

1959

# Correlating music and social studies at the junior high level

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**CORRELATING MUSIC AND SOCIAL STUDIES  
AT THE JUNIOR HIGH SCHOOL LEVEL**

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**A Thesis  
Presented to  
the Faculty of the School of Fine and Applied Arts  
Boston University**

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**In Partial Fulfillment  
of the Requirements for the Degree  
Master of Music Education**

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**by  
Geraldine Seaver  
August 1959**

THESIS APPROVAL

*This thesis, written under the supervision of the candidate's Advisory Committee, and approved by its members, has been presented to and accepted by the Graduate Board of the School of Fine and Applied Arts of Boston University in partial fulfillment of the requirements for the degree of MASTER OF MUSIC with a major in*

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## TABLE OF CONTENTS

CHAPTER	PAGE
I. THE PROBLEM AND DEFINITIONS OF TERMS USED . . . .	1
The Problem . . . . .	1
Statement of the problem . . . . .	1
Importance of the study . . . . .	2
Definitions of Terms Used . . . . .	3
Social studies . . . . .	3
Correlation . . . . .	3
Resource unit . . . . .	3
Sources of Data . . . . .	4
Organization of the Remainder of Thesis . . . .	4
II. RELATED INVESTIGATIONS . . . . .	5
Summary . . . . .	10
III. MUSIC AND SOCIAL STUDIES: A NATURAL CORRELATION .	12
Modern Curriculum Trends . . . . .	12
A changing curriculum . . . . .	12
Meaning and use of correlation . . . . .	14
Music and social studies as correlative areas . . . . .	15
The Use of Resource Units to Achieve Correlation . . . . .	16
Nature and characteristics of units . . . . .	17

## CHAPTER

## PAGE

Structure of a resource unit . . . . .	18
Overview . . . . .	19
Goals . . . . .	19
Planning the unit . . . . .	20
Pupil-teacher planning . . . . .	20
Approaches . . . . .	21
Problems . . . . .	21
Activities . . . . .	22
Culminations . . . . .	23
Materials . . . . .	23
Evaluation . . . . .	24
IV. A RESOURCE UNIT: MUSIC IN THE LIVES OF THE	
EARLY COLONISTS . . . . .	27
An Overview . . . . .	27
Goals . . . . .	28
General objectives . . . . .	28
Specific objectives . . . . .	28
Planning the Unit . . . . .	29
Pre-planning by teachers . . . . .	29
Teacher-pupil planning . . . . .	30
Approaches . . . . .	30
Problems . . . . .	31
Activities . . . . .	32
Musical activities . . . . .	33

CHAPTER	PAGE
Creative activities . . . . .	33
Correlative activities . . . . .	34
Culminations . . . . .	35
Resource Materials . . . . .	36
Music readings for pupils . . . . .	36
Social studies readings for pupils . . . . .	37
Song list . . . . .	38
Folk song collections . . . . .	40
Recordings . . . . .	40
Dance materials . . . . .	42
Films . . . . .	42
Film strips . . . . .	42
Music readings for teachers . . . . .	43
Music appreciation books . . . . .	43
Books, catalogs, and guides to audio-visual materials . . . . .	44
Address lists for records and films . . . . .	44
Evaluation . . . . .	45
Growth in knowledge and understandings . . . . .	45
Growth in appreciations . . . . .	46
Growth in skills . . . . .	46
Pupil evaluations . . . . .	46
V. FINDINGS AND INTERPRETATION OF THE SURVEY . . . . .	48
Organization . . . . .	49

CHAPTER	PAGE
Methodology . . . . .	53
Materials . . . . .	56
VI. SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS . . . . .	62
Summary . . . . .	63
Organization . . . . .	64
Methodology . . . . .	64
Materials . . . . .	65
Correlating activities . . . . .	65
Conclusions . . . . .	65
Recommendations . . . . .	66
BIBLIOGRAPHY . . . . .	68
APPENDIX . . . . .	71

LIST OF TABLES

TABLE	PAGE
I. Organization . . . . .	51
II. Organization . . . . .	53
III. Methodology . . . . .	54
IV. Methodology . . . . .	55
V. Materials . . . . .	57
VI. Materials . . . . .	58
VII. Correlating Activities . . . . .	59
VIII. Correlating Activities . . . . .	61

## CHAPTER I

### THE PROBLEM AND DEFINITIONS OF TERMS USED

The correlation of music with other school subjects has become one of the prime objectives of music education. It is the responsibility of the music educator, not only to teach the musical activities, but to contribute to the development of other subject areas. Secondary school curriculum reorganization has brought about new concepts concerning the nature of the learning process and the needs of youth. A junior high school curriculum which bases learnings, not on the acquisition of subject matter, per se, but on the experiences and interests of the pupils, calls for an application of instructional techniques and procedures which will develop new understandings. The use of correlation will meet the demands of these educational theories, as it cuts across closely drawn lines between subject matter fields to reveal the vital relationships which exist. Correlating music and social studies will strengthen the learnings and understandings of both areas.

#### I. THE PROBLEM

Statement of the problem. The purposes of this study were (1) to examine the manner in which the correlation of music and social studies meets the needs and interests of

junior high school pupils, (2) to develop a resource unit which will correlate these two subjects, and (3) to validate this material through an opinion poll of selected social studies teachers.

Importance of the study. In an article about the purposes and goals of music education, Pitts speaks about the responsibilities of music teachers to teachers of other subject fields. Barriers which may exist can be broken down, Pitts believes, by ". . . encouraging teachers in related areas to regard the addition of music to their programs as an exciting adventure to be shared with pupils." (18:21)

Macomber, speaking for general education, says, ". . . social studies classes should provide real experiences with art, music, and literature of the people of the world, past and present." (11:164)

Music has a great deal to contribute to other subject fields as it tends to enhance and enrich the subject, and if used, opens up wider horizons of understanding to the pupils. Attempts to establish contacts between subject fields will prove to be rewarding to all concerned. Andrews and Leeder confirm this by stating:

With present-day emphasis on "living today," music has a greater contribution to make to other areas. In doing so, music receives as much as it gives in that pupils realize more fully that music reflects the meaning of all life. (2:108)

It is hoped that teachers of different subjects will work together co-operatively to plan, develop, and evaluate units of study which will bring them mutual benefit. The most widely approved methods require that pupils also be taught to participate in the planning, organizing, and evaluating of units of work. In the support of the above procedure, Noar suggests that:

Through experiences in group work, in planning, in sharing responsibilities, in participation in policy making, and in evaluation of self and others, junior high school children learn the meaning of the principles and the practice of democracy. (13:135)

## II. DEFINITIONS OF TERMS USED

Social studies. In this work, "social studies" refers to the fusion of the two subjects, history and geography, as one subject area.

Correlation. Throughout this study, "correlation" means a conscious working together on common problems of various subject fields with common goals, purposes, and possible common activities.

Resource unit. Leonard has defined the "resource unit" as follows:

. . . a comprehensive analysis and organization of the objectives, problems, activities, and materials which form a unit in a sequence of plans for achieving the purpose of education. It is made by teachers and is

a form of pre-planning designed to guide them in their selection of instructional problems and materials.  
(10:477)

### III. SOURCES OF DATA

This study is based largely on research obtained from literature of outstanding authorities in the fields of music and social studies. In addition, fifty-five questionnaires were sent to selected social studies teachers in cities and towns in Massachusetts, of which thirty responses were returned. These opinions were used to evaluate the ideas related to social studies practices referred to in this study.

### IV. ORGANIZATION OF THE REMAINDER OF THESIS

Chapter II is a review of related investigations. The nature, characteristics, and structure of a resource unit is developed in Chapter III, as a means of achieving correlation between music and social studies. Chapter IV applies these principles and structure to a resource unit called, "Music in the Lives of the Colonists," which is designed for use in music and social studies classes in the seventh or eighth grades. Chapter V reports the findings and interpretations of the questionnaires sent to selected social studies teachers. A summary, conclusions, and recommendations comprise Chapter VI, and a bibliography and appendix conclude the work.

## CHAPTER II

### RELATED INVESTIGATIONS

The concept of correlation in education is so recent that little investigation has been made to date. This chapter will review those studies which have a direct relationship to the subject of correlation in education, as well as those studies which show the philosophy behind the development of correlation in the secondary curriculum. The following is a review of some of the more significant investigations which have been made in the correlation of subject matter in the secondary school curriculum.

Lankhorst made an historical study of the teaching of general music in the junior high school during the period extending from 1930 to 1957. (25) Of the areas investigated in this work, the ones which relate to this study are the following:

. . . (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 advanced by the authorities in the field. (25:1)

After making a survey of books by leading music educators, Lankhorst found that there was a movement away from the traditional subject-centered curriculum toward the child-centered curriculum. Her conclusions contain the following:

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 empathic guiding leader. Now the music takes on new meaning because of its relationship with other courses of study. (25:65)

Among Lankhorst's recommendations is one that urges an investigation into the correlation of general music and other subjects in the junior high school program.

The main purpose of a study by Grund was to determine, through survey-analysis, the various types and forms of general and special music programs in representative junior high schools in Massachusetts. (23) The results were examined and compared with the philosophies and methods recommended and practiced by leading music educators in this country. Responses from the questionnaire were received from sixty-two schools and gave information concerning the degree to which music is integrated in other courses in the general junior high school curriculum. The findings revealed that, in fifty per cent and less of these schools, studies are carried out in which there is either a correlation with music or its integration in the general curriculum. (23:50)

Grund cites five trends toward correlation in the curriculum of a modern junior high school. They are:

- (1) trend toward correlation between subjects;
- (2) trends toward fusion of related subjects;
- (3) trend toward integrated or correlated curricula;
- (4) trend

toward pupil participation in curriculum planning; and (5) trend toward courses of study into units employing the unit plan. (23:8)

The author relates further that the content of the general music course in junior high school includes music history of various cultures, and that music is related to other school subjects. (23:19)

In 1952, Heft completed a study, the aim of which was to develop a program of music integration at the seventh grade level and to evaluate this program in terms of authoritative criteria from teaching experiences at this level.

(26) This was a curriculum study and showed that an integration with related subjects increases an interest in music, furthers accomplishments in all areas, which gives impetus to the entire seventh grade program.

The study made by Clement in 1936 investigated the extent to which correlation was done in ninety junior high schools in Massachusetts. (21) The survey was made from two standpoints: that of the academic teachers and that of the music teachers. The academic teachers were asked to report on ways in which they correlated such music elements as mood, rhythm, form, and other more general areas, such as, historical fact, mythology, and construction of instruments. The results showed that sixty-five per cent of the schools reported correlation with music elements while correlation with historical fact was used by thirty per

cent of the teachers, and nationality by twenty-five per cent. (21:27) Teachers of social studies in three-fifths of these schools made no plans for correlation, and of the two-fifths that did make plans, twenty-four per cent of the planning was left to the initiative of the individual teacher.

In the section of Clement's study which concerned reports made by the music teacher, the results showed that, in forty-two schools, teachers of music made no attempt to correlate music with other subjects, and of the remaining forty-eight schools, one-half reported history was the only subject correlated to any degree. Over one-fifth of the music teachers made some correlation with geography, and one-tenth correlated civics with music. (21:31) Clement expressed the hope that references to music be made in social studies books and that music teachers help implement the program by collecting materials and discovering new correlation possibilities. (21:34)

There were three studies which attempted to provide materials which could be used for correlation. The first was that done by Cotten in 1940, in which a selection of songs, records, and readings were given to pupils and teachers in the junior high school. (22) These materials were chosen to be correlated with cultural areas in world history. This author's research revealed the philosophical,

psychological, and pedagogical principles underlying the correlation technique, and pointed out trends in the social studies curriculum, as well as the interests and needs of junior high pupils. Her recommendations included the following:

- (1) Correlation of music and social studies in the junior high school is practical and desirable.
- (2) Music materials must be selected for their significant relationship, musical appeal, and suitability to the level of instruction.
- (3) The materials should be designed to give the pupil experience with varying national temperaments.
- (4) The materials should satisfy the emotional life of the adolescent, but should provide musical growth beyond the purely emotional appeal. (22:36)

A method of correlating music and world history at the high school level was made by Lindsay in 1944. (27) Her study included an evaluation of the correlation technique as applied to music education methods, and the value of correlating music with world history. Teaching materials and methods, such as, songs, recordings, and readings, as well as comments on the background of the music selected, were suggested procedures to be used in relation with the world history class. Advantages of this correlated program were enumerated as follows:

- (1) Music is brought to the entire class.
- (2) Music makes a definite contribution to the understanding of social studies and adds the element of interest.
- (3) The correlated program widens the pupil's interest in the music program.

(4) When the opportunity is provided for music to encompass newer and broader fields, it reaches a greater number of pupils and has a greater command in the education field.

(5) A greater appreciation and interest in other subjects is achieved through the correlated lesson.

(6) Music correlation does provide interpretation which contributes to the making of the study of history a realistic experience. (27:71)

Another work which provides material to be used in correlation is a study by Sacca, which was done in 1952, on the correlation of music with socialized history of the United States from 1500 to 1900. (28) Extensive research was made into the history of the United States and the music used during the growth of our country. An investigation of the correlation of music with significant periods of United States history, and an analysis of the folk songs of the period was made to determine the effect or influence history had on music. Some of the pertinent conclusions drawn from this study are the following:

Very little teaching material exists which correlates United States history with music, or music with United States history.

Little, if any, attempt has been made by music educators to correlate music with history or any other subject. (28:131)

## I. SUMMARY

Of the related investigations reviewed, there were surveys which dealt with materials with which music could be correlated with other school subjects, and surveys of

practices and trends in the junior high school. These studies revealed several advantages regarding correlation of subject matter in the junior high school, and it is recommended that further investigation be made into its use in the general music class. Of special significance is the survey by Grund (23) which indicated the modern curriculum trends toward a correlated curricula and courses of study that use the unit plan.

## CHAPTER III

### MUSIC AND SOCIAL STUDIES: A NATURAL CORRELATION

#### I. MODERN CURRICULUM TRENDS

In recent years, curriculum reorganization has come about because of studies made into the nature of the learning process and the characteristics of youth. Educators have realized that procedures and materials of instruction must be based on the needs and interests of young people rather than on the rote-learning of factual information. In recent years, many instructional techniques have been developed which reflect the application of these new understandings.

A changing curriculum. For nearly three hundred years, the traditional school curriculum consisted of a fixed body of subject matter organized around a given field of learning. Each subject was separate from the other, and pupils were given no idea as to how they were related to each other, nor how each subject might be organized and used. In describing the result of this concept, Bent makes this observation:

In the traditional curriculum, the various parts of life's activities were separated and presented to pupils with no clue as to the pattern or design into which they might be organized for use. This method implied that pupils would be able to organize their

materials when problems were encountered, while the probability is that they would no more be able to use their mass of unorganized facts and concepts than one would be able to assemble the parts of a watch without previous instruction. (3:442)

The idea is a traditional one, namely, that human values are subordinate to learning facts and acquiring skills. Related to this is the idea that the teacher's only function is to motivate the pupil to improve his mastery of isolated subject matter.

The basis of the modern curriculum is that all education is the reconstruction of the present life and living of an individual and is a continuous, never-ending process. Hopkins defines it as follows:

It is a series of purposeful, life-experiences growing out of the interests of pupils and directed, under teacher guidance, toward intelligent behavior in relation to the surrounding culture. (7:201)

Music education has kept pace with general education in its conception of how best to serve and implement the functions of the learning process. With the cognizance of learning being based on broad and varied experiences, music educators have recognized that curricula are not bound by text-books and courses of study. Pitts recommends a curriculum which embraces all interests and all activities to present ". . . a broad but clear, and a sound but sympathetic picture of life as it is, has been, and may be." (14:118)

In the light of modern theories of learning, leading educators have applied new principles to curriculum organization which are based on a broad and general framework. Correlation between various fields has been one result of this application.

Meaning and use of correlation. There are some conflicting ideas concerning the meaning and use of correlation. Andrews and Leeder recognize the confusion in the following statement:

Correlation was one of the early attempts to break down closely drawn divisions between subject matter fields. . . . It has been used to varying degrees to show relationships that exist between various subject matter fields, within a subject field (music), or between areas (music and social studies). (2:108)

In its early use, correlation consisted of attempts to achieve co-operation between departments. As teachers worked toward common goals and common purposes, relationships were established so that learnings occurred simultaneously. Leonard explains it as follows:

. . . the term came to include attempts to select some culture for study and at the time of study to examine the history . . . geography, art, and literature of the people. (10:315)

The term "integration" is very often found to be used interchangeably and synonymously with the term "correlation." An examination of opinions held by modern educators, however, reveals that integration is thought of as a

psychological term. It has to do with processes which occur in the mind of the individual as he establishes a relationship with facts and principles. Mursell clarifies the meaning with the statement that, "integration, then, is an effect that we want to produce in people, not a way of organizing the curriculum." (12:309)

Music and social studies as correlative areas.

Cundiff and Dykema believe that music studied with other subjects ". . . binds them together and gives a peculiar life and reality because it grew out of the experiences of people." (5:268) Nowhere is music better fitted to contribute to life experiences than in the social studies area. Wright and Lossing confirm this by stating:

As movement toward social studies as the core of the curriculum has developed, a new need in music has arisen: that of enriching the children's experiences in the social studies units. Therefore, music in the public schools must now serve the double purpose of complementing the child's musical life and of enriching his social studies experiences. (15:Introduction)

Phases of the social studies program which lend themselves best to correlation with music are those which are concerned with human values. When the lives of people are explored through the arts, similarities in cultures will be discovered; moreover, the understanding of the way of life, through music, will help people to know and to understand themselves. Krone and Tooze, in support of the correlation of music and social studies, maintain:

Their function is helping each individual to understand himself and how he came to be as he is; to understand other people of the world and how they came to be as they are; and to discover ways in which all people may live together happily. He may arrive at such understandings most easily through knowing people . . . wherever and whenever they live; through discovery of their ways of life and their ideals as expressed in their literature, music, and arts. (8:1)

It should not be assumed that any relationship between subject areas will necessarily provide a basis for co-operative understanding between music teachers and general teachers. Definite provisions have to be made to encourage teachers to work together toward common goals and purposes. Mursell recommends using units which

. . . will be found rich in opportunities for significant musical experience, and these can vitalize the units, strengthen the music program, and make for the attainment of those human goals and human values which are the determining aims of all our efforts. (12:97-98)

Since text-books alone cannot meet the needs of the kind of philosophy which attempts to teach democratically, units of study, which will offer teachers rich resources, must be available. The kind of unit which will meet the situation will now be discussed.

## II. THE USE OF RESOURCE UNITS TO ACHIEVE CORRELATION

Since the appearance of a curriculum which advocated the use of units, many different kinds of units were developed and used. An effort to discover the meaning of the term "unit" discloses some disagreement among educators.

Part of the difficulty arises from conflicting ideas held by leading authorities and the reluctance of some to embrace the newer concepts of learning. Bossing feels, however, that this is ". . . a matter of relative emphasis rather than of basic differences in educational concept." (4:62) An investigation into the nature of units should clarify the meaning of the term.

### Nature and Characteristics of Units

Bossing defines the unit as follows:

A unit consists of a comprehensive series of related and meaningful activities so developed as to achieve pupil purposes, provide significant educational experiences and result in appropriate behavioral changes. (4:63)

Of the two major types of units generally accepted for use, viz., "subject-matter" and "experience" units, the "subject-matter" type is that kind of unit which emphasizes the subject to be taught. The "experience unit" focuses attention on the learner and the experiences encountered as he meets life's varying situations. A third type of unit, the resource unit, is a kind of experience unit which grew out of a need for "specific guides to the pupil-teacher planning process." (9:160) Suggested activities and materials organized around a given topic became known as a "source" or a "resource." The resource unit, then, was developed as attempts were made to cut across subject lines which made it necessary to supply a unit which provided,

not only all kinds of sources, but also suggestions for the development of group processes. Noar offers a very complete definition of this kind of unit:

The Resource Unit is a reference book for teachers. It consists of material that is as comprehensive and complete as possible and that has been drawn from all the pertinent areas of subject matter. It is organized around a central theme or topic . . . there are sections dealing with pupil concerns, goals to be set up, outcomes to be achieved, information enough to provide the teacher with background as well as facts for the pupils, references for teachers and children, surveys of all possible activities, suggestions for tests, inventories, and other evaluative devices. All material is in maximum amounts and unrelated to specific needs of a particular group so it cannot be given to children nor can the teacher use it as his teaching plan. (13:311)

Some important characteristics of the unit are:

(1) It is flexible; it may be modified and expanded by teachers and pupils.

(2) Teachers of special interest fields may contribute to its development.

(3) There are provisions for individual differences of students.

(4) It may be organized and indexed for effective use.

### Structure of a Resource Unit

Although there are varieties of form in the organization of resource units, the important consideration is that the unit serve as a guide so that teachers may adapt to their individual needs. The following guiding structure may be regarded as typical.

Overview. This section sets the stage and states the issues involved in the particular study. It describes the nature of the unit and gives the significance in terms of its relationship to the students. A statement of the scope or limits of the area should be made. In some cases, the overview may relate the philosophy of the school and how the unit meets its objectives, and if this is not possible, the teachers co-operating in the project should provide ". . . a statement of the underlying philosophy of those who prepared it. This should represent the highest level of agreement which the group can meet." (1:450)

Goals. There are two kinds of goals or objectives. General objectives refer to the broad aims of education expressed as growth, understandings, attitudes, appreciations, and skills, while specific objectives are the results of learning which are directly connected to the unit. The organization and selection of goals for a particular unit will be made by teachers and pupils working jointly. By giving students an opportunity to set their own goals, Macomber believes, a worthy process is set in motion. He states that:

. . . the ability to formulate problems and clarify issues for further study and research is one of the more important aims of education and can be achieved only with continuous experiences. . . . (11:144)

Planning the unit. The plan of a resource unit consists of an over-all framework for the group processes which will be developed by teachers and pupils working together. It entails reviewing the content to be covered, checking books, magazines, and other materials available, making an inventory of equipment in the school, and finding people in the community who could make contributions. The teacher's function is to guide, not to give definite orders to be carried out by the pupils. The teacher's function in this regard is clearly given by Noar when he states:

They give many suggestions . . . concerning ways in which he can help his pupils identify their common problems, find out how their individual interests affect the group, get the facts that are needed to answer questions that are raised, develop plans to solve problems, allocate responsibilities so that everyone has a share in the work to be done, move into action, and when the job is done, look at it critically so that the next plans and products are better. (13:134)

Pupil-teacher planning. The intelligent participation of pupils in planning a unit with the teacher is a vital part of a resource unit. If the pupils feel that they have had a share in its organization, their attitudes and understandings will increase accordingly, and it will stimulate their desire to contribute to further studies of this nature. Noar advocates pupil-teacher planning as a desirable technique as

. . . this provides for practice in planning, critical thinking, co-operative undertakings, and pooling information and thinking in discussions, choice of wise judgements and constant evaluation. (13:312)

Approaches. The approach to any unit of work must arouse a real interest in the study to be undertaken. To prove its worth, pupils must be made aware of how their needs will be met and possibilities for exploration.

There are numerous ways by which the teacher may show pupils how a program of study may have value for them. Exhibitions, field trips, audio-visual activities, and visiting speakers are but a few of the motivations which can be used. Quite often, the particular subject of the unit itself will suggest the approach which would prove most appropriate.

In a co-operative venture, underlying relationships between subject areas must be made evident to pupils if the learning process is to take place. The prospect of participation in correlating activities can provide a real motivation. The approach to a unit of this kind should bear this out.

Problems. The successful solving of problems is an instructional procedure which develops the ability of the students to think critically. Some problems will be teacher-initiated, but some should come from questions

raised by members of the class. Putting the problems in the form of questions gives focus to the student's study. This area should be kept flexible for, in some cases, as the unit progresses, more problems will need to be added, while in other cases, problems not immediately used by one class can be included in the resource unit as a basis for future classes. (9:177)

Activities. A rich and varied list of activities make up the heart of the resource unit. A comprehensive listing of group and individual activities of all types should enable students to solve the problems of the unit. There should be enough variety to provide opportunities for all members of the group to choose those activities which are suited to their own particular abilities. In addition, experiences should be provided for the superior child as well as the slow learner. Individual aptitudes, talents, and abilities should be considered as the teacher guides each individual in his selection. Some types of activities which may be developed include research, discussion, creative, and correlative studies. Albery lists suggestions for determining the criteria by which activities should be organized. He states that the activities should

(1) Have potentialities for developing and promoting values basic to democratic living.

(2) Deal with significant problems and issues that have a bearing on a problem area without regard to subject-matter boundaries.

- (3) Be sufficiently diversified to provide for individual differences among students.
- (4) Suggest sufficient direction for action.
- (5) Provide the kind of experiences that are likely to contribute to the student's all-round development.
- (6) Be organized in such a way that they can be most effectively used.
- (7) Be comprehensive rather than fragmentary in character. (1:479-480)

Culminations. Every unit needs a summary to review or dramatize, for the student, the growth he has made through the experiences of the unit. The type of study and the physical limitations of each situation will determine the nature of the culminating activity.

Alberty suggests the purposes of culminating activities are as follows:

A successful culminating phase will give the students a sense of satisfaction. It will provide further opportunities for the student to express himself through art, speech, dramatics, writing, and creative work of various kinds. (1:514)

A culmination may be a direct outgrowth of one of the activities, such as, an original skit, radio play, or tape recording. This is also the section in which interclass activity could take place. By means of round-table discussion, original quizzes, and exhibitions, pupils should share in the completion of their activities in class and with other classes.

Materials. The compilation of resource materials is one of the most valued parts of a unit. These lists must

be carefully developed and accurately recorded. The materials should ". . . include a wide variety of references and other teaching aids and be organized to contribute most effectively to their use." (1:492) Related materials should be grouped together and should be added to or changed to keep them current and usable. These references should embrace all types and kinds of books, periodicals, pamphlets, pictures, recordings, audio-visual aids, and other materials needed to carry out successfully the activities of the unit.

Evaluation. The meaning of evaluation, as used in education, involves more than the application of formal tests. It is ". . . a program involving the pupils in self-evaluation experiences as well as the use of all kinds of measuring devices." (13:314) In evaluating a unit, there is a critical consideration of all that went on in the classroom. This consideration is based on the goals set up for the unit and should determine the growth of the individual, as well as the group, in terms of the knowledge gained and the skills and appreciations acquired. It is not an end in itself and does not necessarily come at the completion of a study; rather, it is a continuous process, in that new procedures may be decided upon or goals revised or altered while the unit is in progress.

Evaluative procedures are carried out by applying the appropriate tools to the type of unit used in the light of the objectives agreed upon. The following evaluative tools are selected from many suggested by Noar:

Observe and record growth as evidence in participation and contributions to discussions, planning, group activities.

Use standard and homemade tests to reveal ability to discriminate or choose wisely.

Observe and record anecdotes and comments by peers.

Judge growth as revealed in creative writing and artistic efforts.

Judge quality of reports made in class. (13:217-219)

Whenever and wherever it is possible, pupils should be encouraged to evaluate their own work. This will strengthen their critical judgement and give them an opportunity to review their own progress. Some of the evaluative tools which the pupils could help construct are: true-false tests, map tests, suggestions for marks for reports and projects, a log or diary of activities enjoyed, and reports of outside activities experienced, such as, exhibits or field trips.

It must be emphasized that evaluation is not a series of instruments and techniques used at the end of a unit, but a process which is continuing all through the learning activity. Alberty stresses its real purpose by the following statement:

Values are shown in the way that life problems are met and evaluation is a process of clarifying these values. The resource unit should offer suggestions to the teacher for helping the student to see what his values are and the consequences to which they lead in terms of democratic living. (1:493)

## CHAPTER IV

### A RESOURCE UNIT: MUSIC IN THE LIVES OF THE EARLY COLONISTS

This unit is a specific application of the principles of a resource unit outlined in Chapter III. It will be of general value when used at the junior high school level as a means of correlating music and social studies.

#### I. AN OVERVIEW

Some time during the seventh or eighth grade, the social studies program includes a unit on the early settlement of New England and Virginia. This seems a logical time to acquaint the students, not only with the historical, geographical, and social aspects of this subject, but the cultural as well. In order to contribute to the growth of the pupils who will be using this unit, it is necessary to reveal the basic relationships that exist between the areas of music and social studies. These relationships can be best established for this study by relating the effects of geographical location, historical background, and social conditions to the music which the colonists developed and its function in their daily lives.

## II. GOALS

Goals which should be evolved co-operatively may include the following:

### General Objectives

(1) To help the students improve their abilities to read, write, and do research.

(2) To foster the ability to make decisions and accept the responsibility for carrying them out.

(3) To give students an opportunity to gain experience in working with others in planning, carrying out, and evaluating a unit.

(4) To develop musical skills: singing, dancing, and playing instruments.

(5) To gain in understandings of relationships which exist between subject areas.

### Specific Objectives

(1) To broaden the student's understanding of the people who lived during the Colonial period.

(2) To recognize the geographical, historical, and social elements in the environment which had an influence on the type of music which emerged during the Colonial period.

(3) To discover how music functioned in the lives of the early settlers of this country.

(4) To broaden the student's knowledge of the Colonist's use of European music as it was in this country.

(5) To gain a knowledge of choral and instrumental music of the Colonial period.

(6) To gain a knowledge of how music was taught at this time.

(7) To gain an understanding of the importance of music in the lives of the great leaders of Colonial days.

(8) To discover facts about American composers of the Colonial period.

### III. PLANNING THE UNIT

#### Pre-planning by Teachers

The teachers involved in this unit need to collaborate in the planning. An understanding of the group processes to be followed will need to be discussed and agreed upon. Goals, common to both areas, and possible correlations and culminating activities should be established. A survey of the available resource materials and an inventory of school equipment is an important part of pre-planning. A review of the content covered in the unit may be made by referring to resource materials which are listed in Section VII of this chapter. The pre-planning

stage is the time to find people from the community who could speak or contribute in some way to carrying out the processes of the unit. Arrangements to visit nearby museums of historical landmarks should also be made.

### Teacher-pupil Planning

With the use of democratic procedures, pupils will share in every process of the unit, including planning. In order to get them started, it may be wise to give them a short outline or resume of the unit so they may have a basis for the initiation of further plans. More specific planning will depend on the ability, maturity, and interests of the group.

### Approaches

References to materials for this and other sections will be found under resource materials which is the seventh section of this chapter.

(1) Have the social studies teacher visit the music class to tell them about activities which are being carried on by social studies classes in the study of Colonial America.

(2) By discussion or display of materials, the class will gain ideas as to what further study could be made in this era in the field of music.

(3) A film could be shown which would set the stage for discussion of Colonial life.

(4) If there is a museum or historical landmark representative of the Colonial period, this could be visited.

(5) The music teacher could give the pupils time to browse through some representative music material so that they could pick out songs and recordings which they would like to learn.

(6) The music teacher could show the class illustrations of the Bay Psalm Book in which "Psalm One Hundred" is shown in its original notation. This should lead to a discussion of the differences in modern notation and that used when this famous book was printed.

(7) The possibility of making a tape recording, to be used by students in the social studies class, will arouse interest and initiate activities leading to its accomplishment.

#### IV. PROBLEMS

Problems suggested by teacher and pupils should be recorded by one of the students as they are discussed. They may take the form of questions, such as, the following:

(1) What kind of music did the New England and Virginia settlers develop?

(2) What kind of music did they bring with them from Europe and what part did music play in their lives?

(3) What kind of instruments were brought to this country?

(4) What European music was performed and who were the composers?

(5) Who were the early colonists who composed music and how successful were they?

(6) How was music taught?

(7) What comparisons can be made between the music of the New England and the Virginia colonies?

(8) Who were the music leaders and composers of the time?

## V. ACTIVITIES

The following activities may be some of the activities which develop from groups or with individuals.

1. Compare the kind of music enjoyed by the Puritans to that of the Virginians. (Reference: Logbook for Music Americans Sing and America's Musical Heritage.)
2. Compare the type of recreation observed in Europe at this time to that in the Virginia Colony. (Reference: Music Highways and Byways, Introduction to Musical Knowledge, and Music Through the Ages.)
3. Report on the life of a composer of this period. (Reference: Great Musicians as Children, Mozart the Wonder Boy, and A Story of Music.)

4. Report on the life of Francis Hopkinson or William Billings, one of our first American composers. (Reference: History Sings and American Music.)
5. Describe an imaginary visit with Thomas Jefferson. (Reference: History Sings.)
6. Compare the harpsichord to the modern piano. (Reference: America's Musical Heritage.)
7. Tell about the start of singing schools in New England. (Reference: History Sings.)
8. Give an account of your visit to a museum or historical landmark of Colonial times.

#### Musical Activities

1. Compare songs of New England colonists to those sung by the Virginia colonists. (Reference: see Song List.)
2. Compare instrumental music of today with that of the Colonial era. (Reference: Recording List.)
3. Listen to examples of music heard at concerts and opera performances in the Virginia Colony. (Reference: Recording List.)
4. Find out how Puritans "lined out" psalm and hymn tunes. Try it yourself. (Reference: Song List and Recording List.)
5. Participate in and compare the types of dances performed in the two colonies. (Reference: Dance Materials and Music to Remember.)
6. Sing one of the songs representative of this period as a solo to the class. (Reference: Song List.)
7. Demonstrate an instrument used in Colonial times and compare its use to the present day. (Reference: America's Musical Heritage.)

#### Creative Activities

1. Prepare an original radio script. (Reference: History Sings.)

2. Construct a diorama illustrating a phase of Colonial life. Ask the art teacher to help.
3. Notate a familiar song, such as "America" in "shape notes." (Reference: Music Americans Sing.)
4. Change a Bible Psalm into a versified arrangement. (Reference: Logbook for Music Americans Sing.)
5. Experiment with making a musical scale using water glasses. (Reference: History Sings.)

#### Correlative Activities

(1) Prepare a tape recording to be heard in the social studies class. Decide on representative music, script, and the performers and workers necessary. Reference: Resource Materials.

(2) Give any of the reports and accounts of field trips made by the music class to the social studies class.

(3) Perform some of the songs and dances learned in this unit for the social studies class.

(4) Use the list of audio-visual materials to hear representative music of the Colonial period.

(5) Invite a visitor to speak on the life of the colonists or a performer who can sing or play their music.

(6) Members of the social studies class, after reading about life in the colonies, could report to the music class the factors which contributed to the development of music.

(7) A social studies class member could contribute an original script to be tape recorded, using material developed from the social studies area.

## VI. CULMINATIONS

The culminating activities of the two classes are where the real relationships between the subject areas are realized. The true value of this co-operative project will be established if both music and social studies classes join in a review or dramatization of the learnings in the unit. It is recommended that both areas combine in some of the following activities:

(1) Give a radio program over the central loud-speaking system, using the script and music prepared by pupils.

(2) Give an assembly in the form of a panel discussion, a quiz show, or tableaux with music and narration.

(3) Give a special program for invited guests, using any ideas given for the assembly program with the addition of special music by talented pupils.

(4) Give a program in the style of a New England "singing school." Psalms and hymns should be sung as they were then, using the "lining-out" procedure. Costumes of the period will add to the effect.

(5) Exhibit some of the materials gathered as a result of the activities developed. Invite other classes to view it.

## VII. RESOURCE MATERIALS

### Music Readings for Pupils

- Barbour, Harriot, and Warren Freeman. A Story of Music. Boston: Birchard, 1937, p. 246.  
Music in the New World.
- Bauer, Marion, and Ethel Peyser. How Music Grew. New York: G. P. Putnam, 1925, pp. 458, 463.  
Puritans.  
Music in America in Days of Franklin and Washington.
- \_\_\_\_\_. Music Through the Ages. New York: G. P. Putnam, 1932, Chapter IX.  
Beginning of Music in America.
- Burk, Cassie, et. al. America's Musical Heritage. New York: Laidlaw Brothers, 1942, pp. 13, 23, 34, 46, and 55.
- Cramer, Carl. America Sings. New York: Alfred Knopf, 1942, pp. 12-68.  
Legendary Heroes.
- Elson, Louis. American Music. New York: Macmillan, 1904, pp. 1-27.  
Illustrations of The Bay Psalm Book.
- Gee, Edith, and Joseph Leeder. Log Book for Music Americans Sing. Chicago: Silver Burdett, 1948, pp. 16-19.  
Colonial Virginia and Songs of the Pilgrims.
- Howard, John T. Our American Music. New York: Crowell Company, 1947, pp. 37-57.
- Kinsella, Hazel. History Sings. New York: The University Press, 1940, pp. 18-94.  
Many stories.

McConathy, Osbourne, et. al. American Music Horizons. New York: Silver Burdett, 1951, pp. 29, 63, 93, and 130.

\_\_\_\_\_. Music Highways and Byways. New York: Silver Burdett, 1936, p. 64.  
The Classical Period.

Scholes, Percy A. The Puritans and Music in England and New England. London: Oxford University Press, 1934, p. 259.  
Bay Psalm Book.

Schwimmer, Fransika. Great Musicians as Children. New York: Doubleday, 1929.

Wheeler, Opal, and Sybil Deucher. Mozart The Wonder Boy. New York: E. P. Dutton, 1948.

#### Social Studies Readings for Pupils

Cutright, Prudence. Living Together in the Americas. New York: The Macmillan Company, 1953, pp. 65 and 138.  
Unit III. The Northeast.  
Unit IV. Living in the Colonial Southeast.

Jones, Emlyn, et. al. Within the Americas. New York: Rand McNally, 1957, pp. 55 and 107.  
The Southern States.  
The Northeast States.

MacKenzie, Josephine, et. al. Your People and Mine. New York: Ginn and Company, 1955, p. 50.  
People Who Settled Our Country.

Thurston, E. D., and G. C. Hankins. Homelands of the Americas. New York: Iriquois Publishing Company, 1958, p. 36.  
Chapter III. Northeastern United States.

Todd, L. P., and K. S. Cooper. New Ways in the New World. New York: Silver Burdett, 1954, pp. 124 and 136.  
Part III. Englishmen Build Colonies in the South.  
Englishmen Build a New England in the New World.

Song List

<u>Title</u>	<u>Composer</u>	<u>Source</u> <sup>1</sup>	<u>Page</u>
<u>Psalms and Hymns</u>			
Chester	Ainsworth	S.O.	11
Confess Jehovah	Ainsworth	B.I.	12
		A.T.S.	37
Garden Hymn	American	L.M.R.	94
Landing of the Pilgrims	German	P.W.S.	14
Old Hundred	Genevan Psalter	M.A.S.	28
		P.W.S.	17
		M.L.P.	89
Praise to the Lord	Early Hymn	S.A.	117
Psalm III	Pilgrim	A.T.S.	2
		B.I.	11
		P.W.S.	17
Psalm V	Ainsworth	S.O.	11
Psalm VI	Pilgrim	A.T.S.	3
York	Bay Psalm Book	S.A.	117
<u>Folk Songs</u>			
Barbara Allen	American	S.O.	39
		P.W.S.	29
Frog and Mouse (The)	English	P.W.S.	20
Greensleeves	English	B.I.	34
		W.M.H.	62
Hark Now, O Shepherds	Moravian	S.Y.	109
In Good Old Colony Times	New England	M.A.S.	29
		P.W.S.	15
		S.A.	1
London's Burning	Old English	P.W.S.	18
Maypole Dance	English	T.F.G.	5
My Highland Lad	Scottish	P.W.S.	36
O Dear, What Can the Matter Be	English	P.W.S.	26
Paper of Pins	American	B.I.	42
Springfield Mountain	Appalachian	P.W.S.	33
The Fox	English	B.I.	26
The Old Man in the Wood	New England	S.A.	7

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<sup>1</sup>Key to song sources is included at the end of the Song List.

<u>Title</u>	<u>Composer</u>	<u>Source</u>	<u>Page</u>
<u>Songs of Early American Composers</u>			
A Toast	Hopkinson	M.L.P.	91
		A.T.S.	31
Amherst Hymn	Billings	A.M.H.	83
Come Fair Rosina	Hopkinson	A.M.H.	86
My Days Have Been So Wondrous Free	Hopkinson	M.L.P.	92
My Love is Gone to Sea	Hopkinson	M.L.P.	91
		W.M.H.	100

Songs of European Composers

Alphabet	Mozart	S.O.	232
Angels Ever Bright and Fair	Handel	S.O.	192
Ships	Mozart	S.Y.	26
Songs of the Classical Period		M.H.B.	64
The Power of Music	Handel	L.M.R.	182
The Voice of Praise	Mozart	T.F.G.	155
To the Hills	Handel	S.Y.	120
Where'er You Walk	Handel	S.J.	78
Which is the Properest Day	Arne	L.M.R.	151
Youth's the Season	Gay	W.M.H.	131

Key to Song Materials

- A.M.H. McConathy, Osbourne, et. al. American Music Horizons.  
New York: Silver Burdett, 1951.
- A.T.S. Luther, Frank. Americans and Their Songs. New York:  
Harper and Brothers, 1942.
- B.I. Ives, Burl. The Burl Ives Song Book. New York:  
Ballantine Books, 1953.
- L.M.R. Dykema, Peter, et. al. Let Music Ring. Boston:  
C. C. Birchard, 1946.
- M.A.S. Gee, Edith, and Joseph Leeder. Music Americans Sing.  
New York: Silver Burdett, 1948.
- M.H.B. McConathy, Osbourne, et. al. Music Highways and  
Byways. New York: Silver Burdett, 1951.
- M.L.P. McConathy, Osbourne, et. al. Music of Many Lands  
and Peoples. New York: Silver Burdett, 1932.

- P.W.S. Wolfe, Irving, et. al. Proudly We Sing. Chicago: Follett Publishing Company, 1958.
- S.A. Zanzig, Augustus (compiler). Singing America. Boston: C. C. Birchard, 1941.
- S.J. Glenn, Maybelle, et. al. Singing Juniors. New York: Ginn and Company, 1953.
- S.O. Dykema, Peter, et. al. Sing Out. Boston: C. C. Birchard, 1946.
- S.Y. Armitage, M. Theresa, et. al. Singing Youth. Boston: C. C. Birchard, 1935.
- T.F.G. Dykema, Peter, et. al. Twice Fifty-five (Green). Boston: C. C. Birchard, 1941.
- W.M.H. McConathy, Osbourne, et. al. World Music Horizons. New York: Silver Burdett Company, 1951.

### Folk Song Collections

- Boni, M. B., and Norman Lloyd. The Fireside Book of Favorite American Songs. New York: Simon and Schuster, 1952.
- Carpenter, J. M., and E. H. Linscott. Folk Songs of Old New England. New York: The Macmillan Company, 1939.
- Cramer, Carl. America Sings. New York: Alfred Knopf, 1942.
- Ives, Burl. The Burl Ives Song Book. New York: Ballantine Books, 1953.
- Luther, Frank. Americans and Their Songs. New York: Harper and Brothers, 1942.

### Recordings

#### Colonial Music

- American Colonial Instrumental Music. American Recording Society, ARS-33.
- Billings, Fuguing Tunes. Columbia 7746.

Early American Psalmody, The Bay Psalm Book. ARS-32.  
 In Colonial America (The Moravians). New Records, Inc., 2017.  
 Ives, Burl. Ballads and Folk Songs. Decca Vol. I, 5080.  
 Prelude on a Hymn Tune. ARS-8.  
 Songs of England (Purcell, Morley, Arne). Decca 12", 2797.  
 Treasury of Harpsichord Music (A). Victor Masterworks 1181.

### Great Composers

Arne, Thomas. Air from "Comus." (Sung by Richard Crooks.)  
 Victor 593.  
 Handel, George F. Where'er You Walk. (Sung by John McCormack.)  
 Victor 1193.  
 Handel, George F. Ombre Mai Fu (Largo). (Sung by Kathleen  
 Ferrier.) English Decca K2135.  
 Hanson, Howard. Merry Mount (excerpted). Victor M-781.  
 Haydn, Franz J. Trio in C Major for Strings, Minuet and  
 Fugue. Columbia P69687D.  
 MacDowell, Edward. 1620 A.D. (Sea Pieces). Columbia 234.  
 Mozart, Wolfgang A. Serenade in G Major (K. 525), "Eine  
 Nachtmusik." Columbia Album X19 or Victor M-428.  
 Mozart, Wolfgang A. Sonata in G Major (for violin and  
 clavier). Columbia M-650.  
 Mozart, Wolfgang A. Overture to "Magic Flute". Victor  
 49-0903.

### Records for Dances

Quadrilles. Victor Album 155 and Columbia C-36.  
 Running Set-Longways Dances. (American Folk Dances.) Decca  
 Long-playing 8012.  
 Square Dances. Victor Album BD-44 and Columbia C-47.

Dance Materials

Boyd, Neva, and Tressie Dunlavy. Old Square Dances of America. Chicago: H. T. Fitzsimmons Company, 1925.

Durlacher, Edward. Honor Your Partner. New York: The Devin-Adair Company, 1948.

Ford, Henry. Good Morning. New York: B. J. Lovett, 1943.

Kirkell, Miriam H., and Irma K. Shaffnit. Partners All, Places All. New York: E. P. Dutton, 1949.

Films

Colonial Williamsburg. Music Educators National Conference Handbook.

Show life as it was in early Colonial times.

Dolmetsch Family. Music Educators National Conference Handbook.

Performances of harpsichord and recorder of "Bourree" by Tallett and "Sonata" by Handel.

Eine Kleine Nachtmusik. Music Educators National Conference Handbook.

Mozart's "Serenade" played by the Vienna Symphony Orchestra, conducted by Krips.

Harpsichord, The. Music Educators National Conference Handbook.

Shows tone, appearance, and structure of the instrument.

Historic Virginia. Teaching Films Custodians.

Travelogue of historical landmarks. Shows relationship of early Colonial times to national progress.

Film Strips

Social and Cultural Life of the Colonists. Curriculum Films.

Thirty slides with text, color, and guide. Shows differences in social and cultural life in New England, the middle colonies, and the southern colonies, as shown through their homes, education, religion, and arts.

Occupations and Amusements of the Colonists. Curriculum Films.

Twenty-five slides with color, text, and guide. Stresses way of life in all of the colonies and the frontier, reasons for local differences in farming, fishing, crafts, outdoor and indoor amusements.

Music Readings for Teachers

Burke, Cassie, et. al. America's Musical Heritage. New York: Laidlaw Brothers, 1942.

Chase, Gilbert. America's Music. New York: McGraw-Hill, 1955, pp. 3-21.  
This unit.

Cotton, Marion, and Adelaide Bradburn. Music Throughout the World. Boston: C. C. Birchard, 1955, pp. 1-7.  
This unit.

Ewen, David. Music Comes to America. New York: Allen Towne and Heath, Inc., 1947.

Howard, John T. Our American Music. New York: Crowell Company, 1947, pp. 1-71.  
This unit.

Krone, Beatrice P., and Ruth Tooze. Literature and Music as Resources for Social Studies. New Jersey: Prentice-Hall, 1955, pp. 22-35.  
Colonial days.

Lomax, Allen, and John Lomax. Folk Songs U. S. A. New York: Harcourt-Brace, 1947.

Luther, Frank. Americans and Their Music. New York: Harper and Brothers, 1942, pp. 1-53.  
This unit.

Music Appreciation Books.

Baldwin, Lillian. Music to Remember. New York: Silver Burdett, 1951, pp. 3-9 and pp. 41 and 51.  
Classic Dance Types.  
National Dances.

Hartshorn and Leavitt. The Mentor. (Teacher's Book II.)  
New York: Ginn and Company, 1940, pp. 17 and 26.  
Pop Goes the Weasel.  
Tis an Earth Defiled from "Merry Mount."

Jones, Barnard. Introduction to Musical Knowledge. Minne-  
apolis: Schmitt Music Company, 1935, pp. 51, 55, 75,  
76, and 133-135.  
Early Instruments--Harpsichord.  
The Classical Period.  
Dance Forms.  
Mozart.

### Books, Catalogs, and Guides to Audio-Visual Materials

Clough, Francis F., and G. J. Cuming. World Encyclopedia  
of Recorded Music. London: Sidgwick and Jackson, 1952.

Diffor, John, and Mary F. Horkheimer. Education Guide to  
Free Films. Wisconsin: Educators Progressive Service,  
1953.

Hall, David. The Record Book. International edition.  
New York: Oliver Durell, Inc., 1948.

Krahn, Frederic A. (ed.). Educational Film Guide. New  
York: H. W. Wilson Company, 1953.

Pitts, Lilla B. Handbook on Sixteen Millimeter Films for  
Music Education. Chicago: Music Educators National  
Conference, 1952.

### Address Lists for Records and Films

Columbia Records and Service Corporation, 799 Seventh Avenue,  
New York 19, New York.

Greystone Corporation, Educational Activities Division, 100  
Sixth Avenue, New York 13, New York. American Recording  
Society.

Radio Corporation of America, Educational Services, Camden,  
New Jersey.

Films

Curriculum Films, Inc., 41-17 Crescent Street, Long Island City, New York.

Music Educators National Conference Handbook, 1201 East Grand Boulevard, Detroit 11, Michigan.

Teaching Films Custodians, 25 West Forty-third Street, New York 18, New York.

## VIII. EVALUATION

Teachers will continuously evaluate the work of the unit by critically observing all that occurs in the classroom. The following expected outcomes are based on the goals and problems set up for the unit:

Growth in Knowledge and Understandings

- (1) An understanding of the effect of historical, economic, and social aspects on the kind of music which developed in Colonial America.
- (2) Deeper understanding of existing relationships between music and social studies.
- (3) Increased knowledge of history.
- (4) Increased knowledge of European and American composers living during the Colonial era.
- (5) Increased knowledge of the musical teaching of the times.
- (6) Growth in the ability to make decisions and follow through with responsibilities.

(7) Growth in the ability to work with others in a joint endeavor.

#### Growth in Appreciations

(1) Development of an appreciation for the kind of people who settled this country and the part music played in their lives.

(2) Development of an appreciation for the folk and composed music of the Colonial period.

#### Growth in Skills

(1) Development of the reading, writing, and speaking skills.

(2) Development of musical skills, such as, singing, dancing, listening, and playing instruments.

#### Pupil Evaluations

The following are some ways in which the pupils may contribute to the evaluation of this unit:

(1) Suggest marks for the work done in group or individual reports.

(2) Construct true-false tests, based on the reading or the reports made by others.

(3) Give accounts of correlative or culminating activities which have taken place.

(4) Discuss each goal as it was proposed at the beginning of the unit and decide how the goal was achieved.

(5) Discuss other studies which might have been suggested.

## CHAPTER V

### FINDINGS AND INTERPRETATION OF THE SURVEY

In order to gain information and opinions about the correlation activities done in social studies classes, questionnaires were sent to fifty-five social studies teachers, and thirty responses were returned. However, the total population will vary from section to section because some teachers stated that some items did not exist in social studies classes, but were carried out in music classes. In the findings, therefore, the number of respondents will be noted at the beginning of each section.

The information concerning the correlation of music and social studies was divided into four topics, namely, (1) organization, (2) methodology, (3) materials, and (4) correlating activities. There were two rating scales in the inquiry--the teacher encircled "yes" or "no" and indicated the extent of its existence by the following scale: 3--an adequate degree, 2--an average degree, 1--an inadequate degree. The numerical limitations of these categories were as follows: 2.5 to, and including 3.0, "an adequate degree"; 1.5 to, and including 2.4, "an average degree"; 1.0 to, and including 1.4, "an inadequate degree". The mean rating for this scale was based on the number of "yes" responses.

The second rating scale, which was marked by the social studies teachers, was concerned with the importance of each item. The teachers were asked to check each item according to the following scale: 5--of greatest importance, 4--very important, 3--moderately important, 2--slightly important, 1--of no importance. The numerical limitations of the categories in this rating scale were as follows: 4.5 to, and including 5.0, "of greatest importance"; 3.5 to, and including 4.4, "very important"; 2.5 to, and including 3.4, "moderately important"; 1.5 to, and including 2.4, "slightly important"; 0 to, and including 1.4, "of no importance". In discussing the findings, responses relating to the above scales will be analyzed for each topic.

Organization. There were thirty respondents for this section. The first item in Table I, audio-visual equipment available, had the following rating: twenty-seven teachers gave a "yes" response, and three, a "no" response. Twenty-two teachers indicated the item available to "an adequate degree;" four, "an average degree;" and one, "an inadequate degree." The mean rating was 2.8, signifying that audio-visual equipment was available to "an adequate degree." There follows a listing of five items which were rated as available to "an average degree."

These items included classes of appropriate size, time to include correlation, materials available for correlation, history of music taught in social studies classes, and the ability to teach music as a correlating subject.

Table I indicates that the majority of respondents felt they had an adequate amount of audio-visual aids, the skill to use them, and adequate help from music personnel to carry out correlation. They placed less emphasis on the size of classes, time available, and the materials with which to teach the history of music. The teachers indicated they have an average ability to teach music as a correlating subject.

TABLE I  
ORGANIZATION

Item	Use		Extent			Mean Rating
	Yes	No	3	2	1	
Audio-visual equipment available	27	3	22	4	1	2.8
Adequate skill in using audio-visual aids	27	3	19	8	0	2.8
Adequate help from music personnel	18	12	10	8	0	2.7
Classes of appropriate size	20	10	7	12	1	2.3
Time to include correlation	12	18	3	8	1	2.2
Materials available for correlation	18	12	6	10	2	2.2
History of music taught in social studies classes	6	24	2	3	1	2.2
Ability to teach music as correlating subject	13	17	2	10	1	2.1

NOTE: Teachers were asked to indicate whether or not each item existed in their school, and to what degree, by using the following scale: 3--an adequate degree, 2--an average degree, 1--an inadequate degree.

Table II deals with the importance of the items listed under Organization. There were twenty-five completed inquiries in this section. The data presented in this table are as follows: the availability of audio-visual equipment was rated by ten teachers as "of greatest important"; ten, "very important"; four, "moderately important"; one, "slightly

important"; and none, "of no importance". The mean rating was 4.2, which indicates that the responding teachers felt this item was "very important". Those items which were rated "very important" were the following: adequate skill in using audio-visual equipment, and adequate help from music personnel. The next four items rating "moderately important" by the teachers were the following: classes of appropriate size, materials available for correlation, the ability to teach music as a correlating subject, and time to include correlation. The item receiving the lowest rating was the one concerning the history of music as taught in social studies classes, which was rated "slightly important".

The data included in Table II indicates quite clearly that the respondents felt that the use of audio-visual equipment and help from music personnel were the most important factors in correlating music and social studies. They further point out that (1) classes must be of an appropriate size, (2) there should be material available, and (3) the time to include correlation. Also essential was the ability of the social studies teachers to teach music if they were to interrelate these two subjects. In the item concerning the teaching of music history in social studies classes, the teachers felt this was not as important to them as the other items in this section.

TABLE II  
ORGANIZATION

Item	Importance					Mean Rating
	5	4	3	2	1	
Audio-visual equipment	10	10	4	1	0	4.2
Adequate skill in using audio-visual equipment	8	8	8	1	0	3.9
Adequate help from music personnel	7	4	8	5	1	3.5
Classes of appropriate size	4	1	12	6	2	3.0
Materials available for correlation	1	3	14	7	1	3.0
Ability to teach music as correlating subject	5	1	9	7	3	2.9
Time to include correlation	2	2	13	5	3	2.8
History of music taught in social studies classes	0	1	11	11	2	2.4

NOTE: Teachers rated each item in importance according to the following scale: 5--of greatest importance, 4--very important, 3--moderately important, 2--slightly important, 1--of no importance.

Methodology. Table III is concerned with the methods used in the social studies classes and the extent to which they exist. The twenty-five respondents to this section rated the first item, group reports, as follows: twenty teachers have group reports, six do not. Of those that do, ten rated them "an adequate degree"; ten, "an average

degree"; none, "an inadequate degree". The mean rating, 2.5, shows that the majority of the teachers rated group reports as existing to "an adequate degree". The remaining five items on this Table, rated as existing in "an average degree", were the following: individual reports, inter-departmental conferences, visiting speakers, the unit method, and teacher-pupil planning.

The tabulation of Table III shows that the method used most widely by the respondents was group reports; however, the other five methods used do exist to an average degree, showing there is little difference in the type of method employed by the teachers.

TABLE III  
METHODOLOGY

Item	Use		Extent			Mean Rating
	Yes	No	3	2	1	
Group reports	20	6	10	10	0	2.5
Individual reports	23	3	11	11	1	2.4
Inter-departmental conferences	13	15	3	10	0	2.2
Visiting speakers	10	16	3	10	2	2.1
Unit method	23	4	12	11	0	2.1
Pupil-teacher planning	15	13	3	10	2	2.1

Twenty-three teachers responded to the section concerning the importance of methods used, as shown in Table IV. The first item, individual reports, rated as follows: eleven rated it "very important"; eight, "moderately important"; three, "slightly important"; and none, "of no importance". The mean rating was 4.3, which shows that this item was "very important" to the respondents. Other "very important" items in this Table were: the unit method, group reports, and inter-departmental conferences. Those items rated "moderately important" were visiting speakers and pupil-teacher planning.

In rating the data of Table IV, it was evident that the teachers placed more importance on individual reports, group reports, the unit method, and inter-departmental conferences than on visiting speakers and pupil-teacher planning.

TABLE IV  
METHODOLOGY

Item	Importance					Mean Rating
	5	4	3	2	1	
Individual reports	11	8	3	1	0	4.3
Unit method	7	8	7	1	0	3.9
Group reports	8	9	5	1	0	3.8
Inter-departmental conferences	7	6	7	3	0	3.7
Visiting speakers	3	6	12	1	1	3.3
Pupil-teacher planning	4	5	8	5	1	3.3

Materials. In Table V, twenty-five respondents rated the materials used and the extent of their use. The initial item, music reference books, reads as follows: thirteen teachers have them, twelve do not. Of those who do, five rated them available to "an adequate degree"; eight, "an average degree"; and none, "an inadequate degree". The mean rating was 3.4, showing the teachers rated music reference books available to "an adequate degree". The other item which was rated to "an adequate degree" was supplementary reading books. The five remaining items rated "an average degree" were the following: song books or leaflets, recordings of music, tape recordings, which included music, films, which included music, and materials about music in social studies text-books.

The above ratings indicate that music reference books and supplementary reading books do exist and are more readily available than the last five items, that is, song books and leaflets, tape recordings and films, including music, and material about music in social studies text-books. It is believed that more of these last five materials should be made available to the social studies teacher if the teacher is to correlate music to a greater degree.

TABLE V  
MATERIALS

Item	Use		Extent			Mean Rating
	Yes	No	3	2	1	
Music reference books	13	12	5	8	0	3.4
Supplementary reading books	23	2	11	12	0	2.5
Song books or leaflets	18	8	7	11	0	2.4
Recordings of music	20	7	9	8	3	2.3
Tape recordings which include music	14	15	3	9	2	2.1
Films which include music	12	15	2	9	1	2.1
Material about music in social studies text-books	10	19	1	8	1	2.0

Table VI rates the importance of the materials used by twenty-three social studies teachers. The first item, supplementary reading books, reads as follows: twelve teachers rated this "of greatest importance"; seven, "very important"; four, "moderately important"; and none, "of no importance", or "slightly important". The mean rating, 4.3, shows that this item was "very important". There follows a listing of items rated "moderately important": music reference books, song books and leaflets, tape recordings, films, and material about music in social studies texts.

A majority of the responding teachers are in agreement concerning the availability of these materials if they are to correlate music in the social studies class. They signify, however, that it was not as necessary to include music in social studies text-books as it was to have music reference books, song books and leaflets, tape recordings, and films which include music.

TABLE VI  
MATERIALS

Item	5	Importance				Mean Rating
		4	3	2	1	
Supplementary reading books	12	7	4	0	0	4.3
Recordings of music	5	9	4	3	2	3.5
Music reference books	2	6	9	3	3	3.4
Song books or leaflets	4	6	7	4	2	3.3
Tape recordings which include music	2	7	9	3	2	3.2
Films which include music	4	8	2	6	3	3.2
Material about music in social studies text-books	1	0	12	6	4	2.6

The use of correlating activities and the extent of their use was reported by thirty teachers in Table VII. Solo or ensemble singing, the first item, received the following rating: ten gave a "yes" response and twenty a "no" response; seven rated it "an adequate degree"; two, "an average degree";

and none, "an inadequate degree". The mean rating for this item was 2.5, indicating that the responding teachers rated this "an adequate degree". There follows a listing of the remainder of the items rated "an average degree": group singing, tape recordings, films and records which contain music, solo or ensemble playing, and radio programs which include music.

Since solo or ensemble singing was the only activity which was accorded the rating of "an adequate degree", it appeared that the other correlating activities deserved a greater emphasis than they were getting.

TABLE VII  
CORRELATING ACTIVITIES

Item	Use		Extent			Mean Rating
	Yes	No	3	2	1	
Solo or ensemble singing	10	20	7	2	0	2.5
<b>Group singing</b>	9	21	6	2	0	2.4
<b>Tape recordings which contain music</b>	12	18	5	6	0	2.3
Films with music of a correlating nature	13	17	5	6	0	2.1
Records which contain music	14	16	5	6	0	1.9
Solo or ensemble playing	10	20	5	2	0	1.9
Radio programs which include music	14	16	2	4	3	1.7

There were twenty respondents to the following area of investigation, as shown in Table VIII. The area, solo or ensemble singing, was rated as follows: seven respondents reported it "of greatest importance"; three, "very important"; seven, "moderately important"; one, "slightly important"; and one, "of no importance". The mean rating was 3.6, which indicated that the teachers felt the item was "very important". The following four items were also rated "very important": films and records which contain music, solo or ensemble playing, and group singing. The last two items, tape recordings and radio programs which included music, were rated "moderately important".

The twenty responding teachers to this section were unified in their agreement that all of these activities were important to correlating music with social studies. A slight preference was given to solo or ensemble singing, and films, which have music of a correlating nature.

TABLE VIII  
CORRELATING ACTIVITIES

Item	Importance					Mean Rating
	5	4	3	2	1	
Solo or ensemble singing	7	3	7	1	2	3.6
Films with music of a correlating nature	6	2	8	1	3	3.6
Records which contain music	6	3	7	3	1	3.5
Solo or ensemble playing	6	4	7	1	2	3.5
Group singing	7	2	7	1	3	3.5
Tape recordings which include music	4	4	8	2	2	3.2
Radio programs which include music	3	6	5	3	3	3.2

## CHAPTER VI

### SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS

The purposes of this study were (1) to examine the manner in which the correlation of music and social studies meets the needs and interests of junior high school pupils, (2) to develop a resource unit which correlated these two subject areas, and (3) to validate this material through an opinion poll of selected social studies teachers.

This work was based largely on the research of leading authorities in the field of education and on a questionnaire designed to obtain opinions from social studies teachers. These questionnaires were sent to fifty-five social studies teachers in junior high schools in Massachusetts, and thirty responses were received. Information concerning the correlation of music and social studies was sought in the following four areas: (1) organization, (2) methodology, (3) materials, and (4) correlating activities. Teachers were asked to rate the various items under these topics by means of two scales. One scale indicated whether or not each item existed in the school and to what extent, while the other rating scale dealt with the importance of each item.

## I. SUMMARY

Several related investigations were reviewed, and those ideas which were pertinent to this study were explored.

Concepts of music and social studies as a natural correlation were then set forth. Research into modern curriculum practices revealed a new emphasis on teaching practices based on the needs and experiences of students, rather than the acquisition of subject matter. Correlation has evolved because of this new philosophy of applying new principles to the learning process. The meaning and use of correlation was discussed, and correlation was defined, for this study, as the relationship which exists between two subject areas. It was further recommended that this relationship be accomplished through the use of resource units.

Following this, the function of music, as a correlative area, and the advantages of correlating social studies and music were considered. It was found that music best enriches the social studies program by relating it to life activities and, thereby, bringing about new understandings. Learning the music of a previous period enhances and enlivens this era and makes the study of history more meaningful to students.

The structure of a resource unit was outlined, with topics suggested for the unit which included overview,

goals, pupil-teacher planning, problems, activities, materials, and evaluations. Each topic was developed and its use explained.

An example of a resource unit called, "Music in the Lives of the Colonists," was then applied to this guiding outline. Specific examples of objectives, problems, group and individual activities were given, as well as an extensive list of materials. It concluded with an evaluation of expected educational outcomes and instructional tools for evaluative procedures.

The summary for the findings and interpretations of the survey was given under the four categories used in the questionnaire.

Organization. A majority of the teachers polled indicated that they have adequate audio-visual equipment and the skill to use it. They feel that the help they received from music personnel was adequate to carry out correlation. As a result, these two items were of greatest importance in this category. However, the teachers showed that they had only average ability to teach music as a correlating subject.

Methodology. There were little differences indicated in the type of method now employed by the social studies teachers; however, group reports were most widely favored.

As to the importance of these methods, the teachers rated pupil-teacher planning as the least important and individual and group reports were most important.

Materials. It was found that music reference books and supplementary reading books did exist and were available for use, to an adequate degree, by social studies teachers, but that song books, tape recordings, films, and materials about music in social studies text-books were either not available or not used by these teachers. As to importance, teachers signified that they would prefer having music reference books, song books, tape recordings, and films, rather than material about music included in the social studies text-books.

Correlating activities. The only correlating activity of a musical nature used in the social studies classes was reported to be solo or ensemble singing. The teachers indicated that the use of films and records which contain music and group singing were important to carrying out correlating activities.

## II. CONCLUSIONS

This study revealed that the social studies teachers polled did not carry out correlation according to the beliefs of prominent, present-day educators.

It was revealed that the selected social studies teachers questioned did not organize their teaching procedures or apply the techniques that would assure the kind of correlation recommended by leading authorities.

Adequate materials for use in correlating music and social studies were not available, according to the findings of the opinion poll.

It may be concluded that, if social studies teachers had the material with which to correlate music and if they followed the recommended practices, they would have the kind of correlation advocated by authorities in the field of education.

### III. RECOMMENDATIONS

It is evident, considering the above conclusions, that there is a need for more knowledge of the practices which will assure successful correlation. More time must be spent by the music teacher in acquiring information of the procedures used in correlation and the teacher must be ready to contribute to other subject areas that desire his co-operation. A more extensive use of the unit method, which involves inter-departmental conferences, pupil-teacher planning, and other group processes which promote correlation, are necessary to assure success in this joint undertaking.

More time must be devoted to obtaining and/or constructing materials with which to implement the development of correlating activities.

It is further recommended that more school time be spent by the music teacher in carrying out correlation with other subject areas, even at the expense of using time now spent on purely musical activities.

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## APPENDIX

344 Lake Avenue  
Newton Highlands, Massachusetts  
April 28, 1958

Dear Sir:

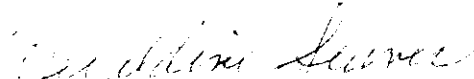
In partial fulfillment for the requirement for a Master's degree in music education at Boston University, School of Fine and Applied Arts, I am compiling material for my thesis, "Correlation of Music and Social Studies at the Junior High School Level."

This study includes a resource unit which may be used in the junior high school by social studies and music teachers working together. In order to establish the validity of such a study, I am contacting some outstanding teachers in this area. It is hoped that conclusions drawn from this work will be of value to both social studies and music teachers.

A questionnaire is enclosed which I hope you will be willing to fill out and return in the enclosed, stamped envelope. The results of the tabulation of this questionnaire will be made available to you if you so desire.

Thank you for your co-operation.

Sincerely yours,



Geraldine Seaver

Enclosures:  
Questionnaire  
Stamped envelope

## QUESTIONNAIRE

Directions: Please circle yes or no on each question.

Evaluate the three point scale on the left as to the degree to which item exists in your school by circling one number.

- 3 --- an adequate degree
- 2 --- an average degree
- 1 --- an inadequate degree

The five point scale on the right has to do with the importance of each item. Evaluate each item by circling one number.

- 5 --- of greatest importance
- 4 --- very important
- 3 --- moderately important
- 2 --- slightly important
- 1 --- of no importance

## ORGANIZATION

Yes 3	No 2	1	1. Do you include the teaching of the history of music in your social studies classes?	5	4	3	2	1
Yes 3	No 2	1	2. Do you have materials available with which to correlate music and social studies?	5	4	3	2	1
Yes 3	No 2	1	3. Do you have audio-visual equipment available for your use?	5	4	3	2	1
Yes 3	No 2	1	4. Do you have time to include the correlation of music in your social studies course?	5	4	3	2	1
Yes 3	No 2	1	5. Are your classes of appropriate size to engage in activities which correlate music and social studies?	5	4	3	2	1
Yes 3	No 2	1	6. Do you feel you have the ability to teach music as a correlating subject?	5	4	3	2	1
Yes 3	No 2	1	7. Do you feel you have adequate skill in using audio-visual equipment?	5	4	3	2	1
Yes 3	No 2	1	8. Do you have adequate help from music personnel in carrying out correlating activities?	5	4	3	2	1

## METHODOLOGY

Yes	No				
___	___	3 2 1	1.	Do you use the unit method of teaching?	5 4 3 2 1
___	___	3 2 1	2.	Do you have pupil-teacher planning?	5 4 3 2 1
___	___	3 2 1	3.	Do you have group reports?	5 4 3 2 1
___	___	3 2 1	4.	Do you have individual reports?	5 4 3 2 1
___	___	3 2 1	5.	Do you have visiting speakers?	5 4 3 2 1
___	___	3 2 1	6.	Do you have inter-departmental conferences?	5 4 3 2 1

## MATERIALS

Yes	No				
___	___	3 2 1	1.	Does any part of your social studies text book include material about music?	5 4 3 2 1
___	___	3 2 1	2.	Do you have supplementary reading books available?	5 4 3 2 1
___	___	3 2 1	3.	Do you have music reference books available?	5 4 3 2 1
___	___	3 2 1	4.	Do you have song books or leaflets available?	5 4 3 2 1
___	___	3 2 1	5.	Do you have recordings of music available?	5 4 3 2 1
___	___	3 2 1	6.	Do you have available tape recordings which include music?	5 4 3 2 1
___	___	3 2 1	7.	Do you have available films which include music of a correlating nature?	5 4 3 2 1

## CORRELATING ACTIVITIES

Yes	No				
___	___	3 2 1	1.	Do you have group singing?	5 4 3 2 1
___	___	3 2 1	2.	Do you have solo or ensemble singing?	5 4 3 2 1
___	___	3 2 1	3.	Do you have solo or ensemble playing of instruments?	5 4 3 2 1
___	___	3 2 1	4.	Do you listen to records which contain music?	5 4 3 2 1
___	___	3 2 1	5.	Do you listen to tape recordings which contain music?	5 4 3 2 1
___	___	3 2 1	6.	Do you watch films which include music of a correlating nature?	5 4 3 2 1
___	___	3 2 1	7.	Do you listen to radio programs which include music?	5 4 3 2 1