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The correlation of music with the general subject curriculum in the junior high schools of Baltimore

THE CORRELATION OF MUSIC WITH THE GENERAL SUBJECT CURRICULUM IN THE JUNIOR HIGH SCHOOLS OF BALTIMORE

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CHAPTER I

THE PROBLEM AND DEFINITION OF TERMS USED

The ultimate end of music education in the junior high school is appreciation. Serious music educators wish to develop in their students a more discriminating taste for music; but, most of all, they want the appreciation of music to carry over into the appreciation of life. In order to appreciate good music and to become more intelligent about the sources from which it comes, a thorough study of humanity itself is necessary. Pitts has said that:

> The appreciation of music means increased appreciation of peoples of history, of literature, of painting, and of architecture. Learning to know great music means coming into contact with every field of human culture. (19:3)

Such an appreciation of music can be obtained in the junior high school through cooperative planning by teachers and pupils. Leading authorities in the field of music education agree that teaching music from a human interest point of view gives the student a better conception of music's relationship to themselves. Pitts stated further that:

> Each individual boy and girl should feel that he counts; what he prefers matters; his favorites, his whims, even are significant; that he has the right and an obligation to stand on his own feet in developing his artistic stature if he is experimenting within the bounds of the true and tried.

> He does not exist to keep music alive, but music(all art) is here to satisfy him and his needs. (19:158-159)

Correlation was one of the early attempts to avoid teaching subject matter in isolated fields. It quickly became a part of the new education movement. It was used to show relationships between various subject matter fields, or even within a subject field such as music, and between areas such as music and social studies. Correlations pointed out between any areas tended to enrich and enhance the subject under discussion. Andrews and Leeder aptly expressed the importance of correlation when they stated that:

> Because of its humanistic significance music has much to contribute to many subjects in the curriculum. It is true that it has a relationship with mathematics and the natural sciences, but it has a great deal to contribute to the social sciences, art, English and physical education areas. . . . The sum total of the related activities cannot be gained through isolated subject matter teaching, but it may be accomplished through correlation. (2:110)

Correlation of subject fields has received a new impetus since World War I, and the authorities seem to agree that music should appear in practically every correlated project as an aid to the core idea. Studies on the subject have shown that music is often capable of serving itself as the core of projects to which many other subjects make illuminating contributions.

I. THE PROBLEM

<u>Statement of the problem</u>. It was the purpose of this study (1) to investigate current trends in the use of music as a correlating force in the twenty-five junior high schools of Baltimore, and (2) to determine to what extent music is generally used as an aid in correlating various subjects of study.

<u>Importance of the study</u>. This study was designed to investigate the use of music as a correlating force among the various subject areas in the junior high schools of Baltimore. Its purpose was to show that (1) music tends to bind the academic subjects together, and (2) music should be considered a social service agency capable of supplying situations for active learning.

It was found that the common practice of having a different teacher for every subject in the junior high school tends to make both teaching and learning highly departmentalized. Music can be a vital force in bringing the various departments together thus illuminating and strengthening each other. Dykema and Cundiff made it clear that:

> Music is a valuable aid in interrelating various subjects of study and thus connecting them with life activities. Just as music helps in socializing the individual, so by embodying various aspects of other junior high school subjects, it tends to bind them

> together. The project method of study almost invariably makes use of music, because every musical composition is more or less related to other arts, history, geography, science, mathematics, physical education, domestic arts, and sociology. To these it gives a peculiar life and reality because it grew out of the experiences of people who were at least to some extent in touch with all the subjects the student is pursuing, and in many cases musical compositions have intimate relations with events and persons discussed in these other subjects. The fact that music must always be made anew, thus in a sense, being re-created, gives a certain desirable feeling of ownership to those who remake it. (8:368)

In discussion of the development of an integrated personality as one of the basic goals of modern education, Andrews and Leeder stated that:

> . . . To become a well balanced or integrated personality, education must use subject matter that is rich in its very nature for developing such personality traits as co-operativeness, tolerance, intelligence in problem solving, perseverance, sincerity, and honesty, plus the many other qualities which characterize the personality of the well integrated person. All this implies a wholeness that is in direct contrast to subject matter taught in isolation. (2:106)

In a similar discussion of the correlation of music with other subjects in the curriculum, Pitts stated that:

> . . .[N]o one area can live for itself alone, and strength and life are given to the whole by a finer coordination of parts within themselves, in addition to parts within the whole. (18:26)

It was from such beliefs and philosophies that the principle of correlation as a method of making educational experiences more vital and meaningful has revealed itself to be important.

II. DEFINITIONS OF TERMS USED

Appreciation. Appreciation was interpreted as meaning a capacity for the enjoyment as well as for a critical and sound evaluation of music which one naturally acquires as a result of all kinds of musical experiences.

Correlation. Throughout the report of this investigation, the term "correlation" shall be interpreted as meaning the interrelation of studies in the general academic areas with the study of music.

III. SOURCES OF DATA

Sources of data used in this investigation were selected from (1) publications in the field of general education, (2) publications in the field of music education, (3) standard references in music literature, (4) unpublished theses written on the study of correlation in the junior high school, and (5) information from a 96 per cent return of questionnaire forms dispatched to the entire staff of 36 junior high school vocal music teachers in the city of Baltimore. Only those teachers who taught general music were contacted.

The questionnaire form was constructed so that all questions could be answered by making a check mark (✓) in spaces provided in four columns. The general limits surrounding each column were as follows:

1. Daily was interpreted to mean only those days on which classes were scheduled to take music.
2. Often was interpreted to mean that classes spent half or more of their time correlating music with other subject areas.
3. Seldom was interpreted to mean that classes worked on correlating projects at least twice during a semester.
4. Never was interpreted literally.

Statistical data was computed in terms of the number of answers appearing in each of the columns mentioned above. The questionnaire form was constructed in four parts. Part I consists of a list of the curriculum courses in the junior high school. Teachers were asked to indicate the degree of correlation in each of the courses by checking one of the four possible answers. Part II consists of three sections: (A) Form, (B) Rhythm, and (C) Creative Activities. Inquiry regarding correlation was based on the three aspects respectively. Part III was given entirely to history and geography. Questions in this section were designed to detect emphasis on the historical and geographical background of all types of music. Part IV was designed to ascertain methods of planning by teachers of general music.

Charts showing the frequency of correlation between music and the various other subjects are presented in Chapter III. They were intended to show how correlation was accomplished with respect to form, rhythm, and creative activities in music. The charts were constructed similarly to the various parts of the questionnaire form for the purpose of easy interpretation. The figures in all charts were computed to show the ratio of participation in the various forms of correlative activities based upon the 31 returns.

IV. ORGANIZATION OF THE REMAINDER OF THE STUDY

This study is comprised of four chapters. The initial Chapter includes the statement of the problem, the purpose of the study, the importance of the problem, definitions of terms used, and the sources of data. Chapter II consists of a review of related investigations. Chapter III consists of the presentation of data. Chapter IV presents the summary, conclusions, and recommendations resulting from the study. The Appendix includes the questionnaire form and the letter of transmittal.

CHAPTER II

REVIEW OF RELATED INVESTIGATIONS

Studies concerned with correlation are limited in number, especially of the junior high level. However, a few investigations which deal, at least in part, with correlation and integration have been found. The purpose of this Chapter was to review those investigations which were considered pertinent to this study.

In 1959, Thompson completed a study which was concerned with the correlation and integration of music and social studies. The purpose of her study was (1) to preserve the principle of the whole by correlating some of the activities of the general music class with social study units in the elementary school curriculum; and (2) to present resource material intended as a guide for the classroom teacher or music teacher. She stated that:

> It is generally accepted that music is a universal language and constitutes part of everyday life. Through this medium one meets the people of the world, their customs, cultures, dress, climate, speech, industries, resources, religions, political beliefs and ideals. Children can vicariously, but understandingly, experience the same emotions that are expressed in the songs of the people of different nations. Through music, the educator can vitalize the interests of children, give a better understanding of the world and prepare them for social adjustments. Therefore, correlation and integration of music activities with other areas in the school curriculum should produce longlasting impressions and stabilizing and unifying experiences. (34:3-4)

Thompson presented a group of resource units for the elementary school, correlating and integrating music with the social studies curriculum. Her group of units presented materials and music activities which would assist teachers in bringing more vivid and realistic impressions of four different countries to children. Specific materials and techniques were suggested which would provide correlation and integration between music and social studies in the elementary school. The United States, Mexico, China, and Switzerland were chosen for the purpose of suggesting musical activities. The suggested musical activities involved experiences in singing, listening, playing of instruments, rhythmic movement, and creativity. It was concluded that, as a result of the data compiled in the study, (1) a greater appreciation of a country and its music is experienced by participation in the suggested musical activities; (2) concomitant learnings produced a more integrated person; and (3) the correlation of music with the elementary school social studies program is very important in making the school curriculum more meaningful and complete. As a result of her study and with consideration of the current trends in education, Thompson concluded that (1) the general music class should focus greater attention on the correlation and integration of music with other curriculum subjects; (2) that possibilities of correlation and integration of music with other subjects be explored constantly and remain a continued process; and (3) that all creative possibilities in music materials be investigated by teachers and students. (34:1-79)

In 1940, Cotton made a study of suitable music for use in the junior high school general music class which was appropriate for correlation with the social studies curriculum. (28:1-154) She considered such aspects as singing, directed listening, and pupil readings. Cotton stated that the following three criteria must be considered in selecting music suitable for correlation with the social science program: (1) the correlation must be significant to be of value; (2) all music selected for correlation must contain the recognized elements of musical appeal; and (3) all selections must be within range of pupil appreciation. A tabulated list of songs and recordings was presented, and was classified according to areas of historic sequence. It was suggested that the traditional subject courses which emphasized knowledge often failed to produce desirable attitudes and the new courses must provide for the development of proper appreciations and emotional reactions. It was concluded that music is an effective medium for emotional reactions. It was concluded that music is an effective medium for emotional expression; hence, a correlation of music with the social studies program should balance the emphasis upon the intellect in the traditional subject-matter courses and pave the way for the development of a well integrated personality. It was emphasized that materials for correlation should be designed to give the pupil experience with varying national temperaments, and that they should satisfy the emotional life of early adolescence, and, at the same time, provide for musical growth.

In 1944, Lindsay made a study of the importance of correlation of music with world history. (31:1-78) The purpose of her study was (1) to propose a method of correlating music with history in the secondary school; (2) to present certain results of this method obtained by work in the classroom; (3) to determine values of correlation with world history in the secondary school; and (4) to verify certain advantages attributed to correlation as applied in music education methods. Lindsay presented suggestions concerned with correlating music with history and gave several examples. She concluded that the study was in definite support of the opinion that the correlated program made a definite contribution to the field of education. It was concluded also that, as a result of the correlation of music with world history, many pupils benefitted from a great wealth of beautiful music who would not have had the opportunity otherwise.

In 1936, Clement conducted a survey concerned with the correlation of music with other subjects in ninety junior high schools of Massachusetts. It was reported that (1) correlation of music was a practice among the minority of teachers; (2) correlation took place most often with English, Art, Social Studies and foreign languages; and (3) correlation was devised largely through individual teacher initiative and resourcefulness rather than through cooperation between departments. Twenty-four of the nine hundred teachers reporting followed suggestions for correlation in their courses of study, and three teachers reported having obtained helpful suggestions from textbooks in music education. (27:1-123)

Loudon compiled a group of resource units for the junior high school general music class. (32:1-103) She showed that through trends and changing concepts in the field of secondary education, the unit method met the needs of the teacher seeking a more effective technique in developing and training the adolescent; and that the unit method helped the child to grow and develop through changes in attitudes, behavior, understandings, and appreciation. Many suggestions for unit projects and procedures were listed, and the advantages and disadvantages of the unit plan were discussed.

In 1957, Lankhorst made a study of the trends in the teaching of general music in the junior high school during the period, 1930-1955. (30:1-79) The purpose of her study was (1) to trace the evolution of the general music program in the junior high school during the past twenty-five years; (2) to show the relationship between educational philosophy and its effect on the teaching of junior high school music; and (3) to analyze and evaluate the methods and techniques advocated by the authorities in the field. The study pointed out that the transfer of importance from subject matter to the child was gradual and seemingly imperceptible; that a change in philosophical concept from the traditional to the pseudoprogressive idea of teaching, although now quite definite, still is in its stages of infancy.

It was suggested that the general music program in the junior high school was developed because of a need to expand the music program. This realization came about with the establishment of the junior high school which recognized the fact that the early adolescent required special and particular attention. To show how the development had taken place, the opinions and ideas of music educators were analyzed with regard to aims, objectives, teacher qualification, general comparison of theory of application, testing, comparison of variety of activity, recommendation for physical equipment, and recommendation for classification. The views of such leaders of music education in the junior high school program as Beattie, Gehrkens, Pitts, Nordholm, Andrews and Leeder, were presented as well as editorial views from various publications such as _Music Educators Journal_, _Journal of Research in Music Education_, and _The English Journal_.

The study concluded that a movement from the classical techniques and methods synonymous with triditionalism to a more intelligent and practical approach to the problem of teaching music in the junior high school had evolved. Lankhorst stated in her conclusions that:

> No longer is the subject matter the pivotal point of education, no longer are teachers expected to be extremely authoritative, no longer is the music an isolated course of study, rather the child is the center of the program, the teacher is the emphatic guiding leader. Now the music takes on new meaning because of its relationship with other courses in the curriculum. (30:65)

It was recommended that a great deal of intensive investigation be undertaken in the correlation of junior high school education and the general music program as such. It was stated that there is a definite need for more systematic surveys of the national practices in the area of music education. It was suggested that music caters to the intellectual, emotional, and social development of the adolescents, and provides a medium which will help them adjust to the ever growing complexities of the world in which they live. (30:1-71)

Summary. It was the purpose of this Chapter to review related investigations dealing with the correlation and the integration of general music with the various other subject areas in the junior high school. Most of the studies offered specific units showing how correlation might be accomplished. All of the authors agreed that correlation of music with any or all of the other subject areas in the junior high school was the most stimulating musical experience possible. The opinions of all of the researchers indicated that the unit method of teaching assures maximum student participation and provides adequately for individual differences.

While only a few surveys have been made in fields of study dealing directly with correlation and integration of music with other subject areas in the junior high school, evidence of considerable investigation on the elementary and senior high school level has been observed. Some of the studies dealing with the higher grades in the elementary schools have been included in this Chapter because the materials contained in many of the units are identical with materials covered in the junior high school grades. Regardless of the level, however, on which the studies were based, all of the authors were in agreement that correlation and integration of music activities with other areas in the school curriculum should produce longlasting impressions and serve as a stabilizing and unifying force in the lives of the pupils.

CHAPTER III

PRESENTATION OF DATA

This Chapter will present the survey findings related to (1) the frequency of correlation of the general music activities with the other subjects in the junior high schools of Baltimore, (2) the frequency of correlation with specific subjects from the aspect of form, rhythm, and creative endeavor.

Teachers were asked to indicate methods used in correlating rhythmic activities in music with meter study in English, for example, or with rhythmic flow of lines in art. They were requested to indicate techniques used in teaching form in music as compared to form in the other arts of the curriculum. Teachers were requested to indicate methods used to encourage creative activities in the general music class, or to indicate how music was used to enhance the creative activities in other classes such as art, English, foreign languages, industrial arts, the social sciences, or others.

Tables were designed to show the extent of use in various methods of correlating music with all of the other subjects in the junior high school curriculum. The Tables contain four columns which are headed <u>daily</u>, <u>often</u>, <u>seldom</u>, and <u>never</u>. Explanation of these terms appear in Chapter I.

Table I shows that social studies, art education, and English were the most correlated subjects with general music. It was interesting to note that although 11 teachers indicated that they correlated often with the social studies, none correlated these subjects daily. Nine teachers indicated that they seldom correlated with the social studies, but only six out of the 31 returns stated that they never attempted to correlate in this area. Nearly half of the teachers correlated often with art education, but a larger number stated that they never attempted to correlate in this area. Two of the teachers, as shown in table I, stated that they correlated with English daily. Ten, or approximately one-third stated that they often correlated with English. Only six of 31, however, stated that they never attempted to correlate general music with English. More than one half of the teachers reported that they never attempted to correlate with mathematics, but two out of 31 reported that they correlated daily with mathematics. It was surprising that more than one half of the music teachers never attempted to correlate general music with physical education. It was equally surprising that only eight teachers of the 31 returns reported that they correlated often with the foreign languages. One third of the teachers reported that they never attempted to correlate with foreign languages. The Table showed that the frequency of correlation with all subjects are highest in the column which indicated no correlation. Only four of the 31 returns indicated an attempt to correlate daily in any area. Subject areas showing the least amount of correlation were commercial education, industrial arts, home economics, science, and mathematics. The foreign languages and physical education also rated quite low in correlation projects.

The data in Table I revealed a lack of correlation to any appreciable degree in the Baltimore school system. This practice is not in accord with that suggested by leading music educators as discussed in Chapter II.

The tabulation of answers, as shown in Table I, seems inconsistent in comparison to those indicated in the various other Tables which show the extent of correlation between music and the other subject areas with emphasis on specific aspects of music such as form, rhythm, or creative activity. This probably could be interpreted to mean that some teachers attempt to correlate with no specific purpose in mind. This also is not in accord with practices advocated by the leading authorities in the field of music education. If music is to function effectively in the junior high school curriculum, pupils must be inspired to see its relationship with the other subject areas which they may be studying.

TABLE I

FREQUENCY OF CORRELATION OF MUSIC WITH OTHER SUBJECTS

	Extent of Use			
Subject	Daily	Often	Seldom	Never
English	2	10	13	6
Social Studies	0	16	9	6
Mathematics	2	3	9	17
Science	0	3	8	20
Foreign Languages	0	8	12	11
Physical Education	0	6	7	18
Home Economics	0	1	6	24
Industrial Arts	0	2	6	23
Commercial Education	0	2	3	26
Art Education	0	14	6	11

Table II shows the frequency of correlation of English and the general music activities with reference to form. Approximately two-thirds of the returns showed that attention was often called to the descriptive narrative in prose as related to program music. Two teachers reported that such comparisons were done at each class meeting. Only two teachers stated that correlation in this manner was never attempted in their classes.

Approximately one-third of the returns showed that poetry was often compared to the tone poem in music. One teacher stated that this was done by having pupils write poems using the subject of whatever tone poem they happened to be studying. Others stated that they merely asked pupils to write their impressions of what they heard in the music being played. Nearly one-half of the teachers, however, showed that this type of correlation was seldom attempted. Five teachers indicated that this type of correlation was never attempted.

More than one-half of the returns showed that the sonata form was never studied as a form. But eight of the returns showed that the sonata form was often compared to literary composition writing such as the expression of a theme, development, and close. One teacher correlated in this manner daily. One teacher stated that the pupils in her class had written an opera using a Mozart sonata as the source of themes.

TABLE II

CORRELATION OF ENGLISH AND MUSIC WITH EMPHASIS ON FORM

	Extent of Use			
English	Daily	Often	Seldom	Never
Descriptive narrative as related to program music	2	20	7	2
Poetry as related to tone poems in music	1	11	14	5
Literary composition as related to the formal treatment of the sonata form in music	1	8	6	16
Comparison of opera to dramatic plays	0	13	8	10
Other	0	0	0	31

Table III shows the correlation between music and home economics with respect to form. Nearly all of the returns showed that no comparison was made between design and pattern of costumes and other types of decoration to that of design and pattern in music. But approximately one-half of the returns showed that music had been used as a basis for the selection of costumes and coloration. Eleven of the 31 returns showed that correlation in this manner was seldom attempted. Eight teachers stated that it was never attempted in their classes. One teacher stated, however, that it was a daily activity in her class.

Approximately one-half of the returns showed that there was never any reference to balance and unity in room decoration or floral design as compared to balance and unity in musical compositions of the various historical periods. Twelve of the returns showed that such comparisons were seldom made in their classes. Only four of the returns showed that correlation in this manner was often attempted. It was reported that correlation in this manner was accomplished by having the students suggest music which one would expect to hear in the "blue room," or in a parlor with a Louis XIV motif.

TABLE III

CORRELATION WITH HOME ECONOMICS WITH REFERENCE

TO FORM IN MUSIC

	Extent of Use			
Home Economics	Daily	Often	Seldom	Never
Design and pattern of costumes peculiar to individual personalities in comparison to design and pattern of musical compositions by various composers	0	5	6	20
Contrasts in colors as compared to effective tone blending in music	1	11	11	8
Balance and unity in room decoration or floral design as compared to balance and unity in such compositions as the Beethoven piano sonatas or a Mozart symphony	0	4	12	15
Other	0	0	0	31

Table IV shows the frequency of correlation between music and art education in the Baltimore school system. Whereas only one-third of the returns showed that art was compared to music with respect to form, only six stated that correlation in this manner was never attempted. Fourteen of the 31 returns showed that comparison of form in art to form in music was seldom attempted. One teacher stated that similar activities are carried on in her class daily.

Approximately one-third of the returns showed that drawing pictures which might have been inspired by the sound of music was attempted often. The general practice in this area was shown to be that of issuing paper to the students and requesting them to draw or paint whatever the music suggested. Eleven of the returns, however, stated that correlation in this manner was seldom attempted. Eight teachers stated that it was never done in their classes. Five of the returns indicated the use of other methods of correlating art with music, although they were not explained.

Table V shows the frequency of correlation of music with English with reference to rhythm. Two returns indicated that correlation in this manner was a daily routine. Approximately one-third indicated that this type of correlation happened often in their classes. Exactly the same number indicated that discussion of rhythm in poetry as compared to rhythm in music was seldom attempted. Seven teachers indicated that correlation in this manner was never attempted in their classes.

Two-thirds of the returns indicated that reference to meter in prose as compared to meter in music was never attempted. Six teachers indica ted that it was seldom done. Five of the returns, however, indicated that such comparisons happened often. One teacher reported the use of recordings in teaching meter. The following list was submitted:

Iambic

- To Mary
- Three Fishers
- Humoresque
- Barcarolle
- Minuet in G

Trochaic

- Hungarian Dance
- Take, O, Take Those Lips
- You Spotted Snakes
- Who Is Sylvia

Anapest

- Believe Me . . .
- Flow Gently, Sweet Afton

Dactyl

- Melody in F
- Drink To Me Only . . .
- Perfect Day
- Scherzo

Spondee

- Largo

Three of the returns indicated that other methods were used, but they were not explained.

TABLE IV

CORRELATION OF MUSIC WITH ART EDUCATION

	Extent of Use			
Art Education	Daily	Often	Seldom	Never
Comparison of form in art to form in music	1	10	14	7
Drawing pictures which might have been inspired by the sound of music	0	12	11	9
Other	0	3	2	26

TABLE V

CORRELATION OF MUSIC WITH ENGLISH WITH REFERENCE TO RHYTHM

	Extent of Use			
English	Daily	Often	Seldom	Never
Discussion of rhythm in poetry as compared to rhythm in music	2	11	11	7
Reference to iambic, trochaic, dactylic, anapestic, and amphibrachic meters	0	5	6	20
Other	0	2	1	28

Table VI shows the frequency of correlation between music and mathematics with reference to rhythm. More than one-half of the returns indicated that correlation between music and mathematics was often attempted. Five returns indicated that it was a daily practice. Six indicated that such correlation was seldom attempted. But only three stated it was never done. Two returns carried marginal comments that an attempt was often made to extend experiences from the mathematics class to the music class. One example given was the addition, subtraction, and multiplication of fractions, using notes instead of number.

Table VII indicates the correlation of music with science using rhythm as the basis of the study. Seven of the 31 returns indicated that a comparison was often made of the earth, heart, and pulse beats. One teacher indicated that correlation in this manner was attempted daily. Nine teachers stated that such comparisons were seldom made. Fourteen of the returns indicated that this type of correlation was never attempted.

Whereas most of the returns indicated that no attempt was made to compare the rhythmic operation of most machines to the rhythmic beat of music, nine of the returns did indicate that correlation in this manner was often attempted. One interesting example was that a student composed a piano piece which was inspired by the sound of a ditto machine.

TABLE VI

CORRELATION OF MUSIC WITH MATHEMATICS

WITH REFERENCE TO RHYTHM

Mathematics	Extent of Use			
	Daily	Often	Seldom	Never
Reference to fractional meters such as 3/4, 4/4, 6/8, etc.	5	17	6	3
Recognizing fractional values of notes	4	18	4	5
Other	0	0	0	31

TABLE VII

CORRELATION OF MUSIC WITH SCIENCE WITH REFERENCE

TO RHYTHM

Science	Extent of Use			
	Daily	Often	Seldom	Never
Rhythm of nature including seasons, revolutions of the earth, heart and pulse beats	1	7	9	14
Rhythm in the sounds of various machines in operation	0	9	9	13
Other	2	1	0	28

Table VIII shows the correlation of music with commercial education with reference to rhythm. Only five of the returns indicated any type of correlation between typewriter practice and music. The place of correlation here, however, was in the commercial education department and not in the music room. Marginal statements indicated that five teachers of typewriting used recordings in order to produce certain rhythmic effects in typing. Music teachers cooperated in this project by selecting music which offered the desired rhythm.

Six of the returns indicated a frequent need for typing reports and notices of interest to the music department. Nine of the returns indicated that this type of correlation was seldom attempted. Sixteen of the returns indicated that the practice was nonexistent.

In Table IX, the data is presented which is concerned with the frequency of correlation of music with physical education. Surprisingly, eleven of the returns indicated that music was never correlated with physical education. Approximately one-third indicated practice in the performance of the many popular dance steps. Approximately one-third indicated that dancing was seldom attempted in connection with physical education. Six of the returns indicated performances of rhythmic actions sililar to gymnastics in the music class. Two of the returns indicated that other methods were used but no explanations were offered.

TABLE VIII

CORRELATION OF MUSIC WITH COMMERCIAL EDUCATION WITH REFERENCE TO RHYTHM

	Extent of Use			
Commercial Education	Daily	Often	Seldom	Never
Typing to the rhythm of songs in various meters and the use of syncopated rhythm	0	5	3	23
Typing reports and notices of interest to the music department	0	6	9	16
Other	0	0	0	31

TABLE IX

CORRELATION OF MUSIC WITH PHYSICAL EDUCATION

	Extent of Use			
Physical Education	Daily	Often	Seldom	Never
Practice in the performance of the many popular dance steps	0	10	10	11
Performing gymnastics to various rhythms in music	0	6	8	17
Other	0	2	9	29

Table X shows the frequency of correlation between English and music with emphasis on creative activities. Five of the returns indicated that writing words to melodies used in the music class was often attempted. One teacher indicated that this type of correlation was attempted daily. Fourteen of the returns indicated that correlation in this manner was seldom attempted. Eleven teachers stated that the project was never attempted. An even smaller number reported that the practice of "making up tunes" to poems read in the English class. Thirteen of the returns indicated that this activity was seldom attempted. Fourteen indicated that melody writing was never attempted.

Nearly one-half of the returns indicated that the writing of reports on special projects in music was often practiced. Six indicated that report writing was seldom necessary. Eleven indicated that reports were never written in connection with the music class.

Table XI shows the frequency of correlation between music and home economics with emphasis on creative activities. Two-thirds of the returns indicated that costume-making in connection with the music class was nonexistent. Three, however, indicated that it was often done. Seven stated that costume-making was seldom attempted. Two of the returns reported practice in the selecting and buying of materials in connection with the music class.

TABLE X

CORRELATION OF MUSIC WITH ENGLISH WITH EMPHASIS ON CREATIVE ACTIVITIES

	Extent of Use			
English	Daily	Often	Seldom	Never
Writing words to melodies used in the music class	1	5	14	11
Making up tunes to poems read in the English class	0	4	13	14
Writing reports on special projects in music	0	14	6	11
Other	0	0	0	31

TABLE XI

CORRELATION OF MUSIC WITH HOME ECONOMICS WITH EMPHASIS ON CREATIVE ACTIVITIES

	Extent of Use			
Home Economics	Daily	Often	Seldom	Never
Making costumes for use in musical plays	0	3	7	21
Selecting and buying Materials	0	2	3	26
Other	0	1	0	30

Table XII shows the frequency of correlation between music and art education with emphasis on creative activities. The Table clearly shows that correlation between art education and music, from the standpoint of creativeness, was practically nonexistent. Only four of the returns indicated that any type of designing by the general music class was often attempted. However, Table IV does indicate that some attempt is made at correlating art with music with respect to form. Ten of the returns, as shown in Table XII, indicated that designing appropriate scenery for musical plays was seldom attempted. Seventeen teachers never attempted to correlate in this manner.

Activities in designing placards and making bulletin boards in order to advertise musical events were slightly more frequent. Eleven of the returns indicated that similar activities occurred often in their classes. Nine teachers stated that correlation in this manner was seldom attempted. Eleven returns indicated that correlation for creative output was never attempted.

Table XIII shows that physical education still rated low in correlative activities. Six returns indicated that creative dances to appropriate music studied in the music class were often attempted by the class. Eleven of them indicated that it was seldom done, and fourteen indicated that it was never attempted.

TABLE XII

CORRELATION OF MUSIC WITH ART EDUCATION

WITH EMPHASIS ON CREATIVE ACTIVITIES

	Extent of Use			
Art Education	Daily	Often	Seldom	Never
Designing appropriate scenery for musical plays	0	4	10	17
Designing placards and making bulletin boards in order to advertise musical events	0	11	9	11
Other	0	0	0	31

TABLE XIII

CORRELATION OF MUSIC WITH PHYSICAL EDUCATION WITH

EMPHASIS ON CREATIVE ACTIVITIES

	Extent of Use			
Physical Education	Daily	Often	Seldom	Never
Creative dances to appropriate music studied in the music classes	0	6	11	14
Other	0	0	1	30

TABLE XIV

CORRELATION OF MUSIC WITH INDUSTRIAL ARTS WITH EMPHASIS ON CREATIVE ACTIVITIES

	Extent of Use			
Industrial Arts	Daily	Often	Seldom	Never
Making simple musical instruments for display or for use in the music class	0	3	13	15
Building stage sets for musical plays	0	0	7	24
Other	0	0	0	31

Table XIV indicated the frequency of correlation between general music and industrial arts with emphasis on creative activities. One-half of the returns showed that no correlation was attempted in this area. Three teachers stated that making simple musical instruments for display or for use in the music class occurred often in their classes. Thirteen of the returns reported that such activities were seldom attempted. Seven of the returns indicated that building stage sets for musical plays was seldom attempted, while 24 returns stated that such activities were nonexistent.

Table XV shows the frequency of correlation between music and the social studies. Column II in this Table indicates that probably there was more correlation between music and the social studies than any other subject in the junior high schools of Baltimore. Approximately one-half of the returns indicated that correlation activities were most frequent with respect to social background of composers, composers' contribution to civilization, manners, customs, composers' native philosophy. World conditions at the time the composers lived were often considered. The geography and natural resources of the composers' native countries were seldom studied in the general music class. One-half of the returns indicated that the political and economic state of the composers' country, both then and now, was never mentioned. However, daily activities with respect to all of the aspects listed in Table XV did occur in from one to three classrooms in the Baltimore school system.

TABLE XV

CORRELATION OF MUSIC WITH HISTORY AND GEOGRAPHY

History and Geography	Extent of Use: Daily	Often	Seldom	Never
Social background of the composer	1	13	7	10
Composer's contribution to civilization	2	15	3	11
World conditions at the time the composer lived	3	12	5	11
Manners, customs, and philosophy of his native country	1	16	9	5
Legends and myths dealing with composer's native country	0	14	10	7
Topography and geography of composer's native country	1	3	17	10
Natural resources of composer's native country	0	3	18	10
Political and economic state of composer's country then and now	0	6	10	15
Other	0	1	0	30

Table XVI presents an indication of the methods used in arriving at daily and long range planning by teachers. Four of the returns indicated that their plans always grew out of spontaneous questions or comments arising in the class. Two of the returns indicated other unexplained methods. Five of the teachers often followed their course of study, but thirteen seldom did so. Six teachers often made their plans according to the directions of the department head or the supervisor in her particular district. Three of them seldom planned in this manner. Twenty-two never planned according to the supervisor or department head. Two-thirds of the teachers never planned in this manner. Approximately one-third of the teachers planned cooperatively with the subject teachers; one-third seldom planned in this manner, and nine never planned cooperatively with the subject teacher. Five teachers depended often upon suggestions from pupils when planning for the next lesson. Ten teachers seldom planned in this manner, and 16 never planned according to suggestions from pupils. More than one-half of the teachers planned according to spontaneous questions or comments arising in the class. Eight seldom planned in this manner, and two teachers never planned this way. The figures revealed considerable cooperation among teachers themselves, and they revealed even more cooperation between teachers and pupils of the general music classes.

TABLE XVI

METHODS OF ARRIVING AT DAILY AND LONG-RANGE PLANNING

	Extent of Use			
Method	Daily	Often	Seldom	Never
Follow the course of study	0	5	13	13
Through directions by the department head or through the supervisor in the district	0	6	3	22
Plan devised cooperatively with the subject teacher	0	11	11	9
Plan suggested by pupils	0	5	10	16
Spontaneous questions or comments arising in the class	4	17	8	2
Other	0	2	0	29

I. SUMMARY

This Chapter has presented the survey findings related to the frequency of correlation of general music activities with specific subject areas in the junior high schools of Baltimore. Correlation was considered from three different aspects of music: (1) form, (2) rhythm, and (3) creative endeavor. Tables showing the extent of use of various methods of correlating music with the different subjects in the junior high school curriculum have been presented. The following percentages have been approximated on the basis of the frequency of correlation of form, rhythm, and creative experiences in music with other subjects in the junior high school curriculum:

Correlation with Reference to Form

Subject	Extent of Correlation: Daily or Often	Extent of Correlation: Seldom or Never
English	35%	65%
Home Economics	22%	78%
Art Education	27%	73%

Correlation with Reference to Rhythm

Subject	Extent of Correlation Daily or Often	Seldom or Never
English	21%	79%
Mathematics	47%	53%
Science	21%	79%
Commercial Education	11%	89%
Physical Education	19%	81%

Correlation with Reference to Creative Activities

Subject	Extent of Correlation Daily or Often	Seldom or Never
English	19%	81%
Home Economics	6%	94%
Art Education	16%	84%
Physical Education	9%	91%
Industrial Arts	3%	97%
Social Sciences	32%	68%
Foreign Languages	3%	97%

The above percentages reveal a definite lack in the correlation of general music activities with any of the other subject areas in the junior high schools of Baltimore.

CHAPTER IV

SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS

It was the purpose of this study (1) to investigate current trends in the use of music as a correlating force in the twenty-five junior high schools of Baltimore, and (2) to determine to what extent music was generally used as an aid in correlating various subjects of study in the junior high school curriculum.

This study was limited to an investigation of current practices with respect to the correlation of music with all other subject areas in the junior high schools of the Baltimore school system. Inquiries were sent to the entire staff of 36 vocal music teachers. Replies were received from 31 of the teachers. The data were taken from questionnaire forms, from publications in the fields of music and general education, and from unpublished theses written on the study of correlation of music with the general subject areas in the junior high school. Statistical data was computed on the basis of the number of answers appearing in each of the four columns provided in the questionnaire form. The questions were constructed so that a check mark (✓) placed in either of the four columns would provide the necessary answer.

I. SUMMARY

Inquiry regarding correlation was based on three aspects of music: form, rhythm, and creative activities. The questions were grouped according to those three aspects of music teaching so that it would be possible to ascertain whether teachers emphasized one over the other.

A review of related investigations revealed new trends in the teaching of music as well as the other subject matter areas in the junior high school curriculum. It was found that the project method rather than isolated teaching is becoming increasingly popular. A review of the literature revealed extensive uses of the phrase "child-centered projects."

The meaning and use of correlation was discussed in the study. Correlation was defined as the interrelation of studies in the general academic areas with the study of music. Appreciation was defined as a capacity for the enjoyment as well as for a critical and sound evaluation of music which one naturally acquires as a result of all kinds of musical experiences.

II. CONCLUSIONS

Having reviewed the writings of such authorities as Pitts, Gehrkens, Andrews and Leeder, Mursell, and many others, it was found that musical education had evolved from the more classical techniques to a more practical approach in the junior high schools. It was found that the child is the center of the modern music program. Everything is planned according to his interests and needs. The teacher merely serves as a guide in order to obtain the maximum participation and appreciation by the class. It was also found that correlation and integration with other subject matter in the junior high school are the most certain means of arriving at those objectives. Most of the leading music educators are in agreement that a broader program is needed in junior school music teaching.

The study revealed that teachers in the Baltimore school system generally did not carry out correlation as advocated by leading authorities in modern education. It was concluded, however, that there were some valid reasons for the general lack of correlation between music and the other subject areas. Some of the reasons were crowded conditions in the classroom which made it impossible for adequate grouping; double shifts in school day sessions; floating teachers who are unable to make use of correlative devices because they cannot remain in one room, and a lack of adequate materials for planning.

It was concluded that teachers in other subject areas in the Baltimore school system did not apply the techniques that would produce the type of correlation advocated by the leading authorities. It was found further that some administrators fail to see the real necessity for a strong music department, and did not encourage interrelationship between the general music activities and the other subject areas in the school. It may be concluded that if the teaching staff in the Baltimore system followed the practices recommended by leading authorities in the fields of music and general education, and if physical conditions permitted them to plan for correlative activities, they could realize the kind of correlation advocated by the leading authorities.

III. RECOMMENDATIONS

Considering the conclusions stated above, it is quite clear that there is a dire need for more study of the techniques and practices which would yield the proper correlation between music and the general subject areas in the junior high school. Music teachers must spend more time planning with other teachers in their individual schools. The general subject area teachers must use the music department to a greater extent in order to enhance learning processes in their own subject areas.

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A P P E N D I X E S

Letter and Questionnaire to General Music Teachers

2308 Poplar Grove Street
Baltimore 16, Maryland

Dear

I am writing a thesis in partial fulfillment of the requirements for the degree of Master of Music, School of Fine and Applied Arts, Boston University. The purpose of my study is (1) to investigate current trends in the use of music as a correlating force in the twenty-five junior high schools of Baltimore and (2) to determine to what extent music is generally used as an aid in correlating various subjects of study. After carefully considering several methods of obtaining such information, I decided that a questionnaire would be the most practical. Will you please help by giving me the information that is needed?

Realizing that you are very busy, especially at this time of the year, I am enclosing a questionnaire that will require a minimum of your time and effort to complete. You may answer all of the questions by merely checking on of four possible answers.

Please bear in mind that all data taken from questionnaire forms will be compiled and presented in the form of tables and diagrams which will be shown wherever necessary in the thesis. The problem will be discussed according to its overall implications rather than as individual cases. No names will be used.

The completed document must be submitted by the first week in June, which allows a rather limited time to work extensively with such a broad topic. Please help me meet this deadline by filling out the enclosed questionnaire and returning it at your earliest convenience in the stamped, self-addressed envelope which is enclosed.

Your assistance in this project will be very much appreciated.

Yours very truly,

Grogan Joyner

DIRECTIONS

All questions are phrased so that they may be answered by making a check mark (   ) in spaces provided in four columns. The general limits surrounding each column are as follows:

1. Daily should be interpreted as meaning those days on which a class is scheduled for music.
2. Often should be interpreted as meaning that a class spends half or more of its time correlating music with some other subject.
3. Seldom should be interpreted as meaning that a class works on a correlating project at least twice during a semester.
4. Never should be taken literally.

QUESTIONNAIRE FORM

Please indicate, by checking under the proper column, your answer to the following questions:

I. Do your general music classes work and plan co-operatively with any of the following fields of study?

	Daily	Often	Seldom	Never
A. English	( )	( )	( )	( )
B. Social Studies	( )	( )	( )	( )
C. Mathematics	( )	( )	( )	( )
D. Science	( )	( )	( )	( )
E. Foreign Languages	( )	( )	( )	( )
F. Physical Education	( )	( )	( )	( )
G. Home Economics	( )	( )	( )	( )
H. Industrial Arts	( )	( )	( )	( )
J. Commercial Education	( )	( )	( )	( )
K. Art Education	( )	( )	( )	( )

II. Which of the following aspects of music are discussed, compared, or used in any way either in your teaching or in the particular subject area which requires your services?

A. Form

1. English	Daily	Often	Seldom	Never
a. Descriptive narrative as related to program music	( )	( )	( )	( )
b. Poetry as related to tone poems in music	( )	( )	( )	( )
c. Literary composition as related to the formal treatment of the sonata form in music	( )	( )	( )	( )
d. Comparison of opera to dramatic plays	( )	( )	( )	( )
e. Other ____________ ________________	( )	( )	( )	( )

2. Home Economics				
a. The design and pattern of costumes peculiar to individual personalities in comparison to design and pattern of musical composition by various composers	( )	( )	( )	( )
b. Contrasts in colors as compared to effective tone blending in music	( )	( )	( )	( )
c. Balance and unity in room decoration or floral design as compared to balance and unity in such compositions as the Beethoven piano sonatas or a Mozart symphony	( )	( )	( )	( )

3. Art Education

	Daily	Often	Seldom	Never
a. The comparison of form in art to form in music by calling attention to such aspects as design patterns, balance, unity, contrast, repetition, perspective, etc.	( )	( )	( )	( )
b. Drawing pictures which might have been inspired by the sound of music	( )	( )	( )	( )
c. Other ______________ ______________	( )	( )	( )	( )

B. Rhythm

1. English

a. Discussion of rhythm in poetry as compared to rhythm in music	( )	( )	( )	( )
b. Reference to iambic, trochaic, dactylic, anapectic, and amphibrachic meters	( )	( )	( )	( )
c. Other ______________ ______________	( )	( )	( )	( )

2. Mathematics

a. Reference to fractional meters such as 3/4, 4/4, 6/8, etc.	( )	( )	( )	( )
b. Recognizing fractional values of notes	( )	( )	( )	( )
c. Other ______________ ______________	( )	( )	( )	( )

3. Science	Daily	Often	Seldom	Never
a. The rhythms of nature such as the recurrence of the seasons of the year, revolutions of the earth, various intervals in reproduction rates of animal and plant life, rhythm of the heart and pulse in the human body	( )	( )	( )	( )
b. Rhythm in the sounds of various machines in operation	( )	( )	( )	( )
c. Other ______________ ____________________	( )	( )	( )	( )
4. Commercial Education				
a. Typing to the rhythm of songs in various meters as 4/4, 3/4, 6/8, and the use of syncopated rhythms	( )	( )	( )	( )
b. Typing reports and notices of interest to the music department	( )	( )	( )	( )
c. Other ______________ ____________________	( )	( )	( )	( )
5. Physical Education				
a. Practice in the performance of the many popular dance steps	( )	( )	( )	( )

	Daily	Often	Seldon	Never
b. Performing gymnastics to various rhythms in music	( )	( )	( )	( )
c. Other ______________ ____________________	( )	( )	( )	( )

C. Creative Activities

1. English

	Daily	Often	Seldon	Never
a. Writing words to melodies used in the music class	( )	( )	( )	( )
b. Making up tunes to poems read in the English class	( )	( )	( )	( )
c. Writing reports on special projects in music	( )	( )	( )	( )
d. Preparation of scripts to musical plays	( )	( )	( )	( )
e. Other ______________ ____________________	( )	( )	( )	( )

2. Home Economics

	Daily	Often	Seldon	Never
a. Making costumes for use in musical plays	( )	( )	( )	( )
b. Selecting and buying materials	( )	( )	( )	( )
c. Other ______________ ____________________	( )	( )	( )	( )

	Daily	Often	Seldom	Never
3. Art Education				
a. Designing appropriate scenery for musical plays	( )	( )	( )	( )
b. Designing placards and making bulletin boards in order to advertise musical events	( )	( )	( )	( )
c. Other ______________ ____________________	( )	( )	( )	( )
4. Physical Education				
a. Creative dances to appropriate music studies in the music class	( )	( )	( )	( )
b. Other ______________ ____________________	( )	( )	( )	( )
5. Industrial Arts				
a. Making simple musical instruments for display or for use in the music class	( )	( )	( )	( )
b. Building stage sets for musical plays	( )	( )	( )	( )
c. Other ______________ ____________________	( )	( )	( )	( )

III. In teaching music of the masters, do you also stress the following points or have your students do research under the guidance of teachers who would be directly concerned?

A. History and Geography	Daily	Often	Seldom	Never
1. Social background of the composer	( )	( )	( )	( )
2. His contribution to civilization	( )	( )	( )	( )
3. World conditions at the time he lived	( )	( )	( )	( )
4. Manners, customs and phylosophy of his native country	( )	( )	( )	( )
5. Legends and myths dealing with his native country	( )	( )	( )	( )
6. Topography and geography of his native country	( )	( )	( )	( )
7. Natural resources of his native country	( )	( )	( )	( )
8. Political and economic state of the country then and now	( )	( )	( )	( )
9. Other ______________ ______________	( )	( )	( )	( )
B. Foreign Languages				
1. Learning folk songs of the world in their original language	( )	( )	( )	( )

IV. Do you arrive at your plan for correlating music with the other subject areas by any of the following methods?

	Daily	Often	Seldom	Never
A. Follow the course of study	( )	( )	( )	( )
B. Through directions by your department head or the supervisor in your district	( )	( )	( )	( )
C. Plan devised cooperatively with the subject teacher	( )	( )	( )	( )
D. Plans suggested by pupils	( )	( )	( )	( )
E. Spontaneous questions or comments arising in the class	( )	( )	( )	( )
F. Other ________________ ______________________	( )	( )	( )	( )