

MUSIC IN GENERAL EDUCATION

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This is to certify that the

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ABSTRACT
MUSIC IN GENERAL EDUCATION

by Ada Jeanette Sexton

PROBLEM

The purpose of this study was to ascertain the role of music in general education by an analysis of the foundations of general education, an examination of instructional organization in general education and course structure in the humanities, and an evaluation of music offerings for general students.

SOURCE and TREATMENT of DATA

The sources of data were books and articles on general education, the humanities and music for general students, humanities and general music texts, 1700 college catalogues and a letter survey of twenty institutions.

The descriptive-survey method was employed. The book and periodical literature were analyzed to find definitions, objectives, characteristics and trends in general education, music, and the humanities. Texts were analyzed for content and emphases. The catalogues were surveyed to locate general education programs that include or require music. The letters revealed unique features.

FINDINGS

1. General education programs are based on one of three philosophies or modifications thereof--rationalism, neohumanism, instrumentalism.

2. Five types of general education instructional organization are found: distribution requirements, comprehensive survey courses, functional courses, great-books curriculum, individual guidance. The common course patterns in the humanities are: distributional plan, survey courses, interrelation of the arts plan, history of arts, mosaic plan, aesthetics principles approach.

3. Objectives of general education having implications for music are: (a) to help students gain an appreciation or understanding of music; (b) to help students see relationships; (c) to help students find a means of self-expression in the arts; (d) to provide for the newly acquired leisure.

4. The catalogue survey revealed that two hundred sixty-five colleges which have general education requirements provide music in some form. One hundred eighteen colleges require music.

5. Relative to criteria for evaluation the catalogue survey revealed: (a) A negligible number of colleges failed to provide music courses exclusively for general students; (b) few colleges provide entrance or proficiency tests in music for general students; (c) creative or experimental

activities are rarely found but provision for students to listen to the music discussed is common.

CONCLUSIONS

1. There is no single pattern of general education in any college that another should adopt wholesale.

2. General education programs require strong administrative support, cooperation and support of the total faculty, and most importantly, quality teaching.

3. Students need some orientation to general education.

4. There has been a shift of emphasis from acquisition of factual knowledge to more stress on mastering of principles and stimulation of intellectual curiosity.

5. General education requirements are increasing in some institutions.

6. There is some support for the extension of general education into other years of schooling.

7. The variance in course offerings and organizational structures makes necessary the evaluation of offerings on an individual institution basis.

8. Interest in general music at the high school level is an encouraging trend.

9. The role of music in general music makes its most important contribution to the lives of individuals.

RECOMMENDATIONS for
FUTURE RESEARCH

Further research is needed in the areas of: (a) ways of learning appropriate to the objectives of music in general education; (b) attitude towards music; (c) value of workshop or laboratory experience; (d) senior seminars or general courses at the junior or senior level; (e) upgrading the quality of teaching in general education programs; (f) evaluation techniques and instruments; (g) follow-up studies of students' humanistic pursuits after graduation.

MUSIC IN GENERAL EDUCATION

By

Ada Jeanette Sexton

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CHAPTER I

INTRODUCTION

STATEMENT of the PROBLEM

The primary purpose of this study is to ascertain the role of music in general education programs in colleges and universities throughout the United States. The basic considerations in this study are: (1) an analysis of the philosophical, psychological, and sociological foundations of general education, (2) an examination of the instructional organization or approaches of general education, (3) an examination of course structures of the humanities, and (4) an evaluation of course offerings in music or in the humanities and fine arts courses which include music.

LIMITATIONS of the STUDY

The study is limited to a description of music offerings in general education programs found in institutions with four-year undergraduate programs. A limitation was imposed on the survey of college and university catalogues due to the availability of only 1700 catalogues in the periodical room of the main library of The Ohio State University.

NEED for the STUDY

The need for this study arises from three main considerations:

1) The criticisms of the music offerings for the general student made by staff members of music departments and other departments, and by general education proponents and writers, suggest such a study to discover reasons for the unsatisfactory status of music, and they also justify the attempt to locate sound and successful offerings as examples of alternatives to the ones under criticism.

Meyer W. Isenberg,¹ Associate Professor of Humanities at the University of Chicago, criticizes the elementary level at which music, as well as fine arts, mathematics and foreign languages, are taught in general education. He is critical of the one quarter or one semester offering because there is not enough time to go beyond a smattering of names and terms, or there is not ample time to build upon the elements with which the student becomes acquainted.

Glen Haydon,² Head of the Department of Music at the University of North Carolina, while discussing the

¹Meyer W. Isenberg, "The Emphasis on Music and the Fine Arts in General Education," Journal of General Education, Vol. XI, No. 1 (January, 1958), pp. 51-55.

²Glen Haydon, "Preface," Understanding Music, William S. Newman, author, p. xiv.

difficulties of adapting music for general students, touches upon two common criticisms of general music courses:

(1) superficiality leading to "snap" courses, and (2) an overly intellectualized approach leading to factual dullness and a possible stifling of any real appreciation.

Singling out certain instructors in a critical manner, Alexander Ringer of the University of Illinois School of Music writes,

Individual scholars in the humanities...tend to deny the psychological and sociological importance of music by omitting virtually all reference to its existence. Historians of Western civilization will not hesitate to discuss medieval culture without so much as a word about the music that formed such a substantial part of its spiritual orbit.³

Paul Henry Lang⁴ criticizes the half-hearted and watered down pseudo-professional approach to courses for the non-professional student. As a musicologist his criticisms are leveled basically at the professional musician as teacher and at the "practitioners" of the art.

Lewis B. Mayhew, writing about the content of humanities courses, points out that many humanities courses are too comprehensive, and too academic. The following

³Alexander L. Ringer, "Music in the Commonwealth of Learning," Journal of Higher Education, Vol. XXXII, No. 4 (April, 1961), p. 182.

⁴Paul Henry Lang, "Music in the Liberal Arts College," The Musical Quarterly, Vol. XXXV, No. 4 (October, 1949), p. 607.

statements are as applicable to departmental music courses as they are to broad humanities courses: "Many humanities courses have been developed without an apparent consideration of whether or not students' backgrounds were adequate to make meaningful what was being taught....There is the unwillingness to relate the work of the humanities course to the rest of campus life."⁵

2) A concern for the general student as an audience for music and the arts generates interest in such a study. Earl V. Moore, chairman of the NASM (National Association of Schools of Music) Commission on Curricula, emphasizes, "Important as is the training of the relatively few skilled musicians to carry forward the art of music, I believe that...there is every reason to be equally concerned about the consistent training of an audience for music and the arts...."⁶

Jarrett shares this same concern: "Surely a great deal of effort should be expended in developing loving and discriminating audiences: One is tempted to say that if they come, all else will follow, that the good audience virtually engenders the good performer."⁷

⁵Lewis B. Mayhew, "The Content of Humanities Courses," Journal of Higher Education, Vol. XXVII, No. 3 (March, 1956), pp. 119, 121.

⁶Earl V. Moore, "Music in Higher Education," Music Educators Journal, Vol. XLVII, No. 5 (April-May, 1961), p. 60.

⁷James L. Jarrett, "Music As A Fine Art," Music Educators Journal, Vol. XLVII, No. 6 (June-July, 1961), p. 28.

The National Chairman of the Music in American Education Committee, of MENC (Music Educators National Conference), on Music for the General College Student comments:

The most noticeable weakness...in our American college music education program...for the general student is the short-sighted policy in providing for the introductory music course....there is a serious obligation for the musical activities of the general college student--those students today who will want to listen to the concerts of tomorrow, and those students today, who will be school and college administrators tomorrow.⁸

3) The paucity of music courses required in general education programs, discovered in a perusal of approximately 1700 college and university catalogues, stimulates one to undertake such a study to determine (1) why there are so few required courses, and (2) what types of offerings in music exist and, in some cases, flourish.

CRITERIA for EVALUATION

The evaluation of music offerings in general education programs should reflect, to some extent, the role of music in general education. This evaluation is dependent on criteria established by so-called authorities in the field of music and by the personal appraisal of the writer. More specifically, the following questions are asked:

1) Are certain music courses provided exclusively for the general student?

⁸Clel T. Silvey, "Music for the General College Student," Music in American Education, Hazel Nohavec Morgan (ed.), p. 131.

2) Is there any provision for ability and background differences of the general students?

3) Do the musical offerings provide for experiential and/or experimental or creative activities?

4) Do the courses meet all or any of the stated objectives of music?

5) Do the courses meet all or any of the stated objectives of the humanities?

6) Do the courses meet all or any of the stated objectives of general education?

7) Are the objectives realistic in terms of the student body, teaching staff and available teaching materials?

8) Do the courses provide the groundwork and impetus for students' future humanistic pursuits?

SOURCES of DATA

The data for the study were collected from four sources. The chief source was the literature on the subjects of general education, the humanities and music for general students at the college level found in books and periodical literature of the last twenty-five years. Textbooks and syllabi used in particular humanities courses and general music courses were analyzed particularly for content and emphases. A third source was the college catalogues whereby programs of general education were located and course offerings that included music for the

general students were noted. A fourth source of information was supplied by twenty teachers or department heads who responded to personal letters which requested specific information which was not supplied in the catalogue descriptions.

TREATMENT of DATA

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

The 1700 college catalogues were surveyed to identify those institutions which include music in some form in the general education requirements for the entire undergraduate student body. The course descriptions were analyzed in terms of stated objectives of music, limitation to general students, provision for ability and background differences and provision of experimental, experiential, or creative activities.

Personal letters of inquiry were sent to heads of departments or teachers of integrated courses or humanities courses at twenty selected institutions requesting information concerning the particular course or courses involved with special emphasis on unique features of the course, the amount

of emphasis given to music in relation to the other art or humanistic areas included in the course and the staffing of such courses, by individual teachers or by teams. (The twenty institutions were selected on the basis of catalogue descriptions which indicated established programs with one or more unique features mentioned.)

OUTLINE of the STUDY

Chapter II is devoted to General Education primarily. The definitions of general education are based on the literature in the field written by the outstanding proponents of the movement. A review of the philosophical, psychological, and sociological foundations of general education as discussed in The Fifty-First Yearbook of the National Society for the Study of Education, Part I precedes the statement of purposes and objectives of general education. These are presented both in broad terms and in very explicit ones. The characteristics of typical general education programs are included. The broad implications of these various conceptions of general education for the role of music in general education are examined briefly as a background for a more detailed consideration of music in general education programs in the following chapter.

Chapter III deals with Music in General Education programs. The objectives of music are set forth. Because of the differences in divisional organization, the humanities and the fine arts are considered as separate

units. The plans of course organization usually found in general education programs are described in terms of music courses, interrelated arts courses and integrated humanities courses. Musical opportunities available to and/or provided for general students beyond the minimum general education requirements are described.

In Chapter IV the problems of music in general education programs are discussed under the major headings: administrative problems, instructional problems, and problems of evaluation. Chapter V includes the summary, conclusions, and recommendations for future research in music in general education programs.

CHAPTER II

GENERAL EDUCATION

General Education is a term that is interpreted in various ways by educators and writers. The term is used synonymously with liberal education or is designated as another type of education; it is referred to as any and all education that is not professional or technical education; it is thought of as the thirteenth and fourteenth years of formal schooling, particularly in junior or community colleges; it is the movement in education which serves both as a revolt against overspecialization and as a balance to overemphasis on science and technology. Broad definitions of general education and explicit ones are reviewed here as a prelude to examining the place of music in general education.

GENERAL EDUCATION DEFINED

"General education means the whole development of an individual, apart from his occupational training. It includes the civilizing of his life purposes, the refining of his emotional reactions, and the maturing of his understandings about the nature of things according to the best

knowledge of our time."⁹ Stated simply, "general education is that which prepares the young for the common life of their time and their kind."¹⁰ Taken from McGrath's often quoted discussion of general education, this definition indicates that general education has flexible, adaptable qualities to provide for meaningful educational experiences that are timely and appropriate for each student body.

Ficken¹¹ stresses the on-going quality of general education, referring to it as a continuous quest rather than as a finished achievement. He considers the pattern of courses as being incidental to the spirit of general education as a way of life in the classroom.

The reciprocal influence of general education and liberal education on each other is expressed by Sidney French: "The general education movement not only introduced its own alternatives to retain the form and regain much of the spirit of liberal education but by its very impact began slowly to restore the liberal spirit in the liberal arts as well."¹² French regards general education

⁹ Jose Ortega y Gasset, Mission of the University, p. 1.

¹⁰ Earl J. McGrath, "The General Education Movement," Journal of General Education, Vol. I, No. I (October, 1946), p. 3.

¹¹ Clarence E. Ficken, "General Education--Philosophy and Patterns," Current Trends in Higher Education, Ralph McDonald (ed.), 1949, p. 55.

¹² Sidney J. French, "The Academic Status of General Education; The Need for an Association," Journal of General Education, Vol. XIV, No. 1 (April, 1962), p. 3.

as a most important part of liberal education that is no longer clearly distinguishable from it.

This writer agrees with French that general education and liberal education, for the most part, are interchangeable terms. Morse, however, contrasts the two terms. These contrasts are appropriate only if a student centered general education program is used for comparison. In this analysis Morse points out these differences:

(1) Liberal education is concerned first with a body of subject-matter content, drawn largely from the cultural heritage of the Western world. General education...is concerned first with the learner as a human being, who has certain needs and desires that make him distinct from his fellows. The 'unity' of liberal education is Western culture, that of general education is the individual student....

(2) Liberal education...has a content that is relatively fixed.... From its historic pattern of embracing the seven liberal arts, liberal education has...admitted the fields of modern experimental science and psychology. General education, however, has a varying content, suited to the individual and adjusted to the times....

(3) The goals of liberal education may be said to be imparting the cultural heritage and the stimulation or development of the creative and reflective thought. General education...is more concerned with development of the individual on a broader scale--intellectual, emotional, and personal development--with as full integration as possible among the facets of a learner's experience and behavior....

(4) Liberal education is considered...as divorced from any pragmatic intent. General education, however, keeps the workaday world constantly within its range of vision....

(5) ...the clientele for liberal education is strictly limited, being naturally confined to those who are born with...superior academic aptitude.... The clientele for instrumentalist general education... is far broader, consisting of all persons who have sufficient aptitude to gain personal benefit, with a resultant social gain, from a period of education of approximately two years beyond the twelfth grade....

(6) Liberal education...implies a concentration in depth to a considerably greater degree than general education....

(7) Although in practice a liberal education may stem from activities aside from organized classroom learning, in theory it is not concerned with the phases of a student's life and activities other than his intellectual development.¹³

Liberal education in this context does not differ greatly from what Taylor labels as the rationalist's philosophy of general education. (pp. 14-15) Asher Moore¹⁴ incorporates some of the distinctive qualities of liberal education with the outstanding qualities of general education. His definition states that general education is the philosophy that education should be liberal and general. Liberal education should aim at cultivation of the mind and sensibilities; general education approaches this end through emphasis on general principles, general ways of feeling and appreciating, and the general philosophic import of ideas.

The foregoing definitions imply that the term general education is not, in itself, truly definitive, but rather reflects the basic philosophy of the particular person, college or university describing general education.

¹³H. T. Morse, "Liberal and General Education--Partisans or Partners?," Junior College Journal, Vol. XXIV, No. 7 (March, 1954), pp. 396-398.

¹⁴Asher Moore, "The Philosophy of General Education," Journal of Higher Education, Vol. XXVIII, No. 2 (February, 1957), p. 65.

The diverse programs of general education in American colleges and universities illustrate the paradoxical point that general education may be subject-centered or student-centered, highly prescribed or somewhat elective, oriented to the past or the present or the future but still be called general education. Because of these differences, a brief review of the foundations of general education is appropriate. "The basic rationale for general education is to be found in philosophy, psychology and sociology."¹⁵

PHILOSOPHICAL FOUNDATIONS of GENERAL EDUCATION

There are three distinguishable trends in American philosophy that may be regarded as the philosophical foundations of general education--(1) rationalism, (2) eclecticism and neo-humanism, and (3) naturalism and instrumentalism.

RATIONALISM

The rationalist believes that "within the work of the classical thinkers is to be found a set of objective principles and of absolute values which reflect factors inherent in the universe and inherent in the relation of

¹⁵T. R. McConnell, "General Education: An Analysis," The Fifty-First Yearbook of the National Society for the Study of Education, Part I, 1952, Nelson B. Henry (ed.), p. 14.

man to nature."¹⁶ Rationalism lies behind the Great Books curriculum as well as behind curricula which are oriented to the past, which consist of a limited number of required subjects, which expose the student to the universal truths and values found in the texts of the Western tradition. The philosophy of rationalism has been an influence in many of the large universities in the curricula of general education in the humanities, a part of the required core programs. The emphasis is basically intellectual. Hutchins subscribes to this philosophy and makes clear his position in this statement: "In general education...we may wisely leave experience to life and set about our job of intellectual training."¹⁷

NEO-HUMANISM

The most common form of philosophy for general education is neo-humanism and eclecticism. "Because of the pluralistic nature of our society and the wide range of views found in college faculties, most colleges operate on an eclectic basis."¹⁸

¹⁶ Harold Taylor, "The Philosophical Foundations of General Education," The Fifty-First Yearbook of the National Society for the Study of Education, Part I, 1952, Nelson B. Henry (ed.), p. 27.

¹⁷ Robert Maynard Hutchins, The Higher Learning in America, p. 70.

¹⁸ Paul L. Dressel, Evaluation in Higher Education, p. 22.

Perhaps the simplest statement of the philosophical foundations of the neo-humanist program would be that the ideas which can be discovered by a study of its literature, philosophy, science, arts, and institutions in Western culture will provide a common background of knowledge and value for all students in a college. A knowledge of these ideas and values will create a commitment to democracy and Western ideas.¹⁹

The philosophy of eclecticism is the basis for a curriculum composed of required general and specific courses plus electives. The curriculum provides breadth through an extensive range of courses and the introduction of many fields through general courses, but provides depth in one chosen subject area. Courses in the history and appreciation of the arts prevail while the performing arts are absent from the curriculum.

In neo-humanism, to a small degree, and in naturalism and instrumentalism, to a large degree, there is opposition to the required common curriculum. The opponents of the common curriculum insist that such a curriculum does not allow for differences in individual interests, needs, abilities, and aptitudes.

NATURALISM

Naturalism and instrumentalism (pragmatism) are concerned with the total development of the individual student and with the quality of his experiences. "The instrumentalist philosophy of education puts its chief

¹⁹Taylor, op. cit., p. 34.

emphasis on the uses of knowledge. The instrumentalist theory of truth works outward from individual experience to concepts and facts which are continuously reaffirmed or denied by subsequent experiences."²⁰ The ongoing process of integration of experiences by the individual is stressed.

In the humanities, particularly in music, art, and drama, this philosophy puts a premium on actual experiences in these areas. The physical and emotional involvement of the student in such activities is more prevalent in the elementary and secondary schools than at the college level where intellectual involvement, frequently, is the sole concern of the instructor and the institution. Active participation in laboratories, workshops, and classrooms is encouraged but, in reality, few institutions provide opportunities for such participation.

This brief summary of philosophical foundations of general education indicates that the underlying philosophy of any program contributes greatly to the formulation of objectives and purposes of a program. In turn, the stated objectives and purposes, in essence, mold the individual courses as departmental or interdisciplinary ones, historical or experimental ones, as academic disciplines or as laboratory opportunities. According to the Harvard report²¹

²⁰Ibid., p. 35.

²¹General Education in a Free Society, Harvard Committee Report, p. 181.

five types of general education instructional organization or approaches are found: distribution requirements, comprehensive survey courses, functional courses, the great-books curriculum and individual guidance. Modifications of these types differ primarily in title rather than in purpose, or content, except where a particular area, such as the humanities, may limit itself to an approach based on principles, such as aesthetic principles. Great ideas, great issues, theme-centered plans and mosaic plans are encountered in the literature on organizational structure.

PSYCHOLOGICAL FOUNDATIONS of GENERAL EDUCATION

The psychological foundations of education, in contrast to philosophical and sociological bases, are presumably grounded in scientific knowledge of human development and behavior. Therefore, the psychology of general education is concerned more with means than with ends. Yet knowledge of the human organism and how it changes should also influence conception of educational aims and values.²²

Corey emphasizes three conditions for learning:

- (1) Learning is initiated by some tension or imbalance or dissatisfaction on the part of the learner;...
- (2) A second condition for learning is the perception or conception of some goal, some condition, some state of affairs, which, if achieved, will satisfy, or give promise of more nearly satisfying, the individual's wants and consequently will tend to reduce or eliminate his dissatisfaction;...
- (3) A third condition for learning is the existence of some problem, some obstacle, some difficulty,

²²McConnell, op. cit., p. 15

that precludes achieving what we want directly and immediately.²³

MOTIVATION

Students are motivated to learn in order to reach goals or achieve values that are of personal worth to them. Prescribed course requirements frequently are opposed or questioned by students who do not agree that the professors know what is important for students to learn. What learning occurs may be minimal and temporary when motivation is purely extrinsic.

The needs of students often are perceived differently by faculty members and by students because of the difference in age and in timing. Students accept or reject educational challenges and problems according to how pertinent these challenges and problems are in the light of their own individual needs, goals and interests.

The instrumentalists attach great importance to the student's interests and the perception of his own needs. Although students respond to the extrinsic motivating factors of grades, graduation requirements and course prerequisites, learning occurs when students are vitally interested in that which is being learned or when they realize the potential contribution of the learning to their ultimate goals.

²³Stephen M. Corey, "Psychological Foundations of General Education," The Fifty-First Yearbook of the National Society for the Study of Education, Part I, Nelson B. Henry (ed.), pp. 51-52.

UNITY of LEARNING

Unity of learning refers to the total reaction of the individual in learning experiences, to the multiplicity of learnings that occur at a point in time, and to the related parts of general education. "An individual, throughout his experience and throughout his learning, reacts as a total, integrated person. He does not act and then feel and then conceptualize. Nor does he feel and then act and then generalize."²⁴

Learning is multiple in music as in any subject area. For example, while studying a composition basically for a particular form, one may be conscious of the composer's style, his use of harmony and rhythm; the listener may become acquainted with the tone color of particular instruments.

Particularly in the interdisciplinary courses unity of learning should be evident. The broad humanities courses provide students with the opportunity to gain understanding of several subject fields either in a historical setting or in terms of a problem, idea or condition common to all the subject fields involved. However, in the last analysis, it is the way the learner organizes his own experiences that is important rather than the organization imposed by the teacher upon the subject matter the student learns.

²⁴Ibid., p. 58.

INDIVIDUAL DIFFERENCES

Individual differences in ability and interests may be met in general education programs partially through the provision of acceleration via examinations, entrance examinations for advanced placement or for particular section placement, and electives. Guidance is important in regard to electives to help students recognize which elective courses will aid them in reaching their established goals, and to encourage students to explore areas of knowledge little known to them. A general-education curriculum adapted to the needs of students requires that much time be spent in counseling and guidance activities. Such counseling is an integral part of the general-education program rather than something extraneous to the real responsibility of the college.

TRANSFER of LEARNING

Programs of general education, conceived of as preparatory, assume transfer of learning or training. General education courses must be so organized that new but similar situations, problems and experiences are provided to foster transfer of training or learning. Both in content and method the learning experiences provided must be as similar as possible to the situations in which what has been learned will be used.

Learning theories fall into two main groupings, associationist theories and field theories. Since no one theory can presently account for all the forms of learning which occur, it is essential to develop a set of learning principles which cut across the lines separating the various theories.²⁵

Efficient learning begins with a compelling and intelligible problem.... The learner must perceive the relationship between his learning experiences and the problem he wants to solve.... Motivation is central to efficient...learning.... Learning depends upon impressions received by the senses.... Music learning has a sequence of synthesis-analysis-synthesis.... Learning is an active process.... Learning is highly individualized.... Learning may transfer if generalization takes place.... Learning is affected by the total environment in the learning situation.²⁶

The foregoing principles are selected from a set of learning principles described by Leonhard for music education. These particular ones seem to have application for general education, also.

SOCIOLOGICAL FOUNDATIONS of GENERAL EDUCATION

Havighurst²⁷ presents three basic social foundations of general education. The rise of general education is linked to: (1) technological development, (2) higher income of middle class and upper-lower class families, and (3) political ideology. The rapid technological

²⁵Charles Leonhard and Robert W. House, Foundations and Principles of Music Education, p. 139.

²⁶Ibid., pp. 132-138.

²⁷Robert J. Havighurst, "Social Foundations of General Education," The Fifty-First Yearbook of the National Society for the Study of Education, Nelson B. Henry (ed.), pp. 71-72.

developments of the past three or four decades have created a need for professional workers. At the same time employers censure the colleges and universities for not providing educational programs that produce well rounded individuals who are capable of adjusting to the particular requirements of positions in industry and the professional world.

Employers are eager to locate individuals who can cope satisfactorily with other individuals as well as with the tasks of the position.

With higher income brackets even for some of the upper-lower classes, more families are able to contribute to the total or partial support of students in college. With the desire for status and the ease of social mobility, educational background becomes an essential for more young people today. Another social factor affecting general education is the older age at which young people are entering the work world.

The democratic ideal of Jefferson to provide extensive educational opportunities for all citizens is more fully realized as education is made more accessible and available to many by way of programs both in colleges and universities, and in junior and community colleges. Emphasizing personal improvement and education for democratic living, Havighurst lists the following aims of education:

1. To develop critical intelligence, capable of being applied in many fields.
2. To develop and improve moral character.
3. To develop and improve citizenship.

4. To create intellectual unity and communion of minds among as large a population as possible.
5. To equalize opportunity, as far as is possible, through education, for individual economic and social improvement.²⁸

PURPOSES and OBJECTIVES
of GENERAL EDUCATION

The stated aims, purposes, objectives of general education programs are dependent on and reflective of the basic philosophy underlying individual programs. The objectives of programs influenced by instrumentalism will emphasize the total development of the student; the curricula will be geared toward the needs and interests of the students in contemporary society. Objectives for programs based on the philosophy of rationalism will emphasize primarily the intellectual development of the student; the required curriculum will rely heavily on the great books of the Western tradition.

Whether a writer concentrates on one objective or submits an extensive list of objectives he projects an aim or aims that are in keeping with the basic philosophy to which he and/or his department or his institution subscribes. The following broad objectives are projected by Butler,²⁹

²⁸Ibid., p. 73.

²⁹Judson R. Butler, "Some Basic Principles of General Education," Current Issues in Higher Education, Ralph McDonald (ed.), 1951, p. 156.

Mayhew,³⁰ and Egner³¹ respectively: the ability to deal logically, critically, and constructively with problems as they arise in living; to awaken in students an awareness of the scope of human knowledge; to help students see relationships.

The statements of Carlson and Diekhoff are increasingly more inclusive.

The aim of general education is to develop the skills, attitudes, and sense of values a student needs for living constructively in our society regardless of the special role he may fill in economic and social life. The primary purpose to be cultivated is critical thinking...based upon the acquisition of reliable information.³²

The skills that should be developed by the program of general education are the basic skills of communication, calculation, and abstract thought. The knowledge that should result... is knowledge of mankind...and knowledge of the physical world in which man lives.³³

³⁰Lewis B. Mayhew, "Significance of General Education," Junior College Journal, Vol. XXVII, No. 5 (January, 1957), p. 253.

³¹Robert E. Egner, "Evaluation in General Education," Junior College Journal, Vol. XXVIII, No. 8 (April, 1958), p. 456.

³²Loren D. Carlson, "Objectives, Content, and Organization of General Education," Current Issues in Higher Education, Ralph McDonald (ed.), 1950, p. 65.

³³John S. Diekhoff, Democracy's College, p. 97.

The objectives projected by the American Council on Education are explicitly stated in terms of the intent of the objectives to help the student:

- A. To improve and maintain his own health and take his share of responsibility for protecting the health of others.
- B. To communicate through his own language in writing and speaking at the level of expression adequate to the needs of educated people.
- C. To attain a sound emotional and social adjustment through the enjoyment of a wide range of social relationships and the experience of working co-operatively with others.
- D. To think through the problems and to gain the basic orientation that will better enable him to make a satisfactory family and marital adjustment.
- E. To do his part as an active and intelligent citizen in dealing with the interrelated social, economic and political problems of American life and in solving the problems of postwar international reconstruction.
- F. To act in the light of an understanding of the natural phenomena in his environment in its implications for human society and human welfare, to use scientific methods in the solution of his problems, and to employ useful nonverbal methods of thought and communication.
- G. To find self-expression in literature and to share through literature man's experience and his motivating ideas and ideals.
- H. To find a means of self-expression in music and in the various visual arts and crafts, and to understand and appreciate art and music as reflections both of individual experience and of social patterns and movements.
- I. To practice clear and integrated thinking about the meaning and value of life.
- J. To choose a vocation that will make optimum use of his talents and enable him to make an appropriate contribution to the needs of society.³⁴

A similar set of objectives formulated by Eleanor Dolan³⁵ also emphasizes the acquisition of skills, habits

³⁴A Design for General Education, American Council on Education, T. R. McConnell (ed.), pp. 14-15.

³⁵Eleanor F. Dolan, "General Education," Current Problems in Higher Education, Ralph McDonald (ed.), p.77.

and knowledge to help the student to communicate, to maintain good health, to assume responsibilities of family life, to choose a suitable vocation, to assist in the solution of problems of American society and world understanding, to gain appreciation of literature and the arts, and, if possible, engage in some creative activity. Dolan's other objectives include these emphases: development of intellectual curiosity, competence and maturity; establishment of the habits of reflection and reasoning necessary to reach valid judgements about man and the physical world; formulation of a code of ethics and a philosophy for the regulation of individual life and the achievement of the highest spiritual values; understanding of the influence of science on the development of contemporary thought and institutions.

In these statements of objectives one is aware of the influence of the three philosophies discussed earlier, and one recognizes the presence of psychological elements. These statements indirectly suggest instructional organization, subject matter areas, and, to some extent, methodology.

If these purposes are striven for earnestly and carried out to full fruition in general education programs, it may be said that general education truly contributes in large measure to the total educational experience of the student. Hopefully, the purposes of general education

complement, supplement and fulfill the purpose of all education which is said to be "to help students live their own lives."³⁶

CHARACTERISTICS of GENERAL EDUCATION PROGRAMS

The characteristics of general education programs are viewed from the various standpoints of students, faculty, administration, organization, methodology and evaluation. Characteristics which Johnson³⁷ lists state that the general education program should aim to educate the total personality, should be planned for all students and should permeate the total college curriculum.

Freehill's statement of sequential developments presents a different viewpoint that may be subject to question or debate.

Good general education is sophisticated education that prepares students for the multitude of choice presented in a complex society. It is characterized by concentration before specialization, depth before spread, career preparation before job preparation, and culturism before vocationalism. It is characterized by broad discipline rather than narrow professionalism. It is preparation for the profession of educated citizenship and enlightened personal growth. It concerns itself with discipline in:

Thought (perspective of history, precision of mathematics, objectivity of physical science, etc.)

Feeling (appreciation of literature and fine arts, counseling)

Expression (written and spoken language)

³⁶Harvard Report, op. cit., p. 43.

³⁷B. Lamar Johnson, General Education in Action, p.

Action (responsible citizenship, social sciences, philosophy, or syntheses)³⁸

Emphasizing the importance of the personnel in successful programs Carlin³⁹ points to the courage of the faculty, well planned programs of in-service training and strong administrative support as characteristics of distinguished general education programs.

Dressel hypothesized that "the presence of good testing and evaluation programs is a characteristic apparently associated with larger gains relative to general education objectives."⁴⁰

Butler's list of characteristics serves as a summary for this section.

First, the general-education curriculum is determined cooperatively by the whole faculty concerned.... Second, general education is self-contained rather than preparatory to advanced work.... Third, general education relies upon knowledge which is relevant, and applicable to problems outside the classroom. In general education, the emphasis throughout is interpretive rather than accumulative, and there is an activity of application in every phase of instruction.... Fourth, general education has a larger...frame of reference within which elements of the program are oriented. It more closely resembles a continuum of

³⁸Maurice F. Freehill, "Critical Thinking in General Education," Improving College and University Teaching, Vol. IV, No. 4 (Autumn, 1956), p. 87.

³⁹Edward A. Carlin, "Success and Crisis in General Education," University College Quarterly, Vol. VI, No. 2 (Winter, 1961), pp. 11, 12.

⁴⁰Paul L. Dressel, "Problems in the Evaluation of General Education," Current Issues in Higher Education, 1954, G. Kerry Smith (ed.), p. 282.

intimately related facts, principles, ideas, methods, and applications, than a discrete or atomistic arrangement of subjects and courses.... Fifth, general education is presented to the student as an ordered progression, building upon, expanding and applying at each step that which has gone before.... Sixth, general education is concerned with a continuous and systematic investigation of the worth of the program.... Seventh, general education is student-centered rather than subject-centered.⁴¹

From this brief look at general education as a whole it is evident that there is not a single definition, a definite set of objectives or a list of characteristics that could be used wholesale at all institutions. The diversity in the programs and the adaptability of programs make general education suitable for all students but geared towards a particular student body. The variety and complexity viewed in general education is mirrored also in the humanities, fine arts, music.

IMPLICATIONS for MUSIC in GENERAL EDUCATION

Included in the objectives and characteristics of general education are the direct references to providing opportunities for students to gain an appreciation of music, fine arts and literature; to find a means of self-expression in music and the arts, and to engage in some creative activity in the arts. Indirectly, music may contribute to the education of the total personality, to

⁴¹Judson R. Butler, "Certain Characteristics of General Education," Journal of Higher Education, Vol. XXIV, No. 8 (November, 1953), pp. 426-430.

the enrichment of personal life. What, then, are the implications for the teaching of music in general education?

First, the music offerings must make provision for the student to become acquainted with the elements, forms, styles of music in order to understand it and to recognize the worth of music, i.e., to appreciate it. Second, the music courses should help the student to go beyond the recognition of the worth of music to the development of discriminating taste and judgement. Third, if the student is to find self-expression in music, this implies some active involvement in music and music making, and, if possible, engagement in creative activities in music.

Music can contribute to the individual's total development not only in the study of music as an art, but also in the perception of the spiritual and human values in music, and in the areas of personal enrichment, and aesthetic growth and development. The music courses in general education should help the student to recognize music as an integral part of our society and culture. From time immemorial music has been found in services of worship, in ceremonies, rites and parades, and has been associated with the dance. In our present society music is a central figure in the world of entertainment. In addition music and the other arts "can provide relaxation, common social interests, serve as communication, are effective as therapy,

and lead us into the experience of true beauty and a recognition of the sublime."⁴²

The instructor of the general music course must neither completely disregard the merits of the functional aspects of music nor devote too much time to the utilitarian aspects of music to the neglect of the artistic and aesthetic values. "Art grows, like most pursuits of man, in the sphere of material need and practical utility. But it acquires an existence of its own as soon as the urge to aesthetic perfection surpasses the limited requirements of usefulness."⁴³

⁴²Robert A. Choate, "The Shaping Forces of Music in the Changing Curriculum," Music Educators Journal, Vol. XLVII, No. 5 (April-May, 1961), p. 32.

⁴³Arnold Didier Graeffe, Creative Education in the Humanities, p. 74.

CHAPTER III

MUSIC IN GENERAL EDUCATION PROGRAMS

The place or role of music in general education programs is determined, to some extent, by each college or university in accordance with the philosophy underlying the general education program in each institution. However, factors other than institutional philosophy may be significantly influential in giving music a lofty position in programs or a barely tolerable place with many gradations between the two extremes. Current literature indicates that one of the potent factors is the human element of staff and administration. Administrative support, financial, academic and moral, or the lack of it, affects the general climate of music's accepted and respected place or rejected and neglected place in the program. The supportive or the critical attitude of the entire teaching staff towards the general courses helps such music courses to flourish or puts music on the defensive. The pre-occupation with the music major often subjugates the general student to a place of minimal tolerance in the total program. The adequacy of the individual instructor or team member and his dedication to

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bring together the general student with music is another of the important human factors.

The number and extent of musical opportunities for the general student may reflect the seeming importance both of music and the general student. The enrollment of students in elective courses may attest to the importance of music in the judgement of the student body, or unfortunately, may indicate that music courses are easier than courses in some of the other disciplines. In one isolated case the enrollment figures reflect that part of music's apparent popularity is due to its credit hours. At Northern Illinois University eleven hours are to be elected in the humanities and the courses carry three hours credit with the exception of music which carries two credit hours. By electing music students are able to meet the humanities requirement with the minimum of eleven hours.

The total artistic or musical atmosphere of the campus and the community is another factor that contributes to music's place and role. Some campuses may not be able to boast of excellent campus performing groups or of distinguished visiting concert groups and recitalists to give impetus to music's recognition through live performance. But where the community supports a local symphony, several visiting orchestras, various chamber music series and several solo recitalists, and the campus

concerts include outstanding musicians and performance groups which may be heard in addition to many free concerts given in formal and informal settings by campus musical organizations, music enjoys a healthier status.

Whether considered separately or as one of the fine arts or as a part of the humanities, music belongs in a program that professes to provide opportunities for the total development of the individual.

Surely, if music may be defined without fear of contradiction as a literature utilizing a language all its own, and as diversified in content and form as the many ages from which it speaks to us, it ought to occupy a crucial and honored place in our institutions of learning.⁴⁴

Music has an important place in general education because, as one of the arts, it clarifies and enriches our emotional life, satisfies our need for beauty and, through its communicative power, promotes understanding and good will.⁴⁵

Music has verbal support by men other than musicians. Henderson⁴⁶ has recommended that some form of the arts should be a natural part of the activities of all students. "...the college that does not include within its educational program opportunity for all students to enjoy good music is failing in its task as the agency for the liberal education

⁴⁴Ringer, op. cit., p. 182.

⁴⁵Howard A. Murphy, "The Duality of Music," Music in American Education, Hazel Nohavec Morgan (ed.), p. 17.

⁴⁶Algo D. Henderson, Vitalizing Liberal Education, p. 121.

of American youth."⁴⁷ Sterling M. McMurrin, U.S. Commissioner of Education, said in an address:

One of the major deficiencies in our national effort to meet the challenges before us is the almost complete failure of the American people to recognize that the strength of a nation lies in its art and music and literature, and in its philosophical sophistication and the quality of its social sciences just as much as in its physics and chemistry or its electrical engineering.⁴⁸

Finis E. Engelman, Executive Secretary of the American Association of School Administrators, at the time of this address, lauds music:

...music...has qualities which bring greater depth of emotion and greater heights of appreciation and pleasure than is common in some of the other respectable fields. This is its added quality of great worth. Man has too few of the inspirational, aesthetic, and exalted pleasures, and music should not retreat from its unusual opportunity of contributing to this great need of all human beings.⁴⁹

As a university president Henry M. Wriston spoke on music, "Once you have heard music--i.e., once the discipline of appreciation has replaced passive exposure to melody and harmony--music becomes more and more a necessary experience in life."⁵⁰

⁴⁷William F. Cunningham, General Education and the Liberal College, p. 110.

⁴⁸Sterling M. McMurrin, "Education for Freedom in a Free Society," Higher Education, Vol. XVIII, No. 7 (May, 1962), p. 6.

⁴⁹Finis E. Engleman, "Music and Public Education," Music Educators Journal, Vol. XLVII, No. 4 (February-March, 1961), p. 38.

⁵⁰Henry M. Wriston, "General Education Its Nature, Scope and Essential Elements," Proceedings of the Institute for Administrative Officers of Higher Institutions, Vol. VI, 1934, p. 8.

Another university president, A. Whitney Griswold,⁵¹ writing on the fine arts in the university extols the virtues of the arts from the standpoints of their age and tradition, and creative aspects. He urges universities to maintain a balance between emphasis on science and emphasis on the arts and culture. People of other nations judge us by our culture; representations of our arts have penetrated places and have reached people where our governmental representatives have been barred. The arts communicate through the universal language of humanity.

Perhaps in the statement of the music critic, Sigmund Spaeth, we discover a hint of the controversy that may exist concerning music's place in any college course. "Music is not merely for the intellect or pure reason. It appeals equally to the feet, the heart, and the head, which means physically, emotionally and intellectually; and the combination may truly be considered a spiritual reaction."⁵² Efforts to limit music to intellectual considerations alone may stifle the spirit and greater appeal of this art.

Before the objectives of music are stated it seems appropriate to define two of the terms commonly applied to courses and objectives in the arts--appreciation and aesthetics. "Appreciation is defined as the apprehension

⁵¹A. Whitney Griswold, Liberal Education and the Democratic Ideal, pp. 90-91.

⁵²Sigmund Spaeth, The Art of Enjoying Music, p. 14.

and enjoyment of the aesthetic import of music."⁵³

"Appreciation means literally 'to place a value upon'....

It is essentially an attitude whereby one recognizes worth in any of the phases of human culture."⁵⁴ "Aesthetics is generally defined as the philosophy or study of the beautiful.... Musical aesthetics is the study of the relationship of music to the human senses and intellect."⁵⁵

The term appreciation has been used to designate courses in music that are more than music history courses, that provide for listening experiences and emphasis on the elements of music, development of styles, relationships to the other arts. In recent years, "Listening to Music," "Introduction to Music," or "Understanding Music" are titles given to courses which basically are appreciation courses. Even the name, "Enjoyment of Music" refers to appreciation--enjoyment is dependent on the person's depth and breadth of understanding or appreciation of music. "The greatest enjoyment of any type of art is commensurate with the appreciator's own aesthetic sensitivity, empathic sympathy, receptivity and openmindedness, and richness of general artistic background."⁵⁶

⁵³Leonhard, op. cit., p. 114.

⁵⁴H. C. Witherington, The Principles of Teaching, p. 230.

⁵⁵Willi Apel, Harvard Dictionary of Music, p. 17.

⁵⁶Edwin John Stringham, Listening to Music Creatively, p. 15.

OBJECTIVES of MUSIC

The objectives of music in general education are manifold. A specific course may meet a few or all of the objectives to some degree.

MUSICAL UNDERSTANDING

One of the most common objectives proposed by music educators and general educationists is to develop within students appreciation of or understanding of the musical art. Machlis has faith that if a course arouses the student's love for the art, the student will be inclined to pursue his study further. Machlis states specifically,

The aim of the basic music course [course for general students] should be to awaken a sense of beauty in the student, to stir his emotions and arouse his imagination, to communicate to him the wonder of art, the excitement of being alive in a world that has music. ⁵⁷

...music, like all other intellectual goods, is meant to be enjoyed and appreciated. Nobody pretends that the enjoyment and appreciation of music can exist wholly or even largely apart from hearing it. But this does not imply that one must play music oneself in order to hear it...the study of the arts in college should (a) give familiarity with their substance and (b) aid reflection about it. ⁵⁸

ENJOYMENT OF MUSIC

The term, enjoyment, when applied to music encompasses physical, sensual, spiritual, aesthetic, and

⁵⁷ Joseph Machlis, On the Teaching of Music Appreciation, p. 8.

⁵⁸ Jacques Barzun, Music in American Life, pp. 54-55.

emotional enjoyment. What one writer calls enjoyment another calls delight.

A sufficient justification for making some study of art and music required in modern education is that it provides an unfailing source of delight in personal experience, a certain grace in living, and a variety of dimensions of meaning by which to interpret the world around us.⁵⁹

MUSIC for LEISURE.--The enjoyment of music may not necessarily be limited to one's leisure time activities, but music for leisure long has been one of the projected strengths of music in general education programs from the elementary school to adult or continuing education programs. Burmeister⁶⁰ includes this objective as one of the three areas in the general education of man to which music contributes: (a) aesthetic growth, (b) productive use of leisure time, (c) emotional development.

In his The Arts and Humanity Cooper⁶¹ refers to the human needs for art. In this list of needs one notices how some of them are, in a sense, a part of leisure time:

(1) human need for relaxation and recreation; (2) human need for escape; (3) human need for enrichment; (4) human need for companionship; and (5) human need for mental order and

⁵⁹Sidney Hook, Education for Modern Man, p. 105.

⁶⁰C. A. Burmeister, "The Role of Music in General Education," The Fifty-Seventh Yearbook of the National Society for the Study of Education, Nelson B. Henry (ed.), p. 218.

⁶¹Charles W. Cooper, The Arts and Humanity, p. 210.

balance. The arts, music particularly, can fill the void noted in each of the needs. There are types of musical compositions and performers that can supply music that is appropriate for each of the needs. It is an asset for a student to realize which composers and compositions meet his individual needs. The composer, Brahms, through his music may be a companion for one listener, a source of enrichment for another, a relaxing experience for another and a source of order and balance in something like the fourth movement of his Symphony No. 4 in E Minor wherein Brahms uses the very old and interesting form called "passacaglia." The recurrence of the eight measure statement of theme binds the variations into a coherent whole. The music of Bach, Mozart and Haydn may seem more ordered and balanced to other listeners.

AESTHETIC DEVELOPMENT.--Aesthetic enjoyment and aesthetic growth are terms that are difficult to explain or describe. Earlier, aesthetics was defined as a study of the beautiful. What is beautiful must be ascertained by the individual as a result of experiences and feelings when in contact with works of art and scenes of nature. In simplest terms an experience of aesthetic quality in music is "the perception and enjoyment of musical processes and relations...as a fulfillment of cumulative, emotional, and purposeful experience of a composer."⁶²

⁶²James Bakst, "The Teaching of Music Appreciation," Improving College and University Teaching, Vol. VII, No. 4 (Autumn, 1959), p. 122.

Although writing about the aim of music education in general the statement of Foster McMurray is apropos at this point. The aim of music education is

To help everyone to further awareness of patterns of sound as an aesthetic component in the world of experience; to increase each person's capacity to control the availability of aesthetic richness through music; and to transform the public musical culture into a recognized part of each person's environment.⁶³

EMOTIONAL ENJOYMENT.--Emotional enjoyment or development may be regarded as an illusive by-product of a given course or courses in music, the arts or humanities. Emotional enjoyment is highly personal, an inner feeling which is experienced on individual bases. Emotional development is not to be confused with the sentimentality of today's popular ballads or with the sentimentality of the romantic period during the nineteenth century.

Institutions of higher education, as a whole, have, unhappily, neglected the means of communication used by the painter, the sculptor, the musician. Yet many of mankind's most intensely expressive, richest emotional experiences have been communicated by the painted canvas, the chiseled stone, the orchestrated theme. Liberally educated men and women should comprehend and appreciate meaning communicated through the artistic media, and if possible should also experience the unique satisfaction gained by personal expression in one or more of them.⁶⁴

⁶³Foster McMurray, "Pragmatism in Music Education," The Fifty-Seventh Yearbook of the National Society for the Study of Education, Part I, Nelson B. Henry (ed.), p. 41.

⁶⁴Earl J. McGrath, The Graduate School and the Decline of Liberal Education, p. 6.

TOLERANCE

The developmental growth process in music courses for the general student may be thought of as starting with tolerance, proceeding on to understanding and appreciating and finally enjoyment. If the student is willing to experience some art works that seem a bit complex or strange or obscure, he may discover that his tolerance of them will gradually give way to some measure of understanding and then to appreciation and perhaps actual enjoyment.

The least which education can do is to foster an attitude of tolerance and open-mindedness toward contemporary expression in the arts thus giving the student a sound basis for further exploration and enjoyment and a desire to enlarge his experience through fuller understanding.⁶⁵

Tolerance of any art form or type of music may have to be exercised in individual cases. This tolerance is a part of the process leading to enjoyment and discriminating taste rather than an unrestricted tolerance for or acceptance of any group of organized sounds called music.

TASTE and JUDGEMENT

Another commonly projected objective of music is the opportunity for development of taste in and judgement of music. The general college student, especially the freshman, probably has not outgrown the recent influence of his high school, teen-age peers and the influence of the

⁶⁵Ernest Ziegfeld, Art in the College Programs of General Education, p. 153.

local disc jockey in matters of musical taste. Unless the student's home environment in music has been strong enough to offset the popular, musical fad of the day, the student may not have been exposed to various types of music to serve as a background for developing taste. Although there is a trend in the high schools to provide more musical opportunities for the general student, some years will pass before a majority of schools will offer excellent general music courses for all students in which students may gain some basis for the development of discriminating taste. Thus, the college music course must include the development of taste as one of its important objectives.

Judgement...has to do with the elusive element of taste, with notions of quality, function, and values, with the development of criteria in criticism beyond merely intelligent feeling of 'like' or 'dislike'.... We see these aptitudes as paths to inward satisfactions in the individual which make him more of an individual and more of a person. We also see a very definite relation to an ethical aim for with this training, 'nonprofessional' yet enlightened, the citizen is in a position where he can contribute to the shaping, literally, not only of his own private environment but that of his community. To bridge the gap between the creative producer and consumer in the area of the arts, to give the consumer the means for an active rather than a passive role; these are the aims which affect directly the immediate future of American life as a civilization.⁶⁶

The student does not acquire a taste for excellence after reading one excellent literary example or attending one concert or touring one art display. Taste is developed

⁶⁶General Education in School and College,
a Committee Report, pp. 86-87.

through comparison and contrast of many examples of artistic endeavors in a given field. The development of taste should be a continuing process which is subject to change as the artistic experience and background of the student become broader and deeper.

Cooper promotes the idea of "magnanimous taste":

To set oneself the ideal of learning to like all good things of all cultures and countries, classical and contemporary is to develop a tremendous design for abundant living. It is a design that gives expression to the dignity of man and the brotherhood of man, to the Judeo-Christian tradition and the spirit of Democracy. To become truly magnanimous in your taste for the arts is to learn to know and love humanity.⁶⁷

ACTIVE EXPERIENCES in MUSIC

A sometimes-projected objective of music is to provide opportunities both experimental and experiential for the general student. Listening to music, live and recorded, in the classroom and in listening rooms or booths, at concerts or recitals may represent the total laboratory experience of the course. Participation in performing organizations is sometimes referred to as laboratory experience. Separate experimental laboratories or workshop experiences are few in number but it is hoped that in the future, as a result of the encouragement derived from reports of successful experiments and workshop programs, more opportunities will be available to students.

⁶⁷Charles W. Cooper, op. cit., p. 119.

For additional experience with music Boyden⁶⁸ encourages teachers of general courses to involve the students in singing activities, conducting patterns, responding to the music rhythmically by clapping rhythms or moving to the music bodily.

In summary, it appears that there are several objectives for music to meet proposed by teachers in various fields. The key words in these objectives are appreciation, enjoyment, aesthetic growth, emotional growth, tolerance, development of discriminating taste, and active experiences in the arts.

MUSIC in the HUMANITIES DIVISION

There is no better way of getting young people to think about the moral life--the life of right action and right feeling--than through the study of the humanities. They provide an anchorage in adversity. To know how strong, courageous, and exacting the human spirit can be, is to possess a truly fortifying knowledge. One person may get this knowledge from Greek architecture, another from Shakespeare, yet another from Mozart and still another from an Emerson or a Walt Whitman.⁶⁹

DEFINITIONS of HUMANITIES

A clear cut definition of the term Humanities is as elusive as a definition of general education. The term has undergone some alterations in meaning since it came into

⁶⁸David D. Boyden, An Introduction to Music, p. 4.

⁶⁹Harry J. Carman, "Educating the Individual," Journal of Higher Education, Vol. XVIII, No. 9 (December, 1947), p. 463.

existence at the beginning of the Renaissance. Originally, "it was used to signify the new interest in antiquity and in the secular world which characterized the Renaissance."⁷⁰ The new human learning was associated primarily with the study of Greek and Latin classics as languages and literature. At the present time the term humanities is used to signify all the branches of learning which are not classified as natural sciences or social sciences. It indicates all the forms of learning which have to do with beauty: music, literature, painting, sculpture, architecture.

The syllabus for Humanities 201 at Florida State University at Tallahassee carries the introductory statement:

Humanities may be defined as the various products of the human creative spirit in the effort to express man's evaluation of himself as man. In the larger sense the word incorporates all cultures and civilization. The clearest statements are found, however, in the works of art, music, literature and philosophy.⁷¹

...the humanities are those disciplines which make man more man in the eulogistic sense of the word; which contributes to a 'good life' based on free and enlightened choice among values.⁷²

Humanities...might best be defined as those disciplines which are concerned with the imaginative and intellectual experiences qualitatively expressed

⁷⁰Louise Dudley and Austin Faricy, The Humanities, p. 10.

⁷¹Syllabus and Assignments, Humanities 201, p. 1.

⁷²Harold Baker Dunkel, General Education in the Humanities, p. 16.

in symbols. The definition is interpreted as including an introductory study of the patterns of literature, painting and music as well as a study of ethical systems and social philosophies.⁷³

The definition developed at Michigan State University more than a decade ago reads:

The humanities are properly the study of the form in which man has left record of himself. The history which is recorded in the styles of art is, however, the history of humanity, not the history of the styles of art. The genius of the humanities consists not in the revelation of a past which is irrevocable but in enabling us to reflect on possibilities in the human condition which have, at one time and another, been real, actual, imperiously urgent in man's mind.⁷⁴

In the words of Herbert A. Thelen:

There is a whole field called the humanities--philosophy, literature, the arts--which includes primarily the products of subjective reason. These are the efforts of individuals to explain the world in their own terms, to express things that are universally felt but difficult to comprehend--things unique, idiosyncratic, rich, colorful, touching, wonderful--referring to parts of the world which are mysterious, curious and exciting.⁷⁵

The range of subject areas included in the term humanities is limited in some institutions and is extensive in others. Where the term humanities is used as a heading for electives of individual, departmental courses,

⁷³Sidney James Black and Peyton Elliot Richter, "The Humanities Program at Boston University College of Basic Studies," The Humanities in General Education, James A. Fisher (ed.), p. 26.

⁷⁴An Introduction to Literature and The Fine Arts, p. xiv.

⁷⁵Herbert A. Thelen, Education and the Human Quest, p. 48.

the fields included are numerous. Where the humanities are presented as an integrated course the number of areas may range from two to seven. Fields or departments found in the humanities include music, art, literature--English, American, foreign, classic--speech, drama or theater, dance, philosophy, religion, foreign languages, anthropology, logic, oriental civilization, western civilization, and, in some rare cases, journalism, radio, television and mathematics. (At the University of Puget Sound there is an elective in the humanities division called "Appreciation of Mathematics"). Because there are so many fields to include or exclude, because of the various types of general education course organizations to consider, the objectives of humanities courses are numerous and diversified.

OBJECTIVES of HUMANITIES

The chief objective of courses in the humanities is the development of an intellectual appreciation of the products of man's creative capacities as expressed in art, language and philosophy. To have reality, that appreciation must become personal to the individual. Emotion must be integral parts of it.... Disciplined thought has its part to play in making the feelings appropriate to the object and in refining the judgement to bring it into harmony with the nature of things.⁷⁶

⁷⁶Clarence H. Faust, "The Humanities in General Education," The Fifty-First Yearbook of the National Society for the Study of Education, Part I, Nelson B. Henry (ed.), pp. 103-104.

According to Robert F. Davidson,⁷⁷ one of the most common purposes of humanities courses is to provide for the student some broader understanding of his cultural heritage and some enlarged cultural perspective in his own view of life. In those institutions where the concern of the humanities is with an understanding of the arts rather than with history or philosophy,

The purpose of the humanities is to acquaint students with the best works in literature, music and the visual arts, to provide some understanding of the aesthetic principles and techniques in terms of which intelligent appreciation of the arts is possible, and to develop some competence in the use of these principles.⁷⁸

The sole function of the humanities is to produce the reflection that the culture of a people, whether in the 5th century before Christ or in the 20th century after Him, is no accident of grace which can be simply inherited; that it is a thing continued, made by man; that it is grounded in human decision and can be maintained only by it; that it can be destroyed by default of it.⁷⁹

By comparison, the following statements sound casual and functional. "We study the humanities to increase our joy in living. The more one knows, the more interests one has, the greater is one's pleasure in life."⁸⁰

⁷⁷Robert F. Davidson, "Trends in the Humanities in General Education," The Humanities, James A. Fisher (ed.) p. 2.

⁷⁸Ibid., p. 4.

⁷⁹An Introduction to Literature and the Fine Arts, p. xiv.

⁸⁰Sylvia Angus, "To Teach Delight," Journal of Higher Education, Vol. XXXIV, No. 3 (March, 1963), p. 129.

"It is the unique function of the humanities to encourage sensitivity, in this way to keep alive the desire for social betterment until change is possible."⁸¹

Russell's statement of objectives refers to the specific humanities sequence at the University of Chicago.

The objectives are:

(1) to acquaint the student with a considerable body of the best works in the fields of literature, music and the visual arts, (2) to develop skills in the arts of interpreting these works, (3) to develop an understanding of some of the philosophical principles upon which critical judgements and evaluations of works of art are made and to develop some competence in the application of these principles to particular works.⁸²

The type of humanities course, the organizational structure, and the content reflect the established objectives.

Appreciation, factual knowledge, historical development, aesthetic principles, and the cultivation of individual tastes and a personal philosophy of life have separately or in various combinations furnished the central emphasis.⁸³

ORGANIZATION-APPROACHES

The organization of the humanities is dependent on the general education structure of which this area is a

⁸¹F. Earl Ward, "The Humanities in General Education," Journal of General Education, Vol. III, No. 1 (October, 1948), p. 78.

⁸²Russell Thomas, "The Humanities Program in the College of the University of Chicago," Journal of General Education, Vol. II, No. 2 (January, 1948), p. 123.

⁸³David K. Heenan, "Evaluation in the Humanities," Evaluation in Higher Education, Paul L. Dressel (ed.), p. 159.

part. The distributional plan, usually including a large number of electives offered in each department, relies on departmental provision of courses classified as appreciation courses and/or courses for the general student. Often in music departments the general student may elect courses in theory, applied music, advanced history or appreciation courses if he meets the specific musical qualifications and prerequisites for the courses. Ordinarily most of these courses are designed for music majors. Occasionally an integrated humanities course may be one of the choices among the electives.

The distributional plan often found in large universities probably is justified in terms of providing a wide array of courses to meet the needs and interests of students; but, more realistically, this is probably the most economical way to provide experiences in some phase of the humanities. Large numbers of students and their accompanying schedule problems are more easily handled if the students and advisors have some course to choose from at nearly every hour in the school day. Unfortunately, all too frequently students elect courses that fit easily into their schedules or they simply register for any course that is not closed.

Survey courses may be the designation for the broad comprehensive examination of the history of civilization, culture or styles, or may refer to an examination of the

elements, styles, forms, etc. of a departmental course, such as a Survey of Music.

Parallel to the Great Books plan are the Great Issues or Great Ideas approaches. The Cultural Heritage Course at Bates College is characterized as a "great-ideas, great-issues, great-men and great-books study rolled into one."⁸⁴ In the course structure at Hillsdale College one notes three courses, one each in literature, art and music with the course designations as Great Books, Great Art, and Great Music. In the Great Books approach there is little provision for music except as a part of a Music Seminar as is the case at St. John's in Annapolis, Maryland.

The Interrelation of the Arts plan, which emphasizes the common and similar qualities of two or more artistic fields, may be located either in the Humanities division or the Fine Arts division. Art and music are included usually but drama and/or dance may be included.

The history of human culture, that is, the organization in an intelligible, chronological sequence of man's achievements in philosophy and the arts, has come to seem much less useful for general education than the careful study and discussion of exalted examples of these achievements.⁸⁵

Although the History of Arts or the History of Music is a less popular type of organization for the general

⁸⁴Roy P. Fairfield, "An Uncommon Common Course," Phi Delta Kappan, Vol. XXXVIII, No. 4 (January, 1957), p. 148.

⁸⁵Clarence H. Faust, "The Problems of General Education," The Idea and Practice of General Education, pp. 22-23.

student than formerly, the historical element is found in humanities courses. A chronological approach to the study of style periods, composers and musical developments is common in many courses. Examples of exceptions are The University of Florida's sequence in the humanities which deals with humanities in contemporary life during the first semester and with our cultural heritage in the second semester. Indiana State College, Indiana, Pennsylvania provides an orientation in music experience from present to past. Machlis, at Queens College in New York, organizes his course in terms of the order of difficulty in listening to works of different composers.

Tschaikovsky, for example, was easier for the layman to understand than Haydn; Haydn was easier than Bach; Bach was probably easier than Stravinsky. Why then, if one desired to lead nonmusicians to music, should not this order be followed rather than the order in which these men happened to be born--an order that bore absolutely no relationship to the accessibility of their music?⁸⁶

The Mosaic Plan is determined more by staff and method than by content. This plan involves the presentation of individual areas of the humanities by specialists in these disciplines. The mosaic plan frequently operates in large universities where hundreds of students hear ideas and developments in a particular discipline in lectures by guests from the individual departments or in lectures by a team member who is

⁸⁶Machlis, op. cit., p. 4.

responsible for a particular area of the humanities. Often the students meet subsequently in smaller discussion groups to raise questions about the lecture or to use the lecture as a springboard to new considerations in the humanities. The programs at Illinois Wesleyan University and at Oklahoma State University are based, to some extent, on the mosaic plan. In almost any college or university that includes four to seven areas in the humanities course and has a team of teachers to present the material, some modified form of the mosaic plan is apt to be the result.

The aesthetics principles approach mentioned by Dunkel⁸⁷ is seldom found as the title or as the stated objective or the approach of courses. However, many courses, regardless of their basic plan, might include aesthetic principles as part of the total emphases in the courses.

MUSIC in the FINE ARTS DIVISION

College departments may be so organized that there may be a Fine Arts division in addition to or in place of a Humanities division. One of the chief differences between the Fine Arts division and the Humanities division is that the Fine Arts division is less inclusive. The areas commonly listed under Fine Arts include painting, architecture and sculpture; poetry, music, dancing and drama or theater

⁸⁷Dunkel, op. cit., p. 242.

The Fine Arts are "the arts that produce things of pleasure...came out of man's search for beauty in various ways and are the means for conveying his emotions and thought to others."⁸⁸ (For a very thorough discussion of the concept of fine arts see Munro.⁸⁹) The survey of college catalogues revealed that the courses offered in the Fine Arts division may be departmental ones or integrated ones. Students may elect either art or music to meet requirements in some institutions, may elect two areas from a choice of three, such as music, art and drama, or may be required to include both music and art on their schedules.

CREATIVE ARTS

In recent years the term Creative Arts has been used synonymously with Fine Arts. Since 1959 when the American Association of School Administrators had as the theme of their convention "Creative Arts in Education," the term has been used frequently in the place of the term fine arts. Although the AASA included music, drama, painting, poetry, sculpture, and architecture under Creative Arts⁹⁰ normally music, art, dance and drama are the components of courses bearing the title, "Creative Arts." The course description of Creative Arts at Franklin

⁸⁸ Paul H. Apel, The Message of Music, p. 8.

⁸⁹ Thomas Munro, The Arts and Their Interrelations, pp. 26-48.

⁹⁰ Engelman, op. cit., p. 36.

College, Franklin, Indiana, reads: "The nature of the aesthetic arts, their relation to each other and their importance to human existence. The understanding and appreciation of music, painting, and theater, and the development of discrimination."⁹¹

In 1949, on an experimental basis, the Creative Arts course was initiated at San Francisco State College as a general course combining and relating the creative arts. At that time, and for at least a decade, creative experiences were outstanding features of the course. In an article in 1955, William E. Knuth described the organization of the course in detail. At that time four teachers worked as a team to provide laboratory experiences in each of the arts on a rotating basis, as well as common experiences in the large group of one hundred students. The point of view and experiences in music that the students realized are as follows:

Beauty in sound can convey an emotion or an idea. Music is a means an individual uses to express what he feels or thinks. Every human being possesses a feeling for music and can learn to love it. Experiences which students have in small groups, individually, or in the class as a whole, are:

- (1) Creating songs. (2) Playing autoharps, harmolins, tone bells. (3) Telling a story in sound. (4) Creating accompaniments of sound to stories and poetry. (5) Creating sound effects for an original story which students act out in dance and drama, and illustrate with original paintings. (6) Listening to music and getting acquainted with its elements; students learn to feel and know music that

⁹¹Franklin College Catalogue, 1962-1963, p. 49.

is strongly rhythmic, music that is beautiful in its melody, music with an appeal that is basically harmonic, music in various forms, music from different styles and periods. (7) Acting out creatively music to which they listen.⁹²

The course was organized so that the students were informed about and encouraged to attend many of the concerts, plays, art exhibits and ballets in the metropolitan community. In 1963, Gene Wisler, Vice Chairman of Instruction and Curriculum at San Francisco State College, described the present course in a letter to this writer:

The course Creative Arts 10 is taught by a team of ten teachers. One of the team serves as the course coordinator. The course is designed to introduce the student to the contemporary scene in art, drama, music, poetry, dance and communication via radio-television-film. The team is composed of specialists drawn from these areas.

The course meets in an auditorium which seats 850 persons. We have a course enrollment of approximately 650 students per semester. The lecture-demonstration method is used alternately with panel discussion. Films are shown and discussed, short concerts are given and discussed, plays are given and discussed, staff composers and artists reveal and discuss their creative endeavors. The basic purpose is to reveal and attempt to gain some understanding of the creative spirit at work in the arts in our contemporary society.

The shift in emphasis is noticeable going from actual creative experiences to discussions of creativity. The team has grown with the number of students but one sees in the ratio of sixty-five students to one team member instead of twenty-five to one a terrific problem for providing individual laboratory experiences.

⁹²William E. Knuth, "Creative Arts Course for College Students," Music Educators Journal, Vol. XLI, No. 3 (January, 1955), pp. 52-53.

It is apparent that the goal to provide experiences in the humanities, fine arts and music for the general students is reached by devious paths and numerous routes. The lack of uniformity is not necessarily a weakness. What happens to the individual is the most important concern.

MUSICAL OPPORTUNITIES for GENERAL STUDENTS

On many college campuses there are other musical opportunities available to the general students on an elective basis, with or without credit, that may or may not be used towards fulfilling the humanities requirement..

MUSIC COURSES

Occasionally, under the distributional plan several music courses are designed exclusively for the general students. At Fresno State College where the students elect three units, they may elect from the following: Listener's Guide to Music, Survey of Music Literature, Appreciation of Opera and Appreciation of Symphonic Music. In addition they may participate in one of several ensembles, called Music Laboratory and they may seek permission to enroll in two music appreciation courses.

The University of North Carolina at Chapel Hill makes similar provisions. There are nine music courses which are open to general students. Three of these,

Music Appreciation, Opera and Oratorio, and Symphony and Chamber Music are designed as introductory courses for the layman.

In relatively small colleges general students sometimes have the option of enrolling in applied music courses as well as in theory or advanced music literature courses if they qualify musically. It is true that the course directed toward the music major may be too technical for some general students. For example, at St. Olaf College this year 267 non-music majors from a student body of approximately 2000 enrolled in some applied music course. In addition, 56 students were enrolled in Music Appreciation, 24 in Church Music Appreciation, 17 in Voice Class and 15 in Music Theory. These are regular courses for music majors. However, revision in curricular offerings and graduation requirements with a broader requirement in the humanities is in process and is expected to become operational in 1964.⁹³

Class piano or functional piano frequently is open to the general student for exploration of the instrument, to discover his aptitude and to give the interested student a functional acquaintance with the instrument. Class voice is intended primarily for self-development, exploration of

⁹³The figures for enrollments at St. Olaf College were supplied by Mr. Adolph White, Executive Secretary of the Music Department, St. Olaf College, Northfield, Minnesota.

simple vocal literature and personal pleasure. (Many music departments and college administrators are reluctant to give general students music instruction that could be studied under private instruction arrangements elsewhere.)

Courses in recreational music are available on some campuses. Although such a course is directed primarily towards recreational leaders and camp counselors, this type of course gives the general student an active experience in music. Recreational music usually includes singing and leading of singing groups, folk and square dancing, making and playing rhythm instruments and playing folk instruments.

CAMPUS and COMMUNITY CONCERTS

Campus and community concerts are available to many general students. The student may be encouraged or required to attend particular concerts and write reports on the concerts to comply with the objectives and requirements of a particular course. A trend in the humanities in general education reported by Davidson⁹⁴ is that attendance at certain concerts is a course requirement and sometimes the work of the course is directed to helping the student understand and enjoy the great music which is brought to the campus. At least twenty colleges and universities stipulate in their catalogues that concert attendance is a requirement of the music course or courses for the general

⁹⁴Davidson, op. cit., p. 13.

students. The instructor may give some preparation for the concert beforehand with a discussion follow-up in class at the next meeting. For the concert-going novice this may be one of his most important and most interesting experiences during the course.

If the student has developed the habit of attending concerts, he may be exercising his powers of discrimination and taste when he decides which programs should be appealing to him. Then at concerts he has an opportunity to evaluate the program, the performance and interpretation of the artist or performing group.

If the course structure is fairly flexible, the instructor can arrange the presentation of materials and emphases in the class to coincide, complement or supplement the performing groups and solo recitalists that appear on the campus or in the community.

Herstand at Colgate writes that "so far as possible the Music Department's Chamber Series which presents visiting and local talent, is directed at the Core Program."⁹⁵ (Core 21 is comprised of music and the visual arts.) At Goshen College, in the integrated course in the fine arts, many of the musical examples studied are ones which are performed on campus by visiting artists and groups.

⁹⁵Arnold L. Herstand, "Music and the Visual Arts: Core 21," Journal of General Education, Vol. XIV, No. 3 (October, 1962), p. 201.

Recitals performed by staff and outstanding music students can make worthwhile contributions to the course. Upon inquiry, one might discover some general students who are adept enough at an instrument to play it in demonstration for the class or play compositions by particular composers who are being studied for one reason or another.

RADIO and TELEVISION

Radio and television stations operated by colleges often offer excellent, regularly scheduled programs of music. A weekly or monthly guide to what will be played can be useful to the student and the instructor of classes which involve listening to music. At the University of Louisville there is an arrangement with the radio station at Louisville and the Free Public Library whereby the station "broadcasts programs related to the courses offered by the department; students are supplied with FM sets."⁹⁶

Occasionally the national networks broadcast or telecast programs that may have relationship to course work. Students could be advised or encouraged to take advantage of such programs.

LABORATORY EXPERIENCES

Laboratory experience has several connotations. Membership and participation in a performance group

⁹⁶Ernest C. Hassold, "The Humanities Program at the University of Louisville," The Humanities in General Education, James A. Fisher (ed.), p. 93.

sometimes constitutes laboratory experience. Participation in performing groups such as orchestras, concert bands, football or marching bands, choruses , choirs, glee clubs and ensemble groups generally is permitted and encouraged. Often, the credits, if any, contribute to the students elective hours rather than satisfying the humanities requirement.

The listening experiences in the classroom or in a special room at a particular time are called listening labs. Listening to music beyond the classroom is an activity available to most students through provision of listening booths or rooms in libraries, in Student Unions, or in the living quarters of the student. In some Student Unions there are Music Rooms where the students may request the serious music to be played or may find posted what compositions will be played at certain listening hours during the day.

More easily carried out in art than in music is the creative experience or experimentation that is carried on by students in laboratories. At the University of South Florida the laboratory experience is somewhat different from the laboratory experience formerly offered at San Francisco State College. (See p. 57)

In reply to this writer's inquiry Dr. John Hicks, Chairman of the Humanities at the University of South Florida replied:

Every student taking Humanities is enrolled each semester in a creative workshop in one art form, so that in two semesters [trimesters] of the course he takes two such laboratories in different art forms. At present we offer such workshops in visual art, music, dramatic art, and imaginative writing. In each art form the student actually creates starting with elementary materials and dimensions, and advancing as far as he can within the trimester. This means that in music he may start with simple rhythmic structures alone and in contrapuntal arrangement, and the simplest of melodic motives, which can be explored, modified, and alternated. With the use of a tape recorder and a very simple block notation, and extended by the recording abilities of the instructor, the student before the end of the term will have engaged in creation of simple melodies, elementary examples of some of the standard musical forms, and the setting of verse to melody.... The workshops are conducted by people with special competence in the several arts, and do not follow the groups of the discussion section. The workshop group is limited to fifteen and meets once a week, while each discussion group enrolls less than thirty students and meets twice each week; the fourth hour is devoted to lectures, demonstrations and programs involving up to 400 students.

The Basic or General Education program at the University of South Florida has seven broad courses from which students elect six. Dr. Hicks says that over ninety percent of the students choose the Humanities.

A Laboratory experience of some dimension is found in the Integrated Course in the Fine Arts at Goshen College, Goshen, Indiana. Dr. Mary K. Oyer, the originator of the course describes the laboratory experiments:

The weekly double period allows for laboratory experiments in various media. An experiment may be focused on the expressive possibilities of a given medium. We have spent a period drawing lines with a paint brush and opaque water paint to see what the brush can do in an amateur's hand and to help see the quality of lines used by various painters.... Simple exercises in musical composition are more difficult to

work out. I have assigned the writing of variations on a theme (either simple melodic variations or more complex types, depending on the student's background), but it is a terrifying experience for the majority. They do not have command of music reading techniques. I often divide the class, requiring much more of the students who have a music background or who are majoring in music. This year a group of approximately ten per cent of the classes has been studying Robert Erickson's The Structure of Music (New York: Noonday Press, 1957) and working out exercises in analysis of music. They are excused from a few of the class sessions, and I work with them occasionally as a group. With the majority of students I stress music reading. Around seventy-five percent of them are Mennonites who come from churches which have a tradition of singing in four parts without accompaniment. I hope to help them strengthen their contribution to this tradition.

I am convinced that some sort of amateur participation in the arts encourages a sympathetic attitude. Much of the first semester's work outside of the classroom consists of a creative project which the student selects. He may choose a project which is taught by a student assistant:

1. Drawing and painting: for students who have had no training in drawing. Simple exercises in composition through various media.
2. Piano study: for students who cannot read music. Acquaintance with the keyboard and staff; development of sufficient skill to play phrases intelligibly; study of simple homophonic and polyphonic materials.
3. Recorder study: for students who can read music well. Development of skill adequate for ensemble playing--with other recorder players, with harpsichord or strings.
4. Directing: for students (not music majors) who have the capacity to guide in the music programs of their home churches. He may prefer instead to work out a project on an independent basis.... He is free to plan another project if he shows enough imagination and maturity to see it through.⁹⁷

It is conceivable that laboratory or workshop experience could consist of students trying to play

⁹⁷Mary K. Oyer, "An Integrated Course in the Fine Arts," North Central News Bulletin, Vol. XXI, No. 5 (February, 1962), pp. 3-4.

relatively simple musical instruments, or of proficient students demonstrating instruments to help others become acquainted with the particular tone quality or timbre of the instruments.

Some general students arrive on campuses with broad and deep musical backgrounds. Wishing to keep music as an avocation these students frequently request nothing more than the privilege to look for an open practice room but this request is often denied. Until college enrollments level off or the campus building programs catch up with needs, space for workshop activities probably will not be provided. Sheer numbers of students are a major deterrent to providing more laboratory experience geared to individual development and personal interest.

Particularly in the church related college the general student has some contact at least with music in worship services. However,

"...in college music, the emphasis placed upon music for specific religious work in the colleges has shifted in more recent times toward a stress upon the moral and emotional values of music, though, music, of course, still plays a part in the religious aspects of college life, as in chapel services.⁹⁸

⁹⁸Edmund V. Jeffers, Music for the General Student, p. 65.

Whether there are many musical opportunities or few for the general student is of less significance than the number of times the student takes advantage of the musical offerings and how deeply and wisely he enters into the communion of composer-performer-audience.

CHAPTER IV

PROBLEMS IN MUSIC PROGRAMS IN GENERAL EDUCATION

Literature concerned with problems in music programs in general education and comments of teachers involved in teaching music courses for general students classify most of the problems encountered under three major headings: (1) administrative problems; (2) instructional problems; and (3) evaluation problems.

ADMINISTRATIVE PROBLEMS

For the purposes of this study, the administrative level referred to is the department or division head, or director of the school who is responsible for making out the budget, for overseeing assignments in relation to space needs, for securing staff, for creating and maintaining programs that meet the stipulations of outside professional and accrediting agencies and for evaluating credits of transfer students as a part of the total duties of that office.

BUDGET

Music demands expensive equipment such as record players, tape decks, pianos, listening booths or rooms equipped with record players, and, if possible, earphones;

music demands an extensive library of recordings, scores, books and tapes. Such equipment may be in addition to similar equipment needed and used in classes for the music majors. The administrator may feel pressured to give first priority in budgetary matters to buying instruments, music stands and risers for the performing groups who are active in the public relations activities of the department and the college or university.

SPACE

The need for various types of space of large and small dimensions in each program offered by the music department creates a tremendous problem for the administrator and the person in charge of room scheduling. Ample studio space for applied music consumes a large percentage of the total space in a building and these studios are not useful for classes of any size. There must be provision for adequate classroom space for courses in theory, harmony, literature, public school music, class lessons in voice, piano, brasses, woodwinds, strings and percussion. Rehearsal areas for large organizations and small ensembles plus individual practice rooms for the students must be provided. Many of the courses for general education students are so designed that they necessitate the use of an auditorium or several large classrooms for lecture sessions and many small classrooms for discussion groups. Because listening booths or rooms are essential for many types of

music courses, multiple, duplicate listening facilities are necessary. In integrated courses projectors for films and slides, opaque projectors, and screens are needed.

STAFF

Staff requirements present a dual problem of personnel and budget for personnel to the administration. The size of the department and the size of the institution figure in the staffing problem. In some small colleges where general education is required, one or two staff members may constitute the entire music department, or fine arts or humanities division. These staff members are responsible for all the courses offered regardless of their individual backgrounds, interests, abilities or talents. In large institutions with very large departments, specialists in particular instruments and phases of music may be hired. In either case two problems arise: (1) Dedicated teachers for music courses for general students seem to be rare individuals on the academic market. (2) Specialists in a particular field of music may loathe the idea of working with general students. Yet the administration may feel obliged to use the specialist in this capacity to give him a respectable teaching load. The effect of such teachers on students may not abet the course of music in general education.

Eckert discusses the desirable traits of the teacher in general education:

The teacher stands in a crucial role, second only to that of the learner....He should himself embody many of the ideals of general education; he should be a broadly trained, socially perceptive person who participates responsibly in some areas outside his speciality; deeply interested in students, he should be able, through wise guidance and stimulation, to raise them to new levels of maturity.⁹⁹

These traits are as applicable to music teachers in general education as they are to teachers in any subject field. The combination of two basic factors is especially pertinent to music teachers--knowledge of subject matter, i.e. musicianship, and competence as a teacher. The excellent musical performer without teaching proficiency is no more effective than the person who is skilled in methodology but lacks depth in musicianship. Writing as a placement consultant, Bennett Reimer stresses the importance of personal and professional attributes:

It is of vital importance to every employer that a new member of his staff be the kind of person with whom it is a pleasure to live and work. No matter how good a musician, no matter how good a teacher, a candidate who is unattractive in personality, or who cannot accept with maturity the responsibilities of employment, or who cannot contribute his share to the professional goals of the institution, will [should] most certainly find himself without a job.¹⁰⁰

⁹⁹Ruth E. Eckert, "The Teacher and Teaching Methods in General Education," Current Issues in Higher Education, 1952, Francis H. Horn. (ed.), p. 128.

¹⁰⁰Bennett Reimer, "The Market for Music Teachers," Music Educators Journal, Vol. XLIX, No. 4 (February-March, 1963), p. 54.

The administrator should heed Russell Cooper's suggestion that "personality and general education deficiencies seem to be much more frequent causes of teaching failures than are scholarship deficiencies."¹⁰¹ A more recent attack on the same theme is made by Bernard Wishy of Columbia University:

...general-education courses are made or marred by the teacher. They call for a subtlety, an awareness of the dangers of covering a great deal of material in a short space of time, and a degree of preparation and competence that we are not likely to find in most teachers. General education is, in fact, the most difficult subject to teach that I know of. We ought to recall, in respect to its difficulty, that in the original general-education programs it was assumed that the most experienced and the best teachers would be the instructors and guides. Some present-day instructors in general education, by contrast, are simply ill equipped, indifferent, or downright hostile. They need senior faculty members to set a standard of teaching and administration in general education to which they will have to defer. There are colleges today where a small group of experienced professors still set an example of distinguished teaching in the field of general education that makes new staff members eager to teach under them.¹⁰²

When the interrelated arts course or integrated course in the humanities is established, the administrator has a difficult decision to make when a vacancy occurs. If budget permits hiring only one teacher to teach the

¹⁰¹Russell M. Cooper, "Better Colleges--Better Teachers," The Preparation of High School Teachers in Colleges of Liberal Arts, p. 35.

¹⁰²Bernard Wishy, "General Education in Extremis," Journal of Higher Education, Vol. XXXIV, No. 5 (May, 1963), pp. 276-277.

integrated course, the administrator might wish to scrutinize carefully and extensively the list of candidates, but it is unlikely that he will have much choice in whom he hires. If the team approach is operating or proposed, the administrator must weigh the prospective teacher's potential for working with the team as rigorously as he would evaluate his records and recommendations for scholarship, success in previous teaching and depth of experience in his own field. The administrator may have to sell staff members on the team approach or may have to adjust the team teacher's teaching load to provide ample time for the many planning sessions and evaluating sessions necessitated in a sincere team effort.

When a staff is composed of musicologists, music theorists, music educators, performance directors, applied music teachers, artists-in-residence and composers, the administrator has the overwhelming problem of creating and maintaining a congenial atmosphere among all staff members. The teachers of the general students should occupy as respected a place in the faculty as a member of the graduate teaching staff or as the conductor of one of the outstanding performing groups.

Referring to the problem of locating superior teachers for the humanities course at the University of South Florida, Dr. Hicks writes, "We need a mature amateur interest in a range of artistic and philosophical

expressions and fulfillments, a ready mastery of several of the materials that enter the course, and a willingness to work hard and even to suffer in that work for a year or two." Unfortunately, college courses for prospective music teachers aim at a high degree of specialization.

OUTSIDE PRESSURES and INFLUENCES

With the assistance of some faculty advisory body the administrator has the task of providing curricula and courses that comply with the music or humanities requirements for the general students as well as the general education for the music majors. The curricula under his jurisdiction have to fulfill the state requirements for teacher certification, must meet the standards imposed by NASM, NCATE and the divisional accrediting agency, must comply with the specific college or university credit hour allotments.

The accrediting agencies which, in some cases, aid the administrator in his insistence for quality in the various course programs, may also restrict much experimentation in programs.

...professional and regional accrediting agencies tend to discourage change in curricula, teaching method or practice. Departmental realignment or collaboration may be questioned. Experimentation that veers from conventional academic

organization and practice may not pass muster when measured against standards reflecting the past.¹⁰³

The concern of NASM for the general student may pressure administrators to recognize the great need for adequate musical opportunities for the general student. Earl Moore, speaking for NASM, says:

I am concerned with the very large number of students on our campuses who have specialized interests such as lawyers, doctors, businessmen, social economists. If they are to be indoctrinated into any of the arts in a purely avocational way, this must take place during the college years. Too often music departments feel that their responsibilities lie only in the direction of training those who are especially talented. This is important and fully justified. However, the gesture to those outside this specific group too often consists in offering a course or two in music appreciation or in the courtesy of allowing the student curious in matters of art to enroll in classes designed for the professionally minded student....

I suggest that there is ample source material in music, and we now have adequate teaching aids to establish for the non-music major comparable courses given in non-technical terms to increase the understanding of the literature left us by a Beethoven or a Brahms or to delve into such fields as opera, symphony, chamber music, or lieder.¹⁰⁴

Kenneth Walker's¹⁰⁵ study of problems in general education points out a number of problems which every administrator must face in the whole program of general

¹⁰³John J. Corson, Governance of Colleges and Universities, p. 159.

¹⁰⁴Earl V. Moore, op. cit., p. 60.

¹⁰⁵Kenneth R. Walker, "Problems in General Education in State-Supported Colleges," Journal of General Education, Vol. XIII, No. 2 (July, 1961), p. 130.

education. The review, evaluation and modification of any of the problems mentioned have to be considered by individual divisional and departmental administrators. How many hours should be required in each area? Should the general education program be mandatory or optional? At what grade level should general education be placed? The lack of uniformity in course organization, title and content presents the dilemma of evaluating credits for transfer students.

INSTRUCTIONAL PROBLEMS

Problems related to instruction that most instructors face include several or all of the following: (1) planning or organizing the course, (2) formulating objectives or revising objectives, (3) selecting reading materials such as texts for the students and library references, (4) selecting recordings and tapes, or preparing tapes, (5) making arrangements for recitals and films, (6) deciding on teaching procedures and course content, (7) providing laboratory or workshop experience, if possible, (8) communicating the course purposes and procedures to the students, (9) maintaining classroom morale and (10) planning evaluation procedures. (The latter will be discussed as a separate problem.)

The ease with which the instructor solves these problems depends on the cooperation of the administration,

the availability of teaching materials and aids, and the needs and interests of the student body.

Student needs are frequently so diverse that the needs of one group may contradict those of other groups. Herein lies the basis for one of the most difficult problems confronting the construction of a general education course. For one group... breadth of treatment seems desirable; yet for another group, careful analysis and depth of treatment are necessary.¹⁰⁶

COURSE ORGANIZATION

The objectives and the course organization may be pre-determined by a group of instructors and administrators, not all of whom are involved in teaching the course. If the instructor is in a position only to accept the objectives and proceed as well as he can, he will have to plan methods and materials, and a presentation sequence that is suitable for attaining the established objectives. If the instructor has been a part of the planning process, it is easier to work out the details of the course.

Mueller makes an interesting point on the subject of organizational order and procedure:

If you have eyes to see and ears to hear, if you have an aesthetic education, and if you have a philosophy to understand it, then of course, a comparative history of arts and literature can do no harm. But if you begin with such a history you begin at the wrong end and put the cart before the horse.¹⁰⁷

¹⁰⁶Edward A. Carlin and Edward B. Blackman, Curriculum Building in General Education, p. 78.

¹⁰⁷Gustav E. Mueller, Education Limited, p. 92.

Nevertheless, from an organizational standpoint in a broad humanities course the historical approach may be the most practical one to help the students feel secure in knowing where they are timewise while trying to recognize the relationships of the several areas. If, in such courses, the instructors introduce the vocabulary and the elements of the several art areas first, the students will have had, at least, the barest minimum of experience with each area before starting on the long trek through history.

In order to help the individual student to go on in his learning in any given field either while on campus or after graduation,

it...becomes the office of the educator to select those things within the range of existing experience that have the promise and potentiality of presenting new problems which by stimulating new ways of observation and judgement will expand the area of further experience. He must constantly regard what is already won not as a fixed possession but as an agency and instrumentality for opening new fields which make new demands upon existing powers of observation and of intelligent use of memory. Connectedness in growth must be his constant watchword.¹⁰⁸

Not only connectedness but sequence is a factor to be considered. The order in which the instructor moves from one emphasis to another is important in every course, general or specialized; but, especially in the general course, care should be taken to start where the student is and then take him as far as possible. Stringham proposes this slogan

¹⁰⁸John Dewey, Experience and Education, p. 90.

for this process in music: "from the known to the unknown, from the fairly easy of comprehension to more complex works of art, presented from the listener's standpoint rather than that of the historian, the theorist and formalist, or the musicologist."¹⁰⁹

CONTENT

The instructor should recognize and lead the students to recognize the common qualities, similar elements and underlying principles of the arts, and should help the students to discover the unique vocabulary, qualities and elements of each art. For instance, even the vocabulary that is common to the arts contains distinctive interpretations for each art. Rhythm, harmony, polyphony may be used in reference to music, painting, literature and dance. Consider rhythm.

Rhythm means a sense of movement in all the arts. In music, rhythm consists of patterns of sounds that emphasize and contrast one sound against another; and this is also true of poetry to a lesser extent. A dancer creates rhythm as a composer does. He stylizes and contrasts his movements....within... different dance moods motion is achieved in the same way--contrasts and resolutions, the ingredients out of which movement arises. The painter uses colors that are complementary and contrasting to produce rhythm. He may use two colors alongside each other to create the illusion that one is receding and the other is moving forward. These same colors, matched with different ones, might simply stand still or suggest very little movement. In the novel and the drama rhythm is the momentum with which the story is told, the manner in which actions and episodes are played off against each other. Spatial arts, sculpture and architecture, have rhythmic patterns

¹⁰⁹Stringham, op. cit., p. 17.

ingrained in them--horizontal and perpendicular lines which suggest movement upward and sideways. Masses of stone and metal of different weights and strengths are arranged in such positions that they appear to lean and move away from each other, to reach down or up for one another.¹¹⁰

Melody, by contrast, is unique to music. As a succession of tones melody is one of the most important elements of music and distinguishes music from its sister arts. The inflection in the speaking voice reading poetry or prose aloud is the closest approximation to melody that one might discover.

Musical styles are not as easily compared with other artistic styles as one might expect. Within a given period common qualities among art forms may be found but they are not peculiar to all the artists, composers or writers of that period. For example, modern architecture is characterized by its simplicity, unadorned surfaces, transparency and austerity, but modern music is characterized by its complexity and cacophony. The instructor must be aware of the distinction between true integration of styles in the arts being studied and mere coincidence of title, or literary content or chronological parallelism.

Although there are basic principles unique to each of the fine arts because of the media of expression and the techniques employed, there are underlying principles that appear to be common to all of the arts. Unity is probably

¹¹⁰ Julius Portnoy, Music in the Life of Man, pp. 118-119.

the most universal principle, readily recognized in the cohesive design or organization of paintings, literary works, symphonies and edifices. Other common underlying principles include symmetry and balance, variety and contrast, elements of surprise, movement and climax. Whether obvious to the listener, as in the music of Mozart and Haydn, or obscure as in the music of Schönberg and Alban Berg, music and other art forms have a beginning, a middle, and an ending or close.

THE TEAM APPROACH

Subject area problems may be heightened or lessened when the broad humanities course or the interrelated arts course is taught by a team, wherein each area is presented by specialists, usually in the individual areas. Personal cooperation with other team members to decide and possibly compromise on course content, decisions on methods of presentation, to supplement, complement or clarify the lectures in the discussion groups, helping students to grow, develop and attain as much as members of the other groups, are time-consuming and sometimes frustrating problems.

In the team situation, the individual team member may be stimulated by others, awakened to possibilities in teaching never before attempted, challenged by the spirit of adventure in the team approach and thus raised to new levels of inspirational and enthusiastic teaching.

Although Faust admits to the difficulties involved in the team approach he looks to the team for improvement in methods of instruction in the humanities.

The best progress in these directions is likely to be made when a staff of teachers drawn from various departments of humanistic study gives itself to careful planning of a co-operative course, faces the basic philosophical problems of humanistic study, clarifies its thinking about the nature of the humanities and considers content and methods of the course in the light of conclusions on these subjects. All this is a long and difficult task, given the present departmentalized training of teachers in the humanities, the confusion and superficiality of educational philosophy in this country and the stubbornness of institutional tradition. Its difficulty is perhaps equaled by its importance.¹¹¹

MUSIC as MUSIC

The writer does not wish to imply that problems are absent from departmental courses. Some problems in teaching music and working with general students are shared by instructors in all the possible types of instructional organization. Care must be taken in all cases to avoid highly technical approaches to the study of music, to beware of using extremely unusual musical examples consistently, but to teach music as music. Leonard Bernstein comments on this latter point:

If we are to try to 'explain' music, we must explain the music, not the whole array of appreciator's extra-musical notions which have grown like parasites around it.... The extra-musical kind of reference can be useful if it is

¹¹¹Faust, "The Humanities in General Education," op. cit., p. 109.

put in the service of explaining the notes; and the road map variety can also be serviceable if it functions along with some central ideas that can engage the intelligence of the listener.¹¹²

It is possible to become so engrossed in anecdotes about a composer or composition, or so occupied with creating programmatic background that was not intended by the composer that the music is neglected. There is a tendency, at the other extreme, to avoid the program designated by the composers of descriptive music in the nineteenth century. The instructor must be careful to differentiate between program and absolute music and guide the student to listen for the patterns and design of pure music. Cross makes this point in simplest terms, "The variation of the loud and the soft, of rich and thin, of up and down, of slow and fast--these are the stuff of which the patterns are made."¹¹³

Oblivious to the needs, backgrounds and interests of the student body, some instructors will play few examples of symphonies, operas and concertos and will concentrate instead on string trios, string quartets, woodwind quintets, etc. These ensembles and the literature played may be the epitome of listening enjoyment, but such enjoyment is usually dependent on a very deep and rich musical

¹¹²Leonard Bernstein, The Joy of Music, pp. 16-17.

¹¹³Neal Cross and Leslie Dae Lindou, The Search for Personal Freedom, Vol. I, p. 63.

background. Unless the class of general students is very exceptional, the instructor would be wise to choose compositions with broader, instant appeal. Mayhew cites an example where the students had little exposure to symphonic or chamber literature; "emphasis was rather placed on either the historically significant as the Gregorian chant or the 'avant garde.'" ¹¹⁴ At the present time there is little evidence that students are already well versed in music when they reach college so that the instructor may devote his attention to a study of music literature beyond the standard repertoire. There is some hope that this condition will change as high school programs in general music and in the humanities become more numerous.

The teacher of music appreciation or listening courses must recognize that each person listens to music according to his individual capacities. Copland ¹¹⁵ projects the idea of listening on three planes. (1) The sensuous plane--listening to music for the sheer pleasure of the musical sound itself--is the simplest way. (2) The expressive plane--listening to music's moods of serenity or exhuberance, regret or triumph, fury or delight, trying to attach some specific meaning to the music either created by the imagination or designated by the composer--is another

¹¹⁴ Lewis B. Mayhew, "The Content of Humanities Courses," Journal of Higher Education, Vol. XXVII, No. 3 (March, 1956), p. 120.

¹¹⁵ Aaron Copland, What To Listen For In Music, pp. 9-16.

level at which some people listen. (3) Ultimately, the sheerly musical plane of listening is the one to which the instructor should be aspiring.

The intelligent listener must be prepared to increase his awareness of the musical material and what happens to it. He must hear the melodies, the rhythms, the harmonies, the tone colors in a more conscious fashion. But above all he must, in order to follow the line of the composer's thought, know something of the principles of musical form. Listening to all of these elements is listening on the sheerly musical plane.¹¹⁶

ACTIVE EXPERIENCES

To make music more vital to the student some instructors advocate active experiences such as having the class sing song examples, learn the conductor's patterns to get the feeling of how the music swings, clap rhythmic patterns discovered in the music and move to music physically. Students may be reluctant to participate in such activities, thus the instructor must move in the direction of active participation in an enthusiastic but non-coercive manner. Rhythm, for instance, may be understood more easily if some bodily response is experienced. The distinction between basic beat and rhythmic pattern may be clearer if students have the physical sensation of moving to express beat or to express a recurring rhythmic pattern. A pair of students or two groups of students expressing beat and expressing rhythmic

¹¹⁶Ibid., p. 17.

pattern in their respective movements can help the class understand the interrelatedness of the two as well as differentiate between these two aspects of rhythm.

Melodic or thematic material may be understood better if the student sings, hums, or whistles the melody and realizes that this is the tune that he often remembers.

If a music workshop or laboratory experience is provided as a part of the course, the instructor may be called upon to spend additional hours with students for purposes of encouragement, guiding the student in developing procedures and techniques suitable for the individual student's exploration of music and of his own creativity.

AUDIO-VISUAL MATERIALS

Television, radio, teaching-machines and programmed learning may prove to be assets or problems in the classroom. The instructor who wishes to experiment with any of these media may be encouraged and supported by the administration. Another instructor may find himself pressured into developing 'program' for a teaching machine or for programmed learning. It is conceivable that some devices could be so organized that students could study musical forms and tone colors of instruments via teaching machines or a combination of specified recordings and programmed material. Tapes of music with verbal clues inserted are possible. Recorded musical examples may be

accompanied by projected pictures of the musical notation and outline of the form. The student can check his recognition of each theme, section, variation, instrument as it appears. He may play each example until he is thoroughly acquainted with the music and understands the form or whatever may be the purpose of the programmed instruction.

This writer is concerned about the use of programmed instruction and teaching machines. There is a danger of relegating music back to the plane of music memory contests and to numerous isolated bits of information about music. Such teaching devices should be considered critically in terms of the particular class to which they are applied.

The use of television in the classes for college students is conducted on a local basis at the present time. The instructor may find himself a part of the planning of the telecasts or he may have to develop his course in conjunction with the telecasts whether he is in agreement with such or not. The telecasts may be a substitute for concert-going experiences or live performance in the classroom.

A radio broadcast might be utilized when a particular work is broadcast that is not available in the music library. Campus stations or local stations might be contacted to request particular works. Some campus stations have monthly program bulletins which list the compositions that will be played and the time of the broadcasts.

Beyond all the operational and physical problems of teaching there is something else that the teacher must remember: "The ideal teacher of the humanities does not decree, does not argue....he is fostering growth in students. Growth comes from within....the teacher provides an environment in which growth in sensitivity may take place and, when necessary, removes barriers to communication."¹¹⁷

EVALUATION PROBLEMS

One of the thorniest problems confronting all instructors is the problem of evaluation. The evaluation of the student's progress, growth, achievement is the most immediate concern of the instructor, but a major concern is the success with which the teacher and the course meet the objectives of music in general education; namely, provide opportunities for growth in musical awareness, tolerance, understanding, appreciation and enjoyment; provide opportunities for aesthetic growth and development and for development of taste and judgement; help students to discover the interrelatedness of the arts and humanities.

EVALUATION of the STUDENT

In departmental music courses the individual instructor is faced with the dilemma, "How can I evaluate the student's experience in music?" David Heenan points

¹¹⁷Ward, op. cit., p. 78.

out that any attempt to grade a student's appreciation not only is a problem but possibly is undesirable.

Evaluation, in its broader sense, serves a much more vital purpose in the aesthetically oriented course by contributing to learning.... Essentially the aesthetic reactions desired are an act of evaluation, and the evaluation practices used in the course should be so designed as to help the student to develop artistic and literary sensitivity, to create valid standards for personal judgement, and generally to enhance insight into and satisfaction with aesthetic experience.¹¹⁸

This is true and important but the registrar will expect a letter grade for each student at the end of the quarter, trimester, semester or year.

Some ideas cannot be easily transposed from what is supposed to be...heard into the language of oral or written communication. There are, however, certain cognate areas in music by which one can determine something about the students' knowledge in these fields. Since much of the instruction usually uses music to provide auditory impressions, evaluation should be at least partially based on this. Records or some instrument can be played and a check made of the students' familiarity with techniques, media, and other qualities.¹¹⁹

Recognition of forms, recognition of the distinctive tone color of families of instruments or of individual ones, recognition of common classifications of musical compositions, recognition of the salient characteristics of classicism, romanticism, modernism in music, may be incorporated in some of the questions.

If all quizzes, tests or comprehensive examinations are designed for all the students of the humanities or fine

¹¹⁸Heenan, op. cit., p. 161.

¹¹⁹Ibid., p. 188.

arts general course, the individual instructor may feel relieved of the test construction and grading responsibility or he may feel restricted to teach towards the examination so that his students will make a good showing on the test in comparison with students in other sections. All sections should use the same bases for the final evaluation of each student. The grade on the comprehensive examination may constitute the final grade or factors such as quiz grades, the instructor's observation of the student's contribution to the discussion group, the student's reactions to concert performances in oral or written form may be considered with the test or tests.

Reporting on the evaluation procedures in the Core Program at Colgate, Herstand writes:

Examinations and quizzes are common to all sections and consist almost entirely of questions relating to specific visual and auditory examples, played or shown as part of the examination. In other words, all questions are framed in the actual context of an actual art experience. Examination papers are read by at least two members of the staff and grades are assigned according to a scale on which all students are ranked.¹²⁰

The implication here is that the questions involve value judgements rather than being objective questions that can be machine scored or scored against a key.

Machlis considers examinations as fine teaching tools in music appreciation but questions whether the factual knowledge examined has any relationship to a student's

¹²⁰Herstand, op. cit., p. 206.

enjoyment of or love of music. Since tests are a "necessary evil" two kinds of tests are administered. The listening examination is one in which "the student is asked to recognize such procedures as duple, triple, quadruple and sextuple meter, the contrast between allegro and adagio, piano and forte; the timbres of the instruments; A-B-A form; legato, staccato, pizzicato and similar matters."¹²¹

The other segment of the examinations includes definitions and questions demanding exact information. At Queens College the practice of having students identify themes that they heard in class has been abandoned. So often, in an effort to prepare for a test the student concentrates on the themes and some clue to remember the composition to the exclusion of the other musical elements and the impact of the music as a whole composition.

EVALUATION of the COURSE

Periodic evaluation of the individual course and course sequence is a vitally important process. In the light of established objectives these questions should be raised, answered honestly, and then steps should be taken to improve the course and/or sequence, and possibly modify or revise the objectives.

1. Are the objectives realistic for this student body?
2. If the objectives are realistic, are they being met by this staff with the equipment and materials that are

¹²¹Machlis, op. cit., p. 19.

available?

3. Do the experiences in the course foster continuity, sequence and integration?

4. Does the course employ the most appropriate texts, library materials, recordings and concert experiences?

5. Is class participation and discussion as stimulating and meaningful as possible? Has every student been involved?

6. Is there evidence of growth in tolerance, in understanding, appreciating and enjoyment of the music heard? Is there evidence of growth in aesthetic sensitivity, in discriminating taste and judgement as a result of the experiences in this course?

7. Is the course structured flexibly enough to take into account the newly developed interests of students?

8. Are relationships among the arts lucidly understood?

9. Is there adequate provision for listening sessions of the music heard and/or discussed in class?

10. Does each area of the humanities receive a balanced share of the allotted time?

11. Are students motivated to continue in their pursuit of depth and breadth in music, the interrelated arts, the humanities, as a result of this course or sequence of courses?

12. Are opportunities provided for students to attend concerts, plays, and visit museums?

Turning to the musical offerings in general education programs on a national basis, there are additional questions to be raised and trends noted.

1. Are music courses provided exclusively for the general student?

Of the two hundred sixty five colleges and universities that were found to have general education requirements, through a study of their catalogues and bulletins and via personal correspondence, only a negligible number of institutions fail to provide at least one course for general students which excludes music majors. In the humanities and fine arts divisions, courses primarily planned for music majors may be elected by general students, particularly in smaller institutions. In the very broad humanities course it is doubtful that the music major's depth in one field would contribute significantly to his advantage over the other students. The usual pre-college musical training of a student is not humanistically oriented.

Some general students qualify readily to enroll in theory, literature, applied music courses and performance organizations.

It appears to be safe to say that, in the majority of colleges and universities that require general education in some form, music courses are provided for general students which are not open to music majors.

2. Is there any provision for ability and background differences of the general student?

Proficiency tests or entrance examinations should be made available to the general student who has an extensive musical background. Queens College provides a two level system. "Those who have some musical background are allowed to take an examination, and if they pass are permitted to take an introductory course on a somewhat higher level (Music 3 and 4). This makes it possible to gear Music 1 and 2 to the needs of the student who has either no musical background at all or very little."¹²²

At Shimer College in Mount Carroll, Illinois two one-year sequences in the humanities are required. The student with considerable preparation in the humanities is permitted to enroll in Humanities 104 rather than taking Humanities 101-2 and 3.

A somewhat different viewpoint is expressed by Robert House:

The principle upon which general education must stand is the development of basic concepts and skills in the fundamental branches of knowledge--and particularly in those where the individual student is found most lacking....we could take steps to make our general introductory courses in each field more serviceable....these courses called 'Introduction to Music' or 'Music Appreciation' are really supposed to be general music courses--an extension of the work in the elementary and secondary schools. A program of testing and consultation might well be carried out during the opening phases of instruction followed by resectioning into more specifically remedial work in music reading, listening, and so on. Certain students might be advised to add piano or substitute participation in the band or chorus, or to waive the

¹²²Ibid., p. 9

course altogether. Whatever we do we must avoid pouring all the students through the same funnel.¹²³

A broad humanities sequence that moves through the ages in chronological order may offer a challenge to the department to devise ways of examining students to discover if they might be exempted from enrolling in a quarter or semester of the course. Students might have more knowledge of and background for the second semester or the third quarter of the course than they would for the first semester or quarter if the study begins with the early centuries of mankind.

When humanities courses become prevalent at the high school level it will be necessary to provide entrance examinations for general students to let the abler student move on to advanced courses or waive the requirement entirely, and to give the student without benefit of such a high school course a less defensive and less competitive place in the course. If the high school humanities courses become widespread, the courses at the college level will be able to deal with depth in music more satisfactorily.

3. Are there any experimental or experiential activities provided or encouraged in conjunction with the general course?

¹²³Robert W. House, "The Role of the Fine Arts in the Preparation of Teachers," Music Educators Journal, Vol. XLVII, No. 2 (November-December, 1960), p. 40.

Today most colleges provide some space and equipment for listening activities. Some provision seems essential if the course is to operate effectively. Equipment for listening activities is viewed as the minimum in laboratory experience.

An exception to this practice which seems justified and which causes little inconvenience for the student is found at Colgate University. The students are supplied with sets of recordings, for which they pay a small rental fee; thus, the students are free to play the records wherever and whenever they have access to a record player. Many students have their own players and most residence halls and fraternity houses have record players which are available to the students.

Workshop experience denotes creative activity or individual exploration of aspects of music. Access to a separate room for such experiences, although pleasant and convenient to have, is not absolutely necessary. Some experimentation with creating simple melodies can stem from class activities and can be developed on an individual basis. Interested students may work individually or in small groups with simple melodic and harmonic instruments, may discover for themselves the science of sound by working with different lengths of metal tubes, woodblocks, glass receptacles and water. Students with some ability may attempt to harmonize some melodies or write a composition according to a schematic outline of a particular form. All

of the individual pursuits and projects will need guidance and evaluation by the instructor or assistant, but the creative and exploratory work probably should not enter the student's final grade in the course except as an indication of attitude and effort.

There are isolated examples of successful laboratory and workshop experiences in a few colleges and universities. (The programs at Goshen College and at the University of South Florida have been mentioned previously.) The launching of more programs like these requires of general teachers another attribute, the spirit of creativity and adventure.

CHAPTER V

SUMMARY AND CONCLUSIONS

The purpose of this study is to ascertain the role of music in general education by an analysis of the foundations of general education, an examination of instructional organization in general education and course structure in the humanities, and an evaluation of music offerings for the general student.

Literature from the fields of general education, the humanities, and music for general college students, found in books and periodical literature has been surveyed to determine the definitions, objectives, and characteristics of general education, to identify the instructional organization in general education and the course structures in the humanities. The survey of college catalogues and the personal letters from twenty teachers of general music courses or humanities courses provide some of the information for the evaluation of course offerings that include music for the general student.

FINDINGS

Some of the findings and conclusions refer either exclusively to general education or explicitly to music, but others involve both general education and music.

1. General education programs are based primarily on one of three philosophies or modifications thereof--rationalism, neohumanism, instrumentalism. Under the influence of rationalism music often is included as a part of a broad humanities course wherein music is studied in terms of its contribution through the ages to the cultural heritage of the Western world. The amount of time and emphasis given to music as compared with the other areas is frequently dependent on the teacher, in accordance with his interest and capabilities, or on the team of teachers, in accordance with their abilities, cooperative planning or compromise or demands. In response to the inquiry of how much time music receives in comparison with other areas in the humanities, in the limited letter survey, the replies range from "the least emphasis of four areas" to "four lectures and six 'canned music' hours in a semester" (two lectures and three labs per week) to "twelve lectures by four different music professors out of a total of one hundred two lectures in the year" to "an equal share of the time" to "music receives more emphasis than the other areas because of the particular interest of the teacher."

Under the influence of neohumanism, whereby music may be elected as one of many courses in the humanities areas, music appreciation courses extending from one course to one and two year sequences, music theory courses, applied music lessons, and sometimes participation in musical organizations are available to general students.

Under the influence of instrumentalism, the musical offerings appear to be related to students needs and interests, with occasional emphasis on workshop or laboratory experiences. The courses ideally provide active experiences in music. Goshen College, in Goshen, Indiana, places great emphasis on workshop experiences. As a part of these experiences the teacher stresses music reading to help the many Mennonite students uphold the tradition of singing in four-part harmony in their church services. The University of South Florida in Tampa, Florida also has a well established, extensive laboratory experience included in its humanities course.

2. Five types of general education instructional organization or approaches are found: distribution requirements, comprehensive survey courses, functional courses, the great-books curriculum and individual guidance. The course patterns in the humanities reflect the instructional organization or approaches of the general education programs. The most common patterns are: the distributional plan, survey courses, the interrelation of the arts plan, history of the arts or history of music, the mosaic plan, and the aesthetics principles approach.

3. Several objectives of general education programs have direct or indirect implications for music and seem to justify the existence of music in general education programs.

a) To help students gain an appreciation or understanding of music

This is also one of the stated objectives of music. In the college catalogue course descriptions and statements of purpose, this was by far the most frequently stated purpose.

b) To help students see relationships

In the case of opera, students have an opportunity to see the relationship between music and story, to see the relationships among drama, music, the dance, and to some degree, graphic arts. In other instances students may become aware of the relationship of music to one or more of the following: history, social studies, literature, poetry, one or more of the fine arts.

c) To help students find a means of self-expression in the arts

Except in the limited examples of laboratory or workshop experiences, and statements of five colleges that opportunities for creative experiences are included in the music courses for general students, there is little evidence that the music offerings help students to find a means of self-expression unless the student participates in some musical organization or has the privilege of applied music lessons.

d) To provide for the newly acquired leisure

The numerous and vastly different course offerings may provide for the individual student the impetus to attend

concerts and recitals, to select recordings and programs that provide pleasure as leisure time activities. The experimental and experiential activities in the music courses may stimulate the student to pursue or continue musical studies, to explore the possibilities of composition as an amateur during leisure hours. At the present time the writer knows of no studies on this subject.

4. The 1700 college catalogues surveyed reveal that two hundred sixty-five colleges which have stated general education requirements provide music in some form. Of these, one hundred eighteen colleges require one or more courses involving music to some degree. One music appreciation course is required in fifty-six colleges; one college requires a year's sequence in music appreciation, another requires a two-year sequence; one college requires one course in music history. Twenty-one colleges require courses combining the fine arts and music; one combines art, music and dance; seven colleges relate art, music and drama; two creative arts courses include art, music, dance, and drama; three colleges relate fine arts and literature. One year humanities sequences are required in twenty-two colleges and two year humanities sequences are required in three colleges.

5. The survey of the catalogues revealed information relative to the criteria for evaluation.

a) Are certain music courses provided exclusively for the general student?

A negligible number of colleges failed to provide music courses exclusively for general students.

b) Is there any provision for ability and background differences of the general students?

There are isolated examples of provision for the able and informed student. Queens College in New York and Shimer College in Mount Carroll, Illinois have systems of proficiency tests and definite courses for students who pass these tests.

c) Do the musical offerings provide for experiential and/or experimental or creative activities?

The musical offerings commonly provide opportunity to hear the music discussed in live performance or through the use of recordings. Creative experiences or experimental activities are mentioned in the course descriptions of five colleges. The programs at Goshen College and at the University of South Florida are the most extensive ones.

d) Do the courses meet all or any of the stated objectives of music?

Ninety four per cent of the colleges that require music in some form in their general education programs state in their catalogues that one of the purposes of the course or courses is to help students gain an appreciation or understanding of music. To help students gain an understanding of aesthetic principles, develop taste and judgement, enrich their personal lives are objectives stated by five or more colleges each.

e) Do the courses meet all or any of the stated objectives of the humanities?

In addition to those objectives above which would be applicable here, to provide for the student some understanding of his cultural heritage is an objective mentioned by the twenty-five colleges that require humanities courses, and by five colleges that present two or more of the arts in combination.

f) Are the objectives realistic in terms of student body, teaching staff and available teaching materials?

This question is raised primarily for evaluation of individual institutions. The literature surveyed is critical of teachers of general education collectively, but otherwise there is a lack of evidence on this question.

CONCLUSIONS

1. There is no single plan or pattern of general education in any college that another college should adopt wholesale. Each college should develop its program of general education in accordance with the make-up of the student body, the needs of the students and the availability and capabilities of the teaching staff.

2. To attain the many explicit objectives of general education and the broad objectives of integrated student personalities, and youth prepared to face the problems in the contemporary world, general education programs require strong administrative support, cooperation and support of

the total faculty, and most importantly, quality teaching. Perhaps the most crucial factor in the successful attainment of the objectives of general education is the teacher.

3. Students need some orientation to general education, its purposes and objectives with emphasis on the significance of general education in the student's total educational program and with emphasis on the nature of general education--a continuing search for values.

4. In many established programs of general education there has been a shift of emphasis from acquisition of factual knowledge to more stress on mastering of principles and stimulation of intellectual curiosity.

5. General education requirements are on the rise in individual institutions. In the state of Pennsylvania, the increase in general education requirements is the result of teacher certification requirements. Effective as of October 1, 1963, the Pennsylvania State Council of Education has established the requirement that all applicants for a certificate to teach in the state must have completed a minimum of sixty semester hours of acceptable courses in general education.

The California Administrative Code Title 5 provides for a minimum of forty-five units of general education, with thirty-one specified units and fourteen units distributed by the college.

6. Although general education is largely confined to the first two years of college work, there is some support

for the extension of general education into other years of schooling. Capping the undergraduate studies with one or two general courses or senior seminars would seem to have merit to act as a balance for the specialized or professional studies that the students had been pursuing.

7. The findings reveal a multiplicity of course offerings under various organizational structures. This variance makes necessary the evaluation of offerings on an individual institution basis. If the courses are geared to the needs of the particular student body, differences in objectives and types of courses will be evident. For example, courses designed for the Mennonite students of Goshen College in Indiana would be less effective for the students attending Queens College in New York than courses designed with that particular student body taken into consideration.

If the best use is made of the available faculty the courses are apt to differ considerably from institution to institution, and from course to course in the same institution.

8. The vital interest in general music and the humanistic approach to music at the high school level is an encouraging trend which should have eventual effect on general music at the college level. This interest is evident at the local, state, divisional, and national levels of the Music Educators National Conference meetings. The official magazine of MENC, Music Educators Journal, carries

articles every month either as reports on a new general course in a particular high school, or as the report of an experiment of a related arts or humanities course, or as an admonition to inaugurate such programs. The idea of general music classes in high schools is not a new one, but today there is increased enthusiasm for general music courses and courses relating music to its sister arts and the humanities.

9. The role of music in general education makes its most important contribution to the lives of individuals. Although a general course in music provides common experiences in music, the role of music in each student's life may differ from person to person. Ideally, if the courses are taught well, in some cases they will have opened up new horizons and vistas, new ways to view the world and listen to it; in other cases, the courses will have enriched the student's background and will have given him an awareness of the individual arts and the humanities as a whole; in other cases, the courses will have had marked influence on the student's development of aesthetic sensitivity, discriminating taste and judgement; in other cases students will have found a new means of enjoyment, relaxation and constructive use of leisure time.

Almost impossible to measure, what the experience means now and will mean to each student in years to come is one of the most important factors that enters into the appraisal of the general courses involving music. Music

has many roles to play; the roles become alive within the student.

RECOMMENDATIONS for FUTURE RESEARCH

1. It is recommended that further investigation be made into ways of learning that are appropriate to the objectives of music in general education. (a) What is the nature of aesthetic development? How can the aesthetic growth and development of general students be promoted and nurtured through the course offerings in music? (b) Does the creative behavior of the student have any direct relationship to his learning in the course?

2. It is recommended that further research be conducted in the area of attitude--attitude towards music or the arts or the humanities. Can attitudes be taught, encouraged or fostered?

3. It is recommended that comparative studies be conducted of classes who have and who have not workshop or laboratory experience to determine the contribution of the workshop or laboratory experience to the total learning situation in the general music course.

4. It is recommended that experimentation with senior seminars or general "capping" courses be conducted. Is the student's gain and interest greater in general courses after he has spent a year or two in professional education? Does he recognize the importance of general education as a balance

for technical or professional education and for over-specialization?

5. It is recommended that universities and colleges explore ways to up-grade the quality of teaching in general education programs. Immediate aid may be gained from in-service training programs; however, colleges and universities need to give attention to the initial preparation of teachers for general education programs.

6. It is recommended that further research be conducted in the field of evaluation. The development of evaluation instruments and techniques for the artistic and humanistic fields is needed.

7. It is recommended that follow-up studies of students be carried on in order to determine what factors in the learning situation in general music courses contribute to the pursuit of humanistic study after formal schooling has ceased.

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