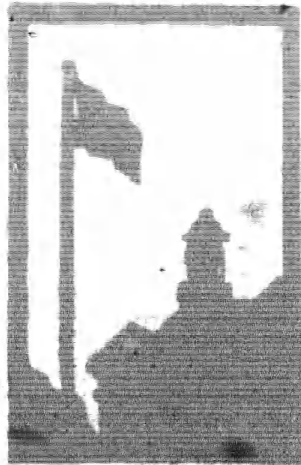


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# INSTRUCTION IN MUSIC AND ART



BULLETIN, 1932, No. 17

MONOGRAPH No. 25

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OFFICE OF EDUCATION : WILLIAM JOHN COOPER  
COMMISSIONER

INSTRUCTION  
IN MUSIC AND ART

IN TWO PARTS

BY

ANNE E. PIERCE

AND

ROBERT S. HILPERT

*BULLETIN 1932, NO. 17*

NATIONAL SURVEY OF SECONDARY EDUCATION

MONOGRAPH NO. 25



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## N O T E

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## LETTER OF TRANSMITTAL

DEPARTMENT OF THE INTERIOR,  
OFFICE OF EDUCATION,  
*Washington, D. C., December, 1932.*

SIR: Within a period of 30 years the high-school enrollment has increased from a little more than 10 per cent of the population of high-school age to more than 50 per cent of that population. This enrollment is so unusual for a secondary school that it has attracted the attention of Europe, where only 8 to 10 per cent attend secondary schools. Many European educators have said that we are educating too many people. I believe, however, that the people of the United States are now getting a new conception of education. They are coming to look upon education as a preparation for citizenship and for daily life rather than for the money return which comes from it. They are looking upon the high school as a place for their boys and girls to profit at a period when they are not yet acceptable to industry.

In order that we may know where we stand in secondary education, the membership of the North Central Association of Colleges and Secondary Schools four years ago took the lead in urging a study. It seemed to them that it was wise for such a study to be made by the Government of the United States rather than by a private foundation; for if such an agency studies secondary education it might be accused either rightly or wrongly of a bias toward a special interest. When the members of a committee of this association appeared before the Bureau of the Budget in 1928 they received a very courteous hearing. It was impossible, so the chief of the Budget Bureau thought, to obtain all the money which the commission felt desirable; with the money which was obtained, \$225,000, to be expended over a 3-year period, it was found impossible to do all the things that the committee had in mind. It was possible, however, to study those things which pertained strictly to secondary education, that is, its organization; its curriculum, including some of the more

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## LETTER OF TRANSMITTAL

fundamental subjects, and particularly those subjects on which a comparison could be made between the present and earlier periods; its extracurriculum, which is almost entirely new in the past 30 years; the pupil population; and administrative and supervisory problems personnel, and activities. The handling of this survey was entrusted to Dr. Leonard V. Koos of the University of Chicago. With great skill he has, working on a full-time basis during his offquarters from the University of Chicago, and part time the other quarters, brought it to a conclusion.

This is a study in the two fields of the fine arts which have largely found their way into the curriculum of the secondary schools during the past 30 years. Anne E. Pierce, associate in music at the University of Iowa, made the study of music. Robert S. Hilpert, assistant professor of art education, University of Minnesota, made the study of art education. Both of these investigators have followed the usual procedure, that is, they have used inquiry forms and later made personal visits to schools.

Music, it will be observed, is now largely satisfying a demand created by increase in leisure hours. The working hours of mankind have been reduced and will in the future be cut down still more. Music is one of the subjects which in Europe is a very common leisure-time occupation. It is significant that of the 393 members of the National High School Orchestra in 1930, only 38 per cent indicated that they intended to become professional performers; only 10 per cent indicated that they planned to teach music. This, together with the information shown in the accompanying report regarding the course of study, leads us to believe that music is now filling an important position as a leisure-time occupation.

Fewer organized courses of study exist in art than in music. Furthermore, fewer visits were made by the investigator to the schools; but enough was done to show that art, too, is going to be a subject taught with the leisure time of pupils in view.

"An interesting organization," says the author, "in which barriers between subjects or between topics within a subject tend to be ignored, was found in an experimental stage in outstanding public and private schools, but was not found



LETTER OF TRANSMITTAL

in any course of study analyzed in this survey." We agree heartily with the final conclusion of the author: "Teachers should be encouraged to undertake innovations in subject matter and methods of teaching. They should seek the cooperation of trained investigators in an effort to improve art education and to help place it on a par in educational theory and practice with other subject fields."

Respectfully submitted.

WM. JOHN COOPER,  
*Commissioner.*

The SECRETARY OF THE INTERIOR.

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# INSTRUCTION IN MUSIC AND ART

## *PART I : MUSIC*

BY ANNE E. PIERCE

### CHAPTER I : THE DEVELOPMENT OF MUSIC IN PUBLIC HIGH SCHOOLS

Although music was introduced into the public schools of America about the middle of the nineteenth century, its development as a subject of any importance in secondary education is comparatively recent. In fact, until well into the present century the usual offering was confined to compulsory chorus meeting once or twice a week without credit. To-day, 15 or more different courses in theory, history, appreciation, and instrumental and vocal music are sometimes found within the curriculum of the secondary school.

Prior to 1900 music was included among school studies by the educator for its disciplinary value against the opposition of the layman who considered it a "fad" undeserving of an expenditure of time and of the taxpayer's money. Gradually making a place for itself, its chief purpose is held to-day to be cultural and to provide a means of increasing pleasure in life, especially during leisure time. Formerly an extra-curriculum activity, it is now recognized as a basic subject in the school curriculum by no less a group than the Department of Superintendence of the National Education Association, which, in 1927, recommended that it be given everywhere equal consideration and support with other basic subjects.<sup>1</sup>

These changes, which have come about during the present century, are objectively appraised and graphically described in investigations directed toward determining the expansion in offerings and the part music has played in the educational equipment of youth. Studies carried on from 1904 to the present time by Martin, Baldwin, Earhart, McConathy,

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<sup>1</sup> Department of Superintendence. Official report, 1927. Washington, 1927. p. 318.

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Hughes, and others testify to the growing favor in which music is held in secondary education.<sup>2</sup> Indeed, they reveal not only its expansion in power and usefulness in school and community life, but also some of the problems attendant upon its instruction and administration. Among the latter, indefiniteness of purpose, lack of agreement as to standards of teaching, a wide variety in nomenclature as well as in content of courses offered, and variability in time allotment and credit given are indicative of the unsettled status of music, caused, no doubt, by its brief history and by the rapidity of its rise in the curriculum.

Although showing a phenomenal development in the character and extent of its offerings since the early years of this century, music as yet does not hold a large share of time in the program of the majority of schools.<sup>3</sup> Yet, despite its place on the schedule of offerings and the confusion which sometimes attends its administration, according to the Biennial Survey of Secondary Education, 1926-1928,<sup>4</sup> 26.04 per cent of the students in high schools reporting were registered in one or more forms of music instruction—more than in drawing and art, home economics, Latin, French, German, Spanish, geometry, physics, chemistry, shorthand, or type-writing. In 1930 the quinquennial report of secondary

<sup>1</sup> Baldwin, Ralph. *Music Credits in Secondary Schools*. Proceedings, Music Teachers National Association, 1906.

Boston Public School Document No. 2, Sixty-eighth Annual Report of the Board of Education, 1903-4. Boston. pp. 156-157.

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Music Supervisors National Conference, *Report of the National Research Council on Music Education*. *Music in the Junior High School*. Bulletin, No. 4, 1923. Music Supervisors Journal. Chapel Hill, N. C.

<sup>2</sup> Beattie, John W., McConathy, Osbourne, and Morgan, Russell V. *Music in the Junior High School*. New York, 1930. pp. 40, 41.

Counts, George S. *The Senior High School Curriculum*. Chicago, 1923. pp. 108-111.

<sup>3</sup> Jensen, Carl A. *Secondary Education*. *Biennial Survey of Education, 1926-1928*. U. S. Department of the Interior, Office of Education, Bulletin, 1930, No. 16. Washington. pp. 147-157.

## INSTRUCTION IN MUSIC

schools, approved by the North Central Association,<sup>5</sup> showed that of the 1,005,637 pupils enrolled in the 2,226 schools represented, the distribution of boys and girls including various forms of music in their secondary training was as follows: Glee clubs, 15.2 per cent; chorus, 14 per cent; orchestra, 4.4 per cent; band, 4.2 per cent; history, theory, etc., 0.5 per cent.

Evidence of the increasing acceptance of music as an integral part of school instruction are the large sums recently expended to extend the offerings in the field. For example, the schools of Cleveland, in addition to 834 pianos, now own 733 orchestral and band instruments representing an investment of \$76,390 and a library of music and phonograph records valued at \$26,500.<sup>6</sup> The music budget for the city of Rochester for 1928-29 was reported to have been \$200,000.<sup>7</sup>

Moreover, more than 35,000 orchestras in the public schools, some of which are of symphonic proportions, bear witness to the place music is coming to hold in the life of American children.<sup>8</sup> The National High-School Orchestra of nearly 400 players from all States of the Union, chosen through competition; the National High-School Chorus of 452 students; the National Music Camp at Interlochen, Mich.; the Eastern Music Camp at Oakland, Me.; and State schools for the instruction of pupils interested in furthering their abilities in performance and musical knowledge affirm the measure of interest in activities of this kind. Most of these enterprises operate during the summer months.

Student musicians and singers participating are recruited from local, district, and State contests and festivals which have become prominent features in many schools during the past few years. All-city high-school instrumental and choral groups, made up of the musicians throughout school systems, as in Cleveland, Detroit, Denver, and Los Angeles, also cultivate musical interest and training.

<sup>5</sup> Quinquennial report of secondary schools approved by the North Central Association. North Central Association Quarterly, 5:106, June, 1930.

<sup>6</sup> Krons, Max T., and others. Music in the Schools of Cleveland, 1931-32. Presented to the Music Supervisors National Conference by Cleveland Local Committee.

<sup>7</sup> Miller, Charles H. In Rochester, N. Y. Music Supervisors Journal, 15:11, February, 1929.

<sup>8</sup> Howard, John Tasker. Our American Music. New York 1930. p. 464.

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In the development of the music curriculum public-minded citizens and forces outside the school likewise have had a share. Cities like Chicago, Detroit, Cincinnati, Cleveland, New York, Los Angeles, Minneapolis, and Kansas City provide symphony and artist concerts, furnishing pupils of these communities actual contact with the best in music. Modern inventions, such as the player piano and the phonograph, have also brought into the schoolroom the world's greatest music, rendered in such a manner as to stimulate interest and serve as models for the performer. More recently the radio has performed a similar function, although education through this means is in its infancy and still in an experimental stage. Well-organized plans, however, acquaint the pupil with better music through a series of programs planned and executed with care by those versed in the intricacies of education by the air.

In many cities, school and community interests are coordinated and solidified through cooperative undertakings of musical organizations. Frequent public concerts by school orchestras, bands, and glee clubs attest the interest of the community as a whole. The appearance of glee clubs 68 times in one school year outside the regular school program in Long Beach is typical of the contribution made by such groups to civic life.<sup>9</sup> Often the school unites forces with adult enterprises in the community, as in the music festivals held in Ann Arbor, Bangor, Cincinnati, and Evanston.

Thus, within a brief span of years music in the schools has become a vital influence in the life not only of the pupils directly concerned but in the life of the community. A constantly expanding list of offerings embracing individual and group instruction in theory and appreciation and in vocal and instrumental music make possible a wide and varied training for high-school pupils. Forces outside the school have given generous impetus to a movement inherent in the subject itself but impossible of accomplishment without assistance. For few, if any, other subjects of the curriculum has there been greater support than for the study of music, and, in turn, no subject has more frequently joined hands with community projects and woven together the resources of children and their elders.

<sup>9</sup> Hall, Minerva C. In Long Beach, Calif. *Music Supervisors Journal*, 15: 12, February, 1929.

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## CHAPTER II : THE COURSES OF STUDY IN MUSIC

### I. THE COURSES REPRESENTED

In the American secondary school of the present a course of study frequently plays a large part in the form and character of instruction. Not only does it give the skeleton of the course to be presented, but often it establishes a procedure to be followed throughout a period of years which will prove cumulative in method and in content. It is needless to call attention to the significance of well-prepared courses of study, for, like good textbooks, they serve not only the good teacher but to a greater degree render service of considerable importance to the teacher not so well equipped.

In surveying the whole realm of music instruction in America the paucity of such guides for teaching is mute testimony to the lack of activity on the part of music educators in committing themselves in written form on what they teach. In considering the strides made by music in the school curriculum within the last few years the failure of specialists in this field to record practices is some indication of the unsettled character of some of the music offerings. As with other subjects of the school which provide peculiarly for social development, the World War called attention to the value of musical knowledge for the common man, and the decade since then has witnessed an evolution of offerings prophetic of the future place of music in the training of citizens. The recency of its popularity, coupled with administrative indifference in some instances, may offer an explanation of the failure of the music teacher to put himself on record in courses of study.

According to a statement appearing in the *New York Times* for August 23, 1931, more than 30,000 courses of study representing all fields of instruction were on file in the Bureau of Curriculum Research of Teachers College, Columbia University. But wide search revealed only 96 courses in the field of music obtainable for the present study. Of this number, 12 were State courses written from 1924 to 1931,

## NATIONAL SURVEY OF SECONDARY EDUCATION

and 84 were drawn up for city systems, ranging in date of production from 1916 to 1931. Of these, 28 were written in 1930 and 33 were undated. Of the city plans, 44 were in printed form, the remainder being typed or mimeographed. All State courses were printed. Sixty-one school systems in 26 States were represented in the plans examined, California having the largest representation, with 10 courses.

Among those from State departments of instruction, 1 course was devised for use in the seventh and eighth grades, 2 for the elementary grades and the 4-year high school, 8 for junior and senior high schools, and 1 for the 4-year high school exclusively. In the city plans, 21 included outlines for the seventh and eighth grades, 23 were for the junior high school, 20 included plans for junior and senior high schools, 13 took up the work of the 3-year senior high school, and 7 were designed for the 4-year high school.

These courses, although comparatively few in number, afford the basis for a bird's-eye view of the offerings in music found in junior and senior high schools, the 4-year high school, and the seventh and eighth grades of the 8-4 organization.

### 1. OBJECTIVES

*General objectives.*—In general, courses of study which deal in greatest detail with the subject matter and which most fully mirror newer tendencies in educational practice present a set-up of objectives or the aims of the course. Sometimes these are grouped under "general" and under "specific," or terms which are synonymous with these. Aims classified as "general," it is assumed, indicate the purposes of instruction in music as a whole, whereas those grouped under "specific" are designed to state those purposes or aims which are proposed for separate courses in the music curriculum or for subdivisions of single courses.

General objectives, as most often subscribed to, may be classified under the heads of æsthetic, creative, disciplinary, emotional and ethical, leisure time, physical, social, and vocational. Their frequency of mention in courses of study examined appears in Figure 1. Often these aims are presumed to carry over throughout all offerings found in the music curriculum from the elementary grades through the high school.

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The æsthetic aim as an objective in music offerings is illustrated in the courses at Denver, East St. Louis, Long Beach, and St. Louis. These declare one of their purposes in some such terms as "to develop the power to listen for musical beauty as well as for musical knowledge" or "to develop a true appreciation and love for the beautiful in music."

The creative is reflected in the statements found, for example, in the *Pennsylvania Course of Study in Music*; the St.

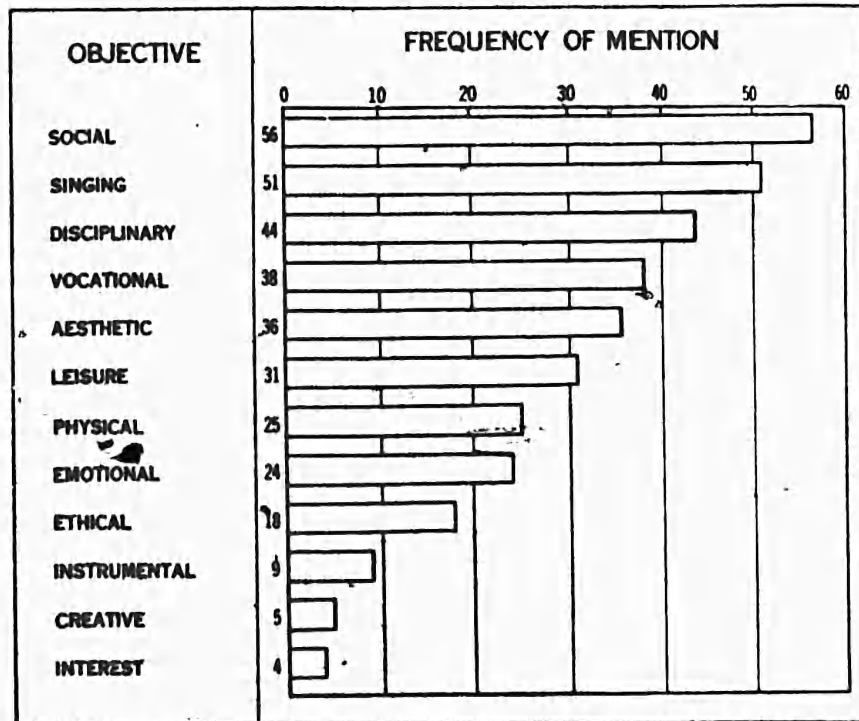


FIGURE 1.—Frequency of mention of general objectives in city and State courses of study at the secondary-school level. (Includes objectives mentioned four or more times)

Louis course, *Music for Grades VII, VIII, and IX*; and the State of Washington *Course of Study for Junior and Senior High School*, "to develop original thinking in tone and rhythm through melody invention" and "to discover special talent in music and to encourage further study and creative effort."

The disciplinary aim, or that which ascribes to music the function of training the mental processes, is seen in the announcement of the Pottstown (Pa.) *Course of Study in Music, Grade VII*, that this subject serves "to increase the power of



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attention, observation, and concentration" and to increase the "power of eye and ear in correlation." Statements of a similar character are found in the Medford (Mass.) *Course of Study in Music* (junior high school); South Bend (Ind.) *Music, Junior High School*; and the Commonwealth of Pennsylvania *Course of Study in Music*.

Somewhat allied to the foregoing objectives are statements such as found in the Chicago *Course of Study for Junior High School* which subscribe to "a working knowledge and understanding of technical principles necessary for an acceptable musical interpretation" or to the study of music on one grade level as preparation for further work.

Course-of-study makers maintain that music is unusually effective as an emotional outlet and as a force in the development of good emotions. It is believed to have highly ethical possibilities in the training of character. Several courses, as those of Bayonne, Denver, and Long Beach, offer allegiance to such a purpose, indicating the belief that music should be taught "to cultivate and enhance those emotions which influence in the highest degree the motives of men," as well as "to provide a wholesome and satisfying means of self-expression through the best in music."

Linked with the ethical comes the leisure-time aim, which appears frequently. To those who fashioned the Long Beach course in music, it provides "a safe emotional outlet for leisure time through establishing high standards in tastes and habits in music."

The physical benefits of study in music also find a place in the objectives of some plans. In the words of the St. Paul course, this subject provides opportunities "to develop the respiratory and vocal organs, and sounder bodies through better oxygenation of the blood." In other courses, as those of Pasadena, Peoria, and Saginaw, similar opinions are expressed as to the possibilities of work in music for the improvement of pupils' health.

The social aim, which is urged for music, includes the training of pupils in social contacts and in the tenets of citizenship through participation in musical activities. A good group spirit is the *sine qua non* of successful musical organizations, such as glee clubs and orchestras, and therefore opportunities for the promotion of good fellowship and the development of

## INSTRUCTION IN MUSIC

exemplary civic qualities are frequent. This point of view is found, for example, in the State courses of Virginia and Kentucky. A reflection of new trends in education in general is seen in the Pasadena, St. Louis, and San Diego courses, which hold that music should contribute to an "intelligent international understanding." The inculcation of attitudes conducive to worthy membership in home, school, community, nation, and the world is thought a desirable objective in the same courses, as well as in those of East St. Louis, Saginaw, and the State course in North Carolina.

The especially talented and the child interested in acquiring knowledge for vocational reasons have not been forgotten by those responsible for the curriculum in music. Courses with a vocational objective attempt to discover those pupils who have capacity and desire for performance and to give them experience through which to discover their abilities in music and its possibilities as an avocation and a vocation. This consideration is found in the State courses of Missouri, North Carolina, Texas, Virginia, and Washington, and in the city courses of Charleston, East St. Louis, Long Beach, Los Angeles, Pasadena, Saginaw, St. Louis, and San Diego.

*Specific objectives.*—These objectives, aiming to bear out what the term implies, express the immediate purposes of instruction in the various offerings in music, and in so doing foretell the special outcomes expected for each course. Curriculum makers when adopting aims directly appropriate for each study thus point out the goal to be attained. The frequencies with which various specific aims in music instruction were mentioned in junior high school courses of study are shown in Figure 2. In the selection of specific purposes there is a tendency, on the whole, to be more definite than in the choice of general objectives, except when the general aims of education, which should apply to the music curriculum in general, are forced to do service for specific objectives in different music offerings. In history, theory, and appreciation of music and in performance classes throughout the junior and senior levels, specific aims tend to express with a fair degree of clarity the purpose of work in the field of endeavor. For example, the Lansing course states that the purpose of violin instruction may be "to teach pupils to play fluently in the first three positions, to have a working

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knowledge of the seven positions, and to work for a larger appreciation of good tone and artistic violin playing."

Unfortunately, there is not always a well-defined distinction between general and specific objectives—evidence that those engaged in course of study construction throughout the country have not cooperated in delimiting clearly the respective fields. Such confusion also frequently reflects a misconception on the part of course-of-study makers as to the careful definition of the terms "general" and "specific." For

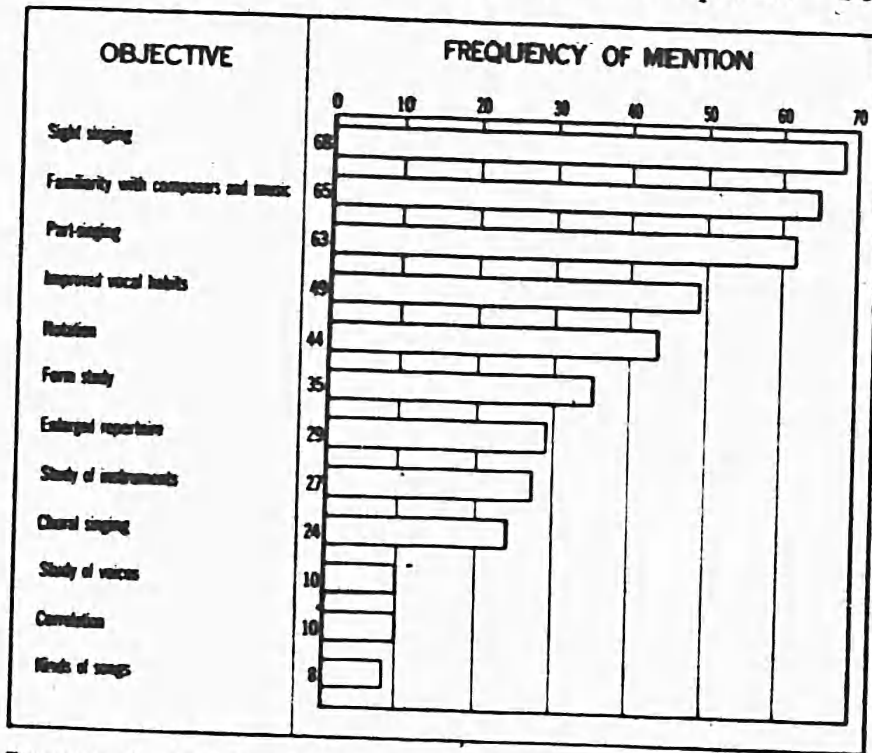


FIGURE 2.—Frequency of mention of specific objectives in State and city courses of study for the seventh, eighth, and ninth grades. (Includes objectives mentioned eight or more times)

example, "to introduce pupils to a new experience in musical expression through mass singing," although cited as a general objective in music, could be applied with aptness to a course dealing with vocal groups. The acquisition and enlargement of a permanent repertoire of songs is sometimes a general objective for the music curriculum although primarily related to vocal instruction. It should be said, however, that possibly the curriculum builder had in mind an attitude often held that singing is the basis of much of musical instruction

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and therefore listed it as a general rather than specific objective, although another course of study offers the same allegiance to instrumental music in declaring that a general aim of teaching music is to recognize and encourage special interest in musical instruments and further these interests through class instruction. Such objectives are obviously specialized rather than general and should not be considered general in the same sense as, for instance, "to enjoy and understand music" or "to create a desire for further musical knowledge." By the same token, a teaching problem or device inappropriately may be allocated among the objectives, as in the case of a course of study listing as an aim "to provide opportunity for frequent testing and reclassification of voices."

Standards of attainment as set up in some courses also occasionally tend to repeat actually or in substance the aims suggested in the same or in other courses, a condition not unexpected, in that the objectives of a course are designed to establish goals of achievement. For instance, one course proposes as a general aim of orchestra and band to "provide valuable ensemble training for members of the organization" and as a standard of attainment "efficient ensemble playing." Another prescribes as a specific objective for general chorus in seventh, eighth, and ninth grades "to develop a desire to contribute one's vocal ability for one's school and community," and, for a direct outcome of the work, "recognition of the part a trained chorus can play in the social organization of one's school and community."

On the other hand, courses are found with subject objectives clearly defined but stated in more general terms than found in the standards of achievement or "desired pupil attainments." An instance is that of courses listing the number of songs to be learned in general music in junior high school as an end or an objective previously sanctioned.

Not all courses of study give both general and specific objectives. For example, of 23 courses grouped under the junior high school, only 10 have stated the broad aims. Some courses make the term "aims" or "objectives" do service for both general and specific purposes, and some courses suggest no objectives.

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However, in courses in general music in the junior high school, which are designed to give pupils musical experience through an elementary study of theory and through singing and listening, a variety of aims are found. (See fig. 2.) The frequencies range from 68 which require training in sight singing to 8 which look toward giving pupils a knowledge of various kinds of songs. Although it is not to be expected that all courses reflect the same purposes in all details, a greater uniformity might eliminate some of the confusion which at present attends the work at the junior level. Furthermore, a question may be raised as to whether it would not be better to make specific aims delineate concretely the character of the special subject rather than attempt to invoke an abstract or generalized statement. The real purpose of a declaration of specific objectives is further betrayed by courses making them the refuge of a variety of unrelated statements pertinent to the work in general but not to the specific aims of the course. For example, in one course of study the specific objective of piano class instruction is "class limit 20; classroom equipment should include 4 studio pianos, 16 Neely keyboards or claviers."

In the choice of objectives, course-of-study makers on occasion have leaned heavily on the pronouncements of such national organizations as the Music Supervisors National Conference<sup>1</sup> and the Commission on the Reorganization of Secondary Education appointed by the National Education Association.<sup>2</sup> City courses, on the whole, show the influence of both bodies, while State courses reflect to a greater degree the influence of the commission of the National Education Association. In following the recommendations of the latter, however, an obvious attempt to translate into terms of the special field the objectives of education proposed in the *Cardinal Principles of Secondary Education* is evident in both city and State courses showing this influence. Not all objectives listed in the courses of study examined could be placed in the general classification

<sup>1</sup> Music Supervisors National Conference. Reports of the Educational Council on Courses for the Training of Supervisors of Music, and a standard course in music for the graded schools. Bulletin No. 1. Ann Arbor, 1921.

<sup>2</sup> Department of Interior, Bureau of Education. *Cardinal Principles of Secondary Education*. A report of the Commission on the Reorganization of Secondary Education appointed by the National Education Association. Bureau of Education Bulletin 1918, No. 28. Washington.

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previously given, but such instances are rare. In some cases, objectives took on words rather than meaning, thereby tending to obscure the real aims of instruction.

### 3. SUBJECT MATTER

*Organization.*—In history of music, appreciation, theory, instrumental and vocal offerings the subject matter of courses of study designed for junior and senior high school appears in outline, discussion, topic, unit, or problem. In history, appreciation, and theory of music the form of development is usually logical, but in performance courses the psychological approach is the more popular. At the lower level, courses are organized most often by subject and grade and in the senior high school most frequently by subject. In Figure 3 attempt has been made to classify courses of study in music according to types of organization.

Undoubtedly, in music to a greater degree than in some of the other subjects in a school curriculum, the type of material listed indicates the character of the work. For example, compositions suggested for instrumental and vocal groups determine to a great extent the quality and trend of the content. Some courses offer lists of materials for all subjects included in the music department, and sometimes a course is based on one or more textbooks. Courses of study frequently conform to a procedure similar to the following:

*A cappella* choir (elective on same basis as glee club):

1. Aims: (a) Pure tone, perfect blending, clear intonation, true ensemble singing.
2. Procedure: (a) Exercises ranging from the simple to the complex, developing blending and true balance of parts; (b) drill on song material.
3. Material: (a) Standard *a cappella* literature; (b) chorales; (c) madrigals; (d) motets; (e) sacred and secular choruses of the highest type.

More definite and more detailed recommendations as to the character of procedure and materials are sometimes, but not often, found. Such statements usually are suggestive only in a general way and leave to the teacher in charge the planning of the work of each course. Considerable faith in the ingenuity of the teacher in the selection of "exercises ranging from the simple to the complex," as well as in other

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matters, is reflected in general recommendations. The unit type as conceived in other school subjects appears seldom, although the term "unit" is used, but not always with characterizing title. In East St. Louis the course of study has materials listed under "units" without titles, for which tests are prepared. The Medford, Mass., course also has "units" without title, but it is really organized under topics and materials. San Francisco has units with titles, as does Long Beach. In the last case "problems" carry out the "unit"

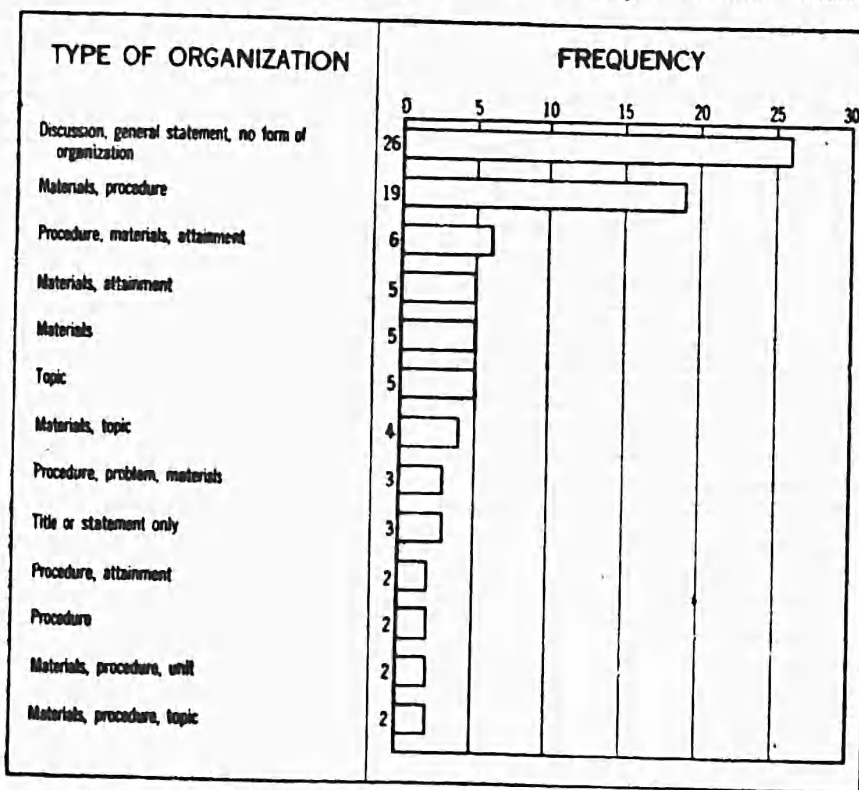


FIGURE 3.—Frequency of appearance of different types of organization and presentation of content of courses of study in music. (Includes only types appearing more than once)

idea. The State of Washington follows the "unit" organization. The skeleton outline, a characteristic of courses of study in other school subjects of the past but now losing popularity, is employed also, as is listing course titles only. The courses most recently prepared and those which may be described as most expressive of newer tendencies in instruction are developed by means of procedures in teaching, materials, activities, and attainments, but few courses have all these arrangements to carry over into subject matter.

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Music contests, in those places where contestants are entered, play a part in the selection of subject matter, as does radio when broadcast programs are a phase of the course in music appreciation. In such cases a course of study may recommend compliance with plans for such contests. For example, the course for junior and senior high schools of Saginaw and the course at Indianapolis mention music contests, while the State of Washington course makes a point of the use of radio as an educational force. The Long Beach and St. Louis courses indicate that local interests may also affect the content of a course of study through the use of artists and musical organizations outside the schools. A departure from the usual type of choral offering is seen in the Virginia course of study in the recommendation that "every high school should be taught to sing hymns intelligently," possibly an echo of religious influences at work in the making of the school curriculum. Both religious and patriotic factors are evident in the Missouri course of study and in those places where State prescription makes mandatory the teaching of patriotic songs.<sup>3</sup> California, Iowa, Kentucky, Maryland, Nevada, North Carolina, Pennsylvania, South Dakota, and Tennessee are among States prescribing music or instruction in patriotic songs. Such laws usually refer to the elementary school, but the prescriptions affect the seventh and eighth grades.

*Other aspects of content of the courses.*—The same type of course appears in both junior and senior high schools, with more than half a hundred titles attesting a multiplicity of offerings set down in brief compass and in brief treatment. In the selection of courses to be taught in the junior high school particularly, the National Research Council of Music Education and the Music Supervisors National Conference have been potent factors. In secondary education in general the report of Will Earhart and Osbourne McConathy for the National Education Association Commission on the Reorganization of the Secondary School Curriculum has obviously exerted an influence.<sup>4</sup> So far as written statements indicate,

<sup>3</sup> Flanders, Jesse Knowlton. *Legislative Control of the Elementary Curriculum*. New York, 1925. pp. 14, 116-117, 121.

<sup>4</sup> Earhart, Will, and McConathy, Osbourne. *Music in Secondary Schools*. Department of the Interior, Bureau of Education, Bulletin, 1917, No. 49. Washington.



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teachers themselves are the greatest force in constructing the course itself, in which assistance to some extent has been rendered by educational experts.<sup>5</sup> A lack of well-established criteria and of thoughtful and objective studies for this field of instruction renders the teacher and specialist dependent chiefly on their own initiative and that of other workers.

In the junior high school, general music is almost universally required of seventh and eighth grade pupils. It frequently tends to become a continuation or repetition of the sight singing of earlier grades. Although introduced with the purpose of meeting the needs of this new administrative division of the school, it takes on many characteristics of the eighth-grade offering under the older organization. Specific recommendations in some courses reflect the adherence to established procedure; for example, one course declares for sight singing on every song undertaken.

Instruction in elementary theory and staff notation, together with ear training and written dictation, is likewise treated, and music appreciation usually to an appreciable degree revolves about the song material used. Specific recommendations as to time allotment for theory and sight singing, music appreciation, and song singing are made in the Long Beach course, which includes more than the usual type of material. The history of materials presented is found in a minority of courses. The Baltimore course of study is a notable example.

For content in high-school theory and history of music, considerable reliance is placed on textbooks. Subjects are usually elective and open to all pupils at this administrative level, particularly from the tenth grade through the twelfth. Harmony and history are sometimes, but not always, combined as one offering, the former seeking to develop a knowledge of material used in musical compositions and to stimulate the creative instinct in pupils. History aims to acquaint the pupils not so much with forces affecting music as with characteristics of compositions and musical achievements. When not taught with harmony, the history of music is often linked with music appreciation. Seldom is it found alone. However, when given as a separate course it

<sup>5</sup> Department of Superintendence, Fifth Yearbook. *The Junior High School Curriculum*. Washington, 1927. p. 231.

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is presented chronologically and is frequently based on textbooks.

Music appreciation, especially when isolated from other offerings, shows a wide variety in arrangement and in character of subject matter. Folk and national music, the opera, oratorio, the orchestra, and instrumental music in general comprise the themes of this course, often presented by mechanical devices and designed to acquaint the pupils with various types of the best music.

Classes in theory and sight singing provide opportunities for pupils to equip themselves for further work in music by acquiring skill in the reading of music. In addition, as a basic vocational course, found most often in tenth and eleventh grades, this offering strives to promote a theoretical knowledge of music in general, to enable a pupil to render an artistic musical interpretation of the printed page, and to develop the power to conceive melody and to express it in notation. Among others, the courses of study of Long Beach and Lompoc, Calif., and Charleston, W. Va., make such provision.

Musicianship, a term not found often among the offerings in music, endeavors to include subject matter usually found in courses in elementary theory, such as sight singing, ear training, dicatation, and beginning harmony. Duplication in subject matter is evident, particularly in the presentation of facts usually in the domain of harmony and sight singing, when these courses are given in the same school.

Performance classes, such as glee club, orchestra, and band, and other instrumental and vocal instruction, seek to produce a fine response through a wide variety of material chosen from the works of classic and modern composers, as well as to encourage and develop the pupils having special talent and to give them an opportunity for self-expression. In vocal and instrumental instruction the aim is to promote individual skill in the subject elected through technical exercises and musical compositions. Many believe that group response through organizations in music is conducive to the quickening and cultivation of exemplary social and civic attitudes.

Because some of these offerings in vocal and instrumental music are recent additions to the school curriculum, their

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content is more in a state of flux than in the case of courses in history, harmony, and theory of music.

Duplication of subject matter was discovered in courses in music appreciation. Topics dealt with in junior high school are repeated in senior high school. Problems of theory and sight singing of the lower grades are carried into upper grades. Identical materials for performance classes appear at both junior and senior high school levels. Although duplication may be justified for relearning, such a purpose is seldom indicated. A few courses attempt to connect the work at hand with that which has preceded, as in the State of Washington course of study and the courses of study of Little Rock, Los Angeles, Minneapolis, and St. Louis.

Correlation or integration and association with other subjects which broaden offerings through contacts with other fields of knowledge sometimes is found or recommended. Such an attempt is made, for instance, in courses of Baltimore, East St. Louis, Kansas City, Medford, New York City, Saginaw, and South Bend. Table 1 summarizes this element of correlation, as well as the frequency with which credit allowance and time allotment in music are treated in the courses examined.

TABLE 1.—Frequency with which courses of study indicate credit allowed, time allotment, and correlation with other subjects

Courses of study	Credit	Time allotment	Correlation
1	2	3	4
Seventh and eighth grades (21).....		2	5
Junior high school (23).....		5	12
Junior and senior high school (20).....		9	3
Senior high school (13).....	6	5	5
4-year high school (7).....	7	5	1
State courses (12).....	5	7	2
	4		

NOTE.—The numbers in parentheses indicate the numbers of courses represented.

Individual differences are recognized in courses in music chiefly by affording individual instruction; by testing, especially in performance classes; by the organization of subject matter for groups of varied abilities; by allowance of credit for study pursued outside the school; and by a variety

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of offerings planned to care for individual development and interests. Standard tests of achievement and aptitude are rarely mentioned—testing more often taking the form of examinations of musical knowledge devised by the curriculum maker or the teacher in charge of the class.

When once committed to a course of study, its builders are inclined to adhere loyally to its aims and content, if a conclusion can be based on the inspection of only a few courses where those in present-day use were preceded by others which were available for examination. There has been some attempt, however, to meet the demands of the new administrative divisions of junior and senior high school by enlarging aims and offerings. Little mention of experimentation as a basis of the course at hand is made in courses already adopted and in print. This, however, should not be considered a sweeping statement. Long Beach, for instance, based its printed course on preliminary drafts designed to take care of experimentation and trial, results of which were incorporated later into the printed outline. The present printed course, in a sense, is tentative in that a way is open for a period of trial and the issuance of a later revision, if deemed desirable. Once accepted, a course of study, as a rule, provides few opportunities for experimentation unless superseded by another course. Although declarations as to experimental innovation do not often appear, the large number of courses of study in mimeographed or typewritten form may indicate that many programs are tentative. This approach is openly avowed in such cities as Baltimore, Denver, Kansas City, and Pasadena.

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## CHAPTER III : OBSERVATION OF TEACHING IN SELECTED SCHOOLS

### 1. EXTENT AND SCOPE OF OBSERVATION

In order to gain intimate insight into classroom conditions and first-hand information as to the accomplishments of the music course, the writer observed teaching in 30 estimable school systems located in different sections of the country. Selection of schools was based on correspondence, analysis of courses of study, and the advice of well-known music educators and school administrators. A total of 202 classes were visited, 86 being in junior high schools and 116 in the senior and 4-year high schools. These classes were taught by 101 women and 42 men.

In the junior high school, visitation was made in nine different kinds of work, embracing boys' and girls' glee clubs, mixed choruses, orchestras, bands, classes in general music, piano, and string and brass instruments.

In the senior high school, observation included 14 different kinds of work, embracing *a cappella* choirs, boys' and girls' glee clubs, mixed choruses, bands, orchestras, and classes in music appreciation, history of music, harmony, music reading, musicianship, piano, voice, and general music.

For the present study several points were carefully borne in mind in the observation of teaching: The application of objectives as outlined in the school's course of study and the course of study itself, classroom presentation or methods, innovations in teaching, and the physical equipment for the work carried on.

### 1. GENERAL NATURE OF THE OFFERING

In the schools under discussion, general music, a course which usually includes theory, music reading, singing, and appreciation, is commonly required for the first two years of the junior high school. Practice varies in the third year or ninth grade. In all the school systems observed junior high school pupils may elect instrumental music and, in most of

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the schools, vocal courses to supplement the required class work. In this way they are given some opportunity to take work best fitted to their needs and interests. In the majority of schools, music is administered as an elective subject at the senior high school level, although in a few places, such as Cincinnati, Minneapolis, and St. Louis, a certain amount of chorus work is required for graduation. Typically, credit for work successfully accomplished is given on the same basis as in other school subjects.

### *3. THE COURSE OF STUDY IN OPERATION IN THE CLASSROOM*

The directors of music and their corps of assistants carry out the music program in several ways. There may be an accepted or tentative course of study available, outlines of work to be covered may be given out at prescribed intervals, staff meetings may be the means of circulating plans, or frequent visitation and conferences between the supervisor and teachers may be the method used. In rare cases the individual teacher may follow his own inclinations without such efforts at coordination, but, it is needless to say, this is not so effective, and fortunately is seldom followed. In the 30 school systems visited, all these devices, however, had their adherents.

The fact that a school has in written form a statement of objectives and a description of subject matter does not mean that there is strict compliance in classroom presentation with the printed page; visitation, however, showed that courses in written form usually serve at least as guides to teachers. Various elements may react adversely toward the realization of the course as originally designed. As a case in point, in one city where the course had been constructed idealistically without envisaging the local situation, it had been found necessary to deviate to some degree from the proposed project, because school funds did not permit the physical equipment necessary and the general school administrators did not give music a place on the program suitable to the fulfillment of the goal set up.

In schools possessing tentative schemes, or in cities in the process of constructing them, there was proof of an effort to carry out the plans under scrutiny. Usually in cities where objection was raised to the shaping of definite commitments

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on the ground that they did not meet the needs of changing conditions, teachers individually received the assistance of the director or supervisor. Only infrequently was a director found who expressed the hope of having a course some time in the future and who in the meantime permitted each teacher to plan his work as he saw fit without any suggestions as to the aims to be realized and the subject matter to be given.

In the selection of broad aims, these courses tend, in the main, to take on the same characteristics as those found in the analysis of courses. There is an inclination to reiterate in substance, if not in reality, the commonly accepted general aims of education. In the choice of specific objectives, curriculum makers in the schools visited likewise do not depart radically from the characteristics evinced in courses of study like those represented in Chapter II. Not only do they at times make specific objectives for one course render service in another music offering, but occasionally they apply a general aim of education to a specific field of instruction. Then there is the course which avoids the pitfalls of distinguishing between the general and the specific objectives by declaring that "the aim of public-school music is education." In like manner the course failing to list objectives of either kind strives to make them implicit in the subject matter outlined.

At the same time, most teachers and directors had in mind the purpose of teaching music in the general educational development of the boys and girls in their charge, although methods of attaining this purpose varied. In passing, it should be observed that the objectives and content of the course of study are usually determined by the supervisor and teachers of music with the cooperation of the school administrator. Just as supervisor, teacher, and administrator usually form a triumvirate to pass judgment on the objectives of a course, so do they select and appraise the subject matter. However, when musical organizations enter contests and festivals the repertoire is prescribed largely by the promoters of such movements.

Visitation showed a wide variety of content in courses, although there was some duplication of materials used. At times the choice of materials to be taught seemed ill-advised

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for the group at hand. Especially was this true in required work in the junior high school. In this administrative division of the school and in this phase of music instruction was found a heterogeneous group of children representing all stages of musical talent and ability. What to teach these adolescent youths in order to care best for varied abilities is a question of great importance. The attempt to solve this problem was reflected in two patterns of instruction.

In the belief that the gifted child is the one deserving the most attention, some teachers constructed a course in which musical theory and the development of skills received the main emphasis. Others, holding that the majority of pupils in junior high school are consumers rather than producers of music, endeavored to present work which would interest this larger group in an art capable of becoming a living force in their leisure-time activities and yet afford training to those who will perform as musicians in later life.

Elective courses did not present such difficulties, for, although pupils without visible talents often registered for these offerings, this gesture was evidence of a desire to participate in musical activity even if the contribution was negligible. If for no other reason than this, elective work, found chiefly in the senior high school, presented fewer obstacles than the required work in the junior high school.

Nevertheless, what to teach in some of the elective subjects, such as the appreciation of music, history, and harmony, sometimes proved a source of difficulty requiring skill and patience to overcome. This situation was particularly true in the appreciation of music, a course whose area is as yet undefined and which is generally taught without a textbook. It is a subject which frequently appeals to a group of boys and girls that may include those whose talent is insignificant but who possess at least an embryonic enjoyment of music. Most teachers maintained that the course in appreciation should provide a stimulating breadth of information which may be stock in trade in later life for those wishing to know about music for cultural more than for vocational development. With few textbooks adapted to the secondary school pupil's needs and with little agreement among teachers as to the content of the course itself, the quality of the work given depends to a great extent upon



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how thoughtfully individual plans were set up as well as upon the extent of the teacher's fund of information. Only to the degree that these two elements functioned was the course successful.

For history of music and harmony, textbooks are available as tools of instruction and subject matter has been selected through longer usage. These two subjects, therefore, create fewer demands on the resourcefulness of the maker of the course of study. Furthermore, classes in these subjects were found more often to be composed of pupils of well-developed musical aptitudes and of those whose interest was more frequently vocational than in classes in the appreciation of music. The problems weighing on the builder of a course in appreciation, therefore, were not so evident in the groups devoted to a study of harmony and the history of music.

Hindrances to a successful course which sometimes were conspicuous in theory, history, and appreciation of music, frequently were absent in performance classes such as bands, orchestras, and choruses. In these organizations the quality of the work with instrumental groups was, on the whole, superior to that with vocal groups from the standpoint of both content and instruction. For instance, in some schools observed, instrumental classes were playing movements of standard symphonies while choral groups were singing arrangements of recent semipopular songs, often without due regard for the best musical effects.

Nevertheless, the subject matter employed to train musically the classes visited was of a superior type, judged by musical standards, although not always adapted to their development. An explanation of this condition may lie in the effort to establish a course of musical value leading to the selection of compositions beyond the ability of the pupil and within that of the adult. Such an observation, however, does not apply with equal force in all cases. Moreover, it is gratifying to note that most teachers visited were undoubted specialists in the field of music. Where the administration of the course of study revealed weaknesses, the responsibility rested chiefly on an unwise selection of subject matter and an insufficient knowledge of classroom technique.

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### 4. TEACHING PROCEDURES

In the following discussion there is no intention to imply that one form of presentation is better than another, but, rather, to point out the different approaches to teaching music which are in use at the present time in some cities of the United States. Although teachers of music as a group are not committed to a single form of classroom procedure, there is much similarity in the conduct of lessons. Individuality and resourcefulness are exercised occasionally, but the greater number of teachers do not adventure into the realm of the novel.

In general, two types of work were observed—formal and informal. The term "formal" is used here to describe that method which has a fixed and inflexible lesson plan from which there is little likelihood of departure. This implies a definite outline of class accomplishment devised by the teacher, with little or no opportunity for pupil initiative.

On the other hand, "informal" teaching as employed in this study means a flexibility in plans which permits pupil spontaneity and initiative in the direction and acquisition of information. The term "informal" does not connote lack of training in the teacher; nor does it denote a hazy purpose nor an absence of well-considered plans of presentation. Generally there is greater pupil activity in this type than in the formally conducted group in which the teacher may, for the most part, "carry the ball." Good and poor teaching are found in both formal and informal classes, and there are modifications of both which are used effectively.

In the schools visited during the progress of this survey the majority of teachers observed chose to follow a plan of procedure unbroken by innovations and changes, particularly in glee clubs, choruses, orchestras, and bands. On the whole, the work of these groups falls into the type of recitation described as formal.

In these classes in both junior and senior high schools where group response made up the greater part of the recitation, a definitive procedure usually was considered essential for effective work. Teachers generally conceded that the distribution of music, the adjustment of racks, the careful tuning of instruments, and an explanation of problems before pro-

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ceeding with the playing of music contributed greatly to the economy and efficiency of an orchestra or band rehearsal. Likewise with glee clubs and choruses, a definite seating arrangement, the giving of tonal exercises for the blending of voices, as well as attending to the distribution of music materials and the explanation of problems before singing the composition, were often held factors necessary for a successful period. The care of all these details was sometime borne by the teacher alone, but frequently instructors placed the responsibility upon pupils, who not only attended to the mechanical details of starting and dismissing the class, but, at times, conducted the lesson assisted by the teacher and fellow pupils. In such a procedure the class tended to be less formal, developing individual leaders as well as awakening class interest and spirit.

In the junior high school course in general music, commonly considered the basic offering, sight reading and the part singing of songs, usually presented by syllables, made up the greater portion of the work, thereby causing the period to be devoted chiefly to drill. Although the appreciation of music and the teaching of correct use of the voice appear in the course, little attention was directed toward them.

To a greater degree than elsewhere observation of required junior high school work showed the absence of a definitive aim of accomplishment, a poor technique in teaching, and a failure to understand the problems of voice, pupils' interests, abilities, and needs. However, the senior level of instruction was not free from defects in procedure, especially in courses in theory, history, and appreciation of music.

Senior high school history and appreciation classes generally followed well-defined plans. The following types were frequently observed: Questions and answers about assigned work directed by the teacher, a lecture by the instructor, and reports by pupils on assigned topics. Occasionally the period was divided into an explanation of the lesson by the teacher, a performance of compositions to illustrate the points developed, and class discussion over materials heard. In nearly all music-appreciation periods the phonograph was the medium used to render music. Only infrequently did teachers ask pupils to participate in the lesson by playing or singing.

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Classes in harmony also tended toward the formal type of instruction. Usually the teacher dictated the drills and exercises which pupils worked out at the blackboard or at their seats. Textbooks, as a rule, were closely followed, but in some cases work was based on individual, creative efforts. The following procedure was observed in several classes: Ear testing (individual and class response); keyboard work (played by students); harmonization of melody (discussion of chord structure and progression by pupils and teacher before actual construction).

In voice-training classes the period commonly began with vocal exercises followed by songs. Both group and individual responses were required by the teacher. In most of the classes visited the pupils took an active part in the instruction by commenting on both the good and poor points of individual performance. In discussing vocal and musical faults, suggestions were sometimes proffered as to the best way to correct them, while commendation was given for improvement made.

Instrumental classes followed plans similar to those used in vocal groups. Technical exercises preceded repertoire work, and students served as critic teachers throughout the periods observed.

Textbooks determined the work in music-reading classes. The instructor directed group and individual recitations toward the acquisition of skill in sight reading. In the musicianship class the work consisted of ear training and dictation exercises given by the teacher at the piano. A few minutes only were spent in oral response, the pupils then recording their answers on paper.

Not all teachers observed subscribed in practice to the belief that musical theory, given in both junior and senior levels, is valuable in the degree that it has meaning for pupils and can be practically applied, although many accepted it in spirit. Instructors were inclined to present the scientific angle of the subject without creating tangible images in the mind of the pupil by relating the scientific facts to musical literature. Probably the most effective and economical method observed was one in which theory was taught through compositions which classes listened to when played or sung. Rhythmic problems, major and minor modes, marks of

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expression, chord structure, and kindred projects thus took on new meaning.

In general it might be said that teachers seldom attempted to connect the work of the schoolroom with the music heard elsewhere, nor did they often associate new facts with those previously mastered. Rarely did they utilize the individual ability of the young people under their instruction. Although there are times at both junior and senior high school levels when the teacher should consume much of the hour, constant teacher participation, to the exclusion of activity on the part of the pupil, sometimes results in listlessness, disciplinary problems, and, in general, a nonfunctioning assignment. On the other hand, with a rich fund of information to be drawn upon as required, with superior musical training, and with an understanding of how to present this subject to the young people under their guidance, some teachers are developing individual ability, obtaining satisfying group response, and stimulating in their pupils a desire for further knowledge of music itself, as well as creating an atmosphere of enjoyment in a subject well adapted to adult leisure.

### 6. INNOVATIONS IN TEACHING

Compared with the music offered in high schools two decades ago, much of the music instruction of the present may, to a great extent, be considered as innovation in secondary education. As indicated above, the early offering in music was usually confined to chorus work, whereas, in a large number of innovating schools to-day, boys and girls are given class instruction in instrumental technique and are provided an opportunity to utilize skills thus developed in bands and orchestras, while those interested in singing may elect classes in voice and participate in choral organizations. Senior high school pupils may in such schools as Cass Technical High School, Detroit, and Polytechnic High School, Los Angeles, pursue vocational courses in music. Many other schools, although not furnishing programs as comprehensive, have varied offerings to provide pupils broad musical experiences. For example, Long Beach and Evanston Township High Schools give three and four years, respectively, of progressively graded work in music appreciation.

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Courses in harmony in which pupils gain a fundamental knowledge of the "grammar of music," useful for present and future work in composition, are offered, among others, in high schools in Detroit, Los Angeles, Oak Park, Oakland, Pittsburgh and St. Louis. History of music, as a rule, appears infrequently as a separate course. Oakland, Calif., however, has seen fit to include it in the program of courses in music. Musicianship, a new term for a course offering work in music reading, ear training, tonal dictation, and elementary theory, appears in the Rochester, N. Y., and Pasadena, Calif., curriculums.

The cities of Long Beach, Los Angeles, Pasadena, and Santa Monica do not limit class piano instruction to children of elementary-school age, but offer it in graded courses to high-school pupils. Classes in voice are not yet common, since vocal training is frequently considered a part of glee clubs and other choral work, but they were found in Cedar Rapids, Cleveland, Detroit, Oakland, Pasadena, and Rochester.

Without doubt, the large number of courses attest the desire of those engaged in teaching secondary-school music to widen its scope and usefulness. However, an expanding curriculum to care for the varied interests and abilities of boys and girls is only one avenue developing education may take. Problems of content of courses and methods of instruction present other paths as vital in importance, in which experimentation and research are necessary to bring about desirable results. As in other fields of work, few teachers are found who are willing to abandon the old for the new and who have the ability and courage to explore untried approaches. It is therefore gratifying to discover among the musical craft some pioneers with the passion and industry of the inventor and the zeal of the crusader who are executing original ideas with success.

In this connection it should be said that most innovations and most experimental work utilize subject matter as the foundation of the structure in which other factors of teaching, such as new devices of presentation, are closely embedded. In carrying forward any experimental program the teacher presses into service contributions which have been tried and

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proved successful and which, for some reason, he wishes to retry and recast in a new mold. Most innovations are based on principles and policies of known value which are universally accepted. This may account for the fact that few essay to depart and to modify.

Courses of study at the present time offer great opportunity for modification and change. If it were possible to assume that those in tentative form or those in process of revision would ultimately be the outgrowth of an experimental program, it would indicate a wide search for the new. Unfortunately this is probably not the case, for frequently such a condition serves as a subterfuge for a definite and final commitment. The situation, however, is full of hope to the degree that the many teachers who report their courses to be tentative indicate a willingness to accept the new and valuable. Too frequently courses of study are the outgrowth of the teacher's fund of information or that found in other courses of study and textbooks which have not undergone testing as to the adaptability to the children for which the course is constructed. This can not be made a blanket indictment, for some schools, like those in Denver and Kansas City, Mo., subject their offerings to careful appraisal by both teachers and pupils before any aspect of musical instruction becomes a permanent part of the course of study.

Probably no course presents a richer field for innovation than does the required junior high school course in general music, which, as already indicated, all too frequently becomes merely a continuation of the elementary-school work. To adapt the course to the newer administrative division and to the needs and interests of pupils, however, has been the concern of a number of teachers.

For example, pupils' activities and interests, both general and musical, were the basis of plans for the classes observed in the Grover Cleveland Junior High School, Elizabeth, N. J. Correlation and association with other school subjects were the methods by which the instructor of the groups worked in an effort to enrich the offerings in music, particularly for those without special talent. Songs, instrumental compositions, and information about music were closely allied with other subjects, so that the entire school benefited from the music course. As a case in point, when the eighth grade

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was studying the Reconstruction Period in American History, Negro folk songs and instrumental compositions which illustrated the characteristics of this race were presented. Other associations were made in the field of science, literature, geography, art, and foreign languages. In these classes visual aids were effectively used, and readings about the material presented were placed in the library for the benefit of those who might wish to know more about the lesson. It was reported that pupils in music classes in this school made greater use of the library than pupils of any other department.

To a group of boys in the seventh grade prejudiced against singing, a course in music appreciation was offered in the Voorhis School for Boys, at San Dimas, Calif., in which the study of primitive man and primitive instruments was undertaken, chiefly from the historical angle. After some discussion of its early development, each boy invented a musical instrument, using tree trunks, gourds, animal skins, and clay, which his ancestors might have used. He also wrote a story putting himself in the place of that ancestor and explaining how his instrument was conceived. From this point the class progressed through a study of the music of the most ancient nations to that of the present time. A study of musical form was finally projected and discussions and opinions about music heard were encouraged. Trips to concerts were also introduced when convenient. Readings from books and current magazines proved helpful to both teacher and pupils. Since no textbook was available to guide the pupils, one was written by this year's class for the benefit of those to come.

A departure from the traditional was also carried on in Plymouth, Ind. Here the required junior high school music course was divided into three units, pupils being given the privilege of choosing their own class. The three phases of work offered included vocal, instrumental, and scientific. This last unit was the one in which the experimental activity was most pronounced. The group registering for it were largely pupils who expressed no interest in playing and singing. With the aid of the science department, acoustical problems were worked out and applied in various rooms and public halls. Piano construction and tuning and the mechanics of pipe and reed organs were studied, and finally



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radios were built. Each pupil was responsible for class demonstrations of his project, and reports and readings were required as outside preparations.

In the belief that ninth-grade boys and girls, required to take music, should have some choice as to the field of music they study, the director of music in the Joliet (Ill.) Township High School provided exploratory courses in listening and performance. During the first semester, pupils went in turn to vocal, string, and appreciation studios, spending approximately five weeks in each. In the vocal studio they were given experience in the correct use of the voice, as well as an opportunity to sing interesting and worth-while songs; in the string class they learned how to tune a violin and something of the mechanics of that instrument; in the listening work they heard compositions played and sung by others and gained knowledge tending to increase musical understanding and appreciation. For the second semester each pupil was allowed to select the studio in which he was most interested.

The general-music course is usually considered a junior high school subject, but the director of music in Kansas City, Mo., feels that it is one that can well be carried over into the higher grades. In the classes visited, although the plan of work was similar to that found in the junior high school, the material was of a more advanced type and the teaching methods were well adapted to the age and interests of senior high school pupils. Singing, theory, and listening all received attention, but all were closely related. For example, a group of girls gained an insight into certain problems of rhythm by singing the old English song, "Phyllis Has Such Charming Graces," and by listening to a modern arrangement of an old folk dance. The rhythm patterns were placed on the blackboard, recognized, and then discussed in an analytical way by the class. Another group sang a song by a modern composer and then listened to a modern instrumental composition played on the phonograph. The two compositions were compared as to mood, form, intervals, melody, harmony, cadences, and rhythm. In these classes, drill on sight singing was conspicuous by its absence, yet these pupils, through a musical background developed in an intelligent way, interpreted notation easily and well.

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The instructor in general-music classes in Woodward High School, Cincinnati, drew on a rich cultural knowledge of art, literature, and history to make music a fascinating and valuable study for boys and girls. Technical details were taught, not as isolated facts but as a vital part of music, and illustrated in such a manner as to have meaning and interest. For example, the minor mode and minor scale were presented and contrasted through songs, dynamics were made real by comparison with the light and shade found in pictures and paintings, while history and literature were called upon frequently to explain and enliven various selections.

In most schools appreciation lessons, whether a part of the general-music course or a separate study, are an outgrowth of the teacher's training and experience. Occasionally, when radio programs and symphony concerts are enlisted to supplement the activities within the schoolroom, plans may center about them, as, for example, in Cleveland.

Deviations from the usual procedure in classes in the appreciation of music were observed in the Santa Monica High School, where pupil participation was at a maximum, the teacher serving merely as a guide to direct discussions into the right channels. Based on previous experiences of the pupils, the lesson, through a wise choice of material and careful presentation, stimulated intellectual and musical curiosity for further knowledge. In the same course, pupil initiative was also encouraged through the planning and giving of concerts of educational benefit and musical pleasure for the school and community. Aside from the preliminary consultation, the instructor had no part in the programs, except to act as critic at the final performance. Pupils in charge were graded by classmates, as well as by the teacher, on the following points: Choice and arrangement of musical numbers; content and wording of informational notes; management of phonograph (if used); originality, ability, and preparation displayed in presentation of material; appearance and importance of the printed program; poise and appearance of the performer or performers; and interest and value of the program as a whole.

That history of music is not always taught chronologically was demonstrated in a class in Technical High School,

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Oakland. Here the teacher in charge chose to approach the subject from a study of present-day music and the causes which had affected it, rather than from the usual plan. Dramatization was a device also used with a group in this same school to make the material realistic. Each pupil impersonated a composer.

Several schools endeavor to develop individual pupil leaders and directors. For example, a class in conducting was offered in the Technical High School, Oakland. Pupils obtain actual experience in conducting ensemble groups. A special conductor's class was scheduled at Washington High School, Cedar Rapids, Iowa, to train chorus directors who had been appointed to conduct home-room music during 15 minutes every morning. The choral directors rehearsed songs which had been chosen by individual classes. On commencement morning, when the stage was set for the graduates, these different classes engaged in a contest for the best singing group. Judges were chosen for the event and a cup, given by the Parent-Teachers Association, was awarded the winning contestant.

Creative activity in teaching harmony has been stressed so much within the last few years that those working outside the field of music may infer that it is beyond the experimental stage. However, the many harmony classes where work was still confined to drill on the figured bass, a method of long standing, disprove such an assumption. Teachers who approached the subject through original compositions rather than through the primary chord structure were the exception. Where such creative work was being carried forward the term "harmony" scarcely describes the offering, for in such classes skill in composition was being developed. Lessons of this nature were carried on, among other places, at Alderdyce High School, Pittsburgh; Roosevelt High School, St. Louis; the high school at Santa Monica; and Polytechnic High School, Los Angeles.

To find talents and powers of pupils overlooked by teachers, especially in large classes in schools where music is required, is a common situation. The director of music in Oakland, who felt that this was a decided weakness in classroom teaching, set out to discover in one group the pupils who possessed a sense of pitch discrimination, a

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talent which often remains dormant in an individual unless special effort is directed toward stimulating and developing it. It is well known that violinists, as well as other instrumentalists, become peculiarly sensitive to their tuning note through hearing and reproducing it frequently. It is also known that some singers become susceptible to certain pitches and are able to associate others with them. With these points in mind, a definite attempt was made to produce in these pupils a consciousness of a certain pitch, to have them concentrate intensively while hearing it, and then to have them try to reproduce it vocally without the aid of the piano. Many trials were made, not always successfully, but enthusiasm for the experiment was not dampened by failure. After some time, certain members of the class gained enough skill and assurance to reproduce with precision pitches named by the teacher. When the writer heard this particular group of ninth-grade pupils, they gave *en masse* chords dictated by the instructor with accurate tonality and excellent tone quality, and without instrumental aid.

Although tests and measurements in music are not new, the field is far from exhausted. Diagnostic tests in harmony which have recently been devised by Miss Doris Moon, of Santa Monica, are an indication of what might be done in other subjects. These are objective, easily administered and graded, and show what the pupil does and does not know. Their purpose is to discover whether the pupil has sufficient grasp of the material of elementary theory to enable him to continue the subject with profit and, after sufficient study, to find out how well he has mastered the mechanics of part writing in the handling of fundamental chords in the harmonization of simple melodies.

The opinion of some professional musicians that public-school music is inferior to that heard outside the school and that boys and girls do not require expert teaching is being rapidly dispelled through the high quality of work now being attained in some high-school organizations. The excellent results obtainable with young people under good direction are well demonstrated by the bands and orchestras of Cleveland, Denver, Detroit, Los Angeles, Oak Park, Oakland, Pittsburgh, Santa Monica, and other communities. For a time instrumen-

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tal organizations eclipsed vocal organizations both in popularity and in accomplishments, but this condition no longer prevails. To-day *a cappella* choirs, comparatively recent additions to the curriculum, are keeping pace with instrumental groups. Those heard at Central High School, Flint; Peabody High School, Pittsburgh; North, East, and Roosevelt High Schools, Des Moines; Polytechnic High School, Long Beach; and Fremont High School, Los Angeles, are good examples of the fine type of singing possible with young voices under expert guidance. Although a more traditional part of the curriculum, the splendid work being accomplished in some places in glee clubs and choruses should not be overlooked. The junior high school groups in Patrick Henry Junior High School, of Cleveland; John Adams School, of Santa Monica; James Foshay Junior High School, of Los Angeles; Westport Junior High School, of Kansas City; and the senior organizations in Glenville High School, of Cleveland; East Senior High School, of Denver; Lowell High School, of San Francisco; Central High School, of Cedar Rapids; and West High School, of Minneapolis, are worthy of mention in this connection.

In the main, innovations in the junior high school appeared to be focused on the mass rather than the individual, for efforts were evidently directed toward enriching group experience and in stimulating an interest in an art subject. In the senior high school, on the other hand, where most of the work is elective, the program revolved to a greater extent around the individual whose talent or interest had led him into this work. In the junior high school, attention was chiefly centered on the subject matter as such, whereas in the senior division musical skill received more emphasis.

The introduction and promotion of innovations and experiments in instruction in music herald the day of improved teaching throughout the country.

### 6. EQUIPMENT

Standards for equipment for a department of music have been outlined and accepted, but as yet they have not been universally attained. However, in most schools visited satisfactory rooms and materials were available for work.

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Of primary importance is a place to house the musicians as well as the equipment. In some schools spacious, well-lighted, and well-ventilated quarters were found, but in others recitations were held in incommodious, poorly lighted, and poorly ventilated rooms. In one case a small room adjoining the school gymnasium was provided. Bands and orchestras were at times forced to practice where space did not permit the correct playing of instruments or where the acoustical properties were so poor that sound was badly distorted.

Of equal importance with a room suitable for musical performance are other physical factors, such as chairs with arm rests, which were sometimes found arranged in tiers for theory and general-music classes, and movable chairs, without arms, for orchestras and bands. The well-equipped music room contained also cupboards for the storage of materials, bulletin boards for visual aids, files and bookcases for library materials. Some schools provided excellent storerooms and cabinets for instruments, as well as small laboratory practice rooms for pupils taking specialized work. Among the schools which furnish such equipment, John Marshall High School, of Cleveland; Alderdyce High School, of Pittsburgh; and Cass Technical High School, of Detroit, may be mentioned. In some recitation rooms, pictures appropriate to the subject offered decorative and instructive assistance in the presentation of music.

Many textbooks and reference books were, of course, in evidence in those schools which were accomplishing the best all-around results in music. In Technical High School, Oakland, a well-selected library provided opportunity for pupils to carry on research projects. Mention has already been made of the use of library materials in Grover Cleveland Junior High School, Elizabeth, N. J. Los Angeles has not neglected this method of assisting in the development of musical activities. In the 30 school systems visited, only three teachers indicated standardized aptitude and achievement tests as a part of their equipment; but specialized equipment, such as pianos, phonographs and records, radios, and other musical instruments, was frequently found. A pipe organ was noted in the Polytechnic High School, Los Angeles.

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In all schools visited, the phonograph was conspicuous, especially in general-music and in history and appreciation classes. No school visited made use of radios and player pianos, although several possessed such instruments. Pianos, on the other hand, were used frequently and, on the whole, were in good condition. Only occasionally were pianos, found badly in need of repair, phonographs and records so old that reproduction gave no pleasure, and books and other music so shabby that the problems and difficulties of the teacher were multiplied.

On the whole, in the schools visited, although the equipment was not elaborate nor always adequate for the fullest development of work planned, it was sufficient to carry on a commendable type of musical performance and instruction.

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#### CHAPTER IV : SUMMARY AND CONCLUSIONS

As a part of the National Survey of Secondary Education, the foregoing account is an attempt to portray some of the present practices in the teaching of music in secondary schools. To gain a perspective of the problem at hand, cognizance was taken of available surveys and studies relating to music in the schools, courses of study were examined to determine what the printed page declared to be the purposes and customs of teaching this subject, while correspondence likewise played a part in the gathering of impressions as to what was being done to develop high-school boys and girls musically. Also visitation was made to 30 school systems to gain first-hand information of innovations now in progress. The situations found undoubtedly represent some of the best procedures in the secondary field, since a conscious effort was made to seek places offering a broad curriculum and endeavoring to administer it in the most effective way.

Prominent among the features of present tendencies is the wide and expansive course of study that is being offered to high-school pupils to equip them musically either for avocation or for vocation. A course in general music is almost always required of all pupils during the first two years of junior high school, so that knowledge and skills acquired in the elementary grades may have further development. In addition to this required work, opportunity is given those interested to take instrumental class lessons and to participate in instrumental and vocal ensembles. Beginning with the third year of the junior high school and continuing throughout the senior level of instruction, most schools place music on an elective basis, allowing pupils to take work in theoretical, appreciative, vocal, and instrumental subjects. As a result of improved instruction and equipment made possible through the cooperation of the community, some of the courses are exerting an influence reaching far beyond the confines of the school. Bands, orchestras, and choruses contribute to the musical pleasure



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and education of a people. In many instances school musical organizations perform with a quality rivaling that of professional organizations. In a less conspicuous manner, but of no less importance, are classes that train in intelligent listening, or courses in the appreciation of music directed toward that large body of consumers of music who, as audiences, are an essential part of any performance. Also of vital import are the courses which aim to teach the talented pupil how to handle tonal materials and to mold them into musical compositions.

Such a curriculum to fulfill its highest purposes must be carefully constructed and administered. The degree of planning and the character of work proposed were revealed in 84 city courses and 12 State courses inspected. Correspondence gave information concerning courses in some schools for which no written plans were available.

Although music educators agree on objectives of instruction, they use different means to achieve them. Definite courses of study have been accepted in some cases, while in others more tentative plans are undergoing a process of testing before being accepted. Some directors set up certain goals to be achieved and, through frequent consultation with teachers and observation of teaching, guide the work without adhering strictly to written plans. Not a few of the directors of music consulted expressed the hope that, out of the work in progress, courses of study might later evolve—evidence of the recognition of the value of well-laid plans.

As a rule, courses of study in cities where work was observed show the same characteristics in form and content as other courses examined. The commonly accepted aims of education are frequently called upon to render service both as general and specific objectives, sometimes with slight recognition as to the specific field to which they are being applied. Occasionally a teaching device is listed as a general objective and often what is a specific aim is listed as a general one. Both the National Education Association and the Music Supervisors National Conference have influenced the selection of aims, although not all courses are committed by word to an acceptance of any well-defined objective.

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Subject matter appears in outline, discussion, topic, unit, or problem form for courses in theory, history, appreciation, and instrumental and vocal music. Some courses give lists of materials, others make use of textbooks, and some give only the course title with no descriptive or subject-matter guides.

Innovating tendencies in course-of-study construction are in evidence in some cases. For example, the required general-music course in junior high school is a point of departure in Elizabeth, N. J., Plymouth, Ind., and the Voorhis School for Boys, San Dimas, Calif. The Township High School in Joliet, Ill., gives exploratory courses for the required freshman music. Content and methods of instruction in the appreciation and history of music differing from the traditional are to be found in the plans of Evanston, Oakland, and Santa Monica. Instruction in harmony and vocal and instrumental classes are likewise receiving the attention of some leaders in school music, including those in Cleveland, Flint, Los Angeles, Pittsburgh, and Rochester.

In the schools visited, methods of instruction in music for the most part showed great similarity in procedures by following well-tried and definitely organized plans tending to be of a formal type. This was particularly true of instruction of bands, orchestras, choruses, and glee clubs.

Observation in schools where the best results were being obtained indicated that musical equipment was ample.

The interest in music as a high-school subject which has resulted in the present broad curriculum in the field is in many schools a comparatively recent development. The rapidity of the rise of music in schools at this level within the last few years has therefore given less opportunity than is desirable to formulate the principles of content and methods of instruction in the subject. As in all fields of education, some experience is essential to well-rounded development. Since the place of music on the school program is now established, it seems advisable to adopt schemes of organization clearly defined in scope and in accordance with the best present educational theory and practice.

In this respect, objectives adapted to the subject and to the secondary school should be determined and courses of study should be planned with well-considered and well-

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formulated ideals, made effective through subject matter adapted to individual needs and differences. The course of study ought to accumulate for the pupil experiences and information throughout a period of years. Changes in the structure of American life concomitant with a machine age should be carefully considered in this connection and those who formulate objectives should bear in mind the needs of man during leisure time. When music was introduced into the schools the worker's week spanned 84 hours; to-day its confines lie within 50, yet man's powers of production show an amazing and rapid increase. Coupled with this expansion and change in the workingman's life is the forced leisure all too prevalent at this writing. Moreover, the unemployment of many professional musicians indicates that only the highly gifted may hope to succeed in music as a vocation. In addition, registration in elective theoretical classes in schools indicates that a minority of pupils are interested in scientific courses in the field. This is borne out also by inquiries sent to members of high-school orchestras and bands which disclosed the fact that only a small number participating in such organizations intend to become professional performers or music teachers. For example, of 293 members of the National High School Orchestra in 1930 only 38 per cent stated that they expected to become professional performers, while 10 per cent indicated that they planned to earn their livelihood as music teachers.<sup>1</sup> Therefore, in the light of present-day necessity, courses furnished should be suitable for the great number of boys and girls who later will make up the mass of America's citizenry.

While working out the appropriate offering and methods, it seems further desirable to select a nomenclature which is descriptive of all courses carrying the same subject matter. The 96 courses of study examined for this report revealed 54 different titles for music courses offered in the secondary school, while 38 courses bore no specific designation. Analysis of courses in many cases showed duplication of materials with only the nomenclature being different. There is also little agreement in the time allotted to the same offerings in different schools. Credit allowance shows like disparity.

<sup>1</sup> Zansig, Augustus D. The Place of the Public School in the Music of the Community. Music Teachers National Association, Volume of Proceedings, 1931. p. 80.

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The problems of music in secondary education are not impossible of solution, but cooperative consideration and endeavor on the part of both music teacher and school administrator are necessary to the development of a program of merit. It should be borne in mind for music, as well as for other school subjects, that any well-rounded course is the result of a period of careful consideration and testing. In this respect the schools cited as instituting innovating practices are helping point the way to more effective instruction in music.

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## *PART II : ART*

BY ROBERT S. HILPERT

### CHAPTER I : THE NATURE OF THE INVESTIGATION

This report is concerned with the trends of art education in secondary schools; it is based on analyses of recently revised courses of study and on visits to a number of schools outstanding in the field.

Requests were sent out to superintendents and principals of schools by the office of the National Survey, asking for printed courses of study in the major fields of secondary education. Thousands of courses have been written since 1925, but courses of study in art, as in certain other new and special fields, have not maintained the pace set by the older academic subjects. Consequently, no large number of courses in art were submitted. Those received in response to the requests, combined with those in the files of the National Education Association, made a total of 56 courses, varying in size from a single typed page to a bound volume of 262 printed pages. These courses come from 42 cities in 22 States.

Within the limits of time available it was possible to visit relatively few of the schools having outstanding art departments. Visits were made, however, to 35 schools in 13 cities in 7 States.

It is admitted that these sources, namely, the courses and the visits, probably do not supply material for a complete survey. Some systems that are doing good work have no printed course of study nor have they reported their work in any educational journal where clues for visitation could be obtained. The schools selected are, however, representative of the more important movements in art education, and the evidence presented should, therefore, provide the basis for some acceptable generalization on significant developments in art education at the secondary level.

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## CHAPTER II : MAJOR TRENDS IN COURSES OF STUDY IN ART

### 1. GENERAL OBJECTIVES

The printed courses of study were first analyzed to determine the major trends in content and teaching procedures. The majority of these courses follow the forms used in the courses of study in other major fields of education. Statements of the general objectives of art are supplemented in some courses of study by general educational objectives on which the course is based, adhering closely to the broad objectives of the secondary school.

The trends in art education as reflected in the objectives stated in courses of study for the past 25 years have changed from period to period. About 25 years ago a reaction from the overemphasis on fine art (drawing and picture study) swung the curriculum toward industrial art. Instruction for appreciation has gradually developed as a balance between these two phases of art education. The present trend toward appreciation for all pupils was shown in 58 per cent of the courses of study examined. Two other relatively new objectives appeared frequently, namely, the development of creative ability, found in 22 per cent, and self-expression, found in 29 per cent of the courses examined. The earlier name of "drawing" was changed to "art" some years ago, and is now changing to "art appreciation." The newest title, "art in daily life," is being used to overcome the popular idea that the content is related solely to picture study. Among statements of objectives typical of the present trend toward appreciation, creativeness, and self-expression are:

- I. To enable pupils to appreciate and enjoy beauty wherever found and to desire it in their personal possessions. . . .
- II. To develop selective judgment in the choice of design, color, and construction. . . .
- III. To develop ability to express creative ideas.<sup>1</sup>

The purpose of the art appreciation course is to reveal to the pupil the beauty of nature and of the arts, so that he may recognize and

<sup>1</sup> Monograph 14, Art. Public Schools, Denver, Colo., 1925.

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enjoy the world of beautiful things about him and gain an appreciation of the finest, which will reflect beauty in his life and in his living. It aims to engender love of beauty . . . to develop good taste, . . . to enrich life and train for leisure, . . . to gratify the desire to create, . . . and to encourage talent.<sup>2</sup>

. . . The general aims include . . . the enlarging and enriching of æsthetic experience through exercise of the imagination and of the creative impulse in design.<sup>3</sup>

### 2. SPECIFIC AIMS

Of the courses analyzed, about 12 per cent did not list objectives or aims. About 43 per cent contained both general and specific aims. In 24 per cent the specific aims amplified the general objectives and were directed toward the subject matter, but only in a general way. Ten per cent of the courses of study had specific aims amplifying the general objectives and pertaining to the subject matter directly. In 14 per cent the specific aims were directed toward definite phases of subject matter with no reference to the general aims. The specific aims were usually printed in the introduction following the general objectives, but several courses introduced the specific aims later in the text, either with the subject matter by grades or with each different activity.

### 3. THE RELATION OF SUBJECT MATTER TO OBJECTIVES

Although definite improvement is shown in relating the objectives of art to current educational thought, the selection and organization of subject matter in general do not show a comparable change. For example, in one course of study with objectives in harmony with current educational theories, under the title of "Creative Expression" the subject matter starts with the academic formal study of "type forms" with a logical sequence of drawing cubes in the three levels of perspective.

The courses in "general art" as a group are primarily devoted to the development of skill and the acquisition of technical knowledge. Little consideration is shown of the use pupils may make of the art they are learning. These courses seem to adhere closely to the conventional topics or treatments found in art courses since before the recent

<sup>2</sup> Art Appreciation. Board of Education, New York City, 1930.

<sup>3</sup> Course of Study for Junior High School Art. Baltimore, Md., 1928.

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wave of curriculum revision. In fact, they follow closely the topics covered in art schools, which are not necessarily appropriate topics for the secondary school. The courses of study examined in nearly all cases start with "general art" courses, which are really designed for the few pupils who have some talent. In view of the fact that appreciation appears as a major objective, it would seem more logical to start with an appreciation course for all, which would serve as an exploratory course for those who may desire to take further courses. The newer courses, "art appreciation," "art in the home," etc., show much more clearly the effect of the change in objectives in their application of art to life. Several courses of study select the subject matter related to the needs of the particular school as well as to the civic community. "Core material should be developed in student-teacher conferences, basing the organization of the curriculum on interests and abilities of the class."<sup>4</sup>

The senior high schools, especially in the second and third years, select and organize subject matter related to the needs and problems of adult life, including technical and vocational training in some schools.

### 4. LOGICAL AND LESS FORMAL TYPES OF ORGANIZATION

Even in many of the very recent courses of study in which the general objectives seem to show an understanding of modern educational theory, the organization of subject matter is mainly logical, following a definite sequence of problems. A few outstanding courses tend toward a less formal type of organization in which the subject matter is centered around the actual needs and interest of the pupils, proceeding "from the intimate to the remote, from the personal to the impersonal, from the student himself to the world about him."<sup>5</sup>

### 5. CORRELATION WITH OTHER SUBJECT FIELDS

Most of the printed courses of study in art develop the subject matter from the standpoint of the subject field itself, rather than through correlation. It is stated in some courses that correlation may be advantageous in teaching when

<sup>4</sup> Course of Study for Art. Monograph No. 13. Pasadena City Schools, Calif., 1930.  
<sup>5</sup> Art Appreciation. New York City Board of Education, 1930.



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both art and the correlated subject are benefited, requiring thorough understanding of both subjects by both the teachers of art and of the academic subjects. One course stated that correlation was considered "the most vitalizing part of the general art course."<sup>6</sup> Twenty-eight per cent of the courses analyzed mentioned correlation in the introduction, but relatively few mentioned it later or actually developed it in subsequent treatment of subject matter. Perhaps the most outstanding example of definite lessons devoted to correlation may be found in the subject matter of the course of study for the Pasadena High School,<sup>7</sup> in which the actual procedure is suggested for a variety of lessons to integrate art and the social sciences.

### 6. TOPICS WITHIN THE SUBJECT

The subject of art is divided into semester or year courses covering a variety of fields to meet the varying interests of the pupils—for example, drawing, design, handicrafts, commercial art, costume design, interior decoration, etc. Within each of these courses the subject matter has a logical organization of topics and subtopics specifically related to each course. In a few courses of study this organization is less formal and attempts to embrace everyday experiences. For example, in Detroit the general topic "Art in Everyday Life" is subdivided under the headings: (1) Where art enters into common things; (2) essentials of good taste in individual dress; (3) principles of design applied to the choice and arrangement of home furnishings; (4) exterior of the house; (5) community architecture; (6) landscape gardening; (7) city planning.<sup>8</sup>

### 7. GRADE PLACEMENT OF SUBJECT MATTER

A detailed analysis of the printed courses of study in art was made to determine the grade placement of subject materials. Of the courses available, about 18 per cent were too brief or indefinite in the description of subject matter to aid in ascertaining grade placement.

There is a general spread of all art topics through every grade in the secondary schools. Most of the art work

<sup>6</sup> Art for the Junior and Senior High Schools. Little Rock, Ark., 1920.

<sup>7</sup> Course of Study for Art. Monograph No. 13. Pasadena City Schools, Calif., 1930.

<sup>8</sup> Fine and Allied Arts. Detroit High Schools, Mich., 1920.

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offered in the seventh and eighth grades is required, while art offered above the ninth grade is chiefly elective. With the exception of stage design, clay modeling, and metal craft, all topics were found as low as grade 7 up through grade 12. Certain topics are taught in every grade in a comparatively large number of schools. For example, the topics art appreciation, design, and drawing are organized into separate courses and taught (1) chiefly as required work in grades 7 and 8, (2) either as a required or an elective course in grades 9 and 10, and (3) as elective course in grades 11 and 12. Other topics tend to be grouped at certain grade levels. For example, costume design, interior decoration, figure drawing, and fabric design are more frequently taught in grades 10 and 11 than in the lower grades. Metal craft is found in grades 10, 11, 12, although it is taught in comparatively few schools. The courses of study offer no clue as to the manner of determining the grade placement of topics in art. Some traditional placements are still adhered to because no educational research has been made to determine the proper level for the different topics in art.

General art in the ninth grade is usually considered a prerequisite for other more specialized art courses. After this prerequisite has been fulfilled, pupils may elect any of the art courses offered in the tenth, eleventh, or twelfth grades.

### 8. TIME ALLOTMENTS

The time allotted to the different art topics seems to have been determined arbitrarily rather than scientifically. In some courses the time allowed for appreciation does not seem proportionate to its importance as a major objective. A few courses allow too much time for the development of skills; others show a spread over too many topics within a year. Visitations and interviews with teachers revealed a tendency to vary the time allotments from those printed in the course of study, in order to meet the needs and talents of different groups of pupils. For this reason it appears that the time allotments as printed in the courses of study are not always a reliable indication of actual practices in teaching of art in the secondary schools.

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### 9. PROVISION FOR ADAPTATION TO PUPIL NEEDS

Fewer than half of the printed courses of study examined provide for individual and group differences. These are concerned with varying the content, or the time, or the standard of workmanship to meet the individual interests or abilities of the pupils. Usually there is a variety of courses beyond the "general art" courses to meet the needs and interests of various ability groups. The newer courses of study request the teachers to adapt the work to meet the needs of the local school and community as well as of individual pupils. The modern curriculum in art does not select subject matter and base standards for all on the abilities of a talented few. Neither does it hold down the pupil of superior ability to the level of the average; rather it encourages him to develop his talents.

Methods for providing for differences are not indicated in the courses of study, but are left to the initiative of the individual teacher. There are some courses of study in junior high school art of an exploratory nature, which introduce the art possibilities of the elective courses in senior high schools. This provides for individual differences of interest in the selection of senior work.

"Voluntary research" is the term used to distinguish the additional work for the pupils with exceptional ability or interest from the minimum of regular class work.<sup>9</sup> The additional work involves visits to museums, library reference work, visits to civic centers, as well as original creative work in the arts. The regular class work is expected to stimulate the pupils to continue the observations, interests, and experiences of the art class into all contacts of daily life. Where outlines provide for it, this voluntary work outside the class is considered the most important part of the art program.

Although not mentioned in the courses of study, the use of goal cards for minimum essentials in junior high school art enables the individual pupils to progress at their own rates and to plan and appraise their own creative problems after the completion of the minimum essentials. Goal cards were found in Bronxville, N. Y., and Winnetka, Ill.

In certain schools the same curriculum is used for all pupils, but with a flexible standard of attainment to meet the varying

<sup>9</sup> Art Appreciation. New York City Board of Education, 1930.

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abilities in the class. In many senior high schools it is recognized that pupils vary in their abilities to express their originality in a single medium; therefore, they are given the opportunity to experiment with a variety of mediums in any order they choose to find the most appropriate means of expressing their mood.

### 10. MEASURING THE LEARNING PRODUCT

Practically nothing is found in printed courses of study in art relative to measuring the learning product as defined by the objectives. As yet no quantitative standards have been set up by which to measure the results of teaching art in the modern curriculum whose general aims are appreciation and creative self-expression, and where individual differences of interest and ability result in a wide variety of products in the same class for the same period of time. There is decided feeling among art teachers against objective tests and measurement in the subjective field of art. In some schools visited no relative marks are given in art in order to overcome fear and to release freedom for creative self-expression. In a few junior high schools in which sets of minimum essentials are observed the pupils appraise their own work. In one course of study examined and in two schools visited, objective tests were being used to measure the factual material of history of art, but no method of measuring creativeness in art has as yet been devised. It is difficult to find a means of measuring the growth of interest, attitude, appreciation, and ideals which art is supposed to contribute to enriched living. It is admitted by art educators that the material products of art—that is, the drawings, designs, and crafts—do not measure these objectives.

### 11. PROVISION FOR CONTINUOUS REVISION

Certain courses of study were not submitted to this survey because the authors did not wish to give the impression of finality to their publications. They plan to keep their courses of study in a constant state of development and revision, based on observation and current records of innovations in the teaching of art. Frequent revision is commended by some to offset the lack of growth in art due to the feeling of finality which follows the publication of a printed course of study which can not be easily revised.

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The most common form of encouraging revision is the mimeographed document with additional sheets sent out from the supervisors' office to supplement or change the course of study. One course, attractively printed and bound in flexible leatherette cover—the whole an excellent example of the applications of the principles of art—provides for continuous revision.<sup>10</sup> At meetings of the committee in charge of this course of study current items of interest in art and education are discussed and suggested changes are considered. Revisions and additions are printed annually to fit in the loose-leaf cover.

### *12. HELPFULNESS OF THE COURSES OF STUDY TO THE TEACHER*

The printed or mimeographed courses of study vary from a single statement of general objectives only to a complete, detailed, definite guide covering all phases of instruction. The brief courses of study need to be supplemented by frequent conferences with the art supervisor, while the more complete ones aim to offer the new and inexperienced teacher help in any teaching situation, as well as a basis for professional growth. The helps offered include suggestions on how to teach by means of problems, activities, or projects; on correlation with other subjects; type lessons; lists of materials; and references for each topic. One course included a check list for teachers to aid in developing their technique for the teaching of art.

One of the greatest helps for the teacher is a suggested bibliography of art and education. Of the courses of study available, 12 per cent mentioned definite references for each topic in the course, 42 per cent contained bibliographies by grade or topic, 21 per cent had general bibliographies for the entire course of study, 15 per cent included two of the above types of reference material for the teachers' use, 42 per cent of the courses of study did not include reference material of any kind.

### *13. MECHANICAL MAKE-UP OF THE COURSES OF STUDY*

A course of study will be used partly in proportion to its attractiveness and its convenience for use. Such features as introductions which give a general idea of the scope of the course, tables of contents, indexes, parallel columns, etc.,

<sup>10</sup> *Ibid.*

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greatly facilitate the use of the course of study. Of the courses of study analyzed, 67 per cent had introductions, 39 per cent had tables of contents, 3 per cent had indexes, and 19 per cent used parallel columns. Teachers using the courses of study with the parallel-column make-up report that they appreciate the ease of reading and the help in stressing important items. Although this make-up is not economical of space and cost of typesetting, it is of value as a convenient source of reference. The number of columns ranges from two to seven. The following is one of the eight different types of columnar make-up used:

Specific objectives	Suggested activities	Suggested procedure	Desirable outcomes

Courses from three cities only were illustrated. The supplementary mimeographed forms sent out at frequent intervals from the supervisor's office in Milwaukee, Wis., include printed designs, illustrations, and diagrams prepared by the supervisor. The printed courses of study in art for the different grade levels in West Allis, Wis., have both black-and-white halftones of children's work and colored reproductions of famous paintings. A unique book, composed exclusively of illustrations with no text, is furnished each child below the ninth grade in the Chicago schools. The reproductions are excellent examples of various types of art expression in a variety of mediums and techniques carefully selected over a period of many years. The teacher's course-of-study outline is printed separately and offers a variety of suggested activities to develop interest, appreciation, and creative work. The Detroit, Mich., course of study includes illustrations of the pupils' work in black and white with some hand-colored designs.

14. THE PRINTED COURSES OF STUDY AND THEIR CLASSROOM USE

A more encouraging picture of the art in secondary schools is obtained from the visits to schools and the conferences with supervisors and teachers of art than is obtained from the analysis of the printed courses of study. It was found

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on visitation that some printed courses of study made available for this survey have been discontinued in actual practice. Conferences with the art staffs of the schools visited have given facts concerning the current trends in art education not obtainable from such sources as questionnaire, personal letter, or the analysis of courses of study.

The extent to which the courses of study in printed or mimeographed form are prescribed for teaching exactly as prepared is surprisingly small. Of the courses examined, 47 per cent did not state whether they were flexible or to be followed rigidly, 14 per cent implied flexibility, 33 per cent definitely indicated flexibility, and 5 per cent were definitely prescribed. Conferences with supervisors and teachers visited revealed the fact that the courses of study were followed in general as a guide or reference, with freedom granted the teachers for adapting the work to pupils' interests, to local needs, and to trying out of innovations. Definite digression from the printed courses of study was usually made for the purpose of further trials of innovations based on current educational theories. The only course of study to be followed exactly as printed had just been published after four years of experimental development under the guidance of a curriculum specialist.

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## CHAPTER III : OBSERVATIONS FROM VISITS AND CONFERENCES

### *I. EXTENSIONS BEYOND PRINTED COURSES*

Many interesting procedures not mentioned in the courses of study and which could not be observed in their entirety during the limited time for visits were brought out in conferences with supervisors and teachers.

In New York City the teachers who had aided in the making of the new course of study were enthusiastic about its success in awakening interest and developing discrimination in art choices for *all* pupils, as well as encouraging those of superior ability to engage in more ambitious art work and voluntary investigations. The plan aims to stimulate pupils to desire more information through individual experiences. These experiences are furnished through a variety of related problems involving manipulative work within the capacities of the pupils, thus giving every pupil the opportunity to enjoy creative work. The work does not call for training in skills but for the development of powers of judgment and appreciation. The general procedure is "from the intimate to the remote, from the personal to the impersonal, from the student himself to the world about him." This required course is a new departure in secondary education keenly watched by art educators.

A required course in art history and appreciation for seniors in the Central High School, St. Louis, proved to be a popular and enjoyable course. This course endeavors to relate art to all phases of daily life, starting with a series of lectures on art history. This is a different approach from the New York course. Both methods have their following of enthusiastic supporters.

The senior high school in Shaker Heights, Ohio, follows a definite course of study in art history with a unique feature of "setting the stage" for appreciation previous to the lecture by introducing simple manipulative experiences related to the topic to be covered. For example, an attempt to draw animals preceded the lesson on early cave drawing, the carving



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of small figures preceded lessons on early Greek sculpture, and designing stained-glass windows was related to Gothic art. The art work and the reports of teachers in this system speak favorably of this approach.

In the junior high school of the same city, self-expression is the general aim of art. Although certain minimum requirements are demanded in the subject field, boundaries between subjects tend to be broken down so that pupils may express themselves creatively in poetry, music, or rhythmic movement, as well as through the usual graphic and plastic mediums. Both teachers and pupils enjoy the freedom from definite problems which enables the children to express the mood of the moment in the medium most appropriate.

### *1. USE OF ART IN SCHOOL AND COMMUNITY ACTIVITIES*

While there is only occasional mention in courses of study of the use of school and community activities in the teaching of art, this field is among those most often called upon to contribute service to these activities. Frequently this service is rendered gratuitously outside of school time, but in some schools the work is used as a substitute for class problems for the talented pupils. A few of the community activities which draw upon the art department for service are:

School publications require designs for covers, title-pages, and cartoons. This offers practical work in the graphic techniques of commercial processes. It can be of great educational value when supplemented by appreciational discussions of the art of the printed page with its historical background, the making of printing plates by all processes, lettering and type families, illustrators and their work, and methods of bookbinding.

Closely akin to this service is the constant demand for posters and lettering. Frequently this becomes merely a laborious mechanical process of show-card lettering without the recognition of the possibilities of teaching art principles and related art history.

In many schools visited the correlation of art with dramatics offered excellent possibilities for the development of design, color, composition, and art history through the planning and making of scenery, lighting effects, and costumes for plays, pageants, and musicals. Modern stagecraft depends

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on the psychological effects of proportion, line, "notan," and color, rather than upon the older type of naturalistic literal representations. Bronxville, N. Y., outstanding in this work, reports that when the pupils who take part in the plays engage in the correlated art work it affords them greater educational possibilities.

Seasonal entertainments, dances, banquets, etc., call for decorations, place cards, and table decorations, usually working within restricted budgets. When guided by teachers with refined tastes, these temporary decorations may afford opportunities for incorporating art principles.

In a school in Rochester, N. Y., the art classes selected, planned, and arranged the furnishings for an entire home used as a nursery school. The budget allowed for this home was comparable to the average family budget of the particular section of the city. The purpose of this project was to develop the ability to select furnishings with good design within the financial limitation of the families represented by these children. The art classes continue their interest in and contribute service to this home. This is a concrete example of adapting the art course to meeting community needs.

In a school in Detroit, Mich., the "art service organization" planned the color scheme and decorations of its new cafeteria. Special tile decorations and the drinking fountain were designed, glazed, and fired in the school. Color schemes for tables, chairs, walls, and table accessories were suggested by the art classes. This same service group keeps continuous, interesting exhibits in the halls of the school. Orders are accepted for a variety of craft products which are designed and made in the class as part of the regular work. Thus, the pupils may enjoy and profit by experiences which involve a variety of mediums often too expensive for the school budget.

### 3. TEXTS, SUPPLEMENTARY BOOKS, AND SUPPLIES

It is gratifying to witness the recent publication of new books on art appreciation for all pupils as a recognition of the need for a guide in teaching this subject in secondary schools. The new books written by teachers in the secondary schools are based on the experiences in developing this

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subject through many years of trying out innovations, and they offer suggestions for many approaches in this field.

Reference has already been made to the practice in Chicago of providing each pupil in the junior high school and all grades below with a book made up entirely of excellent illustrations without text. The publications are the result of many years of selection of excellent examples of various types of illustrations grouped in a book for each grade. The books, printed by the board of education, are loaned to the children; no copies are sold. The course of study stipulates that these illustrated books are to be used for reference and study only; the examples in them are not to be copied. A unique feature in connection with their use consists of short radio talks by the supervisor direct to all rooms of a single grade throughout the city. With their books open to an assigned page, the pupils listen to the radio lesson and simultaneously look at the pictures or designs directly related to the talk. The response to these lessons has been gratifying. The use of these books amplifies rather than restricts the work outlined in the course of study.

In Rochester, N. Y., each art room is amply supplied with art reference books on a variety of subjects, chosen by the teacher to meet individual and local community needs. These rooms are also supplied with choice fabrics and other art objects to enrich the lessons outlined in the new course of study. A unique feature of these rooms is the use of individual work desks specially designed by the art supervisor to meet the needs of art pupils.

### 4. RELATION TO ART MUSEUMS

In cities having art museums there is usually an excellent opportunity to enrich the curriculum of art in the secondary schools with visits to current and permanent exhibits. Nearly all museums now cooperate with the schools in offering free lectures, conducted gallery tours, and Saturday classes in drawing. Where the drawing and modeling activities are based on the copying of museum works of art they seem out of harmony with the objectives of appreciation and originality in secondary-school art. However, in some museums drawing is not directed toward the development of skill, but is used to hold attention and interest on the work

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of art while developing an appreciation of line, form, and color. Frequently the children are encouraged to draw from memory, in accord with current psychology, in order to direct attention to the work of art as a whole and not to its separate parts.

Probably no museum surpasses the Cleveland Museum of Art in the extent to which it lends collections to the public schools. Such exhibits prove to be stimulating and make the pupils eager to visit the museum, to read, and to do creative work. The exhibits are frequently arranged to correlate with the class work in the school.

In Milwaukee, Wis., exhibits of public-school art work in the local art institute have helped to develop a general interest in art in the community. The director of the museum claims that exhibits of public-school art have even stimulated local interest in modern art.

In art education, learning to use the art museum is as important as learning to use the library in other subjects. Directed gallery tours for high-school pupils are usually preceded by class discussion related to the current creative problems and to what is anticipated in the gallery tour. For example, if the creative problem is concerned with surface design, the museum tour will emphasize the study of surface design in a variety of mediums and crafts of different ages. The selection of such related exhibits results in a unity of thought and observation which holds the pupil's interest and prevents "museum fatigue."

In Detroit, Mich., in addition to the museum work, there are optional classes for junior high school children conducted by paid teachers. The school buildings are open Saturday mornings for these free classes in drawing, design, and crafts which follow the individual interests of the pupils. The popularity of no other school subject has been known to demand the opening of school on Saturday morning.

### 5. APPRECIATION AND SELF-EXPRESSION

The trend in educational objectives in art as observed in schools visited is obviously like that found in the analysis of the printed courses of study—toward art appreciation for all. During visits to schools it was further found that appreciation frequently afforded opportunity for the development

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of self-expression not mentioned in the courses of study. Many teachers and supervisors visited are now interested in innovations with different procedures which lead to the development of creative self-expression.

In some schools either music or poetry was used as an emotional stimulus to inspire free, rhythmic, abstract movement as an approach to design, composition, and figure drawing. The teachers claim that there is an element of surprise and delight experienced in working from abstract rhythmic composition toward design and illustration.

In one school the recognition of expression as the result of an emotional urge is the basis for a philosophy of art which encourages extreme freedom for creative work for all pupils. This parallels in the media of drawing and design the unique development of creative writing in high schools developed by Hughes Mearns.

*6. UNITS OF WORK*

An interesting organization in which barriers between subjects, or between topics within a subject, tend to be ignored was found in an experimental stage in outstanding public and private schools, but was not found in any course of study analyzed in this survey. This is probably because schools with experimental tendencies have only tentative courses of study which are not reproduced in sufficient numbers for distribution. It may be too early in the development of this new type of organization to develop complete programs based on "units of work." The need for this type of material is recognized in an offer of a large university to purchase a written record of any "unit" actually completed. Certain private schools are keeping detailed records of their experiments in this work, including all bibliographical references, methods, and results measured objectively. Art plays a vital part in all these units, but is taught incidentally with other subjects in solving the problem involved.

*7. SCHOOL EXHIBITS*

In many schools there were continuous exhibits displaying the different types of work covered. Some were changed frequently during the year, while others were of a more permanent nature. These exhibits are stimulating to the pupils and offer many educational possibilities. A few

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teachers claim that the cause of undue emphasis being placed on skills and the material products of art is the required annual exhibit observed by a general public which is ignorant of the objectives of art education. A suggestion has been made that annual exhibits should be of educational value to the public through explanatory notes mounted with the art work.

### 8. RELATION TO MODERN MOVEMENTS IN ART

In West High School, Cleveland, Ohio, the approach was uniquely that of modern art in an innovation developed by the head of the department. The work started with a logical sequence of simple problems and experiences involving principles of art. Each problem continued the application of previously learned principles, but also introduced additional new principles. Emphasis was placed on design in relation to all the divisions of art experience. Art history and appreciation were given concurrently with the applied lessons whenever the need arose from the questions of pupils. In these informal talks there was no chronological sequence of art history and no emphasis on biography. The endeavor was to show the continuity of the art principles by discussing, first, their presence in the great art of the present, and next in the rich heritage of the past. This approach was stimulating, unique, and original.

In contrast with the above, in a small city a large loan collection of imported colotype reproductions of paintings, including modern and old masters, was on exhibit in the school. Many pupils, especially boys, were attracted to the vigorous compositions and rich color of the modern masters. Children seem to be interested in the art expression of the age in which they are living, and it is no doubt easier for them to understand and enjoy modern art than it is for adults who have acquired conservative standards of art. It is to be regretted that the teachers in this school were not in sympathy with modern art and did not recognize the interest shown by the pupils.

In other cities the attitude toward modern movements in art varies with the professional growth of the teachers and supervisors. Those who have continued their study, both in education and in art, have tolerant, broad views of the

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many types of creative expression. In schools following newer curriculums, modern art is considered within the limits of the child's appreciation.

In Chicago an interesting approach to art appreciation was through the study of modern art for the intellectual understanding and appreciation of art structure. This intellectual understanding, it is claimed, leads to the ultimate appreciation of the emotional quality in art of all periods. The results of this method were enthusiastically reported by the supervisor.

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## CHAPTER IV: MEASUREMENT AND RESEARCH IN ART EDUCATION

### 1. MEASUREMENT

It is admittedly difficult to test and measure the results of art education, especially where the general aim is the development of attitudes and appreciation and not the acquisition of knowledge nor the development of skills. Scientific investigators not trained in art often wish to measure the results of the experiments in art by using the material phase of the experiences or creative self-expression which often accompanies art appreciation; that is, the drawings, designs, and craft work of pupils. Thus, the first tests and scales published were for the measurement of drawings and not of appreciation or creativeness. Such results may be reported objectively and dealt with statistically, but they fail to measure the qualities which modern art education aims to develop. Modern art teaching recognizes imagination as one of the important things in life; unfortunately, this imagination does not lend itself to present methods of measurement. It is hoped that future tests in art will aim to recognize the emotional qualities of art and not to judge merely the relative perfection of representation in drawing and design. During visits to schools it was observed that the new tests have shown marked improvement in developing a method for measuring judgment in art choices without the use of drawing or other manipulative processes.

The available art tests used in secondary schools may be grouped under the following heads according to the phase of art tested:

1. *Aesthetic judgment of art appreciation tests:*

Norman C. Meier and Carl Emil Seashore. *The Meier-Seashore Art Judgment Test*. Bureau of Educational Research, University of Iowa.

Margaret McAdory. *McAdory Art Test*. Bureau of Publications, Teachers College, Columbia University, New York.

Erwin O. Christensen. *A Test in Art Appreciation*. Harvard University Press. (Out of print. New edition in process of revision.)



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### 2. Drawing scales:

Linus Ward Kline and Gertrude L. Carey. *A Measuring Scale for Freehand Drawing*. The Johns Hopkins Press.

### 3. Art ability tests:

A. S. Lewerenz. *A Test of Fundamental Abilities in Visual Art*. Research Service Co., Los Angeles, Calif.

L. W. Pressey and Alma Jordan Knauber. *Art Ability Test (for adults)*, Ohio State University.

### B. RESEARCH

The results of this survey reveal that research would contribute to the progress of art education both in the choice of subject matter and in methods of teaching. The following are a few of several needed investigations:

1. (a) A comprehensive study of the art curriculum as it exists in secondary schools; (b) research on the extent to which a knowledge and appreciation of art functions in adult life; (c) the development of a proposed curriculum based on this research (a beginning toward this was made in Minneapolis in 1932).

2. A study of the influence of training on ability in art by comparison of paired groups of those who do not take art with those who take it in the high school. This study would also include a comparison of different methods of instruction.

3. A study in methods to determine how to conserve self-expression and creativeness typical of the elementary-school child and still gain skill in technical values of which pupils in secondary schools feel need.

4. Research in the psychology of self-expression, imagination, and creativeness, including analysis of these experiences, leading toward the development of tests for their discovery in pupils, and experiments to determine methods to develop these qualities.

The visits to schools make clear that it is urgent for art teachers to prepare themselves to meet this needed movement of research. Relatively few art teachers have had sufficient training in education to develop professional attitudes toward educational research. To aid in the further development of art education, cooperation between art teachers and the investigators is imperative.

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## CHAPTER V : SUMMARY

In the courses of study examined the general trend in the general objectives of art education was found to be toward appreciation. The visits disclosed a similar trend, but one accompanied by more emphasis on creative self-expression than shown in the courses of study.

In the courses of study the detailed aims were frequently given as the skills and techniques involved in the problems assigned. Conferences with teachers showed that in several schools the trend was actually toward placing less emphasis on the development of skills and giving more attention to the desirable attitudes.

The selection of subject matter in the courses of study examined was frequently unrelated to the general objectives of the course; there seemed to be a tendency to make an arbitrary selection of subject matter. A number of outstanding courses of study succeeded in definitely relating portions of the subject outlined to the broad aims set up as goals. Visits to classes revealed that in outstanding schools the subject matter used was related to the objectives of art education and adapted to the needs and interests of the pupils of the community.

The logical form of organization of subject matter was employed in the majority of the courses of study, with but few suggestions for the less formal activity type of work recently developed in some academic subjects. In a few schools visited, outstanding teachers worked from the intimate and personal to the remote and impersonal interests of the pupils.

The development of subject matter in the printed courses of study was chiefly within the subject field, with only an occasional reference to possible correlation with other subjects. In the actual teaching observed there was more evidence of correlation with other subjects, although this was the exceptional rather than the usual practice. None of the courses recognized the newer unitary organization now

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often found in other subjects. A few private "experimental" schools visited are carrying on interesting work in the "unit" type of organization of subject matter which integrates art with many of the other subjects in the junior and senior high schools and ignores boundaries between subjects.

The courses of study showed a general spread of the same art topics through all the grades with no outstanding tendencies of allocation to certain levels. There seemed to be a tendency to offer certain topics in every grade. Most of the art courses in the seventh and eighth grades are required courses, while the art courses offered in the ninth, tenth, eleventh, and twelfth grades are chiefly electives.

In the printed courses of study, time allotments for the same topics vary from a superficial contact with the material to an allotment of time out of all proportion to the educational value of the material. In the actual teaching situations observed, the time devoted to different types of material varied with the talents and interests of groups or individuals, as well as with the importance of the subject matter.

Less than half the courses of study analyzed mention provision for individual and group differences. When mentioned, procedures along this line were left largely to the initiative of individual teachers. In more than half of the schools visited, actual teaching procedure showed definite recognition of individual differences as well as ability.

About a fourth of the courses of study were outlines of subject matter offering little help on teaching procedures, with few directions, and inadequate provisions for reference material for the teacher. A fifth used the columnar form of arrangement, which adds to the convenience of use of the course of study. In general the courses of study were not prescribed for teaching just as sent out; teachers were allowed freedom to adapt the course to the needs of the community, the group, and the individual, and to try out interesting departures from the conventional methods of teaching art. Visits to schools revealed several interesting procedures not mentioned in the courses of study leading to the development of creative self-expression and appreciation.

No evidence was available to suggest that the objectives, the selection of subject matter, the grade placement, and the time allotment to topics, had been based on objective studies.

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Art education has not kept abreast with the other subjects in secondary education in scientific investigation. There is need, on the part of art teachers, for tolerance and understanding of research and for cooperation with trained investigators who have done much to improve the curriculum in other fields.

Research is needed to determine the extent to which art functions in life in order that there may be developed a curriculum to replace or supplement the present one. A study of different methods of instruction and of the influence of training on ability in art is needed to evaluate present and proposed methods of teaching. The present tests in appreciation are being used to some extent, but need is felt for further development of tests to measure and discover imagination and creativeness in art. These qualities, rather than skill and technique, are considered essential for art expression and appreciation.

Teachers should be encouraged to undertake innovations in subject matter and methods of teaching. They should seek the cooperation of trained investigators in an effort to improve art education and to help place it on a par in educational theory and practice with other subject fields.

