal with the problems and concerns of today's students.[3]

Rationale for Humanities Courses

Of the two components (rationale and objectives) listed as the first content factor, one--objectives--has been noted and discussed at length earlier in this chapter. The other--rationale--as the underlying reason or basis for the establishment of humanities programs, repeatedly

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[1] Fred E.H. Schroeder, Joining the Human Race: How to Teach the Humanities (Deland, Florida: Everett/Edwards, Inc., 1972), p. 22.

[2] Louise M. Berman, "The Humanities: The Present Scene and the Potential," in The Humanities and the Curriculum, ed. Louise M. Berman (Washington: Association for Supervision and Curriculum Development, NEA, 1967), p. 2.

[3] Jerry L. Walker, "Humanities in A Changing Culture," in Humanities Programs Today, ed. Richard R. Adler (New York: Citation Press, 1970), p. 14.

projects the central theme: "a study of man's values." Each school, of course, approaches this central theme differently; the following statements are typical:

> ". . . to provide the individual with a consciousness of his role in the culture.
>
> ". . . to examine human values through artistic and philosophical activities.
>
> ". . . that Arts are related and are expressions of man's awareness of life,
>
> ". . . Anthropological and philosophical focus.
>
> "Concentrates on . . . intellectual and artistic expressions of Western man.
>
> "Emphasizes human values and ideas.
>
> ". . . based on values related to the themes 'The Dignity of Man,' and "Who am I?'"[1]

Basic Idea for Organization

The second content factor deals with the basic organizational idea. Squire[2] outlines four basic ideas around which most high school humanities courses are organized.

The Culture Epoch

The culture epoch approach highlights the intellectual and cultural accomplishments of the major periods of history. The creations of

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[1] Ibid., pp. 84-130 passim.

[2] James R. Squire, "The Contributions of Language and Literature to Programs in the Humanities," in The Humanities and the Curriculum, ed. Louise M. Berman (Washington: Association for Supervision and Curriculum Development, NEA, 1967), pp. 40-42.

each era--the architecture, painting, music, literature, sculpture--are studied as manifestations of the history and ideas of that period. Thus, students are introduced to the cultural values of the Renaissance, Classic Greece and Rome, the Reformation, the Middle Ages, and the like.

The Great Themes

The great themes approach focuses attention on such humane questions as: Who am I? Is there a natural order in the world? If so, what effect has it had on man's development? Such questions can be pursued across time and space to any age or place to which they may lead.

Related Arts

This multi-media approach emphasizes the creative processes, methods, and views of the creative artists in literature and in all or most of the disciplines in the fine arts.

> . . . thus, students come to understand better the interrelationship of form and structure in all art and the points of contrast in purpose and intent between poet and painter, between musician and novelist.[1]

This approach is also termed Allied Arts.

Great Books

The great books approach is based upon the study and analysis of great literary works. In this approach the student reads, discusses, and writes reaction themes about various types and styles of literature,

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[1] Ibid., p. 42.

encompassing tragedies, novels, plays, essays, and poetry.

In addition to the four basic organizational ideas outlined by Squire, there is a fifth structure characterized by flexible, changing, open-ended content. In this structure the initial topic is introduced from a play, a book, or an article in a current magazine. The problems and ideas extracted from the introductory topic are related to the values, standards, life styles, and problems of the students. This is the approach and organizational scheme advocated by Jerry L. Walker,[1] former chairman of the National Humanities Conference.

Disciplines of Implementation

The third content factor is determined by the disciplines chosen to implement or develop the basic idea.

Because of the fact that "each (humanities) program is tailored specifically to the community, a school system, a teaching team, and to available school and community resources,"[2] it is likely that the disciplines of implementation in a humanities program, especially in those of small schools or small systems, are determined more by availability than preference. Wherever such circumstances may pertain, the teacher-planners may have to forego the approaches and concerns of a particular discipline, say perhaps anthropology, because no teacher on

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[1] Jerry L. Walker, "Humanities in a Changing Culture," in Humanities Programs Today, ed. Richard R. Adler (New York: Citation Press, 1970), pp. 13-23.

[2] Adler, ed. Humanities Programs Today, p. 11.

the staff feels sufficiently qualified to deal with it. The reports of planning sessions made throughout Adler's Humanities Programs Today indicate repeatedly that the disciplines chosen to implement humanities programs were specifically those of the teachers who did the planning.[1]

Analysis of Geibel's research reveals the following frequency occurrence in choice of disciplines in the 174 curriculum guides summarized in her data:

	No. of Schools in Which Disciplines Offered	% of Schools in Which Offered
Art and Painting	153	.87
Music	147	.84
Communication Arts, English and Literature	136	.78
Philosophy	69	.39
History	63	.36
Theatre & Drama.	37	.21
Architecture	35	.20
Religion	32	.18
Social Studies	23	.13
Dance	21	.12
Sculpture	12	.06
Science	11	.06
Psychology	6	.03
Poetry	6	.03
Related Arts	5	.02
Film	5	.02
Miscellaneous	17	
Total Offerings	778	

[1] Ibid., pp. 84-130 passim.

As a unified set of disciplines in various art media--Music, Art, Theatre and Drama, Architecture, Dance, and Sculpture--the number of Fine Arts courses offered in all the schools total 405, or barely more than 52 percent of the total offerings.

The three disciplines at the top of the list--Art, Music and Literature--totaling 436 of 778, account also for over half or slightly more than 56 percent of all offerings.

The total offered disciplines of Literature (136) and Fine Arts (405) comprise 69 percent of all Geibel-reported disciplines. Thus, any one of the combinations listed above would dictate the subject areas dominating the content in the humanities programs reported in the Geibel study.

The final winnowing of subject matter content into particular works of art, of music, of literature reflects the teachers' view of how the study of such works may best be structured into activities and experiences to help the student understand man's values and their significance in the formation of individual values.

Disciplines As Subjects

History

Herodotus, one of the earliest Greek writers to use the word "history," stated that the job of the historian is to inquire and to illuminate the past as best he can on the basis of available evidence. Krug asserts that Herodotus was basically a story-teller and indeed a superb

one, but ". . . his history is a combination of fact and fable. It contains shrewd and accurate observations and tales which are beyond reasonable limits of credibility."[1]

William H. Dray defines history quite simply as the story of the human past. He then explains that history is not only concerned with the past, but rather more specifically the human past. Although, in a sense, the historian is concerned with the activities of individuals, "an action does not become subject matter for a historian unless it has societal significance."[2] It follows, then that the historian, from the nature of his concern, should establish the facts, understand the facts, and finally give explanations of them.[3]

In the 18th and 19th centuries, historians attempted to structure laws of history comparable to the laws being established in the natural sciences. Gradually, however, it became apparent that collections of data of past events would not guarantee agreement as to meaning. The meaning read into the data rests not only on the facts themselves but also on the nature of the culture or society from which the interpretation was drawn. And, perhaps, somewhat more basically, the meaning may

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[1] Mark M. Krug, History and the Social Sciences (Waltham, Mass.: Baisdell Publishing Company, 1967), p. 5.

[2] William H. Dray, Philosophy of History (Englewood Cliffs, N. J.: Prentice-Hall, Inc., 1964), p. 4.

[3] Ibid., p. 5.

rest even more on the underlying assumptions of the historians who deduce it.[1]

Since 1900 historians as curriculum builders have claimed history was necessary to the understanding of the present society.[2] Krug, however, points out that this claim has its limitations since we all see the similarities between the past and the present but are not always aware of the differences.[3]

The content of history courses may be divided several ways: topically, geographically, thematically, and chronologically. These content divisions are then organized vertically or horizontally. The typical vertical organization is cyclical in that old learning on a simpler level is used to develop new learning on a higher, more sophisticated plane. Critics of cyclical organization claim that lack of planning and coordination causes unnecessary duplication of effort on the part of teachers.[4] Thus, recently efforts have been made in public schools to

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[1] Oscar Handlin et al. Harvard Guide to American History (Cambridge, Mass.: The Belknap Press of Harvard University Press, 1954), p. 15.

[2] Rolla M. Tyron, The Social Sciences as School Subjects (New York: Charles Scribner's Sons, 1935), pp. 84-100 passim.

[3] Krug, History and the Social Sciences, p. 24.

[4] Charles R. Keller, "Needed: Revolution in the Social Studies," in Crucial Issues in the Teaching of Social Studies, eds. Byron G. Massialas and Andreas M. Kazamias (Englewood Cliffs, N. J.: Prentice-Hall, 1964), p. 40.

reduce one or more cycles both in American and world history.[1] Horizontal organization refers to history's relation with other subjects taught at the same time in order to show causation. For example,

> . . . the history teacher might show that geography affects history and vice versa, that history influences literature and is reflected in it, and so on for other disciplines.[2]

Biographical organization, another possible approach, because it deals with people as does history, is tempting to use. But historians tend to use it rather sparingly since history is concerned more with groups than individuals.[3]

As to the methodology to be employed in the presentation of history as a high school subject, some authorities agree that it ought to be taught so as to encourage critical thinking[4] and decision making.[5] As an

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[1]Ibid.

[2]Edgar B. Wesley and Stanley P. Wronski, Teaching Social Studies in High Schools, 5th ed. (Boston: D. C. Heath & Co., 1964), p. 427.

[3]Ibid., p. 447.

[4]William H. Cartwright and Richard L. Watson, Jr., eds., "Historical Scholarship and the Teaching of History," in Interpreting and Teaching American History, 31st Yearbook of the National Council for the Social Studies (Washington: The Council, NEA 1961), pp. 3-4.

[5]Shirley H. Engle, "Decision Making: The Heart of Social Studies Instruction," in Crucial Issues in the Teaching of Social Studies, eds. Byron G. Massialas and Andreas M. Kazamias (Englewood Cliffs, N. J.: Prentice-Hall, Inc., 1964), p. 32.

extension of the critical thinking and decision making, or as ancillary activities, students should be helped to develop skills in note taking, to learn to summarize, to abstract, to organize data from various sources, to study intensely for specific detail, or to skim for main ideas. They also should learn to detect points of view, biases, and propaganda.[1]

Historical Method

Over the years historians have formulated principles and rules for locating and using historical information. To follow these rules and principles in the writing of history is to use the "historical method."[2]

The initial step in this method is to find "sources," without which there is no data and, thus, no history. Sources may consist of material remains like tools, weapons, buildings, clothing--anything which carries evidence of human activities, including oral traditions such as legends, folk songs, and ballads. The sources may also be pictorial: drawings and maps; or written records: ancient manuscripts, books, treaties, diaries, or newspapers.

After the data is collected from the sources, it is classified, organized, and then evaluated by means of two types of historical criticism: external and internal. The external criticism raises such questions as:

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[1]Harold S. Davis, How to Organize an Effective Team-Teaching Program (Englewood Cliffs, N. J.: Prentice-Hall, 1966), pp. 60-61.

[2]T. W. Wallbank, A. M. Taylor, and Nels M. Bailkey, Civilization Past and Present (Glenview, Ill.: Scott, Foresman and Co., 1972), pp. 1-2.

Is this source material genuine? Is the source what it purports to be? The internal criticism asks: What is the meaning of this new data? What can be inferred from it?

The final step in the historical method is synthesis. The historian by means of his selections, organization, classifications, evaluations, and generalization tries to determine answers to who, where, what, when, and an intelligible why.

Besides making use of historical method, the historian views his discipline as a social science indebted to economics, political science, cultural anthropology, sociology, law, statistics, and psychology and seeks to employ "the special insights which those subjects derive from their intensive study of selected aspects of human behavior."[1]

Social Sciences

As noted above, history and historians readily acknowledge the debt owed to the other disciplines of the social sciences. At the same time the scholars in each of these disciplines suggest and formulate reasons why the approaches and concerns of their particular discipline are important if students are to gain an understanding of the world in which they live.[2] The economists claim that, "the minimum essential economic understanding needed by all high school students would

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[1] O. Handlin et al., Harvard Guide to American History, p. 8.

[2] Krug, History and the Social Sciences, pp. 73-74.

include . . . What shall be produced . . . How much can be produced . . . Who shall get the goods and services produced?"[1] The anthropologists assert that high school students "ought to become thoroughly familiar with the concepts of culture and cultural change, with cultural lag, and with the relationship of human behavior to the group and to biological factors."[2]

The sociologists suggest that high school students need to know:

1) the nature and importance of individual and social values,
2) how values shape institutions, groups and organizations,
3) how men react with one another through various positions and roles they assume in groups and organizations, and
4) how the interaction between the individual and society may result either in the preservation or the modification of the values and institutions of society.[3]

The material content and scope of these "absolute minimum essentials" plus those of the remaining disciplines within the social sciences make it obvious that no administrator could possibly fit all these into a high school curriculum except to the exclusion of "United States (history), World history, and civics which are required by law in most states."[4]

As a solution to the administratively impossible task of embracing all, or even several, of the social sciences within one high school

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[1]Ibid., p. 74.

[2]Ibid.

[3]Robert Perrucci, "Sociology and the School Curriculum," Social Science Education Consortium Newsletter, July 1965, p. 1.

[4]Krug, History and the Social Sciences, p. 75.

curriculum, it is suggested that since the social sciences "deal with a single basic theme--man and his society--they can and ought to be taught jointly."[1]

Krug accepts, supports, and expands the idea proposed by David Potter[2] that history ought be the means to fuse the insights of the social sciences in the examination of problems that are concerned with various aspects of 'man and his society.'[3]

Literature

According to J. N. Hook, there are six basic approaches to the teaching of literature in high schools: "(1) historical, (2) sociopsychological, (3) emotive, (4) didactic, (5) paraphrasic, (and) (6) analytical."[4] Each approach has its strengths and its weaknesses.

Historical Approach

The historical approach deals with an artist who is a product of his times, a creation of the historical events of the age in which he lived. Advocates of this approach claim that in order to truly understand a literary work, a reader must view it in terms of its relationship to its

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[1]Ibid., p. 76.

[2]David Potter, People of Plenty (Chicago: University of Chicago Press, 1964).

[3]Krug, History and the Social Sciences, p. 90.

[4]J. N. Hook, The Teaching of High School English, 3rd ed. (New York: The Ronald Press Company, 1965), p. 137.

antecedents. These same proponents are not so certain "as to what the student is to do with the literature."[1] They are also divided between an emphasis on 'historical context,'

> A curriculum that is concerned with literature as it represents a particular period places emphasis on the student's ability to know the background information for a work--its author's life and historical situation and its relation to the history of ideas. Such a curriculum asks a student to apply his knowledge of the work to the context of its background, seeing how the one relates to the other.[2]

or an emphasis on 'literary history,'

> The alternative view, . . . is more concerned with the history of genres, traditions, themes, topics, and conventions than with the history of the events surrounding the work or those referred to in the work.[3]

Sociopsychological, Emotive, or Experiential

The approach to literature that Hook labels 'sociopsychological,' in that it,

> attempts to help students increase their knowledge of people, add to their understanding of the age in which the literature was written, and apply this knowledge and understanding to current living, . . .[4]

is termed 'experiential' by Purves. In addition to embracing the sociopsychological, Purves would also include Hook's 'emotive' approach as

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[1] The Encyclopedia of Education, 1971 ed., s.v. "Literature in the Secondary Schools," by Alan C. Purves.

[2] Ibid.

[3] Ibid.

[4] Hook, Teaching High School English, p. 137.

a facet of the experiential. In the experiential approach emphasis is placed upon the importance of characters and situations in the literary work, and "the development of the aesthetic side of the student and, more important, his social life."[1]

Rosenblatt also argues in support of the experiential approach:

> The really important things in the education of youth cannot be taught in the formal didactic manner; they are things which are experienced, absorbed, accepted, incorporated into the personality through emotional and esthetic experiences.[2]

Didactic

The didactic approach pursues an endless quest for "morals"; it involves seeking out the author's purpose and his observations upon life.[3]

Paraphrasic

The paraphrasic approach may be valuable in getting at the underlying meaning in the interpretation of abstruse literary works. The danger is that the paraphrase may not really "say the same thing in different words."[4]

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[1]Purves, Encyclopedia of Education, Vol. 6, p. 15.

[2]Louise M. Rosenblatt, Literature As Exploration (New York: D. Appleton-Century Company, Inc., 1938), p. 214.

[3]Hook, Teaching High School English, p. 138.

[4]Ibid., p. 138.

Analytical

The analytic curriculum seeks to place more emphasis on the literature itself than does the historical approach. It involves examining the mechanics, the ideas, the imagery, and the tone of a piece of writing in order to note what each contributes to the total impression. It tries to help the student perceive the wholeness of the work by assisting him to see the function of each part. In short, "the goal of the analytical approach is synthesis through analysis."[1]

Squire and Applebee in their report of "The National Study of High School English Programs" seem to prefer the analytical approach whenever the teacher is skilled in asking the kinds of questions that generate student discussion.[2] They also relate how such a teacher might structure a class session beginning with,

> careful sequences of questions in discussion proceeding from the simple to the complex, from simple constructs to broad ideas and themes, from the obvious elements of plot and characterization to the intended meanings, style, structure, and author's purpose; and finally a consideration of the relationship of the text to other writings, to human experience, and to aesthetic and ethical problems. The slant and depth of the teacher's questions will depend upon the ability and maturity of the class, but what does seem important is that young readers learn to understand this approach and to adopt it as their own.[3]

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[1] Ibid.

[2] James R. Squire and Roger K. Applebee, High School English Instruction Today (New York: Appleton-Century-Crofts, Educational Division, Meredith Corporation, 1968), pp. 109-10.

[3] Ibid., p. 109.

A word of warning, however, by Purves:

> A . . . criticism of the (analytic) approach is that too often the class seeks to approximate the teacher's analysis or to fabricate an interpretation which it does not believe. With a good teacher, however, a class can have a continual set of lively discussions.[1]

Attitudinal

The attitudinal approach (not included among Hook's six approaches) is described as the 'hooked on books' curriculum of Daniel Fader and Elton McNeil. Originally designed for the so-called unreachables or unteachables, the program has since been extended to include drop-outs, slow learners and the poverty stricken.

> A part of this program is based on the principle of 'saturation,' meaning the replacement, whenever possible and in whatever classroom, of customary texts and workbooks with newspapers, magazines and paperbound books. The object of this is to stir the sensibility of the practical child. Even as he learns to be reticent in a world of words he cannot fathom, so may he learn to be receptive in a world of words he can understand. Because he finds newspapers, magazines and paperbound books in every classroom, and because he can and will read them, he may yet be brought to compromise with a verbal world he cannot avoid.[2]

Purves notes the aims of the approach:

> The purpose of the attitudinal curriculum is unashamedly to turn every student into a reader--preferable of good literature, but of anything rather than nothing.[3]

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[1]Purves, Encyclopedia of Education, Vol. 6, p. 15.

[2]Daniel F. Fader, Hooked on Books: Program and Proof (New York: G. Putnam's Sons, 1968), p. 17.

[3]Purves, Encyclopedia of Education, Vol. 6, p. 17.

Students are encouraged to talk about their engagement with a work and about their interpretations of it; however, there is little direction to the discussion except that the teacher attempts to raise a great number of issues with the class.[1]

Selecting the Approach

Hook suggests, "not one 'pure' approach but, rather, a multiple approach is best in the teaching of literature."[2] The experts seem to agree that an approach that may be best for one literary work may not be as well suited for another.

> A different set of circumstances warrants a different approach. The teacher of an eighth grade class reading its first play probably uses the emotive-this-is-fun approach. Markham's 'Man with the Hoe' usually demands the sociopsychological approach. Bacon's essays are clarified by paraphrasing. During the Christmas season, a class profitably and enjoyably expands the 'moral' of O. Henry's 'Gift of the Magi.' The careful construction of Galworthy's 'Quality' and of dozens of other selections justifies frequent use of the analytical approach.[3]

In discussing what they consider to be schools and classes in which "the teaching of literature is particularly distingusihed," Squire and Applebee contend:

> More important than any particular pattern of organization seems to be the extent to which the program provides for the careful study and close reading of individual texts and supports this close reading with a broadly based program of guided individual reading.[4]

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[1]Ibid.

[2]Hook, Teaching High School English, p. 139.

[3]Ibid., p. 141.

[4]Squire and Applebee, High School Eng. Instruc. Today, p. 120.

Allied or Related Arts

The recent increase in Related Arts courses may simply be a reflection of the nation's general concern for up-grading itself culturally. This view has been expounded by both public officials and educators:

> . . . In America, culture has not kept pace with science and technology. Art is not an ornament to be worn for a day in its newest gloss, or a plaything of an intellectual elite, but an elixir that nourishes the best and highest impulses in man. We must recognize the difference between meaningful art that enobles and entertainment that distracts. Not until the arts become a genuine need for the individual and the society can America think of herself as culturally mature.[1]

There is also concern that we need to prepare future generations for more productive use of leisure time resulting from shorter work weeks, earlier retirement, and increased automation.

> Our educational institutions have educated people for work, and perhaps it is time now to spend part of our education in teaching how to use leisure productively. Leisure offers us an opportunity for personal self-fulfillment, for creativity, for service to our fellow men, but we need some training in these fields.[2]

Karel lists three practical approaches to the organization of Related Arts courses:

> (1) Through the commonly recognized eras of history, . . .
> (2) Arts as examples of man's search for answers to profound questions, . . . and

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[1]Stewart Udall as quoted by Doris Van de Bodart, in Introduction to the Humanities (New York: Barnes and Noble, Inc., 1971), p. vii.

[2]Ibid., p. viii.

> (3) Relating the arts through common principles, treating them as a whole area bound together by aesthetic modes of thinking and possessed of similar elements . . .[1]

At the same time, however, Karel also notes that it is virtually impossible or at least impractical to follow a single approach without infusing elements from the others; in substance,

> the three approaches often borrow from one another, and meet in a single course. No matter how historically oriented the instructor may be, he must still teach his students how to look at a painting, see its lines, colors, textures, and other elements. The students must learn, too, to identify the musical elements and structures. Without these abilities the historic study of masterworks of painting and music would be nearly profitless.[2]

As to who should teach the Related Arts, Schwarz and Karel offer this suggestion: As an instructor in the Related Arts,

> the experienced teacher in any one of the fine arts who possesses an active interest in others (regardless of whether he has had academic training in them) is a prime prospect. He should possess, in addition, the desire to give his students aesthetic knowledge, values, and thinking skills which will be of value to them all the rest of their lives. He should also be oriented toward the classroom type of course as opposed to the production-performance-public appearance activity which is, at present, so much a part of our fine arts education pattern.[3]

And they offer some advice for that instructor:

> If the course is to realize its basic purposes as a perceiver-oriented subject, it behooves the teacher to keep sight of the broadly based

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[1]Leon C. Karel, "Teacher Education in the Related Arts," Music Educators Journal, October 1966, p. 40.

[2]Ibid.

[3]Ira P. Schwarz and Leon C. Karel, Teaching the Related Arts (Kirksville, Mo.: Simpson Publishing Co., 1973), p. xi.

> factors interrelating all of the arts rather than to become bogged down in a mire of technical minutiae . . . If the related arts course is to promote the maturation of value judgment in students, it is important that the teaching means do not obscure the learning ends.[1]

Other scholars who advocate a "related arts approach" would try to avoid some of the inherent pitfalls associated with the teaching of music by conceding beforehand that "appreciation" is unteachable. Related arts,

> cannot teach appreciation, and it does not pretend to. Appreciation cannot be taught. Appreciation, like any other pleasure, is an experience; and experience can only be had.[2]

The course may develop some of the bases of appreciation, show some of the qualities of art that may be enjoyed, and some of the basic principles that undergird all the arts; it tries to sharpen the perception of ears and eyes in order that, hearing and seeing, we may gain insight and understanding and through these, enjoyment.[3]

Inter-disciplinary Relationships

In contemporary classifications, each discipline falls generally "into one of three broadly defined areas of knowledge: humanities, social sciences, and natural sciences."[4]

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[1]Ibid.

[2]Louise Dudley and Austin Faircy, The Humanities, 5th ed., (New York: McGraw-Hill Book Company, 1973), p. 2.

[3]Ibid.

[4]The Encyclopedia of Education, 1971 ed., s.v. "Disciplines," by Joseph C. Kiger.

To determine what is or is not a discipline in the United States, there are two sets of criteria, one general, the other specific:[1]

General Criteria:
1) Extent of population interested in and pursuing study of a discipline
2) Relative importance of this population
3) The generally supposed significance of the discipline's academic structure, and
4) Its age

Specific Criteria:
1) Whether there exists a learned society devoted to the discipline
2) Whether the society is a member of one of the three national councils:
    a) The American Council of Learned Societies,
    b) The Social Science Research Council, and
    c) The National Academy of Sciences

As a prerequisite to acceptance into membership, the learned society is screened by the councils to ensure that it and the discipline are what they represent themselves to be.[2]

Having noted that disciplines fall into three broad categories of knowledge--humanities, social sciences, and natural sciences--one may ask, What are the specific disciplines of the humanities? Woodhouse undertakes to classify the disciplines within the humanities:

> . . . Humanities, a group of educational disciplines distinguished in content and method from the physical and biological sciences and, if less decisively, from the social sciences. The group includes language and literature in each of their principal examples

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[1]Ibid.

[2]Ibid.

> (ancient and modern), the fine arts other than literature, philosophy, at least in its more traditional divisions, and, to a less clearly defined extent, history, where the boundary between the social sciences and the humanities is most debatable.[1]

Woodhouse's subject listings in the humanities exclude the "social sciences," even though such exclusion is qualified as "less decisively." On the other hand, Krug makes the point that since the social sciences and history are both concerned broadly with the same area of study, 'man and his society,' the two are, by this singularity of focus, inextricably related.[2] Thus, if history is a discipline of the humanities, so are the social sciences. Such inclusion of the social sciences into the humanities is a classification supported by Oscar Handlin et al., who not only place history amid the social sciences but, moving in the opposite direction, place the social sciences under the province of history.[3]

If it can be accepted, then, that the social sciences may properly be added to the basic humanities disciplines cited by Woodhouse, the listing of those subjects, along with their definitions,[4] would be as follows:

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[1] Encyclopaedia Britannica, 1973 ed., s.v. "Humanities," by Arthur S. P. Woodhouse.

[2] Krug, History and the Social Sciences, p. 76.

[3] Handlin et al., Harvard Guide to American History, p. 8.

[4] Compiled from Webster's Third New International Dictionary, unabridged, unless otherwise noted.

Language--(Linguistics) a systematic means of communicating ideas or feelings by the use of conventionalized signs, gestures, marks, or especially articulate vocal sound.

Literature--communication expressed or recorded as written language. Belles-Lettres (French for 'fine literature')--a term used to designate the more artistic and imaginative forms of literature, as poetry or romance, as opposed to more pedestrian and exact studies. The term appears to have been first used in English by Swift.[1]

History--a chronological record of significant events (as affecting a nation or institution) usually including an explanation of their causes.

Social Science as sub-history:

Anthropology--the study of man in relationship to culture, environmental and social relations.

Economics--a social science concerned chiefly with description and analysis of the production, distribution, and consumption of goods and services.

Political Science--a social science concerned chiefly with the description and analysis of political and especially governmental institutions and processes.

Psychology--the study of the mental or behavioral characteristics of an individual or group.

Sociology--the study of society, social institutions, and social relationships.

Fine Arts--the conscious use of skill, taste, and creative imagination in the production of aesthetic objects, forms, sounds, and movements. These skills and productions are employed in the art-disciplines of:

Music--

Painting--

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[1] Encyclopaedia Britannica, 11th ed., s.v. "Belles-Lettres."

Sculpture--

Architecture--

Dance--

Belles-Lettres--

Philosophy--a discipline comprising logic, aesthetics, metaphysics, ethics, and epistemology.

Study the subject listings given above and almost immediately relationships become apparent. For example, 'language' the first discipline listed is of extreme interest to students of anthropology for it points specifically to a level of communication unattainable by any animal species other than man.

> . . . It is not merely a more complicated form of animal communication; it is a form which enables persons to relate matters in time and place and with respect to one another. . . . to discuss matters of the past or the future, to discuss events and places which are distant, which do not exist, or which cannot exist . . . No other animal has been discovered with such a system of communication.[1]

If one begins to discuss one aspect of man's condition, it is likely that a second and perhaps a third aspect will make itself manifest as interdisciplinary relationships become apparent. That is to say, to study a group's or nation's political institutions focuses attention at the same time upon the effect of those institutions upon the literary creations of individuals in that nation, or upon the economic and societal welfare of the group as a whole. In a similar vein, we may be able to

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[1]Walter Goldschmidt, "The Biological Constant," in Cultural and Social Anthropology, ed. Peter B. Hammond (New York: The Macmillan Company, 1964), p. 3.

perceive more readily a relationship between and among disciplines whenever each is focused on a theme central in interest to all the others. In the Fine Arts, for example, all are related in that each subject-discipline is concerned with the production of an aesthetic creation to which human beings, including the artist creator himself, may respond aesthetically.

In addition to the relationships established by a unitarian focus of two or more disciplines, there is also a relationship of causation. One illustration would be the pollution problems created by an engineering discipline growing ever more sophisticated in its technology. These pollution problems in turn cause increasing concern in the fast growing discipline of ecology, for it is the ecologists who must find ways to help bring the environment back into balanced cleanliness.[1] In another example--now that we are no longer "too busy with settling and developing our nation," and as the economic and social status of our citizens has improved as a result, again, of engineering technology--our attention is turning to the fine arts as a cultural enrichment for leisure-time activities.[2]

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[1] The Encyclopedia of Education, 1971 ed., s.v. "Disciplines," by Joseph C. Kiger.

[2] Leon C. Karel, Avenues to the Arts (Kirkville, Mo.: Simpson Publishing Company, 1969), p. 20.

Summary

To give direction and focus to their deliberations, groups planning humanities programs and courses formulate objectives. When analyzed each of the objectives compiled by Geibel falls into one of six categories which classify that objective according to the subject matter it would have students experience and/or the skills it would have students develop.

The first of those categories is important if today's students are to become loyal to themselves as well as to mankind itself. The principal means of presenting "Western cultural heritage" is by centering on the literature of the past.

The second category deals with the uniqueness of man and the establishment of human values. To study the uniqueness of man should lead students to ask "Why?" and "How?" man is unique, and finally to observe the ways in which we interact with other human beings. The study of values, particularly our own, means learning what those forces and influences are which give direction to our lives. The music educator as a teacher on a humanities team has a responsibility to help the student to shape and define his values. This may be achieved to some degree by presenting the student with alternative choices of action and with opportunities to talk about his feelings, experiences, and preferences. Meanwhile, the teacher should assure the student he is being listened to and that the teacher accepts and respects what the student has said.

In drafting a course of study that encompasses "the relatedness of all knowledge," the teacher-planners must be wary in their approach to

similar terminology spanning two or more disciplines. Under such conditions, frequently analytical parallels are attempted where none actually exist. Also, the planners must be aware that many interdisciplinary relationships are causal in nature and effect.

"The responsibilities and personal needs of the student as they relate to the problems and needs of society," deals with whether or not the needs of the individual are necessarily in conflict with those of society. If there is to be "peace" between the individual and society, a kind of accommodation not unlike detente among nations, each must be made aware of and become sympathetic to the basic needs and requirements of the other: Society--to see that it may need to abandon the unattainable image of "a melting pot" in favor of a more pluralistic system; the individual--to realize that for society to survive he and his peers must grow into responsible, functioning adults.

The development of aesthetic sensitivity is a two-phase phenomenon consisting of aesthetic perception which is objective and can be taught and aesthetic reaction which is subjective and cannot be taught. Thus, the teachers who strive to foster aesthetic sensitivity must deal primarily with aesthetic perception and hope for a confluent aesthetic reaction.

The teaching of cognitive skills has always been one of the aims of education. In contemporary education, however, the humanistic view is that how the student feels about what he is to learn determines to a great

degree how efficiently he masters that particular cognitive skill. On the other hand, having learned (or failed to learn) a particular set of cognitive skills generally affects students' feelings and attitudes toward the discipline within which the skills were studied.

The factors determining subject matter content in humanities programs are: (1) the stated rationale and objectives; (2) the basic idea around which a particular course is organized; (3) the disciplines chosen to implement or develop the basic idea; and (4) the topics, subtopics, approaches, and materials the teacher-planners select and utilize to formulate activities and experiences for the students.

The theme most often stated as a rationale for the establishment of humanities courses is: "a study of man, his ideas and values." The objectives follow suggesting a "basic idea for organization," such as: the culture epoch, the great themes, related or allied arts, great books, or a flexible open-ended kind of structure which leads in whatever direction is dictated by the standards, values, life styles, and problems of the students involved. Of the disciplines chosen to implement humanities programs, music, the visual arts, and literature are used most frequently. The final subject-matter selection of a particular historical viewpoint, work of art, music, or literature, as the material for a specific activity or lession, is determined by the broadness of the scope of knowledge of the teacher-planners either in general education or within the range encompassed by the disciplines employed.

The various disciplines each have methods of approach which scholars in the discipline believe are effective ways of presenting that discipline to those who study it. In history, for example, the subject material may be organized and approached topically, geographically, thematically, or chronologically; the teacher ought to convey to his students the principles and rules operational in the application of "historical method" to the location, classification, evaluation, and interpretation of historical information.

Social science scholars suggest that as a solution to the impossible task of including all of the social sciences within a single high school curriculum, the respective social science disciplines ought be correlated broadly under history, broadly conceived.

Although there are at least seven approaches to the teaching of literature in high schools--historical, sociopsychological, emotive (experiential), didactic, paraphrasic, analytical, and attitudinal--because an approach that may be best for one literary work may not be as well suited for another, the authorities generally agree that a multiple type approach is more effective in the teaching of literature.

Related or allied arts courses try to develop some bases for appreciation of all the fine arts--music, painting, sculpture, architecture, dance, belles-lettres, photography, and cinema--by showing some of the qualities of art that may be enjoyed. Related arts courses try to sharpen the perception of eyes and ears in order that seeing and hearing

students may gain insight and understanding and through these, enjoyment.

Such inter-disciplinary relationships as do exist are generated by two basic factors: (1) two or more disciplines are concerned with the same general area of study, and (2) what occurs in one discipline affects the course of events in another.

CHAPTER IV

INSTRUCTION, EVALUATION, AND ADMINISTRATION IN HUMANITIES PROGRAMS

Introduction

Since a great many humanities programs on the secondary level employ team-teaching, and team-teaching, as will be shown, must be concerned with independent study, large-group and small-group structures (along with the facilities and flexible scheduling necessary for their efficient implementation), herewith outlined are the organizational concerns of the humanities and of this study, namely: team-teaching, large-group instruction, small-group instruction, independent study, evaluation (of students and class procedures), flexible scheduling, and the facilities requisite for their use in instructional methodology.

Instructional Approaches

Team-Teaching

It seems reasonably safe to state that the fields and areas of knowledge that meld into the humanities are so extensive as to make it somewhat difficult to find individual teachers of such broad learning as to be scholarly competent in several of its disciplines, humanities majors notwithstanding. No doubt such scholars do exist, but it seems unlikely that they would be found in profusion teaching on the secondary level. To counter this shortage, humanities programs combine into a team two or more teachers whose competence, skills and know-how are

in different disciplines. Geibel lists 84 team-teaching structures among the 174 schools reported in her study.

In stating a rationale for team-teaching, Wiley and Bishop point out that it is one of the means, among others, through which flexible scheduling permits the manipulation of students, teachers, and curriculum for the maximum efficient utilization of school staff and facilities.[1]

What, specifically then, is a teaching team? Lloyd S. Michael offers a rather complete definition of such a team:

> A teaching team is a systematic arrangement wherein several teachers, with a leader and assistants, and with an optimum use of technology, cooperatively instruct a group of students, varying the size of the student groups and procedures with the purpose of instruction, and spending staff time and energy in ways that will make the best use of their respective competencies.[2]

Types of Teams

Teaching teams are generally of two types, one horizontal in structure, the other vertical.[3] Teams having a horizontal structure, also referred to as "synergetic," are formed by teachers willing to work together more or less as professional equals, although at various times

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[1]W. Deane Wiley and Lloyd K. Bishop, The Flexibly Scheduled High School (West Nyack, N. Y.: Parker Publishing Company, Inc., 1968), pp. 184-86.

[2]Lloyd S. Michael, "Team Teaching," National Association of Secondary-School Principals Bulletin, May 1963, p. 36.

[3]Herbert I. Von Haden and Jean Marie King, Innovations In Education: Their Pros and Cons (Worthington, Ohio: Charles A. Jones Publishing Company, 1971), p. 157.

and for various pruposes one of the team may have to serve as leader. Thus, on subsequent occasions another team member may be leader. Such temporary leadership generates no special status or salary increment to any member of the team.[1]

The vertical structure, hierarchic in nature, has regular teachers on the lower rung, master teachers on the middle, and a team leader at the top.[2]

Most authorities on team teaching agree that success hinges on cooperative effort. As Von Haden and King explain it:

> The keys to success (in team teaching) are cooperation, preplanning, flexibility in scheduling, variety of material, and individualization. Pooling the professional and personal strengths of each of the team members offers richer opportunities to the pupils and stimulates professional growth of the teachers. Essential for smooth and effective operation is a team leader knowledgeable in curriculum development with special skill in group dynamics.[3]

Team Planning

Teachers involved in team planning should keep in mind three basic questions:

> "What can students learn best from explanations by others?
> "What can students learn by interaction between themselves and their teachers?
> "What can students learn by themselves?"[4]

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[1]Harold S. Davis, How to Organize an Effective Team-Teaching Program (Englewood Cliffs, N. J.: Prentice-Hall, Inc., 1966), pp. 13-14.

[2]Ibid., p. 13.

[3]Von Haden and King, Innovations in Education, pp. 157-58.

[4]Davis, How to Organize a Teaching Team, p. 44.

Large group instruction is the suggested answer to the first question; small group instruction to the second; and independent study to the third. Thus, it would seem to be essential to the success of the team-teaching effort that each team member understand and be able to use the methodology most appropriate for each of these three learning situations.[1]

Of general concern to team members involved in planning is the likelihood of change in the nature of inter-personal relationships as each member assumes a new and different role:

> Commonly the assignment of instructional tasks and student groupings are matters of administrative decision. With team-teaching organization, these become the joint responsibility of members of the team. In these situations there is usually the assumption that teachers on the team will share instructional goals and assignments, plan together, determine and allocate appropriate tasks to individual team members, observe each other teach, work together in the evaluation of instruction and in the improvement of the curriculum. An individual teacher is no longer assigned proprietary rights over his classroom and his students. These are significant changes in staff relationships and individual teacher status that can have important bearing upon the quality of teaching and staff morale.[2]

Principal Criticisms

If teaching-team members are aware of the criticism directed against their enterprise, such awareness may enable them to avoid most of the pitfalls common to many teaching teams. Some basic criticisms of team-teaching are as follows:

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[1]Ibid., pp. 45-56 passim.

[2]L. S. Michael, "Team Teaching," NAS-SP Bulletin, May 1963, p. 38.

"Some students and teachers experience difficulty in adjusting to large groups or to flexible schedules.
"Failure to provide orientation, preparation, and planning time will render the effort ineffective.
"Unless guarded against, rivalry and strife may spring up within the team.
"In a team situation, it may be difficult to allocate responsibility to one teacher for lack of achievement or undesirable conduct on the part of an individual student.
"Only through effective communication can public misunderstanding be averted.
"Unwillingness of some members on the team to do their share is likely to cause friction.
"Prima donnas, no matter how competent, will ruin the team."[1]

Coleman and Budahl, proponents of team teaching, claim that, "the effectiveness of team teaching largely depends upon individual team members' various strengths and their ability to work together as a group."[2] They then list some basic activities in which an effective team member is likely to engage:

"Accepts responsibility in areas other than that of his major discipline.
"Accepts supervision and criticism from fellow teachers.
"Employs democratic procedures.
"Exercises inter-staff human relations.
"Works diligently with other teachers in cooperative planning sessions.
"Develops rapport with other team members.
"Works for consistent improvement in team teaching even after several years have been completed."[3]

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[1]Von Haden and King, Innovations in Education, pp. 159-60.

[2]Clyde H. Colman and Leon Budahl, "Necessary Ingredients for Good Team Teaching," National Association of Secondary School Principals Bulletin, January 1973, p. 42.

[3]Ibid., pp. 42-43, 46.

Large-Group Instruction

When properly conceived, large-group instruction becomes one mode in the overall instructional system. Although the large-group session may serve numerous functions, its major presentations are concerned with introducing basic subject material to be pursued further in the activities and discussion of small-group instruction.[1] Beyond this major function, Davis cites several other practical uses which the large-group serves:

> . . . Properly used, the lecture is excellent for basic orientation, motivation, and enrichment. It can be employed to present many ideas in a short period of time. It assures an orderly and coherent presentation in contrast to the digressions normally found in the traditional classroom. The lecture may be profitably employed to prepare students for demonstrations, (or) independent study. . . . It can be used to encourage attention, to teach note taking and outlining, to arouse curiosity, to stimulate inquiry and to develop imagination and creativity.[2]

But more than that, "A teacher is inclined to prepare exceptionally well for a presentation before a large group, especially when the group may include some interested colleagues."[3] Shaplin, however, indicates that most teachers need some guidance in preparing for large-group presentations: "Often even the most talented teachers need to be trained in the

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[1] Wiley and Bishop, Flexibly Scheduled High School, pp. 130-31.

[2] Davis, How to Organize a Teaching Team, p. 46.

[3] Ibid.

special techniques of large-group instruction before they can present their lessons."[1]

Grannis lists some of the characteristics of a meaningful large-group presentation:

> Those large-group lessons seemed to be most successful which (1) told the pupils what the lesson was going to be about, (2) presented the lesson, and (3) told the pupils what the lesson had been about. A somewhat less prosaic way of saying this is that the lessons should have a great deal of conceptual redundancy. This does not mean sheer repetition, but it does mean that the basic message should be communicated in a variety of ways that support each other. Concrete examples, visual aids, and so on may be combined to tell the pupil that he is on the right track as well as to bring out complementary details of the argument.[2]

Small-Group Instruction

The nature of the teaching and discussions conducted in small-group classes determines the effectiveness of any team teaching program.[3] Richmond, too, seems to think the small-group sessions to be of considered importance: "It seems that one of the gravest weaknesses in the team-teaching movement to date has been its blithe disregard of the dynamics of small groups."[4]

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[1] Judson T. Shaplin, "Antecedents on Team Teaching," in Team Teaching, eds. Judson T. Shaplin and Henry F. Olds, Jr. (New York: Harper and Row, Publishers, 1964), p. 140.

[2] Joseph C. Grannis, "Team Teaching and the Curriculum," in Team Teaching, eds. Judson T. Shaplin and Henry F. Olds, Jr. (New York: Harper and Row, Publishers, 1964), p. 164.

[3] Davis, How to Organize Team-Teaching, p. 48.

[4] W. Kenneth Richmond, The Teaching Revolution (London: Methuen and Company, Ltd., 1967), p. 73.

As to the matter of class size, Robert H. Anderson holds that teaching teams ought to concentrate on small-group instruction wherein the students are in subgroups of six to twelve. The continued use of a 25-30 pupil grouping, Anderson contends, is not conducive to a superior learning-teaching situation.[1]

Wiley and Bishop claim that small-group instruction requires more teaching talent than does the large group, pointing out that the principal purpose of small-groups is to attain interaction of all students, which is almost impossible to accomplish in large or conventional-sized group situations. The teacher's role must be passive; he must be willing to permit diversity; he should be able to display sufficient creativity in moving the group toward appropriate discussion or activities without undermining the group leadership role.[2]

In discussing the educational program instituted at Marshall High School, Portland, Oregon, Dwight W. Allen, formerly Dean of the School of Education, University of Massachusetts, makes this observation of the relationship of the small-group class to the individual student:

> The educational goals of Marshall High School include helping the student think for himself. He must criticize, evaluate, and identify himself in relation to his environment . . . The need to identify the individual as the backbone of our democratic structure has become exceptionally apparent . . . The idea is to identify each and

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[1]Robert H. Anderson, "The Organization and Administration of Team Teaching," in Team Teaching, eds. Judson T. Shaplin and Henry F. Olds, Jr. (New York: Harper and Row, Publishers, 1964), p. 209.

[2]Wiley and Bishop, The Flexibly Scheduled High School, p. 132.

> every student. Lectures, impersonal but necessary, can be given to 100 or 200 with equal effectiveness; but the balance comes with individual conferences and small groups.[1]

As members of teaching teams, the teachers at Marshall High School, Portland, Oregon, after their initial experiences with small-group learning, reveal a number of their observations through a recorder, Kay Elliott. Their revelations may have some significance for the music educator facing a small-group instruction class as a beginning teacher or as a teacher beginning to participate in a team-teaching structure. Extractions and summations from the Marshall teacher's observations follow:

> . . . today at Marshall, although small-group instruction has not reached the heavenly state of perfection described by its prominent advocates, there exists little doubt that small groups do provide students with a unique opportunity for intellectual and behavioral development.[2]

General ineffectiveness in the early sessions of the small-group classes raised, for the Marshall teachers, these questions:

> "1. How do students learn discussion techniques most effectively?
> "2. How much does the teacher talk in the small group and when?
> "3. Should discussion topics in small groups be directly related to and an outgrowth of large-group presentations?
> "4. How much (free) choice should students have in determining their topics of discussion?"[3]

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[1]Dwight W. Allen, "Preface," in Individualizing Learning Through Modular-Flexible Programming, compiler Gaynor Petrequin (New York: McGraw-Hill Book Co., 1968), pp. viii-ix.

[2]Kay Elliott, "Small-Group Learning," in Individualizing Learning Through Modular-Flexible Programming, compiler Gaynor Petrequin (New York: McGraw-Hill Book Co., 1968), p. 29.

[3]Ibid., p. 30.

The Marshall recorder continues:

> Acceptance of the idea of small-group learning meant a vis-a-vis encounter with several disturbing discoveries. First of all, the teacher was cast in a variety of new roles. No longer in a dominant position in the small group, the teacher became listener, participant, consultant, observer, discussion leader, or general healer . . .
> Similarly students, unaccustomed to the image of their teachers in this less directive role, persistently sought signs of approval or disapproval. It was unlikely that a free flow of ideas would develop in a discussion group punctuated by smiles, nods, or frowns from the teacher. . . . Establishing an atmosphere of freedom and trust among students when they were accustomed to right and wrong answers was a delicate, difficult task.[1]

To overcome this teacher re-orientation problem, as well as to get student discussion flowing freely, non-threatening topics, to which there obviously were no "acceptable" or "unacceptable" answers, were presented and seemed to serve their intended purpose. Only after a climate of free expression was established was it "possible to concentrate on the two remaining areas of small group concern, subject matter and group process."[2]

Of the various methods the Marshall teachers devised to cope with these small-group problems,

> . . . the most valuable of all . . . has been constant student-teacher appraisal and evaluation during the discussions. If this occurs frequently in the early stages of group development, less time seems to be required for this process as members

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[1]Ibid., pp. 32-33.

[2]Ibid., p. 33.

> become more sophisticated in group processes. Devices most frequently utilized as kickoff points for evaluation are flow charts, tape recordings of discussions, verbatim minutes of small-group meetings, and feedback from an observer.
> Whatever the instrument for evaluation, the benefit to the group comes from a penetrating examination of group progress or lack of it.[1]

Size of Small-Group

There is considerable agreement among scholars and researchers as to the size of the small-group that is likely to be of optimum effect. Davis sets the maximum size at 15 students.[2] Leypoldt points out that interpersonal relationships drop off sharply beyond fifteen students.[3] Trump and Miller observe:

> Experience of schools with small groups and research in group process indicate that the maximum desirable size for a group is from 12 to 15 pupils. That is the largest number that will have an opportunity to become actively involved in discussion during a reasonable period of time. A group of fewer than 12 to 15 pupils is unnecessarily small and expensive to staff.[4]

Types of Small-Group Experiences

Having noted the importance of small-group instruction to team-teaching structure, and that its size ought not exceed fifteen students, one might ask, What are the kinds of experiences and activities

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[1] Ibid., p. 37.

[2] Davis, How to Organize Team-Teaching, p. 48.

[3] Martha M. Leypoldt, Forty Ways to Teach in Groups (Valley Forge, Pa.: The Judson Press, 1971), p. 28.

[4] J. Lloyd Trump and Delmas F. Miller, Secondary School Curriculum Improvement (Boston: Allyn and Bacon, Inc., 1968), p. 283.

best pursued in small-group sessions? Leypoldt lists "Forty Ways to Teach in Groups" in a publication of the same title.[1] A number of these "forty ways," however, appear to be variants of the same basic idea. Although it is rather difficult to arrive at a consensus on the types of functions best suited for small groups, a search of the literature suggests at least ten kinds of small-group activities or experiences which appear to be practical.

Group Investigation

A problem is identified, leader selected, duties assigned to group members, resources identified, oral or written feedback to group attained from each member, and a deadline set. The teacher is more of a resource person. If the investigation fails, it usually does so because one or more of the procedural steps were ill conceived or poorly executed.[2]

Brainstorming

The group's effort is directed toward creative problem solving. The problem is sometimes presented on the spur of the moment; at other times, beforehand. The rules are as follows: (a) Criticism is forbidden, and adverse judgments of ideas must be withheld until later; (b) the wilder the idea the better, since it is easier to modify it downward

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[1]Leypoldt, Forty Ways to Teach in Groups, 1971.

[2]Barrington Kaye and Irving Rogers, Group Work in Secondary Schools (New York: Oxford University Press, 1968), pp. 53-60.

than to think of an upward expansion; (c) quantity is desired--the more ideas produced the greater the likelihood of a solution; (d) pairing and improving ideas are welcomed--that is, an individual may suggest how various ideas of others could be combined with his, or how several ideas may be synthesized.[1]

Discussion

Discussion may be unstructured or structured. Unstructured--any topic of interest to students is freely explored. It may be a current news item, bear some relationship to a subject being studied, or any other matter of student concern. Structured--the group is assigned to a subject; facts about the subject and definitions to be used are agreed upon; the leader asks questions to elicit: What values are operational? What comparisons can be made? What reasons can be cited? Can a judgment be made, a principle formulated, a solution tried?[2]

Colloquim

A student undertaking independent study presents the problem to the group. The group analyzes the problem with him and suggests possible modifications and resources.[3]

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[1] Leypoldt, Forty Ways to Teaching in Groups, p. 41.

[2] The Encyclopedia of Education, 1971 ed., s.v. "Small-group Instruction." by Allan A. Glatthorn.

[3] Ibid.

Heuristics

The teacher presents the group with a problem to be solved and restricts the questions to types answerable by 'yes' or 'no.' Such procedure is called 'inquiry training.'[1]

Workshop

The group members actively work together on a project which is to be carried out beyond the confines of the classroom; the classrooms are the center for demonstrations of 'how to do something,' and for practice in doing it.[2]

Inquiry Discussion

The presentations made in large-group sessions and the data collected from the library or materials center should be challenges to the competence of the student, not assignments to be learned. The meaning of the data should be determined by a pattern of inquiry, not handed to the student in simple form so that he understands it without any need for reflective thought. Here the role of the teacher is rather a demanding one. He should be thoroughly acquainted with the material, with the questions likely to be asked about it, and with the criticisms that are likely to be made.[3]

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[1] Ibid.

[2] Leypoldt, Forty Ways to Teach in Groups, p. 113.

[3] Joseph J. Schwab, College Curriculum and Student Protest (Chicago: University of Chicago Press, 1969), pp. 51-53.

Identifying Values

It is suggested by Raths, Harmin, and Simon, that values are best self-defined and identified by classroom discussion. The teacher in a discussion of values is non-judgmental and accepting, helps students to examine alternatives and consequences, does not assert what is right or wrong, and is frank about his own standards without imposing them on others.[1]

Teaching for Thinking

When emphasis is to be placed on helping students to develop for themselves the processes involved in thinking, rather than teaching the product of someone else's thought, the instructor ought provide opportunities for the student to make judgments, to compare, to summarize, to interpret, to observe and report, to classify and to criticize; students ought be alerted to look for unstated assumptions or to distinguish between fact and inference. These are the experiences, according to Louis E. Raths et al., which develop thinking as a process.[2]

Discussion of Literary Works

In discussions of literary works, four types of questions should be raised:

(1) Questions of fact--"What does the work say?"
(2) Method of presentation--"How does it say what it is trying to say?"

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[1] Raths, Harmin, and Simon, Values and Teaching, pp. 83-111 passim.

[2] Louis E. Raths et al., Teaching for Thinking (Columbus, Ohio: Charles E. Merrill Books, Inc., 1967) p. 116.

(3) Questions of interpretation--"What does it mean?"
(4) Questions of evaluation--"Do you agree or disagree?"

Thus in-depth literary study and discussion raises questions which fall into one of the four basic types listed above.[1]

Independent Study

For years it has been stated that,

> . . . all students should have the opportunity to develop their individual potentials in whatever way necessary within the instructional program . . .
> Many of the practices found within secondary schools, however, announce . . . that we are not willing or that we are unable to put into practice what we so fervently preach.[2]

The advent of flexible scheduling making possible and practical the use of team-teaching to plan and execute large-group instruction, small-group instruction, and independent study, suggests that the previous lip service paid to the theories of the uniqueness of each student may now be converted into practical, operational, instructional activities and procedures. Independent study, then, is one of the instructional means of making practical the assertion that 'students can and do learn by themselves.' In this regard, Davis makes this observation:

> Educators have long maintained that our ultimate goal is to make each person a thinking, life-long learner. If we really believe that each child should become increasingly responsible for his own education, then we must focus our attention in the direction

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[1] Robert M. Hutchins, Mortimer J. Adler, and Clifton Fadiman, eds., Gateway to the Great Books, Vol. 1 (Chicago: Encyclopaedia Britannica, Inc., 1963), p. 19.

[2] Wiley and Bishop, Flexibly Scheduled High School, p. 136.

> of independent study.
> To be effective, independent study must be a part of, not apart from, the regular program. Its emphasis should be on creative, meaningful research that will stretch and strengthen the minds of students. Properly conducted, it will help students grow in self-correction, self-analysis, and self-direction.
> In all cases, an emphasis should be placed on individualization of learning. Mass assignments, based on a single text, tend to stifle creativity. Pupils should be encouraged to read many sources and to use a variety of materials.[1]

Marshall High School, Portland, Oregon, has a nationally noted exemplary curriculum maximizing opportunities for individualized learning. The staff at Marshall, through its recorders, makes these observations relative to independent study:

> Instead of viewing individual differences as something to be overcome on the way to education, we are trying to find ways of making the development of individuality the most important part of the educational experience. To this end we have instituted as an integral part of our established curriculum another dimension called 'independent study.' . . . Independent study is our attempt to deal as adequately as possible with real individual differences and to provide exciting learning experiences for every student, regardless of his ability or his interests.[2]

The independent study program at Marshall has four phases or categories:

(1) Homework--any work assigned as a regular part of the curriculum.

(2) Extension of Classwork--an intensive or extensive study initiated by student or teacher of a subject in which the student is enrolled, e.g., extra credit work.

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[1] Davis, How to Organize Team-Teaching, p. 53.

[2] Gary Cummings, "Independent Study: Projects," in Individualizing Learning Through Modular-Flexible Programming, compiled by G. Petrequin (New York: McGraw-Hill Book Co., 1968), p. 53.

(3) Independent Project--a method of self-development and personal growth. It involves a problem or topic which has particular meaning for the individual student and is followed to a point where it satisfies his curiosity or need at the time. The student chooses the problem or topic, decides how he will investigate it, and reports his progress to his resource teacher(s) and/or to others who are interested.

(4) Enrichment Experiences--movies, library and resource centers, class visitations, specialty courses, assistants to teachers and to resource center aides, use of open labs.[1]

Other high schools, although their programs of independent study are in basic agreement with Marshall's differ in procedural details. One such school is Claremont (California) High School which structures its independent study in three phases:

"Phase I. Total Independent Study . . . designed for some selected students who are mature, self-disciplined and responsible individuals.

"Phase II. Limited Independent Study . . . one in which the majority of high school students will participate. . . . At this level students are given initially some guidance in planning constructive use of their unscheduled time.

"Phase III. Directed Study . . . designed to prepare students for the other two phases . . . provides close supervision for students who have demonstrated they need help in developing basic, responsible study habits."[2]

In addition to flexible scheduling, a successful independent study program also depends upon the facilities available, Davis asserts. To be effective, he argues, students must have access to an instructional media center (IMC) where books, tapes, films, and the like are readily

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[1] Ibid., p. 57.

[2] Wiley and Bishop, Flexibly Scheduled High School, pp. 140-48.

available.[1] Multi-media centers, having facilities somewhat more extensive than in IMC, are suggested by other scholars.[2]

Finally, Muriel Gerhard takes the standpoint that flexible programming and adequate facilities are of little use unless the teacher establishes a climate in which independent study is likely to flourish:

> . . . It is a 'person' climate. It is an atmosphere in which we educators clearly communicate our trust in pupils as human beings. It is one in which we display our sincerity, our honesty in our relations with our children. What we are communicating by our behaviors is that we care; we value our students; we accept their ideas, opinions, feelings; we have empathy and we are willing to give of ourselves, but we are not imposing ourselves on our students.
> In essence, by first creating an authentic climate for self-direction, by communicating our belief in the child's ability to be self-directive, by providing opportunities for these behaviors to take place, and finally by encouraging, supporting and guiding these initial steps we will enable our children to become self-directed individuals.[3]

Evaluation

Evaluation of Students in Humanities Programs

Since cognitive skills are readily measurable, there is scarcely any problem whatsoever for those humanities programs in which the teachers' prime interest is to determine or to evaluate what their students "know." For teachers concerned with determining the changes in affect

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[1] Davis, How to Organize Team-Teaching, pp. 54-55.

[2] Von Haden and King, Innovations in Education, pp. 7-11.

[3] Muriel Gerhard, Effective Teaching Strategies (West Nyack, N. Y.: Parker Publishing Company, Inc., 1971), p. 59.

in their students, measurement and evaluation is not so easily achieved. Thus this study will be concerned with evaluation of the affective domain.

Mehrens and Lehmann present several reasons why educators do an inadequate job in measuring affective objectives: "Parents prefer to have the school report their children's progress in cognitive skills rather than in the affective domain."[1] The teachers' attitudes are involved also:

> . . . Another reason that may keep teachers from trying harder to measure affect is the implicit belief of many that if cognitive objectives are attained, there will be a corresponding change in appropriate affective behaviors. The somewhat simplistic notion that if a person is good at something he will grow to like it holds wide appeal.[2]

And there are still other causes:

> Other reasons that affect is underevaluated in school is that it is hard to change and, even when changed, hard to measure accurately. The instructional techniques of attitude change are not nearly so well developed or so successful as techniques for attaining cognitive objectives. Certainly, results are not so immediately apparent. The measurement of affect is difficult because it can be so easily faked. It is much easier to fake an interest in something than it is to fake knowledge or skill.[3]

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[1] William A. Mehrens and Irvin J. Lehmann, Measurement and Evaluation in Education and Psychology (New York: Holt, Rinehart and Winston, Inc., 1973), p. 59.

[2] Ibid., p. 60.

[3] Ibid.

In spite of problems and difficulties inherent in the evaluation of affect, there are efforts being made to state affective objectives in behavioral terms which, in turn, may be evaluated. An example by Jack R. Fraenkel follows, in which he points out that to determine whether or not students have attained an affective goal, one should specify certain behaviors that can be accepted as evidence:

> The objective: To recognize the dignity and worth of the individual. The behaviors: "Waits until others have finished speaking before speaking himself (does not interrupt others);
> "Encourages everyone involved in a discussion to offer his opinions (does not monopolize the conversation with his arguments);
> "Revises his own opinions when the opinions of others are more solidly grounded in, and supported by, factual evidence than his own (does not blindly insist on his own point of view); and
> "Makes statements in support of others no matter what their social status (does not put others in embarrassing, humiliating, or subservient positions)."[1]

Fraenkel acknowledges, however, that the behavioral statements do not completely capture the essence of the more general goal.

As further means of evaluating affective learning, Mehrens and Lehmann suggest:

> The techniques of observations, anecdotal records, sociograms, and standardized inventories are helpful in measuring affect . . . . Absentee rate, dropouts, tardiness, size of elective classes, amount of extra homework, conversations in the school halls, and feedback from parents are all examples of procedures that allow one to obtain measures of affect. When consciously and conscientiously used, they can be quite effective.[2]

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[1]Jack R. Fraenkel, "Value Education in the Social Studies," Phi Delta Kappan, April 1969, p. 458.

[2]Mehrens and Lehmann, Measurement and Evaluation, p. 63.

In a somewhat similar vein, team teachers contend:

> The skills that team teachers stress are listening habits, note taking, large-group behavior, self-expression, and the 'new' 3r's--reason, research, and responsibility. Since objective tests fail to consider these skills, they must be evaluated by subjective means.[1]

Since teachers need to make subjective evaluations of their students, Combs argues for strengthening the skills involved in the making of human judgments, albeit at a time when some educators tend to negate the importance of subjective evaluations:

> A . . . roadblock to the assessment of intelligent behavior lies in our current preoccupation with purely objective measurements of these events. This hang-up in our thinking prevents us from dealing with our most important educational objectives. Intelligent behavior is global, personal behavior and does not lend itself well to standardization techniques or mass testing programs. However, the capacity to arrive at effective, efficient solutions satisfactorily both to oneself and the world in which one lives can be assessed, but not by mass or standardized techniques. Such assessment calls for human judgment, a characteristic currently regarded with suspicion and disdain by accountability 'experts.' What a pity! Human judgment is what we must use at every phase of our normal existence. The improvement of human judgment is what education is all about. The very essence of good teaching is the intelligent, creative use of human judgment.[2]

Evaluation of Class Procedures

One of the routine operations of a teaching team is to discuss the effectiveness of their procedures and methods with their colleagues.[3]

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[1]Davis, How to Organize Team Teaching, p. 57.

[2]Arthur W. Combs, Educational Accountability--Beyond Behavioral Objectives (Washington: Association for Supervision and Curriculum Development, NEA, 1972), pp. 13-14.

[3]Davis, How to Organize Team Teaching, pp. 58-59.

The experience of the Marshall High staff bears this out. When their small-group sessions proved in the beginning not to be so effective, they immediately raised questions among themselves and established a research committee to serve "as a clearing house for research findings on such topics as group processes, group sizes, and role of the leader in groups, and also for techniques which had been tried by teachers in their own small groups."[1] To initiate such a procedure seems quite appropriate since the Marshall teachers at that stage were in the process of learning a variety of new roles and under such circumstances could hardly be expected to be instantly or miraculously transformed into experts. Perhaps, it might also be in order to discuss with one's students the effectiveness of the various class procedures.

If the purpose of evaluation is to determine whether or not the objectives have been achieved, evaluation is made easier whenever objectives are stated clearly and with as much specificity as possible. Then, the teacher has only to ascertain if the objectives actually have been attained or if not to what degree.[2]

In order to enable a student to check up on himself, it is suggested that teachers devise exercises or perhaps simply a check list of the

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[1] Kay Elliott, "Small Group Learning," in Individualizing Learning Through Modular-Flexible Programming, pp. 30-31.

[2] Trump and Miller, Secondary School Curriculum Improvement, p. 349.

skills and knowledge that the student is expected to master. With such exercises or lists the student may either evaluate himself or have a classmate do so.[1]

Administration

Relationship with Teachers

The climate the principal of a school creates for his team-teachers, what he must consider prior to initiating an innovation, and what he should be careful to guard against are areas which curriculum theorists believe ought to be administrative concerns. Robert H. Anderson takes this perspective of the teacher-principal climate:

> As a human organization, the team is subject to a great many stresses and strains. In general, its internal health will greatly affect its ability to cope with external pressures. Probably the greatest single factor in a team's success is the quality of the principal who is in charge of the school. The general climate created by the principal, his skill in providing direction and stimulation as needed, his ability to supervise and counsel the team leader, his organizational talent as schedules get jammed or as the physical plant proves inadequate, and his success in selection of personnel for assignment to teams will be of incalculable importance to each team's success.[2]

Trump and Miller outline pre-innovation steps:

> Before making an innovation, the principal and the staff involved in the change should prepare specific answers to such questions as the following: What do we believe? How do the various aspects of the new educational program relate to our concepts of the educational provisions necessary for individual students? Is this a

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[1] Ibid., p. 352.

[2] Robert H. Anderson, "The Organization and Administration of Team Teaching," in Team Teaching, eds. Shaplin and Olds (New York: Harper and Row, Publishers, 1964), p. 213.

> carefully planned program of action that includes changes over several years? Are our educational specifications sharply drawn? What kind of help do we need and from whom? How do we propose to evaluate the effects of the changes on students, teachers, and other concerned individuals? What will the change cost?[1]

Davis cautions principals to be alert against teaching-teams' tendencies--when all appears to be going well--to fall into repetitive routine and thus fall short of their potential. For example, large-group presentations sometimes get too long; teachers talk too much in small-group sessions; "indolent teachers may use the library or instructional material center as a 'dumping ground.'" To prevent such from happening is the province of the principal.[2]

Flexible Scheduling

How important is a schedule to the attainment of a school's objectives? According to Trump and Miller:

> The schedule of classes or group meetings reflects the current educational philosophy of the school. The time arrangement specified in the schedule enhances or inhibits curriculum improvement. The schedule may encourage depth study or it may keep pupils from caring deeply about any subject. . . . It may give teachers variety and free them for curriculum planning and development, or it may keep them in a daily routine that saps their energy. Attention to the schedule has high priority in curriculum improvement.
> The goal of the schedule is to give teachers and pupils as much freedom as is reasonable in the use of time, space, and numbers of persons, as well as content for instruction.[3]

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[1]Trump and Miller, Secondary School Curriculum Improvement, pp. 369-70.

[2]Davis, How to Organize Team-Teaching, p. 42.

[3]Trump and Miller, Secondary School Curriculum Improvement, pp. 307-08.

To achieve the freedom and variety Trump and Miller suggest, a schedule should be flexible. Building a conventiona, rigid, master school schedule is the task of the principal and is considered a complicated chore. A flexible schedule, having to deal with many additional variables, is far more difficult to construct.

> If schedule construction is a formidable task in a conventional school that changes little from year to year, it looms like a monster to the principal of a school embarked on educational innovation. Consider the potential scheduling difficulties inherent in team teaching, for instance. . . . Or in the redistribution of standard classes into large, medium, and small groups. Or in provisions for independent study and honors work, or wide-ranging electives.[1]

If the class schedule may be changed at least frequently on the basis of teacher requests, and if each pupil may make choices regarding his part in the established schedule (as suggested in the Trump-Miller "schedule objectives"), then such a schedule must be flexible and the teaching team will doubtless have had considerable input as to the duration, size, and frequency of class sessions. This planning of a flexible schedule thus becomes a joint venture of teachers and administrators. What, then, is flexible scheduling? Von Haden and King explain:

> Flexible scheduling is a procedure by which the school day is so organized as to provide varied lengths of time for different classes and other activities . . . Units of time, usually of 15, 20, 25, or 30 minutes and referred to as 'modules,' are used in

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[1]Judith Murphy, "School Scheduling by Computer," in The Changing Secondary School Curriculum, compiled by William M. Alexander (New York: Holt, Rinehart and Winston, 1967), pp. 267-68.

various multiples. A school employing a 15-minute module may put two together to constitute a 30-minute period, three to make a 45-minute period, five to build a class period of 75 minutes, or any other combination involving multiples of 15.[1]

The terms "flexible," "modular," and "variable" usually are used inter-changeably.

Von Haden and King discuss further scheduling details:

> "Roles and responsibilities of the principal, teachers, guidance counselors, department heads, team leaders, and others involved should be carefully delineated.
> "Planning time for individuals and teams should be provided.
> "Students must understand the reasons for flexible scheduling, what opportunities exist for them, and what they must do to make it effective.
> "Grouping and regrouping should be done on the basis of student needs.
> "Involvement of administrators, teachers, students, and the public contributes significantly to acceptance and to hastening the time when the program will operate smoothly and effectively.
> "Space is a vital consideration. More space is not always required, but better utilization of space should be effected.
> "An instructional materials center[2] is very important.
> "Provision should be made to identify and help students who cannot manage open time, and performance criteria should be developed to guide them."[3]

Following four years' use of modular-flexible scheduling the staff of Marshall High School, Portand, Oregon, makes this observation:

> As would be expected in a program of this complexity, teachers have had considerable opportunity to experiment with how students learn best. They have used the flexibility available to structure their courses in order to more closely meet the need of the individual. . . . Under the new design, school has become more interesting for teachers and students alike.

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[1] Von Haden and King, Innovations in Education, p. 127.

[2] In large schools an IMC for each discipline, in addition to a multi-media center, is recommended.

[3] Von Haden and King, Innovations in Education, pp. 128-29.

> . . . Certainly modular-flexible programming cannot be considered a panacea for the education of all students, but in the minds of the Marshall staff it has provided a vehicle to satisfy more closely the needs of each individual in this school.[1]

Facilities

If the concept is acceptable that "students can and do learn on their own" and since flexible scheduling grants students the in-school time in which to learn on their own, it follows that they ought be provided the facilities to enhance their learning capabilities. To provide these facilities is the responsibility of administration. Such facilities, called resource centers, are generally of three types: (1) instructional materials center (IMC), (2) multi-media center (M-MC), and (3) open labs. Davis describes an instructional materials center:

> . . . In such a center, books, tapes, films, and records are readily available; space is provided for study, viewing, listening, and discussing; the librarian can provide direction when needed; and the teacher is free to meet with individuals who have moved beyond conventional goals or with those in need of remedial help.[2]

A multi-media center, as described by Von Haden and King, is more extensively equipped than an IMC. The multi-media center also serves as a kind of lab.

> A multi-media center is a vast treasure house, a creative workshop, a busy learning laboratory. In the treasure house are

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[1]Gaynor Petrequin and William G. Tapfer, "A Computer-Generated, Teacher-Developed, Modular-Flexible Schedule," in Individualizing Learning Through Modular-Flexible Programming, compiled by Gaynor Petrequin (New York: McGraw-Hill Book Co., 1968), p. 14.

[2]Davis, How to Organize Team-Teaching, p. 54.

exciting materials ranging from books, pictures, slides, filmstrips, models, and transparencies to television broadcasting equipment and computers. In the workshop are production areas with materials and equipment from paint brushes to television cameras for the use of media specialists, teachers, and pupils. In the busy laboratory are children surrounded by all learning opportunities and aids that the financial resources of the school district and the imagination of the teachers can discover, produce, and mobilize to assist pupils with their learning. The complete media concept combines the resources of the library, audio-visual department, workroom, and electronic learning center.[1]

Wiley and Bishop explain "open labs":

In developing and further sophisticating the various phases of independent study and appropriate study facilities, two levels of laboratory facilities have evolved--'open labs' and 'structured labs.' In most instances the open or structured lab is the same facility, but these concepts evolve in reference to the students' use of the facility. 'Open labs' are open in that students may use the facility voluntarily during unscheduled time whenever the student desires. A 'structured lab' refers to those students who have been scheduled into an otherwise 'open' lab situation. In this case the student must report as assigned . . .
The laboratories maintained by the art, industrial research and development, business, foreign languages, science, dramatics, homemaking, mathematics, and English departments are open or structured and available to the students during most modules of the school day for independent or class-related or in-depth study, for further pursuit of individual student interests.
For example, a student in a drafting class who has learned in a large group demonstration how to make a blueprint and who has begun a class project during his assigned 'structured lab' time, might use the I.R. & D. 'open laboratory' to complete the blueprint during independent study time . . .
Inasmuch as most laboratories are teacher-directed at all times they are open, professional help is available to students who are working independently in the laboratories.[2]

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[1] Von Haden and King, Innovations in Education, p. 7.

[2] Wiley and Bishop, Flexibly Scheduled High School, pp. 160-61.

Summary

Humanities programs employ team teaching as an answer to the problem of not being able to find individual teachers competent in two or more disciplines. Through team teaching an effort is made to group several teachers into a unit wherein, with an optimum use of technology, students are instructed in groups of varying sizes, in ways that will make the best use of the teachers' respective, complementary competencies.

Team planners for humanities programs must constantly keep in mind three basic questions: What is best learned from explanation by others? What is best learned by interaction between students and teacher? What can students learn by themselves? Large group instruction is the suggested answer to the first question; small group instruction to the second; and independent study to the third.

Although it may serve other functions, the major presentations of large-group sessions are concerned with introducing basic subject material to be pursued further in the activities and discussions of small-group instruction.

Small-group instruction requires the teacher to pursue a rather passive stance as the dominant role within the group is passed to the students. Instructional content should be far less structured than in conventional classes as the teacher learns to allow diversity and occasionally complete digression of comments and discussions. The

general mode is that of operating within a framework which allows and encourages improvisation rather than supports rigidity. Frequently, "independent study" grows out of the activities of the small group as one of the instructional means of making practical the assertion that "students can and do learn by themselves."

Teachers and educational authorities generally concur in the opinion that cognitive skills are more easily measured and evaluated than those of the affective domain. While admittedly it may be difficult to measure student affect and attitudes, some procedures and techniques have been developed which are proving to be useful:

(1) To state affective objectives in behavioral terms the achievement of which can be accepted as evidence that the objectives have been attained.

(2) To consolidate observations of a number of different behaviors of an individual student. Behaviors such as noted in anecdotal records, sociograms, enthusiasm during class sessions, feedback from peers and parents, and from the student's general deportment relative to punctuality, reliability, persistence of academic effort, and absentee rate.

Both the individual teacher and the team teacher must constantly assess the effectiveness of his class procedures and techniques. One of the means to initiate this class evaluation is to discuss and compare the procedures, outcomes, and problems of one's class with those of one's colleagues. Class evaluations, however, are more readily obtained whenever the course objectives are stated clearly in specific behavioral terms.

The ability of a teaching-team to cope with numerous strains and stresses is, to a large degree, determined by the general climate and

atmosphere in which the team must function. This 'general climate' is essentially a creation of the school principal. If he has organizational talent and is skilled in providing direction and stimulation as needed, the success of the team is enhanced; if not, it is inhibited and its chance for success less likely.

A basic factor in the allotment of time-intervals of varying lengths throughout the school day is 'flexible scheduling.' Its skillful use makes practical the use of various instructional modes--large-group sessions, small-group sessions, and independent study--widely employed by teaching teams and innovative schools in conjunction with the facilities provided in instructional materials centers, in multi-media centers, and in open labs.

CHAPTER V

SUMMARY, FINDINGS, CONCLUSIONS, AND RECOMMENDATIONS

Summary

Problem

The problem of this study was: (1) to identify the factors which determine the structure and characteristics of humanities courses, and (2) to identify, from the structure and characteristics of humanity courses, the competencies, including skills and knowledge, requisite for a music educator to function effectively on a high school humanities team.

Procedure

In order to achieve the purpose of this study, it was necessary to investigate:

1. humanism
2. the objectives and content of humanities courses
3. the organization and structure of humanities courses
4. inter-disciplinary relationships
5. instructional approaches in humanities courses
6. evaluation of both students and classroom procedures in humanities programs
7. requisite facilities
8. administrative functions.

Findings

Philosophy

From its beginning in the Renaissance, the philosophy of humanism has proclaimed the tenet that man is a rational creature responsible mainly to himself for his own development and welfare. Twentieth century humanistic thought, in addition to supporting the Renaissance idea of individual welfare, development, and self-improvement, extends the concept: the individual man should also be concerned with the well-being of mankind as the whole of the human species. Such concern for both his own and his fellow-man's welfare is best fostered through an "open mind" in an "open society," and is the argument of humanism today.

Objectives and Content

To enable students to develop "open mindedness" in an "open society," teachers of humanities courses formulate objectives which deal with man as a human being, with the birth and evolution of man's ideas and values through the various eras of history, and with the cultural, intellectual, and artistic influences and creations that have been brought to bear on those ideas or have grown out of those values. More specifically, the objectives and the content of humanities courses are centered upon and extracted from man's "Western cultural heritage," as portrayed by his thoughts, artistic creations, values, and ways of inter-acting with other human beings.

Inter-disciplinary Relationships

To help students to perceive the inter-relatedness frequently found between and among various disciplines, the humanities instructor is obligated to design experiences which invite and encourage students to compare and contrast the incidents of similar or of differing approaches made by various disciplines to the same event, creation, problem, or phenomenon. For example, in the Fine Arts (which consist of several distinct disciplines, all of which are concerned with aesthetic sensitivity) the approach of music is aural, the approach of sculpture, visual form, and that of the dance, visual motion. Beyond this type of disciplinary kinship derived from similar interests in the same area of knowledge, inter-disciplinary relatedness may be obtained whenever an event that is considered to be within the province of one discipline affects and alters occurrences within the scope of another discipline--a causal relationship.

Instructional Approaches

Team-teaching is a type of teacher organization employed in an effort to solve a basic problem usually found in humanities programs--not having available sufficient individual teachers competent in two or more humanities disciplines. Team-teaching also offers the advantage of making practical the teaching of students in groups of varying sizes, in ways that utilize the best of the respective teachers' skills and knowledge.

To make the most efficient use of student groups of varying sizes, team-teachers in the humanities ought to understand what kinds of student experiences are best initiated and implemented in large groups or small groups or as independent study. Therefore, humanities teachers must constantly ask themselves three basic questions: What is best learned from explanation by others? What is best learned by interaction between students and teachers? What is best learned by the students themselves? The answers determine the better choices for modes of instruction.

Evaluation

A generally accepted belief exists that it is somewhat more difficult to measure students' affect and attitudes than it is to measure their cognitive skills and learning. Nevertheless, the likelihood that affect and attitudes will be effectively evaluated in humanities programs is greatly enhanced when teachers formulate humanities objectives in specific terms that can be observed as student behaviors. It is of equal importance that the humanities teacher check and evaluate the effectiveness of his own instructional approaches and teaching techniques.

Facilities

The humanities teacher, to make the maximum use of the educational facilities provided for students and himself, should know precisely what learning tools are available in the various material and media centers and how those tools may be used most efficiently. These

student-learning facilities (irrespective of name--whether library, material center, multi-media center, or open lab) are practically indispensable for students undertaking research projects or independent study.

Administration

The administration of humanities programs involves a three-fold function: (1) to provide the necessary physical and material facilities; (2) to plan and execute the flexible or modular scheduling; and (3) to set the kind of general climate and atmosphere in which the humanities program can function effectively.

If the chief administrator, usually the principal, has organizational talent and is skilled in providing direction and stimulation as needed, the success of the program is enhanced; if not, its problems increase and its likelihood for success diminishes.

Conclusions

The basic problem was established in Chapter I of this study. From an examination of the data as reported in Chapters II, III and IV, the following conclusions are suggested responses. The specific competencies a music educator ought to develop to function effectively on a high school humanities team are now presented:

Competencies Required of a Music Educator on a Humanities Team

A competent music-educator-humanist teacher:

I. Interacts constructively with students to demonstrate belief in and acceptance of the tenets of humanism:

a. that man is a dignified, rational being responsible to himself for his own welfare and development;

b. that the individual man should be equally concerned for the welfare of all mankind;

c. that the search for answers and solutions, whatever the problem, demands an open-minded acceptance of evidence reliably tested;

d. that the three sides of human nature to which man should be sensitive are intellect, will, and feeling;

e. that the ways and means to develop the individual as well as to work toward the solving of the problems of mankind are best pursued in an open society.

II. Demonstrates an understanding of planning procedures, and accepts responsibility for planning humanities programs by:

a. organizing humanities subject matter content, on a specified academic level, beginning with rationales and objectives;

b. structuring that organization around one of the following basic ideas:

1. the cultural epoch
2. the great themes
3. related or allied arts
4. great books
5. flexible, open-ended content.

III. Identifies appropriate relationships between and among disciplines by:

a. structuring class activities and discussions which illustrate the way in which several disciplines may be concerned with the development of kinds of knowledge and behaviors which are similar;

b. designing classroom experiences which tend to show the manner in which what occurs in one discipline affects the course of events in another.

IV. Works cooperatively with other teachers and staff members on a teaching team, by:

a. establishing rapport with fellow teachers;

b. interacting constructively with other school personnel;

c. planning with other teachers;

d. inviting the help of principal or master teacher, if needed;

e. developing skills in interpersonal relationships so that all team members feel that they are an essential part of the team;

f. demonstrating respect for the democratic ideal in team-teaching decisions;

g. accepting responsibility for assisting other team members in subject areas outside his specialization;

h. accepting supervision and criticism from other team members.

V. Adapts and structures teaching modes, strategies, and instructional goals to the class size by:

a. utilizing large group sessions for lectures, demonstrations, and explanations in which student activity is largely perceptive;

b. choosing small group sessions to maximize both teacher-to-student and student-to-student interaction;

c. encouraging and permitting students to undertake independent study in situations and areas in which they are likely to learn best by themselves;

d. demonstrating, in history-based learning activities, an ability to utilize appropriately:

1. vertical or horizontal organization of subject content;
2. historical method.

e. demonstrating in literature-based learning activities, an ability to utilize appropriately a variety of approaches to literature, namely:

1. historical
2. sociopsychological, emotive or experiential
3. didactic
4. paraphrasic
5. analytical
6. attitudinal.

VI. Demonstrates an understanding of the purposes and function of evaluation by:

a. stating class objectives as specific stipulations that can be observed as behaviors;

b. discussing the effectiveness of classroom activities and instructional techniques both with his students and fellow teachers;

c. developing and constructing check lists against which students may evaluate themselves.

VII. Illustrates an understanding of the functions of and reasons for flexible scheduling, by:

a. utilizing modules of scheduled time singly or in various combinations appropriately according to the nature of the learning activity;

b. scheduling his student advisees so that each utilizes the flexible time schedule for maximum learning efficiency.

VIII. Demonstrates knowledge of the types of learning tools available in the respective resource centers, by:

a. assigning or recommending students to a particular resource center according to the nature of what they wish to learn;

b. checking and re-checking with the student to ascertain if, or to what degree, the resource center has fulfilled his learning needs.

Competencies of a Music Educator in Major Field

Although this study was limited to a discussion of the competencies required of a music educator in a humanities program, it is acknowledged that the music educator should also exhibit certain basic competencies in the major field: music and the teaching of music. Those competencies which are identified in the MENC publication, Teacher Education in Music: Final Report, are offered as the most comprehensive listing to date. They are reproduced for the reader's convenience in Appendix A on pages 148-49.

Recommendations for Further Investigation and Study

There are, of course, points beyond the realm of this discussion which still remain uninvestigated. Recommendations for further research would include:

1. A study to develop specific criteria for evaluating humanities courses,

2. A study to develop a humanities curriculum in which students may analyze their own feelings, thoughts, and reactions as well as being offered the opportunity to look at these same feelings, thoughts, and reactions from points of view other than their own,

3. A study to develop methods that may be successfully implemented in the small-group sessions of humanities courses,

4. A study to identify the major reasons for resistance on the part of music educators who refuse to participate in inter-disciplinary humanities programs,

5. A study to develop an in-service program to aid music educators "new" to humanities programs,

6. A study to develop criteria for the construction of "units of study" dealing with the humanities to be offered within the framework of an undergraduate methods course for Music Education majors,

7. A study to test the relative merits of the "structured" and "unstructured" humanities course. The "structured course" to be organized around one of the four ideas established in Chapter III (i.e. the cultural epoch, the geat theme, the related or allied arts, or the great books), and the "unstructured" course to be open-ended, flexible, with content drawn from any source indicated, or suggested, by a possible solution to an interest-developed issue or problem.

APPENDIX

QUALITIES AND COMPETENCIES FOR MUSIC EDUCATORS[1]

Personal Qualities

Like all teachers, music educators need first and foremost to be vital human beings . . .

Music educators must:

Inspire others. They must demonstrate qualities of leadership that will enable them to excite the imagination of students. They must be able to communicate their enthusiasm for music.

Continue to learn in their own and in other fields. They must develop an attitude of intellectual curiosity that will assist them in finding answers not provided in their pre-service education.

Relate to individuals and society. They must develop empathy with students and colleagues of varying backgrounds and restore positive attitudes and commitments toward children of all cultural backgrounds . . .

Relate to other disciplines and arts. They must be familiar with the scientific method and its application to the physical and social sciences and know the similarities and differences between their own and other arts. They must seek relationships between music and other disciplines.

Identify and evaluate new ideas. They must develop an attitude that enables them to seek and evaluate new ideas . . .

Use their imaginations. They must learn to be creative not only with musical materials, but also in the way they approach learning problems and their dealings with colleagues.

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[1] Extracted from Teacher Education in Music: Final Report, by the Commission on Teacher Education, Robert Klotman, Chairman (Washington, D. C.: Music Educators National Conference, 1972), pp. 4-7.

Understand the role of a teacher. They must understand that many attitudes and values common and appropriate among college music students need to mature substantially for effective music teaching. . . .

Most importantly, music educators must demonstrate their understanding that the level of performance and the literature performed must be appropriate to the needs of a specific group of students . . .

Musical Competencies

Producing Sounds (Performance)

All music educators must be able to:

Perform with musical understanding and technical proficiency. Their performance ability on an instrument or with their voice must be sufficient to enable them to interpret representative works of the past and present. They must be able to improvise rather than be limited only to performance through reading music. . . .

Play accompaniments. They should be able to perform simple accompaniments on the piano and on instruments such as the guitar or accordian and be able to employ these instruments as teaching tools.

Sing. Music educators should have a basic understanding of the human voice as a musical instrument and be able to use their own voices effectively. . . .

Conduct. They must demonstrate conducting techniques that will enable them to elicit from ensembles musical performances appropriate to the compositions being performed.

Supervise and evaluate the performance of others. Music educators must be able to instruct others in developing performance skills. They must have a broad knowledge of repertoire in many areas of music performance and must develop a knowledge of ethnic instruments and materials suitable for instructional activities in music of other cultures. . . . They should be familiar with current devices for sound modification and be equipped to explore new developments as they appear.

Organizing Sounds (Composition)

All music teachers must be able to:

Organize sounds for personal expression. Through handling sounds creatively, the musician develops a greater understanding of musical expression as well as enthusiasm for his art.

Demonstrate an understanding of the elements of music through original composition and improvisation in a variety of styles. This will include (1) sounds occurring simultaneously ("sound conglomerates"); (2) sound conglomerates occurring one after another; (3) sounds as they occur in the flow of time; (4) sounds of various timbres, densities, and intensities; (5) sounds as they occur in any combination of the preceding relationships; (6) sounds as they occur at various levels of formal structure: foreground, middleground, and background; and (7) sounds as they are affected by extra-musical factors, such as texts, theatrical events, narrative intents, or social contexts.

Demonstrate the ability to identify and explain compositional choices of satisfactory and less satisfactory nature. Aural discrimination encompasses the ability to identify the most effective devices to realize expressive requirements.

Notate and arrange sounds for performance in school situations. The ability to create and adapt music to fit the achievement level of performers permits a wider variety of repertoire and enables the teacher to sustain the musical challenge without overwhelming the learners.

Describing Sounds (Analysis)

All music educators must be able to:

Identify and explain compositional devices as they are employed in all musics. They must be able to apply their knowledge of music to diatonic and nondiatonic Western and non-Western art, dance, and folk music to such popular idioms as rock, soul, jazz, and country-and-western music, and to sounds traditionally regarded as nonmusical.

Discuss the affective results of compositional devices. They should know how composers in various cultures combine the elements of music to elicit responses in the listener.

Describe the means by which the sounds used in music are created. Music educators must be familiar with the tone-production capabilities of conventional instruments, instruments of other cultures, electronically amplified instruments, electronically controlled tone-alerting devices, and electronic sound synthesizers. . . .

Professional Qualities

The ability to communicate with students is essential for teachers. Therefore, music educators must be able to:

Express their philosophy of music and education. They must establish a commitment to music as an art and a component of education. They should be able to communicate this commitment not only verbally and in written form, but also through their professional attitudes and activities.

Demonstrate a familiarity with contemporary educational thought. They must know how people learn and be able to apply this knowledge in teaching music. . . .

Apply a broad knowledge of musical repertory to the learning problems of music students. Familiarity with comprehensive musical resources permits the teacher to respond imaginatively and significantly to the diverse situations and demands that arise in the classroom.

Demonstrate, by example, the concept of a comprehensive musician dedicated to teaching. Musical expertise and inspiration are essential leadership qualities that can command of students their most dedicated efforts. . . .

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