THE INTEGRATED HUMANITIES COURSE
AT THE SECONDARY LEVEL

Carole Junk, M.A.
Morehead State University, 1973

Statement of Problem

The problem considered in this study is the integrated humanities program at the secondary level and its contribution to the school curriculum. Attention is directed toward recommendations in areas of program design, staffing suggestions, and student considerations.

Sources of Data

Research was limited to gathering information available through the use of educational journals, periodicals, and books.

Methods and Procedures

Due to the limited amount of time for gathering information, polls, studies, and surveys were not conducted. The information gathered from journals, periodicals, and books was concerned only with the integrated programs that have been, or in some instances are in practice in secondary schools. The areas of main concern were the subject areas studied within these programs, techniques of integration, and the basic designs of the humanities curriculum.
Major Findings

Due to the fact that the various humanities programs researched are possibly no longer in practice, no statistics were gathered for analysis. The findings are restricted to the observations made from reviewing the various integrated secondary humanities programs. These findings are included in Chapter IV in the form of recommendations.

Recommendation I

In designing a humanities program, it is important that the course be taught for all students, rather than just the interested student.

Basis:
The potential drop-out should be provided for, as well as, the academically talented student.

Recommendation II

The curriculum content should provide for a variety of modes of learning and instruction.

Basis:
A variety of content will develop a greater humaness and an increased sensitivity to the students own culture, as well as, his fellow man.

Recommendation III

The experiences should be relevant to the lives of those involved, and exploration is necessary.

Basis:
Concern is shown for the moral, ethical, social, intellectual, and the aesthetic values, rather than the content of a specific discipline.

Recommendation IV

Caution needs to be taken against centering the program completely around Western European tradition.

Basis:
All cultures need to be included, although not every subject included in the program needs to be made a part of study in every period of every unit.
Recommendation V

Teachers selected for an integrated humanities program need to be well trained in their respective areas, as well as, areas included in the program.

Basis:
Teachers who are well prepared, interested, and enthusiastic provide for a more effective program.

Recommendation VI

Characteristics such as compatibility and perspectives of the teachers needs to be examined and considered in staff selection.

Basis:
These characteristics need to be examined due to the close working association these teachers must maintain with each other within the program.

Recommendation VII

The student is of prime importance and attention needs to be given to the areas of student perception in their way of thinking and feeling.

Basis:
All students have the potential for an increased understanding of self. The humanities program which is selective in content and geared to the needs of each individual involved, has the potential for making a difference in the lives of the students.

Conclusions

The integrated humanities course offers an opportunity for the students to enrich their lives by helping them to establish basic attitudes about their culture and society. Compartmentalization of subjects causes the areas of curriculum to become strangers to each other. Integrating courses such as art, literature, and music allows for the student to conceive whole ideas rather than fragmented concepts.

The challenge to the school lies in insuring that attention is given to feeling the total man through significant school experiences. The curriculum is expected to have scope and sequence, intent and content, purpose and practice, but above all it is expected to serve as a means of Answering the students needs.
The course should be developed from the point of the student. The course should aid the student in arriving at the realization of himself as he relates to the rest of humanity. A well planned humanities program utilizes the instructor as a catalyst. The real teacher is the material. The teacher should have respect for all areas of study, but also for all seriously thought out ideas, likes and dislikes of the pupils. It will require dedication, enthusiasm, and optimism to undertake such a project to make certain all humanities are true to effective parts of American education.

The humanities are the repository of the total example of man. They are uniquely what they are, and cannot be duplicated in any other area of study. To dismiss them as interesting, but unessential in contemporary education, is to turn one's back completely on who we are, what we are, and what we might become.

Accepted by:

[Signatures]

Chairman

Maurice Strick
THE INTEGRATED HUMANITIES COURSE
AT THE SECONDARY LEVEL

A Thesis
Presented to
The School of Humanities
Morehead State University

In Partial Fulfillment
of the Requirements for the Degree
Masters of Art Education

by
Carole Sue Junk
August 1973
Accepted by the faculty of the School of Humanities, Morehead State University, in partial fulfillment of the requirements for the Master of Art Education degree.

[Signature]
Director of Thesis

Master's Committee: [Signature], Chairman
[Signature]
Maurice Streeter

July 10, 1973 (date)
TABLE OF CONTENTS

Chapter I

INTRODUCTION .................................................. 1
Statement of Problem ........................................... 4
Need For Study .................................................. 4
Definition of Terms ............................................. 5
Limitations ....................................................... 5
CHAPTER I BIBLIOGRAPHY ........................................ 6

Chapter II

REVIEW OF RELATED LITERATURE

Research Dealing With The Contribution Of Specific Subjects For Humanities Programs .................................. 7
Research Dealing With Integrated Humanities Programs
At The Secondary Level ........................................... 12
Summary ........................................................... 18
CHAPTER II BIBLIOGRAPHY ....................................... 19

Chapter III

A COMPARATIVE APPROACH TO THE ARTS

Introduction ..................................................... 21
Romanticism ....................................................... 22
Romantic Art ...................................................... 22
Romantic Music ................................................... 24
Romantic Literature ............................................. 25
Chapter V

SUMMARY

Re-Statement of Problem .................................................. 43
Research Methodology ......................................................... 43
Findings .............................................................................. 44
Conclusion ............................................................................ 44

CHAPTER V BIBLIOGRAPHY ..................................................... 47

GENERAL BIBLIOGRAPHY .......................................................... 48
CHAPTER I

INTRODUCTION

Current discussions concerning the role of the humanities in public education involve scientists and technologists, as well as, professors and administrators, in that they are beginning to realize the importance of the humanities course in the educational curricula of this nation. An over-emphasis on teaching sciences and mathematics had come about in the nation largely due to the realization that Russia had outstripped the United States in many areas of basic science and technology. This realization came about with the launching of "Sputnik" by the Russian government in the late 1950's. Many education-conscious Americans have begun to realize that the explanation of the commitment of the Russian people to the communist ideology is to be found in the emphasis on, and the character of, the teaching of the humanities and social sciences in Russia during the last forty-five years. Marten ten Hoor suggested that the Americans should be able to use these subjects to bring about a more intelligent and wholehearted commitment to the ideology of democracy.¹

Interest in the humanities had been a result of by-products through recent experiences in foreign relations, and various domestic reverberations. These accusations stated that the United States was indifferent to

the cultural values of other people, and further charged that the people of the United States would not even take the trouble to learn the languages of friends or enemies. These unfriendly reactions came from nations that the United States had attempted to aid economically. Accusations that the United States is a materialistic nation, has caused Americans to feel that something is wrong with the present educational system. Contributing also, were expressions of private and public concern over social, economic, and political phenomena. Such phenomena includes: crime, racial problems, and pressure groups.

The Cultural Affairs Branch of The Office of Education was established in 1962, as a result of increasing importance of the humanities in education. Members added in the areas of art, theater education, and science, and specialists in the areas of humanities and curriculum resulted in a change in the name to the Arts and Humanities Branch.\

The objective of the committee was to develop programs and activities designed to promote education in the arts and humanities at all levels, and to support research development in curriculum activities.

Because of the past years of increased attention in teaching science and mathematics, and the decrease in attention to the humanities, the advent of the National Foundation on Arts and Humanities came about. The "Sputnik" inspired curriculum reform of the 1950's did not meet the needs of the students. The program was academic and cognitively oriented. The precipitating activities caused the students of education to re-examine the role of the humanities in the school curriculum.


In order to clarify the insights and increase the momentum of the movement toward greater attention to the humanities, the Commission on Current Curriculum Development of the Association for Supervision and Curriculum Development, sponsored an invitational conference in 1965 entitled: "The Role of Humanities in Current Curriculum Development." The purpose of the conference was to consider the contribution of certain disciplines to the humanities. Although all of the academic disciplines have components which might contribute to the teaching of the humanities, certain disciplines have traditionally been included in humanities programs.

The subject "humanities" is still an undefined term as to content. Many cases reveal the content to be mainly literature, art, music, history, and social studies. The new thought, that there is more to life and education than the technical aspects of mathematics and science, suggests the great needs of youth to find the answers. The humanities offers great resources in basic attitudes and ideas, while deepening the insights of man and his culture.

Fred Wilhelms suggested that opportunities need to be offered for "youth to soak themselves in the humanities," and that, "the essence of humanities is to help people to become human." The study of humanities will enrich the lives of the students and allow them to seek excellence in their lives.

---

1Ibid.

STATEMENT OF PROBLEM

The problem considered in this study, is the integrated humanities program at the secondary level and its contribution to the school curriculum. Attention is directed toward recommendations in areas of program design, staffing suggestions, and student considerations.

NEED FOR STUDY

The new growth of courses which have been given various names; from "allied arts" to "humanities" seems to be spreading throughout the nation. Reasons for the integration of subjects into one multi-disciplinary course are as follows:

First, too often, subjects such as art and literature become too compartmentalized. The subjects become total strangers to each other, rather than meshing together to present a whole idea.

Next, the arts especially, are guilty of teaching those who want to act, sing, or paint. They have not challenged all of the youth. The talented, as well as, the non-talented should be given the opportunity to participate in the arts. These subjects have allowed themselves to be governed by what the people want, and have often become subjects of entertainment, rather than real educational experiences which lead to the understanding and appreciation of the humanities.

This study is undertaken to provide information concerning the humanities programs that have been incorporated in the secondary schools of the nation. This research could provide new means for the teaching of humanities in the high school by proposing recommendations in the areas of program design, subject content, staffing procedures, and student considerations.
DEFINITION OF TERMS

1. Humanities-The term as used in this study deals with the branches of learning concerned with human thought and relations as distinguished from the sciences. The term especially concerns literature, history, the fine arts, and their intellectual and artistic ideas.

2. Integration-In this research the term deals with the correlation of two or more subjects, so as to present meaningful concepts through their interrelations.

3. Secondary level-This term includes grades nine through twelve at the high school level.

LIMITATIONS

This study concerns itself with the humanities programs at the secondary level based on reports of past programs described in educational journals, periodicals, and books.
CHAPTER I BIBLIOGRAPHY


CHAPTER II

REVIEW OF RELATED LITERATURE

RESEARCH DEALING WITH THE CONTRIBUTION OF SPECIFIC SUBJECTS FOR HUMANITIES PROGRAMS

Certain subjects have traditionally been included in a humanities program because of their contribution to the humanities. These programs are varied in the basic design of the curriculum. The following paragraphs deal with the contribution of specific subjects to the humanities program.

James R. Squire, in discussing the contribution of language and literature to a humanities program, felt that insofar as a knowledge of nature and structure of the operation of language helps young people to understand the world around them, and man's way of ordering that world, then the study of language is generally humanistic in intent. ¹

The need to teach English more effectively gave birth to the Multi-Media Humanities Units at Middletown Township High School in Middletown, New Jersey. With the aid of art and music teachers, and outside resource people, three-eight-week units were designed for tenth, eleventh, and twelfth grades. The teachers felt since they were instructors of communication, that all media should be their province. With the aid of film, television, painting, music, novels and theater, the purposes of Multi-

Media were presented. The strongest purpose seemed to be, that ideas or themes can be communicated through all media, and that there is a close relationship between all art forms. The students aided in the curriculum revision, and were required to submit reaction papers throughout the course.

Often art and music are integrated as one subject, as well as, being incorporated in the humanities program. Marguerite V. Hood found that art and music belong to every age because of their lasting quality. Whereas science and mathematics discard old ideas, music and art seldom do. One cannot escape the responsibility for making art and music a part of any kind of cultural study.

A Comparative Approach To Music For The Humanities Students by David Sheldon, suggested that "music is the most abstract of all arts because it exists as sound in time which cannot be touched or seen". He suggested an approach of stylistic analogies between painting and music. The study began with the neo-classic, which presented a comparison in style and history. This approach could be extended to other art forms to further integrate the arts.

---


Nicholas C. Polos felt that the book centered classrooms are losing the fight against the real educators, (movies, records, television, and such), and that students are no longer familiar with art and music as the basic ideology of western civilization. He suggested a multi-disciplinary curriculum.

Claremont High School in Claremont, California, planned a flexible scheduling modular plan with staff differentiation and implementation of two experimental courses: Music and Art Appreciation, and Humanities and The Self. The objective was to combine the history of music and art as a social force, and to examine both in the nineteenth and twentieth century culture. The basically audio-visual course combined history, religion, politics, and artistic effects on the development of western culture. The basis for the second course dealt with the future of man in a new century, and his needs to feel and develop a creative sense of well being. This elective course, taught by six teachers, explored the areas of literature, art, music, philosophy, history, religion, science, mathematics, and language. Hopefully, the course aided the student in arriving at the realization of himself as he related to the rest of humanity.

Robert Henkes, felt that art becomes a subordinate, and is too often forced in situations where it has no place. Art becomes a slave to classes and is used in vague terms. Henkes stated that "art is taught as a developmental process of mental, spiritual, and physical growth. Its essence lies in the creation stemming from personal experience."

---


6 Ibid.

7 Robert Henkes, "Can Art Really Be Integrated?", School Arts, LXI (September, 1961), 22.
True, art cannot contribute much if it is considered a handmaiden or merely another teaching aid. This approach abuses art, but the answer to art integration is dependent upon the specific context within which integration is attempted.

An opposite point of view was taken by Jack Bookbinder who felt that "the full understanding and enjoyment of art involves recognition of the significant relationships which exist among the many varied fields of human endeavor." Education can isolate, identify and stress the real, and make it comprehensible and enduring. Bookbinder describes a series of programs in the Philadelphia Public Schools such as "Penn Story," and "Art of This World," designed to dramatize the sights, sounds, and the spirits, of cities, states, or nations through music, pictures, and narration. In effect, it was an adventure in art appreciation which established significant relationships between plastic and graphic arts, and those fields of human endeavor which affect and are affected by them. These may include music, literature, social economics, and political developments.

In an article concerning the contribution of each field of social studies to the humanities, Earl S. Johnson talked of the contribution of each field of man's heart and mind, and how achievement of a well-ordered life can be found through a blending of the scientific and the humanistic. This provided the basis for understanding and resolving moral dilemmas of life.

---


9 Ibid.

Robert Redfield stated that: "...humanities and social sciences have a common subject matter, humanity; feelings, sentiments, opinions, standards, and ideals," but, they differ in their approaches to these things whereas: "...the humanities bring particular men and women to our direct acquaintance through swift and intimate understanding, the social sciences seek to convert such understanding into formal generalizations." From this convergence of methods comes his term "feeling-knowing" which tells a good deal about how humanities and the social studies are related.

In a seminar on Humanities and The Social Studies, Dr. Charles R. Keller, of the John Hays Fellows Program found that in too many courses the individual gets lost in broadly generalized concepts, and that historical data is repeated from elementary grades through junior high and senior high school. He urged elimination of this repetition with the substitution of an emphasis on the humanities; art, architecture, music, and literature. This would enable students to understand the real nature of the people. The main focus should be on "involvement," not just "exposure." 12

Dr. Harris Dante, of Kent State University, insisted that the teacher must move away from the overload of exposition found in many courses, and focus on value conflicts. Students should be involved in reflective thoughts of current social problems. 13


12 Humanities Move Into A Social Studies World," Senior Scholastic, (December 9, 1966), LXXXIX sup.3.

13Ibid.
Dr. Martin Feldman, of Queens College, New York, maintained that art should be used to provide insight into culture, religious views, political structures, social systems, aesthetic levels, problems and conflicts, economics, and the history of people.¹⁴

John A. Scott, of Fieldston School in New York, wrote of the value of music in the form of the folk song in teaching history. The folk song helps recreate the human dimension of history.¹⁵

The complex man, rather than the simple man, should be a spark to the development of humanities programs in high school. Programs designed to get to the core of human functioning, have the potential to allow the students to make their lives more satisfying.

RESEARCH DEALING WITH INTEGRATED HUMANITIES PROGRAMS

AT THE SECONDARY LEVEL

The integrated humanities courses designed for the secondary level vary in terms of course content. The following pages deal with research concerning some of these types of programs.

Man Through Time To Space was an experimental course in the humanities at Janesville, Wisconsin. The three-year integrated social studies sequence allowed students to walk through all of human history, including art, science, religion, literature, and philosophy. The course was developed by three teachers in order to end the separation of the fields of study,

¹⁴Ibid.
¹⁵Ibid.
and to achieve a balance and fairness in traditional social science objectives. A four-phase approach to handling the material included presentation, enrichment, creative response, and sharing. The course subtitled "The Janesville Project", was first introduced in 1964.\textsuperscript{16}

In "The Janesville Project", the years were broken down into sections with an illustrative chart depicting the concepts to be covered.

The illustration introducing the section on the Renaissance shows:

Doric, Ionic, and Corinthian columns representing the rebirth of classical antiquity. Michelangelo's "David" staring at DaVinci's study of man's proportion, underscores the emergence of man's examining man in his world. Bronzino's scholarly prince reflects the elite of the age, emphasizing the fact that only a few persons were really involved in the Renaissance movement; images of a Gothic Arch and Venus show that the new humanism was Christian in northern Europe and pagan in Italy; the horned Beelzebub whispering into the ear of Dr. Faustus depicts the concept of religion being tested during the period, and the dissection of shoulder muscles by DaVinci brings out the fact that scholars of the time were beginning to probe beneath the surface.\textsuperscript{17}

The picture symbols were used as aids to motivation, recall, and retention. The three-year course contained seventy-two illustrations and the three-volume text of mimeographed sheets was copyrighted in 1964. The greatest difficulty for the students was the creative response where they were asked to use their creative abilities through painting, poems, essays and such. A second difficulty for the students was the utilization of free class time. But the greatest hope was that the students gained a better understanding of man in the broadest sense the word implied.

\textsuperscript{16} Lorin C. Hyslop, "An Experimental Course In The Humanities For The High School Student," \textit{Senior Scholastic}, LXXXVII (December 2, 1965), sup.9.

\textsuperscript{17} Ibid.
American Studies was a humanities program for eleventh grade students at University City High School in Missouri. The program was conceived as an inter-disciplinary course cutting across boundaries of American history and American literature with the humanities emphasized. The initial task was to select correlated themes from history and literature and to include art, architecture, music, and philosophy where appropriate. Effective organizing and staffing was important. Two themes were selected which were entitled: "American Dream" and "American Character". Activities were not restricted to the classroom, and students worked in large and small groups. Six teams of two teachers taught the required course, and evaluated and reformed the program each year. Formal evaluations at the end of four years came up with the if-then hypothesis: "If programs differ, then students and teachers within programs will perceive different expectations." Students indicated that they discussed present day issues, learned to question accuracy of facts from tests and other sources, recorded and organized ideas in graphic form, attempted to make predictions in problem solving, and continued to learn in the same manner after the course was over. One important factor in the contribution of this program was the participation of parents, teachers, students, staff and alumni in informal impressionistic evaluations.

In 1964, a humanities course called the Fine Arts Survey was established at Bangor High School in Maine. A five teacher team representing art, drama, history, literature, and music designed the program to enrich

---

Alvin P. Sokol, "A Locally Developed Humanities Program In Missouri," Theories In Practice, X (July, 1971), 212-16.
the cultural background of the students. The basic goal was to provide in-depth experiences in the five areas, showing historically the inter-relations of the creative arts. Part of the uniqueness of the course lay in the role played by the instructors who served as resource persons, each a specialist in his own field. The elective course was open to all students, but recommended for grade ten. The cooperative planning by teachers and students, as well as, the free exchange of ideas and widespread participation was of prime importance. No basic text was used and flexibility was the key word. Individual study and projects were emphasized with take home tests. Students did not feed back information, but organized thoughts in order to get a better idea of what was studied. Care was taken to avoid duplication of any material which could have been studied in other courses.

A humanities course at Booker T. Washington High School, in Atlanta was developed under the auspices of E.S.E.A. Title III, in 1968. Five faculty members and a lead teacher devised the program. Later, the staff was reduced to three teachers when Title III was phased out of the program. The course was aimed at the "tuned-out child" since the majority of students were from the inner city. The use of information from the past, in order to draw spiritual and moral values for students to meet their own problems, was incorporated in order to give students a sense of belonging. Themes such as "Struggle To Be An Individual," "Man's Humanity to Man," and "Who Am I," constantly challenged the instructors to find new ways of providing meaningful experiences.

19Lesa Comeau and others, "Curriculum Breakthrough In The Humanities," Senior Scholastic, XC (April 7, 1967), 13-4.

Grace Laffey, wrote of a program entitled *Parallels In The Arts* which was established in Parkway Central Senior High School, St. Louis, Missouri. The nine-week mini-courses were organized as a laboratory to examine relationships in literature, music, and art. Three periods in the arts (romanticism, impressionism, and contemporary art) were matched with three major activities based upon poetry, the short story, and the novel. One of the finest outgrowths was the new awareness of parallels in one art form with another. 21

Since 1964, Lakewood High School, in Lakewood Ohio, has focused on individual needs, wants, and goals of students through a humanities program. The approach began in 1951, when a history teacher saw a need for students and teachers to work together. In 1964, the *Civilization of Man* was developed basically as a history course, and then was revised in 1968 for sophomores and seniors, around a series of dilemmas man faces. The series was brought into focus through films, tapes, paintings, and various audiovisuals, permitting the student to direct his learning, with the teacher assuming the role as guide or counselor. The years 1970-71 brought more revision with two courses entitled the *Civilization of Man* and *Senior Humanities*. The culminating unit consisted of thirty-five to forty-five hours of field experience outside of the school. This work was done in hospitals, institutions, politics, and community work. Self-directed study in the school, or a specific issues study were also choices for the culminating unit. 22

---

Donald Latham Wyckoff in *A Report of An Experiment In Relating The Arts at Paseack Valley Regional High School in Hillsdale, New Jersey*, conducted a six year experiment in relating arts as a required program in general education of the ninth grade. The intent was to provide active, enjoyable experiences for young people in the visual arts, music, home economics, and industrial arts. The experiment had as its basis, the development of meaningful experience which would permit young people to become sensitive to individual creative expression. The program encompassed a full year affording students experiences in studios, shops, and laboratories on a weekly cycle. Of paramount importance was the conclusion that the program had great validity for the school system and should be retained as a general requirement. One of the greatest accomplishments was the establishment of a procedure enabling a staff to use the goals of general education as a valid basis for a required arts program in secondary education.23

Brownsville, Texas is situated on the Rio Grande directly across from Matamoros, Mexico, and provides for a unique situation with its 6,570 Latin-American students. Here exists the opportunity of fusion between two distinct cultures which can be a bridge to effective communications in English, and a basis for history, geography, and science. The approach was used by art and music teachers to reveal to students the glories of their

past, and to instill in them a desire to add to modern society. Culture and creativity formed the bridge between defeatism and individuality, between commonality and grandeur.  

SUMMARY

It would appear that the humanities have contributions to make at all levels of schooling. Humanities can contribute practically to the freedom of a person and is a challenge of considerable urgency and magnitude to the educators of today. A study of the inter-relation of the arts and humanities at the high school level can lead the high school student to feel and wonder and to search for meaning and value. Beverly Jean Davis said in her article on the secondary humanities program:

Man's essence is his power to feel and to respond to complexity of reality to the network of drama, tension, struggle, and beauty which life casts about him. It is his nature to wonder and express. Art, music, literature, philosophy, science - each is a result of the search to disentangle meaning and direction from his world.

Through a study of all of the disciplines together as they focus upon a subject, the high school student can come to realize the parallels and differences between the subject areas. This knowledge reveals to the student the unique contribution of each discipline to man's culture.

24 Mrs. Don Morris, "Reaching Students Through The Arts," Senior Scholastic, LXXXIV (April 24, 1964), 9T.
CHAPTER II BIBLIOGRAPHY


Henkes, Robert. "Can Art Really Be Integrated?" School Arts, LXI (September, 1961), 22.


"Humanities Move Into A Social Studies World," Senior Scholastic, LXXXIX (December 9, 1966), 34.

Hyslop, Lorin C. "An Experimental Course In The Humanities For The High School Student," Senior Scholastic, LXXXVII (December 2, 1965), 9.


Morris, Mrs. Don. "Reaching Students Through The Arts," Senior Scholastic, LXXXIV (April 24, 1964) 9T.

Polos, Nicholas C. "Adventures In The Multi-Disciplinary World of The Arts and Humanities," School Arts, LXX (September, 1970), 34-5.


19.

Sokol, Alvin P. "A Locally Developed Humanities Program In Missouri," Theories In Practice, X (July, 1971), 212-16.


CHAPTER III

A COMPARATIVE APPROACH TO THE ARTS

INTRODUCTION

This chapter is devoted to a basic design for an integrated humanities program. The course is designed as a comparative approach to studying the various periods of history in the arts, and involves a comparison of stylistic development of the relationship within the areas of art, music, literature and/or drama.

The following course outline serves as a brief example of an integrated humanities course and therefore cites only three periods of history in the arts. These periods are: romanticism, impressionism, and surrealism.

The course outline includes brief introductions to each area of content, an outline guide for class lectures, a recapitulation which compares the three areas, a culminating activity, and extension activities.

The program is an attempt to reveal the historical relationship of the arts to each other. Works from each media are brought together in a single enterprise. The course of study is chronological with many areas of overlapping, as the periods of art are not a sequential type of development, but rather a gradual movement into and out of the various styles.

Classical antiquity would mark the beginning of the study and the culminating unit would deal with the twentieth century. Preliminary work would begin with a lecture in understanding the meaning of style as based on history and based on attitudes and ideas.

21.
AUDIO-VISUALS AND AIDS

1. Bartok - "Bluebeard's Castle"
2. Prokofieff - "The Love of Three Oranges"

SURREALISM AND LITERATURE

As has been mentioned, one has to go outside the movement to draw parallels between the arts. James Joyce and Gertrude Stein tried to establish a method for subconscious or automatic writing as a way of tapping the reservoir of the subconscious mind.

OUTLINE

I. James Joyce
   A. stream-of-conscious technique
   B. "Ulysses"

II. Karl Shapiro
   A. symbolism
   B. "Love For A Hand"

III. Summary

AUDIO-VISUALS AND AIDS

1. Joyce - "Ulysses"
2. Shapiro - "Love For A Hand"

RECAPITULATION

Under the influences of Freudian psychology, the subconscious has come to be recognized as important in human conduct, and has found expression through art.

Symbolism plays a strong role in surrealist music, and literature. Surrealism frees those drives that are usually suppressed in normal life. Contemporary events have often provided subject matter for the surrealist. Fascism, Communism, Nazism, and war have provided subjects for modern artists, as well as, surrealism.
excitement replaced the social niceties of the previous era. The painters turned to the Dutch art of Rembrandt and Rubens for inspiration in the use of color, light, and shade in depicting strong emotions.

OUTLINE

I. Introduction
   A. Gericault - "Raft of The Medusa"
      1. backdoor introduction to Romantic painting
      2. intensified emotions
   B. Delacroix - "Liberty Leading The People"
      1. became leader in the movement
      2. recaptures spirit of romantic revolution
      3. color as important part of mood

II. Participation of other countries
   A. Francisco Goya
      1. "The Executions of May 3, 1808"
         a. universalized comment of war
         b. romantic figures, realistic colors
      2. Spanish subjects
         a. "The Manikin"
         b. portraits
   B. Camille Corot
      1. romantic landscapes
      2. light, space, and color
   C. Propaganda during the era
      1. opinion
      2. disseminating information

III. Summary
   A. Individualism
      1. climbed heights through own efforts
      2. emancipation of individualism
   B. Nationalism
      1. extension of individualism
      2. growing hopes for ultimate freedom

AUDIO-VISUALS AND AIDS

Slides of Reproductions
1. Gericault - "Raft of The Medusa"
2. Delacroix - "Liberty Leading The People"
3. Goya - "The Executions of May 3, 1808"
   "The Manikin"
   "Marquesa de La Solana"
   "The Family of Charles IV"
4. Corot - "View at Narni"
   "Roman Campagna"
ROMANTIC MUSIC

Music offers more of a chance for artistic expression than the visual arts do because of its abstracts quality. Greater freedom can be expressed because music is less dependent upon objective facts that often are meaningful only to those that have experienced their history. All romantic music is based on the premise that a feeling of musical tension is necessary to achieve a corresponding intensification of emotional response.

OUTLINE

I. Concern of Romantic Composers
   A. Simplicity
      1. dynamics
      2. exploration of sheer masses of sound
   B. Tone Quality (tone color)
      1. harmonic texture
      2. individual instrument quality
   C. Formal Structure
      1. thematic ideas
      2. motives

II. Media
   A. Favorites
      1. piano
      2. orchestra
      3. human voice
   B. Process
      1. music existing for own sake
      2. chamber music, solo songs
      3. combination of literature, landscape, symphonic poem

III. Musicians
   A. Beethoven
      1. "Third Symphony"
      2. "Pastoral Symphony"
   B. Chopin, Schubert
      1. "Nocturne No. 17"
      2. "Symphony in B Minor"

IV. Summary
   A. Orderliness
      1. balancing of extremes
      2. harnessing of forces in conflict
   B. Trends towards realism and nationalist style
1. Beethoven - "Third Symphony"  
   "Pastoral Symphony"  
2. Chopin - "Nocturne No. 17"  
3. Schubert - "Symphony in B Minor"

ROMANTIC LITERATURE

Romanticism began as a literary movement in Germany. Romantic poets from other countries, such as Wordsworth, Coleridge, Keats, Hugo, and Schiller were in conscious and deliberate reaction against the doctrines of the eighteenth century. They turned to a study of the older English writers: Shakespeare, Spenser, and Milton. The writer and poet developed an interest in the relics of medieval chivalry or the primitive simplicity of balladry, and the responses to the majestic, the vast, and the elemental aspects of nature.

OUTLINE

I. Keats, John  
   A. "Ode to A Nightingale"  
      1. impassioned physical statement  
      2. symbolism  
   B. "Ode On A Grecian Urn"  

II. Wordsworth, William  
   A. "Ode On Imitations of Immortality"  
   B. "My Heart Leaps Up"  

III. Summary  
   A. New Vision  
      1. worth of individual  
      2. universal right to freedom  
   B. "back to nature"

1. Keats - "Ode to a Nightingale"  
   "Ode On A Grecian Urn"  
2. Wordsworth - "Ode on Imitations of Immortality"  
   "My Heart Leaps Up"  
3. Coleridge - "The Rime of the Ancient Mariner"
RECAPITULATION

By the turn of the nineteenth century the term romanticism was seeking a new freedom in the expression of personalized feelings. The search for this individualized freedom came to be the motivating force in music, literature, and art. Design became second in importance to personal feeling. This freedom gave artists the opportunity to portray and write about the subjects they wished. They could celebrate natural man with a renewed interest in nature.

Landscape became a subject of interest as is noted in Corot's work. His landscapes reflect form and value as essentials avoiding strong value contrasts. The colors are muted, staying with the middle range of half-tones. Similarly, music of the period recreated scenes in terms of melody, rhythm, and harmony. Beethoven's "Pastoral Symphony" reflects the "back to nature" idea as well as Wagner's "Forest Murmurs".

Folk tales, and ballads were popular, and seem to coincide with the peasant subjects of the paintings of Millet. It is important to note here that the fantastic and magical forces of nature are included. This mystical and spiritual idea is noted in Wordsworth's "Lines Written a Few Miles Above Tintern Abbey".

During the romantic period the symphony orchestra began to realize its expressive potentials. The art of instrumental coloring and new techniques of orchestration were greatly expanded upon. The era was characterized by subjectivity, sentimentality, and un-self-conscious expression of true feelings.
CULMINATING ACTIVITY

A slide show of Corot's landscapes will be shown with the background of music from Beethoven's "Pastoral Symphony". This will be preceded by the reading of "Wordsworth's "Lines Written a Few Miles Above Tintern Abbey".

EXTENSION ACTIVITIES

1. Research topics: lives and works of composers, writers, or painters of the period.

2. Listening to records: secure scores of the work and follow them as students listen.

3. Literary Reaction: Ask students to write a reaction to what they see when they listen to a specific piece of romantic music.

4. Vocabulary: Show slides with background music and have students use adjectives which would similarly describe both pieces of work.

IMPRESSIONISM

By the middle of the nineteenth century, the romantic movement began to run its course. "Feeling" became an increased awareness in the arts. The first half of the century found emotional release and spiritual values in romantic offerings. Through later years, an intensification of materialism brought forth a feeling of nationalism. Impressionism is the connecting link between the subjective point of view to the objective point of view that came about in the beginning of the twentieth century.

Impressionism is romantic in that it is based upon feeling, yet it is a protest against the excess of romanticism. Impressionism is realistic in that it attempts to portray the subject as seen through the eyes of the artist at a particular moment and under the particular conditions of that moment.
The impressionist believed subject matter should be derived from anything existing in the real world. Impressionism is a sensuous art without a moral quality.

New vistas of art were the theoretical goal of its inventors, but public attention was also a strong motive.

**IMPRESSIONISM IN ART**

During the 1870's, a group of young artists seceded from realism to found the movement of impressionism. Impressionistic paintings have a casual, almost accidental quality about them. An attitude of "Art For Arts Sake" came about. Most of the characteristics can be traced to the desire to reproduce appearances, as everything depends on fleeting visual impressions.

**OUTLINE**

I. Theories
   A. Light
      1. Monet
      2. Renoir
   B. Elimination of impure color
   C. Optical Mixture
      1. Monet
      2. Seurat

II. Post Impressionism
    A. Paul Cezanne
    B. Vincent Van Gogh

III. Summary

**AUDIOWISUALS AND AIDS**

1. Monet - "Rouen Cathedral" - different times of day
   "Water Lilies"
2. Renoir - "Luncheon of the Boating Party"
   "Dance at Bougival"
3. Seurat - "A Sunday Afternoon on the Island of La Grande Jatte"
   "Une Baignade"
   "La Parade"
4. Cezanne - "The Card Players"
   varicus still lifes
IMPRESSIONISM AND MUSIC

Impressionism was also carried over in the realm of music. Composers were influenced by many of the painters. They experimented with achieving coloristic affects in response to the luminosity of the painters.

OUTLINE

I. Claude Debussy
   A. Influences
      1. painting
      2. literature
   B. "Pelleas et Melisande"
   B. "Prelude To The Afternoon of a Faun"

II. Maurice Ravel
   A. "Rhapsodie Suite"
   B. "Bolero"

III. Summary
   A. discuss influences
   B. musical affects/painting affects

AUDIO-VISUALS AND AIDS

1. Debussy - "Pelleas et Melisande"
   "Prelude to, the Afternoon of a Faun"
2. Ravel - "Rhapsodie Suite"
   "Bolero"

IMPRESSIONISM AND LITERATURE

The impressionistic movement in literature was led by the poet Mallarme in the 1880's. He attempted to give freer reign to the imaginative process through the use of symbolism. Literature provided the painter and composer with suggestive poetry with which to fuse their arts. There was a rebellion against the restrictions of poetic forms.
OUTLINE

I. Mallarme, Stephane
   A. Symbolism
   B. "Prelude To The Afternoon of a Faun"

II. Maeterlinck, Maurice
    A. "Pelleas et Melisande"
    B. Symbolism

III. Summary
    A. discussion of symbolism

AUDIO-VISUALS AND AIDS

1. Mallarme - "Prelude to The Afternoon of a Faun"
2. Maeterlinck - "Pelleas et Melisande"

RECAPITULATION

Art, music, and literature of the impressionistic period are closely related. The composer was often influenced by the factors of color in paintings, and their effects. He attempted to reproduce the same effects through music. Composers sought to express the shimmering effect of light and shades in painting by means of tone color and chordal structure in music. The painter and composer relied upon the symbolism of the poet and writer. The three areas closely relate and rely on each other. The lazy melodic lines of impressionistic music are suggestive of the poetry of the age. Impressionism in music, painting, and literature was short-lived because of the lack of vitality and spiritual ideals.

CULMINATING ACTIVITIES

1. The students will read Maeterlinck's play "Pelleas et Melisande" and listen to Debussy's score for the play.

2. A slide show on works of Monet will be presented with Debussy's music "Nuages" in order to reveal the influences of Monet on Debussy's composing.
EXTENSION ACTIVITIES

1. Literary Reaction: Have students write a reaction to the painting "Starry Night" by Van Gogh, and Don McLean's recording about the painter - "Starry Starry Night".

2. Field trip: museum, play, or concert.

3. The students will read Mallarme's "Prelude to the Afternoon of a Faun", and listen to Debussy's work of the same title.

4. Discussion: discuss the most significant ideas reflected in impressionistic painting.

SURREALISM

Surrealism is one form of expressionism. The term was coined by the French critic and playwright Guillaume Apollinaire when he described an exhibit of Marc Chagall's. The group of artists dated from 1924. Members of the group believed in the superior reality of the dream to the waking state, fantasy thought, so that directed by reason, the subconscious to the conscious mind. The surrealists developed a psychological symbolism in the Freudian manner. The attempts of the surrealists to work in the mediums of sculpture, literature, and music have not been so successful as the painters. Only by going outside the movement, can significant parallels be found.

SURREALISM AND ART

Surrealistic art is based on the idea of shock through paradox. Its immediate parallel outside the field of art is psychoanalysis. There is a rationality of nightmare to surrealist painting, the world of dream and insanity. Surrealism investigates this world where everything is vividly real, yet where nothing is what it seems to be. Surrealism takes us into a world where the impossible and the undeniable are one and the same.
OUTLINE

I. Symbolism
   A. Salvadore Dali
      1. "Persistance of Memory"
      2. "...hand painted dream photographs"
   B. Miro
      1. "Dog Barking at the Moon"
      2. "Painting 1933"

II. Varieties and Variations of Surrealism
   A. Chagall
      1. "I and My Village"
      2. symbolism
   B. Klee
      1. "Landscape With Bluebirds"
      2. "Diana"

III. Summary

AUDIO-VISUALS AND AIDS

1. Dali - "Persistance of Memory"
2. Miro - "Dog Barking at the Moon"
   "Painting 1933"
3. Chagall - "I and My Village"
4. Klee - "Landscape With Bluebirds"
   "Diana"

SURREALISM AND MUSIC

The more irreverent iconoclastic tendencies of surrealism find their musical counterpart in such things as Erik Satie's piano pieces entitled: "Dessicated Embryos". They have semi-sarcastic expression marks such as the one which calls for the pianist to play a melody like a nightingale with a toothache.

OUTLINE

I. Bela Bartok
   A. Symbolism
   B. "Bluebeard's Castle" - opera

II. Prokofieff
   A. Satire
   B. "The Love of Three Oranges" - a fairy tale opera

III. Summary
   A. Discuss symbolism
ROMANTICISM

The period of romanticism during the eighteenth century came during a time when man was dominated by the conviction that all nature was governed by laws and regulations which could be discovered by observation, rationale, and intellect. An impatience with the restraining rules of the classic period of art instilled in many the need for a new freedom. The romantic did not want to remain restrained in any way, whether it be in his art, profession, or private life.

The romantic is filled with awe and wonder at the mystery of the universe. The true romantic does not believe that everything can be explained, but is impressed with the mystery, the confusion and variety, rather than order and unity.

The romantic period emphasized the emotional and imaginative. The poetry, music, and art of the romantics reveal the innermost feeling of the artist. Its beginnings are traced back into eighteenth century. The peak of romantic feeling and expression was reached at different times in different countries, but the movement came to its climax during the first third of the nineteenth century, and declined in the early years of the twentieth century. Certain features of the movement, however, are still influential today. The most important feature of romanticism was the re-emergence of the spirit, of the intangible, intuitive side of man's nature, and the recognition that there was more to humanity than the strict rules of the classical period.

ROMANTIC ART

As mentioned, the artists of the romantic style rejected classical tradition and turned their attention to subject matters of a wide range, treating them with great individualism. The emotions of violence and
CULMINATING ACTIVITIES

1. Slides of Paul Klee's works will be shown with background music of Maurice Ravel's opera "The Child and The Sorceries". Relationships of Klee's world of childhood fantasy and Ravel's opera will be shown.

EXTENSION ACTIVITIES

1. Study: Have students study other areas of twentieth century art that relate to surrealism.

2. Presentation: Slides of op art with background of electronic music.

3. Discussion: The surrealist tendencies in Goya's paintings.

4. Discussion: Have students read Karl Shapiro's "Love For A Hand" and discuss the relationship of man to woman symbolism found in the poem.
CHAPTER III BIBLIOGRAPHY


CHAPTER IV

DISCUSSION

EVALUATION

A trend becomes apparent upon reviewing the literature on integrated humanities programs. This trend in the secondary humanities program appears to be toward a balanced combination of conceptual analysis and aesthetic experience, attempting to educate the whole man, and create in the individual student a serious concern with the arts.

A general objective for studying the humanities is to provide the adolescent with the opportunities to bring into some relevance, his own role and place in an ambivalent and changing social structure. This is brought about through understanding those aspects of society presented through the different areas of the humanities.

Certain common elements are observable in schools where humanities courses existed. First, the program is usually multidisciplinary with variations in subject areas covered among schools.

Second, the humanities course is taught by several rather than one teacher. Each discipline utilizing an instructor trained in his respective area.

Another observable aspect of humanities courses is that they were usually found only at the secondary level. Elementary schools do not seem to incorporate the multidisciplinary type of program.
Lastly, the knowledge available concerning integrated humanities programs grows out of written courses of study and subjective reports from teachers and administrators.

Robert J. Saunders, in his article: Approaches to Setting Up Art Humanities Programs at the Secondary Level, stated three main reasons for teaching a humanities course at the high school level.

1. ...to give the adolescent sound foundations for a life enriched through those aesthetic experiences which can only come by way of heightened sensitivity to the arts.

2. ...to provide him with attitudes about the roles of the arts in society, so that upon graduation and in raising his own family, the cultural impoverishment of our society of past generations will not be perpetuated in the next.

3. ...to help the adolescent discover and understand the cultural, religious, and economic aspects of societies through mankind's various art forms.1

One area where differences of opinion are evident, concerns exactly what areas should be covered in the program especially if some history of thought is to be included.

Each school system is unique and accordingly has different needs in this area. Selection and arrangement of material for an integrated course gives rise to the question of whether selection and arrangement contributes to integration. The chronological method of treatment appeared to have come to rule among humanities programs. However, the chronological method seems to be least effective and imaginative, and the least likely to relate to student orientation.

A stylistic method was suggested by Arnold Graeffe in *Creative Education in The Humanities*. This method would enable every successive generation to create an organic whole thought. This type of thought would cut across the different media and contribute much to the selective process in which one experiences and interprets the past. The chief distinction between chronological presentation and the stylistic method is in the context in which the individual works are seen. Whereas, the history teacher relates the past and present, in the humanities the old and new exist together. Graeffe talked of the "additive method" and the "illustrative method" of integration. The "additive method" is a building up of small fragments from a broad field and the "illustrative method" is concerned with the treatment of fine arts around a literary or philosophic core, using music and art to illustrate.²

Graeffe felt however, that all areas should occupy an equivalent position and suggested several techniques of integration.

1. **Bird's Eye View** - in this method generalities are made and supported by the use of graphics, tables, diagrams and so forth.

2. **Display and Demonstration** - this is a technique accompanied by discussion and explanation.

3. **Problem Approach** - this technique involves investigations, identifications, recognition, and analysis.

4. **Workshop Approach** - in this technique students work together or singly, involving creative exercises.³

---


³Ibid.
The humanities courses researched were organized through a few common approaches, each with certain obvious strengths and certain dangers. Badly taught, the culture epoch approach would become a superficial study of dates, names and characteristics of the period. The aesthetic principles approach could result in a dull repetition of artistic terminology. The great books approach could result in a fast trip through many books. Finally, the great themes approach lacked sufficient structure and focus. Another implication is evident here; no single humanities course can do the entire job, only a carefully structured, long range humanities curriculum can begin to do the job successfully.

RECOMMENDATIONS

Upon reviewing the material on humanities programs, many general recommendations became evident. Many considerations need to be regarded when organizing a humanities program, or upgrading an existing program. These considerations include the design of the program, subject area to be included, staffing procedures and student regard.

Recommendation I

In designing a humanities program, it is important that the course be taught for all students, rather than just the interested student.

Basis:
The potential drop-out should be provided for, as well as, the academically talented student.

Recommendation II

The curriculum content should provide for a variety of modes of learning and instruction.

Basis:
A variety of content will develop a greater humaness and an increased sensitivity to the students own culture, as well as his fellow man.
Recommendation III

The experiences should be relevant to the lives of those involved, and exploration is necessary.

Basis:
Concern is shown for the moral, ethical, social, intellectual, and the aesthetic values, rather than the content of a specific discipline.

Recommendation IV

Caution needs to be taken against centering the program completely around Western European tradition.

Basis:
All cultures need to be included, although not every subject included in the program needs to be made a part of study in every period of every unit.

Recommendation V

Teachers selected for an integrated humanities program need to be well trained in their respective areas, as well as all areas included in the program.

Basis:
Teachers who are well prepared, interested, and enthusiastic provide for a more effective program.

Recommendation VI

Characteristics such as compatibility and perspectives of the teachers needs to be examined and considered in staff selection.

Basis:
These characteristics need to be examined due to the close working association these teachers must maintain with each other within the program.

Recommendation VII

The student is of prime importance and attention needs to be given to the areas of student perception in their way of thinking and feeling.

Basis:
All students have the potential for an increased understanding of self. The humanities program which is selective in content and geared to the needs of each individual involved, has the potential for making a difference in the lives of the students.
The considerations necessary for developing an effective humanities program are indeed more numerous than are considered in these few pages. This is especially true if the assumption is accepted that the humanities are not only a way of organizing for teaching or of arranging content. The school program merely mediates between the individual and the resources the school provides to make the individual more human.
CHAPTER IV BIBLIOGRAPHY


Saunders, Robert J. "Approaches to Setting Up Art Humanities Programs At The Secondary Level," School Arts, LXVIII (October, 1968), and (November, 1968), 44-5; 38-9.
CHAPTER V

SUMMARY

RE-STATEMENT OF PROBLEM

The problem considered in this study was the secondary integrated humanities program and its contribution to the secondary level school curriculum. Consideration was given to the areas of program design, subject content, staffing procedures, and student considerations.

RESEARCH METHODOLOGY

This paper was concerned with the collection of information on various integrated humanities programs at the secondary level, and the program design which these various programs incorporated.

Due to the limited amount of time for gathering information; polls studies, and surveys were not conducted. Research was limited to gathering information available through the use of educational journals, periodicals, and books. The information gathered was concerned only with the integrated programs that have been, or in some instances are in practice in secondary schools. The areas of main concern were the subject areas studied within these programs, techniques of integration, and the basic designs of the humanities curriculum.
FINDINGS

Due to the fact that the various humanities programs researched are possibly no longer in practice, no statistics were gathered for analysis. The findings are restricted to the observations made from reviewing the various integrated secondary humanities programs. These findings are included in Chapter IV, entitled: "DISCUSSION". The findings are in the form of evaluations and recommendations, and involve the areas of program design, staffing recommendations, student criteria, and subject considerations.

CONCLUSION

The integrated humanities course offers an opportunity for the students to enrich their lives by helping them to establish basic attitudes about their culture and society. Compartmentalization of subjects causes the areas to become strangers to each other. Integrating courses such as art, literature, and music allows for the student to conceive whole ideas rather than fragmented concepts.

The humanities can contribute important understandings to man's social knowledge. Many intangible values such as sensitive compassion and imagination are indispensable to man's understanding of himself and a contemporary world. Students better understand the experience of mankind in all of its variety and color through literature, painting, music, and such.
Leland B. Jacobs stated that "...the humanities enables the searching out of true self. Arts and humanities contribute much to the processes of communication and dialogue which enable greater understanding among persons."

The challenge to the school lies in insuring that attention is given to feeling the total man through significant school experiences. The curriculum is expected to have scope and sequence, intent and content, purpose and practice, but above all it is expected to serve as a means of answering the students needs.

The course should be developed from the point of the student. The course should aid the student in arriving at the realization of himself as he relates to the rest of humanity. A well planned humanities program utilized the instructor as a catalyst. The real teacher is the material. The teacher should have respect for all areas of study, but also for all seriously thought out ideas, likes and dislikes of the pupils. It will require dedication, enthusiasm, and optimism to undertake such a project to make certain all humanities are true to effective parts of American education. The faith of Albert Schweitzer is needed:

No ray of sunlight is ever lost, but the green which it wakes into existence needs time to sprout, and it is not always granted to the sower to live to see the harvest.

---


The humanities are the repository of the total example of man. They are uniquely what they are and cannot be duplicated in any other area of study. To dismiss them as interesting, but unessential in contemporary education, is to turn one's back completely on who we are, what we are, and what we might become.
CHAPTER V BIBLIOGRAPHY


GENERAL BIBLIOGRAPHY


Henkes, Robert. "Can Art Really Be Integrated?," School Arts, LXI (September, 1961), 22.


"Humanities Move Into A Social Studies World," Senior Scholastic, LXXXIX (December 9, 1966), 34.

Hyslop, Lorin C. "An Experimental Course In The Humanities For The High School Student," Senior Scholastic, LXXXVII (December 2, 1965), 9.

48.


Morris, Mrs. Don. "Reaching Students Through The Arts," Senior Scholastic, LXXXIV (April 24, 1964), 9T.


Saunders, Robert J. "Approaches to Setting Up Art Humanities Programs At The Secondary Level," School Arts, LXVIII (October, 1968), and (November, 1968), 44-5; 38-9.


Sokol, Alvin P. "A Locally Developed Humanities Program In Missouri," Theories In Practice, X (July, 1971), 212-16.


