

SUGGESTED RESOURCE UNITS CORRELATING MUSIC AND THE ARTS

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A THESIS

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M U S I C

BY

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We hereby recommend that the thesis prepared under our supervision by MARY ELLA HOKE entitled SUGGESTED RESOURCE UNITS CORRELATING MUSIC AND THE ARTS

\_\_\_\_\_ be accepted as fulfilling this part of the requirements for the Degree of Master of Arts.

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CHAPTER I  
THE PROBLEM

Background to the Study

In the past, music teachers in the elementary school have generally followed the practice of correlating music with units of work in the social studies. This plan has certain shortcomings which affect the continuity and general effectiveness of the music program as a positive educational force in the school.

The present trend, and that which offers greater opportunity for significant contribution to educational values, is the developmental approach in music education implemented through the utilization of the music resource unit. This approach simply means that "all musical activities, experiences, endeavors and learnings should be thought of and planned as episodes in a process of musical growth."<sup>1</sup> Singing, playing, listening, rhythm, and creativeness may be looked upon as activities which may be used in promoting the development of musical growth and aesthetic responsiveness. The content of this program offers a basis for developmental teaching in music, and

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<sup>1</sup>James L. Mursell, Education for Musical Growth (New York: Ginn and Company, 1948), p. 3.

consequently should be thought of as the focal consideration in any attempt to foster musical growth among elementary school pupils. The ready adaptability and the exhaustive comprehensiveness of the resource unit make it an ideal medium for fostering and developing musical responsiveness in a creative classroom setting.

#### Statement of the Problem

The purpose of this study was to review and organize materials of musical instruction into suggested resource units which may be used in the music program of the intermediate grades. The resource units comprise means by which music may be used effectively as an educational force bringing about aesthetic responsiveness. They offer the advantages to be realized from recent efforts in the establishment of "broad fields" curriculum organization. The resource units presented in this study combine music and the arts, a plan which may be looked upon as a correlating factor within the humanities area of learning.

#### Definition of Terms

For the purposes of this thesis, the following terms will be considered to have the meanings indicated below:

Integration.--Integration, as cited by Brooks and Brown,<sup>1</sup> is a process taking place within the individual rather than a manner of organizing the curriculum. Integration refers to the cumulative effects of learning on the pupil rather than the way of uniting subjects or subject matter.

Correlation.--Correlation is "the act of bringing into some mutual relationship."<sup>2</sup> In this study, correlation refers to emphasis on the interrelationships existing between music and other school subjects. Fitting appropriate song material into a certain social studies unit offers an example of correlated curriculum procedure.

Musical growth.--Musical growth is "the development of a keen perception of tonal and rhythmic pattern, of a free ability to image and think it, of a refined sensitivity to its expressive and emotional values."<sup>3</sup>

Broad fields.--Broad fields refers to the "uniting or fusing of separate subjects within a given subject-matter field."<sup>4</sup>

<sup>1</sup>B. Marian Brooks and Harry A. Brown, Music Education in the Elementary School (New York: American Book Co., 1940), p. 244.

<sup>2</sup>Universal Reference Library, Dictionary of the English Language (Philadelphia: International Press, 1949).

<sup>3</sup>Mursell, op. cit., p. 5.

<sup>4</sup>Harold Alberty, Reorganizing the High School Curriculum (New York: The Macmillan Co., 1947), p. 135.

The intermediate grades.--The intermediate grades include the fourth, fifth, and sixth grades in the elementary school.

#### Review of Related Literature

The use of the resource unit in elementary education is gaining favor after its recent introduction into the public school curriculum. An interesting account of this development was reported in a recent article by professors Edgar M. Drager and Gordon Gardner at the University of Washington.<sup>1</sup> During the academic year 1950-51 these professors developed, as a result of research and experimentation, a structural form for the organization of the resource unit in the field of business education. It was used experimentally by a group of public school teachers who were registered in a seminar there. As a result of this experiment it was found that the construction and use of resource units by a faculty is an excellent administrative procedure for developing a curriculum-improvement program. Also, educators interested in moving away from the lesson based on the textbook, and toward curriculum planning based on cooperative efforts of teachers and pupils, have found the resource units to be valuable

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<sup>1</sup>Edgar M. Draper and Gordon Gardner, "How to Construct a Resource Unit," The Clearing House, January, 1952, pp. 267-270.

instruments in effecting the transition. Faunce and Bossing,<sup>1</sup> in their efforts toward developing the core curriculum program in the schools of America, strongly recommend the use of the resource unit as a means for providing adequate instructional materials for this program.

Two recent publications known to the writer which advocate the unit plan of music instruction are those of Lilla Belle Pitts, and Thompson and Nordholm. The Pitts publication presents a suggested course of study to be used in the general music class in junior high school.<sup>2</sup> Beginning with the seventh grade and continuing through the ninth grade, units of musical instruction, which include many well organized materials, are set up in such a way as to show the development of music down through the ages. Each unit, through the singing and listening activities, develops a particular period in the history of music. Appreciation of music is the immediate aim here, thereby developing more discriminating and more intelligent consumers of music.

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<sup>1</sup>Roland C. Faunce and Nelson L. Bossing, Developing the Core Curriculum (New York: Prentice-Hall, Inc., 1952).

<sup>2</sup>Lilla Belle Pitts, Music Integration in the Junior High School (Boston: C. C. Birchard and Co., 1943).

The Thompson and Nordholm publication,<sup>1</sup> offers theoretical information, suggested teaching methods, and resource materials for the different areas of musical instruction in the elementary school. The chief aim of this book is the improvement of musical opportunities for all children with the hope that these teaching materials will stimulate, suggest, and guide teachers in building programs of music education which will promote joy and sustained appreciational attitudes toward music.

Though the two sources mentioned above are not as complete and flexible as is desired for the resource unit, they do resemble it in that they contain much valuable information which would contribute considerably toward the construction of the resource units.

#### Plan of Organization

Chapter II offers a critical analysis and evaluation of currently used teaching units as related to musical instruction in the elementary school.

Chapter III reviews the development and advantages of the resource unit in general education. The plan by which the resource units are developed in this study is also treated.

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<sup>1</sup>Carl O. Thompson and Harriet Nordholm, Keys to Teaching Elementary School Music (Minneapolis: Paul A. Schmitt Music Co., 1950).

Chapter IV consists of suggested resource units for use in the intermediate grades. These units are so planned as to meet the needs of the children in the grades of the Sam Houston Elementary School in Conroe, Texas and like situations.

Chapter V is devoted to summary and recommendations.

## CHAPTER II

### THE TEACHING UNIT

The use of the unit as a teaching device had an early beginning. Ruediger<sup>1</sup> observed that teachers have been dividing subject matter into units since schools began in ancient times. The modern origin of the unit idea may be traced from Herbart, who formulated his method early in the nineteenth century, thence to McMurry to Dewey to Kilpatrick and to Morrison.<sup>2</sup> The basic unit method which has been widely used throughout the United States, especially in the social studies, is that of Morrison's. All others are elaborations or adaptations of it.<sup>3</sup> Some advantages the unit plan offers as a teaching device, according to Wesley, are as follows: (1) It provides definite goals to be accomplished depending on time and classroom situation. (2) It provides for extensive and significantly focused materials. (3) It furnishes sustained motivation. (4) It provides for varying rates of progress, thus recognizing individual

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<sup>1</sup>James A. Michener and Harold M. Long, The Unit in the Social Studies (Cambridge: Graduate School of Education, Harvard University, 1940), p. 9.

<sup>2</sup>Edgar B. Wesley, Teaching the Social Studies (Boston: D. C. Heath and Company, 1942), p. 471.

<sup>3</sup>Michener and Long, op. cit., p. 27.

differences. (5) It provides for the development of study skills, such as purposeful reading, the use of indices, maps, charts, and graphs, and the making of outlines, summaries, and reviews.<sup>1</sup>

The presently used teaching unit, as defined by Quillen and Hanna,<sup>2</sup> is a classroom guide for teaching an organized body of material relating to a given topic. This teaching device contains activities and materials arranged in the order of their use and it is used with a particular group of students. The unit plan, as a teaching aid, has become a popular form of organization and it is rather widely used as the basis for teaching in the area of the social studies.

While it is generally known that the social studies program may be continued through high school, all references made to unit instruction shall be used here to refer to its use in the intermediate grades of the elementary school.

A rather prominent feature of present-day educational practice in unit teaching is that music, as well as other subjects in the arts, is often attached to the social studies program. In many instances this use of music

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<sup>1</sup>Wesley, op. cit., p. 478.

<sup>2</sup>James Quillen and Lavone A. Hanna, Education for Social Competence (Chicago: Scott, Foresman and Company, 1948), p. 191.

represents almost the total extent of musical instruction offered in the educational program in the elementary school. This is especially true in the self-contained classroom where one teacher gives instruction in all phases of the curriculum.

While the social studies program in the school curriculum makes a definite contribution toward the growth and development of children as democratic citizens, its contribution toward the development of musical growth is hardly satisfactory in the many situations where these associative experiences constitute a major portion of the time devoted to music. Music is treated here as a correlating factor toward making some phase of the social studies unit more interesting to the class. By way of example, a social studies unit bearing the title "Work of the Farm",<sup>1</sup> suggests as part of its activities the singing of songs pertaining to farm life, as: "Farmer in the Dell," "Farmyard Song," and "The Cow." While these songs relate to the title of the unit and serve as part of its motivating activities, there are some rather pointed limitations to exclusive use of this approach in teaching music. First, music presented in this manner loses some

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<sup>1</sup>John U. Michaelis, Social Studies for Children in a Democracy (New York: Prentice-Hall, Inc., 1950), pp. 424-425.

of its value to the child as a real musical experience. The musical effort is likely to be looked upon by both teacher and pupil as incidental to the major objectives of the unit, thereby dictating a choice of music materials which in many cases precludes achievement in the development of those educational values inherent in music and the arts. Secondly, the social studies units, which are comprised of materials relating to human relationships drawn from subjects as geography and history, include songs chosen because the title itself or the words of the songs fit in with the subject of the unit. Songs chosen in this manner are likely to be inferior in musical and poetic value, and are beset by all of the limitations found in the "singing commercial," as heard on radio broadcasts. Also the child has little part in the selection of the music to be learned, but accepts what is placed before him. Therefore, his ability to choose and discriminate between the good and poor music is left undeveloped. Lastly, this approach to music often fails to create a desire within the child for greater musical experiences and does little toward developing him musically.

While these rather serious limitations would seem to preclude the continued use of music as a motivating device in support of the social studies program, it must also

be remembered that most teachers are eager and willing to cooperate in any correlating enterprise so long as the music met here does not constitute the only contact the child has with music in the school, but is looked upon as an added approach to musical growth.

The social studies teacher undoubtedly believes that she is presenting a well-rounded educational program by including "appropriate" music in the teaching unit, and feels that through this plan students are developing into well integrated individuals. At best, this kind of thinking on the part of a host of elementary school teachers is fraught with all of the dangers of over simplification of an important and complex educational problem. In fact there is considerable psychological evidence to support the notion that integration is not provided "for" the child, but "by" him. It would seem reasonable to believe that integration is a unifying process taking place within the individual rather than a manner of organizing the curriculum. Therefore, unless the singing of such songs as are referred to above can be a musical challenge and a poetic revelation to the child, this activity will be less productive of real educational values than it otherwise might and should be.

For music to fulfill its purpose of promoting musical growth in the child, it seems necessary to develop a plan of instruction which will provide greater opportunities for that growth than have formerly been offered. In the following chapter a plan of musical instruction is presented which suggests the use of the resource unit as its basis and which may be looked upon as a forward step toward the fulfillment of the suggested requirement for a better program in music education in the elementary school.

## CHAPTER III

### THE RESOURCE UNIT

#### A Review of the Development of the Resource Unit in General Education

The idea behind the resource unit is not new. Generally speaking, the good teacher has always gathered together materials which were believed to be useful as teaching aids. The resource unit, as used in general education is defined by Alberty<sup>1</sup> as "a systematic and comprehensive survey, analysis and organization of the possible resources (e. g., problems, issues, activities, bibliographies, etc.) which a teacher might utilize in planning, developing, and evaluating a learning unit." Although some source units were developed previously, it was in the summer of 1938 at the Rocky Mountain Workshop, held under the auspices of the Commission of the Relation of School and College of the Progressive Education Association, that considerable attention was given to the development of the resource units. These units were developed by teachers representing the various subject-matter fields. Some of the titles which suggest the nature of the enterprise, are: "Living in the Home," "How Man is Changing

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<sup>1</sup>Alberty, op. cit., p. 250.

His Environment and Adapting Himself to New Conditions," and "Use of Leisure Time."<sup>1</sup> The General Education Board, during the year following the summer workshop, called two conferences to discuss the teaching of contemporary problems in the secondary school. The source-unit technique was discussed favorably at the conferences, but because of the possible confusion in meaning between source units and source materials, it was recommended that its name be changed to resource unit.

During the next few years resource units were constructed in several local and college workshops, including those of the Stanford Social Education Investigation. Published units began to appear as the resource-unit technique developed. The most extensive group of published resource units is the "Problems in American Life Series," which were issued jointly by the National Council for the Social Studies and the National Association of Secondary-School Principals. This series, published between 1942 and 1945, include twenty-two units.

While the resource unit as a teaching device is still considered a new plan of instruction and is not widely practiced in general education it is gaining recognition especially in the high schools which have the "core"

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<sup>1</sup>Ibid., p. 249.

type of curriculum.

The most effective resource unit is developed of, by, and for individual teachers and their classes. It is a home-made plan of instruction which makes use of local resources. Therefore, the home-made resource unit is more applicable to the home situation and contains more materials from which the teacher might draw to fill the needs of the local situation than does a ready-made unit which is prepared by an appointed committee whose purpose it is to supply curriculum material.

#### The Advantages of the Resource Unit in General Education

The advantages which the resource unit offers may be pointed out more clearly by showing some differences between the resource unit and the teaching unit. First, the resource unit is made for teacher rather than student use. Second, the resource unit is extensive rather than specific; that is, the resource unit covers a broad area from which materials may be drawn for making a teaching unit or preparing for student-teacher planning, rather than materials for a specific topic or problem. Third, the resource unit contains many more materials and suggestions than can be used by any one class. Fourth, the resource unit is a flexible teaching device which

grows and changes as each successive class group draws upon the suggestions it contains; whereas, the teaching unit is a classroom teaching guide containing only materials and activities which the teacher uses with one class, arranged in the order in which they are to be used. Fifth, the resource unit facilitates teacher-pupil planning. Lastly, the resource unit may be thought of as a plan of instruction which encourages creative adaptation by the teacher to meet individual needs and democratic planning in the classroom.

#### The Plan by Which the Resource Units Are Developed in This Study

The four resource units developed in Chapter IV present suggested plans for organizing materials of instruction. These are arranged in a manner providing for association between music and four of the other arts, namely: poetry, painting, architecture and the dance. In an effort to clarify the possibilities inherent in such organization, the writer has prepared these materials of instruction as exemplary resource units. In each of these, music is joined with either poetry, painting, architecture, or dance in an effort to show the close relationship existing between art subjects, and the fundamental educational values involved.

Since the writer has been unable to discover any standardized form for use in constructing resource units, the plan of organization used here is as follows:

- I. Objectives
  - A. General
  - B. Specific
- II. Materials
  - A. Contents
  - B. Activities
- III. Methods
  - A. Introduction of Unit
    - 1. Pretest or pupil inventory
    - 2. Overview
    - 3. Films
    - 4. Field Trips
    - 5. Speaker
  - B. Teaching the Unit
    - 1. Class work
    - 2. Group work
    - 3. Individual work
  - C. Culminating Activity
    - 1. Performance
    - 2. Achievement Test
    - 3. Observation

D. Evaluation (in terms of stated objectives)

IV. Resources

A. Bibliography

1. Teacher

2. Pupil

B. Audio Aids

C. Visual Aids

D. Community Resources

## CHAPTER IV

### SUGGESTED RESOURCE UNITS IN MUSIC AND THE ARTS

#### Point of View

Music education for the elementary school should consist of many activities and experiences which contribute to the wholesome and harmonious development of the individual personality. It is the opinion of this investigator that such development would be facilitated and enriched by the association of musical experiences with other arts.

Since the arts belong to the humanities area of knowledge it seems logical to believe that music, being one of the arts, should be combined with subjects within the scope of the humanities area and not with the social studies which would be crossing over into another area of learning. In this study, which has dealt with music and its relation to others of the arts, an attempt has been made to provide means within the area of the humanities through which aesthetic responsiveness may be developed within the child. This effort is believed to be in line with present day educational trends, which tend to place emphasis in education on the enrichment of living rather than the acquiring of mere skills.

Since some of the leading educators are realizing that more emphasis should be placed on the development of the humanities area of knowledge and that music is a valuable tool for this development, it is a challenge to the music teacher in the classroom to accept her responsibility and provide a program which will be vital and enriching. In keeping with this plan it has been the purpose of this writer to provide exemplary materials which might be of use to music teachers who desire to find as many ways as possible to build foundations for richer living for their students.

As in any educational effort, objectives must be set forth, materials, methods, and resources carefully studied, and evaluations made. It has been the effort of this writer to present for examination and inspection examples of resource units, showing how materials may be organized and arranged for instruction in music and the arts.

Art as an expression of ideas and emotions is the theme of these resource units which have been designed to parallel and compare poetry, painting, architecture, dance, and music. The latter is the center, or hub from which the others have been approached. Two types of activities have been included in each of the units. The first type deals with arousing personal, creative responses from the child.

Through these responses he is better prepared to profit by the experiences of the second type which deals with artists and works of art. These units are meant to serve merely as examples of the kind of planning advocated for use in music, the arts, and the humanities. Other combinations than those selected for these units are possible. For example: the combination of music, painting, and literature; the combination of music, poetry, and architecture; or sculpture combined with music.

## UNIT NO. 1 WORD SONGS

### THE ART SONG

For this unit to have a definite tangible meaning for children in the elementary school, the writer has chosen to use the art song as a good example of combining music and poetry. The art song may be defined as the perfect balance and coherence between words and the music.<sup>1</sup>

#### I. Objectives

##### A. General objectives

1. To foster the student's ability to respond to the poetic element in music.
2. To foster in the student understanding that poetry, as well as music, is a work of art which expresses and projects a way of feeling.
3. To foster in the student understanding that music is wordless poetry.

##### B. Specific objectives

1. To aid the students in understanding that fine music and poetry are so considered because of the messages they convey.
2. To aid the students in understanding that music and poetry use rhythm equally.

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<sup>1</sup>Howard D. McKinney and W. R. Anderson, Discovering Music (New York: American Book Co., 1934), p. 236.

3. To aid the students in understanding the idea behind the art song.
4. To aid the students in developing a keen appreciation for the art song.
5. To aid the students in realizing the need for knowing something about the art song type of music.
6. To aid the students in learning who the great art song composers are.
7. To aid the students in developing a keen appreciation for poetry.
8. To aid the students in learning about the poets and their poems.

## II. Materials

### A. Contents

#### 1. Music

##### a. Examples of art songs

- (1) Erl King, Schubert
- (2) Hedge Rose, Schubert
- (3) The Trout, Schubert
- (4) Lullaby, Brahms
- (5) The Vain Suit, Brahms
- (6) On Wings of Song, Mendelssohn
- (7) Greeting, Mendelssohn

(8) Hark, Hark the Lark, Schubert

(9) Daffodils, Harris

b. Composers of art songs

(1) Schubert

(2) Brahms

(3) Schumann

(4) Mendelssohn

(5) Wolf, Hugo

(6) Franz, Robert

c. Performers in the art song medium

(1) Helen Traubel

(2) Marian Anderson

(3) Gladys Swarthout

(4) Eleanor Steber

(5) Christopher Lynch

(6) John Charles Thomas

(7) Richard Crooks

(8) Nelson Eddy

2. Poetry

a. Examples of poetry (suitable for rhythm and tempo)

(1) A Farmer Went Trotting, Mother Goose

(2) Disobedience, Milne

(3) Grand Old Duke of York, Unknown

- (4) Hannibal Crossed the Alps, Farjean
- (5) Johnny at the Fair, Unknown
- (6) Sweet and Low, Tennyson
- (7) I Meant To Do My Work Today,  
Le Gallienne
- (8) Daffodils, Wordsworth

b. Poets

- (1) Longfellow
- (2) Field
- (3) Riley
- (4) Stevenson
- (5) Whittier
- (6) Milne
- (7) Rossetti
- (8) Teasdale
- (9) de la Mare

B. Activities

1. Activities in music

- a. Sing art songs
- b. Students compose original melodies
- c. Students learn some of the art songs listed
- d. Listen to art songs (recordings, performers)
- e. Study lives of composers of art songs,

2. Activities in poetry

- a. Read and study poems listed
  - b. Compose original poems
  - c. Study lives of the "children's poets" and read their poetry
3. Activities uniting the study of music and poetry
- a. Compare the work of the musician and poet in the art songs listed, noticing how well the music is blended or balanced with the poetry. The music implies the same meaning as is given to the words.
  - b. Students set familiar poems to original melodies.
  - c. Students set original words to original melodies, both composed by the students.
  - d. Students analyze the common use of rhythm in music and poetry.
  - e. Develop rhythmic notation patterns from the poetic meters as possible in simple forms. The two simpler forms considered here are: trochaic, which is followed by a metrical foot consisting of an accented syllable and unaccented syllable; and dactylic, which is a metrical foot

consisting of one accented syllable followed by two unaccented syllables.

- f. Experiences in group choral reading (possibly portions of song-texts).

### III. Methods

#### A. Introduction of unit

A good way of introducing this unit would be to begin by telling a brief story of Schubert's life, his great desire for writing beautiful melodies and reading poetry. Read the words to the song "Erl King," explaining that Schubert read this poem and immediately thought of the piano accompaniment. Play the recording of the "Erl King" made by Marian Anderson, to give the students an idea of how the music and words blend. Let them see the piano accompaniment, thereby getting an idea of an "up and down" just as the riding of the horse indicated in the poem. It would be interesting to the students for the teacher to play this accompaniment on the piano, which would give an added experience and pleasure to the class. The class may want to sing the bass part an octave higher on the syllables la or da along with the piano for added interest.

B. Teaching the unit

1. Class work

- a. Learn the art songs and poems liked best.
- b. Scan poems to get the flow of rhythm.
- c. Write original melodies and poems.
- d. Set original poems to familiar tunes.
- e. Set familiar poems to original tunes.
- f. Try setting original poems to original tunes.
- g. Try listening to music with the idea of expressing the thought and feeling received from it in poetry. An excellent example of this is the poem written by Vincent Malatesta after the playing of Beethoven's Ninth Symphony, recorded by Toscanini.<sup>1</sup>

2. Group work

- a. An open discussion on the art song composers, poets and their works.
- b. Divide class into small groups, allowing each group to choose different songs and poems to be learned. Have each group perform for the class.

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<sup>1</sup>Vincent Malatesta, "After Hearing Beethoven's Ninth Symphony," Etude, October, 1952, p. 54.

- c. Small groups recite favorite poems for class to appropriate piano accompaniment.

### 3. Individual work

- a. Have students give individual reports on poets and composers, their poems and songs as well as their life stories.
- b. Individual investigation of materials available on the subjects of art songs and poetry in the school and public libraries. Report to class their findings.
- c. Individual reports on radio programs. (Sometimes these programs include the great art songs--especially "Voice of Firestone" and the "Bell Telephone Hour" programs).
- d. Individual recitation of poems, original and otherwise.
- e. Solo singing of art songs, original and otherwise. (Stress beautiful singing in all singing activities.)

### C. Culminating activity

#### 1. Planning

- a. Have group plan a program which will include the outstanding activities participated in during the study of the unit.

Some suggestions for this activity are:

- (1) An original play or musical play depicting the main episodes in the life of a composer may be given. Franz Schubert, for example, may be selected.
  - (2) A program which includes: solo or group singing of favorite art songs learned during the study of the unit; original songs sung by individuals or groups; pantomiming poems or songs; individual or group recitation of favorite poems may be used.
  - (3) Bulletin board display of all original work done by students.
2. Invite parents to attend program.
  3. Invite other groups to attend program.
  4. Observation of the work done on program.
    - a. Were the programs given successfully?
    - b. Did all of the students enjoy working up the program?
    - c. Was the interest aroused during this study strong enough to begin another such study later?

- d. Were suggestions made as to what the next unit may be about?

D. Evaluation (in terms of stated objectives)

1. Have pupils discuss what they have gained from the unit of study.
  - a. Are poetry and music closely allied arts?
  - b. Does the statement "music is wordless poetry" have real meaning to them?
  - c. Do they have a better understanding of how music and poetry express and project a way of feeling?
  - d. Do they get the feeling of rhythm from poetry as well as music?
  - e. Do they understand the idea behind the art song?
  - f. Can students recognize new songs as art songs?
  - g. Do they have a strong appreciation for the great art songs and poetry studied during the unit?
  - h. Does the knowledge of the composers and poets increase the students understanding and appreciation for these two arts?

## IV. Resources

## A. Bibliography

## 1. Books for teacher and pupil

Barnes, Ruth A. I Hear America Singing. An anthology of folk poetry, collected by Ruth A. Barnes. Chicago: The John C. Winston Company, 1937.

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- Robin Hood. The Merry Ballads of Robin Hood. New York: The MacMillan Company, 1931.
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"Daffodils," Wordsworth - Harris (sheet music),  
New York: Belwin Inc., 1951.

## B. Audio Aids

## 1. Victor Recordings

"On Wings of Song," Mendelssohn, Richard Crooks, tenor.

Fireside Songs, Gladys Swarthout, (album).

Beloved Songs of Schubert, Marian Anderson, contralto, Rupp at piano, album.

Anderson Sings Christmas Carols, Marian Anderson, contralto, Rupp at piano, album.

## 2. Columbia Recordings

American Songs, Helen Traubel, soprano, with Male Chorus and Orchestra conducted by Charles O'Connell.

Beethoven Settings of Irish and Scotch Songs, Helen Traubel, soprano, with Trio accompaniment.

Songs We Love, Nelson Eddy, baritone, album, Columbia Concert Orchestra, Leon Arnaud, Conductor, Theodore Paxson (piano).

## C. Community resources, Conroe, Texas

1. Music Box (local music store)
2. Sam Houston Elementary School Library
3. Montgomery County Library

## UNIT NO. 2 TONAL ARCHITECTURE

### EIGHTEENTH CENTURY

The plan of this unit is to parallel music of the eighteenth century classical period with Rococo architecture of the same century. The parallel may be shown through the characteristics of each art.

#### I. Objectives

##### A. General objectives

1. To aid the student in developing an appreciation for classical music.
2. To aid the student in understanding how a parallel may be drawn between music and architecture.
3. To aid the student in realizing the contribution music of the classical period has made.
4. To aid the student in developing an awareness of architectonic form in music.

##### B. Specific objectives

1. To aid the student in becoming familiar with music and architecture of the eighteenth century and to summarize vital characteristics of the period.

2. To aid the student in learning how to listen to music of this period.
3. To aid the student in learning about the composers of the classical period.
4. To aid the student in learning about the musical instruments of the classical period, which are used today.

## II. Materials

### A. Contents

#### 1. Music

##### a. Examples of instrumental music

- (1) The Sleigh Ride, Mozart
- (2) Quartet in F, op. 3, No. 5, Haydn
- (3) Quartet No. 71, in E Flat, op. 33, Haydn
- (4) Symphony No. 101 in D (Clock), Haydn
- (5) Symphony No. 94 in G (Surprise), Haydn
- (6) Quartet No. 15 in D minor, Mozart
- (7) Ave Verum, Mozart
- (8) Rondo Alla Turca, Mozart
- (9) Sonata No. 1, Mozart
- (10) The Magic Flute (opera), Mozart.

## b. Examples of songs

- (1) Alleluja, Mozart
- (2) Ave Verum, Mozart
- (3) The Heavens are Telling, Haydn
- (4) O Worship the King, Haydn

## 2. Architecture

## a. Examples of buildings (pictures)

- (1) Juste-Aurele Meissonnier: Entwurf  
fur die Fassade von St. Sulpice in  
Paris. 1726, p. 134.
- (2) Jacques-Ange Gabriel Salle du Con-  
seil im Schlob zu Versailles.  
Ausstattung von Antoine Rousseau,  
p. 137.
- (3) Jacques-Ange Gabriel: Das Schlaf-  
zimmer Ludwigs XV: im Schlob zu  
Versailles, p. 138.
- (4) Jacques-Ange Gabriel: Das Uhren-  
kabinett im Schlob zu Versailles.  
Ausstattung von Jacques Verberckt,  
p. 139.
- (5) Friedrich Wilhelm Dietrichs: Das  
Ephraimsche Palais im Berlin, p. 324.

- (6) Georg Christian Unger: Die  
Königliche Bibliothek in Berlin  
(heute Aulagebaude der Universität),  
p. 325.

b. Examples of Furniture

- (1) Rococo Italian cabinet
- (2) French Chest, Louis XV acajou
- (3) Desk, French, Louis XV, Boullework
- (4) Chair, caned Beechwood
- (5) Sofa English, Chippendale's French  
style
- (6) Console table, carved oak, Louis XV  
style

c. Examples of costumes (pictures)

- (1) The Mozart Family, Delafosse (plate  
260).
- (2) The Graham Children, William Hogarth  
(English School) plate 96.
- (3) The Honorable Mrs. Graham, Thomas  
Gainsborough, plate 101.
- (4) Johann Zoffany: Familienbild,  
London National Gallery, p. 527.

B. Activities

1. Activities in music

- a. Listen to recordings of instrumental music listed and learn to identify general characteristics of the music.
- b. Listen to recordings of songs of this period.
- c. Learn to sing some of the songs listed.
- d. Listen to music for recognition of simple ABA form.
- e. Check radio programs for concerts including music of the classical period.
- f. Invite local talent to perform.
- g. Tell story of the opera The Magic Flute, Mozart, and play excerpts from it.
- h. Play compositions listed.
- i. Read about composers of the classical period.
- j. Show pictures of composers of this period through opaque projector.

## 2. Activities in architecture

- a. Show pictures of buildings, furniture and costumes through opaque projector.
- b. Read about buildings, furniture and costumes which have been shown.
- c. Field trips to examine structures.

- d. Student reports on independent observations.

### III. Methods

#### A. Introduction of the unit

One way of introducing this unit may be to begin by showing pictures of Rococo architecture. After several pictures have been shown someone in the class will probably recognize having seen pictures like these in the encyclopedia or other sources. Others will want to know where such buildings are located. A discussion may follow in which the teacher may point out that these buildings were built many years ago. Someone may ask if there are buildings like these in the United States. In answering this question the teacher may tell the class that one may see a few buildings of this type in the United States, like the Louisiana Iron Grill work, but most of them are found in Europe. The teacher may question the class as to how these buildings differ from ours. Their school building may be compared to the picture shown on the screen. From this comparison students will begin to point out the differences in each building. The school building

has plain architectural style, while the architectural style of the European building is highly ornamental. This characteristic of ornamentation of the Rococo style of architecture will be interesting to the students. At this point the teacher may tell briefly the story of Mozart; how he grew up in a country where many of the buildings were of this architectural type. The teacher may play the first movement of the Mozart Sonata no. 1, asking the class to draw a parallel between the harmonious, gracefully-flowing lines of the music and those of the architecture. From this adventure of paralleling the two arts the student may be led to see and feel a parallelism of form and structure between music and architecture.

#### B. Teaching the unit

##### 1. Class work

- a. Show pictures of buildings of Rococo architecture.
- b. Compare these buildings to our school building.
- c. List characteristics of each and discuss how they are different.

- d. Listen to the first movement of the Mozart Sonata no. 1.
- e. Draw a parallel between the music and the Rococo architecture, pointing out the harmonious, gracefully-flowing lines in each.
- f. Discuss the structural form of buildings.
- g. Listen to music again recognizing its structural form.
- h. Recognize and compare the characteristics of repetition and imitation in each art.
- i. Listen to the songs listed and learn some of them.

2. Individual work

- a. Sing as solo favorite song listed.
- b. Read about architecture of this period. One book especially interesting to children is Emily Butterfield's book, The Young People's Story of Architecture.
- c. Read about composers of this period.
- d. Model building and/or architectural renderings.

C. Culmination activity

1. Planning

a. The class plans a program which includes the outstanding activities participated in during the study of the unit. Some suggestions for this activity may be:

(1) An original play depicting the most interesting episodes in the life of a composer may be given. For example, Mozart may be selected.

(2) A television program paralleling music and architecture may be planned. Committees will be appointed to choose the music and pictures to be used. Also a reader will be chosen. The children participating in this program may wear costumes depicting the eighteenth century musician. For added classroom participation and variety a group may dance the minuet.

2. Invite parents to attend program.

3. Invite other classes to attend program.

D. Evaluation (by teacher observation)

1. Were the students pleased with the programs given?

2. Did the students enjoy working on the programs?

3. Was personal interest in and appreciation for classical music aroused sufficiently for students to retain what was learned during this study? Will this feeling of appreciation remain with them out of school?
4. Have students discuss what they gained from the study.

#### IV. Resources

##### A. Bibliography

##### 1. Teacher

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- Lebert, Dr. Sigmund. Wolfgang Amadeus Mozart, Nineteen Sonatas for Piano. New York: G. Schirmer, 1894.
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Roos, Frank J., Jr., An Illustrated Handbook of Art History. New York: The MacMillan Co., 1937.

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Mozart. New York: E. P. Dutton  
and Co., 1936.

\_\_\_\_\_. Joseph Haydn. New York: E. P.  
Dutton and Co., 1936.

\_\_\_\_\_. Mozart the Wonder Boy. New  
York: E. P. Dutton and Co., 1936.

B. Audio aids (Victor recordings)

Great Sacred Choruses (album), Robert Shaw  
Chorale. The Heavens are Telling,  
Haydn, from the Creation.  
Ave Verum, Mozart.

The Sleigh Ride, Mozart, Leopold Stokowski  
and his Symphony orchestra.

Rondo Alla Turca, Mozart, (from Sonata no. 11  
in A) Vladimer Horowitz, pianist.

Heart of the String Quartet (The Paganini  
Quartet) album: Quartet in F. op.  
no. 5: Second Movement (Serenade:  
Andante Cantabile) Haydn.

Quartet no. 15 in D minor, Third  
movement (Menuetto: Allegretto)  
Mozart.

Quartet no. 71 in E. flat, op. 33 no. 2  
(The Joke) Fourth Movement, Haydn.

Symphony no. 94 in G (Surprise), Haydn,  
Boston Symphony, Koussevitzky  
conducting.

Symphony no. 101 in D (Clock), Haydn, Arturo  
Toscanini and NBC Symphony Orchestra.

The Magic Flute (opera), Mozart, Berlin  
Philharmonic Orchestra and chorus,  
Sir Thomas Beecham conducting.

Alleluja, (sheet music), from the Motet  
Exsultate, jubilate, Mozart, edited  
by Carl Deis, G. Schirmer, Inc.,  
New York.

C. Visual Aids

1. Film FS ASI (35 Mm.), Architecture in Europe,  
Film Library, Austin, Texas.

D. Community Resources, Conroe, Texas

1. Music Box (local music store)
2. Montgomery County Library
3. Sam Houston School Library
4. Public Buildings in Conroe

## UNIT NO. 3 IMAGES

### IMPRESSIONISM

The following unit offers a plan by which music and painting of the impressionistic period may be paralleled.

#### I. Objectives

##### A. General

1. To aid the student in developing an appreciation for music and painting of the impressionistic period.
2. To aid the student in recognizing the major characteristics of impressionistic music and painting.
3. To aid the student in understanding how a parallel may be drawn between music and painting.
4. To aid the student in developing an interest for impressionistic music and painting which will continue to grow.

##### B. Specific

1. To aid the student in becoming familiar with major examples of music and painting of the impressionistic period.

2. To aid the student in learning how to listen to music of this period.
3. To aid the student in being able to recognize paintings of this period.
4. To aid the student in becoming familiar with major composers and artists of this period.

## II. Materials

### A. Contents

#### 1. Music

##### a. Examples of instrumental music

- (1) Prelude A l'Apres-Midi d'un Faune, Debussy.
- (2) Reflets Dans L'Eau, Debussy.
- (3) Golliwog's Cake Walk, Debussy.
- (4) Serenade for the Doll, Debussy.
- (5) Clair De Lune, Debussy.
- (6) Cathedrale Engloutie, La, Debussy.
- (7) The Snow is Dancing, Debussy.
- (8) Nocturne No. 2: Fetes, Debussy.
- (9) Ma Mere L'Oye, (Mother Goose), Ravel.
- (10) Valses Nobles et Sentimentales, Ravel.
- (11) Bolero, Ravel.

## b. Examples of Songs

- (1) Nuit d'Etoiles, Debussy.
- (2) Pierrot, Debussy.
- (3) Voici que le Printemps, Debussy.
- (4) Clair de Lune, Debussy.
- (5) La Flute Enchantee, Ravel.
- (6) Chansons Madecasses, Ravel.

## 2. Painting

## a. Examples of Claude Monet

- (1) La Plage de Villers.
- (2) La Seine Pres de Vernon.
- (3) La Seine a Argenteuil.
- (4) Madame G.

## b. Examples of Sisley

- (1) Marley L'Ecluse.
- (2) Bateaux a L'Ecluse.

## c. Examples of Pissaro

- (1) La Seine a Rouen.
- (2) La Meule.
- (3) Charing Cross Bridge.
- (4) Les Toits a Pontoise.
- (5) Femme au Fichu Vert.

## d. Examples of Manet

- (1) The Folkstone Boat.

- (2) The Artist's Garden in Versailles.
- (3) Bullfight in Spain.
- e. Examples of Degas
  - (1) At the Races.
  - (2) The Laundress.
  - (3) Foyer de Danse.
- f. Examples of Renoir
  - (1) Duck Pond.
  - (2) The Argenteuil Bridge.
  - (3) Boating Party at Chatou.

## B. Activities

### 1. Activities in Music

- a. Listen to recordings of instrumental music listed and learn to identify general characteristics of the music.
- b. Listen to songs of this period and learn to sing some of them.
- c. Check radio programs for concerts including music of the impressionistic period.
- d. Read about the impressionistic composers.
- e. Invite local talent to perform (including students in the class).

## 2. Activities in painting

- a. Show paintings of impressionistic artists.
- b. Read about artists of this period.
- c. Display the artist's paintings in the music room.

### III. Methods

#### A. Introduction of Unit

This unit may be introduced by telling the story of Mallarme's poem Eclogue as translated by Gosse. The student will be interested to know that Debussy, a famous musician, read this poem and became inspired to compose the lovely orchestral piece "The Afternoon of a Faun," which tells the story in music. After listening to the recording the class may discuss briefly how well the music suggests the story given in the poem. This discussion may easily lead to the showing of paintings of the impressionistic period. Claude Monet's "La Plage de Villers" may be shown as an example of impressionistic painting. Since this type of painting is probably new to most of the class, the teacher may point out briefly the chief characteristics found

in impressionistic art. From this explanation the student may be led to draw a parallel between music and painting, discovering that Debussy's music possesses the same veiled, mystic, shimmering characteristics that are found in Monet's painting.

B. Teaching the unit

1. Class work

- a. Tell the story "Afternoon of a Faun."
- b. Play Debussy's music, "Afternoon of a Faun."
- c. Show Monet's painting "La Plage de Villers."
- d. List the characteristics of the music and painting and discuss how they may be paralleled.
- e. Listen to the songs listed and learn to sing some of them.

2. Individual work

- a. Individual reports on radio programs which may contain music of this period.
- b. Solo singing of favorite song of this period.
- c. Individual investigation of available materials regarding the music and painting of the impressionistic period.

- d. Read about composers and artists of this period.

C. Culmination activity

1. Planning

- a. The class plans a program based on the outstanding activities participated in during the study of the unit. Some suggestions for a program of this type may be:

- (1) An original play which gives the story of Mallarme's poem Eclogue may be selected. It would be interesting to the class to present this in pantomime while the Debussy music "Afternoon of a Faun" is being played, and a narrator tells the story.

- (2) A similar type of program may be planned around the musical selection "Golliwog's Cake Walk," Debussy.

2. Invite parents to attend program.
3. Invite other classes to attend program.

D. Evaluation (by teacher observation)

1. Did the students respond enthusiastically

to the music and paintings of the impressionistic period?

2. Was personal interest and appreciation for impressionistic music and painting aroused sufficiently for students to retain what was learned during this study?
3. Did they show initiative in class discussions?
4. Did the students learn to recognize music and painting from the general characteristics of each art?
5. Did students enjoy working on the culminating program? Did they consider it a success?
6. Have students discuss what they gained from the study.

#### IV. Resources

##### A. Bibliography

##### 1. Teacher

Bauer, Marion and Peyser, Ethel R. Music Through the Ages. New York: G. P. Putnam's Sons, 1946.

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## 2. Student

Bacon, Dolores. Pictures Every Child Should Know. New York: Grosset and Dunlop, 1908.

Berry, Ana M. Art for Children. New York: The Studio Publications, 1947.

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Neale, Oscar W. World Famous Painters. Dallas: Lyons and Carnahan, 1933.

## B. Audio Aids

### 1. Instrumental (Columbia Records)

Children's Corner Suite, Debussy, Robert Casadesus, Walter Gieseking.

Images (Book I and II), Debussy, Claudio Arrau, Walter Giesecking.

La Mer, Debussy, Dimitri Mitropoulos, Philharmonic Symphony Orchestra, N. Y.

Nocturne No. 2: Fetes, Debussy, Eugene Ormandy, Philadelphia Symphony Orchestra.

Prelude a l'Apres-Midi d'un Faune, Debussy Eugene Ormandy, The Philadelphia Symphony Orchestra.

Preludes, Book I, Debussy, Walter Giesecking.

Suite Bergamasque, Debussy, Walter Giesecking.

Valses Nobles et Sentimentales, Ravel, Robert Casadesus.

(Victor Records)

Bolero, Ravel, Boston Symphony Orchestra, Koussevitzky, conducting.

Mother Goose Suite, Ravel, Boston Symphony Orchestra, Koussevitzky, conducting.

## 2. Vocal (Columbia Records)

Chansons Madecasses, Ravel, Jennie Tourel.

La Flute Enchantee, Ravel, Jennie Tourel.

Lily Pons Sings Debussy (album), Lily Pons, soprano, Frank La Forge at the piano.

(Victor Records)

Nocturnes (Nuages, Fetes, Sirenes), Debussy, Leopold Stokowski and his Symphony Orchestra; the Robert Shaw Chorale of Women's Voices, Shaw, conducting.

C. Visual Aids

1. Film FS AS 15 (35 mm.), Painting-France and England, Film Library, Austin, Texas.
2. Pictures listed in Materials section of unit.

D. Community Resources, Conroe, Texas

1. The Music Box (the local music store).
2. Montgomery County Library.
3. Sam Houston Elementary School Library.
4. Fine Arts Museum, Houston, Texas.
5. People: Mrs. Mary Alice Hunt, art teacher  
Miss Josie Patrick, art teacher  
Miss Ercelle Knight, pianist.

## UNIT NO. 4 MOOD RHYTHM

The plan of this unit is to show how music, dance and painting may be paralleled through the characteristics of rhythm and mood, which are common in each of these arts.

### I. Objectives

#### A. General

1. To aid the student in developing an awareness of rhythm and mood in music, dance, and painting.
2. To encourage the student to interpret rhythm and mood in creative dance and creative painting.
3. To aid the student in developing an appreciation for the various types of dance and the music accompanying these types.

#### B. Specific Objectives

1. To aid the child in recognizing and responding to mood (feeling) as created by tempo and dynamics.
2. To aid the child in recognizing and responding to the locomotor and axial movements felt in the music.
3. To encourage the child to act creatively in inventing simple dance forms which may be

based on the locomotor movements: walking, running, leaping, jumping, hopping, skipping, sliding, galloping; and the axial movements which means remaining in one place and moving the torso, arms, legs, or the entire body in rotational movements as rising and falling, turning and twisting, and bending and stretching.

## II. Materials

### A. Contents

1. Examples of instrumental music
  - a. Country Gardens, Grainger.
  - b. Onward Christian Soldiers, Baring-Gould-Sullivan.
  - c. March, from Aida, Verdi.
  - d. Skater's Waltz, Waldteufel.
  - e. Sleeping Beauty Waltz, Tchaikovsky.
  - f. Waltz of the Flowers, Tchaikovsky.
  - g. Dance of the Sugar Plum Fairy, Tchaikovsky.
  - h. The Blue Danube, Strauss.
  - i. Morning, Grieg.
  - j. Anitra's Dance, Grieg.
  - k. Humoresque, Dvorak.
  - l. Virginia Reel.
  - m. Irish Washerwoman.

2. Examples of songs and folk dances
  - a. Polka and Waltz, We Sing, p. 81.
  - b. Old Brass Wagon, Music Everywhere, p. 105.
  - c. Waltz of the Broom, Music Everywhere, p. 142.
  - d. Black-eyed Susie, New Music Horizons, Book 6, p. 172.
  - e. Captain Jinks, New Music Horizons, Book 6, p. 88.
  - f. Down in Mexico, New Music Horizons, Book 5, p. 43.
  - g. Handkerchief Dance, New Music Horizons, Book 5, p. 154.
  - h. From Lucerne to Weggis, New Music Horizons, Book 5, p. 38.
  - i. Village Dance, New Music Horizons, Book 5, p. 100.
3. Examples of various artists of the Expressionist movement in painting, shown in Sheldon Cheney's book, Expressionism in Art.
  - a. Landscape with Rain, Kandinsky, p. 19.
  - b. Improvisation 33, Kandinsky, p. 93.
  - c. Landscape With Red Spots, Kandinsky, p. 155.

- d. Improvisation, Kandinsky, p. 335.
- e. White Iris, Georgia O'Keeffe, p. 340.
- f. Abstraction - White Iris, Georgia O'Keeffe, p. 341.
- g. Blue Horse Composition, Franz Marc, p. 207.

## B. Activities

### 1. Activities in music and dancing

- a. Listen to recordings of instrumental music listed, feeling the rhythm and mood of the music. Also, interpret the rhythm and mood through creative dancing, using the locomotor and axial movements.
- b. Learn songs listed and interpret some of them through creative dancing, using the locomotor and axial movements.
- c. Learn folk dances listed.
- d. Invite local talent from ballet class to perform.
- e. Attend local dance concerts.
- f. Attend Modern Dance and Ballet concerts in Houston, Texas.
- g. Listen to music of favorite ballets and read the stories about them.

- h. Check radio and television schedules for programs which include music and dancing.
- i. Check current magazines for pictures and stories about ballet performances.

## 2. Activities in music and painting

- a. Students paint pictures as expression of the music they hear.
- b. Have an exhibit of student's paintings.
- c. Show pictures of Expressionists painters through opaque projector.
- d. The teacher may relate some of the interesting ideas and theories of Vassily Kandinsky, the Expressionist artist who feels that painting should be like music.
- e. Take field trip to Houston Museum of Fine Art.

### III. Methods

#### A. Introduction of the unit

This unit may be introduced by playing "Skater's Waltz," "Death of Ase," and "Country Gardens." After each selection the teacher may ask questions regarding the mood and rhythm of the music as: was the music sad, gay, or gloomy;

did it make one want to march or dance. Through careful, quiet listening, the teacher may explain, one will be able to feel the moods and movements expressed in each selection. The teacher may play "Country Gardens" again asking the students to listen and try to understand what the music is telling them to do. A brief discussion may follow in which different students may express their thoughts. Some may want to give expression through walking or skipping. As the music is played again, the teacher encourages the entire class to participate in this activity. Present the other selections in like manner. From the creative activities thus far experienced, it is hoped that the student has become freer from inhibitions and has developed enough initiative whereby he is able to respond more creatively to the rhythm and mood in the music.

B. Teaching the unit

1. Class work uniting music and dance

- a. Listen to Country Gardens.
- b. Discuss briefly the message conveyed in the music, what the music tells one to do and how the music makes one feel.

- c. Play Country Gardens again, giving the students an opportunity to listen carefully and respond to the music through simple creative bodily movements as walking. After walking through the music once the class may be divided into four groups. Play the music again. This time, group one leads off and walks or marches to the first phrase of the music, then group two takes up the second phrase, group three follows with the third phrase, and group four marches to the fourth phrase. Continue group by group and phrase by phrase until the music is finished. This activity will give the student an opportunity to express himself in a group, which is less embarrassing than performing alone. Also, it will aid the student in recognizing phrases in music. As the music is played again vary the procedure by letting group one walk forward, group two backward, group three to the right side and group four to the left side and so on through to the end of the music.

- d. Next play Humoresque, Dvorak. The students listen carefully, getting the feel of the rhythm and mood in the music. This selection may suggest skipping. The procedures followed in the walking activity above may be used here in variation with the skipping rhythm. The other locomotor activities, running, leaping, jumping, hopping, sliding, and galloping may be experienced in a similar way. Also, these steps may be combined in various ways, depending upon the rhythm and mood of the music.
- e. Axial movements may be combined with the locomotor movements to give variety. For example, in the music, Death of Ase, the student may begin by walking slowly, sliding the feet, and where the music is sustained for two beats the student may want to stop and bend his body or stretch the arms and torso forward and backward.
- f. The teacher reminds the student that his movements are to be guided by the music he hears. Also the student is encouraged

to always express himself in a sincere manner and to the very best of his ability.

- g. Group singing may accompany group dancing. The dancers may impersonate characters mentioned in the song.
- h. Solo dancing and singing are encouraged.
- i. Use simple properties as variously colored scarves and balloons to add color and movement.
- j. Use simple rhythm band instruments for added rhythmic interest.

2. Class work uniting music and painting

The following suggestions are designed to make the student aware of the tempo, dynamics and melody as well as the rhythm and mood in music.

- a. Have each student select three crayolas or pastels, a light, gay color, a medium quiet color, and a dark, sombre color, which might correspond to these moods in music.
- b. Have student listen to a portion of the recording, Amaryllis, and decide which

color or colors best fits the mood of the music.

- c. Experiment with ways of recording rhythm on paper, taking notice of the tempo and dynamics, using free rhythmic strokes which the student develops.
- d. Play the record through, this time having the student record his response on a large sheet of drawing paper. This rhythmic drawing may be thought of as a sort of textural background for a picture based on the musical selection. Bits of the melody may be introduced into the rhythmic pattern, using a suitable contrasting color. Ideas for additional accents and variations may be found in other prominent characteristics of the music such as staccato passages or heavy chords. Drawing with pastels on wet manila or drawing paper produces excitingly bold and brilliant effects. Bits of pastels scraped across screen wire so that the gratings fall on to the wet drawings may be used to create modal effects such as

deep mystery. Opaque and transparent water colors are also excellent mediums for this activity.

- e. The teacher reminds the student that the picture is developed from the ideas within the music.
  - f. Display and discuss the student's pictures, noticing the interpretation and the degree of individuality with which the students recorded their reactions to the music.
  - g. Discuss how these pictures might make effective backdrops for modern dance performances.
  - h. Have the class select representative pictures to be mounted and displayed as a culminating exhibit. This might be done by students of the group who are especially interested in art.
3. Rhythm and mood in famous contemporary paintings

The activity given below will follow the painting activity in order that the child may draw on his own experience for a better

understanding of the arts as expression of ideas and emotions.

Look at some paintings of Kandinsky, the modern Russian painter. The artist says he is painting music. "Music has the power to give expression without the help of representation."<sup>1</sup> Kandinsky is striving to give painting that power to "move" the individual without representing recognizable objects. He uses color combinations to build harmonic chords, using consonant and dissonant chords to create the effects he desired. He uses large shapes much as a composer would use large sustained chords in music. He also uses smaller repeated shapes that are perhaps like staccato passages. Beautiful line in his pictures is like melody in music. His pictures also have rhythm and mood as do music and dance. Georgia O'Keeffe and Franz Marc have done paintings of this type also.

### C. Culmination of the unit

#### 1. Planning

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<sup>1</sup>Wassily Kandinsky, The Art of Spiritual Harmony (London: Constable and Company, Limited, 1914), p. xxiv.

- a. The class plans a program consisting of music and dancing activities. It may include: original group and individual interpretations of favorite instrumental music; folk dancing and ballet dancing. Some of the dancing may be accompanied by group singing.
- b. Another suggestion for a program may be to let the class write a simplified version of the story of the Nutcracker Suite, depicting the favorite episodes in the story. The favorite scenes of the story like the Dance of the Sugar Plum Fairy, the Dance of Fultes and the Waltz of the Flowers may be interpreted by group and solo dancing.
- c. On the day of the program the class may invite other groups in for an exhibit of their paintings.

2. Invite parents to attend program.
3. Invite other classes to attend program.

#### D. Evaluation

##### 1. Testing

While most of the evaluation of the student's work has been done during the class

activities, the teacher may give a written test which includes questions regarding mood and rhythm found in the music. An example of this type of test is as follows.

- a. What type of movement is felt in the music *Amaryllis*? (The teacher plays this music.)
- b. How many moods are felt in *Amaryllis*? Name them in the order in which they are felt. (The teacher plays the music again.)
- c. What moods are felt in each of the following selections: *Anitra's Dance*, *Arabian Dance*, *March Militaire*, *Dance of the Sugar Plum Fairy*, *Minute Waltz*, and *Volga Boatman*? (Teacher plays the music.)
- d. What type of movement is felt in the above selections? (Teacher plays the music again.)

## 2. Teacher observation

- a. Did the students respond enthusiastically to the different activities in music and dancing?

- b. Did the students develop awareness of rhythm and mood in music, dance and painting sufficiently to participate freely in the class?
- c. Did the students enjoy the culminating program given at the close of the unit? Did they consider it a success?
- d. Observation of the child during the music-painting activity and the picture which he has painted furnishes excellent means of evaluating the student's response to this phase of the unit.

#### IV. Resources

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B. Audio Aids (Victor Recordings)

Skater's Waltz, Waldteufel, Arturo Toscanini  
and NBC Symphony Orchestra.

Tchaikovsky Waltzes, Fritz Reiner Conducting  
RCA Victor Symphony Orchestra.

Stokowski Conducts Percy Grainger Favorites  
(with Percy Grainger, pianist)

Nutcracker Suite, Tchaikovsky, Philadelphia  
Orchestra, Eugene Ormandy, conductor.

Swan Lake Ballet (Ballet Story), Tchaikovsky,  
St. Louis Symphony Orchestra, Golshmann,  
conductor.

Hungarian Dances Nos. 1 to 6; Brahms, Boston  
Pops Orchestra, Fiedler, conducting.

Four Waltzes, No. 15, No. 1, No. 2, No. 6.  
Brahms, Byron Janis, Pianist, Bluebird  
Classics.

Strauss Waltzes (album), Boston Pops Orchestra,  
Fiedler, conducting.

Peer Gynt Suite, Grieg, Cincinnati Symphony  
Orchestra, Goossens, Conductor.

Irish Suite, Boston Pops Orchestra, Fiedler,  
Conductor.

Virginia Reel, Plain Quadrille, Ford's Old  
Time Dance Orchestra.

C. Visual Aids

1. Gateway Production Co., 49 Main St., San  
Francisco, Calif., "Promenade All-Western  
Square Dancing."
2. Brandon, 200 W. 57th St., New York 19, N.Y.  
"The People Dance."
3. Coronet Instructional Film, Coronet Bldg.,  
Chicago, Ill., "American Square Dances."

D. Community resources in Conroe, Texas

1. The Music Box (local music store).
2. Montgomery County Library.
3. Sam Houston Elementary School Library.
4. Mrs. Donna Walker, Dancing Teacher.
5. Eleanor Eason School of Dance.

## CHAPTER V

### SUMMARY AND RECOMMENDATIONS

#### Summary

The purpose of this study has been to review and organize materials of musical instruction into suggested resource units which may be used in the music program of the intermediate grades. The resource units comprise means by which music may be used effectively as an educational force in helping to bring about aesthetic responsiveness in students. They offer the advantages to be realized from recent efforts in the establishment of "broad fields" curriculum organization.

The plan of procedure used for this study has been first, to review literature relating to the history and development of resource units. Second, to analyze and evaluate currently used teaching units with reference to music's influence in the elementary school. Third, to analyze and review the advantages which may be gained by adopting the resource unit plan of instruction in music and the arts. Last, to develop a plan of organization for suitable application to music and arts instruction in the schools.

The four exemplary resource units presented in this study combine music and the arts, a plan which may

be looked upon as a correlating factor within the humanities area of learning. The first of these units combines music and poetry, the second shows relation between music and architecture, the third relates music and painting, and the fourth deals with music, painting and dance.

#### Recommendations

In keeping with present educational trends it is recommended that music be given a place in the school curriculum whereby it will be correlated with the other arts. This plan would relate subjects within the humanities area of knowledge rather than with subjects of another area of learning such as the social studies.

It is further recommended that, because of its advantages as an educational force, this plan of organization be adopted by the teacher in the self-contained classroom as well as by the teacher of music.

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