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A PLAN FOR THE INTEGRATION OF MUSIC WITH THE SOCIAL STUDIES
IN THE JUNIOR HIGH SCHOOL IN BUTTE, MONTANA

BY

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B. MUS. ED. SAINT MARY COLLEGE, 1952

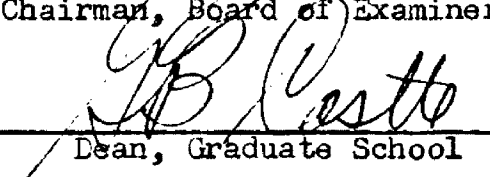
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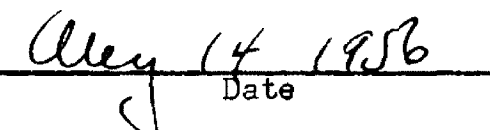
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CHAPTER I

INTRODUCTION TO THE PROBLEM

Learning is improved when it is recognized that multiple learnings may be involved in a given experience. Children are composites of emotional, social, physical, and intellectual factors which should be considered in each situation. Attitudes, concepts, and appreciations do not emerge one by one in an isolated manner. This is so because the child acts, reacts, and learns as a unitary being. The whole child is involved in the social studies and music as he is in every other kind of situation which he experiences.

Learning is improved when experiences have satisfying emotional overtones for children. They remember and apply the learnings which grow out of vital and stimulating experiences. Learnings which grow out of vital and stimulating experiences are remembered and used. Cold, dry, drab, recitation of facts have little effect upon children and are soon forgotten. Interesting experiences in the social studies in which children clarify problems and plan ways of attacking them are adventures which are significant.

When a variety of activities and instructional resources are utilized as problems arise, children develop richer meanings, clearer concepts, and deeper understandings. Formal approaches in the social studies are inadequate as are approaches in music which depend alone on singing and listening. In programs designed to secure maximum

participation on the part of each child and rich interaction with the environment, many experiences must be provided.

THE PROBLEM

This study will attempt to show music as a vital part of the curriculum by integrating it with social science. Children have often felt that music was nothing more than a requirement in the school program, and for this reason it seemed to them like an isolated subject—a separate entity apart from all other subjects in the program. These same students have had only a vague impression as to what music was, from whence it came, and of what significance it held for them. An inadequate idea of the origin and purpose of social studies also was held by the majority of pupils. A positive plan was needed to make students cognizant of the fact that a relationship existed between these two subjects, music and the social studies.

IMPORTANCE OF THE PROBLEM

Social studies teachers have been constantly searching for broadening avenues of culture in music and art. This study has been in keeping with the trends of the times in social science, which offer to the child a broader scope of the development of his country than can be obtained through the study of historical events as such.

Children frequently have been taught that all music exists as the expression of some idea of the composer who wrote it. Isolated songs have been taught with a scanty explanation of the background of the selection. Usually some attention has been given to the life of the composer, and to the technical aspects of the selection. Some little attempt has been made to show the chronological order of the

music taught.

Unless the music was intended to be used for public performance, it was virtually forgotten after a degree of artistic refinement had been attained.

The beginnings of American culture were a combination of music, art, and literature which the people from different European backgrounds brought with them to America. These people came to America seeking political and religious freedom. When they first arrived, they were so engrossed in securing a livelihood that they gave little time to the arts. It was not until the time when the South and the West were settled that music became significant in their lives, and composers started to write music which was typically American.

Music in all countries has been affected through the years by the types of activities peculiar to its industries or occupations, particular sections of the country, as well as by the social or economic status of the people.

Indeed, national music is evidence of the country's total democratic culture. As America has developed economically, politically, geographically, and socially, its culture has developed too.

DEFINITION OF TERMS

Social studies, according to Michaelis, "are concerned with man and his interaction with his social and physical environment; they deal with human relationships."¹

¹ John U. Michaelis. Social Studies for Children in a Democracy (New York: Prentice-Hall Inc. 1950.) p. 2

In the Curriculum Guide for Elementary Schools in New Mexico, the definition of social studies is stated as follows:

Social Studies is a term used to include geography, history and citizenship as taught in the elementary school. Geography is concerned with the influence of physical environment on the distribution of peoples over the earth and on their ways of living as viewed in the light of their origin and development.²

Integration of curriculum as used in this study concerns a program in which subject matter boundaries are ignored and all offerings of the school are taught in relation to broad areas of study and in relation to one another as mutually associated in some genuine life relationship.

General music class was used to designate a class in general music. In this class several aspects of music education were carried on simultaneously.

DELIMITATIONS OF THE PROBLEM

This study was restricted to the establishment of an integrated program of music and social studies which could be adjusted to the curriculum of the junior high school in Butte, Montana.

²New Mexico Department of Education, Curriculum Guide for Elementary Schools in New Mexico (Social Studies Bulletin No. 27. Santa Fe: New Mexico Department, 1955), p. 10.

CHAPTER II

REVIEW OF RELATED LITERATURE

The attempt to find research material on the subject of integration of music and social studies was not very satisfactory. A large amount of material suggested a "core curriculum" as an effective manner of presenting the social studies. This study has been concerned more particularly with music as an outgrowth of social studies rather than with the values of a "core curriculum" program.

In evaluating the social studies program some writers have observed that when children commence to make observation of the environment in which they live, an appreciation of their heritage is initiated. Other authors expressed a need for developing this appreciation in children since a realization of the contributions necessary to build this heritage became difficult for children to understand through incidental learning. For example, included in this heritage are the benefits of living in a democratic state. The thought of the origin of the many privileges and material items which they have been enjoying is novel to them.

John U. Michaelis in Social Studies for Children in a Democracy has indicated:

The social studies have a unique contribution to make to the development of democratic behavior. The meaning of democratic values and processes can be clarified through actual use and through study. Since the social studies are concerned primarily with human relationships and with man as he interacts with his

environment, they are of primary importance in developing insights, understandings, and concepts related to democratic ideals.¹

Children must be given an understanding of the hard work, vision, and courage necessary to make this heritage possible.

Paul R. Hanna has explained the importance of social studies as follows:

The social studies program in today's school curriculum has a large part to play in preparing young people for living in this Atomic Age. One of its major objectives must be to develop the understanding, attitude, and behavior needed for effective participation in the various communities of men: the family, the school, the local community, the state, the region of states, the nation, and the regional associations of nations.²

In the research material read, the problem emphasized has been the conflicting views of an effective social studies program in junior high school.

Jack Allen, who is a professor of history at the George Peabody College for Teachers, and the newly elected officer of the National Council for the Social Studies, said of social studies curricula in general:

Revealing data is provided by Howard Anderson in a study reported in 1949. His investigation in its broader context, was an inquiry into social studies offerings and registrations in public high schools during the school year 1946-47. For grade nine, 369 courses were examined. Of the total, Anderson determined that 45.1 per cent fitted under the heading, civics, citizenship." The closest rival was "world history" with thirteen per cent. There followed in order, "state history" and "geography" both approximately five per cent. The remaining courses, almost

¹ John U. Michaelis. Social Studies for Children in a Democracy (New York: Prentice-Hall Inc. 1950). p. 30

² Paul R. Hanna. "Social Studies for Today" National Education Association Journal January, 1956 p. 36-38

nineteen per cent were spread over a variety of areas.³

Instability has been a characteristic frequently used to describe adolescent children. One factor vital in helping them to a degree of maturation is the home. The school life of the adolescent has been recognized as another important force. The stabilizing effect of the school is utilized when a meaningful curriculum is available for the child.

The humanization of the social studies program has been advocated as a beginning toward making children find meaning in their studies. A fact which has had to be stressed to children is that living people have been involved in the events about which they are concerned in social studies. An appreciation of the fortitude and resolution of these people has been used as an incentive to some children. When a firmness of resolution and a sustained effort have been cited, it has had a strong appeal to children.

C. W. Hunnicutt and Jean D. Grambs have explained the importance of social studies as follows:

Like it or not, we see that the chief characteristic of the world in which we teach are change and uncertainty. . . Whether education will be able to perform the miracle of putting man at ease in a world of uncertainty is highly questionable; this may be asking too much of our educational institutions. . . It is in this context that we must consider our social studies. More than any other area of the curriculum they are charged with the problem of attempting this miracle.⁴

³Jack Allen. "Charting Ninth Grade Social Studies" Social Education February, 1956, p. 68-70

⁴C. W. Hunnicutt and Jean D. Grambs. "The Social Studies Under Fire," Elementary School Journal January, 1956, pp. 210-216

In the material available concerning music curricula the need expressed most was the establishment of objectives in music education. The many facets of a school music program have made more difficult the establishment of these objectives. The lack of definite objectives has been a causal factor in the divergent music curricula in America.

James W. Davidson and Charles Leonhard, two authors who cited this need, said:

Teaching and our profession cannot advance unless we know where we are going. . . .A vigorous, meaningful and well-rounded music program should develop to the greater benefits of the students. This is the most important end result of all.⁵

David E. Price, writing in the Music Educators Journal for June and July, 1953, made this statement:

In a study of three hundred fifty-four high schools there was considerable variation in the music education to the students of the schools sampled. A need exists for improvement in providing music education for all students.⁶

Another vital need in the field of music education is that for research. The results of such research for more consistent teaching procedures together with the establishment of standard objectives would help to alleviate the problems the teacher faces in attempting to satisfy the musical needs of children.

In the search for effective methods for the presentation of music, the children taught must be the main concern. The level of

⁵James W. Davidson and Charles Leonhard. "The Illinois Curriculum Program and Music Education," Music Educators Journal June, 1953, 39:40-42

⁶David E. Price. "Music for Every Child (Except 53.3%)." Music Educators Journal June, July, 1953, p. 45

their ability, their interest, their emotional maturity must be considered. Subordinate to these in importance are the materials which are available.

In the Journal of Experimental Education for March, 1954, Morton J. Keston said:

Music education is a complex field cutting across the boundaries of many subject-matter areas. This complexity requires an uncommon diversity of approach and technic, and necessitates the collaboration of persons from various areas who are interested in music.⁷

One of the important contributions of music education that has been receiving much attention is the place of music in the mental health of individuals. Recent literature stresses the use of music in helping people maintain a stable outlook by providing an outlet for emotional tension.

The abrupt physical changes which the child of junior high school age experiences help to create a view of unsteadiness in his whole environment. The excessive physical energy and emotional upsets which he experiences must have some vent.

John W. Beattie, Osbourne McConathy, and Russell V. Morgan in their book, Music in the Junior High School have said this:

In music education those in authority must understand something of the forces at work and adapt instruction accordingly. . . Songs of the home, the school, the nation, sailor songs, soldier songs, sentimental songs, religious songs, those based on epic and heroic texts, are of the greatest interest to adolescents. In such music, dealing with adult human emotions, the students find an outlet for

⁷Morton J. Keston. "An Experimental Evaluation of the Efficacy of Two Methods of Teaching Music Appreciation," Journal of Experimental Education March, 1954, 22:215-26

both their social and their newly awakened emotional natures.⁸

In American education the trend has been to adopt the concept that schools exist for the children of all the people. This concept has been made an integral part of American education for some time. As time passes, more and more citizens have been utilizing the opportunities of American education. The effect of enlarged enrollment has been felt especially during the last few years.

As a result of the conspicuous increase in school population, a difference in the backgrounds of these children has been felt. These varied backgrounds demand different teaching approaches and materials. Curricula adjustments have been a constant problem in making the subject matter of the school more profitable for children.

Music education has experienced the need for more effective procedures and methods, as has every field of education. Music has possessed and continues to possess the potential to be a dynamic force in helping to make the adjustments which make general education productive. Lilla Belle Pitts, well-known authority in the field of music education has written as follows:

The general education movement is not new, but due to changing social conditions and changes in educational philosophies it has gained a new momentum. An important feature of this trend in relation to music education is the renewed emphasis on the significance of the arts in the humanities. The unifying power of aesthetic and spiritual values in life and in education is being increasingly prized as the present tendency toward human devaluation and social disorganizations persists. In whatever this country hopes to bring

⁸John W. Beattie, Osbourne McConathy, Russell V. Morgan. Music In the Junior High School (New York, Boston, Chicago: Silver Burdett 1930-1938) pp. 20-21

to pass in a troubled world the education of today's children and young people is bound to play an important part.⁹

In this study an attempt has been made to show the value of integration in some aspects of the school curriculum. The objectives for a correlated school program listed by some authors have been much the same as those for an integrated program. In the Cyclopedia of Education, Paul Monroe has developed this point of view:

As applied to the work of education, this (correlation) means the interrelation of studies so that the material of each lesson is made interesting and intelligible through its connection with the points involved in others. . . .Correlation cultivates the tendency to think and facilitates the recall of resources to sustain the thinking process. The general conception of correlation is applied to the work of the school in a great variety of ways. These types of correlation may be reduced to three groups:

1. Correlation within the content of a subject
2. Correlation among the different subjects in the course of study
3. Correlation between the school work and life outside.¹⁰

This study has attempted to accomplish these objectives by making music an outgrowth of other subjects in the school program.

⁹Lilla Belle Pitts. The Music Curriculum in a Changing World (Silver-Burdett Co. 1944) p. 49

¹⁰Paul Monroe. Cyclopedia of Education (The Macmillan Co. 1926) p. 209

CHAPTER III

PROCEDURES

A traditional policy of the schools has been for the children to present a program each month for Parent-Teacher Association meetings. An outline has been established for the respective months of the school year and the theme which has been used for that month. This outline has been adapted at times to the program of this study.

The socio-economic level of the students in this school was by standard criteria low. In a class of twenty-seven or twenty-eight children only three had been studying music privately. Of these only one had been taking piano lessons and receiving any training in the fundamentals of music.

In teacher-made tests for social studies, the material which had been covered most recently was well done. When any attempt was made to recall material which had been studied some time before, the results were poor. In teacher-made tests in music a melody was put on the board. The children were to take a good look at it, and then tell from what song it had been taken. The number of children who were able to do this was very small. When recordings of songs which they had sung some time before were played, many children had difficulty identifying the song if no words were given.

This study was the result of a decision to experiment in teaching music to obtain more satisfactory results. The previous

program had not been offering sufficient concrete material, and the amount of musical knowledge which had been retained was low. In this study, the integrated units used to present vital, meaningful experiences have been extensive in scope while other types of units have been of short duration.

At the beginning of the year the social studies teacher was consulted about the general outline of the material which would be covered by the seventh and eighth grade classes. This outline indicated that the seventh grade would study the material concerned with the period from the Middle Ages until the time in America immediately preceding the war between the states. The eighth grade would study the period of history from the war between the states until the start of the Korean War.

The following is an outline of the social studies considered, the classes and some suggestions which could be used in the music class to make the social studies more vital.

In connection with the study of feudal times an opportunity occurred to teach the meaning of folk music. When the children were asked what their impression of this term was, they immediately said it had to do with old people. One member of the class was sent to look up what folk could mean and then the class considered what it could have meant in connection with music. The decision was reached that in this sense the word meant music which had come from the people.

A discussion followed of how the music must have begun in order to have been passed down from person to person. The teacher asked what

some children in the class had done when they felt especially happy. Several boys immediately answered that they whistled. The teacher then asked what they did when they felt sad. Any answer to this was long delayed. The children said singing and dancing had only been associated with circumstances which were happy. The teacher then asked if any of the class had ever heard music which had sounded sad. After some contemplation, several children said a lot of sad songs had been heard by them. The question was then asked what did they think the spirit of mind had been of the persons who had written these songs.

Some time was given to the use of music before printing as a means of carrying news and messages from one place to another. Information about the jesters, the minstrels, and the minnesingers was then presented. Special note was taken of the word "minstrel" because it is one which they would hear again.

At this time a discussion was held regarding what could have been done to make the transmission of music easier and more accurate. The teacher told the children the story of Guido D'Arezzo and his choir boys who could not remember the beginnings of the lines of the hymn to St. John the Baptist. The choir boys had to sing this hymn in church, so Guido D'Arezzo made a pattern taking the first syllable of each line. Each line started a tone higher and this was the beginning of our sol, fa syllables. The class sang the sol, fa syllables the way they had learned them and then looked at the Latin text to see Guido D'Arezzo's scheme to see if they agreed:

Ut queant laxis

Resonare fibris

Mira gestorum

Famuli tuorum

Solve polluti

Labii reatum

Sancte Johannes¹

The next step was to decide what the great invention was which made the writing of music possible. The staff was very familiar to the children because they had learned how to draw them in the second and third grades. In the fourth and fifth grades they had learned to read the lines and spaces.

An opportunity presented itself to teach the children an appreciation of the value of the establishment of a system of note writing. An appeal was made to the children to consider the amount of music which would have been lost if there had not been a system of note writing.

The next sections taken in social studies dealt with the Early Explorers, with some attention given to Columbus in the West Indies and the Spanish in Mexico, South America, and Central America. This provided an opportunity for demonstrating to the children why the people of Spanish descent who live in Mexico and some of the southern states of the United States prefer Spanish music.

A large portion of the children in the school were of Spanish descent and were especially interested in the program. The majority of

¹Anne Shaw Faulkner. What We Hear in Music (Camden: RCA Victor Division, Radio Corporation of America, 1943) p. 106

these children spoke Spanish at home and knew many songs in Spanish. The boys were more reluctant to sing, but two girls responded when volunteers were requested to sing something in Spanish. The songs they sang were little folk songs they had learned at home. The teacher had them sing the song, then tell the class about what they had sung, and then sang it for them again.

In order to give the entire class the experience of singing a Spanish selection, Buy My Tortillas (El Tortillero)² was taught. Another Spanish number which the class thoroughly enjoyed was Chiapanecas.³

When the study of the arrival of the English in North America was begun, an extensive study was initiated dealing with the addition of each of the forty-eight states. In the social studies class, maps of each state had been drawn citing boundaries, rivers, mountains, resources, principal products, and industries.

The first settlers considered were the Pilgrims and the Puritans. In connection with these groups the teacher asked how the children would like to know eight or nine tunes and have to sing every song to one of these tunes. This did not appeal to the children and was the beginning of an attempt to find a reason why the songs were so limited. A boy in the class was assigned to find out a good reason why this was true. The next time the class met, he reported from material which had been supplied

²Osbourne McConathy, John W. Beattie, Russell V. Morgan, Music Highways and Byways (New York: Silver-Burdett and Company, 1936) p. 110

³Lilla Belle Pitts, Mabelle Glenn, Lorraine E. Watters, Louis G. Werson, Singing Juniors (Boston: Ginn and Company, 1953) p. 61

by the teacher, America's Musical Heritage⁴. One selection which he mentioned was "Old Hundred" or "The One Hundredth Psalm,"⁵ a selection which is very appropriate for the children to sing for Thanksgiving. Another song which has been used for this holiday is "Thanksgiving Hymn."⁶

A discussion of the religious beliefs of the early Puritans and Pilgrims was valuable to show the children why music was used only in the churches. These people had left England because they had been dissatisfied with religious and political conditions there. They would not have any of the music which was then popular in England, which explained the reason for so few tunes among them.

After approximately one hundred years, life became more comfortable and music became more important. Instruments were used for the first time to accompany the singing. Only the wealthier people owned and could play these. More and more of these instruments were brought from England.

In connection with the study of this period, the children learned to sing "O No, John."⁷ This particular selection was effective when the

⁴Cassie Burk, Virginia Meierhoffer, Claude Anderson Phillips, America's Musical Heritage (Chicago: Laidlaw Brothers, 1942), pp. 13-22

⁵Osbourne McConathy, John W. Beattie, Russell V. Morgan. Music of Many Lands and Peoples (New York: Silver Burdett and Company, 1932), p. 89

⁶Ibid., p. 1

⁷Ibid., p. 140

boys sang the first, third and fourth verses and the girls sang the second verse and the chorus after each verse. This was an example of a song brought from England.

In the social studies class the teacher approached the admission of each state into the union in the order of its admission, developing the nickname of the state, the motto of the state, the state flower, the capital, and a song typical of each state.

An effective culminating activity to this unit was a patriotic program. The program opened with the singing of "America" and "Columbia, Gem of the Ocean," by a group of children. A large American flag was used as a background. The portion of the flag reserved for the stars was covered with a piece of blue material to represent America at the time when the states began to be admitted. Near the front of the stage were a boy and a girl to represent Uncle Sam and Columbia. They discussed how each star represents a state and how it would be interesting to learn how these states have come to form the United States.

To represent each state a child stepped forward and gave the information about each state, information which had been acquired in the social studies class. When each child finished, he placed a star in the blue field. When the original thirteen states had been placed, the piece of material on which they were placed was turned over the top of the flag. Under this could be seen the thirteen states in position, so that the other states could be placed in order.

The number of states studied can be used, or all forty-eight states can be included. Time does not allow for many state songs, but

some can be done, for example, "Montana" and "My Home's in Montana."⁸ After these songs are sung, appropriate selections with which to close the program are "The Star Spangled Banner," or "Battle Hymn of the Republic."

In connection with the Revolutionary War an attempt was made to impress upon the children that music is not an entity in itself, but rather an integral part of the lives of the people. Recordings of some well-known patriotic songs were played, and the children were instructed to listen intently. Some of the records used were the "Marine Hymn," always a favorite in a music class, "Anchors Aweigh," and "Battle Hymn of the Republic." When the listening activity had been completed, the teacher passed out community song books in which these songs appeared. Next the children sang with the records. At times it was necessary to have them stop because they were not singing at the same tempo at which the record was playing. To correct this, it was necessary to play the beginning of the record again for the children, and this time to pay closer attention to the tempo. An experience such as this makes children cognizant of what to listen to when a recording is played.

After various songs had been sung, the question was asked concerning what the children thought had been the mood created by these songs. One child said it made him feel as if he wanted to march. Another said this kind of music made him feel as if he wanted to keep time with his feet. The next question presented dealt with the words given in the song.

⁸Jane E. Tobitt, The Ditty Bag. (New York: Janet E. Tobitt, 1946), p. 50

What did they think the spirit of the time had been when these songs were written? It was decided that the "Marine Hymn" was still the song of the United States Marines, and "Anchors Aweigh" was still the theme song of the United States Navy. The children were not sure when the other patriotic songs had been written, but they were certain that they must have been written when there was a war in progress and men needed to be inspired.

A discussion of patriotic music was an excellent chance to inaugurate a study of the music of the Revolutionary War. "Yankee Doodle" had been learned in the second grade, but not much thought had been given to the words which had always been so much fun to sing. Many stories have been told of the origin of this song, but one which appealed to the children is that of the story of a country boy who went to camp during the Revolutionary War and wrote of his experiences.

In the eighth grade the material covered in social studies was that concerned with the period from the war between the states to the Korean War. This period of history offers an abundance of fascinating musical substance with which to enrich the program of social studies.

Here again a course was outlined for the purpose of developing an appreciation for American folk music through an understanding of the events which helped it to develop. During this particular span of time much of the music which was typical was familiar to some of the children.

The greatest contribution of this period was Negro music, which for the purpose of giving the children a correct view was divided into two sections. The first section was the Negro while he was in the depths

of slavery, and then the later Negro music as developed by Stephen Foster.

As an introduction to the earlier type of Negro music, "Swing Low, Sweet Chariot," was taught. All tempo markings were purposely ignored by the teacher for the purpose of demonstrating by actual experience the mood of this particular type of music. After the song was learned, hand clapping was used as an accompaniment to rhythm. Special attention was given to the dynamics to demonstrate how the Negro sang to tell what he felt in his heart.

The next step was to study the words to determine what the Negro was trying to say. The class was told to observe whether or not these songs had the name of a composer inscribed in the usual place on a piece of music. The children were surprised to see that the only information given was "Negro Spiritual." Immediately their curiosity was aroused as to how these songs had been written and transmitted to later generations, if no one had composed these songs.

The question was raised by the teacher as to whether the class thought that these Negroes who were born into slavery had the ability to read or write. The class was rather doubtful as to the possibility, but they were not quite sure. This problem was embarked upon as a project. The next time the class met, one pupil had found in a book in the library that the early Negro could neither read nor write. The question then presented was how he had such a knowledge of the Bible. A decision was reached that the Bible stories had been read to the Negro, that they sometimes failed to understand the meaning, and invented their

own interpretation. Other songs taught in connection with this unit were "There's a Little Wheel A Turnin' in My Heart" and "Keep in the Middle of the Road."⁹

The next section of folk music was given more time than other sections because the most extensive public performance of the year was a minstrel show. This provided an opportunity for giving many children with many diverse abilities an opportunity to participate and contribute to the ultimate production.

Before the assignments were given for parts for the show, some introductory work was necessary. Several reports were given concerning the life of Stephen Foster, which the class had done during their regular library period. In class before this, several songs by Stephen Foster had been learned. Included in the class song books was a short biographical sketch of Stephen Foster and a short background for each of the songs presented. Some of these songs were "Jeanie with the Light Brown Hair," "The Camptown Races," "Ring, Ring the Banjo," and "The Glendy Burk."¹⁰

The first step in the preparation of the show was the selection of a suitable minstrel to serve as a foundation for the program. The minstrel chosen was Denison's "Bandanna Junior Minstrel--First Part."¹¹

After the minstrel show had been chosen, the next step was to eliminate any music which was found unsuitable and substitute other

⁹McConathy et. al, op. cit. pp. 105-108

¹⁰McConathy et. al, op. cit. pp. 15-24

¹¹Effa E. Preston, Herold Mansborough, Bandanna Junior Minstrel, First Part (Minneapolis: T. S. Denison and Company, 1933), pp. 3-55

songs. In sections which contained long speaking parts, songs were introduced in order to provide more variety. Some of the songs used for this purpose were comparatively popular or had been popular in the last few years.

The teacher submitted lists of names of boys who had the greatest potential for being good minstrels. All these boys were invited to read, and three teachers judged the readings. A Mr. Interlocutor and nine other boys were chosen.

The decision was made that the children should do as much of the planning and work as possible. The boys who were chosen as the minstrels were offered a challenge in the amount of memorization they would have to do. A difficulty was finding what could be done for those children who were not musical, and especially the boys who did not like to sing. They had to have some part, so that they would feel that they had contributed.

A boy who was experiencing voice change and was very self-conscious about it was appointed art director. With helpful suggestions from the art teacher, he planned the entire background decoration to be attached to the curtain, and also the illustrations for the walls near the stage.

The background was a showboat making a landing. Closer to the front of the stage were figures approximately six feet high. These figures were drawn on sheets of brown wrapping paper by the boy who was in charge. The colors decided upon were vivid shades of blue, red, green, orange, black and white. The original sketches were painted by

children in the class who would not have outstanding parts in the play.

After the assignment of the songs were made and the teaching of these had begun, a need was felt for some diversion in the program which could be provided by instrumental music. The banjo was the most plausible instrument, but it was impossible to locate a child who could play a banjo. When a banjo was finally located, the strings were removed. While a recording of a banjo solo was played, a boy strummed the banjo in time with the music.

The teacher found a record of a male quartet singing, "Carolina in the Morning." Four boys were chosen who were extreme opposites as to height, two very tall and two very short. The record was played for them, and the type of pantomime necessary was explained. The boys then took the record to one of their homes and listened to it until they had learned the words and in turn synchronized some actions with the words.

This number proved to be one of the highlights of the production, and yet two of these boys had come to the teacher in the first week of practice and asked if all the children were required to be in the show. When they discovered that they had been such a success, they were entirely satisfied with themselves.

Another opportunity for having the children plan for themselves was when the need was felt for some music which was typically minstrel. Several girls knew enough about dancing to make up some dances to the music suggested by the teacher. Each of these had a group of girls assigned to her, and the dances were taught outside the music classes.

A section of American music which was studied was the cowboy

ballads. The class was most interested in discussing the reason why the cowboy sang so much. One reason decided upon was that the cowboy needed recreation when he was far out in the country, tending cattle. Another was that the cattle remained quiet when the cowboy sang.

The words of the songs taught meant more after the class considered in social studies the problems of the cowboys. Some of the songs which the class learned were: "Home On the Range," "The Old Chisholm Trail," "Texas Cowboys' Stampede Songs," "Get Along Little Doggie."¹² An effective way of providing diversion in these songs was to have some sections sung by the girls and some whistled by the boys. Some boys who had difficulty in singing at the junior high school level had no trouble whistling.

Another activity which provides an efficacious outline of historical events for children was a musical program using transportation as a central theme. The program in this study was composed by the teacher to include as much music as possible.

The setting was an outdoor scene with a small house at one side built out of cardboard by the children. The house, trees and shrubs were done in bright colors. On the front of the house was a small porch on which were sitting three children, a boy from the eighth grade, and a small boy and girl from the primary grades. The grandfather was telling the children about transportation, and as they discussed each phase, a group of children came out on the stage and portrayed a phase in the

¹²McConathy et. al, op. cit. p. 96

development of transportation.

As a beginning, an Indian scene was used, and the program covered a span of time up to the airplane and the bus. Some of the musical numbers used were: cowboy—"Wagon Wheels"; horse and buggy—"Surrey With the Fringe on the Top"; horse-drawn river boat—"Erie Canal"; train—"Chattanooga Choo-Choo," and "Atchison, Topeka and the Santa Fe"; airplane—"Come Josephine, in My Flying Machine"; trolley car—"The Trolley Song."

As an instrumental approach, the children made instruments. The instruments were to be completed in two weeks from the day assigned. All the work was to be done at home, and the instruments could be characteristic of any period of history which had been studied. An indication of some originality and some display of work was stressed, but the only requirement was that the instrument could make a sound.

When the day came for the instruments to be brought to school, the results were incredible. Elaborate banjos and guitars were brought which had been cut out on jig-saws and glued together. Some had real strings while others were outfitted with elastic bands, string, and fish line. Drums and Indian tom-toms had been made from everything from nail kegs to one pound coffee cans. Tambourines had been made from two paper plates laced together around the edges with bells. Gourds were made from jars, cans, and boxes filled with sand, beans, and rocks.

After each child demonstrated his instrument in front of the class, songs which had been sung before were orchestrated. Since the children knew the words so well, it was easy to seat together, for

example, all the drums and have them play one section. Songs of different national character were used to describe to the children how these instruments suited the music of a particular people.

CHAPTER IV

EVALUATION

In the school where this study was carried on,* the policy had been to give the Stanford Achievement test at the end of the year.

For the purpose of this study the grades in the social studies were taken for one class in which the median I.Q. was 102. The Stanford Achievement test (Form L) was given at the end of the seventh grade and (Form M) at the end of the eighth year. In the table, the I.Q. is shown in the second column; in the third column appears the score which the child made for social studies in April, 1955; in the fourth column, the score made for social studies in May, 1956. In the fifth column is shown the loss or gain during that period for each child. In the third column, where no scores are given, the children enrolled in the school during the last year.

In the cases where two scores were available, only two children showed losses. All the other children had a gain ranging from one month to two years and five months. In those cases in which a loss or small gain had been noticed, some were due to prolonged absence and other causes, such as home conditions not conducive to constructive learning, health conditions, ethnological background, and completely new environment.

*Greeley Grade School, Butte, Montana

In testing the worth of this program from a musical standpoint the greatest value was in the changed attitude of the children. Previously, when a test was given which required them to identify records of songs which they had been singing regularly, the boys who had been having difficulty in singing would not even attempt to identify the music. When a melody of a song was put on the board for the children to identify, some children, especially the boys, would not write anything on their papers, or raise their hands if the title of the song was to be given orally.

Similarly, in a related experience, the teacher would play on the piano a style of music, perhaps a minuet from the Colonial period, and immediately afterward a style which was very different, perhaps one of the Negro spirituals which the class had learned. The purpose of this was to determine if the children were able to identify different styles of music. In previous music tests the children had been asked very generally to list records or songs which had been heard or sung during the year. When they were asked to name a song from a definite period, or one that they would associate with a particular historical figure, there were only a few who were able to do this.

Although much could have been desired in the artistic aspects of some of the singing, the purpose was to include in the experience all of the children. Those who had never pretended to enjoy singing before began to feel the need of joining the others in the mountain ballads, the spirituals, the patriotic numbers, and the cowboy songs.

TABLE I

IMPROVEMENT MADE IN SOCIAL STUDIES BY SEVENTH AND EIGHTH
GRADE PUPILS, 1955-1956

Pupils	I. Q.	April 1955	May 1956	Gain or Loss
1	112	10.0	10.2	2
2	112	9.1	9.6	5
3	112	6.7	5.7	-1.0
4	111	----	11.1	----
5	110	9.7	10.4	7
6	110	8.3	8.3	----
7.	109	12.0	12.1	1
8	108	10.4	11.7	1.3
9	104	----	5.9	----
10	103	10.8	11.3	5
11	103	5.2	7.8	2.6
12	102	10.2	11.7	1.5
13	102	8.6	8.1	5
14	101	6.9	7.1	2
15	99	8.1	5.7	-2.4
16	98	10.8	11.8	1.0
17	97	6.3	8.3	2.0
18	97	----	7.3	----
19	95	8.6	9.8	1.2
20	94	8.3	9.3	1.0
21	94	7.7	8.1	4
22	87	8.1	10.6	2.5
23	86	7.5	7.8	3
24	85	5.1	6.7	1.6
25	78	----	6.7	----

SUMMARY AND CONCLUSIONS

Summary. This study described a program set up to show music as a vital part of the curriculum by integrating it with social science.

The problem was chosen because children have often felt that music was nothing more than a requirement in the school program, and for this reason it seemed to them like an isolated subject, a separate entity, apart from all other subjects in the program. These same students had only a vague impression of what music was, from whence it came, and of what significance it held for them. An inadequate idea of the origin and purpose of social studies also was held by the majority of pupils.

The project was carried out by adjusting the music program to the outline of materials followed in the social studies class. Varied methods of presentation were utilized to find the fields of interest of the children.

Conclusions. Conclusions reached were as follows:

1. By utilizing varied approaches to the study of general music, more children were able to take an active part.
2. With an increase in interest in music, and subsequently its implication in historical events, the quality of the music performed was decidedly better.
3. With an increased interest in the background of the music being taught, historical facts, in turn, became more vital and interesting.

Recommendations.

1. The methods of presenting material in social studies and music which have been described in this study have been found to be effective teaching procedures in the seventh and eighth grades in the schools in Butte, Montana. Since these methods have been found efficacious, the recommendation is made that these procedures be adjusted to the curriculum of the new junior high school in Butte, Montana, when that school begins to function.
2. Furthermore, the recommendation is made that if a plan such as the one described in this paper is adopted, particular consideration should be given in curriculum planning to the materials which are essential to the execution of this type of program.
3. This study is offered as a suggestion for the development of an appreciation of the influence which music has had upon the cultural expansion of America, and of the influence which the political, economical, geographical and social growth of America has had upon music.

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APPENDIX

APPENDIX

1. Delaware - named after Lord De La War - Governor of Virginia
nickname - "Diamond State"
motto - "Liberty and Independence"
flower - peach blossom
capital - Dover
song - "Thanksgiving Hymn"
2. Pennsylvania - named after William Penn - means Penn's woods
nickname - "Keystone State"
motto - "Virtue, Liberty and Independence"
flower - none
capital - Harrisburg
song - "My Days Have Been So Wondrous Free"
3. New Jersey - named after the island of Jersey
nickname - "Garden State"
motto - "Liberty and Prosperity"
flower - violet
capital - Trenton
song - "Jolly Old Roger"
4. Georgia - named after George II of England
nickname - "Cracker State"
motto - "Wisdom, Justice, Moderation"
flower - Cherokee rose
capital - Atlanta
songs - "Walky-Talky Jenny" and "Barbara Allen"
5. Connecticut - Indian word meaning "Long River"
nickname - "Constitution State"
motto - "He Who Transplants Still Sustains"
flower - mountain laurel
capital - Hartford
song - "My Land and Your Land"
6. Massachusetts - Indian for "Place of Big Little Hills"
nickname - "Bay State"
motto - "By the Sword She Seeks Quiet Peace Under Liberty"
flower - Mayflower
capital - Boston
song - "Old Hundred"

7. Maryland - named after Queen Henrietta Maria of England
nickname - "Old Lime State"
motto - "Manly Deeds, Womanly Words"
flower - black-eyed Susan
capital - Annapolis
song - "Maryland, My Maryland"
8. South Carolina - named in honor of Charles I of England
nickname - "Palmetto State"
motto - "While I Breathe I Hope"
flower - yellow jessamine
capital - Columbia
song - "The Battle Hymn of the Republic"
9. New Hampshire - named after the country of Hamshire, England
nickname - "Granite State"
motto - (has none)
flower - purple lilac
capital - Concord
song - Edward McDowell's "Woodland Sketches"
10. Virginia - named after Queen Elizabeth
nickname - "Mother State"
motto - "Thus Always to Tyrants"
flower - dogwood
capital - Richmond
song - "Carry Me Back to Old Virginny"
11. New York - named after the Duke of York
nickname - "Empire State"
motto - "Excelsior"
flower - rose
capital - Albany
songs - "Erie Canal," "Pretty Polly," and "On the Mall"
12. North Carolina - named after Charles I of England
nickname - "Tar Heel State"
motto - "To Be Rather Than to Seem"
flower - ox-eyed daisy
capital - Raleigh
song - "He's Gone Away"
13. Rhode Island - named after the Isle of Rhodes
nickname - "Little Rhody"
motto - "Hope"
flower - violet
capital - Providence
song - "Grandma Grunts"

14. Vermont - French meaning Green Mountain
nickname - "Green Mountain State"
motto - "Freedom and Unity"
flower - red clover
capital - Montpelier
song - "Maple Sweet"
15. Kentucky - named after Indian word meaning "Land of Tomorrow"
nickname - "Blue Grass State"
motto - "United We Stand, Divided We Fall"
flower - goldenrod
capital - Frankfort
song - "Sourwood Mountain"
16. Tennessee - named after chief of the Cherokee Indians
nickname - "Volunteer State"
motto - (has none)
flower - (has none)
capital - Nashville
song - "Tennessee Waltz"
17. Ohio - Iroquois Indian word meaning "great"
nickname - "Buckeye State"
motto - "An Empire Within an Empire"
flower - scarlet carnation
capital - Columbus
song - "Common Bill," "Down in the Valley"
18. Louisiana - named after Louis XIV of France and his wife Anna
nickname - "Creole State"
motto - "Union, Justice, Confidence"
flower - magnolia
capital - Baton Rouge
song - "The Glendy Burk"
19. Indiana - means state of Indians
nickname - "Hoosier State"
motto - (has none)
flower - zinnia
capital - Indianapolis
song - "None Can Love Like an Irishman"
20. Mississippi - Indian word meaning "Great River"
nickname - "Magnolia State"
motto - "By Valor and Arms"
flower - magnolia
capital - Jackson
songs - "Ol' Man River" and "Deep River"

21. Illinois - Indian word meaning "River of Men"
nickname - "Prairie State"
motto - "State Sovereignty-National Union"
flower - wood violet
capital - Springfield
songs - "Boll Weevil Song" and "Kevin Barry"
22. Alabama - named after an Indian tribe
nickname - "Yellowhammer"
motto - "Here We Rest"
flower - goldenrod
capital - Montgomery
song - "Farmyard Song"
23. Maine
nickname - "Pine Tree"
motto - "I Direct"
flower - pine cone and thistle
capital - Augusta
song - Songs and Ballads of the Maine Lumberjacks
24. Missouri - named after an Indian tribe
nickname - "Show Me State"
motto - "Welfare of the People is the Supreme Law"
flower - hawthorn
capital - Jefferson City
songs - "Zip Coon," "Turkey in the Straw," and "The Wide Missouri"
25. Arkansas - named after Arkansas Indians
nickname - "Bear State"
motto - "The People Rule"
flower - apple blossom
capital - Little Rock
song - "Arkansas Traveler"
26. Michigan - Indian for "Big Lake"
nickname - "Wolverine State"
motto - "If Thou Seekest a Beautiful Peninsula, Behold It is Here"
flower - apple blossom
capital - Lansing
song - "Red Iron Ore"
27. Florida - Spanish for "Feast of Flowers"
nickname - "Everglade State"
motto - "In God We Trust"
flower - orange blossom
capital - Tallahassee
song - "San Serini"

28. Texas - Indian word meaning "friends"
nickname - "Lone Star State"
motto - (has none)
flower - bluebonnet
capital - Austin
songs - "La Paloma," "Little Joe the Wrangler"
29. Iowa - Indian word meaning "sleepy ones"
nickname - "Hawkeye State"
motto - "Our Liberties We Prize and Our Rights We Will Maintain"
flower - wild rose
capital - Des Moines
song - "Sh-ta-dah-dey" (Irish lullaby)
30. Wisconsin -
nickname - "Badger State"
motto - "forward"
flower - violet
capital - Madison
song - "Driving Saw-Logs on the Plover"
31. California - Spanish for "fabulous land"
nickname - "Golden State"
motto - "Eureka" (I Have Found It)
flower - golden poppy
capital - Sacramento
songs - "Oh! Susanna" and "Santa Fe Trail"
32. Minnesota - Indian for "sky blue water"
nickname - "Gopher State"
motto - "Star of the North"
flower -
capital - St. Paul
songs - "Hayseed" and Edward MacDowell's "Indian Suite"
33. Oregon - Spanish for "big-eared men"
nickname - "Beaver State"
motto - "She Flies With Her Own Wings"
flower - Oregon grape
capital - Salem
songs - "Wagon Wheels" and "Old Dan Tucker"
34. Kansas - named after a tribe of Sioux Indians
nickname - "Sunflower State"
motto - "To the Stars Through Difficulties"
flower - sunflower
capital - Topeka
song - "Atchison, Topeka and the Santa Fe"

35. West Virginia - named for Virginia its "Mother State"
nickname - "Panhandle State"
motto - "Mountaineers Always Freeman"
flower - rhododendron
capital - Charleston
song - "Deaf Woman's Courtship"
36. Nevada - Spanish word meaning "snow-clad"
nickname - "Silver State"
motto - "All For Our Country"
flower -
capital - Carson City
song - "My Darling Clementine"
37. Nebraska - Indian word meaning "wide river"
nickname - "Cornhusker State"
motto - "Equality Before the Law"
flower - goldenrod
capital - Lincoln
song - "I Wish I Was Single Again"
38. Colorado - Spanish word meaning "red"
nickname - "Centennial State"
motto - "Nothing Without God"
flower - columbine
capital - Denver
song - play recordings of "Grand Canyon Suite" Ferdi Grofe
39. North Dakota - Indian word meaning "alliance of friends"
nickname - "Flickertail State"
motto - "Liberty and Union, Now and Forever, One and Inseparable"
flower - wild prairie rose
capital - Bismarck
song - "Dakota Land"
40. South Dakota - also means "alliance of friends"
nickname - "Sunshine State"
motto - "Under God People Rule"
flower - pasque flower
capital - Pierre
song - "Oh, Bury Me Not on the Lone Prairie"
41. Montana - Spanish word meaning "mountainous"
nickname - "Treasure State"
motto - "Gold and Silver"
flower - bitterroot
capital - Helena
songs - "Montana" (official state song) "My Home's in Montana"

42. Washington - named after George Washington
nickname - "Evergreen State"
motto - "By and By"
flower - rhododendron
capital - Olympia
song - "The Shantyman's Life"
43. Idaho - Indian word meaning "light on the mountains"
nickname - "Gem State"
motto - "May It Last Forever"
flower - syringa
capital - Boise
song - "The Old Chisholm Trail"
44. Wyoming - Indian word meaning "mountains and valleys alternating"
nickname - "Equality State"
motto - "Let Arms Yield to the Gown"
flower - Indian Paintbrush
capital - Cheyenne
song - "Git Along Little Doggie"
45. Utah - named after an Indian tribe
nickname - "Mormon State"
motto - "Industry"
flower - sego lily
capital - Salt Lake City
song - "Come, Come Ye Saints"
46. Oklahoma - an Indian word meaning "red people"
nickname - "sooner State"
motto - "Labor Conquers All Things"
flower - mistletoe
capital - Oklahoma City
song - "Oklahoma," "Oh What a Beautiful Morning," "Surrey With the Fringe on the Top"
47. New Mexico - named after Aztec God of War
nickname - "Sunshine State"
motto - "It Grows as It Goes"
flower - yucca
capital - Santa Fe
song - "O, Fair New Mexico" (official state song)
48. Arizona - an Indian word meaning "little spring"
nickname - "Sunset State"
motto - "God Enriches"
flower - giant cactus
capital - Phoenix
songs -