

A COMPARATIVE STUDY OF MUSIC COURSE
REQUIREMENTS AND PROFESSIONAL LABORATORY
EXPERIENCES OF UNDERGRADUATE PROGRAMS
IN MUSIC EDUCATION IN SELECTED COLLEGES
AND UNIVERSITIES IN PENNSYLVANIA,
MARYLAND AND NEW JERSEY

By

Kenneth Ray Raessler

AN ABSTRACT OF A THESIS

Submitted to
Michigan State University
in partial fulfillment of the requirements
for the degree of

DOCTOR OF PHILOSOPHY

Department of Music

1967

ABSTRACT

A COMPARATIVE STUDY OF MUSIC COURSE REQUIREMENTS AND PROFESSIONAL LABORATORY EXPERIENCES OF UNDERGRADUATE PROGRAMS IN MUSIC EDUCATION IN SELECTED COLLEGES AND UNIVERSITIES IN PENNSYLVANIA, MARYLAND AND NEW JERSEY

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STATEMENT OF THE PROBLEM

The purpose of this study was: to investigate the state requirements for college or university accreditation in music education of Pennsylvania, Maryland, New Jersey and selected states on a national basis, to investigate the course requirements in music history, music literature, music theory, music education, applied music and music performance for an undergraduate program and compare them with the recommendations set down by the Music Educators National Conference, to investigate the nature and scope of the existing professional laboratory experiences and determine the satisfaction with which their sponsoring institution views them, to determine the status of supervisory practices of student teachers in music, to investigate both the method of selection and the needs of cooperating teachers in the public schools, to investigate the opinions of recent graduates of the institutions visited concerning their student teaching experiences and overall education in music, and to make recommendations appropriate to the requirements of an undergraduate program leading to a baccalaureate degree in music education and to the administration of a

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METHODS AND PROCEDURES

The following steps were taken: investigation of literature pertaining to recommended requirements for programs in music education and the techniques and practices of professional laboratory experiences; a questionnaire was formulated and sent to the State Supervisors of Music in thirty-four selected states in the United States; a structured interview form was formulated and used in the personal interview with the music department chairmen in the colleges and universities visited; a structured interview form was formulated and used in the personal interview with the director of student teachers in music in the colleges and universities visited; a questionnaire form was formulated and sent to five cooperating teachers recommended by each college and university; a questionnaire form was formulated and sent to five first-year teachers recommended by each college and university; an analysis was made on the basis of the literature reviewed and the data accumulated.

SUMMARY OF THE FINDINGS

Some of the more notable conclusions may be stated as follows:

1. Requirements in course offerings at the state level play a large part in influencing music curricula at the college and university level throughout the nation.
2. Pennsylvania, New Jersey, and Maryland require less than half the number of semester hours in music and music

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3. The limited course offerings in music history and literature are directly proportional to the lack of preparation in this area as expressed by the first year teachers.
4. Full time student teaching prohibits students from participating in various performing groups at a time when their services are of greatest worth and could have a crippling effect upon musical organizations, especially on smaller campuses.
5. Full time student teaching curtails applied music study and since musicianship is a matter of developmental growth, not the accumulation of facts, the time element is of great importance.
6. A five-year program for an undergraduate degree in music education is recommended by only one of the states investigated, and practiced by only two of the thirty-nine schools included in the study.
7. The directors of student teaching in music, the cooperating teachers, and the first year teachers all stated that carrying college classes during student teaching was a weakness in the student teaching program and that the student teaching period is not long enough due to the desire

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8. The prospective music teacher in a large majority of the states is authorized, upon certification, to teach all music, both vocal and instrumental, from kindergarten through twelfth grade. Despite this policy of authorization, only twenty per cent of the states have any requirement that student teaching occur at both the elementary level and the secondary level and only one of the states included in the study specified that the student teaching experience should occur in both vocal and instrumental music.
9. A limited number of students gain experience in both instrumental and vocal music, and only slightly more experience both elementary and secondary levels despite the fact that they are usually certified to teach in all of these categories. Many times, the designation of areas in which a student teacher will teach is a mere matter of chance, and both the cooperating teachers and the first year teachers have listed this as a weakness in their student teaching program.
10. There exists a critical lack of coordination and communication between many of the cooperating schools and their sponsoring colleges and universities and a general lack of meetings by personnel involved in professional laboratory

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11. First year teachers feel more adequately prepared to teach classroom music than direct the various instrumental and vocal ensembles.
12. Instrumentalists feel more adequate in vocal music than vocalists feel in instrumental music and less than one-half of the beginning teachers indicated a feeling of security in their minor area of concentration.
13. The great importance of outstanding cooperating teachers is revealed by the number of first year teachers indicating that the effectiveness of the cooperating teacher is directly proportional to the strength or weakness of the student teaching program, and the number of department chairmen and directors of student teaching indicating that their difficulty in finding suitable cooperating teachers is a detriment to the student teaching program.
14. The success of a student teaching program is not due solely to the type of program or the organizational structure of the laboratory experiences, but also to the instructional staff and the worth of the cooperating teachers and the student teachers.

Based on the findings and conclusions in this study, a series of recommendations were then submitted.

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ACKNOWLEDGMENTS

The writer wishes to express his appreciation and gratitude

To Dr. William R. Sur, Chairman of Music Education at Michigan State University, for inspirational guidance, encouragement, patience, and confidence during the preparation and writing of this study.

To the music department chairmen and the directors of student teachers in music who graciously received him on their respective campuses.

To the state supervisors of music, the cooperating teachers and the first year teachers who gave their time in answering the questionnaire.

To his wife, Joyce, for her patient understanding, assistance, and many hours of proofreading.

To his children, Laurie and Todd, for patiently waiting so long for that trip to the zoo.

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CHAPTER I

INTRODUCTION

This study is concerned with the music requirements of undergraduate programs in music education culminating in the valuable student teaching experience. The prospective music teacher should attain professional competency in his major field of interest and specialization, and a broad general education prior to the student teaching period. In training for music teaching, the development of superior musicianship is essential for the student. Observation and participation in teaching activities is desirable to provide a test of musicianship, and to provide practice in developing musicianship in those students receiving instruction. Consequently, it would seem logical that a study of this nature should include both of these aspects which are so important to the development of the musical being who, in turn, will be responsible for the development of future musical beings.

Gelvin observes that:

The education of a music teacher is a complex procedure, with three areas frequently vying for expression and competency: namely, general culture, music, and professional education. The percentage of hours required for the mastery of knowledge and proficiency in the field of music is much greater than in most subject matter fields, totaling at least one half of the total hours required for graduation. The fields of general culture and professional education are thus somewhat limited.¹

¹Miriam Pearl Gelvin, "A Comparative Analysis of the Preparation and Practices in Student Teaching in Music," (unpublished Ph.D. dissertation, Department of Music, Northwestern University, 1956), p. 1.

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The Music Educators National Conference, in the 1965 publication entitled Music in General Education, states that:

The recommendation for a five year program is with a national trend to put all teacher-education pre-service programs on a five year basis.... Any shorter period would result in serious deficiencies in one or more of the three large categories indicated earlier: (a) general education; (b) concentrated work in music and music education; and (c) professional education...a five-year program not only may but probably should be on a "four-plus-one" basis.¹

The guidelines for execution of this "four-plus-one" basis are quite vague, however, and it is consequently left to each institution to decide how to implement this suggestion.

It is the opinion of this author that this 1965 statement by the Music Educators National Conference is somewhat of a compromise between the liberal arts approach to education and the teachers college concept. Hopefully, this study will show if any trend of reaction has been inaugurated in Pennsylvania, New Jersey or Maryland due to this publication.

The sequence of curriculum offerings and student teaching experiences is a problem which is ever recurring in the field of teacher training in music. Relatively little is written in either field, and "a lasting solution to the problem is an impossibility because of the concept that the curriculum is an ever changing, ever developing phenomenon."²

¹ Karl D. Ernst and Charles L. Gary (ed.), Music In General Education (Washington, D. C.: Music Educators National Conference, 1965), p. 179.

² Gelvin, op. cit., p. 2.

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There are important areas of training in the education of music teachers that are difficult to analyze objectively. Such a problem is that of student teaching. McGuire concluded in his 1962 study that:

...since 1950, there has been considerable change in the ways in which collegiate institutions handle the student teaching experience in music. ...Many institutions are not yet satisfied with their programs and are planning further alterations in the coming decade. Evidence that the music educator is assuming increasing responsibilities in this area should prompt the profession to give increased attention to practice teaching, including additional research on the subject.¹

The importance of the student teaching period is emphasized by two national organizations in the United States which occupy positions of leadership in teacher preparation. These organizations are the American Association of Colleges for Teacher Education² (formerly the American Association of Teachers Colleges), and the Association for Student Teaching.³ The first mentioned organization requires student teaching facilities as a condition for membership. The second organization is devoted to the expansion, establishment, and improvement of supervised student teaching as a vital part of the teacher education program. Even these organizations, however, have done a very limited amount of concentration on student teaching in a highly specialized area such as music.

¹David C. McGuire, "Changing Patterns in the Supervision of Practice Teachers in Music," Journal of Research in Music Education, XI (Fall, 1963), p. 118.

²American Association of Colleges for Teacher Education, Recommended Standards Governing Professional Laboratory Experiences and Student Teaching and Evaluative Criteria, Report of the Sub-committee of the Standards and Surveys Committee (Oneonta, New York: American Association of Colleges for Teacher Education, 1949), p. 4.

³Association for Student Teaching, Professional Laboratory Experiences, Twenty-seventh yearbook (Lock Haven, Pennsylvania: Association for Student Teaching, 1948), p. 117.

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It is on the basis of this lack of specific information in the area of student teaching in music, the proposed five year program by the Music Educators National Conference, and the challenge for additional research on these subjects that this dissertation is presented.

The Purpose of the Study

The purpose of this study is to compare and analyze the current practices in music curriculum and student teaching in selected institutions of higher education within the states of Pennsylvania, Maryland and New Jersey.

The initiating factor of this study has been the intense interest of the writer in learning more about current theories of practice in student teaching and curriculum planning in music. It is hoped that this study may provide greater understanding in these areas.

More specifically, the purpose of this study is as follows:

- (1) to investigate the state requirements for college or university accreditation in Music Education of Pennsylvania, Maryland, New Jersey and selected states on a national basis, (2) to investigate the course requirements in music history, music literature, music theory, music education, applied music and music performance for an undergraduate program and compare them with the recommendations set down by the Music Educators National Conference, (3) to investigate the nature and scope of the present programs in student teaching and determine the satisfaction with which their sponsoring institution views them (the investigation will include both liberal arts and teacher training institutions), (4) to determine the status of supervisory practices of student teachers in music in selected liberal arts and teacher training institutions, (5) to define and assign administrative responsibilities for such a

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program, (6) to determine the amount of professional laboratory experience required of students prior to student teaching, (7) to investigate both the method of selection and the needs of co-operating teachers in the public schools, (8) to investigate the opinions of recent graduates of the institutions visited concerning their student teaching experiences and overall education in music, and (9) to make recommendations appropriate to the requirements of an undergraduate program leading to a baccalaureate degree in music education and to the administration of a supervisory program for student teachers in music.

Definition of Terminology

There is a variation in terminology used in reference to those who work with student teachers and, indeed, with reference to student teachers themselves. For the purpose of clarity, the following terms are defined as used in this study:

Student teaching is defined as "the period of guided teaching when the student takes increasing responsibility for the work with a given group of learners over a period of consecutive weeks."¹

The student teacher is a college student who is "engaged in an assigned student-teaching experience, but the term is often used to refer to any college student preparing to teach. Recently the term associate teacher is being suggested as a more useful designation for a student who takes over the full responsibility for directing the learning of groups of pupils."²

¹American Association of Teachers Colleges, School and Community Laboratory Experiences in Teacher Education, Report of the Sub-committee of the Standards and Surveys Committee (2nd ed.; Oneonta, New York: American Association of Colleges for Teacher Education, 1948), p. 7.

²L. O. Andrews, Student Teaching (New York: The Center for Applied Research in Education, Inc., 1964), p. 9.

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The Director of Student Teaching in Music is designated as the administrative head of the student teaching program in music. He might be the general Director of Student Teaching in the Education Department of the college or university, or he may be a member of the Music Department itself. Many times, if this person works solely with student teachers in music, he also serves as a college supervisor.

The college supervisor "is a staff member of the college who regularly visits or observes student teachers."¹ In most instances, this person will be from the faculty of the music department.

The supervising teacher "is a regular teacher in the on campus laboratory school in whose class or classes the student teacher is given responsibility. ...The term is synonymous with such terms as 'laboratory school teacher,' 'critic teacher,' or 'demonstration school teacher.'"²

The cooperating teacher is "the selected classroom teacher who guides the daily experiences of the student teacher. The term, cooperating teacher, connotes cooperation with a teacher education program."³

Professional laboratory experiences are defined as "all those contacts with children, youth, and adults in school and community, including observation, participation, teaching, and other leadership activities which make a direct contribution to an understanding of basic

¹The Association for Student Teaching, Facilities for Professional Laboratory Experiences in Teacher Education, Thirty-third yearbook (Lock Haven, Pa.: The Association for Student Teaching, 1954), p. 5.

²Ibid.

³Aleynne Clayton Haines, Guiding the Student Teaching Process in Elementary Education, (Chicago: Rand McNally & Co., 1960), Preface.

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Directed observation includes "those opportunities provided for students to see teaching, learning, and all manner of community activities without necessarily becoming involved in the on-going activity itself."²

The school in which the student teaching takes place off the campus is called a cooperating school. College operated schools are called laboratory schools.

Delimitations

This study will be limited to only the music curriculum in the study of course requirements leading to the undergraduate degree. All phases of the student teaching program in music will also be examined. In either case, the format is not designed to evaluate in the field the effectiveness of the present programs in the schools under study other than the evaluation which the schools themselves provide.

The geographical limits of Pennsylvania, Maryland, and New Jersey will be used with the exception of the investigation of state requirements for college or university accreditation, which will be conducted in selected states on a national basis. The states investigated will be those which maintain a state supervisor of music.

Furthermore, only those colleges which are fully accredited by the Middle States Association of Colleges, Universities and Secondary Schools and/or the National Association of Schools of Music will be included. Participation in this study will be offered to all colleges and universities which meet these requirements and offer degrees in Music Education.

¹ Andrews, loc. cit.

² Ibid.

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The participating colleges and universities will be asked to recommend five cooperating teachers and five recent graduates for further investigation in order that the study may be more meaningful. It may be assumed that these people will generally be the more outstanding students and cooperating teachers affiliated with that institution.

Procedures

In formulating a plan of procedure for fulfilling the purpose of this study, a natural sequence was followed. (1) Investigation of available literature pertaining to recommended requirements for programs in music education and the techniques and practices of effective student teaching programs in music will be carried out and the various questionnaires and interview forms will be an outgrowth of this investigation, (2) a questionnaire form will be formulated and sent to the State Supervisors of Music in thirty-three selected states in the United States, (3) a structured interview form will be formulated and used in the personal interview with the Music Department Chairman in the colleges and universities visited, (4) a structured interview form will be formulated and used in the personal interview with the Director of Student Teachers in Music in the colleges and universities visited, (5) a questionnaire form will be formulated and sent to five cooperating teachers recommended by each college and university visited, (6) a questionnaire form will be formulated and sent to five first-year teachers recommended by each college and university visited, and (7) an analysis will be made of all the data collected. Finally, (8) conclusions and recommendations will be made on the basis of the literature reviewed and the data received from the respondents.

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This study is of particular significance (1) because the survey includes colleges and universities of various size, type and program in an area of three states, (2) because the survey has been made through personal interview upon each campus and mailed questionnaires, and (3) because the survey includes the comparative analysis of both curriculum and laboratory experiences.

CHAPTER II

REVIEW OF LITERATURE

The Historical Background of Music Education

As A Discipline Leading to an Academic Degree

No human society has been found which has not practiced the art of music and music education.¹

Since its inception, the concept of curriculum and practice in the training of music teachers in the United States has undergone a series of changes due to the great amount of shifting of ideas as to the concept of music in the curriculum, the content of the school music program, and the varying curricula deemed necessary for teachers of music.²

In 1829, the first gathering of music teachers under the name of mass singing schools or music conventions occurred in Concord, Vermont, and the idea became very much in vogue during the middle years of the nineteenth century. According to Leonhard and House,

These conventions were in the nature of festivals or short courses, lasting three or four days and dealing with methods and materials, vocal problems, elementary harmony, and conducting.³

The American music educator found this sort of thing most appealing, and this pattern may be traced to twentieth century teachers' institutes, music conferences, music festivals and summer camps.

¹Charles Leonhard and Robert W. House, Foundations and Principles of Music Education (New York: McGraw-Hill Book Company, Inc., 1959), p. 40.

²Gelvin, op. cit., p. 36.

³Leonhard and House, op. cit., p. 50.

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The following outline of "Principles of the Pestalozzian System of Music" was presented to the American Institute of Instruction in Boston in 1830:

1. To teach sounds before signs and to make the child learn to sing before he learns the written notes or their names;
2. To lead him to observe by hearing and imitating sounds, their resemblances and differences, their agreeable and disagreeable effect, instead of explaining those things to him - in a word, to make active instead of passive in learning;
3. To teach but one thing at a time - rhythm, melody, and expression to be taught and practiced separately, before the child is called to the difficult task of attending to all at once;
4. In making him practice each step of each of these divisions, until he is master of it, before passing to the next;
5. In giving the principles and theory after the practice, and as induction from it;
6. In analyzing and practicing the elements of articulate sound in order to apply them to music, and
7. In having the names of the notes correspond to those used in instrumental music.¹

Lowell Mason, who helped to spread these ideas, visited Europe in 1837 and again in 1853, in order to observe methods of music instruction in the Pestalozzian schools, and published several books, including the Pestalozzian Music Teacher.

According to Birge,² the introduction of the first public school music occurred in 1838 with Lowell Mason as the founder. The beginnings

¹Will S. Monroe, History of the Pestalozzian Movement in the United States (Syracuse, N.Y.: C. W. Bardeen, 1907), p. 145, quoted in Leonhard and House, op. cit., pp. 52-53.

²Edward Bailey Birge, History of Public School Music in the United States (Bryn Mawr, Pa.: Oliver Ditson Co., 1928), p. 311.

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center around the Boston Academy of Music which was founded in 1832 and is hailed as the first school of music pedagogy in the United States.

The purposes of the academy were as follows:

To teach the art of singing, to teach the rudiments of thorough bass and harmony, to expound the methods of teaching singing-schools and conducting choral music, and to promote the introduction of music in the public schools.¹

During the short period of fourteen years in existence, the crowning achievement of this school was the promotion of the introduction of music in the public schools, after which it ceased to exist. It was founded for certain definite purposes, and when these became reality, its work passed on to other directions.

The years from 1838-1861 might be considered as the period of pioneering in music education. The Boston experiment of teaching everybody's child to sing was introduced in other cities, each demanding its own proof of the value of music in the school curriculum. Lowell Mason, as a close friend of Horace Mann, was engaged as lecturer and demonstrator at many teachers institutes and normal schools, where the Pestalozzian Principles were passed on to the teachers in the developing public school system.²

The second period in the history of school music, distinctive as the beginning of methodology, extends from 1861-1885. The general field of music itself greatly influenced the field of school music through:

1. The rapid rise of the recognition of the profession of private music teachers.
2. The widespread choral activity with high artistic aims.

¹Ibid., pp. 25-26.

²Birge, op. cit., p. 123.

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4. The rapid development of music in colleges and the establishment of conservatories.¹

In music education, as in all education, this period was marked by the writing of books and texts on methodology, and from this two teaching techniques prominently appeared:

1. That children be taught many songs by a type of rote-note process.
2. That children learn to read music in order to sing songs.²

Opportunities for the teachers of music to obtain instruction was indeed scarce, except for the conventions. The first summer normal institutes were held prior to the Civil War and evolved into permanent, year round normal schools. Although Music Education was not yet accepted as an individual discipline, these schools did expand their music programs to the point where more and more elementary teachers were provided who handled music instruction in their own classes.

Oberlin Conservatory was established in 1865, to be followed by other conservatories and departments of music in the colleges and universities, and in 1884 Julia Etta Crane opened the first normal music school in the United States at Potsdam, New York. Miss Crane was a graduate of the Potsdam Normal State College, and was allowed by the State of New York to link up her school with this institution so as to give practice teaching to her pupils in the regular grades of the demonstration school. A special diploma was granted by the state to the graduates of

¹Gelvin, op. cit., p. 38.

²Ibid., p. 39.

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As music instruction became more universal and intensified, teachers organized to control and stimulate their activities on district and state levels. In 1876 the Music Teachers National Association was formed,² and on July 17, 1884, the Department of Music Education was established as a part of the National Education Association.³ In 1907, a more general meeting at Keokuk, Iowa, resulted in the organization of the Music Supervisors Conference, later known as the Music Educators National Conference.⁴

The period from 1885 to 1905 showed that the concentration of music teachers was upon music reading to such a degree that reading became an end in itself, and the success of the music program was then measured in terms of reading ability.

Training of the music teacher during this period was supplied in the nature of summer schools sponsored largely by various book-publishing concerns. These companies contributed significantly to the remarkable growth of early music and supplied training not to be found in the college of that day. Birge elaborates on these summer schools by explaining that:

At these summer schools the leading music supervisors of the country demonstrated the methods advocated by each school. Not only were the methods thoroughly explained in detail, but valuable instruction was given in the handling

¹Birge, op. cit., pp. 135-136.

²Leonard and House, op. cit., p. 55.

³Charles L. Gary, Vignettes of Music Education History (Washington, D. C.: Music Educators National Conference, 1964), p. 20.

⁴Leonhard and House, op. cit., p. 58.

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of classes, in the art of song leading, and the treatment of children's voices.

Though their schools were each devoted to teaching the pedagogy of a particular method, their general atmosphere was by no means commercial. Their educational level was high, and one may wonder how thousands of music teachers would have received adequate training without them.

One of the valuable features of the summer schools was the opportunity of meeting other music teachers from all parts of the land, and talking over their common interests. Not only were the various methods analyzed and teaching devices compared, but the values of educational theories were discussed and sifted, all of which tended toward a broader professional outlook. It was this feature of the summer schools which prepared the way for the marvelous development of organizations of music teachers in the twentieth century, and which have had such powerful reactions upon the progress of school music.¹

Although these summer schools gave excellent training, the usual duration of only three weeks was too short a time to do more than give intensive training in the presentation of material and chorus singing.²

The first summer school exclusively for school music training was held in 1884 at Lexington, Massachusetts, under Hosea E. Holt, and the first summer school to offer a six weeks course with college credit was offered at Cornell University in 1907 with Hollis E. Dann as the director.

Many publishers who conducted these schools are still prominent today. For example, Ginn and Company, Silver Burdett and Company and the American Book Company were all active at this time. Popular clinicians of the day were Luther Whiting Mason, Hollis Dann, Walter Aiken, George A. Veazie, James McLaughlin, and Osbourne McConathy.

¹Birge, op. cit., pp. 128-129.

²Ibid., p. 214.

This preparation sufficed so long as the qualifications of the music supervisor were decided by the individual superintendent and school committee, and classroom offerings were confined to singing and note reading.

During the period from 1900-1925 the drift of supervisory training had been moving steadily in the direction of normal schools and universities as the public school music program expanded and the need for increased emphasis on teacher training and the responsibility for assuming leadership in this vital area became evident. Courses in music pedagogy, methods, and materials were added to the college curriculum, and teacher training departments were organized. Early in the twentieth century, nearly all the state normal schools were giving musical training to grade teachers, and with the gradual change of status of these schools to that of college rank, the training of supervisors began to be added. These departments of Public School Music were connected with the schools of education in the colleges and universities and the work offered at their summer sessions enabled teachers in service to apply the credits earned by six weeks of study toward a college degree or teaching certificate. As the requirements for certification became increasingly measured in terms of these credits, students in great numbers flocked to the university summer schools.¹

Prior to the twentieth century, public school music meant vocal music. The twentieth century music teacher responded with the system of class instrumental instruction in the schools and a many-sided music program in the schools has been the result. The objective has now shifted

¹Birge, op. cit., pp. 214-215.

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In the period from 1905-1928, hundreds of institutions of higher education have created school-music departments, and the movement has spread to the conservatories of music. Closely related to the music education training offered by the colleges was the fact that the states began to regulate the amount of preparation for supervising music. In 1928, Birge stated that a minimum of two years' work of college level was required in order for a music supervisor or special teacher to be certified.² The National Association of Schools of Music, founded in 1924, has provided norms on a national basis by which schools are able to evaluate their curricula.

The opinions of Randall Thompson, in 1935, concerning the status of Music Education as an academic discipline, are anything but complimentary. He observed that:

No branch of college music has had a more animated existence than courses dedicated to the production of music teachers for the public schools. As soon as the demand for Music Supervisors was realized, colleges as well as conservatories mapped out courses of study which should train men and women specifically for this vocation. Since the public school teacher would rarely encounter any student whose musical knowledge and ability were advanced, emphasis came to be laid on methods of instructing the young, rather more than on the subject of music itself. ...

Sometimes several, sometimes only one Public School Music course is offered, but an examination of the course offerings at colleges which teach Public School Music discovers that the Music student has, on an average, twice as many opportunities to take methods courses as he has to study History and Literature of Music. ...

¹Gelvin, op. cit., p. 40.

²Birge, op. cit., p. 215.

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The enthusiasm which most students of Public School Music do in general feel for the courses devoted to their subject cannot be regarded as a gauge to the merit of those courses. The average student elects them in pursuit of what he feels to be a far-sighted and 'practical' goal. Since the Public School Music courses are set up to serve this end, it is natural that the students should generally be pleased with them; and it also follows that a student will not be displeased even if the courses fail to give him more than a rote knowledge of music itself. Anything like a real understanding of music, a technical proficiency in Theory, or a generous reserve of musical knowledge such as would give both vigor and weight to his teaching is usually lacking. Equipped with a repertory of teaching-pieces, a few pedagogic devices, a smattering of Acoustics, the ability to play one or two instruments and finger most of the rest, and a college degree which testifies to these achievements, a student is prepared at graduation to offer himself to any school. He is likely to be little more than a walking textbook; but he has come up to the standard set for him.¹

It is interesting to observe that of the thirty institutions visited by Mr. Thompson in 1935, twenty, or 67 percent of the schools offered courses in Music Education, and eight, or 27 percent of the schools offered student teaching for credit toward a degree.²

In 1937, Hazel Nohavec Morgan stated that there were three distinct periods in the training of teachers for school music:

The first period, as it is well known, included two types of teachers:

1. Those regular teachers who had enough enthusiasm to carry on music as an extracurricular activity, and whose enthusiasm was engendered by an inexplicable fondness for, and pleasure in a contact with music.
2. Those outmoded and unsuccessful teachers of private lessons who clutched for music positions in schools as a drowning person.

¹Randall Thompson. College Music (New York: The Macmillan Company, 1935), pp. 243-244.

²Ibid., pp. 142-211.

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The second period began when general educators, and especially administrators, had it demonstrated to them that music was deserving of recognition. And running true to the type of thinking and reasoning which characterizes most administrators, they immediately began to demand that we justify our subject from an educational viewpoint and that teachers of music be trained as teachers as well as trained as musicians. So the preparation for a so-called special teacher was increased from two or three specified courses to two years of work fully prescribed according to popular demand. ...

The third period is now upon us. All movement is ever forward, and as basic items of courses and their content tend toward uniformity and stability, so must the seeming intangibles and unknowns be sought. As we have been measuring quantitatively the courses and their content, so must we now evaluate qualitatively.¹

The constant conflict of views between the professional musician and the music teacher, between the concept of training persons as teachers of music and training them as musicians, and the liberal arts approach versus the teachers college approach was well under way by 1940; and it still has not been resolved today.

In 1964 the U. S. Department of Health, Education, and Welfare issued a bulletin entitled Music In Our Schools, A Search for Improvement. This was a report of the Yale Seminar on Music Education, held at Yale University from June 17 through June 28, 1963. The Seminar's chief claim to uniqueness is "that it brought together for the first time in such an extended and comprehensive session, leading representatives of the many disparate elements which comprise the field of music."²

¹Hazel B. Nohavec, "The Education of Music Teachers for the Modern School, "Music Educators National Conference Thirteenth Yearbook (Chicago, Ill.: Music Educators National Conference, 1937), pp. 182-186.

²Claude V. Palisca (ed.), Music In Our Schools (Washington, D. C.: U. S. Government Printing Office, 1964), p. iii.

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It was the "lack of communication between the realms of music education and professional activity implied in this realization that was the main justification for the Seminar." Further justification is based on the premise that:

The field of music education has become a far-flung realm with its own traditions, associations, organs, and experts. It has become increasingly difficult for forces outside this complex to influence music teaching. Teachers colleges have tended to promote a certain Parochialism by guarding their faculties against the intrusion of those not educated within the system of which they are a part. On the other hand, in spite of frequent attempts by educators to get those outside the field to share in the responsibility for music in the schools, there has been little inclination shown so far toward this kind of cooperation.¹

In summary, the Seminar recommended the following revisions of thought on the part of music educators:

Musicality. ...Creative activities were particularly encouraged by the Seminar participants as a sure means of developing musicality, teaching reading, and stimulating interest in learning. ...

Repertory. The present repertory of school music should be brought in line with contemporary composition and advances in musicology, while being strengthened, also in its coverage of the standard concert literature. It should be more representative than it is, not only of our Western musical heritage at its best, but also of jazz and folk music, and of non-Western cultures. ...

Music as a Literature. Guided listening as a means to understanding and acquaintance with the monuments of music literature, past and present, deserves a larger place than it occupies today in the elementary and secondary schools. ...

Performing Activities. A balanced program of activities should be available in each junior and senior high school, ...such as the symphony, string, and chamber orchestras; the concert band; and choruses of all sizes. ...Smaller ensembles should be particularly encouraged....

¹Ibid., p. 1.

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Instruction in vocal and instrumental performance should not neglect keyboard instruments, and should be available free of charge as a regular curricular offering. ...

Courses for Advanced Students. Courses in theory and literature beyond those offered to the average student should be available to those sufficiently advanced musically. ...

Musicians in Residence. ...Such a program would provide for (1) performers and conductors in residence; (2) composers and scholars in residence; (3) visits by touring concert artists; and (4) contributions from musicians living in the community.

Community Resources. Relaxing the certification requirements or otherwise permitting seasoned musicians living in the community to teach in the schools would open a new source of highly qualified music personnel. ...

National Resources. ...the creation of regional cadres of skilled teachers; a chain of National or State academies of music, drama, and dance; high schools of performing arts in all large cities; and educational adjuncts to community arts centers.

Audiovisual Aids. Technological advances have created opportunities for audiovisual aids that music teachers have not begun to realize. ...¹

Of course, in order for any curriculum revision like the one implied in the Seminar's recommendations to become a reality, an extensive scheme of teacher education would be necessary, and the recommendation was made that this program take place in three major forms, as follows:

- (1) training in music for teachers who are not musicians;
- (2) training in teaching for musicians who are not teachers;
- (3) retraining for music teachers.

The favorite scheme favored for retraining teachers was the summer institute. The six or eight week full time institute was recommended,

¹
Ibid., pp. 53-55.

but it was stated that "for certain purposes, such as repertory re-building, shorter workshops might suffice."¹ Some of the special areas of music for which "articulate and inspiring faculty members would have to be found are composition, dramatic music, jazz, analysis, history, and conducting."²

These curriculum revisions would also necessitate reexamination of undergraduate and graduate programs of teacher education. Teachers would need to develop the broadened musical understanding and the increased mastery required to meet the emphasis on creativity. Also, the standard of musical literacy, both theoretical and historical, would have to be considerably raised.

Concerning methodology, the seminar stated that:

...the college student looking forward to teaching should (not) be subjected to a duplicate of the secondary school curriculum, so that he can then put others through the same mill. ...

What is meant rather is that the teacher himself will have to acquire certain skills that he will in turn be expecting of his pupils. ...Such skills must not be acquired, however, at the expense of the liberal arts content of the teacher-training curriculum which is already too scanty.³

It was hoped that the wide distribution given this report would help promote a closer relationship among music educators and composers, conductors, performers, critics, scholars, and administrators. The report, however, did little more than provoke the music educators due to some unfortunate newspaper publicity.

¹Ibid., p. 47.

²Ibid., p. 48.

³Ibid.

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In 1965, the Music Educators Conference published Music In General Education which, whether purposeful or not, seems to be, in part, a response to the Yale Seminar Report. While both stressed the continued importance of the liberal arts content of the teacher-training curriculum, the Yale Seminar Report recognizes the need for more musical content in the curricula and the MENC publication integrates it into the General Education of the student, resulting in a five year program.

The following implications for teacher education are recommended by MENC:

1. The teacher who, through music, is to enhance the general education of the children and youth with whom he works must first of all be a liberally educated person himself.
2. The preparation of this teacher must be properly balanced among its three main components: general education, specialized work in music, and professional education. None of these three should be omitted or considered unimportant.
3. The full education of the teacher described...includes experiences in elementary school, high school and institutions of higher education.
4. Screening and selection of prospective teachers of music are most critical and at the same time are perhaps the most neglected factors in this whole matter.
5. The college preparation of this teacher we need and hope for should be at least five years in length, but preferably on a "four-plus-one" basis (which may or may not culminate in a masters degree).
6. Most critical is the attitudes of departments of music and administrators in institutions of higher education toward the role of the teacher who, through music, is expected to help improve the general education level of all students in elementary and secondary schools. A positive and favorable attitude is not only desirable, it is imperative.

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7. Improvement is mandatory in the pre-service and in-service programs for the development of the teacher needed to help children and youth accomplish these broader aims of music education.¹

As one can observe, the education of the present day music teacher is indeed a complicated procedure. His background must include broad general culture, excellent musicianship, and the qualities of an outstanding teacher. The curriculum which produces this music teacher must be carefully prepared and constantly evaluated. The laboratory experiences which will implement his teaching abilities must be carefully planned. Ever present in the education of the music teacher is the question which is primary, musicianship or teaching ability. Neither will survive without the other and with this knowledge in mind, the profession will not supply persons less well-prepared to teach than their academic colleagues, nor simply musicians who could not succeed as professional performers.

On the whole, music teaching today has become more effective "because the profession has reached a certain level of sophistication." More adequate preparation has resulted from state certification requirements and expanding graduate programs in the universities and conservatories. "The frantic promotional stage in school music has largely passed, having been sublimated in larger causes" and evidence is apparent of a "healthy concern with teaching the values inherent in music and with acquiring the know-how to get that job done."²

¹Ernst and Gary, op. cit., p. 183.

²Leonhard and House, op. cit., p. 62.

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The Historical Development
of Student Teaching

Historically, student teaching appears to have consisted of imitation and repeated practice of a particular method taught by the normal school professor and observed by the "model" teacher.¹ The medical profession is perhaps one of the closest parallels recognized when one thinks of the concept of internship. The novice physician must spend a designated period of time under the close supervision of experienced physicians before being allowed to establish his own practice. One might also observe today that most persons learning a skilled trade are required to spend an apprenticeship period under the master craftsman. The terms student teaching and professional laboratory experiences might then be considered synonymous with the terms internship and apprenticeship.

Courses in student teaching antedate the development of educational psychology, the whole testing movement, and research in child development.² Several examples of practice teaching can be observed as early as the sixteenth century, according to Mead.³

Erasmus of Rotterdam in the early sixteenth century advocated the systematic training of teachers to enable the teacher to achieve a psychological insight and workable method. This training grew to include experience with children.⁴ He wrote:

¹ Andrews, op. cit., p. 14.

² Andrews, loc. cit.

³ Arthur R. Mead, Supervised Student Teaching (Richmond, Virginia: Johnson Publishing Company, 1930), pp. 5-7.

⁴ Gelvin, op. cit., pp. 20-21.

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Three conditions...determine individual progress. They are Nature, Training, and Practice. By Nature, I mean, partly, innate capacity for being trained, partly native bent toward excellence. By Training, I mean the skilled application of instruction and guidance. By Practice, the free exercise on our own part of that activity which has been implanted by Nature and is furthered by Training, Nature without skilled Training must be imperfect, and Practice without method, which Training supplies, leads to hopeless confusion.¹

The Duke Ernest of Gotha, in his will dated 1654, wrote that "it is desirable that the teachers at their expense or with assistance remain in one central place and...through practice learn that...for which they will in the future be employed." In 1698, the grandson of Duke Ernest, Frederick II of Gotha, established ten teacher seminaries where students demonstrated their ability to teach by teaching fellow students.²

The eighteenth century shows further activity in Germany in which student teaching and other laboratory experiences were employed. The first state supported institution for the preparation of teachers was founded in Berlin in 1788. Experiences were given to the students "through visitation and observation of regular school work, by assisting in the classwork of the regular teacher, by oversight and care of indifferent and backward pupils, and by actual teaching according to

¹Erasmus, "De Pueris Statim ac Liberaliter Institutendis," or "The Argument...That Children Should Straight Away from Their Earliest Years Be Trained in Virtue and Sound Learning." Opera, Vol. I, 1529, pp. 489-516 and William H. Woodward, Erasmus (Cambridge, England: Cambridge University Press, 1904), p. 11. As quoted in Robert Ulich, History of Educational Thought (New York: American Book Company, 1945), p. 145.

²E. J. F. Williams, The Actual and Potential Use of Laboratory Schools (New York: Bureau of Publications, Teachers College, Columbia University, 1942), p. 1.

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The practice or laboratory school was frequently a part of the normal school in the early nineteenth century. Instances of student teaching in this type of a school may be observed in France as early as 1839,² but not until the turn of the 20th century in England.

A survey of significant early developments in the establishment of private and public operated schools in the United States which included practice teaching in their program may be found in Gelvin³ and the thirty-fourth yearbook of the Association for Student Teaching.⁴ A resume of the material follows.

Prior to the establishment of public institutions in the United States, several privately operated schools prepared teachers and utilized children in this preparation. In 1808, Mother Seton's teacher training school at Emmitsburg, Maryland, required practice teaching. The first private normal school in America was organized some years later by Reverend Samuel Hall. From its beginning on March 11, 1823, a few children were admitted to the school for demonstration and practice purposes.

On July 3, 1839, the first public normal school began operation at Lexington, Massachusetts. This school was later changed to West Newton and in December 1854, was moved to its present location at Framingham. From its beginning, the laboratory school was an important

¹Ibid., p. 2.

²Mead, op. cit., pp. 9-10.

³Gelvin, op. cit., pp. 22-26.

⁴Association for Student Teaching, Functions of Laboratory Schools in Teacher Education, Thirty-fourth yearbook (Lock Haven, Pa.: The Association for Student Teaching, 1955), pp. 1-11.

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part of this institution. In West Newton a public grammar school was used as a model school and in 1855, a formal agreement was made with the town of Framingham concerning the use of its school for practice teaching. This agreement specified that each student teacher should have charge of a class or classes for discipline and instruction for not less than one hour each day, for a minimum of six consecutive weeks.

An "experimental" school was organized in connection with the first state normal school at Albany, New York, in 1845. David Perkins Page, head of the school, stated that the purpose of the institution was "to afford each normal pupil an opportunity of practicing the methods of instruction and discipline inculcated at the Normal School, as well as to ascertain his aptness to teach and discharge the various other duties pertaining to the teachers' responsible office."¹

An interesting variation in provisions for laboratory schools is noted at Providence, Rhode Island in 1854. The state normal school in this city provided no laboratory school, but prospective teachers gave "teaching exercises" to their classmates.²

In 1856 a carefully planned model school emphasized the practice phase of teacher education at the normal school in Trenton, New Jersey, under the guidance of William F. Phelps and later provisions for laboratory school facilities were required by state laws which established

¹Charles A. Harper, A Century of Public Teacher Education (Washington: American Association of Teachers Colleges, National Education Association, 1939), p. 46.

²Association for Student Teaching, Functions of Laboratory Schools in Teacher Education, Thirty-fourth yearbook, op. cit., pp. 4-5.

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normal schools. For example, in Pennsylvania the Bill of 1857, which had been enacted by the legislature to provide for normal schools, made it mandatory, "as a condition for locating a normal school in any town or city, that there be a model school with accommodations for not less than one hundred pupils."¹

The First Annual Convention of the American Normal School Association was held in Trenton, New Jersey, August 18, 1859. The merits of students teaching fellow students versus students teaching children were discussed at this convention. William Phelps, speaking in favor of the latter, stated that "the results of our school have settled the questions for us, of the practicality and necessity of model or experimental schools in connection with instruction in the art of teaching. I look upon them as indispensable. I do not think a normal school is complete without them."²

The following resolution was adopted in 1859 at that meeting:

Resolved: That this education of teachers should not only be theoretical, but also practical; and that, to this end, there should either be a school of observation and practice in immediate connection with the normal school, and under the same Board of Control, or that there should be in other ways equivalent opportunities for observation and practice.³

The Oswego, New York, Primary Teachers Training School, established in 1861 by Edward A. Sheldon, is claimed to be the first training school on the continent. Stress was placed on practice, as one year of the training was spent in observation and practice with a half day in the

¹Ibid.

²Harper, op. cit., p. 46.

³Williams, op. cit., p. 10.

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After having been retarded by the Civil War, one can observe that by 1874 forty-seven of the sixty-seven state normal schools had laboratory schools attached to them.

In 1883 the Cook County Normal School (later The Chicago Normal College), with Colonel Francis W. Parker as principal, became a great storm center of educational reform because of the experiments and investigations which were carried on in the work of teaching. It was a great innovation and antedated the schools of observation and practice in all other institutions. The purpose of this was:

To protect the children in the practice school from the inexperienced work of untrained student teachers. These student teachers were required to write "knowledge papers" for the approval of the heads of departments, showing their mastery of the subject matter to be taught. After that, before one could teach a group, "plans for teaching had to be approved by the classroom teacher of the grades, to insure satisfactory methods of presentation, and to prove that the student teacher had some knowledge of the characteristics and abilities of the children she expected to teach."¹

Teachers College, New York City, opened on September 12, 1887, and at the same time a "model" school opened where "professors of education might experiment with the curriculum and methods of teaching as professors of science experiment in a laboratory."² The Horace Mann School, however, was more of a demonstration than an experimental school.

¹Ida Cassa Heffeon, Francis Wayland Parker (Los Angeles: Ivan Deach, Jr., 1934), p. 30.

²Harold Rugg and J. E. Russel, Teachers College Record, January, 1902 (New York: Teachers College, Columbia University, 1902), p. 11.

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In 1896, John Dewey, as head of the Department of Education and Philosophy of the University of Chicago, developed a laboratory school for the purpose of scientific investigation and research into the problems concerned with the psychology and sociology of education.¹

Teachers College, New York City, established a second laboratory school, the Speyer School, in 1899. This school was unique in that it had no tuition fee, thus rendering a student body relatively typical of the rank and file of the urban schools.

One can therefore see that until 1920, student teaching was a practical course regularly required in the elementary curriculum of normal schools; but student teaching at the high school level was offered and accepted for credit in relatively few universities, in fewer liberal arts colleges, but often in those normal schools which had introduced secondary education curricula. Liberal arts college faculties had a strong aversion to offering student teaching at all and were especially opposed to giving credit for it toward a degree.

According to Luckey, in 1903, the background of professional education of teachers in the United States may be divided into three distinct movements:

1. The normal school movement. ...
2. The movement for the establishment of normal departments in colleges and universities which began with the second half of the nineteenth century.
3. The movement for the establishment of university departments of education, which took form during the last twenty years of the nineteenth century.²

¹Ibid., p. 94.

²George W. A. Luckey, The Professional Training of Secondary Teachers in the United States (New York: The Macmillan Company, 1903), p. 151.

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A Study by Farrington in 1908 of fifty selected universities indicated that thirty offered "practice teaching" but that in fourteen of the universities it was optional.¹

In the years from 1920-40, however, student teaching was almost mandatory for the curriculum of most four year colleges and universities, because many states adopted laws or regulations requiring professional courses, student teaching, and a degree for certification to teach in high schools.²

The 1940's show a number of colleges and universities revising their programs of student teaching in order to provide for longer blocks of time and more use of public schools.³ The Flowers Committee⁴ in 1948 recommended teacher education institutions provide a wider experience, and since this time, the emphasis placed upon student teaching as an integral part of teacher education has continued to grow. The number of institutions which provide student teaching experiences has increased steadily and probably exceeds fifteen hundred.⁵

During this same period various professional organizations began to exert considerable influence on student teaching. In the period prior to 1900, only groups of normal school personnel seem to have taken much

¹Frederick E. Farrington, Practice Work in University Departments of Education (Austin: The University of Texas, 1909).

²Andrews, op. cit., p. 15.

³W. Ray Rucker, "A Critical Analysis of Current Trends in Student Teaching" (unpublished Ed.D. dissertation, Harvard University, 1952).

⁴American Association of Teachers Colleges, School and Community Laboratory Experiences in Teacher Education, op. cit.

⁵Jack Frederick Snyder, "Techniques and Practices for Effective Supervision of Student Teachers in Music" (unpublished Ed.D. dissertation, The University of Nebraska Teachers College, 1961), p. 13.

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interest and done much writing in this field. The National Society of College Teachers of Education was organized in 1902, but its concern in the area of student teaching declined so much that a small group broke away in 1920 and formed the Supervisors of Student Teaching, which later became the Association for Student Teaching. For more than twenty years this association published the proceedings of their annual meetings and now their yearbooks are written by committees, generally on a theme or single topic. Publications by this Association form a major source of information in the field of student teaching.¹

The American Association of Teachers Colleges was formed in 1917, and in 1926 this organization, when establishing standards for accreditation of teacher-education institutions adopted a standard which recommended that:

1. Each teachers college maintain a training school or equivalent facilities.
2. Each teacher in the training school has responsibility for not more than forty children at any one time.
3. A minimum per student of ninety hours of student teaching be required.
4. For every eighteen college students engaged in student teaching there be a minimum group of thirty children.
5. One full-time supervisor be utilized for every fifty student teachers in affiliated schools.
6. At least two-fifths of the teaching in the training school be done by the regular staff or college faculty.²

¹Andrews, op. cit., p. 15.

²Association for Student Teaching, Functions of Laboratory Schools in Teacher Education, Thirty-fourth yearbook, op. cit., p. 11.

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This minimum prescription for laboratory schools continued in effect for over two decades. Then as a result of an intensive study and the report in 1948 of the Flowers Committee of the American Association of Colleges for Teacher Education, the "standard" pertaining to laboratory experiences in teacher education was revised. The revised standard, Standard VI, is qualitative rather than quantitative in nature and suggests maximum rather than minimum goals.¹

This standard has many implications and ideas for the practice of the three phases of professional laboratory experiences: pre-student teaching, student teaching, and post-student teaching. Of special significance to this study are these concepts:

1. That direct laboratory experiences should be an integral part of the work of each of the four years of college.
2. That pre-student teaching laboratory experiences include both observation and participation.
3. That student teaching occur in the program at the readiness of the individual teacher. That such assignment be of mutual benefit to the student teacher and his needs, the group of learners and the laboratory teacher. That assignment be made cooperatively. That experience include major teacher activities. That student teaching be full-time.
4. That post-student teaching laboratory experience aid in an over-all concept of the school and teaching, in strengthening weak areas, in permitting specialization.²

This standard undoubtedly has had considerable influence on not only curriculum, but also the entire music program of the college; particularly

¹ Ibid.

² Gelvin, op. cit., p. 42.

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the concept that "student teaching be full-time."

Lindsey gave evidence at the 1954 Joint Meeting of the Association for Student Teaching and the American Association of Colleges for Teacher Education that the following trends were apparent in regard to professional laboratory experience during the five year period of 1948-1953 as a result of a study made of seventy-six institutional reports on practices in teacher education:

1. There is a significant increase in provision for professional laboratory experiences throughout the four years of the college program.
2. A greater number of institutions provide opportunities for prospective teachers to observe and participate in the total school and in the community.
3. Provision for direct experiences is made chiefly through work in educational psychology courses with very limited opportunities in subject-matter courses.
4. In general, students are spending more time in student teaching, both because of increased emphasis on full-time student teaching and because of increase in the length of assignment to student teaching.
5. Provision for individual differences of students in student teaching is still limited, the chief provision being through adjustments in the nature of activities.
6. There is a marked increase in use of off-campus college cooperating schools in all phases of the sequence of professional laboratory experiences.
7. The extent to which community agencies are used as facilities for laboratory experiences is far greater than indicated in 1948.
8. Students engaged in professional laboratory experiences still get their guidance from laboratory school teachers and college teachers of education with little participation in this activity by subject-matter teachers.¹

¹Margaret Lindsey, "Standard VI. - Five Years After," Seventh Yearbook of the American Association for Teacher Education (Oneonta, N. Y.: The Association, 1954), p. 124.

Many persons assumed that by the middle 1960's virtually all student teaching would be on a full-day basis, but the Russian Sputnik set off a heated re-examination of teacher education, and the amount of general education and required work in the teaching subject areas was increased. Since the total credit requirements for the four-year degree are relatively stationary, reductions made in the electives and in the professional courses often prevented any expansion in student teaching.

Discussion has presently been stimulated concerning the desirability of requiring five years of college for initial certification. Several institutions have adopted a plan sometimes referred to as the MA-3 plan - three years from sophomore standing to a Master's degree. The program covers a two-year general education foundation plus a three-year professional plan.

Consequently, one can observe how student teaching and other direct experiences in teacher education have evolved to the mid-1960's. Presently, some of the chief concerns of the person responsible for student teaching and related experiences are expanding enrollments, the desirability of requiring five years for initial certification, the need for internships, plus the constant struggle for the development and maintenance of high quality programs.¹

The Director of Student Teaching

The director of student teaching in music is designated as the administrative head of the student teaching program in music. He might be the general director of student teaching in the education department of the

¹ Andrews, op. cit., p. 19.

college or university, or he may be a member of the music department itself. Many times, if this person works solely with student teachers in music, he also serves as a college supervisor. A study by Flowers¹ in 1932 concerning the academic preparation of fifty-five directors of student teaching showed that one-third held the doctor's degree, and all except one held the master's degree. One might assume that a similar study today would show a large increase in the number of directors with doctorates.

The function of the director of student teachers is as his title suggests. His job is to direct and coordinate the program of student teaching. Curtis states that:

It is the responsibility of the director of student teaching to see that a program of high quality professional laboratory experiences is planned, and that it operates smoothly and effectively for all concerned. He gives guidance to students, college personnel, cooperating school staff and community in effecting the type of off-campus program that results in improving the teaching-learning conditions in the college and in the public school.²

In some schools, however, this work is done by a college or university coordinator who will work with the students during student teaching.

Coordination between the college and the cooperating school must function to the highest degree. The public school is primarily concerned with the education of pupils and the college or university is mainly

¹ John Garland Flowers, Content of Student Teaching Courses Designed for the Training of Secondary Teachers in State Teachers Colleges, (New York: Bureau of Publications, Teachers College, Columbia University, 1932), p. 10.

² Dwight K. Curtis, editor, Achieving Quality in Off-Campus Professional Laboratory Experiences (Lock Haven, Pennsylvania: The Association for Student Teaching, 1957), p. 28.

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concerned with its student teaching program. The degree of conflict which arises between these concerns is another responsibility of the director of student teaching.¹ Garrison comments on this coordination between the college and the cooperating school by making these points:

1. Training supervisors should know the fundamental principles taught in college courses which are related to their work.
2. College teachers should know the practices of the training school which are related to their work.
3. There should be mutual understanding, agreement, and disagreement, tolerance of each other's point of view, and mutual support of each other's work as far as possible; but individual freedom in carrying on one's own work in trying to realize the common ends of the institution, curricula, and courses.
4. Overlapping and duplication of work should occur only where it may be justified in realizing the ends sought, and in meeting the needs of the individual student.²

The major problems provided for the director of student teaching in his quest for satisfactory coordination are stated by Rogers as follows:

1. Lack of standardization among institutions;
 - (a) differences in number of hours or units required
 - (b) assignment practices
 - (c) schedules
 - (d) policies regarding payment to training teachers
 - (e) supervision
 - (f) evaluation procedures
2. Need for joint planning and mutual understanding;
 - (a) lack of understanding and appreciation between institutions and city school personnel
 - (b) need for closer working relationships
 - (c) agreement on a common basic philosophy

¹Snyder, op. cit., p. 61.

²N. L. Garrison, Status and Work of the Training Supervisor, (The Critic Teacher) (New York: Bureau of Publications, Teachers College, Columbia University, 1927), pp. 49-50.

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Obviously, a successful program of student teaching is possible only when the institution and the city schools are operating on a common philosophy.¹

Rogers therefore recommends that:

City school systems in which student teaching is carried on should assume an active rather than a passive role in that program.

In order to administer the program properly the city should provide necessary staff and facilities for this function. In cities having large programs, a position of Director of Student Teaching should be created to provide for adequate management, coordination and supervision of the program in the city schools.

Principals of all training schools should assume leadership and direction of the student teaching program, and should be held responsible by the city school system for adequately orienting student teachers and insuring the student the widest possible experience.²

The position of director of student teaching is subject to certain problems of recruitment. Andrews suggests that:

These administrative posts suffer from a lack of status, and the incumbents all too often use them as convenient way stations on the road to more prestigious senior professorships and administrative posts. The result is a real shortage of career people for the long-range leadership so badly needed. Deciding which is cause and which is result is indeed difficult, but lack of adequate preparation probably produces both low status and a feeling of insecurity and dislike for work.³

Andrews further states that:

the fact that the administrator in the student-teaching area is faced with perennial budget shortages and must put up with unsatisfied demands from faculty, school

¹Helen J. Rogers, "Administration of Student Teaching in Their Secondary Schools by Large City School Systems," Education, LXXII (January, 1952), pp. 343-346.

²Ibid., pp. 347-348.

³Andrews, op. cit., pp. 84-85.

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people, and students, about which he is almost powerless to do anything, probably affects his attitude adversely. Furthermore, operating a program in this field requires the administrator to meet deadlines constantly, and by any standard the work load is most burdensome. A high quality program is not likely to emerge without some margin of time for skilled administrative leadership to give to research, to program development, and to public relations.¹

Stratemeyer and Lindsey summarize the overall function of the director of student teachers in the following manner:

To take care of administrative aspects of the program...

To guide the college supervisory staff in study and evaluation of their work and in dealing with problems common to the supervision of student teaching.

To facilitate continuous study and improvement of the student teaching program and other professional laboratory experiences by all those related to it.

To provide for the continuous in-service education of persons, both at the college and in cooperating schools, working in the student teaching program.

To serve as the liaison person between the student teaching program and other aspects of the total curriculum of teacher education.²

It appears to this writer that literature is much more voluble on arguments pertaining to the responsibilities of the director of student teaching and on the kinds of actions that should be taken to improve programs than it is on the actual working policies and practices which

¹Ibid.

²Florence B. Stratemeyer and Margaret Lindsey, Working With Student Teachers (New York: Bureau of Publications, Teachers College, Columbia University, 1958), pp. 46-51, quoted in Snyder, op. cit., pp. 63-64.

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should be followed in the programs. This seems to reflect the fact that it is easy to talk about what should be done, but relatively difficult to get the right parties together and develop complete programs. The responsibility here lies with the director of student teaching and the degree of coordination is directly proportional to the effectiveness of this person.

The College Supervisor
of Student Teaching

The College Supervisor of Student Teaching is a staff member of the college who regularly visits and/or observes student teachers. Hopefully, this person will be from the faculty of the music department, but many situations may be observed in which he is from the department of education. This person has an important responsibility as a liaison person who works to clarify purpose and ideas with all concerned in student teaching.

Since this person is very important in the scheme of things, he should be selected with considerable care. According to the thirty-third yearbook of the Association for Student Teaching,

His age and general physical condition should be such as to assure him the essential vigor and vitality for working with a good program of teacher education both on and off-campus. He should have both broad and specialized training in order to understand the program in its entirety. His experience should preferably include work in the elementary school, in secondary school, and in teaching college classes. In addition, he should be a person possessing an even temperament, poise and dignity, and enthusiasm.

The college supervisor should have specific abilities as follows:

1. Knowledge of Public Relations...
2. Ability to work with school people on all levels...

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3. Ability to inspire confidence in the program...
4. Background in supervision...
5. Skill in evaluation...
6. Willingness to travel...¹

One must be aware of the fact that teaching experience gives no assurance that a person is well qualified as a college supervisor, and training programs for this position are practically non-existent. Consequently, the chance of this ideal person being a reality is somewhat slim and any supervisor exhibiting all of these competencies should probably be put in a glass case and preserved for posterity. Certainly no student teacher could endure such perfection, but on the other hand, this supervisor should be expected to strive to constantly increase his competency toward perfection, and this list does define these competencies.

The college supervisor works cooperatively with many people in fulfilling his roles as (1) a liaison and public relations person who helps to promote greater understanding of and participation in the pre-service teacher education program, (2) a supervisory instructor who assumes responsibility for encouraging the student teachers' continued professional growth and personal judgment, and (3) a co-worker in the public school who collaborates with the principal and cooperating teacher in improving the quality of pre-service practical experience.²

The Forty-third yearbook of the Association for Student Teaching, entitled The College Supervisor - Conflict and Challenge, states that this man is

¹The Association for Student Teaching, Facilities for Professional Laboratory Experiences in Teacher Education, Thirty-third yearbook, op. cit., pp. 184-186.

²Haines, op. cit., pp. 54-55.

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...sometimes the middle man but more often the end man. He owns the phantasy world as the students see it. He has complete control of a never, never land of his own invention, which is all verbal and at the beck and call of his vocabulary. This Walt Disney world is far from the boondocks. Boondocks are any place the college student is when the college professor isn't. ...thus, the "theoretical" model-giver pales beside the "real" model. In his place is the all wise professor of knowledge. Not be as I am but be as I know. ...there is trouble born of the fact that the college supervisor is often privy to the other two sets of perceptions added to his own, those of the student and those of the supervising teacher. ...the anxieties of the student teacher, the discomforts of the supervising teacher, and the frustration of the college supervisor are well documented in the everyday experiences of the members of the inter-related triangle. Role responsibility - whether to teach, to learn, or to advise - is not clearly defined and sometimes bears little relation to the role capacity.¹

Many legal and philosophical issues are involved when a college employee steps out of his line of authority and begins operating in an entirely separate school. The college supervisor has authority over the student teacher and evaluates his work, but the public school teacher has authority over the teaching-learning situation and can and should decide what can be delegated to the student teacher. Many college and public school teachers make this joint arrangement work very successfully.²

As a liaison and public relations person, the college supervisor usually carries out the following functions:

1. Interprets the college program and needs with particular reference to student teaching.
2. Promotes good working relationships among all the personnel involved in the student teaching program.

¹ Association for Student Teaching, The College Supervisor - Conflict and Challenge, Forty-third yearbook (Dubuque, Iowa: William C. Brown Co., 1964) pp. 9-10.

² Andrews, op. cit., p. 64.

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3. Coordinates the program of student teaching.
4. Defines the student teacher's role for the student teacher.
5. Serves as a "trouble shooter" for the college to resolve any problems connected with student teaching.
6. Works as a public relations consultant visiting schools and teachers.
7. Develops an over-all plan for the professional experiences of student teachers.
8. When necessary, recommends to college authorities a change in placement or the removal of a student teacher.
9. Provides on-call supervisory service in all aspects of the teacher-education program.
10. Gives requested professional service to the schools concerning teaching methods, materials, equipment, etc.
11. Helps the college staff in its relationships to the public school personnel.
12. Assists in continuous evaluation of the student teaching program.
13. Works for cooperation between professional and content departments, hopefully, by using content specialists as consultants in the student teaching program.¹

Because his job is so directly concerned with human relationships, the college supervisor must be continually aware of and sensitive to the need for helping all those involved to see the total picture.

Whether the college supervisor teaches any college courses or not, the student teacher needs to be in contact with someone who is part of the program but apart from the school to which he is assigned. Not infrequently, only a small amount of the college supervisor's time is allocated to the supervision of student teachers. In some instances,

¹Ibid., pp. 64-67.

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supervisors are responsible for a larger group of students than can be possibly cared for effectively. Commenting on this situation, Strebel says:

Supervision of student teaching is a major professional responsibility fully as important as teaching or administration. Too often, however, ...those engaged in supervision are required to assume these duties in addition to an already full load. Under such circumstances one may raise the question as to whether supervision is not thought of as having only secondary importance.¹

The 1948 "Flowers Report" of the American Association of Teachers Colleges indicated that the frequency of visits by college supervisors usually are "not...made following a regular schedule and that neither the student teacher nor the director of student teaching exercises any significant influence in determining the visits by college teachers." The report also showed that "supervision by college teachers is not based on an inflexible plan - a plan which might become an obligation - but that in many institutions college teachers are 'on call' to help students when a need is felt."²

In a study conducted by Jones in 1960, the number of visitations made by college supervisors ranged from 0 to 25 with a median of four. In summary Jones states:

In general, public teacher preparing institutions averaged slightly larger numbers of off-campus student teachers...than either private or church-related

¹ Ralph F. Strebel, The Nature of the Supervision of Student Teaching in Universities Using Cooperating Public Schools and Some Conditioning Factors (New York: Bureau of Publications, Teachers College, Columbia University, 1935), p. 17, as quoted in Snyder, op. cit., p. 54.

² American Association of Teachers Colleges, School and Community Laboratory Experiences in Teacher Education, op. cit., pp. 226-227.

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institutions. For all institutions combined, approximately four student teachers are assigned per cooperating school and slightly more than one per cooperating teacher.

...full time supervisors are used more frequently... by public institutions. However...part-time supervisors... are used more frequently by private and church-related institutions than by the public institutions. On an average, the full-time college supervisors are responsible for 18 and the part-time supervisors for 15 off-campus student teachers.

Off-campus student teachers at church-related institutions received, on an average, three classroom visits by college supervisors, and the student teachers of both public and private institutions received four visits.¹

The student teacher may expect from the college supervisor the following responsibilities as outlined in the Thirty-fourth yearbook of the Association for Student Teaching:

1. To provide helpful supervision including suggested means for developing the student's personal and professional competencies.
2. To arrange for conferences with the student teacher and the supervising teacher, individually and collectively.
3. To facilitate the provision of opportunities for the student to become oriented to the school as a whole.
4. To assist in the maintenance of good working relations between the student teacher and members of the school staff.
5. To interpret the college teacher education program to the supervising teacher and school administration.²

¹Rodney M. Jones, "Off Campus Student Teaching Programs: Their Size and Importance," Journal of Teacher Education XI (December, 1960) pp. 517-519, quoted in Snyder, op. cit., pp. 55-56.

²Association of Student Teaching, Functions of Laboratory Schools in Teacher Education, Thirty-fourth yearbook, op. cit., p. 49.

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At regularly scheduled times throughout student teaching, the college supervisor will meet with all of the student teachers assigned to him, or with those located in one school or school system. The agenda for such meetings or seminars may be highly structured and planned in advance, or the session may be problem-centered, built around the problems mentioned by the student teachers.

The college supervisor many times is a "safety valve" for the student teacher by being a good listener and confidante on problems and matters which should not be discussed in the school community.

The final evaluation of the student teacher is the responsibility of the college supervisor and is based on the opinion of the cooperating teachers, the observations of his own, the reports and materials provided by the student teacher and the student teacher responses in conferences and seminars. After this final evaluation is made, it is also his responsibility to write a recommendation for the teacher placement office.¹

The following paragraph quoted from the North Central Association Quarterly seems to summarize the supervisory duties of the college supervisor:

The college supervisor must spend sufficient time in the cooperating school to provide adequate supervision of the student teacher's work in the classroom. In addition, he must consult with the student and the cooperating teacher for the purpose of not only helping the student appraise his work, but of exchanging ideas on the improvement of the teacher-education program with the cooperating teacher and the administrator of the cooperating school. To discuss these time consuming demands, the college supervisor must visit the cooperating school at regular intervals. On such visits, he must be there long enough to fulfill the obligations

¹ Andrews, op. cit., pp. 66-67.

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expected of him. An occasional perfunctory visit will not achieve these objectives.¹

As a co-worker in the public schools, the college supervisor must maintain relationships with the board of education and the superintendent of schools. His major responsibilities lie, however, in working with the building principals and cooperating teachers. The major role of the supervisor from the college in dealing with the principal is that of support and enrichment in the integration of theory and practice. Time spent with a principal may be a wise investment, for through him concepts and agreements are translated into action, not by a single individual but by an entire staff.² In dealing with the cooperating teachers, the college supervisor should provide this person with professional and personal information on the student teacher, confer as frequently as circumstances permit with this person to assist him in his guidance of the student teacher, and when appropriate, hold three-way conferences including the student teacher (sometimes four-way, including the principal or other staff member) to aid in goal setting, planning, evaluation, additional experiences, and the resolving of problems.³

The Forty-third yearbook of The Association for Student Teaching contains an entire chapter on the "Common Concerns of College

¹"Some Guiding Principles for Student Teaching Programs," North Central Association Quarterly, XXXII, October, 1957, p. 196.

²The Association for Student Teaching, Teacher Education and the Public Schools, Fortieth yearbook (Dubuque, Iowa: William C. Brown Co., 1961) pp. 47-48.

³Andrews, op. cit., p. 65.

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Supervisors."¹ These are summarized as follows:

1. Lack of role definition
2. Determination of work load - a formula for this does not exist
3. Travel difficulties
4. Lack of status - usually these persons are doctoral candidates, instructors or assistant professors, and his contacts with other members of the faculty are limited because of the traveling
5. Relationships with the public school
6. Relationships with students

Gelvin² discovered in 1956 that in thirty of the thirty-one institutions investigated which employ a college supervisor, these staff members have a master's degree or above; in seven schools, they hold doctorates, and in one this person is not a member of the college staff. Gelvin goes on to state that "there is apparently no agreement among schools in regard to the teaching load of the college supervisor." Among the formulae stated are, "twenty students equalled a full teaching load," "one-half semester credit hour per student teacher," "supervision is two thirds of a full teaching load," "twenty-five student teachers equalled one half a teaching load," "three students equalled one credit hour," "two students equalled one credit hour," and "twenty student teachers equalled a full load."

This same study showed that the number of times per term that a college supervisor visits the student teacher and the length of each visit vary from school to school. The findings ranged from "only when there is need for his presence," through "one to seven times per term," "one or more times per term," "three or four times per term," "six

¹Association for Student Teaching, The College Supervisor - Conflict and Challenge, Forty-third yearbook, op. cit., pp. 11-20.

²Gelvin, op. cit., pp. 114-115.

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times per term," up to "weekly visits." The length of time spent in the classroom ranged from one period to one-half day.

The Forty-third yearbook of The Association for Student Teaching has set up a list of ten guidelines for the college supervisor of student teaching as he seeks to make his contribution to providing high level learning opportunities for the student teacher. They are as follows:

1. The college supervisor-supervising teacher relationship should be one of peers
 - with differentiation of function but not of purpose
 - with each gaining new insights
 - with potential energies released and mobilized for effective individual and cooperative action.
2. Individual differences among the student teacher, supervising teacher, and college supervisor should be accepted and utilized.
3. Efforts of the college supervisor should be closely related to the problems and concerns that are significant to the supervising and student teachers.
4. Proposals made and action taken by the college supervisor should meet the test of making a positive contribution to the teaching-learning situation for children or youth.
5. Efforts should be directed toward developing generalizations, and applying them in new and different situations.
6. Means should be developed to move from decision to action; to test and try ideas in the reality context.
7. Evaluation should be continuous and cooperative.
8. Action of the college supervisor should be governed by fundamental principles or guidelines, consciously held, with willingness to experiment in implementing them in new ways.
9. The college supervisor should have special preparation for his roles.
10. The work of the college supervisor relating to student teaching should be recognized as part of the total teaching assignment, and viewed as essentially equivalent in character to guiding a college seminar.¹

In the words of E. Brooks Smith, the college supervisor of the future

¹Association for Student Teaching, The College Supervisor-Conflict and Challenge, Forty-third yearbook, op. cit., pp. 151-163.

...will have to divide his time between both worlds and try to bring them together for the student. In short, he will have to be a colossus. However, there is no place in the educational world where colossi are more needed at this time, bridging the gap between school and college in teacher education and showing the profession a new view from the bridge.¹

The Classroom Cooperating Teacher

The cooperating teacher is referred to as the selected classroom teacher who guides the daily experiences of the student teacher. More and more this person is a public school teacher who takes on the added responsibility of a student teacher. If, however, this person teaches in a campus laboratory school, he is many times referred to as a supervising teacher. It is the purpose here to create a profile in words describing the many facets of this important position.

The position of cooperating teacher has developed tremendously during the past several years. From the status of the individual working with literally myriads of student teachers, this position has evolved into one where the cooperating teacher is a well-trained professional individual working with a few select student teachers.

Brink comments further on the importance of the cooperating teacher:

If students are to derive the maximum value from their teaching experiences it is obvious that the careful selection of supervising teachers is of utmost importance. Not only must they be interested and willing to assist the beginning teacher, but they must also have demonstrated a high degree of professional competence.²

¹Ibid., p. 147.

²William G. Brink, "The Administration of Student Teaching in Universities Which Use Public Schools," Educational Administration and Supervision, XXXI (October, 1945), pp. 394-402.

Cooperating teachers must be carefully selected and the public school principal and supervisory staff must agree with this selection. The following four categories, according to Lindsey, might be viewed as the special qualifications required of this person:

1. Superior attainment in all the competencies required of regular classroom teachers.
2. Deep understanding of and ability to apply what is known about college-age youth and the learning process to work with college students.
3. Understanding of and ability to work in a total program of teacher education.
4. Interest in and positive attitudes toward the welfare of the profession and ability to induct young people into the profession in such ways as to facilitate their development of similar interest and attitudes.¹

Sands² found in 1952 that in his study 2.65 per cent of the cooperating teachers held doctorates; 68.75 per cent held a master's degree; and 28.61 per cent held a bachelor's degree. It was also found that these persons had from 0 to 2 years' experience as a supervisor and from 9-11 years' experience in classroom teaching.

Criteria which will prove valuable in the process of selecting cooperating teachers of the highest caliber are outlined by Cook, Wilt and Woofter.

1. The supervising teacher should be one who can create a democratic atmosphere in his relation with student teachers.
2. Teachers selected for supervising teachers should be those who constantly strive to find better ways of teaching.
3. Supervising teachers should be selected in relation to the situation in which the teacher education institution operates.

¹ Margaret Lindsey, "After Student Teaching - What?" Education, LXXIII (June, 1953), pp. 215-223.

² John E. Sands, "Survey of Off-Campus Student Teaching," School and Society, LXXVI (August, 1952), pp. 137-139.

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4. Persons selected as supervising teachers should exhibit a willingness to work with inexperienced teachers.
5. Persons selected as supervising teachers should exhibit the disposition to acquire through in-service and instructional training the skills and understandings necessary in working with student teachers.
6. Supervising teachers must be able to analyze teaching critically.
7. Supervising teachers should have developed broad cultural interests.
8. No person who has not acquired an experimental attitude should be selected as a supervising teacher.
9. All supervising teachers should reveal great interest and enthusiasm for the service they are performing.
10. Supervising teachers should be tolerant of human weaknesses.
11. The initial selection of supervising teachers may be done partially on the basis of certain objective criteria. These criteria should include as a minimum:
 - a. four years training in teacher education
 - b. three years successful teaching experience
 - c. participation in professional groups
 - d. good moral character
 - e. recent educational training
 - f. an expressed willingness to acquire in-service training in teacher education.¹

According to Lingren in 1957, only eight states have specific certification requirements and/or state-controlled criteria for the approval of cooperating teachers. A few of these states require graduate credit in supervision, workshops or courses designed for cooperating teachers.²

McGuire in his 1963 study which was confined to the area of music and undertaken on a national basis found that about two-fifths of the

¹Kermit A. Cook, May L. Wilt, and Mildred Y. Woofter, Student Teaching in the Secondary School (Dubuque, Iowa: W. C. Brown Company, 1954), pp. 152-153.

²Vernon C. Lingren, "The Certification of Cooperating Teachers in Student Teaching Programs," The Journal of Teacher Education, VIII, No. 4 (December, 1957), pp. 403-407.

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reporting institutions indicated that they did have special criteria for selecting cooperating teachers. These were:

(a) must have masters degree, (b) must have five years teaching experience, (c) must have three years experience, (d) must have two years experience, (e) must have one year experience, and (f) must hold a state approved teaching certificate.¹

The majority of the responding institutions, however, did not have such specific criteria for selection. They listed much more general criteria such as:

(a) must be sympathetic to teacher training (b) must have demonstrated outstanding success as a teacher (c) must be recommended by the public school administration (d) must be a proven leader, and (e) must be approved by a visiting college committee.²

It is interesting to note that very few of the type of criteria recommended by Cook, Wilt and Woofter were actually practiced in the McGuire study.

McGuire also found that "in a vast majority of the cases, college music educators, college general educators, and public school administrative personnel were all involved in deciding which public school teachers should be asked to be cooperating teachers."³

Undoubtedly, perceptions of the proper role of the cooperating teacher varies greatly among those presently serving in this role. However, as this cooperating teacher perceives his role, it seems to involve at least five facets. They are: (1) accepting the supervisory task, (2) adjusting to a professional partnership, (3) guiding a prospective

¹McGuire, op. cit., p. 115.

²Ibid.

³Ibid.

teacher's efforts, (4) helping a colleague evaluate his growth, and (5) deriving professional advantage from the presence of a student teacher.¹

In accepting the supervisory task, the college representative and the cooperating teacher must be aware that frequent contact and open avenues of communication are vital and the colleges must be ready and willing to provide the kind of help the cooperating school personnel feel they need and want. This personnel must be allowed to participate in planning and evaluating the on-going program. It is imperative, however, that all cooperative arrangements should be of such a nature that they can be terminated at the end of the year if conditions are not satisfactory to either the college or to the off-campus cooperating school.²

The adjustment to a professional partnership is possible only if mutual confidence and respect are established and maintained. All cooperating school personnel need the assurance that the college regards them as essential co-workers.³

The forty-fifth yearbook of the Association for Student Teaching lists various competencies necessary for guiding a prospective teacher's efforts. They are:

- I. Competencies related primarily to classroom procedures and techniques.
 1. Gives suggestions in matters of discipline.

¹Association for Student Teaching, Teacher Education and the Public Schools, Fortieth yearbook, op. cit., p. 39.

²Association for Student Teaching, Facilities for Professional Laboratory Experiences in Teacher Education, Thirty-third yearbook, op. cit., pp. 32-42.

³Ibid., p. 31.

2. Acquaints the student teacher with "routine" matters.
3. Displays accuracy in keeping records.
4. Creates a democratic setting for learning - one in which pupils share in some decision-making experiences.
5. Assists student teacher in setting reasonable standards of performance for his classes.
6. Encourages creative thinking and planning by pupils and by the student teacher.

II. Competencies related primarily to the working relationship between the supervising teacher and the student teacher.

1. Is available for consultation and moral support when needed.
2. Analyzes with the student teacher the value of experiences; helps the student teacher to discover which ones are most worthwhile.
3. Helps the student teacher set his goals and formulate his educational philosophy.
4. Shares in planning with the student teacher.
5. Plans and teaches through another adult; originates and suggests new ideas without dominating the student teacher's thoughts and actions.
6. Establishes a feeling of security on the part of the student teacher by clarifying his responsibilities throughout the student teaching period.
7. Recognizes and helps relieve tension in pupils and in the student teacher.
8. Offers criticism - continuous, specific, and constructive - in a sympathetic manner.
9. Helps the student teacher to develop understanding of his own strengths and weaknesses, and to build a healthy self-concept.
10. Invites the student teacher to participate in the professional and social activities of the staff.
11. Shows willingness to consider new and different techniques in an open-minded manner.

III. Competencies related primarily to the transition from the relative inactive status of the student teacher at the beginning of student teaching to his active status later in the assignment.

1. Gradually lets student teacher accept increasing responsibility until full teaching responsibility is assumed.
2. Helps student teacher to understand his job in relation to the entire school program.

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3. Helps student teacher build teaching skills through observation of his (cooperating teacher's) teaching.
4. Assists student teacher in recognizing theories in practice - child development, psychological principles, and so forth.¹

In achieving facet number four, that of helping a colleague evaluate his growth, the cooperating teacher must initially request that the student teacher evaluate cooperatively the teacher's own teaching with later reversal of roles. The two persons must have frequent conferences to evaluate progress of the teaching-learning, with both practicing self-evaluation and this type of evaluation should be an important part of the mid-term and final evaluation.

The final facet, that of deriving professional advantage from the presence of a student teacher, is one which is not frequently recognized by the cooperating teacher. It is most certainly a mark of excellence in the supervising teacher that he can make the various relationships with the student pay off for himself, for his class, and for the school. Conversely, the student teacher is "fortunate indeed who finds himself working alongside one who is experienced but seeks new experiences, who is wise but reaches for new wisdom, who is confident of what he knows and what he can do but is humble in the face of what he has not yet discovered."²

One important key to the improvement of the student teaching program is the development of inservice education for the cooperating

¹Association of Student Teaching, Professional Growth Inservice of the Supervising Teacher, Forty-fifth yearbook (Dubuque, Iowa: William C. Brown Co., Inc., 1966), pp. 19-20.

²Association for Student Teaching, Teacher Education and the Public Schools, Fortieth yearbook, op. cit., pp. 44-45.

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teacher as he works with student teachers. This training is the responsibility of the college or university and the success or failure of the student teaching program in the public schools could depend on such an in-service program. The state of Georgia has a state wide program for educating carefully chosen teachers to be cooperating teachers.¹

Various means through which this inservice program can be facilitated are (1) college or university courses, (2) workshops or seminars, (3) supervisory conferences, (4) printed materials such as handbooks and newsletters, (5) professional organizations (i.e., The Association for Student Teaching, The American Association of Colleges for Teacher Education, The National Commission on Teacher Education and Professional Standards, and The Association for Supervision and Curriculum Development), (6) the laboratory school, (7) involvement in the college program, and (8) educational television.²

Various suggestions are offered by Cook, Wilt, and Woofter to aid the college or university in developing in-service training programs. The seemingly more significant are:

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2. College administrators and all other college personnel concerned with the student teaching program should make it possible and feasible for campus or non-campus supervising teachers to attend conferences, classes, and workshops designed to improve the level of supervision of student teaching.

¹Dwight K. Curtis and Edgar Tanruther "In-Service Improvement Programs for Cooperating Teachers and Laboratory School Supervisors," Facilities for Professional Laboratory Experiences in Teacher Education, G. D. Holstine, editor, Association for Student Teaching, Thirty-third yearbook, pp. 200-214.

²Association for Student Teaching, Professional Growth Inservice of the Supervising Teacher, Forty-fifth yearbook, op. cit., pp. 44-74.

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4. In selecting schools for student teaching, college administrators must select those in which in-service education programs are already established or in which the faculty reveals a willingness to utilize the facilities of such a program for in-service growth.
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10. Teacher education personnel must continually seek ways to provide in-service development for co-operating schools both in the area of improving their services to children as well as improving teacher education laboratory experiences.
 11. In the pre-service training of supervising teachers... many things might be done but the following are feasible enough administratively to be done in many situations:
 - a. Have prospective supervising teachers attend a graduate workshop on courses centered around student teaching;
 - b. Have the supervising teacher participate in some kind of internship under the direction of the director of student teaching;
 - c. Make it possible for the supervising teacher to come to the college campus for some kind of evaluation after the internship¹

Basically, the only two alternatives which are presented in the problem of remunerating off-campus teachers for their cooperation in a college program of student teaching are remuneration in cash or in privileges. Examples of privileges might be passes to athletic events, concerts and lectures, faculty status, tuition grants, etc. Particular practices in individual institutions seem to vary to meet the needs of the specific local situation. Contemporary practices include a wide variety of methods for remuneration as well as no financial or other consideration. Generally, where the resources permit and where

¹Cook, Wilt, and Woofter, op. cit., pp. 154-156 as cited by Snyder, op. cit., pp. 52-53.

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the initial relationship included some type of remuneration, cooperating teachers are reimbursed. Where resources are meager, the reverse is true.

Stratemeyer and Lindsey¹ recognize three general kinds of financial arrangements:

1. The college pays each classroom teacher who serves in the capacity of cooperating teachers. In some cases the principal is also paid.

2. Colleges pay into funds of a school system, the money being used to improve the student teaching program.

3. No payment is made, on the assumptions that the student will within a year become a teacher. The service is an obligation of the schools, and helping in the program is good for the school.

The 1951 yearbook of the Association for Student Teaching states some twelve kinds of awards for cooperating teachers. They are:

1. Payment of money directly to the cooperating school or district.
2. Awarding of tuition credit to the cooperating teacher.
3. Awarding of cash honorarium to the cooperating teacher.
4. Furnishing substitute teachers for the cooperating teacher.
5. Furnishing expense money for cooperating teachers attendance at workshops, conferences, and conventions.
6. Housing of public school students in college-owned buildings.
7. Granting to cooperating teachers the use of college facilities not offered to other teachers.
8. Supplying educational equipment, supplies, texts, and furniture.
9. Supplying occasional consultant services by college staff.

¹Stratemeyer and Lindsey, op. cit., pp. 70-71.

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10. Awarding of a four-year scholarship to a student of the cooperating school.
11. Awarding a cash honorarium to the cooperating principal.
12. Awarding of credit toward the bachelor's degree to the cooperating teacher.¹

It is interesting to note that in 1958 the statement was made that:

The California Teachers Association has had long-standing policy regarding the practice of paying supervising teachers directly for student teaching services. It has been the policy of our commission on teacher education to discourage this procedure. The practice is, however, prevalent, particularly in southern California. During this next year we may make a stronger statement indicating that there are more desirable ways to recognize the supervising teacher.²

The results of a survey conducted in 1964 by the American Association of School Administrators indicate that only seven per cent of the systems involved in the study offer no remuneration at all to the cooperating teacher. In the great majority of school systems surveyed, cooperating teachers are offered money (\$50 to \$60 per semester or quarter seems typical) or tuition free courses at the cooperating college or university.³

McGuire⁴ found in 1962 that monetary payments made to cooperating teachers in music ranged from nothing to over one hundred dollars. He

¹Association for Student Teaching. "Off-campus Student Teaching," Thirtieth yearbook. (Lock Haven, Pennsylvania: Association for Student Teaching, 1951), Chapter IV.

²Asahel D. Woodruff, Student Teaching Today (Washington, D. C.: The American Association of Colleges for Teacher Education, 1960), p. 20.

³Pose Lamb, The Student Teaching Process in Elementary Schools (Columbus, Ohio: Charles E. Merrill Books, Inc., 1965), p. 12.

⁴McGuire, op. cit., pp. 117-118.

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also found that his data indicated two trends for the future: (a) "a tendency toward paying something where nothing has been paid in the past, and (b) a tendency toward increasing the amount presently paid." Eight of the one hundred thirty-three institutions paid nothing and indicated by written comment that they were satisfied with the present plan and did not anticipate a change. Some institutions also expressed belief that they would have increased control over cooperating teachers if they could pay something, or if they could pay more.

Obviously, the practices of remuneration for cooperating teachers are diverse.

With regard to the number of student teachers assigned to a cooperating teacher, the recommendation seems to be overwhelmingly in the singular. Gelvin¹ found that although the type of student teaching program affected to some degree the number of student teachers assigned to one cooperating teacher, the practice of assigning one student teacher at a time to a cooperating teacher was found in schools in all of the categories.

The extreme importance of the cooperating teacher has always been recognized by those responsible for the education of prospective teachers. Troisi in writing in the Thirty-eighth yearbook of the Association for Student Teaching stated:

The supervising teacher...is becoming recognized as the most influential person in a teacher education program. In most cases prospective teachers spend more time with their supervising teacher than any other

¹Gelvin, op. cit., p. 118.

staff member. This fact alone puts the supervising teacher in a position to influence greatly the prospective teacher.¹

The Student Teacher

The name student teacher designates a college or university student assigned to observe, participate, and teach in a cooperating classroom. Each student teacher approaches this assignment with some doubts and each brings to this assignment a different set of qualifications, strengths, and competencies. The readiness to pursue this assignment is entirely an individual matter and recognition of this fact would seem to indicate that not all students should enter upon the work of student teaching at the same point in the professional sequence. It would seem that each placement should be contingent upon the ability of the student and the nature of earlier professional laboratory experiences.² In describing the student teaching at Temple University, Butterweck states:

When should the student enter student teaching? When he as an individual is ready for the responsibility of teaching...How long? Until there is evidence that competency has been developed to the point where the young teacher can "carry on" on his own. This means not only the competency to teach a traditional lesson in a conventional manner; it means competency to take pupils where they are and guide them to a higher point in their development.³

No other experience in the program of teacher preparation is considered as important as student teaching in the minds of the students

¹Association for Student Teaching, The Supervising Teacher, Thirty-eighth yearbook (Cedar Falls, Iowa: Association for Student Teaching, 1959), p. 18.

²Snyder, op. cit., pp. 29-30.

³J. S. Butterweck, "Student Teaching--When, Where, and How?" Journal of Teacher Education, II (June, 1951), pp. 139-142.

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themselves. Tension, anxiety and sometimes downright peril is experienced by the average novice. "Will the students listen to me? What will I do if they don't do what I tell them to? What if my cooperating teacher doesn't like me? How will I know what I am supposed to say to the class?" These and numerous other questions are upper-most in the students' minds as they begin student teaching.¹ Even the most capable student is often awkward and inept.

In addition to the need for a strong desire to teach, there are other qualities which student teachers must have if they are to succeed in their initial teaching experience. Each student needs a well rounded background in general education as well as a functional knowledge of the subject matter which he is to teach. Generally, the college program in teacher education will include three major aspects: (1) general education, (2) professional education, and (3) area of specialization. Various colleges and universities place different levels of importance on each of these areas, so obviously, "the type of college program in which the student is enrolled bears significant weight upon selection of beginning activities, expectations within the length of time available and possible strengths and weaknesses in the students curriculum background."²

Understanding the student teacher in relationship to his background is a most important aspect. Some of the personal factors which are of

¹ Association for Student Teaching, Four Went To Teach, Thirty-fifth yearbook (Lock Haven, Pennsylvania: The Association for Student Teaching, 1956), p. 9.

² Haines, op. cit., p. 82.

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particular importance in this understanding are: "personal interests and hobbies, family situation, types of communities lived in, extent of travel, work experiences not directly related to teaching, and experiences with children in community activities."¹ Care must be taken, however, to avoid over-generalization from specific items of data but it is helpful to know what personal resources the student brings which may have potential use in teaching.

The beginning student teacher needs a basic understanding of the learning process and its functioning in a variety of situations. Two conditions relative to this basic understanding will influence many decisions about his responsibilities during the student teaching program. They are: "(1) the type and extent of the students experiences prior to this phase of his teacher preparation, and (2) the students assimilation of his experiences."²

In addition to mere knowledge of the student teachers' background and potential, this knowledge must be viewed in relation to the specific working situation in which he is placed in order to make plans which are suitable for his stage of growth and which are appropriate to the on-going program of the school.³

The responsibility for selecting the students admitted to the program of teacher education should fall to the college or university. Selection should begin at the time the student enters, and should be a continuous process until the time the student is certified as a teacher.

¹Ibid., p. 81.

²Ibid., p. 84.

³Ibid., p. 85.

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In the opinion of Stiles:

Special emphasis should be given to selection at certain times; namely, at the beginning of the freshman and sophomore years, at the end of the lower division; the time of entrance to the final period of student teaching; the beginning of the internship program and before certification. Students who have been found unfit for, or uninterested in, teaching should be re-directed at any time into other fields. As many relevant factors as possible--including emotional stability, character, teaching aptitude, health, ability to work with others, level of general culture--should be used in the selective process.¹

Baughner, who is concerned with the liberal arts concept and teacher education, recommends that:

A student should make formal application for the privilege of doing practice teaching, filing his request no later than the second semester of the year previous to the year in which he expects to do the work. The student should have the formal sanction in writing of the head of the subject-matter department at the college in which he has taken his major work, and in which he hopes to take his practice teaching. He should have at least thirty semester hours of credit in his major field and twenty four in his minor field. All grades received in these two fields should be above the average, since scholarship above the average is essential for a prospective high school teacher.²

McEachern, in dealing specifically with the education of music teachers, feels that:

...only those students (should be admitted) to student teaching who possess mastery of subject matter, teaching

¹ Lindley J. Stiles, "Pre-Service Education of High School Teachers in Universities" (unpublished Ed.D. dissertation, University of Colorado, 1945), p. 363.

² Jacob I. Baughner, Organization of Practice Teaching in Privately Endowed Colleges of Liberal Arts (New York: Bureau of Publications, Teachers College, Columbia University, 1931), pp. 94-95.

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techniques, and personality traits sufficient for teaching music in the classroom.¹

McEachern further proposes that before being admitted to the student teaching program in the field of music, he should show evidence of his readiness to teach that subject in the following ways:

1. Completion of all general and music education courses which are designed to prepare him for student teaching.
2. Scholarship attainment of a "B" average in both music and non-music subjects.
3. School music supervisor's piano. Regardless of the primary instrument chosen, school music majors should be required to pass an examination in piano as related to the teaching of music in the classroom. This should include such practical accomplishments as playing and combining voice parts, playing an orchestra score, and playing from memory a repertory of frequently used community songs.²

The Stiles study,³ which was written in 1945 and included eighty institutions, found that the most common requirement for the admission to student teaching was a minimum scholastic average of "C," as reported by sixty-two percent of the schools; 12 percent indicated a "C+," and 12 percent reported "B." Students who did not meet these minimum standards were not allowed to enroll for the course.

In 1956, Galvin reported, as a part of her investigation of 40 colleges and universities, that 22½ percent of the colleges have only course requirements as a prerequisite to student teaching; 52½ percent require an average of "C" or better; 22½ percent require only

¹Edna McEachern, A Survey and Evaluation of the Education of School Music Teachers in the United States (New York: Bureau of Publications, Teachers College, Columbia University, 1937), p. 116, quoted in Snyder, op. cit., p. 33.

²McEachern, op. cit., p. 121, quoted in Snyder, op. cit., p. 34.

³Stiles, loc. cit.

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junior or senior rating; and that 30 percent have screening programs. An examination of the screening program shows the following practices:

1. Faculty committee which determines the readiness
2. Physical and psychological examinations
3. Recommendation from the student's major advisor
4. Pass examinations in speech and English
5. Piano examination
6. Examination in the major performing area
7. Examination in basic music education
8. Examination in personality adjustment

In most of the schools, the student teaching staff knows and guides the students prior to the student teaching experience. Twenty-five institutions indicated they guided weak student teachers and fourteen indicated that they require extra clock hours in student teaching for weak student teachers.¹

It is important for any institution taking on the task of preparing teachers to realize that the growth of a completely professional body of teachers is dependent upon the widespread recognition of the fact that such a selective process is employed.²

Haines lists two concepts of the role of the student teacher. She writes:

¹Gelvin, op. cit., pp. 119-123.

²Raymond J. Fay, "Pre-Service Preparation for Professional Participation," The Education of Teachers--As Viewed by the Profession, Bowling Green Conference Official Group Reports, No. 25, National Commission on Teacher Education and Professional Standards (Washington, D. C.: National Education Association, 1948), p. 225.

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If student teaching is viewed as an apprenticeship, for example, then emphasis is apt to be placed upon encouraging the student to imitate the master teacher and to become competent in the established routines and ways of functioning found to be effective by that teacher.

.....

In contrast, if student teaching is viewed as an internship in teacher education, stress will be placed upon creative application of fundamental principles, abstractions of sound generalizations from immediate involvements, and continual explorations of varied possibilities for implementation.¹

Hopefully the student teacher will be an "active, purposeful and creative intern" - not a "flattering imitator."²

The network of interpersonal relationships involved in a cooperative student teaching program provides the framework for and, in a large measure, determines the quality of experiences. As the student teacher enters the classroom in a subordinate role he has naturally some concern and anxiety about his relationships with the children and with the cooperating teacher. As the term progresses, the student teacher will assume more leadership in wider areas, and the cooperating teacher may more frequently be in a "supportive, subordinate role." Other interrelationships which the student must respond to are with the community, the college supervisor, the director of student teaching, the faculty and administration of the cooperating school, special resource persons, and parents. It is imperative that all these relationships are wholesome and harmonious as this is vital to the development of an effective student teaching program.³

¹Haines, op. cit., pp. 13-14.

²Lamb, op. cit., p. 3.

³Haines, op. cit., p. 72.

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Bond, in a study of the strengths and weaknesses of student teachers of music at the University of California over a two-year period, found weaknesses in the following areas:

1. Lack of broad cultural understanding.
2. Selection and use of instructional materials.
3. Achievement of discipline.
4. Lack of creative ability.
5. Resourcefulness in teaching.
6. Provision for individual differences.
7. Lack of forcefulness.
8. Lack of effective speech.
9. Attention to English skills as related to the subject.¹

Thirty-two traits of sixty-two student teachers in music were studied over a period of two years during the total investigation, and Bond found that:

Student teachers were found consistently to rate highest in professional factors and lowest in qualities of professional competence, with scholarship traits falling between these two extremes.²

The problems encountered by student teachers are listed and categorized in several research studies. Ahlering, in 1963, identified the imposing problems that include "many of the problems not yet solved by experienced teachers." The list is as follows:

1. Grading papers.
2. Arguing over test papers.
3. Restlessness of students.
4. Handling discipline problems.
5. Attending college and doing student teaching at the same time.
6. Introducing new ideas to stimulate discussion.
7. Planning lessons to accomplish definite goals.
8. Cheating.
9. Being criticized for going ahead and doing what I wanted to do after I had been given instructions to do so.

¹Jesse A. Bond, "Strengths and Weaknesses of Student Teachers," Journal of Educational Research, XLV (September, 1951), pp. 11-22.

²Ibid., p. 22.

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10. Having to rely on my own judgment as I started to teach when advice from supervising teachers, college instructors, books, and pamphlets was conflicting.
11. Motivating students who don't care so long as they pass and some who just don't care at all.
12. Handling absenteeism.
13. Budgeting time.
14. Presenting subject matter.
15. Being able to ask questions on a high school level.¹

A summary of the overall responsibilities of the student teacher was developed by the staff of Marshall College in 1951 and included in the Thirty-fourth Yearbook of the Association for Student Teaching. They are as follows:

1. Observe good teaching during the period when methods are being studied.
 - a. Classes taught by laboratory school critic.
 - b. Parallel classes in public schools.
2. Accept every opportunity to do "informal" teaching in connection with methods. ...
3. Attend regularly the general conferences which are held during the semester.
4. Accept all invitations to become "one of the staff" by eating in the school cafeteria, going to "The Spot" for a Coca Cola, etc. It is not always easy for a student teacher to break into the faculty circle. ...
5. Accept every opportunity, both at the laboratory school and at the public school, attend faculty meetings, assemblies, athletic contests, and other extra-curricular activities.
6. Learn to teach boys and girls.²

A close look at the student teacher therefore puts him in the leading role with the cooperating teacher as the director of drama. In the supporting cast are the director of student teaching, the college supervisor of student teaching, the other staff members, the administrative personnel, the maintenance staff, and the parents. The

¹Inez Ahlering, "Reactions by Student Teachers," Clearing House, XXXVII (February, 1963), pp. 337-340.

²Association for Student Teaching, Functions of Laboratory Schools in Teacher Education, Thirty-fourth Yearbook, op. cit., p. 41.

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school and community furnish the setting and with this in mind, let us now turn to the dramatic action itself - the student teaching program.¹

The Student Teaching Program

Structure of the Program

The student teaching phase of teacher education many times presents serious problems. The colleges and universities are not in favor of interrupting the academic sequence of the major area of concentration to provide time for student teaching. The public schools are not in favor of the teacher obtaining his initial professional training on the job. Consequently, the student teaching experience becomes a child in a broken home. It does not clearly belong to either parent, and the parents do not see much of each other.²

In 1948 the American Association of Teachers Colleges developed nine basic principles of laboratory experiences in teacher education. This set of principles seems to be the most widely recognized by the profession. They are stated thus:

Principle I: The particular contribution of professional laboratory experiences to the professional education of teachers is three-fold: (1) an opportunity to implement theory - both to study the pragmatic value of the theory and to check with the student his understanding of the theory in application; (2) a field of activity which, through raising questions and problems, helps the student to see his needs for further study; and (3) an opportunity to study with the student his ability to function effectively when guiding actual teaching-learning situations.

¹Association for Student Teaching, Four Went to Teach, Thirty-fifth yearbook, op. cit., p. 136.

²Woodruff, op. cit., p. 1.



Principle II: The nature and extent of professional laboratory experiences should be planned in terms of the abilities and needs of the student and should be an integral part of the total program of guidance.

Principle III: Professional laboratory experiences should provide guided contact with children and youth of differing abilities and maturity levels and of differing socioeconomic backgrounds for a period of time sufficient to contribute to functional understanding of human growth and development.

Principle IV: The professional program should be so designed as to afford opportunity for responsible participation in all of the important phases of the teacher's activities, both in and out of school.

Principle V: Professional laboratory experiences should be cooperatively developed by the student and his advisors. Adequate supervision and guidance should be provided through cooperative efforts of laboratory and college teachers.

Principle VI: Professional laboratory experiences should be integrated with other phases of the student's program. Professional education is the responsibility shared by all members of the faculty, each contributing to the maximum development of the student as individual, as citizen, and as member of the teaching profession.

Principle VII: Evaluation of professional laboratory experiences should be in terms of growth in understandings and abilities needed in the situations faced by the teacher working in our democracy.

Principle VIII: Physical facilities should be adequate to provide a range of firsthand experiences with children, youth, and adults in varied school, home, and community situations.

Principle IX: Professional laboratory experiences should be developed to recognize needed continuity in the pre-service and in-service educational programs.¹

Tenenbaum, in reporting the philosophy of William Heard Kilpatrick, states that:

¹American Association of Teachers Colleges, School and Community Laboratory Experiences in Teacher Education, op. cit., pp. 16-34.

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...the almost universal practice is to require formal courses first, and then later, generally in the senior year, students are required to participate in actual classroom practice. This divorce of theory and practice, Kilpatrick believes, makes the theoretical educational courses seem remote and unrealistic; and there always exists the great danger that even good theory will not function when the student begins to teach.

Kilpatrick believes that students from the beginning of their course should assist master teachers in actual classroom practice. The students should then meet in the afternoon with their teachers and college instructors to discuss the meaning of what they observed and what they did. The teacher-college curriculum should not be fixed in advance, but should arise out of the needs and interests and the problems of the student teachers. ...The felt needs of students as they arise from actually observing and trying to meet classroom problems; this should serve as a base for further study of both students and faculty. ...As the students gain insight into the learning process, they would be given increased responsibility in actual classroom management. Theory and practice should go together.¹

In 1931 Baugher recommended that:

The practice-teaching course should be offered during the first semester of the senior year, and should be at least eighteen weeks in length; ...the practice teaching course should be accompanied by a two-or-three-semester-hour course in the technique of teaching or principles of high school methods, and it should be followed during the second semester by a three-semester-hour course in philosophy of education. The practice teacher should meet his class every time the class meets, and should never stay for less time than a full class period.²

The "Bowling Green Plan" has had considerable influence on student teaching philosophy. Litherland states that this plan is

...designed to provide the student with a semester of full-time participation in those activities which are related to teaching. The student elects the semester in his senior year which he wishes to devote to

¹Samuel Tenenbaum, William Heard Kilpatrick: Trail Blazer in Education (New York: Harper & Brothers, 1951), p. 202.

²Baugher, op. cit., p. 95.

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student teaching. The semester could well be designated "the semester of professional concentration."¹

This "block plan" is further described by Littleton:

1. One week of observation, usually in his home school before college opens.
2. Two weeks of intensive study of general and special methods in preparation for student teaching. During this time the student teacher contacts the supervising teacher under whom he is to work and does some observing in his classes.
3. Eleven weeks full-time assignment to student teaching, during which the college student has only one campus assignment, a two-hour special methods class one night a week. During this eleven weeks the student teacher teaches approximately half-time each day and spends the other half of his time at many other activities that enter into the responsibility of a teacher. ...
4. Three weeks off-campus teaching. Here they get another variety of experience in some distant school.
5. Two days back on campus for summation and evaluation of the semester's work.²

As of 1951, the Association for Student Teaching reported that student teaching was predominantly a culminating experience. It was in the senior year 92.2 per cent of the time on the elementary level and 97.8 per cent of the time on the secondary level. The per cents were 27.3 and 16.7, respectively, for the junior year. By 1957 it was apparent that there was some change in thinking about this as the Fourth Annual New Teachers Conference of the California Teachers

¹H. Litherland, "Bowling Green Plan for Student Teaching," School and Society, LXXII (September, 1950), p. 165.

²E. N. Littleton, "Student Teaching in the Secondary Schools" National Association of Secondary School Principals Bulletin, XXXVI (April, 1952), pp. 15-16.

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Association recommended that "the amount of time devoted to student teaching should be increased with as much as possible of the theoretical training coming later."¹

In 1963, McGuire reported that a majority of the institutions he investigated concerning student teaching in music preferred either the first or the second semester of the senior year. He stated that of the 138 institutions responding:

about one-fourth preferred the entire senior year. Ten institutions preferred three semesters, including the last semester of the junior year and both semesters of the senior. In most of these cases, elementary vocal experience was prescribed for the junior year. Five institutions indicated preference for either a fifth year of undergraduate, or a senior and graduate year combined, or a full year of graduate study devoted to practice teaching.²

Lindsey, on the other hand, is opposed to the concept that student teaching should be the terminal activity of the student's undergraduate program. She states that it should not be placed "in the final semester of the college program," and that this program should be "flexible enough that any student could enter student teaching at the point when he is ready to profit most from the experience."³

The McGuire study also showed that the music courses most often listed as prerequisites to student teaching were: "elementary music methods, secondary music methods, theory, conducting, instrumental methods, and choral techniques." Proficiency examinations prior to receiving permission to enroll in practice teaching were required in

¹Woodruff, op. cit., p. 3.

²McGuire, op. cit., p. 114.

³Lindsey, "After Student Teaching--What?," p. 73.

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"a large minority of the institutions." These examinations were usually in one or more of these applied areas: "piano, voice, functional piano or keyboard harmony, major performing medium, and minor instruments."¹

An important aspect in providing a good beginning to the student teaching experience is that of indoctrination of the student teacher into the policies and regulations of the cooperating school. Gelvin² found that in most schools the student teacher reports directly to the principal of the assigned cooperating school. Twenty-six of the forty institutions included in the study have indoctrination programs that familiarize students with the school in which they will work. In many schools the student teachers are also taken on a tour and introduced to the faculty of the cooperating school.

In the past, the prevalent concept was that the student teaching experience would provide the graduate with some degree of skill in teaching. More recently orientation seems to be a more realistic expectation.³

Lingren emphasizes the importance of the full-day experience in the following statement:

Any student teaching program which fails to give prospective teachers considerable experience in a full-day schedule of classes should be carefully analyzed to determine if these pre-service teachers are gaining the proper perspective of the teaching profession. Even if the student teaches only part of the day, and

¹McGuire, op. cit., p. 112.

²Gelvin, op. cit., pp. 124-125.

³Woodruff, op. cit., p. 3.

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observes during the remaining periods, he is gaining a better picture of his future job.¹

McGuire, in investigating the courses required concurrently with practice teaching, found that a majority of the colleges and universities conduct seminars which meet regularly during the practice teaching term. Generally these seminars were conducted by the education faculty rather than the music faculty. The respondents seemed convinced of the value of these meetings. Other courses listed by McGuire as required concurrently were: "Laboratory Band, Orchestra, or Choir, Education Department block courses, Guidance, Tests and Measurements, Applied Music, Instrumental Administration, Music Administration and Supervision, Orientation, Evaluation, Social Foundations of Education, History of the United States, Student Teaching Practicum, Principles of Teaching in Secondary Schools, Classroom Management, and Curriculum." Less than half of the institutions indicated there were no courses required concurrently.²

Andrews³ states five professional laboratory experiences currently in use in teacher education. They are observation, participation, clinical experience, student teaching and internship. Observation is self-explanatory and participation includes such activities as "carrying out non-instructional routines, assisting the teacher both in and

¹Vernon C. Lingren. "Three Proposals for Improving Student Teaching." Educational Administration and Supervision, XLIII (November, 1957), pp. 385-389, quoted in Woodruff, Ibid.

²McGuire, loc. cit.

³Andrews, op. cit., pp. 24-29.

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out of class with the ongoing instructional activity, and carrying out small, unitary, and exploratory teaching activities sometimes referred to as bit teaching." The clinical experience will hopefully permit the student to study individuals and small groups of pupils with real learning problems. With the concept of student teaching plus internship, student teaching becomes "preparatory, and not the terminal experience, thus producing readiness for rigorous professional courses and the later internship."

McGuire found that almost without exception, institutions required observation at the beginning and during the term. A large majority of institutions, however, did not require observation after the term. A small minority, however, seemed to include post practice teaching supervised observation. In 1950, three institutions required it; in 1962, seven and by 1970, nineteen expected to be doing so.¹

Ehlert² lists the five most common areas for teaching in music as: (1) instrumental music teaching, (2) elementary vocal music teaching, (3) junior high school or senior high school vocal music teaching, (4) general music teaching (both instrumental and vocal teaching), and (5) special music (string, woodwind, brass, and piano). It is the opinion of this author that the student teacher should be familiar with all these areas so that he may develop a better understanding of the total program in music education. Specialization in a certain area of the curriculum is necessary, but so are the

¹McGuire, loc. cit.

²Jackson K. Ehlert, "Desirable Attributes of the Music Teacher," Educational Administration and Supervision, XXXVI (December, 1954), pp. 411-418.

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experiences in secondary areas. In addition, it is also important that the student teacher be broad in his interests and possess an understanding of the place and importance of music in the total program of education.

Gelvin¹ found that thirty-eight of the forty institutions in her study required student teaching at both elementary and secondary levels. In the remaining two schools, the choice was optional. Sixteen schools required both instrumental and vocal experience and in eleven schools both experiences were elective. Nineteen schools required experience in general music classes.

McGuire² found that there was a "perceptibly strong trend in favor of requiring some (in varying amounts) elementary vocal experience of all students." Just less than one-half of the institutions required it of all vocal majors only and a few institutions recommended it to all student teachers but did not require it. He also discovered that there appeared to be a "growing tendency toward requiring some practice teaching at all levels," and that "institutions seemed about evenly divided on the question of whether both vocal and instrumental experience should be required of secondary practice teachers."

John Dewey emphasized learning from experience and learning through experience. Certainly no aspect in the education of teachers better exemplifies this than student teaching. It is also interesting to note that even Conant agrees that student teaching is important. It is

¹Gelvin, op. cit., p. 123.

²McGuire, op. cit., p. 114.

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generally found that while the existing practices in student teaching are good in themselves, they are in need of improvement and this improvement might begin with a careful analysis of the variety of experiences offered in the program - the structure of the program.

Observation Requirements

The very earliest normal schools in the United States maintained laboratory schools where students might observe the techniques of teaching. However, as these normal schools became teachers colleges the time given to this observation was directly affected by an extension of curriculum offerings in general and professional education. That part of the program concerned with direct experience with children was then confined to one part of the four-year curriculum and consisted of a course in student teaching, thus severely limiting the amount of observation time available. Even in 1950 McGuire¹ found that only one-third of the institutions he investigated had any observation required prior to the student teaching term. In 1962, about one-half; and in 1970, nearly all responding institutions expected to require it. Consequently, it was evident that there is now a trend toward requiring periods of classroom observation prior to the practice teaching term. Gelvin, in 1956, concurred with McGuire in stating that "Observation is practiced in connection with both general education and music education in most institutions."² Snyder³ went one step beyond and requested information concerning the college academic year in which directed observations are begun. He found that

¹McGuire, op. cit., p. 112.

²Gelvin, op. cit., p. 182.

³Snyder, op. cit., p. 109.

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the greatest frequency occurs in the senior year with 42.9 per cent, followed closely by the junior year with 35.8 per cent. Fourteen and three-tenths per cent of the schools began in the sophomore year and 3.5 per cent (one institution) in the freshman year.

The American Association of Teachers Colleges found that observation usually has these features:

- a. Most often done as a part of professional courses--seldom in connection with academic courses.
- b. Generally done in class groups--infrequently on the basis of individual assignments.
- c. Usually confined to school situations and, in most cases, to the campus school.
- d. Usually guided by the laboratory teacher.¹

This Association continues, however, by stating that "laboratory contacts which are essentially observation have more meaning for the learner after he has had direct experience in the area," and that "initial contacts with new areas of learning call for participation in laboratory experiences rather than observation only."²

The general goals of observation seem to be: "to help the student gain understanding of children, of the role of the teacher in the classroom, of the total school program, and of the interrelationship of school and community; and to provide for continuous professional growth of teachers in preparation." The nature and extent of this observation varies greatly and in general some preparation is made and some follow-up discussion is held. Examples of preparation might be:

- (1) the college teacher presenting information about the children to be observed, the activity to be observed, general characteristics of age groups, or principles and techniques related to the teaching aspect of the

¹American Association of Teachers Colleges, School and Community Experiences in Teacher Education, op. cit., p. 66.

²Ibid., p. 140.

activity to be observed;

- (2) the laboratory teacher participating in the college class to acquaint students with children and their program, suggest points of importance for observation, or recommend reading or other additional preparation;
- (3) students with college instructor and/or laboratory teacher planning for specific observation.¹

Follow-up activities might include such things as the laboratory teachers participating in college classes on days following observations or a second, third, or fourth observation of the same group of children.²

The value of an observation depends not only on what is seen but also upon the experience of the viewer. Carefully directed observations are naturally more profitable than those which are random or undirected. Long continued observations without actual participation become very boring to students and consequently the learning result is diminished.

Many different approaches have been used in the twentieth century in an effort to arrange for an entire class to see the same teaching situation. Examples of these are the constructing of large laboratory school classrooms, observation booths, and one-way screens or glass. In this electronic age, the reproduction of a classroom episode may be transmitted to almost any size of college class. Closed circuit television has the disadvantage that when the class is completed it is impossible to recreate the episodes again. Video tape, however, makes

¹Ibid., p. 74.

²Ibid.

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it technically possible for institutions to build a "large library of faithful reproductions of all types and levels of classroom episodes, good and bad."¹ Hopefully, this concept will become a reality in a few years.

Actual Classroom Time Required

The theoretically outstanding program of student teaching will not separate the observation and participation phases of student teaching since they are not completely separate and distinct groups of activities. This observation and participation phase should lead, gradually but directly, into the full responsibility for teaching. The student teacher will gradually come to recognize his readiness for increased responsibility and will request it.²

Andrews³ divides participation activities prior to full teaching responsibilities into two types: participation in schools and participation in the community. The potential activities in the schools could be selected from four types: "observation" (dealt with in previous section), "carrying out non-instructional routines, assisting the teacher both in and out of class with the ongoing instructional activity, and carrying out small, unitary, and exploratory teaching activities sometimes referred to as 'bit' teaching." The two most persistent elements of participation in community activities are "contacts with different communities, socio-economic levels and cultures, and leadership experiences with children and youth,

¹ Andrews, op. cit., pp. 24-25.

² Lamb, op. cit., p. 67.

³ Andrews, op. cit., p. 27.

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especially in recreational, social, welfare, and camp settings." Unfortunately, however, only a relatively small percent of colleges and universities preparing teachers provide rich community experiences, and in many cases there is little if any supervision by college personnel and no accompanying seminar.

Snyder,¹ in answering the question "are your music majors given any teaching experience in individual or small group instruction prior to student teaching?", stated that thirteen, or 46.5 per cent of the institutions indicated "yes," whereas fifteen, or 53.5 per cent indicated "no."

One of the directors in the Snyder study makes the following comments about participation:

Music majors are given an intensive experience in the laboratory school in "participation." "Participation" as implemented here, consists of two one-hour visits weekly for nine weeks to a specific music class in the laboratory school while the music major is preparing for student teaching and is usually correlated with a methods course. After intensive observation and "bit" teaching of individuals or small groups of the class, the participant prepares lesson plans and assumes progressive responsibility for the class for five school days. This teaching is always done with the control of the class in the supervisor's or student teacher's hands. If the "participant" is well prepared and achieves success with the pupils, he may move from ten minutes to twenty minutes to the full hour of responsibility, but only if he asks to do so. This participation is graded and the grade becomes a part of the methods course total grade.²

Gelvin,³ likewise, found that only eight of forty institutions included participation with general education classes and twelve of forty included it with music education classes. It was presumed that

¹Snyder, op. cit., pp. 109-110.

²Ibid., pp. 142-143.

³Gelvin, op. cit., pp. 182-183.

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the reason for failure to provide these opportunities was: "(1) lack of facilities for participation and (2) lack of understanding of the real purpose of participation." Colleges and universities located in large cities or possessing laboratory schools have many more opportunities to offer participation than schools not having these advantages. The relationship existing between the public school and the teacher training institution also has a great deal to do with the opportunities available for participation. Every institution certainly needs to develop the most active program of participation possible.

The various sources investigated indicate that the student teaching experience itself is occupying a longer period of time than in previous years. Haines pointed out in 1960 that:

In some places, students observe and participate for one or more hours a day for a portion of a semester. In some programs, one half of each day or of certain days each week is spent in student teaching situations. Other institutions offer student teachers a full day of participation in schools on alternate days. These and similar situations are valuable in providing actual teaching experience in public schools, but the limitations are apparent in furnishing means for students to gain insight into a total school program and to have contact with many of the responsibilities of teaching. When several students are placed in a selected classroom for part-time participation, their teaching experience is, of necessity, restricted by the needs of other students, and by the time available. Student teachers who are in the school for only a portion of the day or for specified days do not have an opportunity to become involved in the continuous development of a school program.

The most promising trend noted in recent years has been in the direction of full-time student teaching every day for a full quarter, or the major portion of a semester or for a full semester. In this procedure it is possible for a student teacher to have continuous intensive and prolonged pre-service experience in public schools.¹

¹Haines, op. cit., p. 8.

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James B. Conant is quite specific in his recommendations for elementary education majors. He states that the minimum time is at least eight weeks of practice teaching, spending during this time a minimum of three hours a day in the classroom, and having at least three weeks of complete responsibility for the classroom under the guidance of a co-operating teacher and a university supervisor.¹

It would seem logical to note that one student can gain as much in nine weeks as another could gain in twelve. On the other hand, another student might profit more from two short six or seven week experiences than one extended period. It is, however, somewhat unrealistic to hope for any adjustment to individual differences in this age of automated course registration and student teachers numbered in the hundreds.²

The 1926 yearbook of the American Association of Teachers Colleges set a minimum of 90 clock hours of student teaching for graduates of teachers colleges. Later the 90 hours of direct experiences were equated with five semester hours of credit.³

A survey in 1957-58 by the National Council for Accreditation of Teacher Education showed that at this time the length of the student teaching experience ranged "from a low of one to four weeks to a high of 45 to 49 weeks, but there was only a scattering of schools at these extremes - the heaviest cluster was in the 15 to 19 week range. The predominant practice seemed to be to require five days a week of

¹James B. Conant, The Education of American Teachers (New York: McGraw-Hill Book Co., Inc., 1963), p. 59.

²Lamb, op. cit., p. 23.

³Andrews, op. cit., p. 16.

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student teaching, ranging between three and six hours a day."¹

Galvin² found very little diversity in credit hour requirements, but clock hour requirements varied greatly in her study. Thirty-three of the forty schools investigated required from five to eight semester hours credit but the clock hour requirements varied from ninety to two hundred and seventy.

McGuire³ also noted a wide variation in the clock hour requirements ranging from a low requirement of forty-five hours in fifteen weeks (at three hours per week), to a high requirement of five hundred sixty hours in sixteen weeks (at thirty-five hours per week), with the most frequent requirement being one hundred fifty to one hundred eighty hours. The number of weeks involved was often dependent upon the institutions administrative plan: quarter system, tri-semester, semester, or some form of block plan. It was apparent from his study that there exists a general tendency toward increasing both "in classroom time" requirements and scholastic credits allowed for student teaching.

Snyder,⁴ in his study of thirty institutions of higher learning, found that "eleven respondents indicated that student teaching takes place for one semester, and ten indicated that it takes place for two semesters. Three-fourths of the respondents indicated that six

¹G. K. Hodenfield and T. M. Stinnett, The Education of Teachers (Englewood Cliffs, New Jersey: Prentice Hall, Inc., 1961), p. 86.

²Galvin, op. cit., p. 143.

³McGuire, op. cit., p. 12.

⁴Snyder, op. cit., p. 144.

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semester hours are the minimum hours credit received...." Slightly more than one-fourth of the institutions indicated that there is no maximum in hours credit which may be received and seventy-five percent reported that the student teacher spends at least one period per day in actual classroom teaching.

Flowers breaks the student teaching experience down into the following areas: observation, participation, preparation, teaching, extra-class activities and conferences. He found that teaching activities have occupied approximately 40 per cent of the time, preparation occupied approximately 30 per cent of the time, while the remaining 30 per cent was divided between participation activities, conferences, and extra-class activities. Considering the course as a whole, the median number of hours was 175.¹

Consequently, one can observe the wide deviation in practices concerning the length of the student teaching experience, especially in the matter of clock hours.

Lesson Plans

The music teacher is extremely busy trying to find time in the day to meet with the different choral and instrumental groups besides carrying on his regular classroom teaching. As if by magic, new drill formations must be prepared for the marching band, music for all performing groups must be available on time, a defective clarinet pad must be replaced and a host of other difficulties foreign to the general classroom teacher must be overcome. In order for this program to

¹Flowers, op. cit., pp. 22-23.

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run efficiently, the music teacher must spend many hours in planning so that he has his program as well organized as possible. Otherwise, the result might be that of chaos. Among the many types of planning the music teacher must do is the lesson plan. This so-called "lesson plan" is of paramount importance to both rehearsal and classroom teaching. Successful planning is very crucial in music teaching and the student teacher must be made aware of the basic elements of planning as applied to teaching, learning, and performing.

Lamb¹ suggests three general types of planning - long-range planning, weekly planning, and daily planning. All three of these types are necessary to give "necessary breadth and scope to the student teacher's work and to help him develop the self-confidence which results when materials are at hand, goals are clearly established, and procedures are geared to the needs and interests of the group of children with whom the student teacher is working."

The student teacher needs to have detailed lesson plans at the beginning in order to promote his own "security in the teaching situation" and for "developing a fuller understanding of the process involved." Written plans are not ends in themselves but are instead a means through which a student clarifies his thinking. The experienced teacher, many times, does not need detailed written plans; he has reached a point where brief notations are sufficient, and the inexperienced teacher must be careful not to conclude that he too can teach this way. He must also be aware that when the plans are made, they should not be adhered to strictly when the immediate situation indicates need for change.²

¹Lamb, op. cit., p. 91.

²Haines, op. cit., p. 127.

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Adams and Dickey list the following as being characteristic of effective lesson plans:

1. They are made by those who are to use them.
2. They are thorough, flexible, and usable.
3. They provide for the point or level from which teaching is to start and provide effective direction.
4. They contain: statements of goals, procedures, and content skills to be developed; wide variety of materials, wide range of pupil activities; and methods of evaluation to be used.
5. They provide for group and individual interests, abilities, and needs.¹

Flowers has organized a master list of activities which should be included in planning the subject matter of class instruction. It would be helpful to the student teacher to be made aware of these before he begins the important task of making lesson plans. They are:

1. Selection of materials to be planned.
2. Determining objectives of materials.
3. Organizing subject matter.
4. Planning methods of presentation.
5. Planning assignments.
6. Planning pupil participation.
7. Determining method for evaluation of pupils' needs, abilities, interests.
8. Planning methods of evaluation of pupil's achievements.
9. The writing of the plan.
10. The use of the plan after its preparation.
11. The comparison of the plan with others previously used.
12. Written record of work after rating the success or failure of the plan in use. Suggestions for improvement for future use.
13. Planning of big unit first - then smaller groupings. Use of plan as retrospective aid.²

As a result of analyzing lesson plans submitted by inexperienced teachers, Schorling has compiled a list of common errors which might aid the novice in making his own plans. In general, inexperienced teachers

¹Harold P. Adams and Frank G. Dickey, Basic Principles of Student Teaching (New York: American Book Company, 1956), p. 153.

²Flowers, op. cit., p. 35.

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1. Provide the best illustrative materials available.
2. Include crucial questions.
3. Select the most appropriate aims.
4. Consider the level of the ability and interests of pupils.
5. Consult courses of study and grade requirements.
6. Select the best procedures.
7. Consider the materials in pupils' textbooks.
8. Tie the lesson in with previous ones.
9. Take into consideration knowledge already possessed by pupils.
10. Include an appropriate assignment.
11. Consider supplementary materials in library in making the assignment.
12. Emphasize the main points of interest.
13. Arrange a logical order of activities that would lead toward a realization of the aim of the lesson.
14. Provide for adequate summaries.
15. Make the plan flexible enough to allow the teacher to leave it temporarily and follow pupil interests.
16. Budget the time devoted to phases of the lesson.
17. Provide a means for evaluating the results of the lesson and the teaching.¹

Even though planning procedures are much more flexible than they once were, this in no way detracts from their importance. The teacher needs to know precisely what he hopes to accomplish in a lesson and how he plans to develop the subject matter, and the student teacher needs to learn early to develop skill in the writing of carefully prepared lesson plans for the meeting of his daily teaching responsibilities.

Cooperating Schools

Viewed in historical perspective, public school education and teacher education have made great strides toward a common goal. To men of vision, whether laymen or educators, the goal has always been to afford for oncoming generations the best possible education that our resources and ingenuity could provide. Among those men have been educational statesmen who have seen the education of teachers and the education of children and youth not as

¹Raleigh Schorling, Student Teaching (New York: McGraw-Hill Book Co., Inc., 1949), p. 150.

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separate entities but as aspects of the larger process of education. To such men there are no problems which can be classified neatly as "teacher education" or "public school education" - to be solved by either group alone.¹

Andrews has defined the cooperating school as the school which "provides facilities for professional laboratory experiences for college students, but which is neither controlled nor supported by the college. Ideally the school district has a written working agreement with the college, setting forth the conditions under which these activities are to be conducted together with the benefits and privileges extended in both directions."²

In distinguishing between the campus laboratory school and all other elementary and secondary schools utilized for student teaching, the Thirty-fourth Yearbook of the Association for Student Teaching³ states that there are at least three types of cooperating schools. They are:

- (1) A contractual cooperating school which is a local school district used by the college or university for professional laboratory experiences.
- (2) The cooperating center which is a school system some distance from the campus used regularly in the teacher-education program. This center usually has a large number of student teachers.

¹Association for Student Teaching, Facilities for Professional Laboratory Experiences in Teacher Education, Thirty-third Yearbook, op. cit., p. 92.

²Andrews, op. cit., p. 11.

³Association for Student Teaching, Functions of Laboratory Schools in Teacher Education, Thirty-fourth Yearbook, op. cit., p. 33.

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- (3) The occasional cooperating school which are school systems throughout the state which are used only occasionally when it is convenient for a student to live in that community.

There is presently evidence of a trend toward moving student teaching out of the laboratory school and into the public school. In a study conducted by Charles R. Blackman in 1962, it was stated that:

The data revealed important changes in the functions of the laboratory schools studied.... Research and experimentation are receiving more emphasis, with a slight trend toward becoming a co-equal or primary function. Laboratory experiences were offered at earlier levels in undergraduate teacher education programs. A trend toward increased participation of graduate students in laboratory school research studies was perceptible. Student teaching has declined somewhat in importance as a function in the selected schools studied.¹

A number of problems have resulted from the increased use of the public schools as laboratories in teacher education. One such problem is related to the selection of desirable off-campus schools. Writers were unanimous in their dissertation that these schools should be able to provide proper facilities for student teaching and that they should be accessible for supervision by the teacher training institutions. However, there seems to be a lack of information concerning the factors which should be investigated in the process of selecting these off-campus schools. The American Association of Teachers Colleges found in a 1948 questionnaire that the following criteria seemed to govern the selection of off-campus facilities:

¹Charles R. Blackman, "The Research Function in College Controlled Laboratory Schools" (unpublished Ed.D. dissertation, University of Florida, 1962), p. 3, cited in Lamb, op. cit., p. 20.

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1. Educational point of view and philosophy of the school.
2. Teachers having qualifications comparable to those working in the on-campus schools.
3. Teachers able to supervise student teaching and induct student teachers.
4. Attitude of administration and staff toward induction of student teachers.
5. Distance from the college.
6. Size of classes.
7. Equipment and instructional materials available.¹

It seems that all programs of student teaching carried on in off-campus schools would be easier to administer and work in under some type of written contract or agreement, yet relatively few institutions operate their student teaching program with such a document. Gelvin² found that only eleven of the thirty-five institutions in her study which used public schools had some type of written contract. Certainly a mutual understanding of the part to be played by the college or university and the cooperating school or board of education governing the co-operating school would result in the best possible use of these off-campus facilities.

The advantages and disadvantages of involving the public schools in the task of teacher education are discussed in many publications. The Twentieth Yearbook of the American Association of Teachers Colleges states that:

Administratively speaking, the most significant development in student teaching seems to be the tendency to provide for it in off-campus situations. The principal arguments for this trend are that it is more typical with reference to children, equipment, and community. The arguments against it are that it fails

¹American Association of Teachers Colleges, School and Community Laboratory Experiences in Teacher Education, op. cit., pp. 306-307.

²Gelvin, op. cit., p. 113.

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to develop vision and makes college supervision practically impossible.¹

The American Association of Colleges for Teacher Education elaborates further on these pros and cons:

The advantages include an experience typical of later employment, a variety of situations for experience, and the benefit of working with those who are familiar with classroom conditions. The disadvantages include travel which consumes time and money, the risk of being assigned to an undesirable situation, the possibility of less supervision than would be available in a laboratory school, and lack of consistency in evaluation of effort and achievement.²

The Commission on Teacher Education indicates a definite preference for the involvement of the public schools by the statement that:

The practice of sending prospective teachers out of the college or university environment into a school system and its community, for a period of from eight to twelve weeks, proved definitely superior to other arrangements for student teaching. ...The provision of a full time teaching internship...makes it possible for student teachers to live in and become a part of the community which the school serves, to see the entire program in action, to observe and teach at different grade levels and in different subject fields.... Thus gaining an understanding of what it means to be a teacher.³

In 1932, an analysis by Flowers⁴ of those data relating to the facilities provided by the state teachers colleges indicated that twenty-nine of the fifty-two institutions considered provided off-campus facilities. Steeves reported in 1952 that:

¹W. Earl Armstrong, General Report of Progress of the Teacher Education Study in the United States (Oneonta, New York: The American Association of Teachers Colleges, Twentieth Yearbook, 1941), p. 46.

²Woodruff, op. cit., p. 12.

³Lindley J. Stiles, "Contributions of the Commission on Teacher Education to Student Teaching," Educational Administration and Supervision, XXXIII (March, 1947), pp. 144-145.

⁴Flowers, op. cit., p. 11.

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More than 90% of the student teaching activities directed by American teachers colleges and university schools of education are carried on in public school classrooms. Some three-quarters of the institutions in student teaching programs place their teachers entirely off-campus in public schools. Nearly all use some public school facilities even though on-campus laboratory school facilities are maintained.¹

The American Association of Teachers Colleges suggested in 1948 that all of the resources available for giving prospective teachers contacts with children, youth, and adults should constitute a laboratory which:

is an integrating center for professional experiences, used by all concerned with the professional education of teachers, used in differing degrees and amounts by different individuals, used over long periods of time, and providing active contact with the varied responsibilities of the teacher.²

In order that this might become a true reality, it will be necessary to continue the definite movement already begun toward the assumption of responsibility for teacher education by both the teacher education institution and the cooperating public school.

Conferences and Seminars

The most frequent and most important technique used in the guidance of students is that of the conference and seminar. Every member of the personnel involved in the guidance of students in professional laboratory experiences probably uses both these techniques at one time or another.

¹Frank L. Steeves, "A Summary of the Literature on the Off-Campus Cooperating Teacher," Educational Administration and Supervision, XXXVIII (March, 1952), p. 129.

²American Association of Teachers Colleges, School and Community Laboratory Experiences in Teacher Education, op. cit., p. 333.

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Bakkegard¹ states that at the University of Texas, the director of student teachers in music meets with the student teaching class each Saturday morning during the semester. At this time administrative problems, such as class scheduling, visitation, professional reading, evaluations and certification are discussed.

Upon reviewing the literature pertaining to these seminars, one finds unanimous recommendations that at regularly scheduled times throughout student teaching, the supervisor should meet with all of the student teachers assigned to him, or with those located in one school or school system. The agenda for these meetings may be either highly structured and planned in advance or built around the problems mentioned by the student teacher. It appears that the latter is favored because many of the problems common to all the student teachers may be dealt with, thus allowing the individual conferences to include only specific problems inherent to the individual student teacher. In relation to this, Andrews states that "most public school teachers find it very difficult to achieve in their conferences with one student teacher the educational values of the group seminar."² Thirty-one of the forty schools in the Gelvin study³ held seminars or group conferences of this type, and eleven of the schools held them weekly.

One of the valuable projects of this seminar could be that of a case and/or class study. If the future teacher is going to be concerned

¹B. M. Bakkegard, "Off Campus Student Teaching in Music Education," Music Educators Journal, XL (January, 1954), p. 23.

²Andrews, op. cit., p. 47.

³Gelvin, op. cit., pp. 136-137.

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with the problem of organizing a curriculum that will develop the normal growth of each child, then he needs to have experience with systematic procedures in pupil accounting. If an alert teacher knew all that he should about a student he would rarely be surprised by anything the student might say or do.¹

The class study is designed to train the student teacher to look at students as individuals with individual problems, interests and personalities. A group of students should be selected by the student teacher and he, in turn, should obtain information on each student such as special interests, home conditions, social and emotional adjustment, and scholastic achievement.

The class study might then lead directly into a case study which is an extensive report on one pupil. This pupil could be selected from the group involved in the class study. Information in this case study should include a brief description of the case, the family background, physical characteristics, scholastic educational record, mental and health characteristics, leisure time activities, home and community relations, personality traits and a conclusion on the part of the student teacher.

Of at least equal importance with seminars are individual conferences, involving the student teacher, his cooperating teacher and his college supervisor. Baugher recommends that:

It is absolutely essential that the teaching load of the cooperating teacher be so arranged that she have ample time to hold carefully planned conferences with all the practice-teachers teaching in her classes.

¹Schorling, op. cit., p. 31.

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Group conferences should be held occasionally, but the individual conference is a much more important part of her work.¹

Conferences differ from meetings in that the problems discussed relate more specifically to one rather than a group of student teachers. At times, discussion may center upon personal problems encountered by the student teacher, upon professional issues, upon specific plans for individuals or an entire class, or upon any other problems occurring. The purpose of each conference, however, should be clear and realistic time limits should be set.²

Throughout the conference the role of the supervisor or cooperating teacher should be an instructional and supportive one. He should encourage the student teacher to experiment, supply information, support efforts, make concrete suggestions and evaluate results. The emphasis, however, is always upon leading the students thinking.³

The American Association of Teachers Colleges recommends four general characteristics which must be present if the greatest possible value is to be derived from a conference. They are:

1. Conferences must be based on the needs of the student as those needs are recognized by the student himself or by those who are working with him.
2. Good human relationships must be maintained.
3. Records of all conferences must be kept.
4. Steps should be taken toward resolving the problems raised.⁴

¹Baughner, op. cit., p. 97.

²Haines, op. cit., p. 113.

³Ibid., p. 161.

⁴American Association of Teachers Colleges, School and Community Laboratory Experiences in Teacher Education, op. cit., pp. 207-209.

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Gelvin¹ found that twenty-nine of the forty schools in her survey had individual college supervisor-student teacher conferences prior to, during, and after student teaching. Conferences between the cooperating teacher and the student teacher, varying in length and frequency, occurred in twenty-five of the forty schools.

Referring again to the American Association of Teachers Colleges publication in 1948, one will note the following suggestions of procedures and topics for the individual conference:

1. The student-teacher is given an opportunity to evaluate his own teaching, to point out his own errors, and indicate what he should do to improve in ability to teach.
2. The training-teacher may discuss the pupils' reaction to the student teacher's personality and teaching, and point out ways in which the student may improve his teaching, personality, dress, voice, attitudes, and personal habits.
3. Lesson plans which have been corrected and returned may be discussed.
4. There may be a discussion of the objectives and aims for subjects the student is teaching, and daily aims for specific lessons when necessary.
5. There should be criticisms and suggestions regarding the student-teacher's selection, organization and presentation of subject matter.
6. There may be a discussion of the children from the point of view of school management, individual differences, special needs and how to meet them.
7. Constant emphasis should be placed on the necessity of a knowledge of subject matter before attempting to teach it.
8. The importance of clear and definite assignments will need to be stressed frequently.
9. There should be frequent discussions of problems of discipline with illustrations from particular situations.
10. Constant emphasis should be placed on the necessity of self criticism.
11. The training-teacher and student-teacher should decide on certain points which need to be improved and a checkup on these should be made in later conferences.²

¹Gelvin, op. cit., pp. 137-138.

²American Association of Teachers Colleges, School and Community Laboratory Experiences in Teacher Education, op. cit., pp. 218-219.

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There are, however, certain problems which prevent the satisfactory use of conferences. Mead states that:

Student-teachers find that schedules, the supervisor's load of work, and other things often shorten the conference or prevent its being held. Another complaint they make is that conferences are too few and too brief to meet their needs.... The very shortness and rarity of the period often defeats its chief purpose.¹

Garrison, in his study, also found that:

a. There is no regular scheduled time for the individual conferences, and often there is none for the group conference.

b. The time usually used is at the close of the day when little or no energy, vital interest, or mental alertness is available.

c. There is little recognition of the fact that individual and group conferences are the most effective and vital means that the training supervisor has of developing student teachers.²

Undoubtedly, the most important aspect of the beginning stage of student teaching is the initial conference between the cooperating teacher and the student teacher. It is highly desirable that this first contact between the two be arranged at a time when the supervising teacher is free from other duties. It is in this conference that the stage is set for the ensuing weeks, and the philosophy of the school, the cooperating teacher and the student teacher are discussed. This conference can do much to dissipate tensions and to make the student realize that student teaching is not an experience to be feared. If each participant in the conference acts with honesty, frankness, and due regard for the feelings of the other, the professional growth of both participants will almost surely result.³

¹Mead, op. cit., p. 146.

²Garrison, op. cit., p. 40.

³Adams and Dickey, op. cit., pp. 44-45.

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A three-way conference involving the cooperating teacher, the coordinator, and the student teacher has value in "keeping communications open and in making cooperative decisions about progress and anticipated plans."¹ Due to scheduling difficulties, it is frequently difficult to arrange for this type of conference. Special efforts should be made, however, to include some three-way conferences during a term as it is useful at any stage of the student teacher process. This conference may serve as a follow-up conference to a specific lesson or as a general summary conference near the end of student teaching. Another advantage of this type of a conference is that occasionally the student teacher feels caught between the supervisor and the cooperating teacher who apparently expect different things from him. If these problems due to poor communication occur, the best solution seems to be a "face-to-face, honest discussion in which some decisions are made and some conclusions are reached."² Gelvin³ found that eighteen of the forty schools she investigated held such three-way individual conferences.

Another important conference to be considered is that of the final conference which is generally centered upon evaluation of their work during student teaching. These conferences of an evaluative nature generally provide a valuable means through which students can be encouraged to appraise their progress. On one hand, the student can present evidence of his accomplishments and needs for improvement and on the other hand, the cooperating teacher and the college supervisor can present additional

¹Haines, op. cit., p. 113.

²Lamb, op. cit., p. 202.

³Gelvin, op. cit., p. 138.

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evidence which they have gathered and participate with the student in appraisal of his progress.¹

Consequently, one can observe that a vital aspect of the supervisory program in student teaching is that of the planned seminar and conference. It is through these mediums that the needs of the student teacher may be better attained. Care must be taken, however, to see that these means are carefully planned, for without definite goals or purposes, little is gained.

Evaluation of the Student Teacher

Evaluation of growth in meeting and dealing with laboratory situations (1) is a continuous process (an integral part of the learning process rather than a separate activity engaged in periodically), and (2) is in terms of the student's ability to use basic generalizations in meeting new situations. As a continuous process, evaluation takes place when assignments are made to laboratory experiences, as the student reacts to those experiences both verbally and through participation, as the student and his advisers make plans for "next steps," and in a host of other ways leading in some colleges to evaluation during the internship period. Throughout, evaluation is based upon study and analysis by the staff, cooperatively with the student, of anecdotal and other types of descriptive records of specific reactions to situations.²

Thus the American Association of Teachers Colleges summarizes the importance of evaluation in the guidance of the student teacher in his professional laboratory experiences. This Association also states the following guides to further the developments in the area of recording and evaluating professional laboratory experiences:

1. That evaluation is an integral part of the learning process, both for the student as a learner and as a prospective teacher.

¹Haines, op. cit., p. 198.

²American Association of Teachers Colleges, School and Community Laboratory Experiences in Teacher Education, op. cit., pp. 328-329.

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2. That many of the growth values sought...cannot be rated, but are best evaluated through critical analysis of descriptive evidence of specific behavior and situations. This calls for (1) the use of anecdotal and other types of descriptive records and (2) evaluation based upon such records and including specific evidence to support the indicated evaluation.
3. That...evaluation is a continuous process to be developed cooperatively by all persons guiding the student.
4. That the student should have an active part in recording and evaluating his growth and development.
5. That the evaluative process used with the college student should demonstrate the principles basic to helping children evaluate their work.¹

In 1960, the Association for Student Teaching presented a more elaborate set of basic principles of student teaching evaluation to serve as guidelines for program improvement and development. They are:

Principle I: The Evaluation of Student Teaching Must be Based Upon and Function Within a Democratic Philosophy of Education.

Principle II: The Evaluation of Student Teaching Should be Made Within a Behavioral Frame of Reference.

Principle III: In Evaluating Student Teaching the Objectives Should be Defined and Stated in Terms of the Kinds of Behavior Expected to be Realized.

Principle IV: The Methods, Procedures, and Techniques Used in Appraising the Work of the Student Teacher Should be Sufficiently Diagnostic to Enable the Student Teacher to Identify the Various Stages of Growth and Progress Involved in Learning to Teach.

Principle V: Evaluation of Student Teaching Should be Conceived as an Integral Part of All Learning, to be Engaged in Cooperatively by the Student Teacher, the Supervising Teacher, and the Pupils.

Principle VI: The Evaluation of Student Teaching Should Lead to a Better Understanding of Growth and Development and Its Relationship to Developmental Tasks and Learning.

Principle VII: The Evaluation of the Student Teacher's Performance Should Lead to a More Realistic Understanding and Acceptance of "Self" and to the Development of a Positive Emotional Approach to Teaching, Learning, and Living.

Principle VIII: The Evaluation of the Student Teacher Can be Educative Only to the Extent That it Recognizes and Reconstructs the Group Experiences Which the Student Teacher Brings with Him to the Student Teaching Situation.

¹Ibid., pp. 284-285.

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Principle IX: The Evaluation of Student Teaching is Broader Than Measurement and Requires the Use of Both Quantitative and Qualitative Data.

Principle X: The Mere Description of the Characteristics of a "Good Teacher" Is Insufficient for Evaluating Teaching Competencies Needed in a Democratic Social Order.

Principle XI: The Evaluation of Student Teaching Is Comprehensive, Continuous, and Leads to Improvement in the Total Program of Teacher Education.¹

These general guidelines set down by both the American Association of Teachers Colleges and the Association for Student Teaching may be subdivided into two important evaluative areas: that of the evaluation of the student teacher and evaluation by the student teacher.

The evaluative procedures of student teachers have not progressed noticeably through the years. William H. Lucio attributes this to the "absence of sharp, stable criteria for what it is we are trying to predict or assess, as well as the need to validate predictive measures against the criteria."² Donald Johnson, commenting on the psychology of judgment, states that "...improvement in interjudge agreement is obtained by getting judges to agree on the definition of the variables to be judged, and training them to attend to these and to avoid the distraction of other, more obvious, variables."³ Some common and distinguishing variables characteristic of procedures in evaluating student teacher growth would include the background of the student teacher, the use of conferences, evidences of behavior, insight and growth of the student teacher, and

¹Association for Student Teaching, Evaluating Student Teaching, Thirty-Ninth Yearbook (Dubuque, Iowa: Wm. C. Brown Co., Inc., 1960), pp. 9-22.

²Ibid., p. 180.

³Donald M. Johnson, The Psychology of Thought and Judgment. (New York: Harper and Brothers, 1955), p. 299.

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evaluation forms, both structured and unstructured.¹ Two structured evaluative procedures recommended by the Association of Student Teaching in 1964 are planned, professional observations and pupil merit ratings. An example of variables for professional observations may be found in the Revised Observer Schedule and Record by Donald M. Medley and Harold E. Mitzel. This technique includes a checklist of items of teacher and pupil behaviors normally expected to occur in the classroom. This, consequently, focuses attention on the teacher and pupil behaviors in the classroom. The pupil merit ratings may be acquired by use of The Student Inventory Form R-273, devised by W. Robert Dixon and William C. Morse. The variables on this form seek the pupils' perceptions of the student teacher in nonacademic areas and is based on the assumption that teaching success is influenced by the relationship between teacher and pupils. The students complete these forms when neither the student teacher nor the supervising teacher is present in the classroom.² Both of these evaluation techniques represent recent advancements which will hopefully help to offset the void of former years.

The "absence of sharp, stable criteria" which was formerly present in the evaluative procedures of student teachers is also present in the evaluation by student teachers of their individual teaching. After several years of checking student teacher self evaluations, Camp writes:

¹Association for Student Teaching, Evaluating Student Teaching, Thirty-ninth Yearbook, op. cit., pp. 198-200.

²The Association for Student Teaching, The College Supervisor, Forty-third Yearbook, op. cit., pp. 93-103.

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I am convinced that students need more definite, dependable, and meaningful objective devices for judging the value and significance of outcomes than have yet been worked out for their use in supervised student teaching. It seems to me that here is a challenge for the teacher training institutions.¹

There are several methods of evaluation employed for the purpose of having students evaluate the program of professional laboratory experiences and their own work in that program. Group or individual conferences may serve effectively as a means for students in expressing their concerns and in raising questions regarding their program. Students may also express their reactions through written assignments in which they might rate themselves on various items or formulate reactions to a particular aspect of the program. Another excellent vehicle for evaluating the student teaching experience is a follow-up of the graduate. Wolfe, after studying 564 alumni of 52 state teachers colleges, reported the types of problems listed by these graduates as follows:

Analyzing their own difficulties in the practice teaching experience, graduates listed four main types of problems. In order of their frequency of mention, they are:

1. Problems of group motivation and interest, including discipline.
2. Problems caused by insufficient acquaintance with the ability of groups at different grade levels.
3. Lack of faith in one's own ability to handle the situation.
4. The individual's status as a student teacher.

Graduates' general suggestions for improvement in practice experience included:

1. More helpful supervision by the critic teacher.
2. More opportunities to observe the teaching of the critic teacher and of fellow students in training.

¹Cordelia Camp, "A Cross-Section of Student Teachers' Evaluation of Their Own Teaching," Educational Administration and Supervision, XXX (January, 1944), p. 56.

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3. More extensive and more diversified practice experience.
4. More complete responsibility in at least part of the teaching.¹

The student teacher, the cooperating teacher, and the college supervisor must combine their efforts if the evaluation of the student teacher is to encompass the entire scope of the matter. Adams and Dickey recommend the following checklist for use as a basis for evaluating the student teacher by group rapport. This list includes the evaluation of:

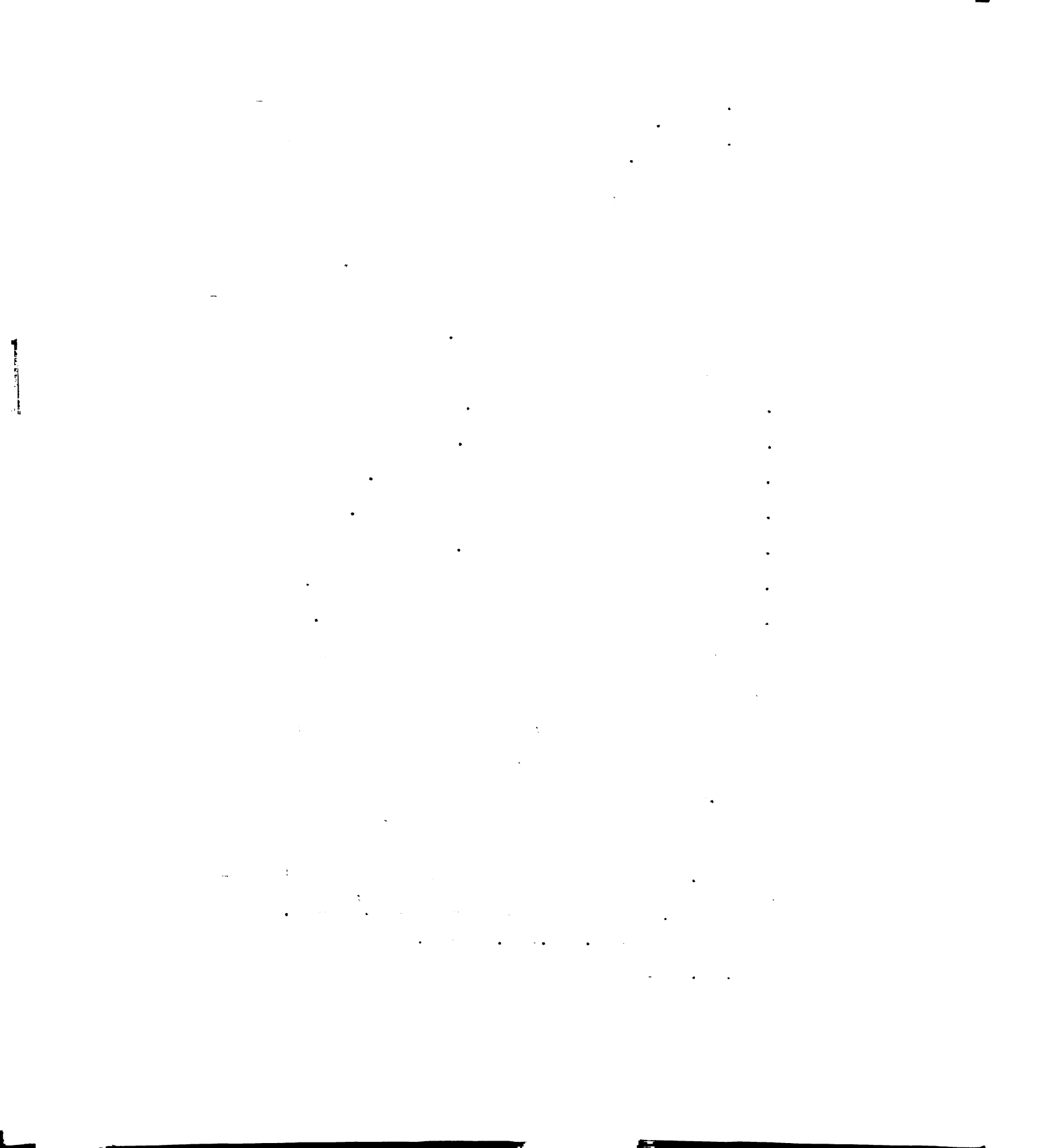
1. The student teacher as a person.
2. The student teacher as a scholar.
3. The student teacher as a classroom teacher.
4. The student teacher as a guide and counselor.
5. The student teacher as a manager.
6. The student teacher as a member of the profession.
7. The student teacher as a member of the community.²

During a certain period of time the student teacher, cooperating teacher, and the college supervisor may make separate evaluations of the student teacher and his work, and then compare findings, estimate progress and needs for improvement, and decide what further efforts are required.³

¹Irving W. Wolfe, "Teacher Preparation from the Teacher's Viewpoint," Music Educators National Conference Yearbook, XXX (Chicago: Music Educators National Conference, 1939-1940), pp. 429-433.

²Adams and Dickey, op. cit., pp. 337-339.

³Ibid., p. 339.



This author has been able to locate three studies of significant value which are concerned with the persons responsible for evaluating the student teacher and the grades given. The studies are by Flowers, Galvin and McGuire in 1932, 1956, and 1962 respectively.

Gelvin, in investigating forty situations, found that twenty-four institutions have forms or rating sheets for evaluation purposes. Thirty-three institutions permit students to participate in the evaluation of their own work; in twenty-four of these thirty-three institutions evaluation is made with the cooperating teacher and in twenty-five it is made with the college supervisor or the director of student teaching.¹

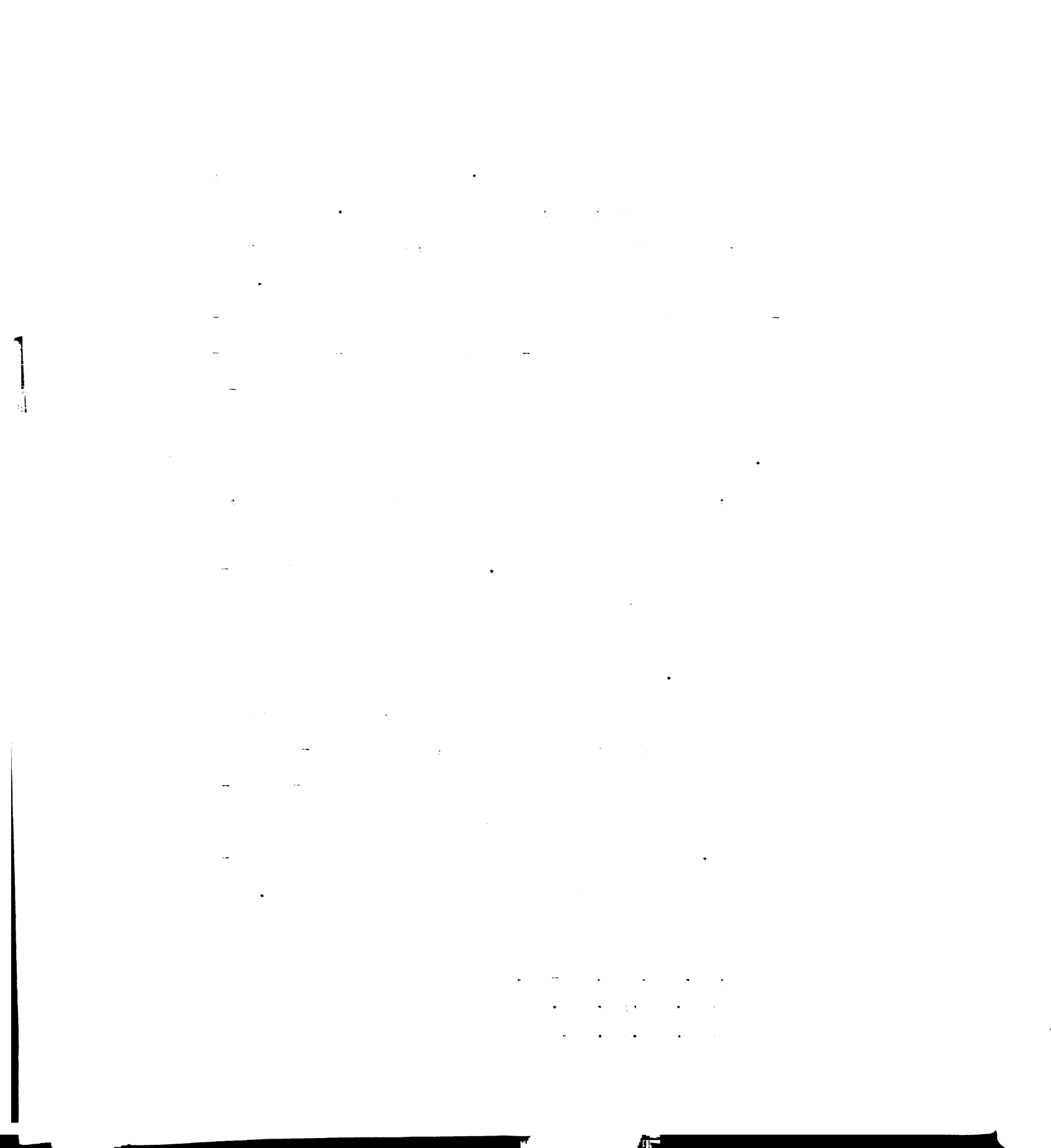
McGuire, whose study was confined to student teachers in music, found that evaluations were most frequently made by both the cooperating teacher and the college music educator. He also observed a trend toward more student self-evaluation during the practice teaching term with the college general educator becoming less significant in the evaluating process.²

Concerning the grading of the student teacher, Flowers noted, in his investigation of fifty-five institutions, that in forty-six the grade is determined by the cooperating teacher and in twenty-nine institutions the director or supervisor of student teaching shares this responsibility. In only eight institutions was there cooperation between various staff members in determining a mark for the course.³

¹ Gelvin, op. cit., pp. 138-139.

² McGuire, op. cit., p. 117.

³ Flowers, op. cit., p. 19.



Gelvin (40 institutions investigated) discovered that in fifteen institutions the grade is the "cooperative thinking of the cooperating teacher and the member of the college staff." In one of the schools the cooperating teacher had the final authority; in six of the schools the college supervisor had the final authority; and in five of the schools the director of student teaching had the final authority. In nine institutions the cooperating teacher gave the final grade; in thirteen institutions, the college supervisor; and in one institution, no letter grade was given.¹

McGuire stated that in 1962, the cooperating teacher was the person most frequently reported as determining the student's grade, with the college music educator being only slightly less involved. Approximately two-fifths of the institutions reported that they used these two persons in combination in arriving at a grade. The college general educator was also employed in about one-third of the cases. In isolated instances, the public school music supervisor or the public school principal was concerned with the determination of the grade. In looking to the future, McGuire found that it appeared that college music educators would become more involved and the college general educator would have less to do with the grading process. The cooperating teacher's grade seemed likely to be lessened in importance as the respondents indicated that grades tended to be too high when given by cooperating teachers.

McGuire also discovered that students are receiving higher grades for student teaching than they did in 1950. Twenty institutions

¹Gelvin, op. cit., p. 139.

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expressed the opinion that the grade "C" was generally interpreted as a failing grade and five institutions were using grading systems of "satisfactory" and "unsatisfactory" rather than letter grades. The grading curve in 1962 appeared to be "(a) thirty to forty percent 'A' grades, (b) fifty-five to sixty percent 'B' grades, (c) one to four percent 'C' grades, and (d) no grades of 'D' or 'F'."¹

Institutions of higher learning which involve themselves in the education of teachers must continue to search for more reliable and valid means of evaluating student teaching. They must continue to be concerned with quality in teacher education and how to evaluate and achieve it. Presently there is a "sharply accelerated rate of growth in enrollments coupled with a severe shortage of well-qualified teachers - a combination which threatens to cause a progressive deterioration of quality at all levels of education over the next two decades. It is this responsibility of the present and the challenge of the future which provide the need for the evaluation of student teaching within the framework of basic principles."²

Post Student Teaching Experiences

Unfortunately, relatively few institutions have arranged significant post-student-teaching experiences. Gelvin³ found that although twenty-nine of forty institutions investigated have "follow-up-on-the-job programs," only four institutions actually had visitation programs

¹McGuire, loc. cit.

²Association for Student Teaching, Evaluating Student Teaching, Thirty-ninth Yearbook, op. cit., p. 25.

³Gelvin, op. cit., p. 139.

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for first year teachers. Several other institutions had such things as questionnaire letters to the principals or superintendents of the first year teachers.

The Thirty-ninth Yearbook of the Association for Student Teaching lists the following follow-up activities which are currently in use or have been carried on in various colleges and universities:

1. Questionnaires sent out by the placement officer or by the curriculum evaluator of the college to the superintendent of the schools where recent graduates are employed.
2. An annual confidential report made by the director of placement after visiting with principals and superintendents who employ graduates of the college.
3. Visitation by members of the student teaching department to recent graduates within easy driving distance of the college or those employed in schools where student teachers are placed.
4. Graduates' Day for first year graduates to return to the campus for a day of observation, individual conferencing, and group meetings.¹

This association readily acknowledges the need for post-student-teaching experiences, but also recognizes the fact that geographical distances, transiency of teachers, overburdened college personnel, and lack of funds among other things tend to "impede any extensive and systematic development of follow-up programs."²

Conclusions

It is apparent in the review of literature related to professional laboratory experiences, that the writers view these as the most meaningful and important aspect of the teacher education program. The following conclusions have been drawn by this writer from the review of professional literature:

¹Association for Student Teaching, Evaluating Student Teaching, Thirty-ninth Yearbook, op. cit., p. 202.

²Ibid.

1. There has been considerable change over the years in the way that colleges and universities administer the general student teaching program.
2. Even though the literature on student teaching in music is sparse, it is apparent that the administration of a general student teaching program has been most influential. Little regard is given to the special nature of an effective student teaching program in music.
3. With the increased use of off-campus cooperating schools, it is most important that there be adequate liaison and coordination between the director of student teaching, the college supervisor and the cooperating teacher. There must be established common objectives and care must be exercised to see that there is no overlapping or duplication of work.
4. Generally, the work load of both the college supervisor and the cooperating teacher is in need of reduction so that they may give adequate time to the student teachers.
5. The cooperating teacher in the public school should be chosen more carefully. This person should have at least three years of successful teaching experience and the equivalent of a masters degree.
6. Additional in-service training should be provided for the cooperating teacher in the public schools in the form of workshops, seminars or college courses at nominal cost.
7. Professional laboratory experiences should encompass the five general areas of observation, participation, clinical experience,



student teaching, and post student teaching.

8. There is a strong tendency, in theory, toward a five-year program of teacher education which may or may not culminate in a masters degree. The first four years would supply the student with an education based on the liberal arts concept and a fifth year of professional preparation. There is little evidence, however, that this tendency has become reality in practice.

9. Selection of the students who will eventually be certified to teach should begin when the student enters college and should be a continuous process. Care should be taken to avoid the choice of teaching as profession purely as an "insurance policy" or because "the student does not know what else to do."

10. A trend toward full-time student teaching in the "block plan" is apparent even though some educators are somewhat reluctant to accept it. Wide deviations still exist in practice concerning the length and type of student teaching.

11. The college or university and the public schools need to work more closely as an equitable team with the student teaching experience. This will necessitate the public school taking a larger part of the responsibility than it now assumes.

12. There is a need for student teachers in the area of music to do some actual teaching at all levels from kindergarten through senior high school. It is also important that they experience both vocal and instrumental music teaching, regardless of their major.

13. Conferences and seminars must not be overlooked as an important aspect in the development of the prospective teacher.

14. Even though great variations exist in the evaluative procedures of student teaching, the grades of A and B are generally the only ones given so that the prospective teacher does not have difficulty in securing a position. More research and experimentation are needed in this area.

15. Post-student-teaching experiences are rare but important. Again, there is need of more research and experimentation in this area.

16. The status of music education as an academic discipline is still in need of acceptance by performers, musicologists, theoreticians, and composers who divorce themselves from this area of music. It is only through music education that the general public of our nation might become more musically educated. More seminars such as the Yale Seminar could do much to bring all the separate entities of music together for the purpose of benefiting not these individual entities, but that of music itself.

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Chapter III
ANALYSIS OF STATE REQUIREMENTS FOR COLLEGE OR UNIVERSITY
ACCREDITATION IN MUSIC EDUCATION

The preceding chapter was devoted to some of the ideas and opinions as expressed by other writers concerning music requirements of undergraduate programs in Music Education and professional laboratory experiences for the future music educator. This chapter will be devoted to the discussion of some of the existing music curriculum requirements and student teaching requirements on the state level as revealed by the questionnaire which was sent to selected states on a national basis.

Procedure of the Questionnaire Study

As stated in Chapter I, only those states which maintain a State Supervisor of Music are included in this study with the exception of New Jersey. Since New Jersey does not maintain a State Supervisor of Music but is included in the study, it was necessary to write to that State Department of Education. A total of thirty-four states was included in the questionnaire study. A letter, Appendix C, requesting their assistance, was sent to each of the thirty-four states and a follow-up letter, Appendix B, was sent to those institutions which were slow with their replies. Of the thirty-four states to whom questionnaires were sent, thirty-three, or 97.1 per cent returned the questionnaires. The questionnaire sent to the Department of Education

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of the State of New Jersey was also returned. The list of these states may be found in Appendix A.

Accreditation of Colleges and Universities by
State Education Departments

The first section of the questionnaire was concerned with whether the State Departments of Education accredit colleges and universities in entirety or the specific curricula within the institutions. Table I illustrates the return of the thirty-four respondents: twelve or 35.3% of the states accredit colleges and universities in entirety and fifteen or 44.2% accredit specific curricula. Six or 17.6% of the states do not accredit colleges or universities and one or 2.9% of the states accredit both the college and university.

TABLE I
TYPE OF ACCREDITATION OF COLLEGES
AND UNIVERSITIES BY THE STATE

| Type | Responses | |
|---------------------------------------|-----------|---------|
| | Number | Percent |
| Colleges and Universities in Entirety | 12 | 35.3 |
| Specific curricula | 15 | 44.2 |
| Neither | 6 | 17.6 |
| Both | 1 | 2.9 |
| Total | 34 | |

Among the states which accredit specific curricula (including the state which accredits both the institution and the specific curricula),

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sixteen or 100% indicated that this includes the area of Music Education.

Although no reliable percentage may be derived, several schools indicated that they either rely completely on accreditation by other agencies, or they rely on these agencies for accreditation when prospective teachers in their state have been educated in another state. The three most prevalent agencies were the National Council for the Accreditation of Teacher Education (NCATE), the National Association of Schools of Music (NASM) and one of the six regional associations (The Southern Association of Colleges and Schools, The Middle States Association of Colleges and Secondary Schools, The New England Association of Colleges and Secondary Schools, The North Central Association of Colleges and Secondary Schools, The Northwest Association of Secondary and Higher Schools, or The Western College Association). Two states, Ohio and Iowa, indicated that they are presently working on the development of specific guidelines for accreditation of college programs which prepare music teachers.

In Mississippi, accreditation of colleges and universities rests with the Board of Institutions of Higher Learning, and in Massachusetts the institutions are approved by the Board of Collegiate Authority. The State Superintendent of Public Instruction in Kansas is responsible for accrediting the colleges and universities for preparation of teachers instead of the State Department of Education. In all other states included in the study, the Department of Education of the state accredits the institutions of higher education if accreditation occurs.

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Status of Requirements Established
for Accreditation

The second section of the questionnaire (questions number two and three) pertains to either specific or minimum requirements established by the state for accreditation. From the returns it becomes apparent that specific requirements are musically oriented and minimum requirements are general in nature and apply equally to all curricula. Seventeen states, or 50%, indicated that they have specific (musically oriented) requirements established for accreditation in Music Education, and seventeen states, or 50%, indicated that they do not have specific requirements. Twenty-three states, or 67.6%, indicated that they have minimum (general) requirements which apply to all curricula and eleven states, or 32.4%, have no requirements whatsoever for accreditation of the college or university. Subtracting the six states which, as stated in the previous section, do not accredit colleges or universities at all, it may be ascertained that eleven states, or 32.4%, which accredit in any manner do not have specific requirements for accreditation and five states, or 17.6%, which accredit in any manner do not have even minimum requirements for accreditation.

Among the states which do not accredit in any manner, some of the following instances might be observed. The State Supervisor of Music in Mississippi discusses curriculum offerings with the college or university and seeks to implement certification requirements. He also works personally with college departments in setting up some programs, but this is considered public relations and advisory in nature. It is not mandatory. The State of Florida depends entirely upon the

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National Association of Schools of Music for its guidelines, but this is not mandatory. Although Pennsylvania has no specific or minimum requirements for accreditation at the college level, it does have specific recommendations which are very detailed and include recommendations in such areas as initial student enrollment and departmental admission requirements, staff (number and qualifications), course offerings, building, facilities and equipment, and competencies which should be required of the future music educator. A team is sent from the Department of Public Instruction to evaluate the program in the individual college or university. The Department of Education of the State of Montana has no legal way in which they may influence music curricula at the college and university level. The University of Montana is considered the professional music school of the state and dictates its own curriculum.

Some characteristic practices among those states which have minimum requirements for accreditation might be exemplified in that of Hawaii which merely requires that a department must require 18 credits in Education (plus student teaching) and 36 credits in Music. Hawaii, however, has no specific requirement for teaching music in the elementary school. In New York, the college or university must submit a written proposal to have the program register with the State Education Department. It is then reviewed by appropriate members of the Department and, if necessary, changes suggested. Then the institutions of higher learning must submit to an evaluative visit. No specific requirements for music, however, are stated. Colleges and universities in Kentucky and New Jersey also must submit requests for state approval

of a program in music education, but the requests in these states must be based on broad, general guidelines and recommendations set down by the National Council for the Accreditation of Teacher Education. In Kentucky, this request is then approved or rejected, but in New Jersey, after these general guidelines are met, a visiting team is sent out which completes the evaluation and in turn grants accreditation or declines it.

Examples of some specific requirements for accreditation by the state are as follows:

Indiana - the music school or department must submit programs conforming to specifically minimum requirements set forth in the following rules:

| | <u>Teaching
Minor</u> | <u>Teaching
Major</u> | <u>Teaching
Area Major</u> |
|-------------------------------------|---------------------------|---------------------------|--------------------------------|
| Music Theory | 6 | 12 | 12 |
| Music History-Literature | 2 | 6 | 6 |
| Applied Music: Piano-Voice (2) | 0 or 12 | 0 or 12 | 6-18 |
| Strings-Winds (3) | 0 or 12 | 0 or 12 | 6-18 |
| Arranging | - | 2 | 2 |
| Conducting | 2 | 2 | 4 |
| Music in the Elementary School | - | 0 or 2 | 2 |
| Music Electives | <u>2</u> | <u>4-6</u> | <u>2-12</u> |
| Total | 24 | 40 | 52 |

- (1) The teaching minor may be in either choral-general music or in instrumental music and qualifies for teaching either choral-general music or instrumental music in the secondary school. The teaching major may be in either choral-general music or in instrumental music and qualifies for teaching either choral-general music or instrumental music in Grades K-12. The teaching area major includes both choral-general music and instrumental music and qualifies for teaching either or both choral-general and instrumental music in Grades K-12.
- (2) Choral-general music shall include: chorus ensemble; voice; piano or organ, including accompaniment; a methods course in choral and general music.

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- (3) Instrumental music shall include: instrumental ensemble; major performance study of a suitable instrument; minor performance study of the following: piano, brasses, percussion, strings, and woodwinds; a methods course in instrumental music.
- (4) The major in choral-general music shall include Music In The Elementary School.¹

The State of Alabama has both specific and minimum standards, but they vary from institution to institution as the college or department of music sets them up individually when the institution in entirety becomes accredited. A list of objectives of music teacher education, competencies which each teacher should possess, required areas and specific semester hours in each area, are stipulated in the State of West Virginia. A breakdown of the total 47 required semester hours includes Music Theory (including counterpoint, analysis and arranging), 16 semester hours; Music History and Appreciation, 6 semester hours; Conducting (instrumental and vocal), 3 semester hours; Applied Music, 18 semester hours (instrumental 6-12, piano 4-10, and voice 2-8); and Participation in Musical Organizations, 4 semester hours. North Carolina has both specific and minimum guidelines for program accreditation in Music Education. The State Department of Public Instruction states that in the preparation of a prospective music teacher, approximately forty percent of the undergraduate program should be devoted to music in accordance with the following guidelines:

GUIDELINE 1: The program should provide for a knowledge of

¹ State of Indiana, The Education of Indiana Teachers, Bulletin 400 (Indiana: Division of Teacher Education and Certification, 1963), pp. 36-37.

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the structural elements of music....

GUIDELINE 2: The program should provide opportunities to acquire a sensitivity to and a critical awareness of the aesthetic elements of musical performance....

GUIDELINE 3: The program should provide a comprehensive understanding of music history and literature covering the various eras of music....

GUIDELINE 4: The program should provide adequate training in teaching and conducting ensembles....

GUIDELINE 5: The program should provide opportunities to acquire a functional command of the piano....

GUIDELINE 6: The program should provide a conception of a comprehensive program of music based upon sound philosophy, and an understanding of what music to teach and how to teach it at any grade level....

GUIDELINE 7: The program should provide sufficient preparation for the pursuit of graduate work in music....¹

The recommendations prescribed by the United States Department of Health, Education and Welfare form the basis for state approval of teacher education programs in Rhode Island. These specific guidelines include:

1. Basic music includes subjects as the following, sometimes taught separately and sometimes in combination courses which include several subjects:
 - a. Music reading
 - b. Ear training and dictation (melodic, harmonic, and rhythmic)
 - c. Keyboard harmony
 - d. Harmony (part writing)
 - e. Form and analysis
 - f. Instrumental and/or vocal arranging
 - g. Counterpoint
 - h. Composition

The objective of these courses is to develop sound musicianship, with constant emphasis on the usefulness of this material in the classroom teaching situation. The use of various mediums of performance in addition to the piano is encouraged.

2. Musical performance including the following subject areas is recommended:

¹ State of North Carolina, Standards and Guidelines for the Approval of Institutions and Programs for Teacher Education, (Raleigh, North Carolina: State Department of Public Instruction, October, 1962), pp. 39-40.

- a. Conducting. The student is to be trained to read and conduct from both choral and instrumental scores of suitable school music materials.
- b. Ensemble. All music education students should participate in both large and small ensembles.
- c. Functional piano facility. All music education majors should be expected to demonstrate piano facility, as follows:
 - (1) Ability to sight-read songs of the type found in a songbook
 - (2) Ability to harmonize at sight, improvising a simple piano accompaniment for songs requiring the use of I, IV, V chords and some simple modulations, also to transpose the songs and harmonizations to other keys
 - (3) Ability to sight-read fairly fluently simple accompaniments, vocal or instrumental, and simple piano compositions of the type used for school rhythmic activities
- d. Major performance area. Each music education student should have one performance area in which he excels. The college should state the requirements in terms of musical and technical standards rather than credits or years of study.
- e. Minor performance area. Every music education student, in addition to his major performance area, should have the equivalent of the following as a minimum requirement:
 - (1) One year of voice study
 - (2) One term or semester of a stringed instrument and/or a teaching and basic performance ability on all stringed instruments
 - (3) One term or semester of a woodwind instrument and/or a teaching and basic performance ability on all woodwind instruments
 - (4) One term or semester of a brass instrument and/or a teaching and basic performance ability on all brass instruments
 - (5) One term or semester of percussion, emphasizing the fundamentals of the snare drum and/or a teaching and basic performance ability on all percussion instruments
- 3. Music history and literature should be designed to provide acquaintance with much music within its historical framework; knowledge of the major periods of music history in terms of composers, philosophies, styles, and mediums; and the perceptive and analytical skills basic to high standards of artistic taste and judgment.¹

¹United States Department of Health, Education and Welfare, Proposed Standards for State Approval of Teacher Education, (Washington, D.C.: United States Department of Health, Education and Welfare, 1966), pp. 29-31.

Personal Visitation of the StateSupervisor of Music

Question number four on the questionnaire determines whether or not the State Supervisor of Music personally visits the music departments of the colleges and universities before they are accredited. Of the 34 respondents in the sampling, thirteen or 38.2% stated that they always visited the college or university, sixteen or 44.2% indicated that they never made visitations, and five or 17.6% stated that it was a practice which sometimes occurred. The State of New Jersey, having no State Supervisor of Music, is included in the 44.2% who never make visitations.

Iowa and Texas send out teams to do evaluations and this does not always include the State Supervisor of Music. Also, the State Supervisor is sometimes called upon to evaluate other subject matter areas. In Florida, the State Supervisor visits only as time permits since a limited staff prohibits adequate college and university accreditation. He always visits new schools or departments of music, however, but not for the purpose of granting or withholding accreditation. The States of Alabama and Louisiana usually do their evaluating by mail and in the State of Ohio, the State Supervisor of Music only visits if requested to do so by the Division of Certification.

Status of Certification Upon Graduation from
an Accredited College or University

The initial question in section four of the questionnaire (question 5) reveals whether the student who graduates from one of the

accredited colleges or universities automatically receives a teaching certificate. Since some states automatically give certification for reasons other than accreditation by the State Board of Education, all states included in the study must be considered here instead of merely those accredited by the State Board of Education. Of the 34 states included in the survey, seventeen or 50% indicated yes, sixteen or 47.1% indicated no, and one state or 2.9% did not reply. Alabama and Maryland issue a certificate automatically if the college or university is accredited by the National Council for the Accreditation of Teacher Education and Rhode Island requires that a statement of eligibility be rendered by the college or university upon graduation. This statement may be exchanged for a certificate upon appointment to a teaching position.

Among the states which automatically award a certificate upon graduation, a great variety of types of certificates exist. The following outline gives a profile picture of what has been revealed in this study.

| <u>State</u> | <u>Name of Certificate</u> | <u>Valid</u> | <u>Authorizes</u> |
|--------------|--------------------------------------|--------------|--|
| 1. Missouri | State Secondary Certificate in Music | 5 years | Music K-12
Instrumental

Music, Vocal

Music or Vocal
and Instru-
mental

Music according
to endorsement |
| 2. Iowa | Professional Certificate in Music | 5 years | Music K-12

Vocal and In-
strumental |

| <u>State</u> | <u>Name of Certificate</u> | <u>Valid</u> | <u>Authorizes</u> |
|-----------------|---|--|---|
| 3. Hawaii | Class 2 Certificate | 4 years | Music K-12
Vocal and In-
strumental |
| 4. New Mexico | Professional Certificate | 5 years | Music K-12
Vocal and In-
strumental |
| 5. Oregon | Basic Teaching Certificate | 3 years | Music K-14
Vocal and In-
strumental |
| 6. Indiana | Provisional Teaching Certificate | 5 years | Music K-12
Vocal and In-
strumental |
| 7. Kansas | Provisional Teaching Certificate | 2 years | Music K-12
Vocal and In-
strumental |
| 8. New York | Blue Certificate | 5 years | Music K-12
Vocal and In-
strumental |
| 9. Pennsylvania | College Provisional Certificate | 3 years
(may be extended another 3 yrs) | Music K-12
Vocal and In-
strumental |
| 10. Illinois | Standard Special Certificate in Music | 4 years | Music K-14
Vocal and In-
strumental |
| 11. Alabama | Class B Secondary-Elementary Professional Certificate | 8 years | Music K-12
Vocal and In-
strumental |
| 12. Louisiana | Type C Certificate in Music | 3 years | Music K-12
Vocal, Instrumental, Piano or Vocal and Instrumental (5-year program) |

| <u>State</u> | <u>Name of Certificate</u> | <u>Valid</u> | <u>Authorizes</u> |
|--------------------|--|--------------|---|
| 13. Ohio | Provisional Special Certificate | 4 years | Music K-12
Vocal and Instrumental |
| 14. North Carolina | High School Teacher's Certificate in Music | 3 years | Music K-12
Vocal and Instrumental |
| 15. West Virginia | Provisional Professional Certificate | 3 years | Music K-12
Vocal and Instrumental |
| 16. Delaware | Standard Certificate in Music Education | 5 years | Music K-12
Vocal and Instrumental |
| 17. Wisconsin | License to Teach Music | 3 years | Vocal K-12,
Instrumental K-12,
or Vocal and Instrumental K-12 |

In Missouri, only students graduating from a state college or university automatically receive a teaching certificate and in Pennsylvania, a certificate is issued automatically only if the college has been given "Program Approval" status in music education. If this has not yet been given, the Department of Public Instruction must evaluate the transcript and issue the certificate. New York issues a White Certificate instead of a Blue Certificate if the teacher is from out of state and the credentials need to be evaluated individually, and Alabama requires that preparation for teaching both vocal and instrumental music from kindergarten through grade twelve shall be recognized as a five-year program.

Although the returned questionnaire from New Jersey did not

contain this information on certification, the author is aware through experience that a Limited Certificate is awarded to the person who meets requirements. This certificate is valid for five years, but may be made permanent after three years of teaching in the state and authorizes teaching of music K-12, both instrumental and vocal.

Among the sixteen states which indicated that they do not automatically issue certificates, thirteen of them stipulate that the teacher desiring to be certified must apply to the State Board of Education and submit a transcript of college work, two indicate that the recommendation must come directly from the college, and one requires that the prospective employing school district submit a request. The following outline will show what has been disclosed in this study by these states.

| <u>State</u> | <u>Name of Certificate</u> | <u>Manner Issued*</u> | <u>Valid</u> | <u>Authorizes</u> |
|----------------|--|-----------------------|--|--|
| 1. Mississippi | Class A Special Subject Field Certificate in Music | 1 | 5 years | Music K-12
Vocal Music, Instrumental Music, Applied Music or Vocal and Instrumental. Endorsement on face of certificate |
| 2. Virginia | Collegiate Professional Certificate in Music | 3 | 10 years
(First 2 years are probationary) | May teach fields and/or subjects and on levels as endorsed on face of certificate |

* 1 = student must apply

2 = college or university must recommend

3 = employing school district must request

| <u>State</u> | <u>Name of Certificate</u> | <u>Manner Issued*</u> | <u>Valid</u> | <u>Authorizes</u> |
|-------------------|---|-----------------------|--------------|--|
| 3. Washington | Provisional General Certificate with Music as a Broad Area of Concentration | 2 | 1 year | Music K-12
Vocal and Instrumental |
| 4. Arizona | Special Music Certificate | 2 | 4 years | Music K-14
Only subjects named on face of certificate |
| 5. Arkansas | High School Certificate in Music | 1 | 6 years | Jr. and Sr. High School
Vocal and Instrumental Music |
| 6. Florida | Rank III Certificate in Music | 1 | 3 years | Music K-12
Vocal and Instrumental |
| 7. Connecticut | Provisional Certificate for a Special Subject | 1 | 3 years | Music K-12
Vocal only
12 additional hours certifies for Instrumental |
| 8. Tennessee | Teachers Professional Certificate | 1 | 10 years | Music K-12
School Music and/or Instrumental Music |
| 9. Texas | Secondary Provisional Certificate in Music | 1 | Life | Music K-12
Vocal and Instrumental |
| 10. Massachusetts | Certificate for Teacher of Music | 1 | Life | Music K-12
Vocal and Instrumental |
| 11. Montana | Class II Secondary Special Certificate in Music | 1 | 5 years | Music K-12
Vocal and Instrumental |
| | Class II Secondary General Certificate in Music | 1 | 5 years | Music 7-12
Vocal and Instrumental |
| 12. New Hampshire | License | 1 | 1 year | Music-Elementary or Secondary
Vocal and Instrumental |

| <u>State</u> | <u>Name of Certificate</u> | <u>Manner Issued*</u> | <u>Valid</u> | <u>Authorizes</u> |
|--------------------|--|-----------------------|--------------|--|
| 13. South Carolina | Probationary Certificate in School Music | 1 | 2 years | Music K-12 Choral, Instrumental or Applied |
| 14. Kentucky | Special Certificate in Music | 1 & 2 | 4 years | Music K-12 Vocal and Instrumental |
| 15. Maryland | High School or Elementary School Teacher's Certificate in Special Subjects-Music | 1 | 3 years | Music-Elementary or Secondary Vocal and Instrumental |
| 16. Rhode Island | Provisional Certificate in Music | 1 & 2 | 6 years | Music K-12 Vocal and Instrumental |

Table II will thus establish by percentage the authorization practices of the states with regard to grade level of students and subject area (vocal and/or instrumental music).

TABLE II

AUTHORIZATION PRACTICES WITH REGARD
TO GRADE LEVEL AND SUBJECT AREA

| Grade Level | <u>Responses</u> | |
|------------------------------------|------------------|---------|
| | Number | Percent |
| Kindergarten - 12 | 30* | 88.2 |
| Elementary <u>or</u> Secondary | 6* | 17.6 |
| Subject Area | | |
| All Music - Vocal and Instrumental | 33** | 97.1 |
| Vocal or Instrumental | 9** | 26.5 |

* Two states have certificates in music for both grade levels.

** Eight states have certificates for vocal and/or instrumental music.

Status of Music Student Teaching in
State Certification Requirements

The final section (questions 6 and 7) of the questionnaire concerns specific and minimum requirements in student teaching as required by the state for certification. The replies to question six showed that seven states, or 20.6% have specific requirements for student teaching in music, twenty-six or 76.5% have no specific requirements, and one state, or 2.9% did not answer the question. The seven states which have specific requirements, and their policies, are as follows:

Texas - Student teaching must include six semester hours of work in which three must be on the elementary level and three on the secondary level.

Ohio - Six semester hours of student teaching are required. Actual classroom teaching, under supervision, and preferably in large blocks of time per day, should be included. The music student teacher should have student teaching and related laboratory experience at both the elementary and the secondary level.

South Carolina - Prospective teachers who are preparing to teach subjects or fields such as music for both elementary and high school may take directed teaching on both levels or they may take it on one level only. However, if these prospective teachers wish to be certified on one level only, the directed teaching must be done on the level for which certification is desired.

West Virginia - Six credits of student teaching are required and this student teaching experience shall be consistent with the grade level(s) and area(s) of specialization to be named on the license.

Wisconsin - Student teaching in music must be at least on two levels such as elementary-junior high school, elementary-senior high school, etc.

Delaware - Six semester hours of student teaching at the elementary and secondary levels are required.

Maryland - Six semester hours in supervised observation and student teaching in music, which shall have been done on a full-time basis over a specified period of weeks. The required semester hours of student teaching may be divided with approximately equal time allocated to this experience at the elementary and secondary school levels.

The replies to question seven showed that twenty-seven, or 79.4%, of the states have minimum requirements for the student teaching program in music, six, or 17.7%, of the states do not even have minimum requirements and one state, or 2.9%, did not reply to the question. All states which have specific requirements also have minimum requirements for student teaching; they are one and the same. Thus, twenty states, or 58.8%, which do not have specific requirements do have minimum requirements. Table III shows the minimum semester hour requirement for these twenty states tabulated in percentages. None of these states have any requirement concerning the grade level at which student teaching must occur. It becomes apparent that the majority of these states (65%) require five or six semester hours of student teaching as minimum.

TABLE III

MINIMUM SEMESTER HOUR REQUIREMENT AMONG
STATES WHICH HAVE NO SPECIFIC STUDENT
TEACHING REQUIREMENT IN MUSIC

| Minimum Semester Hours | Responses | |
|------------------------|-----------|---------|
| | Number | Percent |
| 2 | 1 | 5.0 |
| 4 | 2 | 10.0 |
| 4-8 | 2 | 10.0 |
| 5 | 4 | 20.0 |
| 6 | 9 | 45.0 |
| 8 | 1 | 5.0 |
| 6-12 | 1 | 5.0 |
| Total | 20 | |

Also noteworthy is the fact that of the six states which indicated that they have no specific or minimum requirements in music, five of them require that student teaching must occur and one allows the colleges and universities to make all decisions concerning student teaching.

The recommendations for music student teaching in Pennsylvania, New Jersey and Maryland vary greatly. Pennsylvania requires a minimum of six credits in student teaching, New Jersey requires that professional laboratory experiences should include more than student teaching in the senior year with a careful sequence of observation, participation, small group instruction and classroom teaching being worked out,

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and Maryland, which has specific requirements in music student teaching, has been discussed on page 134.

Specific Music Requirements Recommended by
Pennsylvania, New Jersey and Maryland for the
Undergraduate Program in Music Education

The three states within the geographical boundaries of Pennsylvania, New Jersey and Maryland relate to the bulk of this study. Their recommendations for the music curriculum leading to a degree in music education show many similarities. Maryland and Pennsylvania recommend specific semester hours credit for various areas, but New Jersey merely prescribes the course offerings which should be included. The requirements for each state are as follows:

- I. Pennsylvania - Courses in music and music education should represent a minimum of fifty (50) percent of the total number of hours required for graduation. Music and Music Education courses should provide the music education majors with working knowledge in the following areas:
 - A. Harmony
 - B. Sight-singing
 - C. Dictation
 - D. Form and Analysis
 - E. Keyboard Harmony
 - F. Orchestration (A composite theory course may be substituted for all or part of the courses numbered A-F)
 - G. Major Performance area shall consist of four (4) years of continuous resident study
 - H. Secondary Instrumental Study shall be in all four (4) choirs
 - I. Voice
 - J. Piano (Areas I and J apply only to those music education majors not having voice and/or piano as major performing areas)
 - K. Conducting
 - L. Music History
 - M. Elementary Music Methods
 - N. Secondary Music Methods
 - O. Instrumental Methods

P. Organization. All music education majors shall participate in choral and instrumental organizations.

Q. Music Literature for the Elementary Classroom

R. Composition and Counterpoint should be electives. Opportunity for advanced specialization should be made available. A minimum of 36 semester hours is considered minimum for specialized education. The state supervisor of music states that most colleges insist on 48 or more hours.

II. New Jersey - Basic Music includes subjects such as the following, sometimes taught separately and sometimes as combination courses which include several subjects:

Music reading

Ear training and dictation (melodic, harmonic, and rhythmic)

Keyboard harmony

Harmony (part writing)

Form and analysis

Instrumental and/or vocal arranging

Counterpoint

Composition

The objective of these courses should be to develop musicianship, with constant emphasis on the usefulness of this material in the classroom teaching situation. The use of various mediums of performance in addition to the piano is encouraged as being beneficial in achieving this objective.

Musical performance including the following subject areas is recommended:

1. Conducting - the student is to be trained to read and conduct from both choral and instrumental scores of suitable school music materials.
2. Ensemble - insofar as practical, all music education students should participate regularly in both large and small ensembles.
3. Functional piano facility - all music education majors should be expected to demonstrate piano facility as follows:

Ability to sight-read songs of the type found in a songbook.

Ability to harmonize at sight, improvising a simple piano accompaniment for songs requiring the use of I, IV, V chords and some simple modulations, also transpose the songs and harmonizations to other keys.

Ability to sight-read fairly fluently simple accompaniments, vocal or instrumental, and simple piano compositions or the type used for school rhythmic activities.

4. Major performance area - each music education student should have one performance area in which he excels.

The college should state the requirement in terms of musical and technical standards rather than credits or years of study.

5. Minor performance area - every music education student, in addition to his major performance area, should have the equivalent of the following as a minimum requirement:

- One year of voice study
- One term or semester of a string instrument
- One term or semester of a woodwind instrument
- One term or semester of a brass instrument
- One term or semester of percussion, emphasizing the fundamentals of the snare drum

Music history and literature should be designed to provide acquaintance with much music within its historical framework; knowledge of the major periods of music history in terms of composers, philosophies, styles and media; and the perceptive and analytical skills basic to high standards of artistic taste and judgment.

Professional education should include music education methods and materials as part of the total sequence.

III. Maryland - Music (Secondary School)

Having met the requirements for a bachelor's degree from an accredited institution, and, in addition to or as a part of the requirement for the degree, credit for course work in the following areas:

1. at least 30 semester hours of credit in music distributed as specified below:
 - a. basic music: music theory (keyboard and written harmony, sight reading, ear training, and dictation), form and analysis, composition, vocal and instrumental arranging, counterpoint, and eurhythmics
10 semester hours
 - b. musical performance: shall include piano, voice, conducting, basic instrument techniques, ensemble experience, and a major performance area
16 semester hours
 - c. music history: history of music and/or appreciation of music
4 semester hours
2. four semester hours in secondary education including special methods in teaching music in the secondary school and six semester hours in supervised observation and student teaching in music, which shall have been done on a full-time basis over a specified period of weeks.

Music (Elementary School)

The same requirements for the thirty hours in music as outlined in the secondary program and two semester hours in materials and methods of teaching music at the elementary level. Also, six semester hours of directed student teaching

in music at the elementary school level but the required semester hours of student teaching may be divided with approximately equal time allocated to this experience at the elementary and secondary school levels.

As one can observe, certification requirements among the three states vary from specific detail of credit hour and subject matter to sweeping generalities which leave the matter of hours and subjects entirely in the hands of the accrediting institution. The only basis for precise comparison between the states lies in the total number of semester hours required in music (excluding music education). This might also be compared to the number of semester hours of credit recommended by the Music Educators Conference in the 1965 publication Music In General Education.¹ The results are:

| | |
|--------------|---------------------------------|
| MENC | - 81 semester hours in music |
| Pennsylvania | - 36 semester hours in music |
| New Jersey | - 40 semester hours in music |
| Maryland | - 38-40 semester hours in music |

Obviously, all three states require considerably less than recommended by the Music Educators National Conference.

Summary

The data in this chapter revealed that considerable variation exists among the types of accreditation of colleges and universities by the state. The greatest number of states, however, accredit specific curricula within the institution of higher learning, and more specifically that of music education. Also, the greatest number of

¹Ernst and Gary, op. cit., p. 178.

states indicated that accreditation is carried out by the Department of Education of that respective state.

Fifty per cent of the states investigated have requirements established for accreditation of its colleges and universities which are specifically musically oriented and approximately one third of the states have general requirements which apply equally to all curricula. Consequently, it is apparent that requirements at the state level play a large part in influencing music curricula at the college and university level throughout the nation. Only one state, however, advocates the five-year program recommended by the Music Educators National Conference, and in this case it is only advocated if the individual wants to be certified in both instrumental and vocal music.

Over one-half of the State Supervisors of Music visit the colleges and universities in their respective states at least occasionally. His influence over the curricula generally seems to be more advisory than dictatorial in nature.

The study revealed that one-half of the states investigated automatically certify a student upon graduation from an accredited college or university. The remaining states require that either the prospective teacher, the college, or the employing school district must make application to the State Board of Education requesting certification. In all cases, this includes submitting a transcript of the college work for review by the Board. This analysis further showed that in a large majority of states, a prospective teacher, upon certification, is authorized to teach all music, both vocal and instrumental, from kindergarten through the twelfth grade.

Despite this policy of authorization, only twenty per cent of the states have any requirement that student teaching occur at both the elementary and the secondary level and none of the states included in the study specified that the student teaching should occur in both vocal and instrumental music. A majority of the states, however, do have minimum requirements in student teaching which total five or six semester hours.

Certification requirements in Pennsylvania, New Jersey and Maryland vary greatly from specific detail of credit hour and subject matter to sweeping generalities which leave the matter of hours and subjects entirely in the hands of the accrediting institution. In the three states, the overall semester hours required in music are less than half that recommended by the Music Educators National Conference.

Chapter IV
ANALYSIS OF THE DATA PROVIDED BY
THE MUSIC DEPARTMENT CHAIRMAN

Chapter III was devoted to the data provided by the State Supervisors of Music concerning the role which the state plays in the education of future music teachers. This chapter will be devoted to a discussion of the current practices in music education as viewed from the administrative standpoint, namely, the departmental chairman of all colleges and universities included in the study.

Procedure of the Interview Study

As stated previously only the music curriculum aspect of the course requirements leading to an undergraduate degree in music education in Pennsylvania, Maryland and New Jersey is included in this study. A letter, Appendix D, was mailed to the music department chairman in all institutions which were accredited by the Middle States Association of Colleges, Universities and Secondary Schools and/or the National Association of Schools of Music, inviting their participation. The first return yielded thirty-five responses, or 85.4 per cent of the colleges and universities which offer degrees in music education. A follow-up letter was prepared, Appendix D, and sent with another questionnaire to those chairmen who were slow in responding. The follow-up yielded an additional four participants for a total of thirty-nine, or 95.1 per cent of the colleges and universities in the three states which were invited. The participating schools, their

department chairmen and directors of music student teaching are listed in Appendix B. Another letter, Appendix D, was then sent to the department chairmen to arrange specific times for the structured interviews on the respective campuses. The visitation took place over a period of nine months from September, 1966 through May, 1967. The length of the interview with the music department chairman was generally one hour.

Admission Procedures and Requirements

Two factors greatly influence the fundamental philosophy of the department or school engaged in the training of music teachers, and thus affect the program and the sequence of the pre-student teaching laboratory experiences. These factors are the admission procedures and requirements (including the level at which the music education major is declared) and the course and experience background in music.

The examination of the admission procedures and requirements of the thirty-nine schools illustrates a certain amount of variety, but also a clear majority procedure in each of the criteria used for admission. Table IV shows the criteria the individual colleges and universities use for admission before the prospective student is considered as a potential music major. If listed by states, there are thirty-four schools in Pennsylvania, nine schools in New Jersey, and six schools in Maryland.

TABLE IV

CRITERIA USED FOR ADMISSION
TO COLLEGE OR UNIVERSITY

| Criteria | Always | | Sometimes | | Never | | Do Not Know | |
|---------------------------|--------|------|-----------|------|-------|------|-------------|------|
| | No. | Pct. | No. | Pct. | No. | Pct. | No. | Pct. |
| College Board Scores | 34 | 87.2 | 2 | 5.1 | 2 | 5.1 | 1 | 2.6 |
| High School Record | 36 | 92.2 | 1 | 2.6 | 1 | 2.6 | 1 | 2.6 |
| Personal Interview | 18 | 46.1 | 6 | 15.4 | 14 | 35.9 | 1 | 2.6 |
| Letters of Recommendation | 25 | 64.1 | 9 | 23.1 | 3 | 7.7 | 2 | 5.1 |

In Tables V, VI and VII the individual practices of each of the three states with regard to college and university acceptance are illustrated.

TABLE V

CRITERIA USED FOR ADMISSION TO COLLEGE
OR UNIVERSITY IN PENNSYLVANIA

| Criteria | Always | | Sometimes | | Never | | Do Not Know | |
|---------------------------|--------|------|-----------|------|-------|------|-------------|------|
| | No. | Pct. | No. | Pct. | No. | Pct. | No. | Pct. |
| College Board Scores | 22 | 91.7 | 2 | 8.3 | 0 | 00.0 | 0 | 00.0 |
| High School Record | 23 | 95.8 | 1 | 4.2 | 0 | 00.0 | 0 | 00.0 |
| Personal Interview | 13 | 54.2 | 5 | 20.8 | 6 | 25.0 | 0 | 00.0 |
| Letters of Recommendation | 15 | 62.5 | 7 | 29.1 | 1 | 4.2 | 1 | 4.2 |

TABLE VI

CRITERIA USED FOR ADMISSION TO COLLEGE
OR UNIVERSITY IN NEW JERSEY

| Criteria | Always | | Sometimes | | Never | | Do Not Know | |
|---------------------------|--------|------|-----------|------|-------|------|-------------|------|
| | No. | Pct. | No. | Pct. | No. | Pct. | No. | Pct. |
| College Board Scores | 8 | 88.9 | 0 | 00.0 | 0 | 00.0 | 1 | 11.1 |
| High School Record | 8 | 88.9 | 0 | 00.0 | 0 | 00.0 | 1 | 11.1 |
| Personal Interview | 4 | 44.4 | 0 | 00.0 | 4 | 44.4 | 1 | 11.1 |
| Letters of Recommendation | 7 | 77.8 | 0 | 00.0 | 1 | 11.1 | 1 | 11.1 |

TABLE VII

CRITERIA USED FOR ADMISSION TO COLLEGE
OR UNIVERSITY IN MARYLAND

| Criteria | Always | | Sometimes | | Never | | Do Not Know | |
|---------------------------|--------|------|-----------|------|-------|------|-------------|------|
| | No. | Pct. | No. | Pct. | No. | Pct. | No. | Pct. |
| College Board Scores | 4 | 66.7 | 0 | 00.0 | 2 | 33.3 | 0 | 00.0 |
| High School Record | 5 | 83.3 | 0 | 00.0 | 1 | 16.7 | 0 | 00.0 |
| Personal Interview | 1 | 16.7 | 1 | 16.7 | 4 | 66.6 | 0 | 00.0 |
| Letters of Recommendation | 3 | 50.0 | 2 | 33.3 | 1 | 16.7 | 0 | 00.0 |

Some of the other criteria which were used for admission but were mentioned only one time were health record, profile made by admissions office, rank in high school class, and the American Council on Education examination administered at personal interview.

The criteria used for admission to the department of music again shows a clear majority procedure in each of the criteria, but not so

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great a majority as the college or university itself. Table VIII shows the criteria used by the Department of Music in accepting the future music major.

TABLE VIII
CRITERIA USED FOR ADMISSION TO DEPARTMENT OF MUSIC

| Criteria | Always | | Sometimes | | Never | |
|---------------------------------|--------|------|-----------|------|--------|------|
| | Number | Pct. | Number | Pct. | Number | Pct. |
| Audition | 28 | 71.8 | 6 | 15.4 | 5 | 12.8 |
| Personal Interview | 26 | 66.7 | 10 | 25.6 | 3 | 7.7 |
| Prior Musical Experience | 31 | 79.4 | 4 | 10.3 | 4 | 10.3 |
| Test administered by Department | 22 | 56.4 | 4 | 10.3 | 13 | 33.3 |

Tables IX, X and XI show the practices of the schools of Pennsylvania, New Jersey and Maryland individually with regard to admission to the department of music.

TABLE IX
CRITERIA USED FOR ADMISSION TO DEPARTMENTS
OF MUSIC IN PENNSYLVANIA

| Criteria | Always | | Sometimes | | Never | |
|---------------------------------|--------|------|-----------|------|--------|------|
| | Number | Pct. | Number | Pct. | Number | Pct. |
| Audition | 19 | 79.2 | 3 | 12.5 | 2 | 8.3 |
| Personal Interview | 17 | 70.8 | 6 | 25.0 | 1 | 4.2 |
| Prior Musical Experience | 19 | 79.2 | 3 | 12.5 | 2 | 8.3 |
| Test administered by Department | 12 | 50.0 | 3 | 12.5 | 9 | 37.5 |

TABLE X

CRITERIA USED FOR ADMISSION TO DEPARTMENTS
OF MUSIC IN NEW JERSEY

| Criteria | Always | | Sometimes | | Never | |
|---------------------------------|--------|------|-----------|------|--------|------|
| | Number | Pct. | Number | Pct. | Number | Pct. |
| Audition | 6 | 66.7 | 2 | 22.2 | 1 | 11.1 |
| Personal Interview | 5 | 55.6 | 3 | 33.3 | 1 | 11.1 |
| Prior Musical Experience | 7 | 77.8 | 1 | 11.1 | 1 | 11.1 |
| Test administered by Department | 7 | 77.8 | 1 | 11.1 | 1 | 11.1 |

TABLE XI

CRITERIA USED FOR ADMISSION TO DEPARTMENTS
OF MUSIC IN MARYLAND

| Criteria | Always | | Sometimes | | Never | |
|---------------------------------|--------|------|-----------|------|--------|------|
| | Number | Pct. | Number | Pct. | Number | Pct. |
| Audition | 3 | 50.0 | 1 | 16.7 | 2 | 33.3 |
| Personal Interview | 4 | 66.6 | 1 | 16.7 | 1 | 16.7 |
| Prior Musical Experience | 5 | 83.3 | 0 | 00.0 | 1 | 16.7 |
| Test administered by Department | 3 | 50.0 | 0 | 00.0 | 3 | 50.0 |

Several comments concerning admission policies which deviate from the above norms are:

Do not know who the music majors are until the junior year.

Only require audition for piano and voice applied majors, not music education majors. They may, however, audition if they care to.

Do not audition until after the student has completed his first semester.

Do not know who freshmen music majors are until the beginning of the freshman year when the students arrive. The Music Education Department is in the Department of Education, not the Department of Music.

Hope to begin requiring auditions in the near future.

As previously stated, twenty-two colleges always administered tests as a part of the admission procedure and four practiced this sometimes. Of these twenty-six schools, sixteen indicated that they used the results of these tests for more than admission or rejection purposes and six administer tests after the student is admitted. The most common reason for administering tests other than admission or rejection was for theory placement (twenty-one schools), although many indicated that they do not organize fast and slow theory classes but use these tests to balance the classes. Three institutions indicated that they administer tests for students who wish to pass off a portion of their theory work and for applied music placement. Two schools indicated that the tests are given for diagnostic purposes and one gave tests for prediction of overall performance on the part of the student. Twenty-one colleges and universities indicated that they devise their own tests, three use the Seashore Measures of Musical Talent plus their own test, two use the Kwalwasser-Dykema Music Tests and two use the Aliferis Music Achievement Test. Other tests mentioned in singular instances were the Drake Test of Musical Talent, the Gordon Musical Profile and the Kwalwasser-Ruch Test of Musical Accomplishment. One can readily realize that a vast majority of the schools devise their own tests.

The time in the academic sequence when a student declares his desire to major in music education is of importance in the sequential program of laboratory experiences. In thirty-five of the thirty-nine schools, students declare their desire to major in music education upon entrance to the school. In one school the intent was declared at the end of the freshman year and in three schools at the end of the sophomore year. Thus in ninety per cent of the schools included in this study, the spiral sequence of laboratory experiences is a possibility and in ten per cent of the schools, a four-year sequential program of laboratory experiences is impossible.

Table XII illustrates the latest time that the prospective music education major can declare his major and still graduate in four years. The greatest number of schools labeled the beginning of the sophomore year as the last possible date, and a large number require it upon entrance in order to graduate in four years.

TABLE XII

DECLARATION OF MUSIC EDUCATION AS A
MAJOR AND GRADUATING IN FOUR YEARS

| Term | Responses | |
|--|-----------|----------|
| | Number | Per cent |
| Entrance | 10 | 25.7 |
| Freshman year - end of first semester | 7 | 17.9 |
| Sophomore year - beginning | 16 | 41.0 |
| Sophomore year - end of first semester | 1 | 2.6 |
| Junior year - beginning | 5 | 12.8 |
| Total | 39 | |

There was common agreement among schools who stated that a student may graduate in four years if he declares Music Education as his major by the beginning of his sophomore year that this student will need summer school or at least a heavier course load in remaining semesters. Two unusual practices are worthy of note:

The students must declare music education as a major at the beginning of the freshman year, and take seven hours in a summer school in order to graduate in four years.

Students are not required to declare Music Education as a major until the beginning of their junior year because Phi Beta Kappa states that no departments may require more than forty-two hours for a major. If a student does not select his major until his junior year, he will have less than forty-two hours and thus be eligible for Phi Beta Kappa.

In addition to the school which requires four years and seven credits in a summer school, two schools have begun five-year programs leading to a bachelor's degree in one case and a master's degree in another.

This study also revealed that all students applying for admission to the music departments of all the colleges and universities must go through the same admission procedure regardless of what year in his college career he decides upon music as his major.

Music Education Degree Requirements

The division of music courses into music history, music theory, applied music and music education reveals a diversity of practices among the schools in this study.

Music History and Literature

Eighteen colleges and universities separate their music history and music literature requirements, twenty schools combine them, and

one school combines music literature and music theory requirements. The music history group here stated includes all courses in music history, music appreciation, and music literature. An analysis of these requirements reveals the data in Table XIII.

TABLE XIII

CREDIT REQUIREMENTS IN MUSIC HISTORY, MUSIC
LITERATURE, AND MUSIC HISTORY AND LITERATURE

| <u>Semester Hour</u>
<u>Credits</u> | <u>Number of Schools with the Requirement</u> | | |
|--|---|------------------|---------------------------------|
| | Music History | Music Literature | Music History
and Literature |
| 18 | - | - | 1 |
| 15 | - | - | 2 |
| 12 | - | - | 2 |
| 10 | - | - | 3 |
| 8 | 2 | - | 2 |
| 6 | 12 | 2 | 7 |
| 4 | 2 | 2 | 2 |
| 3 | 3 | 4 | - |
| 2 | - | 6 | - |
| 1 | - | - | - |
| 0 | - | 4 | - |
| 2 courses* | - | - | 1 |
| Total | 19 | 18** | 20 |

* One school uses a 4-4 course plan in which students need 32 courses for graduation at four courses per semester.

** Only 18 schools listed because one school combines literature requirements with music theory.

Music Theory

Included in music theory are courses in theory such as harmony, sight singing, keyboard harmony, ear training and dictation; courses in form and analysis, counterpoint, fugue, orchestration and arranging. The credit requirements among the schools are stated in Table XIV.

TABLE XIV
CREDIT REQUIREMENTS IN MUSIC THEORY

| Semester Hour
Credit | Number of
Schools |
|-------------------------|----------------------|
| 36* | 1 |
| 26 | 2 |
| 24 | 4 |
| 23 | 1 |
| 22 | 4 |
| 21 | 4 |
| 20 | 2 |
| 18** | 6 |
| 17 | 1 |
| 16 | 3 |
| 15 | 4 |
| 14 | 2 |
| 12 | 4 |
| 6 courses *** | 1 |
| Total | 39 |

- * Including music literature and music theory
 ** One university requires 17 credits for vocal majors and
 19 credits for instrumental majors
 *** 4-4 curriculum plan

Applied Music

Applied music includes only the requirements for private study in the major instrument, minor instrument, piano (non majors) and voice (non majors). An analysis of these requirements is shown in Table XV.

TABLE XV
CREDIT REQUIREMENTS IN APPLIED MUSIC

| Semester Hour
Credit | Number of
Schools |
|-------------------------|----------------------|
| 36 | 1 |
| 26 | 1 |
| 24 | 4 |
| 22 | 1 |
| 21 | 3 |
| 20 | 3 |
| 18 | 1 |
| 16 | 3 |
| 14 | 1 |
| 12 | 7 |
| 11 | 1 |
| 10 | 3 |
| 9 | 1 |
| 8 | 4 |
| 7 | 2 |
| 6 | 1 |
| 4 | 1 |
| 4 courses * | 1 |
| Total | 39 |

* 4-4 curriculum plan

A unique approach to the applied music sequence may be found in Appendix L. This plan lists the various major applied areas and

prescribes the applied music sequence in both major and secondary areas for seven semesters.

Music Education

The music education group includes various course offerings in methods, conducting, and professional laboratory experiences. Table XVI shows a breakdown of the number of credits required in music education by the various schools.

TABLE XVI
CREDIT REQUIREMENTS IN MUSIC EDUCATION

| Semester Hour Credit | Number of Schools |
|----------------------|-------------------|
| 36 | 1 |
| 30 | 3 |
| 29.5 | 1 **** |
| 29 | 2 |
| 28 | 1 |
| 27 | 1 |
| 25 | 2 |
| 24 | 3 ** |
| 23 | 3 |
| 22 | 5 |
| 21 | 2 |
| 20 | 1 |
| 19 | 3 |
| 18 | 1 |
| 17 | 1 |
| 16 | 4 ***, **** |
| 15 | 2 |
| 14 | 3 *, ** |
| 13 | 1 |
| 12 | 1 |
| 4 courses | 1 |
| Total | 42 |

* One a requirement for Elementary Music Majors only.

** One a requirement for Vocal Music Majors only.

*** One a requirement for Secondary Music Majors only.

**** One a requirement for Instrumental Music Majors only.

Individual Course Offering and Requirements

The individual course offerings in the respective groups showed great variety. The following outline will give a profile picture of both required courses and electives. Only those courses which are required or offered by more than one school are listed here.

| <u>Required</u> | <u>Number
of Schools</u> | <u>Elective</u> | <u>Number
of Schools</u> |
|-----------------------------------|------------------------------|---|------------------------------|
| <u>Music History</u> | | | |
| History of Music | 27 | None | |
| Music History and
Appreciation | 3 | | |
| Music in Western
Civilization | 2 | | |
| <u>Music Literature</u> | | | |
| Survey of Music
Literature | 15 | Opera | 10 |
| Baroque Music | 2 | Twentieth Century
Music | 7 |
| Romantic Music | 2 | Symphonic Literature | 7 |
| Introduction to
Music | 2 | Romantic Music | 6 |
| Church Music | 2 | American Music | 6 |
| | | Baroque Music | 5 |
| | | Classical Music | 4 |
| | | Contemporary Music | 4 |
| | | Renaissance Music | 3 |
| | | Music Literature of the
Major Instrument | 2 |
| | | Eighteenth Century Music | 2 |

| <u>Required</u> | <u>Number
of Schools</u> | <u>Elective</u> | <u>Number
of Schools</u> |
|---------------------------------------|------------------------------|------------------------------------|------------------------------|
| | | History of Jazz | 2 |
| | | Chamber Music | 2 |
| | | Hymnology | 2 |
| <u>Music Theory</u> | | | |
| Music Theory (in-
tegrated course) | 21 | Counterpoint | 22 |
| Orchestration | 20 | Composition | 15 |
| Form and Analysis | 17 | Orchestration | 5 |
| Harmony | 14 | Form and Analysis | 5 |
| Counterpoint | 9 | Keyboard Harmony | 3 |
| Sight-singing | 9 | Ear Training | 2 |
| Keyboard Harmony | 7 | Special Studies in
Music Theory | 2 |
| Sight-singing and
Ear Training | 7 | Advanced Harmony | 2 |
| Arranging | 7 | | |
| Ear Training | 5 | | |
| Musicianship (in-
tegrated course) | 3 | | |
| Composition | 3 | | |
| Bandstration | 3 | | |
| Basic Music | 2 | | |
| Foundations of Music | 2 | | |
| <u>Music Education</u> | | | |
| Secondary Music
Methods | 30 | Workshop in Public
School Music | 2 |
| Elementary Music
Methods | 29 | Elementary Methods | 2 |

| <u>Required</u> | <u>Number
of Schools</u> | <u>Elective</u> | <u>Number
of Schools</u> |
|---|------------------------------|---------------------|------------------------------|
| Instrumental Music
Methods | 18 | | |
| Vocal Music Methods | 5 | | |
| Eurhythmics | 5 | | |
| Practicum | 3 | | |
| Principles and
Practices of
Music Education | 3 | | |
| Junior High School
Music Methods | 2 | | |
| Vocal Music Methods
Elementary | 2 | | |
| Vocal Music Methods
Secondary | 2 | | |
| <u>Conducting</u> | | | |
| Choral Conducting | 29 | Advanced Conducting | 2 |
| Instrumental Con-
ducting | 21 | | |
| Conducting | 12 | | |
| Fundamentals of
Conducting | 4 | | |

In music history, several other required courses were listed by only one school including "Seminar in Music History, History and Development of Musical Style, Musicology, Historical Development of Music, Musical Form and Interpretation, History of Music since 1827, and Music Appreciation." Elective offerings in music history listed by only one school include "Music Appreciation, History of Sacred Music, Musicology, and Contemporary Trends in Music, Art and Drama."

Several course offerings in music literature were stated by only one school. Required offerings include "Gregorian Chant, Opera, Introduction to Music Literature, Medieval-Renaissance Music, Music Drama, Music Literature of the Major Instrument, Theory and Literature, Fine Arts, Symphony, Renaissance Music, Baroque-Classical Music, Romantic-Twentieth Century Music, Classical-Romantic Music and Contemporary Music." Elective offerings were "Survey of Choral Literature, Orientation in Music, Nineteenth Century Music, Great Masters, Pre-twentieth Century Music, Piano and Organ Literature, Survey of Music Literature, Pre-Renaissance Music, Music of the Middle Ages, Oriental Music, Literature of the Musical Theatre, J. S. Bach, and Church Music."

Course offerings in music theory listed by only one school as required include "Studies in Theory, Fundamentals of Music and Basic Musicianship, Harmony and Musicianship, Music Perception, Music Fundamentals, Introduction to Music, Theory and Literature, Instrumentation, and Aural Techniques." Elective course offerings in music theory include "Twentieth Century Harmony, Arranging, Advanced Music Theory, Gregorian Chant, Fugue and Instrumentation."

The following music education courses were listed as required by only one school per course: "Primary Music Methods, Intermediate Music Methods, Problems in Music Education, Vocal Music Methods--Senior High School (vocal majors only), Instrumental Methods in the Junior High School (instrumental majors only), Instrumental Methods in the Senior High School (instrumental majors only), Band and Orchestra Techniques and Administration, The Vocal Teacher and School Organization, Folk

Dancing, Instrumental Methods - Grades 4-6, Instrumental Methods - Junior and Senior High School, and Advanced Instrumental Problems." Elective offerings in music education include "Teaching Recorder, Problems in the Teaching of School Music, Survey of Choral Materials for use in Public Schools, Music Literature for the Music Curriculum, Instrumental Activities for the Classroom Music Program, Advanced Elementary Methods, Methods of Teaching Piano, Choral Techniques and Administration, Marching Band Charting and Materials, Care and Repair of Instruments, Secondary Methods, Piano Pedagogy, The Elementary Music Specialist, Band and Orchestra Techniques, The Choral Program in the Secondary School, Class Piano Methods, and Special Studies in Music Education."

Required courses in conducting stated by only one school include "Intermediate Conducting, Advanced Conducting, Elementary Conducting, and Orchestration and Conducting."

It is worthy of note that of all the divisions, the greatest concordance of course offerings lies in the area of music history and the greatest diversity lies in the area of music theory. The electives outnumber the requirements in music literature and the requirements outnumber the electives in all other areas. Music Education, however, has the greatest diversity of elective offerings. Unfortunately, none of the schools have a requirement in Contemporary or American Music Literature and only one school offers a course in the "Methods of Teaching Class Piano."

Specific Requirements in Applied Music

Twenty-eight of the thirty-nine schools require that the music education major study eight semesters on their major instrument. Seven schools require seven semesters of private study, two schools require six semesters, and two schools do not recognize a major instrument for the music education major.

The minimum requirements in voice for the non voice major includes both voice class and private voice lessons. One school requires three semesters of voice class, eight schools require two semesters and four schools require one semester. One school requires eight semesters of private voice lessons, one school requires six semesters, ten schools require four semesters and six schools require two semesters. Five of the above mentioned schools also require proficiency tests in voice and four schools will allow a student to graduate with no voice lessons if he is able to pass a proficiency test. Three schools cover the voice requirement in the Vocal Methods class and one includes it in Theory and Solfeggio.

The minimum requirements in piano for the non piano major are more strict than those for the non voice major. One school requires eight semesters of class piano, four schools require four semesters and three schools require two semesters as a minimum. Seven schools require eight semesters of private piano lessons, three schools require six semesters, nine schools require four semesters, and four schools require two semesters of work. Nine of the above mentioned schools also require proficiency exams in piano and in ten schools a student may pass off piano entirely if he is able to pass the basic

proficiency exam.

The minimum requirements on the secondary instruments are usually broken down into the families of brass, woodwind, strings and percussion. Six schools, however, combine brass and percussion and require two semesters' work, one combines woodwinds, brass and percussion into one semester's work, and another school combines woodwinds and brass into two semesters of work. Two schools cover all work in secondary instruments in an instrumental methods course. The following profile will reveal the practices of those schools which require class lessons according to instrument families or individual instruments:

TABLE XVII
CLASS LESSON REQUIREMENTS IN
SECONDARY INSTRUMENTS

| Number of
Semesters Required | Number
of Schools | | Number of
Semesters Required | Number
of Schools |
|---------------------------------|----------------------|--|---------------------------------|----------------------|
| <u>Brass</u> | | | <u>Woodwinds</u> | |
| 1 | 18 | | 1 | 20 |
| 2 | 5 | | 2 | 12 |
| <u>Trumpet</u> | | | <u>Clarinet</u> | |
| 1 | 2 | | 1 | 2 |
| 2 | 1 | | 2 | 1 |
| <u>Horn</u> | | | <u>Flute</u> | |
| 1 | 1 | | 1 | 1 |
| <u>Trombone</u> | | | <u>Double Reed</u> | |
| 1 | 1 | | 1 | 1 |
| <u>Strings</u> | | | <u>Percussion</u> | |
| 3 | 2 | | 2 | 2 |
| 2 | 22 | | 1 | 22 |
| 1 | 8 | | 0 | 6 |
| <u>Violin</u> | | | | |
| 2 | 3 | | | |
| <u>Lower Strings</u> | | | | |
| 1 | 1 | | | |

In addition, one school has no requirement in brass or woodwinds, and two schools have no requirements in strings. One school allows students

to pass off all the secondary instruments by means of proficiency examinations.

Thirty-six schools indicated that these specific requirements in applied music were the same for both the vocal and instrumental major, and six indicated that they were different. The six differences as stated by the respondents are:

1. Instrumentalists take six semesters of class lessons on secondary instruments. Vocalists take two courses - one in strings and one in winds.
2. The school has no instrumental majors.
3. Vocal and instrumental majors follow an entirely different program.
4. Voice and piano majors do not have class lessons on secondary instruments. Instead, they have an instrumental survey course.
5. Every major follows the applied music sequence of his major instrument group and these vary.
6. Vocal majors take only one semester of strings.

Instrumental and vocal classes offer opportunities for rich experiences in many phases of music education. Basically, the purpose of such classes is to develop knowledge and experience in the technique of playing or singing. However, such classes can be workshops for learning methodology and materials for instrumental and vocal teaching in the schools, for experience in minor ensembles, for experiments in orchestration and arranging; and as such these classes become centers for laboratory experiences. Seemingly few schools use these instrumental and vocal classes as workshops for experimentation, and a valuable opportunity for laboratory experiences is lost.

Size of Music Faculty with
Regard to Music Department Enrollment

The total number of music faculty in all schools included in the study is 780, both full and part time. Table XVIII reveals the number of full and part time faculty by states.

TABLE XVIII
SIZE OF MUSIC FACULTIES

| State | Full Time | Part Time | Total |
|--------------|-----------|-----------|-------|
| Pennsylvania | 314 | 137 | 451 |
| Maryland | 100 | 42 | 142 |
| New Jersey | 139 | 48 | 187 |
| All States | 553 | 227 | 780 |

Table XIX states the number of music majors, the number majoring in music education, and the percentages of music majors majoring in music education.

TABLE XIX
PERCENTAGE OF MUSIC MAJORS
MAJORING IN MUSIC EDUCATION

| State | Music Majors | <u>Enrolment</u>
Music Education Majors | Percent |
|--------------|--------------|--|---------|
| Pennsylvania | 2,921 | 2,359 | 80.8 |
| Maryland | 730 | 457 | 62.4 |
| New Jersey | 1,056 | 839 | 79.5 |
| All States | 4,707 | 3,655 | 77.7 |

In order to show what the average or mean music department would possess as to faculty and students, Table XX has been devised.

TABLE XX
AVERAGE MUSIC DEPARTMENT IN
PENNSYLVANIA, MARYLAND AND NEW JERSEY

| State | Average Faculty | | | Average Enrolment | |
|--------------|-----------------|-----------|-------|-------------------|-----------------------|
| | Full Time | Part Time | Total | Music Majors | Music Education Major |
| Pennsylvania | 13 | 6 | 19 | 122 | 98 |
| Maryland | 17 | 7 | 24 | 122 | 76 |
| New Jersey | 15 | 5 | 20 | 117 | 93 |
| All States | 14 | 6 | 20 | 121 | 94 |

The data with regard to the percentage of music majors who are presently majoring in music education makes it even more imperative that the status of music education as an academic discipline be accepted by performers, musicologists, theoreticians and composers, particularly those who teach in the colleges and universities. Seventy-seven and seven-tenths per cent of their students are preparing to be music teachers and consequently should be influenced by a positive attitude toward their future profession.

Twelve of these schools indicated that members of their part time music education faculty also teach in the public schools, two indicated that they have persons who also teach in demonstration schools, one indicated that they have a person who also teaches in a private school and one indicated that one of their faculty also teaches in another college.

Types of Degrees Offered

Four different degrees are offered by the thirty-nine schools included in this survey. Fifteen schools offer a Bachelor of Science degree with a music education major; twelve, a Bachelor of Arts degree with a music education major; eleven, a Bachelor of Music degree with a music education major; one, a Bachelor of Fine Arts degree with a major in music and a Master of Music Education degree at the end of five years. The Bachelor of Science Degree is the most prevalent degree in Pennsylvania and Maryland, and the Bachelor of Arts degree is most prevalent in New Jersey.

Opinions Concerning State Requirements for Certification

All of the thirty-nine schools answered affirmatively that their curricula conformed to the requirements for certification set up by their states. Thirty-one schools believe that the state should set up minimum certification requirements. Only six answered negatively and two failed to answer. One of the schools answering affirmatively felt that they should still be more flexible, and three department chairmen answering negatively gave the following recommendations:

1. Each college should be on its own in terms of their faculty, resources, and type of student body.
2. The state does not allow enough individuality among schools. They should just hand down basic guidelines.
3. The state is not consistent among schools. There is not enough uniformity.

In Table XXI the reaction of the thirty-nine schools to their present state requirements is presented. Twenty-two of the participating schools consider the certification requirements in their states adequate, whereas fifteen regard them as inadequate.

TABLE XXI
REACTION TO STATE CERTIFICATION REQUIREMENTS

| State | Adequate | Inadequate | No Answer |
|--------------|----------|------------|-----------|
| Pennsylvania | 16 | 7 | 1 |
| Maryland | 3 | 2 | 1 |
| New Jersey | 3 | 6 | 0 |
| Total | 22 | 15 | 2 |

In Pennsylvania, five department chairmen felt that the credits in music required by the state were not adequate. One felt it should be increased to sixty hours required in music. Other comments by department chairmen in Pennsylvania include:

Favor a five-year program.

Should require a course in Junior High School music methods.

Not enough vocal methods for the instrumental major and vice versa.

Need more specialization. Education is musically too broad.

Too many credits required in general education.

Students need a more liberal education.

Very concerned about the difficulty of educating students in both vocal and instrumental music.

More courses needed in music history and literature.

State should be more careful that schools do not take the minimum road in all areas.

Would prefer a vocal or instrumental emphasis.

Students need to be able to have more electives.

Comments by department chairmen in Maryland include:

State requirements are too much red tape.

More requirements are needed in music theory.

Accreditation by the National Association of Schools of Music should be sufficient.

Basic requirements in piano are not adequate.

Department chairmen in New Jersey who were not satisfied with the state requirements showed the greatest uniformity in their comments. Five men felt that more hours in music need to be required and one felt that the state should approve a collegiate course of study in entirety, not just list a series of requirements which everyone must conform to. The following comments were each registered by two individuals:

The state should require a two-track system of instrumental and vocal music with a general music base.

Requirements in applied music are not great enough.
The person must be a musician before he is able to adequately teach music.

More requirements are needed in student teaching.

It is worthy of note that the most common recommendation from the individual department chairman was that more hours in the field

of music should be required for the music major. Also only one registered any complaint about the requirements in student teaching.

The Structure of the
Music Education Program

This study shows that the majority of the colleges and universities believe that the student should develop personal musicianship through musical performance. Only two of the thirty-nine schools require no participation in a large ensemble (choir, orchestra, band), and all of the schools offer various small ensembles on a selective-elective basis. Twenty-five of the thirty-nine schools, or 64.1 per cent, require that all music education majors perform in group or studio recitals, and nineteen, or 48.7 per cent require individual recitals, usually in the senior year. Five department chairmen stated that all music education majors must be in both instrumental and vocal organizations.

Thirty-two of the schools, or 82.1 per cent, offer one curriculum that prepares students for all teaching fields in music. Of these thirty-two schools, nine also have a performing area major in vocal music education, eight also have a performing area major in instrumental music education, and four also have a performing area major in string music education. In addition, six schools offer majors in vocal music, of which five offer majors in instrumental music, and three offer majors for future string specialists. Of these six schools, four of them also offer some training in all areas, both vocal and instrumental. Two schools offer majors in elementary music education and one offers a major in junior-senior high school music education.

TABLE XXII
SCHEDULING OF METHODS COURSES AND
STUDENT TEACHING BY YEAR

| Year | Methods | Student Teaching |
|-------------------|---------|------------------|
| Freshman | 1 | 0 |
| Sophomore | 13 | 0 |
| Junior | 38 | 0 |
| Junior and Senior | 18 | 2 |
| Senior | 0 | 37 |
| Fifth year | 0 | 2 |

Table XXII shows that the bulk of the methods courses occurs in the junior year and usually the student teaching experience occurs in the senior year. The two schools with five-year programs include student teaching in the fifth year.

In the elementary and secondary music methods classes, observation is part of the required class work in thirty-five, or 89.7 per cent of the schools. One school stated that this sometimes occurs, and one department chairman indicated that he did not know. The remaining five schools have no observation in connection with music methods courses, and consequently no laboratory experience. Fifteen of the thirty-five schools offering laboratory experiences require some form of participation in the teaching of children during music education courses, and four schools indicated that it sometimes occurs. More than half of the schools, or twenty-one, do not make it possible

for students taking methods courses to observe theory in practice with children. Again, one department chairman indicated that he did not know if this happened.

Twenty-six, or 66.7 per cent of the department chairmen felt that the methods taught are actually carried out in student teaching situations, seven did not know, three felt they were partially carried out and three felt they were never carried out. In thirty, or 76.9 per cent of the schools, the methods teachers always have the opportunity to follow the student in the application of methods in student teaching, in five of the schools this sometimes occurs, and in four schools it never occurs.

Table XXIII reveals the administration of the student teaching program. It is apparent that in most cases it is either under the supervision of the Departments of Music and Education working together or solely under the Music Department.

TABLE XXIII
ADMINISTRATION OF STUDENT TEACHING PROGRAM

| Department | Responses | |
|--|-----------|----------|
| | Number | Per cent |
| Music Department | 11 | 28.2 |
| Education Department | 3 | 7.7 |
| Combination of Music and Education Departments | 20 | 51.3 |
| Professional Laboratory Experiences Department | 3 | 7.7 |
| Combination of Music and Professional
Laboratory Experiences Department | 2 | 5.1 |
| Total | 39 | |

Only five schools reported that a student majoring in music education is able to have a non-music minor. Three of the five schools stated that this is only possible in English. Three of the schools require eighteen credits for this minor and the other two schools require twenty-four credits.

Opinions Concerning Student Teaching

Twenty-nine, or 74.4 per cent, of the department chairmen expressed the feeling that student teaching is an extremely valuable experience. Ten men, or 25.6 per cent, rated it as valuable and no one felt that it was not of great value.

On the other hand, only fifteen, or 38.5 per cent, felt that their music faculty as a whole rated student teaching as extremely valuable. Twenty-three, or 59 per cent, estimated that their departments considered student teaching a valuable experience and one, or 2.5 per cent, stated that his department considered the experience to be of little value.

The department chairmen were asked to justify their reasoning concerning the value of student teaching. Their remarks, both pro and con, are here itemized with the number of men making the particular reply preceding the statement.

Number

Pro

12

Student teaching is the genuine laboratory. Methods without practical application would have little value.

3

Herein the student discovers his adequacies and inadequacies, under supervision, before he is really on the job.

| <u>Number</u> | <u>Pro</u> |
|---------------|---|
| 3 | This is the only contact the student has with children before he goes into the schools on his own. |
| 3 | Society does not allow a physician to operate without internship. Likewise, the teacher should be allowed to practice before assuming responsibilities. |
| 2 | Student teaching bridges the gap between the college (receiving information) and the profession (giving information). |
| 2 | The student gains many insights relative to the competencies for the active teacher. |
| 2 | Avoids having the student learn by his own mistakes. |
| 2 | Aids in discouraging those who do not possess the necessary competencies for teaching and encourages those who do. |
| 1 | A complete year of internship in the fifth year would be the most valuable. |
| <u>Number</u> | <u>Con</u> |
| 4 | Experience great difficulty finding satisfactory cooperating teachers and thus the experience is not a valuable one. |
| 1 | Takes the student away in the senior year when you want to give them the most advanced courses. |
| 1 | Too much credit (8) is given for student teaching. |
| 1 | Student teaching is not realistic in its present state. |
| 1 | Student teaching is too idealistic and there is too much supervision. Students should learn by trial and error. |

Summary

A majority of the colleges and universities in the study consider college board scores, high school record and letters of recommendation for admission purposes. Slightly less than half of the institutions require personal interviews. At least half of the departments of music use an audition, a personal interview, a statement of prior musical experience, and the results of a test administered by the department as criteria for admission to a program majoring in music education. In most cases, these criteria are used by a clear majority. Most schools who administer tests devise their own and also use them for theory placement.

Ninety per cent of the schools investigated indicated that students declare music education as a major upon entrance to the institution and a majority of schools indicated that in order to graduate in four years, the student must declare an intent to major in music education by the beginning of his sophomore year. Two of the thirty-nine schools have initiated five-year programs in music education, one leading to a bachelor's degree and one leading to a master's degree.

The greatest number of schools require six credits in music history and two credits in music literature. Over half of the schools, however, combine the two areas in concept and when this occurred, the majority required 6-10 credits. The largest number of schools required eighteen credits in music theory in a range from twelve to thirty-six credits and the largest number of schools required twenty-two credits in music education in a range from twelve to thirty-six credits. The investigation of the number of credits required in

applied music showed great variety in a range from four to thirty-six credits.

The area of course offerings and requirements shows a great variety of practices. The greatest concordance of course offerings lies in the area of music history and the greatest diversity lies in the area of music theory. The electives outnumber the requirements in music literature and the requirements outnumber the electives in all other areas. Music Education has the greatest diversity of elective offerings. No schools have a requirement in Contemporary or American Music Literature and only one school offers a course in the Methods of Teaching Class Piano.

A large majority of the schools require that the music education major study for eight semesters on their major instrument. The average minimum requirements in voice for the non-voice major would equal approximately one and one-half semesters in either private or class lessons. The average minimum requirement in piano for the non-piano major varies considerably from a high of eight semesters to a low of two semesters in either private or class lessons. The minimum requirements on the secondary instruments are usually broken down into the families of brass, woodwind, strings and percussion. The largest number of schools require one semester of brass, woodwind, and percussion instrument study and two semesters of string instrument study.

The average music department in the three-state area covered in this study would have fourteen full time professors and six part time instructors for a total of twenty on the staff. There would be a total of 121 music majors of which 94 would have music education as their

area of specialization. In Pennsylvania and New Jersey this person would be most likely to receive a Bachelor of Science degree with a major in Music Education. In Maryland, this person would most likely receive a Bachelor of Arts degree with a major in Music Education.

All of the colleges and universities in the study conform to the requirements of certification set up by their state. A large majority of the department chairmen believe that the state should set up minimum certification requirements and a small majority consider the certification requirements in their states adequate. The most common recommendation from department chairmen was that more hours in the field of music should be required for the music major and only one chairman registered any complaint about student teaching requirements.

Generally speaking, the schools believe that a student should develop personal musicianship through musical performance and have basic requirements to ensure this. The majority of the schools offer one curriculum which prepares students for all teaching fields in music, the bulk of the methods courses falling in the junior year and student teaching in the senior year. Observation is a part of the required class work in methods in a majority of the schools, and most of the schools provide an opportunity for the methods teacher to follow the student in student teaching. A minority of the schools require actual teaching of children during music education courses, and most of the students in methods courses do not get a chance to see the theory presented by the professor actually delivered to children. In most cases, the student teaching program is either under the supervision of

the Departments of Music and Education jointly or solely under the jurisdiction of the Music Department.

The majority of department chairmen felt that the methods taught were actually carried out in student teaching situations and that student teaching itself was an extremely valuable experience. On the other hand, these chairmen felt that their faculties would rate the value of student teaching somewhat less. A sizeable number of department chairmen felt that student teaching is the genuine laboratory and methods without practical application would have little value. Several chairmen also stated that their institutions experience difficulty finding satisfactory cooperating teachers and consequently the entire student teaching experience is marred.

Chapter V

ANALYSIS OF THE DATA PROVIDED BY THE
DIRECTORS OF STUDENT TEACHERS IN MUSIC

The preceding chapter was devoted to the data on existing practices in the music departments as provided by the music department chairmen. This chapter will be devoted to a discussion of the current practices in student teaching as viewed from the administrative standpoint and the recommendations for improvement or alteration of such programs as provided by the directors of the music student teaching program.

Procedure of the Interview Study

As stated in Chapter I, only those four year colleges and universities in Pennsylvania, Maryland and New Jersey are included in this study. The contact with the directors of the music student teaching program was made through the music department chairman and he in turn arranged the interview. No direct contact with the directors themselves occurred until the interview took place. As stated in Chapter IV, thirty-nine, or 95.1 per cent of the colleges and universities invited to participate, agreed to cooperate. The participating schools, their department chairman and directors of music student teaching are listed in Appendix B. The visitation took place over a period of nine months from September, 1966 through May, 1967. The length of the interview with the directors of student teaching in music was generally one hour. In six institutions, the department chairman was also the director of music student teaching.

Administrative Responsibilities of the
Student Teaching Program

In this section, the type of administration of the student teaching program and its responsibilities will be discussed. In twenty-nine, or 74.4 per cent of the schools, the staff of student teaching in the music department works with the staff of student teaching in the education department. The other ten schools, or 25.6 per cent, appoint either the music department or the education department to direct the student teaching program. In most cases it is the music department.

The chairman of the education department contacts the school principals and cooperating teachers and arranges for the placing and handling of the student teachers in thirteen, or 33.3 per cent of the schools, and the director of student teaching in the education department makes the contact in twelve, or 30.8 per cent. In most cases, these men work in consultation with the music department. In eleven, or 28.2 per cent of the schools, the director of student teaching in music makes the contacts, in two schools, or 5.1 per cent, the chairman of the music department makes the contact, and in one school, or 2.6 per cent, the city school system itself does the placing. It is worthy of note that in twenty-six schools, or 66.7 per cent, the placement of student teachers in their schools is out of the hands of the music department.

Table XXIV lists the facilities provided for the student teaching experience, and the response for each facility. It is interesting to note that in no instance were the items "laboratory schools only" or "private schools only" checked. The exclusive use of off-campus schools



received the greatest frequency with thirty-three, or 84.6 per cent of the respondents.

TABLE XXIV
FACILITIES FOR PROVIDING THE STUDENT
TEACHING EXPERIENCE

| Type of Teaching Center | Responses | |
|--|-----------|----------|
| | Number | Per cent |
| Laboratory schools only | 0 | 00.0 |
| Private schools only | 0 | 00.0 |
| Public schools only | 33 | 84.6 |
| Combination laboratory and
public schools | 4 | 10.3 |
| Combination private and public
schools | 2 | 5.1 |
| Total | 39 | |

Those individuals who have the final decision for assigning the student teacher to a class after he has been placed in the school system are listed in Table XXV. It can be seen that the cooperating teacher has this responsibility in seventeen, or 43.6 per cent, of the responding institutions.

TABLE XXV

FINAL DECISION FOR THE ASSIGNMENT OF
THE STUDENT TEACHER TO A CLASS

| Person or Persons | Responses | |
|---|-----------|----------|
| | Number | Per cent |
| Director of student teaching program in music | 6 | 15.4 |
| Director of student teaching program from
education department | 2 | 5.1 |
| Supervisor of student teacher | 1 | 2.6 |
| Combination of director in music, and
supervisor | 1 | 2.6 |
| Combination of director in music, supervisor
and music department chairman | 1 | 2.6 |
| Cooperating teacher | 17 | 43.6 |
| Combination of director and cooperating teacher | 5 | 12.8 |
| Director of student teaching in city schools | 1 | 2.6 |
| Department chairman of cooperating schools | 3 | 7.6 |
| No decision necessary* | 2 | 5.1 |
| Total | 39 | |

*No decision is necessary in one school because the student teacher really handles all the teaching and an elementary music specialist observes once every week or two, and in the other school the student teacher also does all the teaching but is supervised only by a vocal specialist from the college, thus eliminating the need to assign the student teacher to specific classes.

The next item is devoted to the supervisors of the student teachers in music. Table XXVI enumerates the responses pertaining to the person who directly supervises the student teachers in music. It is interesting to note that the largest number (thirty-six) of schools use super-

visors from the music department. Many schools use supervisors from both the education and music departments.

TABLE XXVI
SUPERVISORS OF STUDENT TEACHERS IN MUSIC

| Supervisor | Responses | | | | | |
|---|----------------------|------|------------------|------|--------------|------|
| | Education Department | | Music Department | | Co-op School | |
| | No. | Pct. | No. | Pct. | No. | Pct. |
| An education professor (non music) | 11 | 28.2 | - | | - | |
| A number of supervisors from the education department | 3 | 7.6 | - | | - | |
| A college supervisor in music | - | | 17 | 43.6 | - | |
| A number of college music supervisors | - | | 19 | 48.7 | - | |
| a. An instrumental specialist | - | | (8 | 20.5 | - | |
| b. A vocal specialist | - | | (8 | 20.5 | - | |
| The cooperating teacher | - | | - | | 9 | 23.1 |
| The school principal | - | | - | | 1 | 2.6 |
| Total | 14 | 35.8 | 36 | 92.3 | 10 | 25.7 |

Great variety of procedure is apparent among the persons designated by the college or university to give the final grade in student teaching and to recommend the student teacher for a teaching position. Tables XXVII and XXVIII reveal the responses to this question.

TABLE XXVII
INDIVIDUALS RESPONSIBLE FOR THE FINAL
GRADE IN STUDENT TEACHING

| Person or Persons | Responses | |
|--|-----------|----------|
| | Number | Per cent |
| Director of the student teaching program -
music department | 6 | 15.4 |
| Director of the student teaching program -
education department | 4 | 10.3 |
| Supervisor of student teacher - music
department | 6 | 15.4 |
| Cooperating Teacher | 0 | 00.0 |
| Combination of supervisor and cooperating
teacher | 9 | 23.1 |
| Combination of director (music) and
cooperating teacher | 1 | 2.5 |
| Combination of supervisor and director (music) | 3 | 7.6 |
| Combination of director (music), supervisor
and cooperating teacher | 6 | 15.4 |
| Combination of director (education), supervisor
and cooperating teacher | 4 | 10.3 |
| Total | 39 | |

It is interesting to note that the supervisor of the student teacher from the music department is involved in the responsibility in twenty-eight instances, the director of student teaching from the music department in sixteen instances, the cooperating teacher in sixteen instances, and the director of student teaching from the education department in eight instances. Thus, the supervisor of the student teacher from the music department might be deemed the most influential person in

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the grading of the student teacher.

TABLE XXVIII

INDIVIDUALS RESPONSIBLE FOR RECOMMENDING
THE STUDENT TEACHER FOR A TEACHING POSITION

| Person or Persons | Responses | |
|---|-----------|----------|
| | Number | Per Cent |
| Director of the student teaching program -
music department | 3 | 7.6 |
| Director of the student teaching program -
education department | 1 | 2.6 |
| Supervisor of student teacher - music
department | 3 | 7.6 |
| Cooperating teacher | 1 | 2.6 |
| Music education professor (who does not
observe) | 1 | 2.6 |
| Combination of director (music) and co-
operating teacher | 1 | 2.6 |
| Combination of director (education) and
cooperating teacher | 1 | 2.6 |
| Combination of supervisor and music
department chairman | 1 | 2.6 |
| Combination of supervisor and cooperating
teacher | 5 | 12.8 |
| Combination of supervisor and director (music) | 3 | 7.6 |
| Combination of director (music), supervisor,
and cooperating teacher | 9 | 23.1 |
| Faculty evaluation | 1 | 2.6 |
| Student must request recommendation | 9 | 23.1 |
| Total | 39 | |

Worthy of note is the fact that the supervisor of the student teacher from the music department is involved in the responsibility of recommending the student teacher for a teaching position in twenty-one instances, the cooperating teacher in seventeen instances, the director of student teaching from the music department in sixteen instances and the director of student teaching from the education department in two instances.

The types of meetings and the degree of coordination which exists between the director and the cooperating teachers is the final area of the administrative responsibilities to be investigated. Table XXIX lists the responses for the several types of meetings which are held by the institutions.

TABLE XXIX
TYPES OF MEETINGS HELD TO DETERMINE THE
EXPERIENCES TO BE PROVIDED THE STUDENT TEACHER

| Meetings | Responses | |
|--|-----------|----------|
| | Number | Per Cent |
| Planning workshop held for the director,
supervisors and teachers | 12 | 30.8 |
| Meeting held by the supervisors and teachers | 9 | 23.1 |
| Meeting held by the supervisors and director | 3 | 7.6 |
| Informal basis when observation visits are
made by the supervisor and/or director | 6 | 15.4 |
| Informal talks before student teacher arrives | 6 | 15.4 |
| Letter sent to cooperating teacher | 2 | 5.1 |
| No coordination exists | 1 | 2.6 |
| Total | 39 | |

In most cases, the meetings held by the supervisors and teachers were in schools in which the supervisor also serves as director or the

director is in the education department. Consequently we may assume that slightly more than half of the schools have organized meetings with everyone directly concerned with the student teacher.

The final question of this section requested the directors to furnish any comments on how they would alter their situation. No response was requested from those who were pleased with their system of coordination. The following comments were provided by the directors and each comment appeared only one time:

Would like to have more extensive workshops of three days or more before the student teacher goes out.

Cooperating teachers should be required to attend planning meetings. Too many do not attend.

Would like to see the cooperating teachers at some time.
Would like to work together with them.

Would like to bring the cooperating teacher in to the college for a full day each year for an in-service day. Let student teachers take over in the school and make it mandatory that all cooperating teachers attend.

The music department and the cooperating teachers need to share ideas more often.

The music department should become more involved in the student teaching program.

The college supervisor would like to be able to work more closely with the cooperating school.

More cooperation is needed on the part of the school system itself. Since the student teachers do the teaching and there is no cooperating teacher in the schools, the student teachers need more supervision than we are able to provide.

Would like to have meetings of the music department staff and all cooperating teachers.

Need more frequent conferences with the cooperating teachers.

There is no coordination presently and nothing can be done to alter the situation.

Twenty-six of the schools indicated that they were pleased with the coordination and two directors indicated that their departments were too young to evaluate the system in use.

Professional Laboratory Experiences prior to

Student Teaching

This section of the interview requested information regarding the period of professional training prior to student teaching. Table XXX provides the responses for each college academic year in which directed observations are begun and Table XXXI reveals the capacity from which the directed observations originate.

TABLE XXX

YEAR IN WHICH DIRECTED OBSERVATION
OF TEACHING IS BEGUN

| Year in College | Responses | |
|------------------------------------|-----------|----------|
| | Number | Per Cent |
| Freshman | 1 | 2.6 |
| Sophomore | 5 | 12.8 |
| Junior | 27 | 69.2 |
| Senior | 5 | 12.8 |
| Fourth year of a Five-Year Program | 1 | 2.6 |
| Total | 39 | |

The greatest frequency occurs in the junior year with 69.2 per cent. It thus becomes obvious that few schools utilize all four years for professional laboratory experiences.

TABLE XXXI

CAPACITY FROM WHICH DIRECTED OBSERVATION ORIGINATES

| Capacity | Responses | |
|----------------------------------|-----------|----------|
| | Number | Per Cent |
| Music methods course | 24 | 61.4 |
| Student teaching | 5 | 12.8 |
| Education course | 4 | 10.3 |
| Individual course in observation | 4 | 10.3 |
| Field trip | 1 | 2.6 |
| Eurhythmics | 1 | 2.6 |
| Total | 39 | |

It is obvious that the bulk of directed observation originates from the methods classes taken in the junior year.

Some of the rather specific observation requirements which seem to be worthy of note are here provided:

Require thirty hours of observation in public schools.
Must observe something in every area, elementary and secondary, both vocal and instrumental.

Observe for a full day, two days per week during junior year.

Observe one morning per week during the junior year.

Require thirty observations--fifteen in the elementary school and fifteen in the secondary school.

Observe two full days per week for a full semester of junior year.

Require seven weeks of observation. Three weeks each semester of the junior year and one week in the senior year.

Students observe a student teacher and the student teacher then reads the report that the methods student writes on him.

Students go on a field trip and see facilities more than classes, although a few classes are observed which are not necessarily in the observer's major field.

Practice teaching, methods and observation all occur at the same time (two institutions).

Students observe when college is on vacation and public schools are in session.

In answering the question "Are your music majors given any teaching experience in individual or small group instruction prior to student teaching?", twenty-six, or 66.7 per cent of the directors indicated "yes," eleven, or 28.2 per cent, indicated "no," and two, or 5.1 per cent, indicated "sometimes."

Opportunity was then provided the director of student teachers in music to state his opinion concerning the "weaknesses most common among student teachers in assuming student teacher responsibility." Three weaknesses stated project beyond all others. They are: "lack of keyboard facility," indicated by twenty-one, or 53.8 per cent, of the directors, "lack of discipline," indicated by thirteen, or 33.3 per cent, of the directors, and "lack of conducting ability," indicated by ten, or 25.6 per cent, of the directors. Seven, or 17.9 per cent, of the directors indicated "lack of knowledge of child growth and development" as a weakness. Other weaknesses which appear to be most significant are: "lesson planning"; "lack of background in methods and materials"; "lack of vocal proficiency"; "lack of concept of place of music in the schools"; "timidity"; "sightreading and pitch perception"; "lack of knowledge of their subject matter"; "consider themselves as professional musicians rather than teachers and look

down on teachers in other fields"; "social responsibilities";
 "speaking voice"; and "unmeaningful lecture."

The Student Teaching Program

Acceptance into the program

This section of the interview solicited the directors to respond to items concerned with the student teaching course.

Table XXXII lists the years in the college program in which student teaching is experienced. The greatest frequency occurred at the senior level, with thirty-four, or 87.2 per cent. One institution reported that student teaching takes place in the fifth year of work.

TABLE XXXII

YEAR IN WHICH STUDENT TEACHING TAKES PLACE

| Year | Responses | |
|-------------------|-----------|----------|
| | Number | Per Cent |
| Freshman | 0 | 00.0 |
| Sophomore | 1 | 2.6 |
| Junior | 0 | 00.0 |
| Senior | 34 | 87.2 |
| Junior and Senior | 3 | 7.6 |
| Fifth year | 1 | 2.6 |
| Total | 39 | |

Admission to student teaching in the colleges included in this study is based upon one or more of the following criteria: completion of certain prescribed courses, completion of these courses with an

average of C¹ or above, application and acceptance by a faculty committee in either the music or the education department, meeting the requirements of the screening program.

An analysis of the data shows that thirty-one schools, or 79.5 per cent, require the fulfillment of prerequisite course requirements; that twenty-six schools, or 66.7 per cent, require an average of C or better; that thirteen, or 33.3 per cent, require application and acceptance by a faculty committee in either the music or education department; and that twenty-eight, or 71.8 per cent, of the schools have screening programs of one type or another. A further examination of the screening programs discloses a variety of practices which occur less frequently. A screening device used in four of the schools is the consideration of personality traits. Three of the institutions stated that they require special examinations in music and/or music education as a prerequisite to student teaching and one school each listed the following requirements: personal interview; senior rating; no D's in major or professional courses; and no basis for acceptance into student teaching.

Thirty-eight, or 97.4 per cent, of the institutions, stated that no provision is made for students who are not ready for student teaching. The one school which has a provision reported that they are referred to the "entrance into the profession committee," which in turn reviews the case and presents recommendations.

¹C equals two points (2.0), based on a four point (4.0) system.

None of the thirty-nine schools included in the study have any formal guidance program which acquaints the college staff with student teachers prior to student teaching because most institutions are small enough that the student teaching staff has known and worked with the students prior to student teaching.

Placement of the student teacher

In three institutions, or 7.6 per cent, the student chooses the cooperating school in which he wishes to do his student teaching; in nineteen institutions, or 48.7 per cent, staff members assign students to cooperating schools and cooperating teachers; in seventeen institutions, or 43.6 per cent, the assignment to a cooperating school is a cooperative effort of the student teaching staff and the student teacher.

Twenty-two schools, or 56.4 per cent, always make an attempt to place a student in a school situation where they feel he will be most likely to succeed; eleven schools, or 28.2 per cent, sometimes make this attempt, and six schools, or 15.4 per cent, never try to do this. One director commented that he attempts to place a student teacher in an experience where he needs the most work, not where he is most likely to succeed. Another director stated that this was impossible because he only places student teachers in one school.

Table XXXIII reveals the procedures used by student teachers when they first report to their assignments. Some schools use more than one of the listed procedures. Twenty-five, or 64.1 per cent of the schools, have the student report first to the principal.

TABLE XXXIII

PROCEDURE USED BY STUDENT TEACHERS
WHEN FIRST REPORTING TO ASSIGNMENTS

| Procedures | Responses | |
|--|-----------|----------|
| | Number | Per Cent |
| Taken by college supervisor | 8 | 20.5 |
| Go independently to cooperating teacher | 11 | 28.2 |
| Report to principal | 25 | 64.1 |
| Report to director of music in the
city schools | 2 | 5.1 |
| Report to the teacher orientation
committee | 1 | 2.6 |
| School district contacts student teachers | 1 | 2.6 |
| Do not know | 1 | 2.6 |

Indoctrination into the school policies and regulations is most frequently conducted by either the cooperating teacher or the school principal, and in some cases more than one person has this responsibility. Table XXXIV shows the general practices of indoctrination as revealed by the interviews.

TABLE XXXIV

INDOCTRINATION INTO SCHOOL POLICIES AND REGULATIONS

| Person or Persons | Responses | |
|---|-----------|----------|
| | Number | Per Cent |
| Meeting held by cooperating school principal | 21 | 53.8 |
| Mimeographed sheet of information | 3 | 7.6 |
| Cooperating teacher | 25 | 64.1 |
| Director of student teaching in public school | 1 | 2.6 |
| Director of student teaching at college | 1 | 2.6 |
| College supervisor | 1 | 2.6 |
| Methods course | 1 | 2.6 |
| Education department | 1 | 2.6 |
| Do not know | 1 | 2.6 |

Requirements of the student teaching program

The minimum number of hours credit received for student teaching is listed in Table XXXV. The greatest frequency occurred with six semester hours found in twenty, or 51.2 per cent, of the institutions reporting. In Table XXXVI, the maximum hours credit which may be received in student teaching is listed. Again, the greatest frequency occurred with six semester hours practiced by seventeen, or 43.6 per cent of the institutions in the study. Only four of the thirty-nine schools have a minimum and maximum credit possibility in student teaching.

TABLE XXXV

MINIMUM HOURS CREDIT RECEIVED FOR STUDENT TEACHING

| Hours Credit | Responses | |
|-----------------------|-----------|----------|
| | Number | Per Cent |
| Six semester hours | 20 | 51.2 |
| Eight semester hours | 10 | 25.6 |
| Nine semester hours | 1 | 2.6 |
| Ten semester hours | 2 | 5.1 |
| Twelve semester hours | 4 | 10.3 |
| Eight term credits* | 1 | 2.6 |
| Two courses** | 1 | 2.6 |
| Total | 39 | |

*4 terms per year

**4-4 curriculum plan

TABLE XXXVI

MAXIMUM CREDIT HOURS WHICH MAY BE
RECEIVED IN STUDENT TEACHING

| Hours Credit | Responses | |
|-----------------------|-----------|----------|
| | Number | Per Cent |
| Six semester hours | 17 | 43.6 |
| Eight semester hours | 9 | 23.2 |
| Nine semester hours | 3 | 7.6 |
| Ten semester hours | 3 | 7.6 |
| Twelve semester hours | 5 | 12.8 |
| Eight term credits* | 1 | 2.6 |
| Two courses** | 1 | 2.6 |
| Total | 39 | |

* 4 terms per year

** 4-4 curriculum plan

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The range of the student teaching period is revealed in Table XXXVII. The scope is from one semester to four semesters, but this does not necessarily mean that the experience occurs for a full semester in the semester(s) which it comes about. The purpose of this investigation is to find the range of time over which the experience occurs, not the actual length of the student teaching period.

TABLE XXXVII
RANGE OF TIME OVER WHICH STUDENT
TEACHING OCCURS

| Range of Student Teaching Period | Responses | |
|----------------------------------|-----------|----------|
| | Number | Per Cent |
| One semester | 31 | 79.5 |
| Two semesters | 6 | 15.3 |
| Three semesters | 1 | 2.6 |
| Four semesters | 1 | 2.6 |
| Total | 39 | |

Thirty-three schools, or 84.6 per cent, reported that they maintain a clock hour requirement for student teaching and six schools, or 15.4 per cent, have no such requirement. A range of ninety to six hundred clock hours is indeed significant. One school requires less than one hundred clock hours; six schools from one hundred to one hundred fifty clock hours; nine schools one hundred eighty clock hours; six schools from one hundred ninety to two hundred clock hours; seven schools from two hundred to three hundred clock hours; and three schools over three hundred clock hours.

Table XXXVIII lists the weeks or months contained in the student teaching period. The range is from 1.5 months to sixteen months. The greatest frequency, however, ranges from 1.5 months to 5 months.

TABLE XXXVIII
LENGTH OF THE STUDENT TEACHING PERIOD IN MONTHS

| Length of the Student Teaching Period | Responses | |
|---------------------------------------|-----------|----------|
| | Number | Per Cent |
| 1.5 months | 8 | 20.5 |
| 2 months | 6 | 15.5 |
| 2.5 months | 5 | 12.8 |
| 3 months | 1 | 2.6 |
| 4 months | 3 | 7.6 |
| 4.5 months | 2 | 5.1 |
| 5 months | 8 | 20.5 |
| 7 months | 1 | 2.6 |
| 9 months | 2 | 5.1 |
| 10 months | 2 | 5.1 |
| 16 months | 1 | 2.6 |
| Total | 39 | |

Table XXXIX reveals the amount of time per day that is actively spent in student teaching. The greatest frequency by far occurred in the "full day" category with twenty-nine, or 74.3 per cent, of the schools making this indication. Of the two schools which indicated "other," one school runs the student teaching program for a day or a day and a

half per week, and the other school requires a day and a half per week in the first semester and nine weeks of full time student teaching in the second semester.

TABLE XXXIX
AMOUNT OF TIME PER DAY ACTIVELY
SPENT IN STUDENT TEACHING

| Amount of Time | Responses | |
|------------------------|-----------|----------|
| | Number | Per Cent |
| One period per day | 1 | 2.6 |
| Two periods per day | 1 | 2.6 |
| One-half day every day | 6 | 15.4 |
| Full day every day | 29 | 74.3 |
| Other | 2 | 5.1 |
| Total | 39 | |

Thirty-six of the institutions reported that student teaching is never allowed in a minor field with music majors. Three schools indicated that this has been done on occasion, but is neither generally the practice nor required.

Thus, a profile of a typical student teaching program drawn from the schools in this study would probably include a full day of student teaching for three months of one semester. The student would have a requirement of approximately one hundred eighty clock hours and receive approximately eight credits. This profile simulates a block plan of student teaching.

Twenty-nine schools in the study have some type of a block plan for their student teaching program. Table XL shows the length of the blocks in the various schools. It can be seen that the greatest frequency occurred with "eight weeks."

TABLE XL
LENGTH OF THE BLOCK PLAN OF STUDENT TEACHING

| Amount of Time | Responses | |
|----------------|-----------|----------|
| | Number | Per Cent |
| Six weeks | 5 | 17.2 |
| Seven weeks | 2 | 6.9 |
| Eight weeks | 11 | 37.9 |
| Nine weeks | 3 | 10.4 |
| Full semester | 8 | 27.6 |
| Total | 29 | |

Characteristics of the Student Teaching Program

Thirty-eight of the thirty-nine schools indicated that they require an observation period before actual student teaching begins. One school stated that this is not their policy and another stated that an observation period is provided for vocal but not for instrumental student teaching. The greatest number of schools recommended an observation period of one week, but also stated that it depends upon the judgment of the cooperating teacher. The range of recommended lengths of observation before teaching actually begins ranges from "teach as soon as possible" to two weeks. One school offers observation as a course so that when the student teaching period begins the

student is expected to assume teaching responsibilities immediately. Thirty-one schools, or 79.5 per cent, indicated that the time upon which the student then assumes teaching responsibilities varies with the readiness of the student teacher. Eight schools, or 20.5 per cent, indicated that the end of the observation period and the beginning of the actual teaching experience is an automatic matter and does not vary with the readiness of the student teacher.

The next section of the interview form listed seventeen activities which may be provided in the elementary, junior high school and senior high school programs. The respondents were asked to state whether each activity was always, sometimes, or never provided. Table XLI lists the activities and responses. The greatest frequency occurred in elementary school general music with twenty-four, or 61.5 per cent, always requiring this activity. This was followed closely by junior high school general music with twenty-two, or 56.4 per cent always requiring this activity. The smallest frequencies occurred for junior and senior high school orchestra, and music theory and voice class in the senior high school. Junior high school general music is the only experience provided by all thirty-nine schools and voice class in the senior high school is the only activity which no school indicated that they always require. Six schools never have any student teaching occur in the senior high school. Finally, this chart makes it quite obvious that the practices of the individual schools vary considerably and that the requirements of each respective school are not specific. This is brought about, in part, by the fact that many times students are assigned to a particular cooperating teacher and teach only the classes which that person teaches.

TABLE XLI

ACTIVITIES IN THE CURRICULUM FOR STUDENT TEACHING EXPERIENCE

| Activities Provided | <u>Responses</u> | | | | | |
|---------------------------------|------------------|------|------------------|------|--------------|------|
| | <u>Always</u> | | <u>Sometimes</u> | | <u>Never</u> | |
| | Number | Pct. | Number | Pct. | Number | Pct. |
| Elementary School Music | | | | | | |
| General Music | 24 | 61.5 | 11 | 28.2 | 4 | 10.3 |
| Vocal Music | 10 | 25.6 | 19 | 48.7 | 10 | 25.6 |
| Instrumental Music | 12 | 30.8 | 18 | 46.2 | 9 | 23.1 |
| Junior High School Music | | | | | | |
| General Music | 22 | 56.4 | 17 | 43.6 | 0 | 00.0 |
| Chorus | 8 | 20.5 | 25 | 64.1 | 6 | 15.4 |
| Band | 6 | 15.4 | 25 | 64.1 | 8 | 20.5 |
| Orchestra | 1 | 2.6 | 28 | 71.8 | 10 | 25.6 |
| Class Instrumental Music | 9 | 23.1 | 23 | 59.0 | 7 | 17.9 |
| Ensembles | 6 | 15.4 | 25 | 64.1 | 8 | 20.5 |
| Senior High School Music | | | | | | |
| General Music (appreciation) | 4 | 10.3 | 24 | 61.5 | 11 | 28.2 |
| Music Theory | 2 | 5.1 | 26 | 66.7 | 11 | 28.2 |
| Chorus | 10 | 25.6 | 22 | 56.4 | 7 | 17.9 |
| Band | 8 | 20.5 | 21 | 53.8 | 10 | 25.6 |
| Orchestra | 2 | 5.1 | 23 | 59.0 | 14 | 35.9 |
| Class Instrumental Lessons | 6 | 15.4 | 25 | 64.1 | 8 | 20.5 |
| Ensembles | 4 | 10.3 | 26 | 66.7 | 9 | 23.1 |
| Voice Class | 0 | 00.0 | 22 | 56.4 | 17 | 43.6 |

Experiences in student teaching in music include a variety of activities at all grade levels. Twenty-four, or 61.5 per cent, of the thirty-nine institutions require student teaching experience at both the elementary and secondary levels. Twenty-one, or 53.8 per cent, of the schools offer and require experience in both vocal and instrumental music. Thirty-one, or 79.5 per cent, of the schools require experience in general music classes at either the elementary or secondary level

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or both. Only nine, or 23.1 per cent, of the schools have been able to provide any of their students with experience in teaching piano class. In one school, all student teaching is practiced in the junior high school general music class and another school has a three-track program from which the students elect one track. The three tracks include the general track which embraces both vocal and instrumental music at the elementary and secondary level, the vocal track which includes vocal music both elementary and secondary, and the instrumental track which includes instrumental music, both elementary and secondary.

Thirty-one, or 79.5 per cent, of the directors feel that there is a definite carry-over from the methods class into the student teaching program and eight, or 20.5 per cent, felt there was none. This compares favorably to the replies received from the department chairmen to the same question when twenty-six, or 66.7 per cent, felt there was a definite carry-over. Twelve of the directors felt that the carry-over was a result of the fact that the methods teachers also observe the student teachers. Other practices stated which enhance carry-over were the use of units developed in methods class in the student teaching classroom and the practice of having the senior student teachers return to methods class to speak with the juniors. Two schools stated, however, that they had no carry-over because the methods courses are given concurrently with student teaching, and two different schools felt that there was too much "shifting of gears" from the concepts of the methods class to the concepts of the co-operating teacher.

The cooperating teacher is encouraged to leave the room at various times while the student teacher is teaching in twenty-four, or 61.5 per cent, of the schools. Ten, or 25.6 per cent, of the schools do not allow this and five, or 12.8 per cent, have no ruling concerning the practice.

Table XLII shows the experiences other than teaching and observation which are offered to the student teacher.

TABLE XLII
EXTRACURRICULAR EXPERIENCES IN STUDENT TEACHING IN MUSIC

| Experiences Provided | <u>Always</u> | | <u>Responses
Sometimes</u> | | <u>Never</u> | |
|--------------------------------|---------------|------|--------------------------------|------|--------------|------|
| | Number | Pct. | Number | Pct. | Number | Pct. |
| Keeping records | 24 | 61.5 | 10 | 25.6 | 5 | 12.8 |
| Grading | 29 | 74.3 | 5 | 12.8 | 5 | 12.8 |
| Homeroom activities | 15 | 38.5 | 7 | 17.9 | 17 | 43.6 |
| Faculty and committee meetings | 24 | 61.5 | 12 | 30.8 | 3 | 7.6 |
| Parent meetings | 19 | 48.7 | 9 | 23.1 | 11 | 28.2 |
| Assemblies | 35 | 89.7 | 3 | 7.6 | 1 | 2.6 |
| School programs | 31 | 79.5 | 6 | 15.4 | 2 | 5.1 |
| Social activities | 14 | 35.9 | 13 | 33.3 | 12 | 30.8 |
| Ordering and cataloging music | 5 | 12.8 | 14 | 35.9 | 20 | 51.2 |
| Budget planning | 5 | 12.8 | 5 | 12.8 | 29 | 74.3 |

As one might expect, assembly programs and school programs are always required by the largest number of schools. Other experiences always provided, in order of frequency from high to low, are grading, faculty and committee meetings, keeping records, parent meetings, homeroom

activities, social activities, budget planning and ordering and cataloging music.

The student teacher in music is not required to do a case study or group study of children of various ages in many schools. The results show that ten schools, or 25.6 per cent, always require a case study, three schools, or 7.6 per cent, sometimes require it, twenty-five, or 64.1 per cent, never require it, and one director, or 2.6 per cent, reported that he did not know. An even smaller number of schools require a group study at various grade levels. Seven, or 17.9 per cent, answered this question in the affirmative, three, or 7.6 per cent, agreed that sometimes this is required, twenty-eight, or 71.8 per cent, stated that they never make this requirement, and one, or 2.6 per cent, were uncertain as to whether the assignment was included or not.

Grading and Evaluating the Student Teacher

Methods of evaluation and grading are of interest to this study. The student teacher's evaluation of his growth, his strength, and his weakness, is an important part of his teaching experience and twenty-three, or 59.0 per cent, of the schools require this of every student teacher. Eight institutions have forms or rating sheets for evaluation purposes to be filled out by the student, seven institutions require the student teacher to write a self-evaluation of every class which he teaches to be given to the college supervisor, and six institutions require that the student engage in a verbal self-evaluation with the college supervisor. Two schools require that the student include self-evaluation in a diary he must keep, and two other schools



require that a student teacher must compile a self-evaluation at the end of the student teaching period.

Thirty-one colleges and universities, or 79.5 per cent, use a grading system of A, B, C, D and F. All thirty-one of the institutions reported that B was the grade most frequently administered. Four institutions, or 10.3 per cent, use numerical grading, either 4, 3, 2, 1, 0, or 1, 2, 3, 4, 5. Two institutions, or 5.1 per cent, use satisfactory or unsatisfactory and two other institutions use pass or fail. Although a large majority of the institutions still use alphabetical grading, there seems to be a tendency toward moving away from this system because very few persons ever receive from C down. The reason for the high grades seems to be the interest on the part of the college in placing the student in a good position and the interest on the part of the employing school district in the student teaching grade.

Standard evaluation forms are used by the cooperating teachers in thirty-six, or 92.3 per cent, of the schools. Only eleven, or 28.2 per cent, of the schools have standard evaluation forms created specifically for the music student teacher. Several of these music evaluation forms may be found in Appendix M.

A record of the student teacher and his student teaching experience is kept in the office of the music department or school in nineteen institutions; in the office of the education school or department in sixteen institutions; and in the office of the placement bureau in five institutions.

The frequency of visitations to the student teacher by the campus supervisor is listed in Table XLIII. It can be seen that the greatest

frequencies occurred between one and five visits. Ten directors, or 25.6 per cent, indicated that the supervisor will make about three visits during student teaching, four directors, or 10.3 per cent, indicated that they make two visits and four directors indicated that they make four visits.

TABLE XLIII
FREQUENCY OF VISITATIONS MADE BY
CAMPUS SUPERVISOR IN MUSIC

| Number of Visitations | Responses | |
|-----------------------|-----------|----------|
| | Number | Per Cent |
| 10-16 | 7 | 17.9 |
| 5-10 | 10 | 25.6 |
| 1-5 | 20 | 51.3 |
| 0 | 2 | 5.2 |
| Total | 39 | |

In seven of the institutions, a campus supervisor from the education department either replaces or augments the visitations by the campus supervisor in music. Six of the schools reported that the supervisor from the education department makes from one to five visits, and one makes from six to ten visits.

Twelve institutions, or 30.8 per cent, indicated that weak student teachers are required to take extra hours of student teaching. Twenty-seven schools, or 69.2 per cent, have no possibility of this occurring.

The College Supervisor of
Student Teaching

The teaching load and the duties of this staff member follow no set pattern. Table XLIV reveals the number of student teachers usually assigned to a college supervisor, although all the directors indicated a certain amount of variation from year to year. The largest number of supervisors have from 0-5 student teachers per year. Of these thirteen schools, however, three of them fall into the zero category because they have no supervision of student teachers from a member of the music department staff.

TABLE XLIV
NUMBER OF STUDENT TEACHERS ASSIGNED
TO A SUPERVISOR

| Number of Student Teachers | <u>Responses</u> | |
|----------------------------|------------------|----------|
| | Number | Per Cent |
| 0-5 | 13 | 33.3 |
| 5-10 | 12 | 30.8 |
| 10-15 | 8 | 20.5 |
| 15-20 | 2 | 5.2 |
| 20-25 | 1 | 2.6 |
| 25-30 | 3 | 7.6 |
| Total | 39 | |

There is apparently very little agreement among schools with regard to the teaching load of the college supervisor. This is due, in a large part, to the great variance in the number of student teachers

observed each semester by the college supervisor. Table XLV reveals the general practices of equating the number of student teachers in terms of teaching load. A large number of schools do not have a system of equation.

TABLE XLV
EQUATION OF STUDENT TEACHERS TO TEACHING LOAD

| Practices | Responses | |
|--|-----------|----------|
| | Number | Per Cent |
| 1 student teacher equals 1 hour load | 1 | 2.6 |
| 2 student teachers equal 1 hour load | 10 | 25.6 |
| 3 student teachers equal 1 hour load | 7 | 17.9 |
| 4 student teachers equal 1 hour load | 4 | 10.2 |
| Block area - Professional semester | 1 | 2.6 |
| 8 hours of observation per week equals
1 hour load | 1 | 2.6 |
| 7 observations equal 1 hour load | 1 | 2.6 |
| Supervisor is paid extra - \$5.00 per
student teacher | 1 | 2.6 |
| Are not equated | 13 | 33.3 |
| Total | 39 | |

The range of the number of cooperating teachers per college supervisor extends from zero to thirty. Eighteen, or 46.2 per cent, are in the area of five to fifteen cooperating teachers per college supervisor. Table XLVI lists the percentages.

TABLE XLVI
NUMBER OF COOPERATING TEACHERS
PER COLLEGE SUPERVISOR

| Number | Responses | |
|----------------|-----------|----------|
| | Number | Per Cent |
| None | 4 | 10.3 |
| 1-5 | 5 | 12.8 |
| 5-10 | 9 | 23.1 |
| 10-15 | 9 | 23.1 |
| 15-20 | 7 | 17.9 |
| 20-25 | 0 | 00.0 |
| 25-30 | 2 | 5.1 |
| Varies greatly | 2 | 5.1 |
| Do not know | 1 | 2.6 |
| Total | 39 | |

In Table XLVII, the number of cooperating schools used by the various institutions is listed. Due to the large number of metropolitan areas included in the boundaries of this study, thirteen, or 33.3 per cent, of the schools have an unlimited number of cooperating schools which they use for student teachers.

TABLE XLVII
NUMBER OF COOPERATING SCHOOLS USED
BY COLLEGES AND UNIVERSITIES

| Number of Cooperating Schools | Responses | |
|-------------------------------|-----------|----------|
| | Number | Per Cent |
| 0-5 | 4 | 10.3 |
| 5-10 | 7 | 17.9 |
| 10-15 | 9 | 23.2 |
| 15-20 | 3 | 7.6 |
| 20-25 | 2 | 5.1 |
| 25-30 | 1 | 2.6 |
| Unlimited | 13 | 33.3 |
| Total | 39 | |

Travel expenses for the college supervisor are paid by the college or university in thirty-one, or 79.5 per cent, of the thirty-nine institutions. Ten, or 32.3 per cent, support this by funds from the education department; nine, or 29.0 per cent, by funds from the music department, and ten, or 32.3 per cent, from other college funds. One school reported that the money was provided from a special Student Teaching Fund, and another director did not know where the money came from.

The college supervisor is required to record his visits in twenty-two, or 56.4 per cent, of the thirty-nine institutions. There is great variety among the manner of recording the visit, however, in nineteen of the schools, the college supervisor must fill out a report for

either the Student Teaching Office, the Business Office, the music department chairman, or the education department. Three schools require that the supervisor make duplicate copies of his critical analysis.

Three college supervisors also serve as cooperating teachers, and thirty-four, or 87.2 per cent of the directors also serve as supervisors.

Only two of the thirty-nine schools stated that their supervisors of student teachers do not also teach courses. The number of courses these persons teach are listed in Table XLVIII.

TABLE XLVIII

NUMBER OF COURSES TAUGHT BY
COLLEGE SUPERVISOR IN MUSIC

| Number of Courses | Responses | |
|-------------------|-----------|----------|
| | Number | Per Cent |
| 2 | 9 | 24.3 |
| 3 | 15 | 40.6 |
| 4 | 7 | 18.9 |
| 5 | 4 | 10.8 |
| 6 | 1 | 2.7 |
| Other | 1 | 2.7 |
| Total | 37 | |

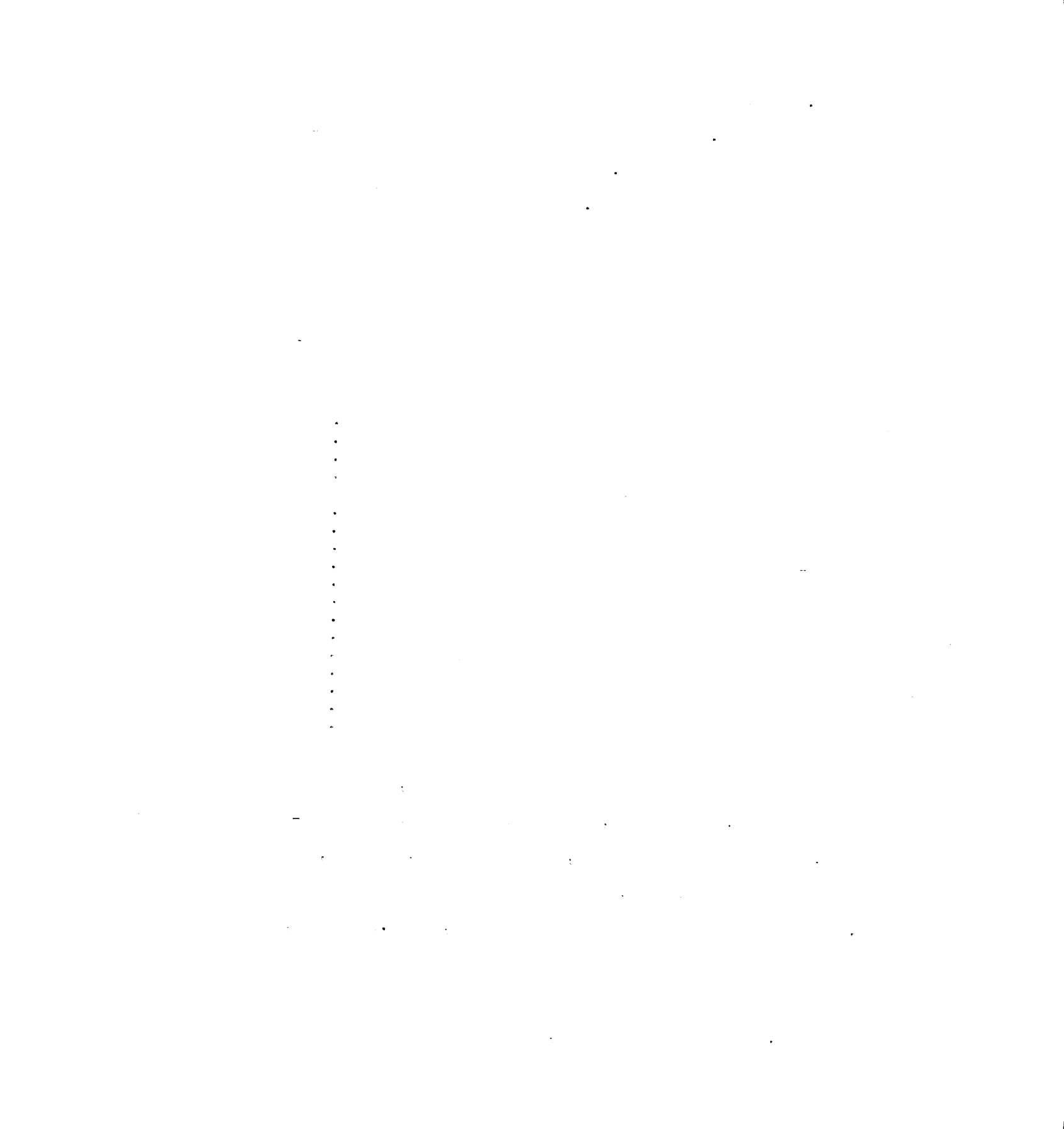
The one school which was unable to state the number of courses followed the procedure that the load of all the professors in the music department is arranged and then the rest of the time is occupied by

observation. Thus, many members of that department go out and observe student teachers. Table XLIX lists the names of typical courses which these supervisors teach. Only those courses are listed which were stated more than one time.

TABLE XLIX
TYPICAL COURSES TAUGHT BY THE
COLLEGE SUPERVISOR IN MUSIC

| Course Taught | Responses | |
|---|-----------|----------|
| | Number | Per Cent |
| Elementary Music Methods | 23 | 59.0 |
| Secondary Music Methods | 20 | 51.2 |
| Theory | 19 | 48.7 |
| Instrumental Music Methods | 18 | 46.2 |
| Music in the Elementary School -
for Elementary Education majors | 14 | 35.9 |
| Applied Music | 11 | 28.2 |
| Ensemble | 11 | 28.2 |
| Conducting - Instrumental and/or Vocal | 10 | 25.6 |
| Music Appreciation | 6 | 15.4 |
| Orchestration | 5 | 12.8 |
| Band | 4 | 10.3 |
| Chorus | 4 | 10.3 |
| Seminar for Student Teachers | 3 | 7.6 |
| Graduate Course in Music Education | 3 | 7.6 |
| Junior High School Music Methods | 3 | 7.6 |
| Music Literature | 2 | 5.1 |
| Practicum | 2 | 5.1 |

Other courses stated only one time included "Eurhythmics, Basic Diction for Singers, Counterpoint, Acoustics, Humanities, Band Administration, Senior High School Methods, Vocal Techniques, Recorder, Problems of Public School Music, History of Music and Orientation to Music." It is worthy of note that nineteen schools, or 48.7 per cent, indicated that their supervisor(s) also taught at least one course in theory and very few of the supervisors teach courses in music history and literature. The scope of this list, however, reveals a great



variety of courses taught by the person basically trained in music education and shows again, the need for a solid foundation in all areas of music and musicianship for the music education major.

The interviews with the directors of student teaching in music brought the author in contact with forty-five supervisors from the various music departments. Many of these supervisors are the directors themselves. One-third of these supervisors, or fifteen, held doctorates, and two-thirds, or thirty, held a master's degree.

The Cooperating Teacher

Although college supervisors guide student teachers and aid them in numerous ways, the cooperating teacher appears to be the principal influence in the student teacher's experience. This study revealed that twenty-one, or 53.8 per cent, of the schools require that the cooperating teacher possess a bachelor's degree, in four schools, or 10.3 per cent, the cooperating teacher must possess a master's degree, and in fourteen, or 35.9 per cent, of the schools, the director had no knowledge of any minimum degree standards for the cooperating teacher. Only one of the thirty-nine schools indicated that the cooperating teacher holds college rank but many of the schools list the names of their cooperating teachers in the college catalogue.

Because of the significant role of the cooperating teacher, great care should be exercised in choosing these teachers. Table I lists the criteria which the various schools in this study use in selecting their cooperating teachers along with the number using each criteria. It is interesting to note that while sixteen, or 41.0 per cent, state that their institutions seek outstanding teachers, another sixteen, or 41.0 per cent, state that geographical location

is a criteria and that they choose the school not the teacher. Obviously, the two criteria with the largest percentage of use are in sharp contrast with each other.

TABLE I
CRITERIA FOR THE SELECTION
OF COOPERATING TEACHERS

| Criteria | Responses | |
|--|-----------|----------|
| | Number | Per Cent |
| College seeks outstanding teachers | 16 | 41.0 |
| Geographical location - choose the school not the teacher | 16 | 41.0 |
| Administrative recommendation from the public schools | 13 | 33.3 |
| Interest in having a teacher on the part of the student teacher | 5 | 12.8 |
| Music curriculum offered by the school district | 3 | 7.6 |
| Observation of the teaching of the prospective cooperating teacher | 3 | 7.6 |
| Experience of the cooperating teacher | 6 | 15.4 |
| Prospective student teacher selects | 3 | 7.6 |

Fourteen, or 35.9 per cent, of the institutions reported that they have difficulty obtaining satisfactory cooperating teachers. Of these fourteen institutions, nine have the greatest difficulty at the junior high school level; five have the greatest difficulty at all levels; four have the greatest difficulty at the senior high school level; and two have the greatest difficulty at the elementary school level.

The payment offered to the cooperating teacher in return for his services takes on a variety of forms. Thirty-one, or 79.5 per cent, of the institutions pay money to the cooperating teacher. Table LI shows the various amounts of money paid to the cooperating teacher. It is interesting to note that one school pays secondary cooperating teachers twenty-five dollars more than elementary cooperating teachers. The four institutions indicated on the table as "other," all have systems of increments. The plans are as follows:

1. \$75.00 per student teacher plus \$5.00 per year increase each year up to \$200.00 (two schools).
2. \$50.00 per student teacher the first year, \$60.00 the second year, and \$75.00 the third year.
3. \$90.00 to \$200.00 per student teacher by years of service.
4. \$15.00 per student teacher in their sophomore and junior year, and \$40.00 per student teacher in their senior year.

Of the eight, or 20.5 per cent, of the schools which do not pay money to the cooperating teacher, one college does give a \$100.00 scholarship to a student in the school for each student teacher and a university offers free tuition credit to its cooperating teachers. It is apparent from the Table that the largest number of schools pay \$50.00 per student teacher. Several of the institutions reported that certain public schools will not allow payment for the student teacher.

TABLE LI
FEES PAID TO COOPERATING TEACHERS

| Amount per Student Teacher | Responses | |
|----------------------------------|-----------|----------|
| | Number | Per Cent |
| \$200.00 | 1 | 2.6 |
| \$ 75.00 | 4 | 10.2 |
| \$ 70.00 | 1 | 2.6 |
| \$ 60.00 | 1 | 2.6 |
| \$ 50.00 | 16 | 41.0 |
| Varies greatly by amount of time | 2 | 5.1 |
| Other | 5 | 12.8 |
| Do not know | 1 | 2.6 |
| No payment | 8 | 20.5 |
| Total | 39 | |

Only six, or 15.4 per cent, of the institutions offer workshops or group meetings designed to improve the effectiveness of the co-operating teacher.

Six colleges or universities, or 15.4 per cent, have written contracts with the cooperating teacher and two additional institutions have written contracts with the cooperating school district.

The type of student teaching program affects to some degree the number of student teachers assigned to one cooperating teacher. However, the practice of assigning one student teacher to a cooperating teacher is found in thirty-one, or 79.5 per cent of the schools. Two schools assign two student teachers to a cooperating teacher, and

seven schools estimated that from three to five student teachers are assigned to a cooperating teacher. On the other hand, several schools indicated that their students are exposed to between two and six cooperating teachers. Despite the small number of schools which expose a student teacher to several cooperating teachers of varying degrees of ability, it is the opinion of this author that this is an extremely valuable experience.

Table LII reveals the role of the student teacher in the cooperating school with regard to lesson plans and planning activities. It becomes apparent that the student teacher has quite an important role in most cooperating schools.

TABLE LII
ROLE OF THE STUDENT TEACHER IN THE
COOPERATING SCHOOL

| Activity | <u>Responses</u> | | | | | |
|--|------------------|------|----|------|-----------|------|
| | Yes | Pct. | No | Pct. | Sometimes | Pct. |
| Lesson plans required | 28 | 71.8 | 5 | 12.8 | 6 | 15.4 |
| Lesson plans discussed before teaching | 24 | 61.5 | 3 | 7.6 | 12 | 30.8 |
| Lesson plans discussed after teaching | 27 | 69.2 | 3 | 7.6 | 9 | 23.1 |
| Student teacher has a part in planning program of study | 16 | 41.0 | 8 | 20.5 | 15 | 38.5 |
| Student teacher has complete charge for planning, executing and evaluating some activity | 29 | 74.3 | 5 | 12.8 | 5 | 12.8 |

The manner in which instructions concerning expectations of the cooperating teacher by the college or university are presented to the

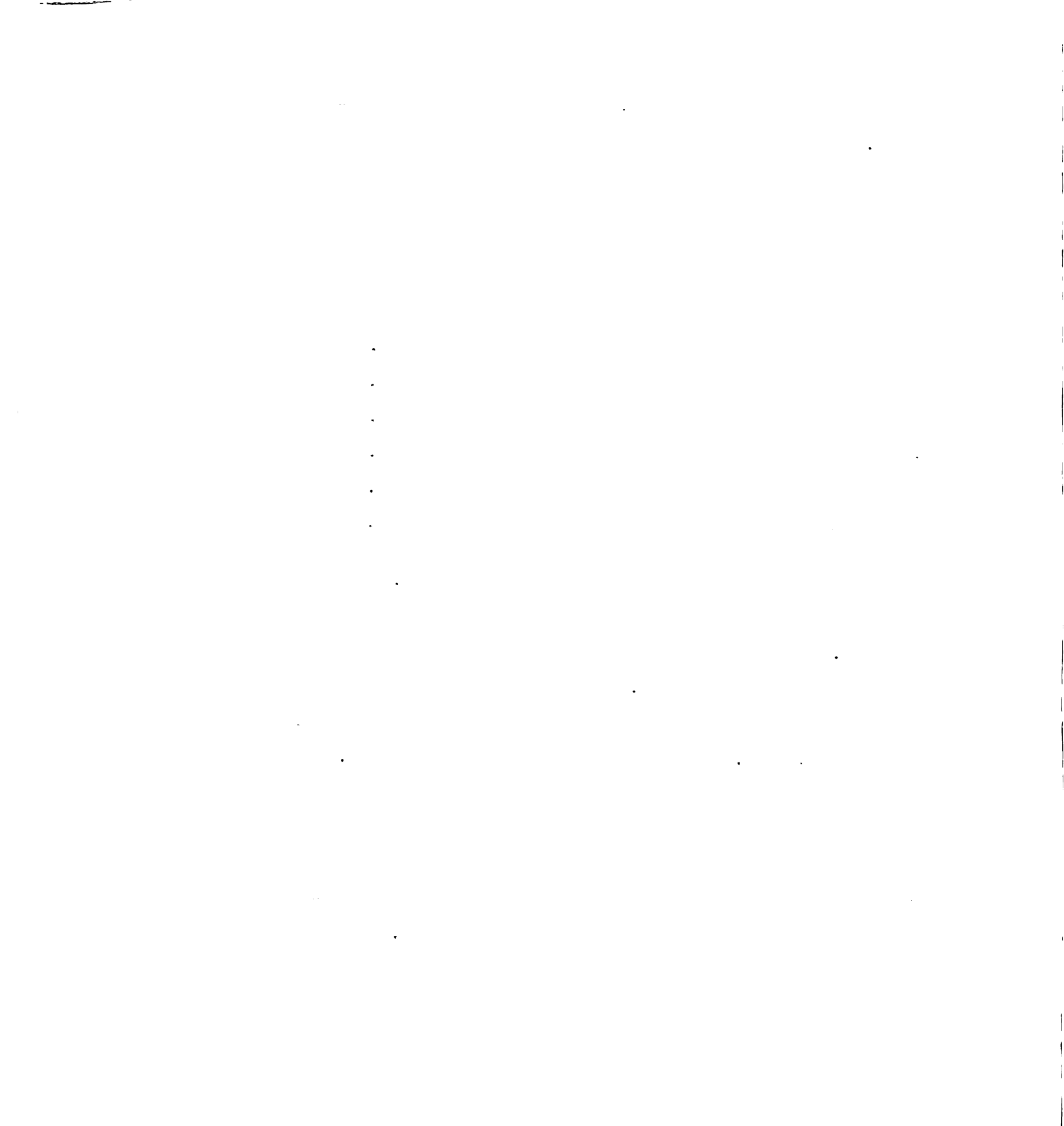
cooperating teachers vary greatly. Table LIII lists the possibilities.

TABLE LIII
METHODS OF PRESENTING INSTRUCTIONS
TO COOPERATING TEACHERS

| Manner of Presentation | Responses | |
|-------------------------------|-----------|----------|
| | Number | Per Cent |
| Group meetings | 5 | 12.8 |
| Booklets | 20 | 51.2 |
| Verbal instructions privately | 12 | 30.8 |
| Workshop | 2 | 5.1 |
| Letter | 6 | 15.4 |
| No instructions presented | 2 | 5.1 |

Some institutions use more than one manner of presentation. Appendix M contains selected letters and instruction booklets for cooperating teachers.

Twenty institutions, or 51.2 per cent, have a minimum set of standards or experiences which are required for every student teacher, and nineteen, or 48.7 per cent, have no requirement of this sort. Among the institutions which possess minimum standards, three basic standards generally evolve: (1) all student teachers must teach junior high school general music; (2) all student teachers must have experience at both the elementary and secondary levels; (3) all student teachers must teach both vocal and instrumental music.



Conferences

Various types of student teaching conferences are provided in all colleges and universities. Only seven, or 17.9 per cent, of the institutions have regular staff meetings of the music student teaching staff. Of the thirty-two schools which do not have regular meetings, eleven have occasional meetings. Many of the schools have only one or two persons on the staff, thus making regularly scheduled meetings unnecessary.

Individual college supervisor-student teacher conferences are held prior to, during and after student teaching in a large percentage of the institutions. Thirty-five schools, or 89.7 per cent, hold conferences prior to student teaching, thirty-seven, or 94.9 per cent, hold individual conferences during student teaching, and thirty-one, or 79.5 per cent, hold conferences after student teaching. College supervisor-cooperating teacher conferences are held upon or after the visit of the college supervisor in all institutions except one. Conferences between the cooperating teacher and the student teacher are held in all institutions, but only seventeen, or 43.6 per cent, have them scheduled regularly. In many situations, this is not a necessity because only one cooperating teacher is used, however, if the policy is that of using several cooperating teachers, regularly scheduled conferences become a necessity.

Twenty-eight, or 71.8 per cent, of the institutions have group conferences for student teachers. In eighteen, or 46.2 per cent of the schools, these meetings are called "Practicum" or "Seminar" and are conducted by the music department; in seven, or 17.9 per cent, of the institutions, these meetings are called "Seminar" and conducted

by the education department; in three, or 7.6 per cent, of the institutions, these meetings are a part of the methods course which runs concurrently with student teaching. In twenty-one, or 75.0 per cent, of the institutions which have group conferences, these conferences are held weekly. The other 25 per cent takes on a variety of practices such as "every other week," "one day," "two days," "two per week (one in music, one in education)" and "two times per week for the first eight weeks, and one time per week for the second eight weeks." Fourteen, or 50 per cent, of the schools holding group conferences, indicated that there was no planned program at these meetings, rather, they grew out of the needs of the student teachers. The other fifty per cent of the meetings comprised a planned program including such things as panel discussions, lectures, audio-visual aids, school law and professional ethics.

Five institutions, or 12.8 per cent, hold occasional group conferences of the college supervisor, cooperating teacher and student teacher. Seventeen, or 43.6 per cent, have social functions which include the three groups.

Observation Experiences

Pre Student Teaching. Eighteen schools, or 46.2 per cent, indicated that students observed in public, parochial, or campus laboratory schools as a part of professional education courses, and thirty-two, or 82.1 per cent, indicated that students observed in schools as a part of music methods classes. The music department chairmen of 89.7 per cent of the schools indicated that observation was a requirement of the music methods class. Table LIV lists the music methods courses

which require such observation.

TABLE LIV
MUSIC METHODS COURSES REQUIRING OBSERVATION

| Courses | Responses | |
|----------------------------|-----------|----------|
| | Number | Per Cent |
| Elementary Music Methods | 27 | 69.2 |
| Secondary Music Methods | 26 | 66.7 |
| Instrumental Music Methods | 13 | 33.3 |
| Vocal Music Methods | 10 | 25.6 |
| General Music Methods | 2 | 5.1 |
| Practicum | 1 | 2.6 |

Table LV indicates the responses of the directors asked to state the various areas of observation required of students in methods classes in each of three levels. It is interesting to note that more schools require elementary school observation in classroom teaching and class lessons, and secondary observations in band, chorus, and orchestra. Five schools stated that their observation procedures vary too much to statistically fit on a table, and one director indicated that he did not know where students in methods classes observed.

TABLE LV

OBSERVATION EXPERIENCES REQUIRED IN MUSIC
METHODS COURSES AT ELEMENTARY, JUNIOR HIGH,
AND SENIOR HIGH SCHOOL LEVELS

| Activity | Elementary | | Responses | | Senior High | |
|--------------------|------------|------|-------------|------|-------------|------|
| | | | Junior High | Pct. | | |
| | Number | Pct. | Number | Pct. | Number | Pct. |
| Classroom Teaching | | | | | | |
| Always | 22 | 56.4 | 19 | 48.7 | 9 | 23.1 |
| Sometimes | 2 | 5.1 | 4 | 10.3 | 5 | 12.8 |
| Band | | | | | | |
| Always | 6 | 15.4 | 9 | 23.1 | 8 | 20.5 |
| Sometimes | 7 | 17.9 | 7 | 17.9 | 4 | 10.3 |
| Chorus | | | | | | |
| Always | 8 | 20.5 | 12 | 30.8 | 11 | 28.2 |
| Sometimes | 6 | 15.4 | 6 | 15.4 | 5 | 12.8 |
| Orchestra | | | | | | |
| Always | 6 | 15.4 | 8 | 20.5 | 6 | 15.4 |
| Sometimes | 4 | 10.3 | 5 | 12.8 | 5 | 12.8 |
| Ensembles | | | | | | |
| Always | 4 | 10.3 | 5 | 12.8 | 3 | 7.6 |
| Sometimes | 5 | 12.8 | 5 | 12.8 | 6 | 15.4 |
| Class Lessons | | | | | | |
| Always | 6 | 15.4 | 5 | 12.8 | 3 | 7.6 |
| Sometimes | 6 | 15.4 | 6 | 15.4 | 6 | 15.4 |

During Student Teaching. This section of the questionnaire provided the respondents the opportunity to check several areas of observation and teaching experience required of the student teachers in each of three levels. Table LVI lists responses for each of the areas. A considerable number of directors stated that the observations simultaneous with student teaching do not breakdown statistically in this manner, and consequently Table LVI is divided into two sections. It

is worthy of observation that in the largest number of instances the student teachers observe only what their cooperating teachers teach. Also, in both pre student teaching observations and in student teaching observations, the two areas which are always observed the most are elementary and junior high school classroom teaching. It is apparent, when one compares the pre student teaching observation experiences with the student teaching observation experiences, that those observations before student teaching are more general and those during student teaching are more specialized.

TABLE LVI

OBSERVATION EXPERIENCES REQUIRED OF STUDENT
TEACHERS PREPARING AT ELEMENTARY, JUNIOR
HIGH AND SENIOR HIGH SCHOOL LEVELS

| Activity | Elementary | | <u>Responses</u> | | Senior High | |
|--------------------|------------|------|------------------|------|-------------|------|
| | | | Junior High | Pct. | | |
| | Number | Pct. | Number | Pct. | Number | Pct. |
| Classroom Teaching | | | | | | |
| Always | 9 | 23.1 | 10 | 25.6 | 2 | 5.1 |
| Sometimes | 1 | 2.6 | 1 | 2.6 | 3 | 7.6 |
| Band | | | | | | |
| Always | 4 | 10.3 | 6 | 15.4 | 6 | 15.4 |
| Sometimes | 2 | 5.1 | 2 | 5.1 | 1 | 2.6 |
| Chorus | | | | | | |
| Always | 5 | 12.8 | 6 | 15.4 | 5 | 12.8 |
| Sometimes | 3 | 7.6 | 2 | 5.1 | 2 | 5.1 |
| Orchestra | | | | | | |
| Always | 3 | 7.6 | 4 | 10.3 | 3 | 7.6 |
| Sometimes | 3 | 7.6 | 3 | 7.6 | 3 | 7.6 |
| Ensembles | | | | | | |
| Always | 2 | 5.1 | 4 | 10.3 | 3 | 7.6 |
| Sometimes | 2 | 5.1 | 2 | 5.1 | 2 | 5.1 |
| Class Lessons | | | | | | |
| Always | 4 | 10.3 | 5 | 12.8 | 4 | 10.3 |
| Sometimes | 1 | 2.6 | 1 | 2.6 | 1 | 2.6 |

| | <u>Number</u> | <u>Per Cent</u> |
|--|---------------|-----------------|
| Observe only the cooperating teacher's
schedule | 18 | 46.2 |
| Observe only in areas they will teach | 3 | 7.6 |
| Varies greatly | 8 | 20.5 |
| Free observations in other areas | 9 | 23.1 |

Post Student Teaching Experiences

Fourteen, or 35.9 per cent, of the colleges and universities claim to have post student teaching experiences of the following types:

Music department seminar (five schools).

Return to undergraduate methods courses to speak and demonstrate (two schools).

Course entitled, "Problems in Public School Music" (two schools).

Continuation of music methods courses (two schools).

Special project in area of student's choice.

Education department seminar.

Personal evaluative and progress report.

Six, or 15.4 per cent, of the colleges and universities have follow-up-on-the-job programs. None of the institutions have visitation programs for the first year teacher, six institutions send questionnaire letters to the principals or superintendents of the first year teachers, three institutions send questionnaire letters to the first year teachers themselves, and the staff of one institution occasionally visits the concerts of first year teachers and writes a critique. Obviously, very little post student teaching occurs in the colleges and universities in this study.

Strengths of the Student Teaching Program

A variety of responses were received to this question. The respondent was asked to provide any particular strengths which were felt to exist in their program. Comments which were listed more than

one time include:

Small number of students in the department allow more individual attention (six schools).

Experience in both vocal and instrumental music (five schools).

Full time student teaching for one semester; no college classes (five schools).

Frequent observation by college supervisor (five schools).

The methods-student teaching cycle is one continuous operation (four schools).

Excellent, well trained cooperating teachers (four schools).

Student teachers gain experience at both the elementary and secondary level (four schools).

The "professional semester" (four schools).

Good rapport between the music department and the education department (three schools).

The "block plan" (three schools).

Spiral laboratory experiences for more than one year (three schools).

Breadth of the music program in the cooperating school is excellent (two schools).

High level of musicianship of the student teachers (two schools).

Pre experience of teaching in parochial schools (two schools).

Students are exposed to several cooperating teachers (two schools).

Begin the school year from the beginning and follow it all through the year (two schools).

No strengths (seven schools).

Weaknesses of the Student Teaching Program

This section of the questionnaire provided the respondents the opportunity to comment on any particular weaknesses which they felt existed in their student teaching program. A variety of weaknesses and even a greater number of weaknesses than strengths were reported by the directors. Of the weaknesses reported, the following were reported more than once.

Lack of adequate time for student teaching (ten schools).

Need to be more selective of cooperating teachers (nine schools).

Student teachers do not gain experience at both the elementary and secondary levels (nine schools).

Lack of a full day of student teaching. Student teacher must divide his time between teaching and classes at the college (six schools).

Lack of uniformity in cooperating school music programs (five schools).

Lack of preparation in course work in undergraduate school (three schools).

Students should not choose cooperating school (two schools).

Non payment of cooperating teachers (two schools).

Student teachers do not gain experience in both vocal and instrumental music (two schools).

Lack of time for the director of student teaching in music to properly coordinate the program (two schools).

No senior high school student teaching (two schools).

Student teacher is only assigned to one cooperating teacher (two schools).

Student teaching and methods courses are given at the same time (two schools).

It is interesting to note that only one director indicated that the absence of a five-year program was a weakness to the student teaching program.

Summary

Administration. Slightly more than 74 per cent of the respondents indicated that the staff of student teaching in the music department works with the staff of student teaching in the education department. In twenty-six schools, however, the placement of student teachers is out of the hands of the music department. Student teaching is most likely to occur in the public schools and in 44 per cent of the institutions, the cooperating teacher is responsible for setting up the schedule of the student teacher. A large majority of the schools use college supervisors from the music department and this person is the most important person in the grading and recommending of the student teacher.

Organized meetings are planned in slightly more than one-half of the institutions with every one directly concerned with the student teacher.

Few schools utilize all four years for professional laboratory experiences. Approximately 70 per cent of the schools indicated that directed observation occurs in the junior year and approximately 62 per cent of this observation is assigned in the methods class. In 67 per cent of the schools, students are also given experience in individual or small group instruction prior to student teaching.

The four most common weaknesses apparent among beginning student teachers were "lack of keyboard facility," "lack of discipline," "lack

of conducting ability," and "lack of knowledge of child growth and development."

The Student Teaching Program. A summary of student teaching programs will be revealed in the profile picture of a typical program occurring in a college or university in one of the three states included in the study. Instances cited as probable will indicate a more than 50 per cent chance.

Student teaching will most likely occur in the senior year and there is a 49 per cent chance that the student teacher will be assigned to the cooperating school, although an attempt will probably be made to place this person in a situation in which he will be likely to succeed. When he reports the first day, he will report to the cooperating school principal and be indoctrinated into school policies by a combination of the school principal and the cooperating teacher. This typical person will engage in a full day of student teaching for three months of one semester, receive eight credits, and have a clock hour requirement of approximately 180 hours. Although he would not be engaged in the professional semester type of block plan in student teaching, he would have the small-unit block plan experience.

Before he begins his actual student teaching, he would have an observation period of approximately one week with the cooperating teacher making the final decision as to when the student is really ready to begin teaching. He will be most likely teaching elementary and junior high school general music, as most student teachers do. Other than this, the classes he might teach would vary considerably but be influenced most by the number of cooperating teachers he is

assigned to and what they teach. He would have a 61 per cent chance of student teaching at both the elementary and secondary level and a 54 per cent chance of gaining experience in both vocal and instrumental music. He would not, however, find the opportunity to teach piano class in the public schools.

The college methods teacher will probably observe the student teacher and the cooperating teacher will occasionally leave the room when he begins to feel secure in front of his class. The student teacher will have more than a 50 per cent chance of working with assembly and school programs, grading the students, attending faculty and committee meetings and keeping records of various types but will not be required to compile either a case or group study of children.

Self-evaluation by this student teacher will be practiced in one of several manners from a written self-evaluation after each class to one general evaluation at the end of student teaching. His grade in student teaching will probably be a B even though there seems to be a tendency toward moving away from the alphabet system of grading. The evaluation stating his strengths and weaknesses will be on a standard form, but will probably not be one specifically devised for the music student teacher. The college supervisor will visit him approximately four to five times and will probably be from the music department.

College Supervisor. A profile of the typical college supervisor of student teachers in music in Pennsylvania, New Jersey, and Maryland would show him to have a master's degree and only a 33.3 per cent chance of possessing an earned doctorate. He might be responsible for

anywhere from two to fifteen student teachers per semester, although even this number might vary considerably from year to year and semester to semester. Approximately three student teachers would equal one hour load on his teaching schedule and he will teach three or four courses along with student teaching. These courses have the greatest chance of being "Elementary Music Methods, Secondary Music Methods, Theory, or Instrumental Music Methods." Obviously, it is necessary that he possess a solid background from his undergraduate and graduate schools in all areas of music and musicianship.

The supervisor would have approximately a 50 per cent chance of from five to fifteen cooperating teachers per semester and seven to an unlimited number of cooperating schools available for his use. His travel expenses would be paid, but would have an equal chance of coming from the education department, the music department, or other college or university funds. It would be necessary for him to record his visits for either the Student Teaching Office, the Business Office, the music department chairman or the education department. This college supervisor has a good chance of also being the director of student teaching in music since 87 per cent of the directors also serve as supervisors.

The Cooperating Teacher. The profile of the cooperating teacher herein contained is revealed through the eyes of the director of student teaching in music. This person would probably have a minimum of a bachelor's degree required, would not hold college rank, and would have been chosen either by geographical proximity to the college or university, because of his reputation as an outstanding teacher, or by recommendation of his public school administration. If he teaches at the

junior high school level he will be in the greatest demand because it is on this level that the greatest difficulty arises in obtaining satisfactory cooperating teachers. He will probably receive fifty dollars for each student teacher with whom he works and the chances are strongest for the student teacher to work only with one cooperating teacher, or two at the most, despite the fact that this will limit the experiences possible for the student teacher. The cooperating teacher will require lesson plans from the student teacher and probably discuss them before he teaches the lesson and again after. While the student teacher will not have a part in planning the program in the cooperating school, the cooperating teacher will provide him with some activity in which he will have complete charge for planning, execution and evaluation. Instructions from the college or university to this cooperating teacher will be presented by booklets sent to him and, many times, by private verbal instructions.

Conferences. Individual college supervisor-student teaching conferences are held prior to, during and after student teaching in a large percentage of the institutions. College supervisor-cooperating teacher conferences are held upon or after the visit of the college supervisor in all institutions except one. Conferences between the cooperating teacher and student teacher are held in all institutions, but many times they are not regularly scheduled.

A large percentage of the institutions have group conferences for student teachers called "Seminar" or "Practicum" conducted many times by the music department and often held weekly. One-half of the respondents indicated that there would be a planned program at the seminars and the other half indicated that the meeting will grow out

of the needs of the student teacher.

Observation Experiences. Most pre student teaching observation (82 per cent) will be directed out of the music methods class, usually elementary and secondary methods. The student teacher will have the greatest chance of observing classroom teaching at the elementary and junior high school levels. Pre student teaching observation experiences will be more general in nature and observation experiences during student teaching will be more specific because there is a good chance that the student teacher will observe only what his cooperating teacher teaches.

Post Student Teaching Experiences. The college or universities have very little, if any, in the way of post-student-teaching activities.

Strengths and Weaknesses of the Student Teaching Program. Generally speaking, a greater number of weaknesses than strengths in the student teaching programs were reported, and these weaknesses showed more agreement between schools than the strengths. Approximately one-fourth of the schools presented the following weaknesses: "lack of adequate time for student teaching"; "need to be more selective of cooperating teachers"; and "student teachers do not gain experience at both the elementary and secondary levels."

It is interesting to note that the statistics revealed in this chapter are singularly applicable in any of the three states included in the study. There is no unequivocal difference between the student teaching programs of the three states.

Chapter VI
ANALYSIS OF THE DATA PROVIDED BY
THE COOPERATING TEACHERS

The preceding chapter was devoted to the data on student teaching programs as supplied by the directors of student teaching in music. This chapter will be devoted to the discussion of some of the existing practices in student teaching as revealed by the questionnaire which was sent to cooperating teachers utilized by the colleges and universities included in this study.

Procedure of the Questionnaire Study

A section of the structured interview with the directors of student teachers in music requested that they supply the author with the names and addresses of five of their most qualified cooperating teachers. Upon receipt of these lists, a letter, Appendix E, and a questionnaire, Appendix J, were mailed to 187 cooperating teachers. Several schools did not use a total of five cooperating teachers. The return yielded 143, or 76.4 per cent. Of the 143 respondents, five teachers, or 2.6 per cent, indicated that they did not feel qualified to reply to the questionnaire; consequently, these returned questionnaires were unusable. If this 2.6 per cent is retained in the sampling, the return of the questionnaires is 73.8 per cent; however, if these five respondents are omitted from the total sampling, the return of usable questionnaires is 75.8 per cent. Ninety-eight of the returned questionnaires were from Pennsylvania, eighteen from Maryland,



and twenty-two from New Jersey.

Personal Data of the Cooperating Teacher

Section one of the questionnaire provided for the recording of such personal data as degree held, years of teaching experience, aspect of music taught and grade level taught.

In computing the data for the degree held and years of teaching experience, only the highest degree held was considered. Table LVII illustrates the return of the 138 respondents: forty-one, or 29.6 per cent, hold a Bachelor of Science degree; nineteen, or 13.8 per cent, hold a Master of Education degree; eighteen, or 13.0 per cent, hold a Master of Music Education degree; seventeen, or 12.3 per cent, hold a Master of Arts degree; and eleven, or 8.0 per cent, hold a Bachelor of Music degree. A greater percentage of the respondents, 52.2 per cent, hold a master's degree; 43.5 per cent of the respondents hold a bachelor's degree; 22 per cent hold no degree or a conservatory diploma; 1.4 per cent hold a professional diploma (6th year); and .7 per cent hold a Doctor of Music degree (one person).

The years of teaching experience in Table LVII ranged from one to forty, with the greatest frequency occurring in the group of eleven to fifteen, with 24.6 per cent of the teachers responding falling in that group. Six teachers, or 4.3 per cent, have thirty-six or more years' teaching experience, and at the lower end of the scale, twenty-one, or 15.2 per cent, have from one to five years of teaching experience. The second largest frequency occurred with thirty-one, or 22.5 per cent, of the respondents indicating six to ten years of teaching experience. Four teachers indicated that they only had one

year of teaching experience.

The aspect of music in which the individual cooperating teachers are engaged includes eighty, or 58.0 per cent, who teach vocal music; thirty-eight, or 27.5 per cent, who teach instrumental music; and sixteen, or 11.6 per cent, who teach a combination of vocal and instrumental music. Four respondents, or 2.9 per cent, indicated that they were full-time music coordinators. Sixteen individuals indicated that they also taught music history and/or appreciation, and thirteen indicated that they taught music theory.

TABLE LVII
YEARS TEACHING EXPERIENCE AND THE DEGREES HELD BY THE COOPERATING
TEACHERS IN THE STUDENT TEACHING PROGRAM

| Years of
Teaching
Experience | <u>Degrees</u> | | | | | | | | | | Profes-
sional | | Conserv-
atory | | Mus.D. Diploma | | None | | Total |
|------------------------------------|----------------|-----|----|----|----|-----|----|----|-----|-----|-------------------|---------|-------------------|---------|----------------|---------|---------|---------|-------|
| | BA | BME | BS | BM | MA | MEd | MM | MS | MEd | MFA | MFA | Diploma | Diploma | Diploma | Diploma | Diploma | Diploma | Diploma | |
| 36+ | | | | 1 | 1 | 1 | | | | | | 1 | | | | | 2 | | 6 |
| 31-35 | | | | | 1 | 1 | | | | | | | | | | | | | 2 |
| 26-30 | | | 3 | 2 | 2 | 2 | | 2 | | 1 | | | | | | | | | 12 |
| 21-25 | 2 | | 2 | | 3 | 3 | | 1 | | | | | | | | | | | 11 |
| 16-20 | | | 8 | 3 | 3 | 2 | 1 | | | 3 | | | | | 1 | | | | 21 |
| 11-15 | 1 | 1 | 7 | 1 | 2 | 6 | 1 | 3 | | 7 | 4 | 1 | | | | | | | 34 |
| 6-10 | 1 | 1 | 9 | 3 | 5 | 2 | 1 | 2 | | 6 | | 1 | | | | | | | 31 |
| 1-5 | 1 | 1 | 12 | 1 | | 2 | 1 | 1 | 1 | 1 | | | | 1 | | | | | 21 |
| Total | 5 | 3 | 41 | 11 | 17 | 19 | 4 | 9 | 18 | 4 | 3 | 1 | 1 | 1 | | | 2 | | 138 |

The grades or levels taught ranged from kindergarten through senior high school. In computing this data for Table LVIII, the K-6-3-3 plan of administrative organization was considered for the public school. As was anticipated, many combinations of grades or levels taught were encountered. To facilitate the construction of the Table, six groups or combinations of grades or levels taught were provided into which to channel the responses. The greatest number of cooperating teachers, thirty-seven or 26.8 per cent, are teaching kindergarten through grade six. The second largest group is composed of those in grades seven to twelve which total twenty-nine, or 21.0 per cent. The smallest group within this area of grades or levels taught, was that of the combination kindergarten through ninth grade, which accounted for nine, or 6.5 per cent, of the total cooperating teachers responding.

TABLE LVIII
GRADES TAUGHT BY COOPERATING TEACHERS

| Grades or Levels | Responses | |
|--|-----------|----------|
| | Number | Per Cent |
| Elementary K-6 | 37 | 26.8 |
| Junior High 7-8-9 | 13 | 9.4 |
| Senior High 10-11-12 | 25 | 18.1 |
| Elementary and Junior High K-9 | 9 | 6.5 |
| Elementary, Junior High and Senior High K-12 | 25 | 18.1 |
| Junior High and Senior High 7-12 | 29 | 21.0 |
| Total | 138 | |

Breadth of Experience Provided
by Cooperating Teachers

This section allowed the cooperating teachers a chance to indicate those activities in which experience is being provided for the student teachers. Table LIX enumerates the percentage of responses for each of the twenty items. The range for this classification is a minimum of 15.2 per cent, or twenty-one cooperating teachers, who provide an opportunity for experience in "budget planning," to a maximum of 99.2 per cent, or one hundred thirty-seven cooperating teachers, who provide the student teacher the opportunity of "conducting the class as his own."

It should be kept in mind that any given activity may not apply in all situations because of the division of elementary-secondary and vocal-instrumental. Thus, incomplete results were obtained in connection with activities dealing with certain phases of the music program.

TABLE LIX

ACTIVITIES PROVIDED THE STUDENT TEACHER
IN MUSIC BY THE COOPERATING TEACHER

| Activities | Responses | |
|--|-----------|----------|
| | Number | Per Cent |
| Ordering music | 29 | 21.0 |
| Filing music | 82 | 59.4 |
| Budget planning | 21 | 15.2 |
| Use of audio-visual aids | 120 | 86.9 |
| Minor repair of band and orchestra instruments | 49 | 35.5 |
| Planning activities | 119 | 86.2 |
| Planning lessons | 135 | 97.8 |
| Planning concerts | 84 | 60.9 |
| Maintenance of attendance records | 74 | 53.6 |
| Handling behavior problems | 124 | 89.8 |
| Experimenting with new techniques | 121 | 87.7 |
| Conducting class as his own | 137 | 99.2 |
| Preparation of groups for performance | 119 | 86.2 |
| Directing performing groups in public | 77 | 55.8 |
| Seating arrangement of performing group | 63 | 45.6 |
| Personal contact with parents | 24 | 17.4 |
| Attendance at faculty meetings | 81 | 58.7 |
| Experience with small ensembles | 88 | 63.8 |
| Experience with class lessons | 116 | 84.0 |
| Pupil evaluation and grading | 102 | 73.9 |

Evaluating the Student Teacher

This section of the questionnaire sent to the cooperating teachers is concerned with the grading of the student teacher. The cooperating teachers were given the opportunity to respond to any one of five items. Table LX enumerates the responses for each item.

The greatest number of cooperating teachers, one hundred and seven, or 77.5 per cent, indicated that the cooperating teacher is the person most frequently involved in the grading process. The second greatest involvement, eighty-three, or 60.1 per cent, is in the person of the supervisor of student teachers in music. The smallest number of cooperating teachers, three or 2.2 per cent, indicated that the principal of the cooperating school had a direct involvement in evaluating the student teacher. A total of seven, or 5.1 per cent, of the cooperating teachers indicated that they graded the student teacher themselves without reference to any other individual.

TABLE LX

INDIVIDUALS WHO GRADE STUDENT TEACHERS

| Persons | Responses | |
|---|-----------|----------|
| | Number | Per Cent |
| Director of Student Teaching in the
Education Department | 26 | 18.8 |
| Director of Student Teaching in Music | 65 | 47.0 |
| Supervisor of Student Teachers (non music) | 14 | 10.1 |
| Supervisor of Student Teachers in music | 83 | 60.1 |
| Cooperating Teacher(s) | 107 | 77.5 |
| School Principals | 3 | 2.2 |

Suggested Improvements for Evaluating the
Student Teacher

The cooperating teachers here had an opportunity to express themselves in relation to the grading system presently used in their situation. One hundred and seven, or 77.5 per cent, of the cooperating teachers indicated that they agree with the system of grading presently in use. This compares exactly with the number of cooperating teachers in Table LX who grade the student teacher and is the first of several indications that the degree of agreement with the grading system in use is directly proportional to the amount of involvement the cooperating teacher has in the grading process. Twenty-nine, or 21.0 per cent of the cooperating teachers indicated displeasure with the present system of grading, and two, or 1.4 per cent, did not reply to the question. The greatest number of cooperating teachers, nineteen, or 65.5 per cent, who did not agree with the present grading system indicated that the director of student teaching in music, the supervisor in music from the college or university, and the cooperating teacher should jointly provide the grade for the student teacher. Seven, or 24.1 per cent, were in favor of only the cooperating teacher doing the grading; two recommended that the director of student teaching in music and/or the supervisors from the music department do the grading; and one supported the concept that more members of the music faculty from the college should observe and grade as a team. Generally speaking, the comments obtained from these cooperating teachers indicated that they did not want this responsibility completely upon their shoulders, as they felt that the

supervisor should be consulted to confirm the grade, that the supervisor is the one directly responsible for the student teacher, and that no one person should determine the grade.

The comments of the cooperating teachers not pleased with the present system of evaluation are here categorized along with the number of persons making the comment:

Supervisor from the college or university observes too seldom to accurately establish the grade. (Eleven persons.)

More weight should be given to the cooperating teacher's grade. (Eight persons.)

The cooperating teacher should determine the grade because these teachers see the student teacher under all circumstances and only the teacher working directly with the student teacher is in a logical position to judge. (Seven persons.)

The supervisor from the college is not qualified to judge the student teacher. (Seven persons.)

The cooperating teacher should be included as a part of a team of evaluators. (Two persons.)

Principals should not grade because they do not observe enough times and are not qualified to judge music. (One person.)

Evaluating forms are too time consuming. (One person.)

Cooperating teacher does not want to grade because it puts too much pressure on him since it is twelve credits' worth of work. (One person.)

Should not use letter grades because standards vary too much from cooperating teacher to cooperating teacher. (One person.)

Aids to Cooperating Teachers Provided by
the College or University

This section of the questionnaire was devoted to the allotment of time for holding administrative and supervisory meetings in

conjunction with the student teaching program. Table LXI enumerates the responses for the types of meetings held.

TABLE LXI
MEETINGS HELD IN THE STUDENT TEACHING PROGRAM
PERTAINING TO THE COOPERATING TEACHER

| Type of Meeting | Responses | |
|--|-----------|----------|
| | Number | Per Cent |
| Planning workshop - Director, Supervisors and Cooperating Teachers | 32 | 23.2 |
| Meetings of Supervisors and Cooperating Teachers | 51 | 37.0 |
| No Meetings Held | 55 | 39.9 |
| Total | 138 | |

The greatest number of cooperating teachers, fifty-five, or 39.9 per cent, of the 138 respondents indicated that no meetings were held to determine the experiences to be provided the student teacher. Meetings held by the director, supervisors and cooperating teachers accounted for thirty-two, or 23.2 per cent of the respondents, and meetings held by the supervisors and cooperating teachers accounted for fifty-one, or 37.0 per cent, of the respondents.

It is interesting to note that in several instances there is a lack of agreement among the cooperating teachers of a given college affiliation as to the types of meetings held. This confusion may be due to the lack of appropriate coordination between college and cooperating school.

The cooperating teachers were given the opportunity to present their programs of scheduled meetings if none of the categories in Table LXI were suitable to their situations. Only sixteen, or 11.6 per cent, of the cooperating teachers responded to this item. Nine, or 56.3 per cent, of those teachers responding to this item stated that they had "occasional individual conversations between the cooperating teacher and the college supervisor." Two persons indicated that they had "one meeting for all cooperating teachers in all fields which was too broad to be valuable." Other plans enumerated by individual cooperating teachers are: "Telephone conversations; one individual conference at the beginning of the year; written brochure only; supervisor of music in the school system assigns the student teacher and instructs the cooperating teacher; individual meeting with supervisor, cooperating teacher and student teacher to plan the course of work for a semester."

It thus becomes apparent that more is needed to be done in aiding the cooperating teacher of the college or university. As indicated in Table LXI, slightly more than one-third of the responding cooperating teachers have no time allotted for administrative and supervisory meetings. From this standpoint, little coordination exists among the cooperating schools and teachers in those institutions with no meetings, and the experiences provided the student teachers are primarily the responsibility of the individual cooperating teachers. Much variation also exists within the range of the experiences provided for the student teacher by the cooperating teachers of a given college affiliation.

The last item in this section of the questionnaire gave the cooperating teachers a chance to express themselves concerning the

guidance which the colleges or universities provide for them. Forty-seven, or 34.1 per cent, of the cooperating teachers stated that the college or university should provide more guidance, and eighty-two, or 59.4 per cent, felt that the guidance was adequate. Nine, or 6.5 per cent, did not reply to the question. Among those cooperating teachers who felt that more guidance should be provided, the following suggestions for improvement appear to be significant:

- Need more information as to what is expected of the cooperating teachers (twelve persons, or 25.5 per cent of those responding).
- Need a planning workshop with college personnel and cooperating teachers in music (nine persons).
- Need more guidance from the music department of the college or university (nine persons).
- Definite standards should be outlined concerning the responsibilities of the student teacher and what the college expects of them (eight persons).
- Would like to have information about the student teacher in advance, based on their former work at the college or university (eight persons).
- Would like to have information pertaining to the content of the methods courses which the student teacher experienced (three persons).
- More supervision is needed by the college supervisor (three persons).
- Need more information on grading practices (two persons).
- Need more information as to what the college or university expects concerning the detail of lesson plans (two persons).
- Need a statement by the college or university concerning the classification of authority of the cooperating teacher (one person).
- Would like assistance in planning work for instrumental minors who have weaknesses but not enough time with instrumental student teaching to correct them (one person).

Recommending the Student Teacher

One hundred and twelve, or 81.2 per cent, of the cooperating teachers indicated that they are always called upon to recommend student teachers for future teaching positions, two, or 1.4 per cent, were sometimes called upon for this task, and twenty-four, or 17.4 per cent, are never asked to do this. The question "Would you like a more significant part in the recommendation of student teachers for future teaching positions?", provided the cooperating teachers an opportunity to voice their opinions. Of the 183 respondents, thirty-eight, or 27.5 per cent, indicated that they desired a more significant role, and one hundred, or 72.5 per cent, were satisfied with the role they now play.

Suggested Weaknesses of Student Teachers

This section of the questionnaire is devoted to the weaknesses that are most common among student teachers of music in assuming their responsibilities. The writer categorized the weaknesses into two major divisions: "personal characteristics" and "college preparation."

The weaknesses in the personal characteristics of student teachers are categorized in Table LXII. In this category, seventy-five, or 54.3 per cent, of the cooperating teachers indicated that "lack of confidence" was a weakness. "Lack of ability to organize" was the next most frequent indication by fifty-nine, or 42.8 per cent, of the cooperating teachers.



TABLE LXII

WEAKNESSES IN THE PERSONAL CHARACTERISTICS
OF STUDENT TEACHERS

| Weaknesses | Responses | |
|--|-----------|----------|
| | Number | Per Cent |
| Lack of ambition | 15 | 10.9 |
| Lack of enthusiasm for teaching | 14 | 10.1 |
| Lack of patience | 18 | 13.0 |
| Lack of confidence | 75 | 54.3 |
| Lack of ability to organize | 59 | 42.8 |
| More interested in teaching music
than children | 48 | 34.8 |
| Poor personality | 9 | 6.5 |
| Lack of leadership | 24 | 17.4 |
| Inability to express themselves concisely | 53 | 38.4 |
| Lack of interest in the total school
program | 34 | 24.6 |
| Lack of imagination | 34 | 24.6 |
| Unable to maintain discipline | 41 | 29.6 |
| Other | 32 | 23.2 |

Those cooperating teachers who indicated "other" were asked to specify. Of the varied suggestions, the following appear to be the most significant:

Inability to anticipate what will be difficult for the student--lack of knowledge of child maturation (six persons).

Lack of suitable vocabulary for various grade levels (five persons).

Inadequate lesson plans (three persons).

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Lack of understanding of pupil behavior (three persons).

Lack of acquaintance with a public school program; attended only parochial schools (three persons).

Lack of enthusiasm and initiative to go beyond what is expected of them (three persons).

Lack of general education, i.e., current affairs, other subject areas (two persons).

Cannot take criticism (two persons).

Too idealistic (two persons).

Tests are too difficult (two persons).

Lack of timing in presenting a lesson (one person).

Unaware of the essential qualities which make up music and its "power" to affect both performer and listener (one person).

In the category "weaknesses in the college preparation of student teachers," itemized in Table LXIII, seventy-five, or 54.3 per cent, of the cooperating teachers indicated that "lack of performing ability on the piano" was a weakness found among the student teachers. The second greatest frequency was "scheduling--carries college course work while student teaching" as reported by sixty-three, or 45.6 per cent, of the respondents. The third most commonly listed weakness was "not fully versed in methods" as enumerated by fifty-four, or 39.1 per cent, of the respondents.

TABLE LXIII
WEAKNESSES IN THE COLLEGE PREPARATION
OF STUDENT TEACHERS

| Weaknesses | Responses | |
|---|-----------|----------|
| | Number | Per Cent |
| Lack of background in conducting | 47 | 34.1 |
| Lack of knowledge and teaching techniques
of band and orchestral instruments | 41 | 29.6 |
| Lack of knowledge of child growth and
development | 36 | 26.1 |
| Lack of knowledge of musical literature | 29 | 21.0 |
| Lack of performing ability on piano | 75 | 54.3 |
| Not fully versed in methods | 54 | 39.1 |
| Lack of knowledge of basic vocal techniques | 27 | 19.6 |
| Lack of thorough musical background | 32 | 23.2 |
| Poor musicianship | 16 | 11.6 |
| Scheduling--carries college course work
while student teaching | 63 | 45.6 |
| General lack of training | 7 | 5.1 |
| Other | 22 | 15.1 |

Again, those student teachers who indicated "other" were asked to elaborate. These stated weaknesses which appear to be most significant are:

Lack of knowledge of materials (four persons).

Vocal majors need to be better trained in instrumental work (three persons).

Lack of knowledge of purpose of music in the public schools (two persons).

Lack of knowledge of child growth and development in music within the child's level (one person).

Students many times take student teaching before they have had methods (one person).

Playing the piano too loudly in the classroom (one person).

Lack of knowledge of style or composition technique and development (one person).

Lack of knowledge of the development of the child's voice (one person).

Lack of observation experience (one person).

Strengths of the Student Teaching Program

The cooperating teachers were provided the opportunity to indicate any particular strengths which they felt were contained in their program of student teaching. Only thirty-four, or 24.6 per cent, of the cooperating teachers indicated that their programs contained no particular strengths. Upon further analysis, one might observe that in Pennsylvania, 24.5 per cent of the teachers recorded no strengths; in New Jersey, 40.9 per cent recorded no strengths; and in Maryland, 5.5 per cent of the teachers recorded no strengths in their program of student teaching.

The cooperating teachers provided a variety of strengths which they deemed significant. Because of the variety enumerated, no particular categories appeared to be justifiable. The strengths here listed are those responses which were indicated by five or more of the cooperating teachers. The number which precedes the statement indicates the per cent of the cooperating teachers who felt this to be a strength in their particular student teaching program.

- 23.9% The student teacher is given a variety of phases of music teaching in both grade levels and areas of music (thirty-three persons).
- 8.7% The student teacher has had the opportunity to conduct the classes as his own (twelve persons).
- 5.8% The student teacher has a chance to teach a large variety of instruments in both homogeneous and heterogeneous settings (eight persons).
- 5.8% Considerable individual attention given to each student teacher (eight persons).
- 5.8% Student teacher has the opportunity to be creative and try out his own ideas (eight persons).
- 5.1% The student teacher knows his field well and is well prepared for student teaching (seven persons).
- 5.1% The student teacher has the opportunity to direct large ensembles and performing groups (seven persons).
- 5.1% Excellent music program in the cooperating school (seven persons).
- 4.3% Regularly scheduled conferences with the co-operating teacher (six persons).
- 4.3% Student teachers have been enthusiastic and dedicated (six persons).
- 3.6% The student gains experience with "new" concepts, i.e., Orff method, Kodaly method, Blueprints for Musical Understanding, team teaching, etc. (five persons).
- 3.6% Excellent supervision of college personnel (five persons).

Other strengths which were reported more than one time but less than five times were:

The cooperating school has many excellent materials (four persons).

Students do not carry a college schedule during the practice teaching period (three persons).

Excellent rapport between the college supervisor and the cooperating teacher (three persons).

Student teachers are involved with actual teaching daily (two persons).

The cooperating teacher tries to influence a basic philosophy of teaching music with each student teacher (two persons).

The student teacher becomes a genuine part of the cooperating school during student teaching (two persons).

The student has a chance to work with special education, both accelerated and retarded (two persons).

Complete freedom is provided for the cooperating teacher and student teacher (two persons).

The student teacher teaches the first six weeks of the school year (two persons).

Excellent rapport between the cooperating teacher and student teacher (two persons).

Juniors from the college go to their prospective cooperating school to observe as a part of their methods course (two persons).

Other strengths which were indicated only one time, but in the opinion of this author seem significant, are:

Opportunity for the student teacher to do the same lesson with a different group after a conference.

Very closely supervised program.

Folder containing background, grades, statistics, etc. about the student teacher is sent to the cooperating teacher before the student teacher arrives.

Methods courses are given concurrently with student teaching.

Student teaching encompasses a full school year.

Student teacher is given a chance to become familiar with new teaching aids.

Experience is provided the student teacher in concert planning.

Excellent cooperation on the part of the college providing the student teacher and the administration of the cooperating school.

The student teacher is provided the opportunity to engage in responsibilities not included in the usual methods courses, i.e., state registers, report cards, grading criteria, etc.

Cooperating teachers are all graduates of the university sending the student teacher.

A complete course of study developed and used by the cooperating teacher is given to the student teacher for elaboration.

It is interesting to note that the greatest frequency by far occurred with "The student teacher is given a variety of phases of music teaching in both grade levels and areas of music." The data in Chapter V showed that only 61.5 per cent of the student teachers have experience at both the elementary and secondary levels and only 53.8 per cent receive experience in both vocal and instrumental music. Commenting on this concept, one cooperating teacher states:

I feel our student teachers are exposed to all of the facets of the school program and of music education. They teach on all levels--they have group experience, classroom experience, small group experience and public performance at least once during their semester in some level. I am a firm believer in the student teacher coming into the school district and being a part of it during their student teaching rather than having classes at the college divide their activities.

Relative to new innovations and experimentations offered to student teachers, three cooperating teachers have expressed their ideas well.

Because of a high level academic curriculum and an interest in the arts, we are able to present new innovations such as the Orff method, modern twelve-tone technique and other new idioms. Many times student teachers bring in the "play" or "fun" in music idea and present a recreational rather than an educational lesson. Much time is wasted and discipline becomes a problem which is carried into the other classrooms.

Since each teacher of music has an opportunity to demonstrate, discuss, and utilize his or her particular specialty (with numerous classes), the student teacher is able to observe a highly diversified (and, at times, integrated) music program in action. In my particular field, the student teacher is immediately involved with the rather new approach that is being developed in junior high school general music. As author of the visual series, Blueprints for Musical Understanding, I feel the student teacher is challenged to approach general music from a creative and an intellectual point of view. Unfortunately, the limited background of many student teachers (musical and historical) creates an immediate problem. An understanding of the ingredients of music and the meaning of these ingredients (style) is a basic requirement to carry out this approach. Two out of ten student teachers have this. Most do not!

One of the most helpful things which our student teachers have is the team teaching situation. They are assigned to the academic teams as well as to the music team. Here they are exposed to the problems of other teachers, both student-wise and school-wise. They hear other teachers discuss some of the same students who are problems to all. More important, they gain an insight as to why the student reacts as he does--medical, home, psychological, or emotional. In meeting with the music team, they discover that there is more to teaching music than just lesson planning and standing before a group lecturing, playing records, etc. Extra duties, extracurricular activities, curriculum planning and problems, budgeting, ordering, departmental problems, and program planning coordination all are discussed at these meetings. It is a definite "eye-opener" to those who believe music teachers have their own little world.

Weaknesses of the Student Teaching Program

The final section of the questionnaire provided the cooperating teachers the opportunity to indicate any particular weaknesses

all areas completely (nine persons).

- 5.8% Students do not cover all areas of music instruction in the public schools during student teaching (eight persons).
- 5.1% Lack of preparation in instrumental training (seven persons).
- 4.3% Lack of sufficient communication and supervision from the college or university supplying the student teacher (six persons).
- 4.3% Vacation periods, beginning and ending of school, etc., do not agree between the public school and the college or university (six persons).
- 4.3% Weaknesses in methods training (six persons).
- 4.3% Music program in the cooperating school is not adequate (six persons).

Other weaknesses which were reported by at least two persons and not more than four were:

Insufficient observation time (four persons).

Student teachers are spread too thin--are doing too many things at one time (four persons).

Lack of interest on the part of some cooperating teachers (three persons).

Poor grading policies (three persons).

Students are weak in musical concepts (three persons).

Not enough time to discuss and evaluate the student teacher's progress (two persons).

Background in vocal techniques, methods and materials on the part of the student teacher is quite limited (two persons).

Students have very little knowledge of current trends in music education (two persons).

Lack of knowledge of child growth and development (two persons).

Too many student teachers to one cooperating teacher (two persons).

Monetary compensation for the cooperating teacher should be increased (two persons).

Weaknesses which were stated by only one cooperating teacher, but in the opinion of this author seem significant, are:

Even though the advantages of having numerous cooperating teachers are great, it is sometimes quite overwhelming for the young teacher.

Supervision does not come from the music department of the college or university.

College or university does not screen the students carefully enough.

General elementary classroom teachers should not serve as cooperating teachers for music student teachers.

Cooperating teacher feels that he is not experienced enough.

Student teachers have never attended a public school--only parochial schools.

College supervisors are too idealistic and removed from public schools to do an adequate job.

It is interesting to note that in the weaknesses, as in the strengths, one concept stood out above all others in frequency. In the case of weaknesses it was the statement that the "student teaching program is not long enough." It is the opinion of this author that the outstanding weakness and strength are a matter of "cause and effect." Because "the student teacher is given a variety of phases of music teaching in both grade levels and areas of music," the "student teaching period is not long enough." As one cooperating teacher stated:

A nine-week student teaching experience at any level (elementary, junior high school, and/or senior high school) is just not enough time to orient future teachers to all aspects of the teaching field. They barely have enough time to become familiar with the materials available to them nor to become acquainted with the many students with whom they come in contact. A full semester would guarantee more satisfactory results for both student teacher and cooperating teacher.

The cooperating teachers have reported a great variety of strengths and weaknesses which they believe to exist. It is reasonable to assume that many of the weaknesses here contained could be alleviated with careful planning and frequent meetings between the staff of the college or university and the staff of the cooperating schools. Presently they seem to exist as two foreign entities, which have no common bond. Nothing could be less accurate.

Summary

Considerable variation exists among the cooperating teachers as to the degree held and the number of years teaching experience. The greatest number of teachers hold a Bachelor of Science degree and the greatest number of teachers have taught from eleven to thirty-four years. Also, the greatest number of teachers are teaching in grades kindergarten to six.

Generally speaking, considerable variation exists among the cooperating teachers with regard to the activities provided the student teacher. The variation of frequencies within these activities are considerable. The two activities indicated by over ninety per cent of the cooperating teachers were in the areas of conducting the class as one's own and planning lessons.

The grading of the student teacher might involve as many as six persons, but the person most frequently involved is the cooperating teacher. The majority of the cooperating teachers in this study are pleased with the system of grading presently in use, and their degree of satisfaction seems to be related to the amount of involvement they have with the grading. The greatest number of cooperating teachers who did not agree with the system of grading presently in use indicated that they would prefer that the director of student teaching in music, the supervisor in music from the college or university, and the cooperating teacher jointly provide the grade for the student teacher.

The greatest percentage of cooperating teachers indicated that no time is allotted for administrative and supervisory meetings. There appears to be a critical lack of coordination between many of the cooperating schools and their sponsoring colleges and universities. Among those institutions which do hold meetings, they are usually either a planning workshop including the director of student teachers in music, the supervisors and the cooperating teachers; a scheduled meeting with the supervisors and cooperating teachers; or an informal meeting between the cooperating teachers and the supervisors. It also became apparent that there exists a variation of procedures between cooperating teachers of a given college affiliation. Slightly more than half of the cooperating teachers did, however, indicate that they believe that the college or university provides them with sufficient guidance.

A large majority of the cooperating teachers indicated that they are called upon to recommend student teachers for future

teaching positions and that they are pleased with the role they now play in recommending student teachers.

Weaknesses in the personal characteristics of student teachers most indicated by the cooperating teachers were lack of confidence, lack of ability to organize, inability to express themselves concisely, and more interested in teaching music than children. The weaknesses in the college preparation of the student teachers which the respondents gave the highest frequency were lack of performing ability on the piano, scheduling--carries course work with student teaching, not fully versed in methods, and lack of background in conducting.

As was observed, considerable variation exists among the cooperating teachers as to the overall strengths and weaknesses in the student teaching program. There was, however, one weakness and one strength which projected beyond all others in frequency. The outstanding strength was the fact that the student teacher is provided a variety of phases of music teaching in both grade levels and areas of music, and the most prevalent weakness was the fact that the student teaching was not long enough. It seems highly possible that, in this case, the weakness is an outgrowth of the strength. Generally speaking, many of these weaknesses and strengths could be alleviated and enhanced with closer coordination between the cooperating school and the college or university, particularly if one notes the amount of agreement between the strengths and weaknesses stated by the directors of student teachers in music in Chapter V and the cooperating teachers in this chapter.

Chapter VII
ANALYSIS OF THE DATA PROVIDED BY THE
FIRST YEAR TEACHERS

Chapter VI was devoted to the data on existing practices in student teaching as revealed by the cooperating teachers. This chapter will be devoted to the discussion of the backgrounds and opinions of first year teachers as revealed by the questionnaire sent to them. The colleges and universities included in this study recommended these beginning teachers.

Procedure of the Questionnaire Study

A section of the structured interview with the directors of student teachers in music requested that they supply the author with the names and addresses of five of their most qualified cooperating teachers. Upon receipt of these lists, a letter, Appendix F, and a questionnaire, Appendix K, were mailed to 176 first year teachers. Several schools did not have a total of five first year teachers and two schools had not, as yet, graduated a class. The return yielded 130 or 73.9 per cent. Ninety-three of the returned questionnaires were from Pennsylvania, nineteen from Maryland and eighteen from New Jersey.

Personal Data of the First Year Teacher

Personal data in this chapter involves four areas: degree held, aspect of music taught, grade level taught and major applied music

area. Sixty-two, or 47.7 per cent, of the respondents held a Bachelor of Science degree; twenty-nine, or 22.3 per cent, held a Bachelor of Arts degree; twenty-one, or 16.1 per cent, held a Bachelor of Music degree; fourteen, or 10.8 per cent, held a Bachelor of Music Education degree; and four, or 3.1 per cent, held a Bachelor of Fine Arts degree. The largest number of first year teachers in Pennsylvania held the Bachelor of Science degree and the majority of first year teachers in New Jersey held the Bachelor of Arts degree.

Eighty, or 61.5 per cent, of the respondents taught vocal music; thirty-five, or 26.9 per cent, taught instrumental music; and fifteen, or 11.5 per cent, taught both vocal and instrumental music. The large majority of persons teaching vocal or vocal and instrumental music also taught general music at the elementary and/or secondary level.

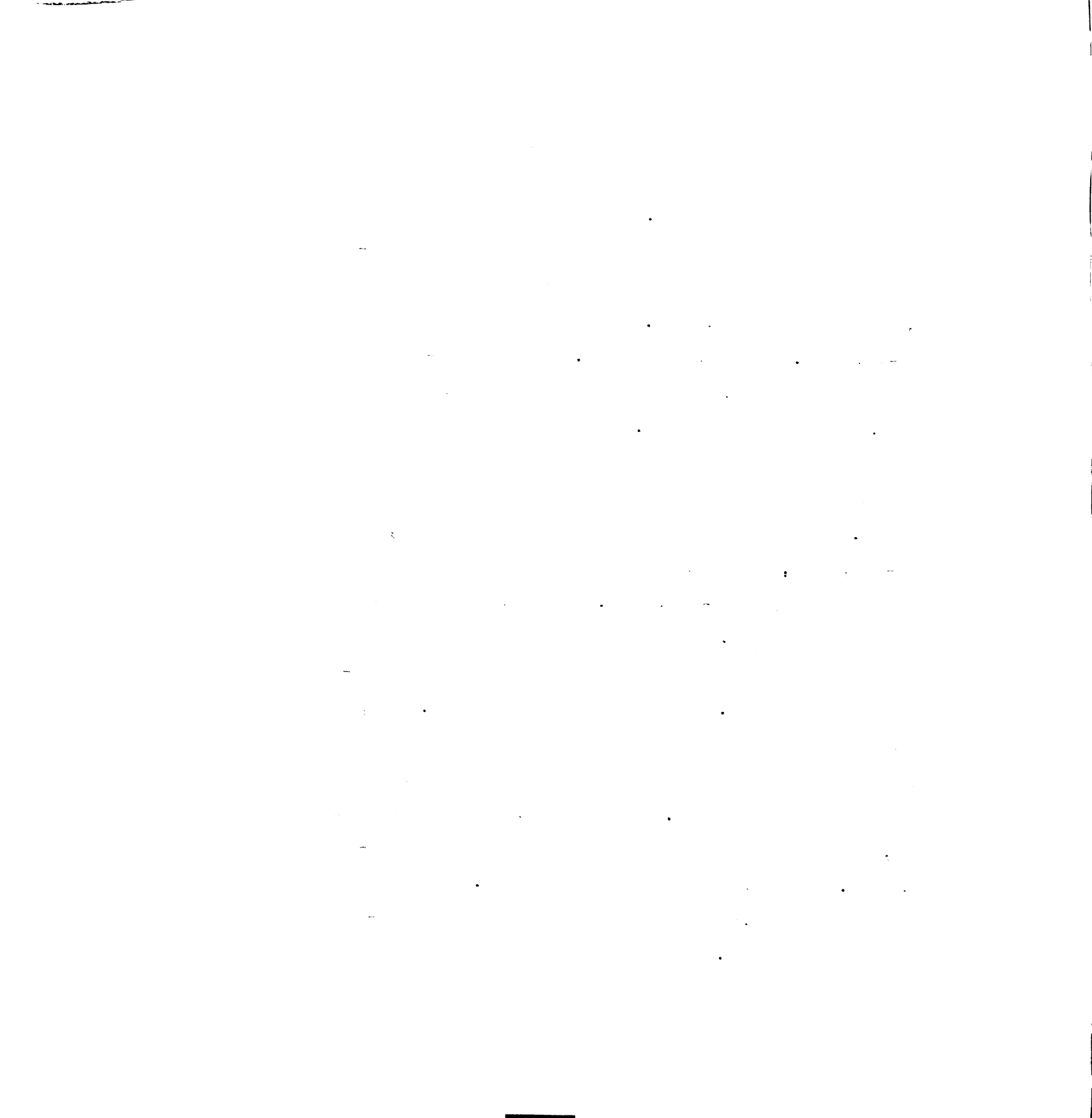
Fifty-seven, or 43.8 per cent, of the first year teachers taught on the elementary level; forty-one, or 31.5 per cent, taught on the secondary level; and thirty-two, or 24.6 per cent, taught both elementary and secondary music.

The greatest frequency of respondents, fifty-two, or 40.0 per cent, listed piano and/or organ as their major applied music area. Thirty-nine, or 30 per cent, were voice majors and forty-nine, or 37.7 per cent, were instrumental majors. Twenty-two, or 16.9 per cent, of the respondents were woodwinds majors; eighteen, or 13.8 per cent, were brass majors; twenty-two, or 16.9 per cent, were string majors; and one, or .8 per cent, were percussion majors. Some of the individuals had two major applied areas.

Strengths of the Music Course Requirements

This section provided the first year teachers the opportunity to indicate the strengths which were contained in the course work pursued at the undergraduate level. In answer to the question of whether or not the courses provided them by their undergraduate college or university prepared them adequately for the position they now hold, one hundred and eight, or 83.1 per cent, answered "yes" and twenty-two, or 16.9 per cent, answered "no." Of the twenty-two answering in the negative, sixteen were from Pennsylvania, three from Maryland, and three from New Jersey.

The beginning teachers were asked to indicate the course areas in which they felt well prepared and the results are itemized in Table LXIV. It is interesting to note that the greatest number, ninety-nine, or 76.1 per cent, felt well prepared in music theory and the smallest number, thirty-five, or 26.9 per cent, felt well prepared in music literature. Chapter III showed that the area of music theory had the largest number of course requirements and music literature the smallest number. A correlation may be noted here. Also, it becomes apparent that students majoring in music education are not taking or are not able to take advantage of the many electives offered in the area of music literature. The other area, in addition to music theory, which ranks high is that of elementary methods with ninety-four, or 72.3 per cent, of the respondents indicating. Among those persons listing "other," the following are those courses which appeared more than one time.



Piano pedagogy (eight persons).
 Gregorian chant (six persons).
 Keyboard harmony (five persons).
 Composition (five persons).
 Marching band techniques (two persons).
 Philosophy of music education (two persons).

Those courses which were listed only one time include "form and analysis, direction of a school production, humanities, and opera."

TABLE LXIV
 AREAS IN WHICH THE FIRST YEAR
 TEACHERS FEEL WELL PREPARED

| Area | Responses | |
|--------------------------|-----------|----------|
| | Number | Per Cent |
| Music History | 55 | 42.0 |
| Music Literature | 35 | 26.9 |
| Music Theory | 99 | 76.1 |
| Choral Conducting | 72 | 55.4 |
| Instrumental Conducting | 54 | 41.2 |
| Elementary Music Methods | 94 | 72.3 |
| Secondary Music Methods | 76 | 58.4 |
| Vocal Methods | 66 | 50.8 |
| Instrumental Methods | 58 | 44.6 |
| Other | 26 | 20.0 |

Table LXV lists the areas in which the first year teachers reported that they felt most adequately prepared to teach. The large percentage indicating "Elementary School Classroom Music" corresponds favorably with the large number indicating that "Elementary Music Methods" prepared them well. Eighty-seven, or 66.9 per cent, indicated

that they were well prepared for teaching junior high school general music. This reveals that recent efforts in this critical area of music teaching are reaping some gains. The area with the lowest frequency was that of instrumental music on all levels. Only 37.7 per cent felt most adequately prepared in elementary school instrumental music, 26.9 per cent in junior and senior high school band, and 18.4 per cent in junior and senior high school orchestra. Also, the first year teachers seem to feel better prepared to teach classroom music than to direct the various ensembles.

TABLE LXV

AREAS IN WHICH THE FIRST YEAR TEACHERS FEEL
MOST ADEQUATELY PREPARED TO TEACH

| Area | Responses | |
|---|-----------|----------|
| | Number | Per Cent |
| Elementary School Classroom Music | 103 | 79.2 |
| Junior High School General Music | 87 | 66.9 |
| Senior High School Music Appreciation | 69 | 53.1 |
| Senior High School Music Theory | 74 | 56.1 |
| Elementary School Instrumental Music | 49 | 37.7 |
| Junior and Senior High School Band | 35 | 26.9 |
| Junior and Senior High School Orchestra | 24 | 18.4 |
| Junior and Senior High School Chorus | 78 | 60.0 |

The respondents listed numerous other strengths which were contained in the course requirements of their undergraduate program. Those listed more than one time include:

Excellent applied music--emphasis placed on performance (twenty persons).

Participation in ensembles (ten persons).

Good student teaching course covering all areas (nine persons).

Student recitals (eight persons).

Piano preparation for the non piano major (seven persons).

Study of every instrument for the non instrumental major (seven persons).

General education courses (four persons).

Wide variety of music electives (three persons).

Many observations prior to student teaching (three persons).

Much correlation between courses (two persons).

Excellent faculty (two persons).

Five-year program (two persons).

Written critiques of the performances of others in recitals and concerts (two persons).

Fifty-seven persons, or 43.8 per cent, indicated that there were no particular strengths, overall, which they felt were contained in the course requirements of their undergraduate program.

Weaknesses of the Music Course Requirements

This section provided the first year teachers the opportunity to indicate the various weaknesses which they felt existed in their undergraduate program. These beginning teachers were asked to indicate the course areas in which they felt least prepared. The results are stated in Table LXVI. Again, it becomes evident that music history and music literature courses were the most inadequate since

approximately one-half of the respondents indicated these areas. Approximately one-third of the respondents indicated inadequacies in instrumental methods and instrumental conducting.

TABLE LXVI
AREAS IN WHICH THE FIRST YEAR TEACHERS
FEEL LEAST PREPARED

| Area | Responses | |
|--------------------------|-----------|----------|
| | Number | Per Cent |
| Music History | 59 | 45.4 |
| Music Literature | 68 | 52.3 |
| Music Theory | 22 | 16.9 |
| Choral Conducting | 30 | 23.1 |
| Instrumental Conducting | 42 | 32.3 |
| Elementary Music Methods | 18 | 13.8 |
| Secondary Music Methods | 24 | 18.4 |
| Vocal Methods | 32 | 24.6 |
| Instrumental Methods | 45 | 34.6 |
| Other | 39 | 30.0 |

Among those persons stating "other," the following courses were listed more than one time.

Materials and repertoire (ten persons).

Secondary instruments (eight persons).

Form and analysis (six persons).

Contemporary music (six persons).

Applied major instrument (five persons).

Orchestration (four persons).

Marching band (three persons).

Administration of a music program (three persons).

Opera (three persons).

Strings (two persons).

Composition (two persons).

Use of audio-visual equipment (two persons).

The course "counterpoint" was listed by one person.

Table LXVII shows the areas in which the first year teachers feel that they were least adequately prepared to teach. Over one-half of the respondents indicated that they were not adequately prepared to direct junior and senior high school band and junior and senior high school orchestra. Even though this may be partially due to the larger number of respondents teaching vocal music, it also raises the question as to whether or not the colleges and universities can successfully train the future music teacher in both instrumental and vocal music. The smallest number of persons, or 12.3 per cent, listed a weakness in the area of elementary school classroom music.

TABLE LXVII

AREAS IN WHICH THE FIRST YEAR TEACHERS FEEL
LEAST ADEQUATELY PREPARED TO TEACH

| Area | Responses | |
|---|-----------|----------|
| | Number | Per Cent |
| Elementary School Classroom Music | 16 | 12.3 |
| Junior High School General Music | 23 | 17.7 |
| Senior High School Music Appreciation | 23 | 17.7 |
| Senior High School Music Theory | 25 | 19.2 |
| Elementary School Instrumental Music | 28 | 21.5 |
| Junior and Senior High School Band | 66 | 50.8 |
| Junior and Senior High School Orchestra | 74 | 56.1 |
| Junior and Senior High School Chorus | 20 | 15.4 |
| Elementary School Chorus | 20 | 15.4 |

The final question in this section asked the respondents to indicate any other particular weaknesses, overall, which they felt were contained in the course requirements of their undergraduate program. Fifty-two, or 40.0 per cent, indicated no further weaknesses. Of those persons indicating additional weaknesses, the greatest frequency of nineteen, or 14.6 per cent, felt that they had an adequate number of methods courses, but that there was a great need for better instruction in these courses; fourteen, or 10.8 per cent, indicated that there were too few courses in instrumental methods for both the instrumental major and the non instrumental major; and eleven, or 8.5 per cent of the respondents indicated that they did not feel that their conducting courses were practical. Those additional weaknesses listed

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more than one time include:

Piano for non piano majors (seven persons).

Too many requirements for a four-year program (five persons).

Music courses are too theoretical, idealistic and impractical (four persons).

Preparation in strings (three persons).

Too many courses in general education (three persons).

Voice for the non voice major (three persons).

Limited course offerings (three persons).

Weak courses in the education department (three persons).

Percussion instruments (two persons).

No courses in instrumental repair (two persons).

No courses in rehearsal techniques (two persons).

Of the additional weaknesses listed only one time, the more significant seem to be "lack of small ensembles; instrumental conducting with the piano representing the orchestra; no course in acoustics; suggestions for the teaching of rhythm; weak courses outside of the music department; excessive emphasis on elementary school methods to the exclusion of secondary school methods; lack of language requirements; and lack of emphasis on secular music."

It is worthy of note that although 54.3 per cent of the cooperating teachers felt that the student teachers were generally weak in piano ability, only seven, or 5.4 per cent, of the first year teachers felt that their undergraduate preparation in piano was weak. One first year teacher comments regarding piano preparation:

Too much emphasis is placed upon piano as the only means of accompanying general music classes. Autoharp, guitar and other instruments (such as bells) create interest more readily among the students.

To further pursue the question of whether or not it is possible to adequately prepare individuals in both instrumental and vocal music, Table LXVIII compiles the reactions of the first year teachers to teaching in their areas of minor concentration. This Table clearly shows that more instrumental majors are teaching vocal music than vocal majors teaching instrumental music, that more voice majors are teaching instrumental music than piano and/or organ majors and that piano and/or organ majors are most likely to teach vocal music. In no case did more than one-half of the respondents feel secure in a minor area and in most cases more felt weak than secure.

TABLE LXVIII

REACTIONS OF FIRST YEAR TEACHERS TO TEACHING
IN AREAS OF MINOR CONCENTRATION

| Situation | R e s p o n s e s | | | | | |
|---|-------------------|------|-----------|------|----------|------|
| | Feel Secure | | Feel Weak | | Teach It | |
| | Number | Pct. | Number | Pct. | Number | Pct. |
| Vocal majors in instrumental music | 9 of 39 | 23.1 | 20 of 39 | 51.3 | 5 of 39 | 12.8 |
| Instrumental majors in vocal music | 14 of 49 | 28.6 | 19 of 49 | 38.8 | 18 of 49 | 36.7 |
| Piano and/or vocal majors in vocal music | 26 of 52 | 50.0 | 8 of 52 | 15.4 | 45 of 52 | 86.5 |
| Piano and/or vocal majors in instrumental music | 12 of 52 | 23.1 | 21 of 52 | 40.4 | 2 of 52 | 3.8 |

Table LXIX reveals, in contrast, the reactions of the first year teachers to teaching in areas of their major concentration. It is interesting to note that although fewer vocal majors feel secure in their major area as a result of vocal methods, more actually teach their area of major concentration. Fewer instrumental majors feel weak as a result of their methods courses than vocal majors. Obviously, there is quite a noticeable difference in the outlook of all respondents toward their major and minor area of concentration.

TABLE LXIX
REACTIONS OF FIRST YEAR TEACHERS TO
TEACHING IN AREAS OF MAJOR CONCENTRATION

| Situation | R e s p o n s e s | | | | | |
|---|-------------------|------|-----------|------|----------|------|
| | Feel Secure | | Feel Weak | | Teach It | |
| | Number | Pct. | Number | Pct. | Number | Pct. |
| Vocal majors in
vocal music | 27 of 39 | 69.2 | 5 of 39 | 12.8 | 36 of 39 | 92.3 |
| Instrumental majors
in instrumental
music | 41 of 49 | 83.7 | 4 of 49 | 8.2 | 41 of 49 | 83.7 |

Characteristics of the Student Teaching Program

Initially the respondents were given an opportunity to state whether or not the student teaching program provided by their undergraduate school adequately prepared them for the position they now hold. Ninety-one, or 70.0 per cent, answered "yes" and thirty-nine, or 30.0 per cent, answered "no."

The first year teachers were then asked to indicate all the areas included in their student teaching program. Table LXX reveals the results of this sampling. This table shows that the greatest number of teachers received experience in junior high school classroom music (70.8%), elementary school classroom music (66.1%), and instrumental class lessons (62.3%). Less than half of the respondents had experience with any performing group except senior high school chorus (52.3%). Only one-fourth or less of the respondents had experience with orchestra on any level, and more instrumentalists have experience in vocal music than vocalists have in instrumental music. Eighty-nine, or 68.5 per cent of the first year teachers, had experience on both the elementary and secondary level during student teaching and sixty-eight, or 52.3 per cent, had experience in both instrumental and vocal music. This compares favorably with the results of the same question asked of the directors of student teaching.

TABLE LXX

ACTIVITIES INCLUDED IN THE STUDENT
TEACHING EXPERIENCES OF FIRST YEAR TEACHERS

| Activities | Responses | |
|---------------------------------------|-----------|----------|
| | Number | Per Cent |
| Elementary School Classroom Music | 86 | 66.1 |
| Junior High School General Music | 92 | 70.8 |
| Senior High School Music Appreciation | 39 | 30.0 |
| Senior High School Music Theory | 39 | 30.0 |
| Elementary School Chorus | 39 | 30.0 |
| Elementary School Band | 52 | 40.0 |
| Elementary School Orchestra | 22 | 16.9 |
| Junior High School Chorus | 59 | 45.4 |
| Elementary School Band | 55 | 42.0 |
| Junior High School Orchestra | 33 | 25.4 |
| Senior High School Chorus | 68 | 52.3 |
| Senior High School Band | 57 | 43.8 |
| Senior High School Orchestra | 29 | 22.3 |
| Voice Class Lessons | 16 | 12.3 |
| Instrumental Class Lessons | 81 | 62.3 |
| Class Piano | 9 | 6.9 |

Ninety-four, or 72.3 per cent, of the first year teachers, replied that they had adequate observation experience before they began their actual teaching. Thirty-six, or 27.7 per cent, replied negatively to this question.
































The length of the student teaching experiences of student teachers is stated in Chapter III. It corresponds exactly with the information provided by the first year teachers.

Seventy-three, or 56.1 per cent, of the respondents were in classes at the college or university during their student teaching, and fifty-seven, or 43.9 per cent, had a block plan of some type. This is a somewhat smaller percentage of persons engaged in block student teaching than was reported by the directors of student teaching. Of those seventy-three enrolled in classes during student teaching, forty-one, or 56.2 per cent, indicated that it did not prove satisfactory. It is also worthy of note that several of these persons were only involved in an ensemble and applied music during student teaching and this probably accounts, in part, for the difference between this response and the response on the part of the directors of student teaching.

Strengths of the Student Teaching Program

The first year teachers were provided the opportunity to indicate any particular strengths which they felt were contained in their program of student teaching. Thirty-three, or 25.4 per cent of the respondents indicated no particular strengths in their program of student teaching. Upon further analysis it is apparent that in Pennsylvania, 22.6 per cent of the first year teachers recorded no strengths; in New Jersey, 38.9 per cent recorded no strengths; and in Maryland, 26.3 per cent recorded no strengths. By comparison with the responses of the cooperating teachers to this same question, it is apparent that in both cases the largest percentage of teachers finding no strengths in their student teaching program were from New Jersey. In Maryland, considerably

more of the cooperating teachers found strengths than did first year teachers, and in Pennsylvania, there was consistency between the two groups.

The respondents provided a variety of strengths which were, in their opinion, significant. The first group of strengths listed were those responses indicated by five or more of the first year teachers. The number preceding the statement indicates the per cent of the first year teachers making this indication.

- 33.1% Excellent cooperating teachers (forty-three persons).
- 20.0% Experience on both the elementary and secondary level (twenty-six persons).
- 10.0% Experience in both instrumental and vocal music (thirteen persons).
- 10.0% Regular and meaningful observation by the college supervisor (thirteen persons).
- 7.7% Student teacher was given freedom to work on his own, with assistance available, if needed (ten persons).
- 6.1% Student teacher devotes full time to student teaching in a block of time without classes at the college (eight persons).
- 5.4% Student teacher has more than one cooperating teacher (seven persons).
- 4.6% Student teacher became a genuine part of the school system (six persons).

It is interesting to note that six of the eight items reported here were also listed more than five times by the cooperating teachers as strengths.

Other strengths which were reported more than one time but less than five times were:

Student teacher was able to get much actual teaching experience (three persons).

Weekly seminars at the college which included music student teachers only (three persons).

Student teacher was able to concentrate in his major area of vocal or instrumental music (two persons).

Student teacher had experience teaching music theory and music appreciation (two persons).

Student teacher had valuable experience in working with discipline of large groups (two persons).

Careful placement of student teachers (two persons).

Other strengths which were indicated only one time, but in the opinion of this author seem significant, are:

Student teaching covered an entire school year.

An all-day conference was held at the college where ideas and problems were traded between all cooperating teachers and student teachers.

Student teachers could choose their own cooperating school.

Orchestrating for junior high school groups.

Two years of student teaching at all levels.

Observation in the junior year.

Three years of professional laboratory experiences.

It is worthy of note that the directors, cooperating teachers and first year teachers all gave a high frequency of response to the strength of providing experience for the student teacher on both the elementary and secondary level, in both vocal and instrumental music.

Weaknesses of the Student Teaching Program

The final section of the questionnaire provided the first year teachers the opportunity to indicate any particular weaknesses which

they consider to exist in their program of student teaching. Thirty, or 23.1 per cent, of those cooperating in the sampling indicated that there were no outstanding weaknesses in their program. When this is compared to the 25.4 per cent who found no strengths, one may observe that more persons indicated weaknesses in the student teaching program than strengths. The reverse was true with the cooperating teachers. In all cases, however, the number of strengths and weaknesses are comparable. Upon further analysis, it is apparent that in Pennsylvania, 20.4 per cent of the first year teachers recorded no weaknesses; in New Jersey, 38.9 per cent recorded no weaknesses; and in Maryland, 21.0 per cent recorded no weaknesses in their student teaching program. Thus, in Pennsylvania and Maryland the teachers noted slightly more weaknesses than strengths and in New Jersey the same number of strengths and weaknesses were listed.

A variety of weaknesses were stated by the first year teachers and those which appeared five or more times are here listed. The number which precedes the statement indicates the per cent of cooperating teachers who felt this to be a significant weakness.

| | |
|-------|--|
| 20.0% | Student teaching period is too short (twenty-six persons). |
| 14.6% | Absence of block student teaching with college classes during student teaching (nineteen persons). |
| 13.1% | Unsatisfactory cooperating teachers (seventeen persons). |
| 9.2% | Inadequate supervision from the college or university (twelve persons). |
| 6.9% | Lack of experience in vocal and instrumental music (nine persons). |
| 4.6% | Lack of experience on both elementary and secondary levels (six persons). |

1. The first of these is the fact that the
2. the second is the fact that the
3. the third is the fact that the
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23. the twenty-third is the fact that the
24. the twenty-fourth is the fact that the
25. the twenty-fifth is the fact that the
26. the twenty-sixth is the fact that the
27. the twenty-seventh is the fact that the
28. the twenty-eighth is the fact that the
29. the twenty-ninth is the fact that the
30. the thirtieth is the fact that the

- 4.6% Not enough experience with performing groups (six persons).
- 3.8% Very little actual teaching and general responsibility (five persons).
- 3.8% Insufficient observation (five persons).

The greatest number of persons expressed displeasure with the length of the student teaching period. Over ten per cent of the respondents did not approve of college classes running concurrently with student teaching and felt that their cooperating teachers were unsatisfactory. One first year teacher commented:

The choice of cooperating teachers was not based on excellence, but necessity in many cases. Those who had good student teaching experiences were those who had good cooperating teachers.

Weaknesses which were reported by from two to four first year teachers were:

Poor cooperating school facilities (four persons).

Too much time spent in book reports, observation reports, detailed lesson plans, unit plans, diary, etc. (four persons).

Not enough work in major area of concentration (four persons).

Student teaching situation was too idealistic (four persons).

No experience in a senior high school (three persons).

Lack of opportunity for student teacher to be creative and experimental (three persons).

No college seminars (two persons).

Very little experience in strings (two persons).

Weak junior high school experience (two persons).

No opportunity to teach music appreciation or theory (two persons).

Student teaching occurred immediately preceding a concert and consequently was not realistic (two persons).

Student teaching placement was handled by music department chairman with philosophy that student teaching should occur in the student's weakest area only (two persons).

Student teaching at the elementary and secondary level at the same time (two persons).

Weaknesses stated by only one first year teacher, but in the opinion of this author seem significant, are:

Too much time occurred between methods courses and student teaching.

No work with budgeting.

Methods courses occurred the same time as student teaching.

Student teacher is on his own too much of the time and provided with too much freedom.

No opportunity to work with grading.

Poor coordination between cooperating school and the college or university.

Student teaching occurred too late in the school year to be meaningful.

Education department is in charge of the student teaching program and does not consult with the music department.

Only one cooperating teacher.

Director of student teaching in music should not prejudice the cooperating teacher concerning the student teacher before he arrives.

As with the analysis of the opinions of the cooperating teachers, one can also observe here that due to the number of activities which the respondents feel should occur in a well balanced student teaching program, there is not enough time in which to do it under the existing

time allotments. More careful planning and frequent meetings between the college or university and the cooperating school could at least make the list of existing weaknesses smaller.

One first year teacher expressed himself well in evaluating the importance of student teaching. He said:

It is an impossibility to fully prepare any college student for any position in life. Many things may only be learned through experience on the job. Student teaching is the nearest substitute for this which must be backed by thorough knowledge of your subject, an understanding of the age of students you will be dealing with, and the ability to bring these two together to create a meaningful atmosphere of learning within your classroom.

Summary

The greatest number of the first year teachers included in this study hold a Bachelor of Science degree, teach vocal and general music on the elementary level and majored in piano and/or organ in their undergraduate school. In no case, however, do these generalizations constitute a clear majority.

Generally speaking, the respondents agreed that their undergraduate course work prepared them for the position they now hold and that music theory and elementary music methods were areas in which they feel well prepared. It also became apparent that the beginning teachers feel most prepared to teach elementary school music and junior high school general music, and feel more adequately prepared to teach classroom music than direct the various ensembles.

The first year teachers feel least prepared in the course work area of music history and music literature and a sizeable number also indicated weaknesses in instrumental methods and instrumental

conducting. Over one-half of the respondents indicated that they were not adequately prepared to direct junior and senior high school band and junior and senior high school orchestra, and concern existed among the respondents with regard to improved content in the methods courses. A considerably smaller number of first year teachers showed concern over a lack of adequate ability in piano than did the cooperating teachers.

Less than one-half of the beginning teachers indicated a feeling of security in their minor area of concentration and in most cases, more felt weak than secure. In contrast, the indication was generally one of security in the major area of concentration. Piano and/or organ majors feel most secure and are most likely to teach vocal music.

Generally speaking, approximately two-thirds of the respondents indicated that their student teaching program adequately prepared them for the position they now hold. The greatest frequency of persons received experience in junior high school classroom music, elementary school classroom music, and instrumental class lessons. Less than half of the respondents had experience with any performing group except senior high school chorus. Only one-fourth or less of the respondents had experience with orchestra on any level, and more instrumentalists have experience in vocal music than vocalists have in instrumental music. Sixty-eight per cent of the respondents had experience on both the elementary and secondary level during student teaching and fifty-two per cent experienced both vocal and instrumental music.

1. The first step is to identify the problem or question that needs to be answered.

2. The second step is to gather relevant information and data.

3. The third step is to analyze the information and data.

4. The fourth step is to develop a solution or answer.

5. The fifth step is to implement the solution or answer.

6. The sixth step is to evaluate the results of the solution or answer.

7. The seventh step is to communicate the results of the solution or answer.

8. The eighth step is to monitor the results of the solution or answer.

9. The ninth step is to report the results of the solution or answer.

10. The tenth step is to conclude the process.

11. The eleventh step is to reflect on the process.

12. The twelfth step is to document the results of the solution or answer.

13. The thirteenth step is to share the results of the solution or answer.

14. The fourteenth step is to evaluate the overall process.

15. The fifteenth step is to conclude the process.

16. The sixteenth step is to reflect on the process.

17. The seventeenth step is to document the results of the solution or answer.

18. The eighteenth step is to share the results of the solution or answer.

19. The nineteenth step is to evaluate the overall process.

20. The twentieth step is to conclude the process.

21. The twenty-first step is to reflect on the process.

22. The twenty-second step is to document the results of the solution or answer.

23. The twenty-third step is to share the results of the solution or answer.

24. The twenty-fourth step is to evaluate the overall process.

25. The twenty-fifth step is to conclude the process.

The majority of the first year teachers indicated that they had adequate observation experience before they began their actual teaching. Slightly over half of the respondents were in classes during student teaching, and of these persons, slightly more than one-half indicated that this proved to be unsatisfactory.

Considerable variation exists among the first year teachers as to the overall strengths and weaknesses in the student teaching program. Approximately one-fourth of the respondents indicated no strengths or weaknesses in their programs. The greatest frequency of replies indicated that excellent cooperating teachers were a decided strength in the student teaching program. A high frequency of respondents also indicated that experience on the elementary and secondary level, and in both vocal and instrumental music is a decided strength. A large portion of the stated strengths and weaknesses were also listed by the cooperating teachers and directors of student teaching in music. More of the respondents indicated weaknesses than strengths, and the outstanding weakness was the fact that the student teaching period is too short. This was also the most outstanding weakness stated by the directors and cooperating teachers. Again, it becomes apparent that the reason for this shortage of time is the stated strength in covering elementary and secondary levels in both instrumental and vocal music. Another weakness mentioned by a sizeable number of respondents is the absence of block student teaching with college classes occurring during student teaching.

Finally, it is worthy of note that many of the stated weaknesses could be alleviated with closer coordination between the cooperating

school and the college or university, particularly when one observes the amount of agreement in both strengths and weaknesses stated by the directors of student teachers in music, the cooperating teachers, and the first year teachers.

Chapter VIII

CONCLUSIONS AND RECOMMENDATIONS

Conclusions

The following conclusions have been drawn from the comparative analysis of the data provided by the state supervisors of music, the music department chairmen, the directors of student teaching in music, the cooperating teachers and the first year teachers. These conclusions will be divided into two major parts: (1) music course requirements and (2) professional laboratory experiences.

Music Course Requirements

1. Requirements in course offerings at the state level play a large part in influencing music curricula at the college and university level throughout the nation.
2. Only fifty per cent of the states have requirements established for accreditation of its colleges and universities which are specifically musically oriented.
3. Only one state requires the five-year program advocated by the Music Educators National Conference, and then it is only required if the individual wishes to be certified in both vocal and instrumental music.
4. Only two of the thirty-nine institutions included in the

study have initiated the five-year program recommended by the Music Educators National Conference.

5. The role of the State Supervisor of Music with regard to the college or university is more advisory than dictatorial in nature.
6. Pennsylvania (36 credits), New Jersey (38-40 credits), and Maryland (30 credits), require less than half the number of semester hours in music and music education that are recommended by the Music Educators National Conference (81 credits).
7. A large number of department chairmen expressed a desire to require more hours in the field of music for the music education major, but this has proved impossible with a four-year program in which the institution is also requiring that the student receive a liberal education.
8. Despite the vast amount of literature dealing with class piano, little is done in this area in either the colleges, universities or public schools.
9. In 1935, Randall Thompson stated that "an examination of the course offerings at colleges which teach Public School Music discovers that the Music student has, on an average, twice as many opportunities to take methods courses as he has to study History and Literature of Music."¹ In 1967, this

¹Thompson, op. cit., p. 243.

author finds the same situation in existence.

10. The limited course offerings in music history and literature are directly proportional to the lack of preparation in this area as expressed by the first year teachers.
11. Most institutions realize the importance of performance, both individually and in a group, for the prospective music educator and have specific requirements in this area. A significant number of first year teachers indicated strengths in their applied music preparation.
12. The directors of student teaching in music and the cooperating teachers are more concerned about the lack of piano facility with the non piano major than are the first year teachers themselves.
13. A sizeable number of respondents expressed dissatisfaction with their preparation in instrumental music. Very few expressed dissatisfaction in vocal music preparation.
14. The music department chairmen and the directors of the student teaching programs appeared to have less knowledge concerning the activities of their programs than might be expected.
15. The complexity of course requirements leading to a degree in music education seems to be the reason that approximately one-third of the schools in this study have been reluctant

to accept a block student teaching plan of some sort.

16. Full-time student teaching prohibits students from participating in various performing groups at a time when their services are of greatest worth and could have a crippling effect upon musical organizations, especially on smaller campuses. Applied music study could also be curtailed by full-time student teaching. Since musicianship is a matter of developmental growth, not the accumulation of facts, the time element is of great importance.
17. The lack of homogeneity in the music education programs in the thirty-nine schools has merit since the schools themselves comprise a heterogeneous group. Complete conformity, therefore, is neither desirable nor possible.

Professional Laboratory Experiences

1. A prospective music teacher, in a large majority of the states, is authorized, upon certification, to teach all music, both vocal and instrumental, from kindergarten through the twelfth grade. Despite this policy of authorization, only twenty per cent of the states have any requirement that student teaching occur at both the elementary and the secondary level and only one of the states included in the study specified that the student teaching experience should occur in both vocal and instrumental music.
2. A limited number of student teachers gain experience in

both instrumental and vocal music, and only slightly more experience both elementary and secondary levels despite the fact that they are usually certified to teach in all of these categories. Many times, the designation of areas in which a student teacher will teach is a mere matter of chance, and both the cooperating teachers and the first year teachers have listed this as a weakness in the student teaching programs.

3. Although ninety per cent of the colleges and universities included in the study indicate that a student must declare music education as his major upon entrance to the institution, few have a spiral program of professional laboratory experiences involving all four years. Most schools utilize the junior and senior years for this purpose.
4. Rarely does the music education major receive the opportunity to see his methods instructor actually demonstrate methods with children.
5. Wide deviations exist in practice concerning the length and type of student teaching. A small majority of the institutions have a small-unit block plan rather than a professional semester. Many schools, however, still retain the half day student teaching experience over a longer period of time.
6. The directors of student teaching in music, the cooperating teachers, and the first year teachers all stated that

carrying college classes during student teaching was a weakness in the student teaching program.

7. The directors of student teaching in music, the cooperating teachers, and the first year teachers all stated that the student teaching experience is not long enough. This, many times, is caused by the desire to have the student gain experience in all areas and levels of music teaching.
8. The directors of student teaching in music, the cooperating teachers, and the first year teachers show considerable agreement concerning the strengths and weaknesses of the present student teaching programs.
9. The student teacher is most likely to receive the grade of A or B so that he does not experience great difficulty in securing a position. This inequality of grading, when compared with other course offerings, is causing a tendency to move from alphabetical grading to pass/fail, satisfactory/unsatisfactory, etc.
10. One-third of the directors of student teaching hold a doctorate, and all other directors included in this study possess a master's degree. This compares exactly with the ratio of directors holding a doctorate as discovered by Flowers in 1932.¹ One would expect a greater variation in a period of thirty-five years.

¹Flowers, op. cit., p. 10.

11. Most of the college supervisors hold a master's degree, but only one-third possess an earned doctorate.
12. The college supervisor of student teachers usually also teaches several classes, many outside the realm of music education per se. Therefore, this individual must possess a solid background in all areas of music and musicianship.
13. Although only ten per cent of the schools require that a cooperating teacher hold a master's degree, slightly more than one-half of these teachers hold a graduate degree.
14. The greatest difficulty arises in obtaining satisfactory cooperating teachers in the junior high school general music area. A surprisingly large number of first year teachers stated that they felt well prepared in this area.
15. A majority of schools assign a student teacher to only one cooperating teacher, thus limiting the variety of experiences available to this person. Many of the first year teachers who experienced more than one cooperating teacher listed this as a strength in their student teaching program.
16. There exists a critical lack of coordination and communication between many of the cooperating schools and their sponsoring colleges and universities and a general lack of meetings by personnel involved in the student teaching program.
17. First year teachers feel more adequately prepared to teach

classroom music than direct the various instrumental and vocal ensembles.

18. Instrumentalists feel more adequate in vocal music than vocalists feel in instrumental music and less than one-half of the beginning teachers indicated a feeling of security in their minor area of concentration.
19. The larger percentage of piano and/or organ majors teach vocal music.
20. The first year teachers feel that generally their student teaching experiences prepared them for the position they now hold.
21. Post-student-teaching experiences are rare among the colleges and universities included in this study.
22. More observation and experience should be provided with performing ensembles on all grade levels.
23. The directors of student teaching feel that the college and university should have some way of being more selective in choosing cooperating teachers.
24. The great importance of outstanding cooperating teachers is revealed by the number of first year teachers indicating that the effectiveness of the cooperating teacher is directly proportional to the strength or weakness of the student teaching program, and the number of department chairmen and

directors of student teaching indicating that their difficulty in finding suitable cooperating teachers is a detriment to the student teaching program.

25. The cooperating teacher is the person most frequently involved in grading the student teacher, but in no situation is it his sole responsibility.
26. The personnel teaching pre-student teaching classes in the education department and the personnel teaching pre-student teaching classes in the music department frequently work in two unrelated spheres. All too often, they remain unrelated during a student teaching program which involves both departments.
27. The success of a student teaching program is not solely due to the type of program or the organizational structure of the laboratory experiences, but also to the instructional staff and the worth of the cooperating teachers and student teachers.

Recommendations

On the basis of the findings and conclusions reported in this study, the following recommendations are submitted. These recommendations are divided into two major parts: (1) music course requirements and (2) professional laboratory experiences.

Music Course Requirements

1. A serious re-evaluation should occur as to whether or not it is possible to adequately educate persons to teach both vocal and instrumental music at the elementary and secondary levels. Either the program should be revised so that more success is realized in preparing prospective teachers in all areas or new programs should be adopted which will train specialists well in a limited area.
2. A minimum prerequisite to adequately prepare students to teach both vocal and instrumental music at all levels would be a five-year program as recommended by the Music Educators National Conference.
3. If specialists in limited areas are trained, they should specialize in elementary vocal music, elementary instrumental music, secondary vocal music or secondary instrumental music.
4. If specialists in limited areas are trained, it would be necessary for states to change their present policies of certification to the areas stated in recommendation number three, and individual school districts would need to be educated not to hire a prospective teacher outside of his certification area.
5. In order that future music teachers may be guaranteed an adequate education in the field of music, it would be

advantageous for the states to increase the required number of semester hours in music and music education to eighty-one, thus meeting the recommendations handed down by the Music Educators National Conference, and accredit specific curricula in the colleges and universities rather than the institution as a single body.

6. The course offerings and requirements in music history and literature need to be upgraded.
7. The course offerings in music methods and materials are sufficient, but the course content should be revised, modernized and upgraded.
8. The colleges and universities educating prospective music teachers need to have more rigid piano proficiency requirements for the non piano major.
9. The colleges and universities educating prospective music teachers need to have more rigid requirements in instrumental music for the non instrumental major if this person is to be certified to teach instrumental music.
10. Experimental programs in class piano should be organized in selected school systems so that current educational thought in this area might become a reality.
11. The chairmen of the music departments which offer programs of music education need to be more personally involved in

the program.

Professional Laboratory Experiences

1. The student teacher should be freed from taking other college courses in addition to student teaching, and to be most beneficial, the block plan of student teaching should be utilized to provide a greater range of experience for the student teacher.
2. The block plan student teaching concept demands a complete revamping of the music curriculum for the undergraduate music major so that the student is free from all obligations on the college campus during this important period.
3. Professional laboratory experiences should occur in the areas of vocal and instrumental music on the elementary and secondary level because it is this activity which provides the prospective teacher a panoramic view of a complete music program in operation. It is this activity which will show the prospective teacher what part he will eventually play in a total program of music education.
4. Programs of an experimental nature should be organized as a means of developing sequential laboratory experiences for all four years of a student's undergraduate program. The suggested sequence might be as follows:

Freshman year - experience with a social activity
group involving children.

Sophomore year - individual and group case studies.

Junior year - observation experiences with methods teachers demonstrating on occasion.

Senior year - full time student teaching.

In the case of a five-year program, the first two years might be spent in various social group activities with children of different age levels.

5. The evaluation of the student teacher should be the joint effort of the director of student teaching, the college supervisors, and the cooperating teachers, with the director being finally responsible.
6. The grading system in student teaching should be changed to excellent, satisfactory and unsatisfactory. This will eliminate the inequality of grading when compared with the grading system of other course offerings, and at the same time, give the outstanding student teacher a means of recognition.
7. Visitations by the college supervisor should be scheduled regularly to meet the needs of the student teacher.
8. The work load of both the college supervisor and the co-operating teacher is in need of reduction so that they may give adequate time to the student teacher.
9. The college or university and the public schools need to

work more as an equitable team with the student teaching experience. This will necessitate the public school taking a larger part of the responsibility than it now assumes.

10. Frequent meetings and workshops should be held by the director of the student teaching program along with the supervisors and the cooperating teachers to carefully coordinate and plan the student teaching program by means of a joint effort. There must be established common objectives and care must be exercised to see that there is no overlapping or duplication of work.
11. The cooperating teacher in the public school should be chosen more carefully. This person should have at least three years of successful teaching experience and the equivalence of a master's degree.
12. Student teachers should have the opportunity to work with more than one cooperating teacher so that they receive the benefit of the experience of more than one person.
13. The student teacher should have more opportunity to work with ensembles at all grade levels.
14. Further study should be made of the potentialities of post-student teaching experiences.
15. The department of education and the department of music should carefully correlate the pre student teaching courses

and student teaching program. Care should be exercised so that the two departments do not approach the program as two separate entities.

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1. The first of these is the fact that the
2. government has been unable to maintain
3. a consistent policy in the face of
4. the opposition of the various
5. interest groups. This has led to
6. a lack of confidence in the
7. government and a general feeling
8. of disillusionment among the
9. people. The second is the fact
10. that the government has been
11. unable to deal with the economic
12. crisis. This has led to a
13. sharp decline in the standard
14. of living and a general feeling
15. of despair among the people.
16. The third is the fact that the
17. government has been unable to
18. deal with the social problems.
19. This has led to a general
20. feeling of hopelessness and
21. a loss of faith in the future.
22. The fourth is the fact that the
23. government has been unable to
24. deal with the political problems.
25. This has led to a general
26. feeling of frustration and
27. a loss of faith in the
28. government. The fifth is the
29. fact that the government has
30. been unable to deal with the
31. international situation. This
32. has led to a general feeling
33. of isolation and a loss of
34. faith in the world. The sixth
35. is the fact that the government
36. has been unable to deal with
37. the cultural problems. This
38. has led to a general feeling
39. of alienation and a loss of
40. faith in the culture. The seventh
41. is the fact that the government
42. has been unable to deal with
43. the religious problems. This
44. has led to a general feeling
45. of confusion and a loss of
46. faith in the religion. The eighth
47. is the fact that the government
48. has been unable to deal with
49. the philosophical problems. This
50. has led to a general feeling
51. of uncertainty and a loss of
52. faith in the future. The ninth
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54. has been unable to deal with
55. the scientific problems. This
56. has led to a general feeling
57. of ignorance and a loss of
58. faith in the progress of
59. science. The tenth is the fact
60. that the government has been
61. unable to deal with the
62. artistic problems. This has
63. led to a general feeling of
64. stagnation and a loss of
65. faith in the arts. The eleventh
66. is the fact that the government
67. has been unable to deal with
68. the literary problems. This
69. has led to a general feeling
70. of poverty and a loss of
71. faith in the literature. The
72. twelfth is the fact that the
73. government has been unable to
74. deal with the historical
75. problems. This has led to a
76. general feeling of ignorance
77. and a loss of faith in the
78. past. The thirteenth is the
79. fact that the government has
80. been unable to deal with the
81. geographical problems. This
82. has led to a general feeling
83. of isolation and a loss of
84. faith in the world. The
85. fourteenth is the fact that
86. the government has been unable
87. to deal with the meteorological
88. problems. This has led to a
89. general feeling of uncertainty
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91. future. The fifteenth is the
92. fact that the government has
93. been unable to deal with the
94. astronomical problems. This
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97. faith in the progress of
98. science. The sixteenth is the
99. fact that the government has
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101. biological problems. This
102. has led to a general feeling
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104. faith in the future. The
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124. faith in the progress of
125. science. The twentieth is the
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128. musical problems. This has
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135. problems. This has led to a
136. general feeling of poverty
137. and a loss of faith in the
138. literature. The twenty-second
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140. has been unable to deal with
141. the historical problems. This
142. has led to a general feeling
143. of ignorance and a loss of
144. faith in the past. The
145. twenty-third is the fact that
146. the government has been unable
147. to deal with the geographical
148. problems. This has led to a
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162. This has led to a general
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164. loss of faith in the
165. progress of science. The
166. twenty-sixth is the fact that
167. the government has been unable
168. to deal with the biological
169. problems. This has led to a
170. general feeling of uncertainty
171. and a loss of faith in the
172. future. The twenty-seventh
173. is the fact that the
174. government has been unable
175. to deal with the chemical
176. problems. This has led to a
177. general feeling of ignorance
178. and a loss of faith in the
179. progress of science. The
180. twenty-eighth is the fact
181. that the government has been
182. unable to deal with the
183. physical problems. This has
184. led to a general feeling of
185. uncertainty and a loss of
186. faith in the future. The
187. twenty-ninth is the fact
188. that the government has been
189. unable to deal with the
190. mathematical problems. This
191. has led to a general feeling
192. of ignorance and a loss of
193. faith in the progress of
194. science. The thirtieth is
195. the fact that the government
196. has been unable to deal with
197. the musical problems. This
198. has led to a general feeling
199. of stagnation and a loss of
200. faith in the arts. The
201. thirty-first is the fact that
202. the government has been unable
203. to deal with the dramatic
204. problems. This has led to a
205. general feeling of poverty
206. and a loss of faith in the
207. literature. The thirty-second
208. is the fact that the
209. government has been unable
210. to deal with the historical
211. problems. This has led to a
212. general feeling of ignorance
213. and a loss of faith in the
214. past. The thirty-third is
215. the fact that the government
216. has been unable to deal with
217. the geographical problems.
218. This has led to a general
219. feeling of isolation and a
220. loss of faith in the world.
221. The thirty-fourth is the
222. fact that the government has
223. been unable to deal with
224. the meteorological problems.
225. This has led to a general
226. feeling of uncertainty and
227. a loss of faith in the
228. future. The thirty-fifth is
229. the fact that the government
230. has been unable to deal with
231. the astronomical problems.
232. This has led to a general
233. feeling of ignorance and a
234. loss of faith in the
235. progress of science. The
236. thirty-sixth is the fact
237. that the government has been
238. unable to deal with the
239. biological problems. This
240. has led to a general feeling
241. of uncertainty and a loss of
242. faith in the future. The
243. thirty-seventh is the fact
244. that the government has been
245. unable to deal with the
246. chemical problems. This
247. has led to a general feeling
248. of ignorance and a loss of
249. faith in the progress of
250. science. The thirty-eighth
251. is the fact that the
252. government has been unable
253. to deal with the physical
254. problems. This has led to a
255. general feeling of uncertainty
256. and a loss of faith in the
257. future. The thirty-ninth
258. is the fact that the
259. government has been unable
260. to deal with the mathematical
261. problems. This has led to a
262. general feeling of ignorance
263. and a loss of faith in the
264. progress of science. The
265. fortieth is the fact that
266. the government has been unable
267. to deal with the musical
268. problems. This has led to a
269. general feeling of stagnation
270. and a loss of faith in the
271. arts. The forty-first is
272. the fact that the government
273. has been unable to deal with
274. the dramatic problems. This
275. has led to a general feeling
276. of poverty and a loss of
277. faith in the literature. The
278. forty-second is the fact
279. that the government has been
280. unable to deal with the
281. historical problems. This
282. has led to a general feeling
283. of ignorance and a loss of
284. faith in the past. The
285. forty-third is the fact
286. that the government has been
287. unable to deal with the
288. geographical problems. This
289. has led to a general feeling
290. of isolation and a loss of
291. faith in the world. The
292. forty-fourth is the fact
293. that the government has been
294. unable to deal with the
295. meteorological problems.
296. This has led to a general
297. feeling of uncertainty and
298. a loss of faith in the
299. future. The forty-fifth is
300. the fact that the government
301. has been unable to deal with
302. the astronomical problems.
303. This has led to a general
304. feeling of ignorance and a
305. loss of faith in the
306. progress of science. The
307. forty-sixth is the fact
308. that the government has been
309. unable to deal with the
310. biological problems. This
311. has led to a general feeling
312. of uncertainty and a loss of
313. faith in the future. The
314. forty-seventh is the fact
315. that the government has been
316. unable to deal with the
317. chemical problems. This
318. has led to a general feeling
319. of ignorance and a loss of
320. faith in the progress of
321. science. The forty-eighth
322. is the fact that the
323. government has been unable
324. to deal with the physical
325. problems. This has led to a
326. general feeling of uncertainty
327. and a loss of faith in the
328. future. The forty-ninth
329. is the fact that the
330. government has been unable
331. to deal with the mathematical
332. problems. This has led to a
333. general feeling of ignorance
334. and a loss of faith in the
335. progress of science. The
336. fiftieth is the fact that
337. the government has been unable
338. to deal with the musical
339. problems. This has led to a
340. general feeling of stagnation
341. and a loss of faith in the
342. arts. The fifty-first is
343. the fact that the government
344. has been unable to deal with
345. the dramatic problems. This
346. has led to a general feeling
347. of poverty and a loss of
348. faith in the literature. The
349. fifty-second is the fact
350. that the government has been
351. unable to deal with the
352. historical problems. This
353. has led to a general feeling
354. of ignorance and a loss of
355. faith in the past. The
356. fifty-third is the fact
357. that the government has been
358. unable to deal with the
359. geographical problems. This
360. has led to a general feeling
361. of isolation and a loss of
362. faith in the world. The
363. fifty-fourth is the fact
364. that the government has been
365. unable to deal with the
366. meteorological problems.
367. This has led to a general
368. feeling of uncertainty and
369. a loss of faith in the
370. future. The fifty-fifth is
371. the fact that the government
372. has been unable to deal with
373. the astronomical problems.
374. This has led to a general
375. feeling of ignorance and a
376. loss of faith in the
377. progress of science. The
378. fifty-sixth is the fact
379. that the government has been
380. unable to deal with the
381. biological problems. This
382. has led to a general feeling
383. of uncertainty and a loss of
384. faith in the future. The
385. fifty-seventh is the fact
386. that the government has been
387. unable to deal with the
388. chemical problems. This
389. has led to a general feeling
390. of ignorance and a loss of
391. faith in the progress of
392. science. The fifty-eighth
393. is the fact that the
394. government has been unable
395. to deal with the physical
396. problems. This has led to a
397. general feeling of uncertainty
398. and a loss of faith in the
399. future. The fifty-ninth
400. is the fact that the
401. government has been unable
402. to deal with the mathematical
403. problems. This has led to a
404. general feeling of ignorance
405. and a loss of faith in the
406. progress of science. The
407. sixtieth is the fact that
408. the government has been unable
409. to deal with the musical
410. problems. This has led to a
411. general feeling of stagnation
412. and a loss of faith in the
413. arts. The sixty-first is
414. the fact that the government
415. has been unable to deal with
416. the dramatic problems. This
417. has led to a general feeling
418. of poverty and a loss of
419. faith in the literature. The
420. sixty-second is the fact
421. that the government has been
422. unable to deal with the
423. historical problems. This
424. has led to a general feeling
425. of ignorance and a loss of
426. faith in the past. The
427. sixty-third is the fact
428. that the government has been
429. unable to deal with the
430. geographical problems. This
431. has led to a general feeling
432. of isolation and a loss of
433. faith in the world. The
434. sixty-fourth is the fact
435. that the government has been
436. unable to deal with the
437. meteorological problems.
438. This has led to a general
439. feeling of uncertainty and
440. a loss of faith in the
441. future. The sixty-fifth is
442. the fact that the government
443. has been unable to deal with
444. the astronomical problems.
445. This has led to a general
446. feeling of ignorance and a
447. loss of faith in the
448. progress of science. The
449. sixty-sixth is the fact
450. that the government has been
451. unable to deal with the
452. biological problems. This
453. has led to a general feeling
454. of uncertainty and a loss of
455. faith in the future. The
456. sixty-seventh is the fact
457. that the government has been
458. unable to deal with the
459. chemical problems. This
460. has led to a general feeling
461. of ignorance and a loss of
462. faith in the progress of
463. science. The sixty-eighth
464. is the fact that the
465. government has been unable
466. to deal with the physical
467. problems. This has led to a
468. general feeling of uncertainty
469. and a loss of faith in the
470. future. The sixty-ninth
471. is the fact that the
472. government has been unable
473. to deal with the mathematical
474. problems. This has led to a
475. general feeling of ignorance
476. and a loss of faith in the
477. progress of science. The
478. seventieth is the fact that
479. the government has been unable
480. to deal with the musical
481. problems. This has led to a
482. general feeling of stagnation
483. and a loss of faith in the
484. arts. The seventy-first is
485. the fact that the government
486. has been unable to deal with
487. the dramatic problems. This
488. has led to a general feeling
489. of poverty and a loss of
490. faith in the literature. The
491. seventy-second is the fact
492. that the government has been
493. unable to deal with the
494. historical problems. This
495. has led to a general feeling
496. of ignorance and a loss of
497. faith in the past. The
498. seventy-third is the fact
499. that the government has been
500. unable to deal with the
501. geographical problems. This
502. has led to a general feeling
503. of isolation and a loss of
504. faith in the world. The
505. seventy-fourth is the fact
506. that the government has been
507. unable to deal with the
508. meteorological problems.
509. This has led to a general
510. feeling of uncertainty and
511. a loss of faith in the
512. future. The seventy-fifth is
513. the fact that the government
514. has been unable to deal with
515. the astronomical problems.
516. This has led to a general
517. feeling of ignorance and a
518. loss of faith in the
519. progress of science. The
520. seventy-sixth is the fact
521. that the government has been
522. unable to deal with the
523. biological problems. This
524. has led to a general feeling
525. of uncertainty and a loss of
526. faith in the future. The
527. seventy-seventh is the fact
528. that the government has been
529. unable to deal with the
530. chemical problems. This
531. has led to a general feeling
532. of ignorance and a loss of
533. faith in the progress of
534. science. The seventy-eighth
535. is the fact that the
536. government has been unable
537. to deal with the physical
538. problems. This has led to a
539. general feeling of uncertainty
540. and a loss of faith in the
541. future. The seventy-ninth
542. is the fact that the
543. government has been unable
544. to deal with the mathematical
545. problems. This has led to a
546. general feeling of ignorance
547. and a loss of faith in the
548. progress of science. The
549. eightieth is the fact that
550. the government has been unable
551. to deal with the musical
552. problems. This has led to a
553. general feeling of stagnation
554. and a loss of faith in the
555. arts. The eighty-first is
556. the fact that the government
557. has been unable to deal with
558. the dramatic problems. This
559. has led to a general feeling
560. of poverty and a loss of
561. faith in the literature. The
562. eighty-second is the fact
563. that the government has been
564. unable to deal with the
565. historical problems. This
566. has led to a general feeling
567. of ignorance and a loss of
568. faith in the past. The
569. eighty-third is the fact
570. that the government has been
571. unable to deal with the
572. geographical problems. This
573. has led to a general feeling
574. of isolation and a loss of
575. faith in the world. The
576. eighty-fourth is the fact
577. that the government has been
578. unable to deal with the
579. meteorological problems.
580. This has led to a general
581. feeling of uncertainty and
582. a loss of faith in the
583. future. The eighty-fifth is
584. the fact that the government
585. has been unable to deal with
586. the astronomical problems.
587. This has led to a general
588. feeling of ignorance and a
589. loss of faith in the
590. progress of science. The
591. eighty-sixth is the fact
592. that the government has been
593. unable to deal with the
594. biological problems. This
595. has led to a general feeling
596. of uncertainty and a loss of
597. faith in the future. The
598. eighty-seventh is the fact
599. that the government has been
600. unable to deal with the
601. chemical problems. This
602. has led to a general feeling
603. of ignorance and a loss of
604. faith in the progress of
605. science. The eighty-eighth
606. is the fact that the
607. government has been unable
608. to deal with the physical
609. problems. This has led to a
610. general feeling of uncertainty
611. and a loss of faith in the
612. future. The eighty-ninth
613. is the fact that the
614. government has been unable
615. to deal with the mathematical
616. problems. This has led to a
617. general feeling of ignorance
618. and a loss of faith in the
619. progress of science. The
620. ninetieth is the fact that
621. the government has been unable
622. to deal with the musical
623. problems. This has led to a
624. general feeling of stagnation
625. and a loss of faith in the
626. arts. The ninety-first is
627. the fact that the government
628. has been unable to deal with
629. the dramatic problems. This
630. has led to a general feeling
631. of poverty and a loss of
632. faith in the literature. The
633. ninety-second is the fact
634. that the government has been
635. unable to deal with the
636. historical problems. This
637. has led to a general feeling
638. of ignorance and a loss of
639. faith in the past. The
640. ninety-third is the fact
641. that the government has been
642. unable to deal with the
643. geographical problems. This
644. has led to a general feeling
645. of isolation and a loss of
646. faith in the world. The
647. ninety-fourth is the fact
648. that the government has been
649. unable to deal with the
650. meteorological problems.
651. This has led to a general
652. feeling of uncertainty and
653. a loss of faith in the
654. future. The ninety-fifth is
655. the fact that the government
656. has been unable to deal with
657. the astronomical problems.
658. This has led to a general
659. feeling of ignorance and a
660. loss of faith in the
661. progress of science. The
662. ninety-sixth is the fact
663. that the government has been
664. unable to deal with the
665. biological problems. This
666. has led to a general feeling
667. of uncertainty and a loss of
668. faith in the future. The
669. ninety-seventh is the fact
670. that the government has been
671. unable to deal with the
672. chemical problems. This
673. has led to a general feeling
674. of ignorance and a loss of
675. faith in the progress of
676. science. The ninety-eighth
677. is the fact that the
678. government has been unable
679. to deal with the physical
680. problems. This has led to a
681. general feeling of uncertainty
682. and a loss of faith in the
683. future. The ninety-ninth
684. is the fact that the
685. government has been unable
686. to deal with the mathematical
687. problems. This has led to a
688. general feeling of ignorance
689. and a loss of faith in the
690. progress of science. The
691. hundredth is the fact that
692. the government has been unable
693. to deal with the musical
694. problems. This has led to a
695. general feeling of stagnation
696. and a loss of faith in the
697. arts. The hundred-first is
698. the fact that the government
699. has been unable to deal with
700. the dramatic problems. This
701. has led to a general feeling
702. of poverty and a loss of
703. faith in the literature. The
704. hundred-second is the fact
705. that the government has been
706. unable to deal with the
707. historical problems. This
708. has led to a general feeling
709. of ignorance and a loss of
710. faith in the past. The
711. hundred-third is the fact
712. that the government has been
713. unable to deal with the
714. geographical problems. This
715. has led to a general feeling
716. of isolation and a loss of
717. faith in the world. The
718. hundred-fourth is the fact
719. that the government has been
720. unable to deal with the
721. meteorological problems.
722. This has led to a general
723. feeling of uncertainty and
724. a loss of faith in the
725. future. The hundred-fifth is
726. the fact that the government
727. has been unable to deal with
728. the astronomical problems.
729. This has led to a general
730. feeling of ignorance and a
731. loss of faith in the
732. progress of science. The
733. hundred-sixth is the fact
734. that the government has been
735. unable to deal with the
736. biological problems. This
737. has led to a general feeling
738. of uncertainty and a loss of
739. faith in the future. The
740. hundred-seventh is the fact
741. that the government has been
742. unable to deal with the
743. chemical problems. This
744. has led to a general feeling
745. of ignorance and a loss of
746. faith in the progress of
747. science. The hundred-eighth
748. is the fact that the
749. government has been unable
750. to deal with the physical
751. problems. This has led to a
752. general feeling of uncertainty
753. and a loss of faith in the
754. future. The hundred-ninth
755. is the fact that the
756. government has been unable
757. to deal with the mathematical
758. problems. This has led to a
759. general feeling of ignorance
760. and a loss of faith in the
761. progress of science. The
762. hundredth is the fact that
763. the government has been unable
764. to deal with the musical
765. problems. This has led to a
766. general feeling of stagnation
767. and a loss of faith in the
768. arts. The hundred-first
769. is the fact that the
770. government has been unable
771. to deal with the dramatic
772. problems. This has led to a
773. general feeling of poverty
774. and a loss of faith in the
775. literature. The hundred-second
776. is the fact that the
777. government has been unable
778. to deal with the historical
779. problems. This has led to a
780. general feeling of ignorance
781. and a loss of faith in the
782. past. The hundred-third
783. is the fact that the
784. government has been unable
785. to deal with the geographical
786. problems. This has led to a
787. general feeling of isolation
788. and a loss of faith in the
789. world. The hundred-fourth
790. is the fact that the
791. government has been unable
792. to deal with the meteorological
793. problems. This has led to a
794. general feeling of uncertainty
795. and a loss of faith in the
796. future. The hundred-fifth
797. is the fact that the
798. government has been unable
799. to deal with the astronomical
800. problems. This has led to a
801. general feeling of ignorance
802. and a loss of faith in the
803. progress of science. The
804. hundred-sixth is the fact
805. that the government has been
806. unable to deal with the
807. biological problems. This
808. has led to a general feeling
809. of uncertainty and a loss of
810. faith in the future. The
811. hundred-seventh is the fact
812. that the government has been
813. unable to deal with the
814. chemical problems. This
815. has led to a general feeling
816. of ignorance and a loss of
817. faith in the progress of
818. science. The hundred-eighth
819. is the fact that the
820. government has been unable
821. to deal with the physical
822. problems. This has led to a
823. general feeling of uncertainty
824. and a loss of faith in the
825. future. The hundred-ninth
826. is the fact that the
827. government has been unable
828. to deal with the mathematical
829. problems. This has led to a
830. general feeling of ignorance
831. and a loss of faith in the
832. progress of science. The
833. hundredth is the fact that
834. the government has been unable
835. to deal with the musical
836. problems. This has led to a
837. general feeling of stagnation
838. and a loss of faith in the
839. arts. The hundred-first
840. is the fact that the
841. government has been unable
842. to deal with the dramatic
843. problems. This has led to a
844. general feeling of poverty
845. and a loss of faith in the
846. literature. The hundred-second
847. is the fact that the
848. government has been unable
849. to deal with the historical
850. problems. This has led to a
851. general feeling of ignorance
852. and a loss of faith in the
853. past. The hundred-third
854. is the fact that the
855. government has been unable
856. to deal with the geographical
857. problems. This has led to a
858. general feeling of isolation
859. and a loss of faith in the
860. world. The hundred-fourth
861. is the fact that the
862. government has been unable
863. to deal with the meteorological
864. problems. This has led to a
865. general feeling of uncertainty
866. and a loss of faith in the
867. future. The hundred-fifth
868. is the fact that the
869. government has been unable
870. to deal with the astronomical
871. problems. This has led to a
872. general feeling of ignorance
873. and a loss of faith in the
874. progress of science. The
875. hundred-sixth is the fact
876. that the government has been
877. unable to deal with the
878. biological problems. This
879. has led to a general feeling
880. of uncertainty and a loss of
881. faith in the future. The
882. hundred-seventh is the fact
883. that the government has been
884. unable to deal with the
885. chemical problems. This
886. has led to a general feeling
887. of ignorance and a loss of
888. faith in the progress of
889. science. The hundred-eighth
890. is the fact that the
891. government has been unable
892. to deal with the physical
893. problems. This has led to a
894. general feeling of uncertainty
895. and a loss of faith in the
896. future. The hundred-ninth
897. is the fact that the
898. government has been unable
899. to deal with the mathematical
900. problems. This has led to a
901. general feeling of ignorance
902. and a loss of faith in the
903. progress of science. The
904. hundredth is the fact that
905. the government has been unable
906. to deal with the musical
907. problems. This has led to a
908. general feeling of stagnation
909. and a loss of faith in the
910. arts. The hundred-first
911. is the fact that the
912. government has been unable
913. to deal with the dramatic
914. problems. This has led to a
915. general feeling of poverty
916. and a loss of faith in the
917. literature. The hundred-second
918. is the fact that the
919. government has been unable
920. to deal with the historical
921. problems. This has led to a
922. general feeling of ignorance
923. and a loss of faith in the
924. past. The hundred-third
925. is the fact that the
926. government has been unable
927. to deal with the geographical
928. problems. This has led to a
929. general feeling of isolation
930. and a loss of faith in the
931. world. The hundred-fourth
932. is the fact that the
933. government has been unable
934. to deal with the meteorological
935. problems. This has led to a
936. general feeling of uncertainty
937. and a loss of faith in the
938. future. The hundred-fifth
939. is the fact that the
940. government has been unable
941. to deal with the astronomical
942. problems. This has led to a
943. general feeling of ignorance
944. and a loss of faith in the
945. progress of science. The
946. hundred-sixth is the fact
947. that the government has been
948. unable to deal with the
949. biological problems. This
950. has led to a general feeling
951. of uncertainty and a loss of
952. faith in the future. The
953. hundred-seventh is the fact
954. that the government has been
955. unable to deal with the
956. chemical problems. This
957. has led to a general feeling
958. of ignorance and a loss of
959. faith in the progress of
960. science. The hundred-eighth
961. is the fact that the
962. government has been unable
963. to deal with the physical
964. problems. This has led to a
965. general feeling of uncertainty
966. and a loss of faith in the
967. future. The hundred-ninth
968. is the fact that the
969. government has been unable
970. to deal with the mathematical
971. problems. This has led to a
972. general feeling of ignorance
973. and a loss of faith in the
974. progress of science. The
975. hundredth is the fact that
976. the government has been unable
977. to deal with the musical
978. problems. This has led to a
979. general feeling of stagnation
980. and a loss of faith in the
981. arts. The hundred-first
982. is the fact that the
983. government has been unable
984. to deal with the dramatic
985. problems. This has led to a
986. general feeling of poverty
987. and a loss of faith in the
988. literature. The hundred-second
989. is the fact that the
990. government has been unable
991. to deal with the historical
992. problems. This has led to a
993. general feeling of ignorance
994. and a loss of faith in the
995. past. The hundred-third
996. is the fact that the
997. government has been unable
998. to deal with the geographical
999. problems. This has led to a
1000. general feeling of isolation
1001. and a loss of faith in the
1002. world. The hundred-fourth
1003. is the fact that the
1004. government has been unable
1005. to deal with the meteorological
1006. problems. This has led to a
1007. general feeling of uncertainty
1008. and a loss of faith in the
1009. future. The hundred-fifth
1010. is the fact that the
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1024. hundred-seventh is the fact
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1030. faith in the progress of
1031. science. The hundred-eighth
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1038. future. The hundred-ninth
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The second part of the document outlines the procedures for reconciling the accounts. It states that the accounts should be reconciled at the end of each month to identify any discrepancies. This process involves comparing the internal records with the bank statements and ensuring that they match. If there are any differences, the reasons should be investigated and corrected.

The third part of the document describes the process of preparing the financial statements. It notes that the statements should be prepared on a regular basis, typically at the end of each quarter. These statements provide a summary of the financial performance of the organization and are used by management and external stakeholders to make informed decisions.

The fourth part of the document discusses the importance of internal controls. It states that a strong system of internal controls is essential for preventing fraud and ensuring the accuracy of the financial records. This includes implementing segregation of duties, requiring proper authorization for transactions, and conducting regular audits.

The fifth part of the document outlines the responsibilities of the accounting department. It states that the accounting department is responsible for maintaining the financial records, reconciling the accounts, and preparing the financial statements. It also notes that the department should work closely with other departments to ensure that all transactions are properly recorded.

The sixth part of the document discusses the importance of transparency and communication. It states that the financial information should be communicated clearly and accurately to all stakeholders. This includes providing regular updates to management and external stakeholders on the financial performance of the organization.

The seventh part of the document outlines the process for handling errors. It states that if an error is identified, it should be corrected as soon as possible. This involves identifying the error, determining the cause, and implementing measures to prevent it from happening again.

The eighth part of the document discusses the importance of staying up-to-date with changes in accounting standards and regulations. It states that the accounting department should regularly review and update its policies and procedures to ensure compliance with the latest requirements.

The ninth part of the document outlines the process for archiving financial records. It states that all financial records should be properly archived and stored in a secure location. This ensures that the records are available for future reference and audit.

The tenth part of the document discusses the importance of maintaining a good working relationship with the tax authorities. It states that the accounting department should ensure that all tax obligations are met on time and accurately. This involves keeping accurate records of all taxable transactions and filing the required tax returns.

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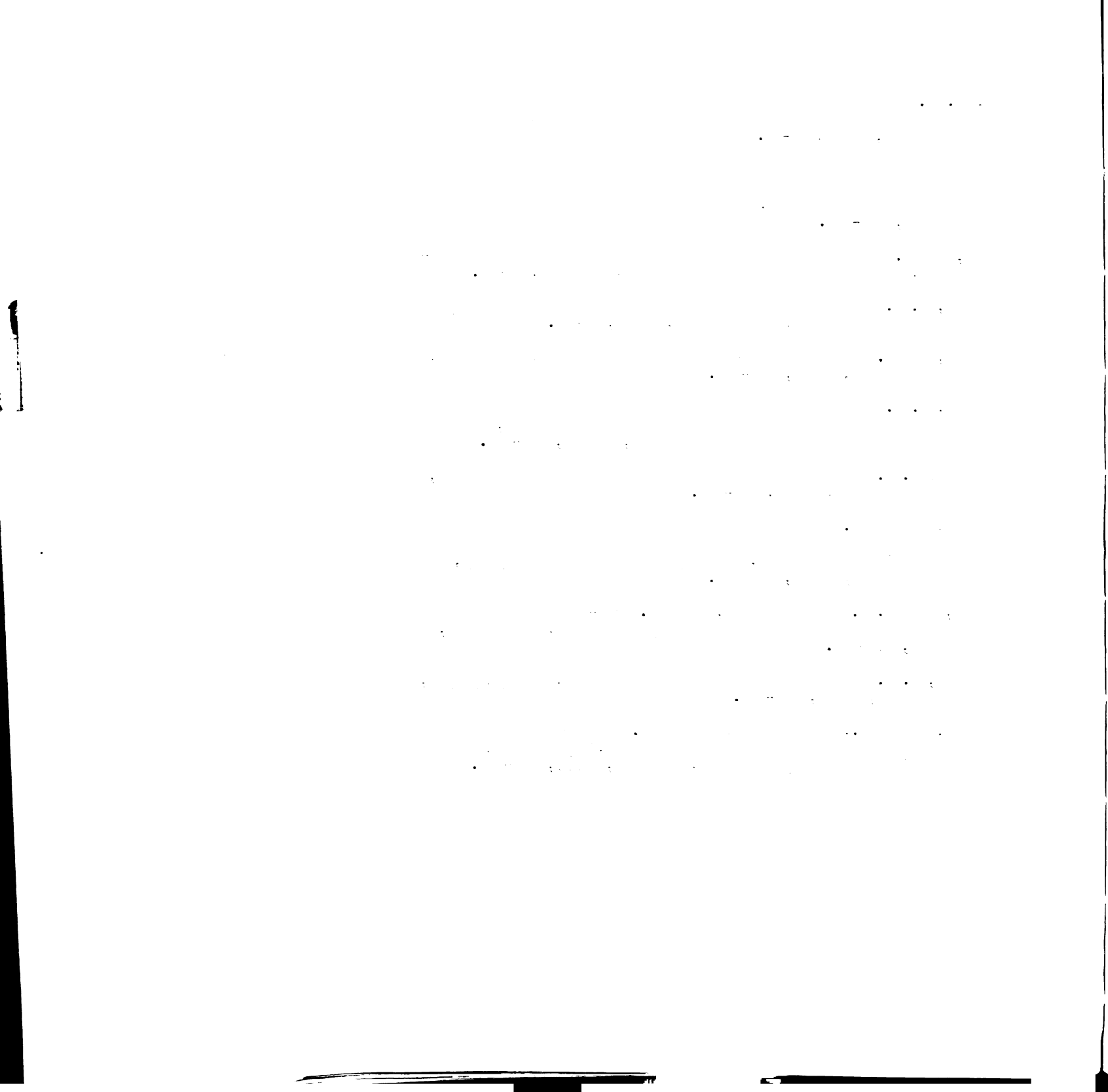
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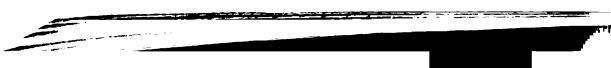
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APPENDICES

APPENDIX A
LIST OF PARTICIPATING STATE
SUPERVISORS OF MUSIC

APPENDIX A

LIST OF PARTICIPATING STATE SUPERVISORS OF MUSIC

| STATE | SUPERVISOR |
|----------------|------------------------|
| Alabama | Emerson S. Van Cleave |
| Arizona | Raymond G. Van Diest |
| Arkansas | Leon L. Adams, Jr. |
| Connecticut | Lloyd Schmidt |
| Delaware | Floyd T. Hart |
| Florida | J. Richard Warren |
| Hawaii | George W. Erwin |
| Illinois | William L. Johnston |
| Indiana | Robert T. Carr |
| Iowa | Norma Jean Van Zee |
| Kansas | George R. Neaderhiser |
| Kentucky | William M. McQueen |
| Louisiana | Elton A. Lamkin |
| Maryland | James L. Fisher |
| Massachusetts | Robert M. Lacey |
| Mississippi | Ernestine L. Ferrell |
| Missouri | Alfred W. Bleckschmidt |
| Montana | Robert Q. Crebo |
| New Hampshire | Alice A. D. Baumgarner |
| New Mexico | Rollie V. Heltman |
| New York | Joseph G. Saetveit |
| North Carolina | Arnold E. Hoffmann |
| Ohio | Majorie Malone Coakley |
| Oregon | Jerry W. Harris |
| Pennsylvania | Russell P. Getz |
| Rhode Island | Benjamin Premock |
| South Carolina | Raymond O. Thigpen |
| Tennessee | Robert R. Daniel |
| Texas | Philip A. Manning |
| Virginia | C. J. Hesch |
| Washington | James Sjolund |
| West Virginia | James Andrews |
| Wisconsin | G. Lloyd Schultz |



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APPENDIX B
LIST OF PARTICIPATING
COLLEGES AND UNIVERSITIES

APPENDIX B

LIST OF PARTICIPATING COLLEGES AND UNIVERSITIES

| COLLEGE OR UNIVERSITY | MUSIC DEPARTMENT
CHAIRMAN | DIRECTOR OF STUDENT
TEACHING |
|--|------------------------------|---------------------------------|
| PENNSYLVANIA | | |
| Bucknell University | Lindsey Merrill | Helen Kleinfelter |
| Carnegie Institute
of Technology | Maurice Laney | Oleta Benn |
| College Misericordia | Sister Teresa Mary | James Gray |
| Duquesne University | Gerald Keenan | Samuel C. Yahres |
| Eastern Baptist
College | Joel A. Anderson | Richard Weber |
| Elizabethtown
College | Carl N. Shull | Patricia Ruch |
| Geneva College | Harold W. Greig | Otis Kitchen |
| Gettysburg College | Parker B. Wagnild | Robert C. Jones |
| Grove City College | Edgar B. Cole | Kenneth R. Raessler |
| Immaculata College | Sister Regina
Therese | Edgar B. Cole |
| Indiana State
University of
Pennsylvania | Harold Orendorff | Sister Cecile Marie |
| Lebanon Valley
College | Robert W. Smith | Robert Barggrat |
| Mansfield State
College | John H. Baynes | James Thurmond |
| Marywood College | Sister M. Judith | George Curfman |
| Mercyhurst College | Sister M. Jane
Frances | Joyce Wunderlich |
| Mount Mercy College | Sister Rosemary | John Kazimer |
| Pennsylvania State
University | Francis Andrews | Sister M. Helen Jean |
| Philadelphia
Musical Academy | Arthur Custer | Elizabeth Woskowiack |
| Seton Hill College | Sister Miriam David | Paul Campbell |
| Susquehanna
University | James Steffy | James Dunlop |
| Temple University | David Stone | William Noyes |
| West Chester State
College | Lloyd C. Mitchell | Charles Grey |
| Westminster College | Raymond Ocock | Sister Miriam Muha |
| Wilkes College | William R. Gasbarro | William Roberts |

MARYLAND

| | | |
|--------------------------------------|-----------------------|------------------|
| College of Notre
Dame of Maryland | Sister Mary Theresine | Martha Pointer |
| Morgan State College | R. Hayes Strider | R. Hayes Strider |

| COLLEGE OR UNIVERSITY | MUSIC DEPARTMENT
CHAIRMAN | DIRECTOR OF STUDENT
TEACHING |
|----------------------------------|------------------------------|----------------------------------|
| MARYLAND (continued) | | |
| Peabody Conservatory
of Music | Mary Hunter | Carolyn Dragon |
| University of
Maryland | Rose Marie Grentzer | Rita Eisenstadt
Robert Dunham |
| Towson State College | Charles A. Haslup | Charles A. Haslup |
| Western Maryland
College | Gerald E. Cole | Philip Royer |
| NEW JERSEY | | |
| Caldwell College
for Women | Sister M. Alicia | Sister Celine |
| Douglass College | A. Kunrad Kvam | Daniel Schuman |
| Glassboro State
College | W. Clarke Pfeleiger | W. Clarke Pfeleiger |
| Jersey City State
College | Stephen M. Clarke | John Leach |
| Montclair State
College | Benjamin F. Wilkes | Dorothy Morse |
| Paterson State
College | James McKray | James McKray |
| Rutgers University | Henry Kaufman | Daniel Schuman |
| Trenton State
College | Arthur W. Berger | Arthur W. Berger |
| Westminster Choir
College | Edward F. J. Eicher | Maud Thomas |

APPENDIX C
LETTERS TO STATE
SUPERVISORS OF MUSIC

APPENDIX C

LETTER TO STATE SUPERVISORS OF MUSIC

Dear

Recently, I have undertaken a doctoral study entitled "A Comparative Study of Music Requirements and Student Teaching Programs in Music Education in Selected Colleges and Universities." This study is in partial fulfillment of requirements for the Ph.D. at Michigan State University. As an important part of this study, I am investigating the state requirements for College or University accreditation in Music Education in selected states on a national basis. The states selected are those which employ a Supervisor of Music.

Your assistance, as the Supervisor of Music in your state, is invited to help complete this study. At your earliest convenience, I would greatly appreciate having the information requested in the enclosed questionnaire.

Please give this matter your attention. A stamped, self-addressed envelope is enclosed for your convenience. Thank you for your cooperation.

Respectfully,

Kenneth R. Raessler
Assistant Professor of Music
Gettysburg College
Gettysburg, Pennsylvania 17325

KRR:bda

Enclosure

APPENDIX C

FOLLOW-UP LETTER TO STATE SUPERVISORS OF MUSIC

Dear

I have recently undertaken a doctoral study entitled, "A Comparative Study of Music Requirements and Student Teaching Programs in Music Education in Selected Colleges and Universities." Your assistance, as the Supervisor of Music in _____, is invited to help complete this study.

Thirty-three state supervisors have been contacted and to date twenty-two have responded. The response has been most gratifying. Several weeks ago, I wrote to you requesting permission to include _____ in this study; however, I have not as yet received a reply from you. I would like to get as representative a picture as possible and have your state included in the study.

In the event that you have misplaced the first questionnaire, I am enclosing another copy for your convenience. Your expeditious manner in handling this will be greatly appreciated. I shall be looking forward to hearing from you.

Respectfully,

Kenneth R. Raessler
Assistant Professor of Music
Gettysburg College
Gettysburg, Pennsylvania 17325

KRR:jmn
Encl.

APPENDIX D
LETTERS TO MUSIC DEPARTMENT
CHAIRMAN

APPENDIX D

LETTER TO MUSIC DEPARTMENT CHAIRMAN

Dear

Recently, I have undertaken a doctoral study entitled, "A Comparative Study of Music Requirements and Student Teaching Programs in Music Education in Selected Colleges and Universities in Pennsylvania, Maryland and New Jersey." This study is in partial fulfillment of requirements for the Ph.D. at Michigan State University.

The purpose of this letter is to request permission to include _____ (College or University) in this study. Inclusion of your school is on the basis of accreditation by the National Association of Schools of Music and/or the Middle Atlantic States Association of Colleges and Secondary Schools, and, of course, the fact that you grant a degree in Music Education. There are approximately forty institutions in the three state area which are eligible for inclusion in this study. Hopefully, all the schools will participate in order that the study may be meaningful. To my knowledge, no study of this type has been made in the geographical area of eastern United States. Consequently, it should be of great value.

Please be aware that although credit would be given to you and your institution for being included in the study, no further reference would be made to you or your school individually.

After giving this matter immediate attention, would you kindly return the enclosed stamped and self-addressed card indicating your willingness to participate in the study. Upon receipt of this card, I will be in contact to arrange a personal interview with you and your Director of Student Teaching in Music sometime during the school year 1966-67. Neither structured interview will exceed one hour.

Thank you.

Respectfully,

Kenneth R. Raessler
Assistant Professor of Music
Gettysburg College
Gettysburg, Pennsylvania 17325

KRR:bda
Enclosure

APPENDIX D

REPLY CARD FOR MUSIC

DEPARTMENT CHAIRMAN

Name of College or University _____

Head, Department of Music _____

Director of Student Teaching in Music _____

_____ Yes, we will participate in the study.

_____ We do not wish to be included in the study.

APPENDIX D

FOLLOW-UP LETTER TO MUSIC DEPARTMENT CHAIRMAN

Dear

I have recently undertaken a doctoral study entitled, "A Comparative Study of Music Requirements and Student Teaching Programs in Music Education in Selected Colleges and Universities in Pennsylvania, Maryland and New Jersey." This study is in partial fulfillment of requirements for the Ph.D. at Michigan State University.

Forty-five colleges or universities have been contacted and to date thirty-nine have responded in the affirmative. The response has been most gratifying. Several weeks ago, I wrote to you requesting permission to include the _____ in this study; however, I have not as yet received a reply from you. I would like to get as representative a picture as possible and have your college or university included in the study.

Please be aware that although credit would be given to you and your institution for being included in the study, no further reference would be made to you or your school individually.

After giving this matter your immediate attention, would you kindly return the enclosed stamped and self-addressed card indicating your willingness to participate in the study. Upon receipt of this card, I will be in contact to arrange a personal interview with you and your Director of Student Teaching in Music sometime during the schoolyear 1966-67. Neither structured interview will exceed one hour.

Thank you.

Respectfully,

Kenneth R. Raessler
Assistant Professor of Music
Gettysburg College
Gettysburg, Pennsylvania 17325

KRR:jmn
Encl.



APPENDIX D

ACKNOWLEDGMENT OF MUSIC DEPARTMENT

CHAIRMAN ACCEPTANCE

Dear

Thank you for consenting to participate in the "Comparative Study of Music Requirements and Student Teaching Programs in Music Education in Selected Colleges and Universities in Pennsylvania, Maryland and New Jersey." I plan to come to your campus in _____ to speak with you and the Director of Student Teaching in Music at your school.

I will contact you nearer to the month concerning a specific time and date for our meeting.

I am looking forward to my visit with you.

Sincerely yours,

Kenneth R. Raessler
Assistant Professor of Music
Gettysburg College
Gettysburg, Pennsylvania 17325

KRR:cjf

APPENDIX D

REQUEST FOR INTERVIEW APPOINTMENT WITH
DEPARTMENT CHAIRMAN AND DIRECTOR OF STUDENT TEACHING

Dear

Thank you for consenting to participate in the "Comparative Study of Music Requirements and Student Teaching Programs in Music Education in Selected Colleges and Universities in Pennsylvania, Maryland and New Jersey." If possible, I would like very much to come to your campus on _____, to conduct a structured interview with you and the Director of Student Teaching in Music at your school. Neither interview will exceed one hour.

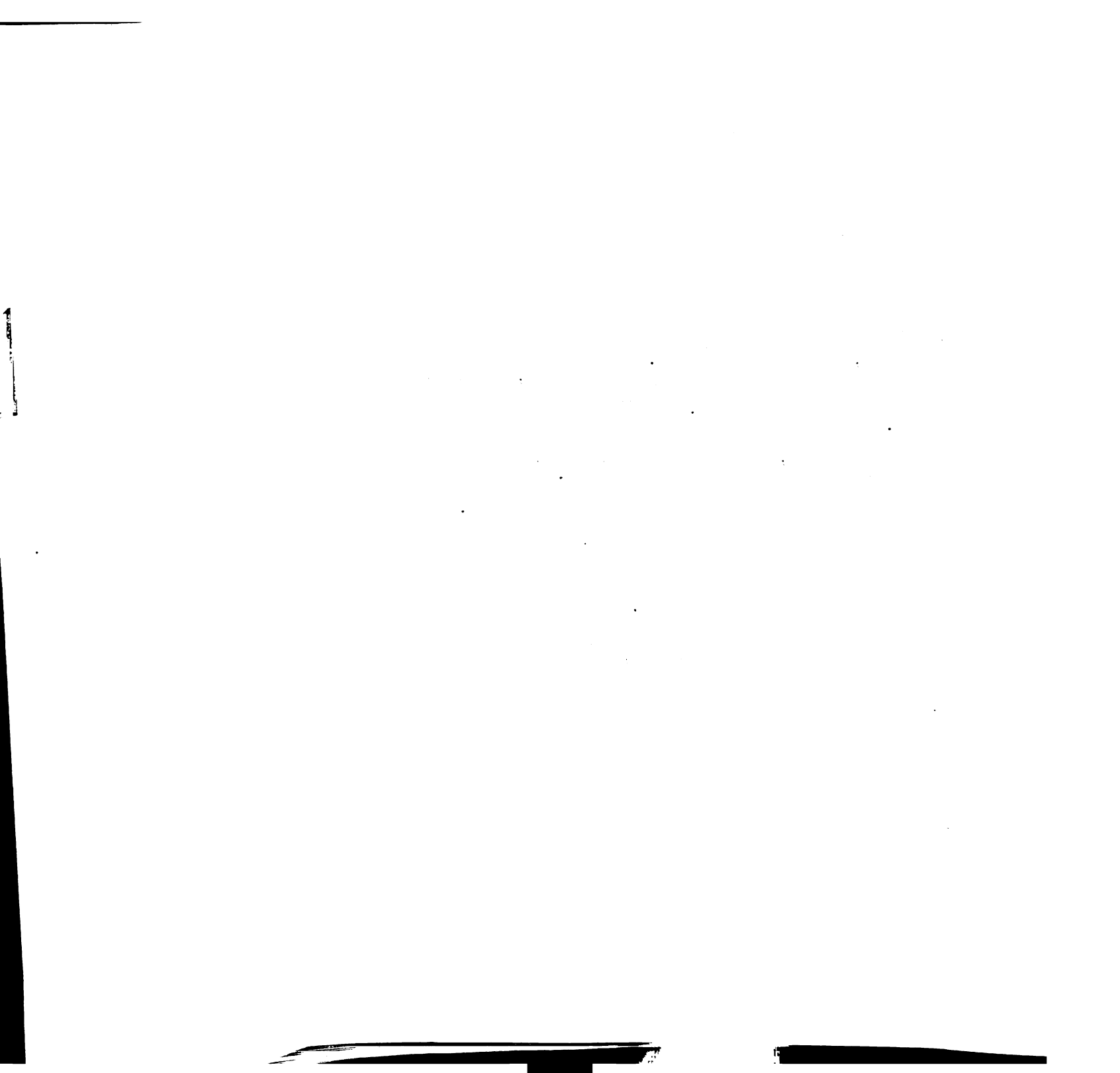
Kindly notify me, at your earliest convenience, the times on this day at which I may conduct these interviews.

I am looking forward with pleasure to my visit with you.

Sincerely yours,

Kenneth R. Raessler
Assistant Professor of Music
Gettysburg College
Gettysburg, Pennsylvania 17325

KRR:bda



APPENDIX E
LETTER TO COOPERATING
TEACHERS

APPENDIX E

LETTER TO COOPERATING TEACHERS

Dear

Recently, I have undertaken a doctoral study entitled, "A Comparative Study of Music Requirements and Student Teaching Programs in Music Education in Selected Colleges and Universities in Pennsylvania, Maryland and New Jersey." This study is in partial fulfillment of requirements for the Ph.D. at Michigan State University.

You were selected by the music department of the College or University which supplies you with student teachers as a person who can give sound judgment about the training of teachers. Those of us in the music profession recognize the importance of good student teacher supervision in providing well trained professional teachers. You, as a music teacher working with student teachers in real situations, know what is actually being done; and your reactions can assist in improving these situations.

Consequently, I would greatly appreciate having the information requested in the enclosed analysis form. All data requested will be held in confidence and no reference will be made to you or your school.

Please give this matter your immediate attention. A stamped, self-addressed envelope is enclosed for your convenience. Thank you for your cooperation.

Respectfully,

Kenneth R. Raessler
Assistant Professor of Music
Gettysburg College
Gettysburg, Pennsylvania 17325

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APPENDIX F
LETTER TO FIRST YEAR
MUSIC TEACHERS

APPENDIX F

LETTER TO FIRST YEAR MUSIC TEACHERS

Dear

Recently, I have undertaken a doctoral study entitled, "A Comparative Study of Music Requirements and Student Teaching Programs in Music Education in Selected Colleges and Universities in Pennsylvania, Maryland and New Jersey." This study is in partial fulfillment of requirements for the Ph.D. at Michigan State University.

You were selected by the Music Department of your undergraduate College or University as a person who can give sound judgment about your undergraduate program of studies and student teaching experience in Music. Those of us in the music profession recognize the importance of an outstanding program of music culminating in a meaningful student teaching program. You, as a recent college graduate, are in a good position to evaluate your respective programs; and your reactions can assist in a more complete evaluation.

Consequently, I would greatly appreciate having the information requested in the enclosed analysis form. All data requested will be held in confidence and no reference will be made to you or your school.

Please give this matter your immediate attention. A stamped, self-addressed envelope is enclosed for your convenience. Thank you for your cooperation.

Respectfully,

Kenneth R. Raessler
Assistant Professor of Music
Gettysburg College
Gettysburg, Pennsylvania 17325

KRR:cjf
Enc.



APPENDIX G
QUESTIONNAIRE SENT TO STATE
SUPERVISORS OF MUSIC

APPENDIX G

Questionnaire
for
State Supervisors of Music

Name _____

Address _____

State _____

Date _____

1. Does the Bureau of Teacher Education and Certification of the State Board of Education accredit colleges and universities in entirety or do they accredit specific curricula within the colleges and universities?

CHECK (✓) one.

_____ Colleges and universities in entirety.

_____ Specific curricula.

If they accredit specific curricula, does this include the area of Music Education? _____ Yes _____ No

2. Does your state have specific requirements established for accreditation in Music Education?

_____ Yes _____ No

If printed, would you kindly send me a copy?

3. Does your state have minimum requirements established for accreditation in Music Education?

_____ Yes _____ No

If printed, would you kindly send me a copy?

4. Do you personally visit the Music Departments of these colleges and universities before they are accredited?

_____ Yes _____ No

5. Does the student who graduates from one of the accredited colleges or universities automatically receive a teaching certificate?

_____ Yes _____ No

Questionnaire for State Supervisors of Music #2

If so, what type of a certificate does he receive?

If not, what is the policy in your state regarding teacher certification in music?

6. Does your state have any specific requirements for the student teaching program in music?

_____ Yes _____ No

If printed, would you kindly send me a copy?

7. Does your state have any minimum requirements for the student teaching program in music?

_____ Yes _____ No

If printed, would you kindly send me a copy?

8. Please send me any other information from your state which would pertain to either college or university accreditation in Music Education or Student Teaching in Music. Thank you.

9. Do you desire a copy of the summary of this study?

_____ Yes _____ No

Kindly use the self-addressed stamped envelope to return this questionnaire to:

Kenneth R. Raessler
Department of Music
Gettysburg College
Gettysburg, Pennsylvania 17325

APPENDIX H
INTERVIEW FORM USED FOR
MUSIC DEPARTMENT CHAIRMAN

APPENDIX H

Interview Form

for

Music Education Department Chairman

College or University _____

Address _____

Dean or Department Chairman _____

Semester hours _____ Quarter hours _____

Date _____

Admission Procedure and Requirements

1. Which of the following criteria are used for admission to the College or University?

| | <u>'Always</u> | <u>'Sometimes</u> | <u>'Never</u> | <u>'</u> |
|------------------------------|----------------|-------------------|---------------|----------|
| a. College Board Scores | <u>'</u> | <u>'</u> | <u>'</u> | <u>'</u> |
| b. High School Record | <u>'</u> | <u>'</u> | <u>'</u> | <u>'</u> |
| c. Personal Interview | <u>'</u> | <u>'</u> | <u>'</u> | <u>'</u> |
| d. Letters of Recommendation | <u>'</u> | <u>'</u> | <u>'</u> | <u>'</u> |
| e. Other: _____ | <u>'</u> | <u>'</u> | <u>'</u> | <u>'</u> |

2. Which of the following criteria are used for admission to the Department or College of Music?

| | <u>'Always</u> | <u>'Sometimes</u> | <u>'Never</u> | <u>'</u> |
|---|----------------|-------------------|---------------|----------|
| a. Audition | <u>'</u> | <u>'</u> | <u>'</u> | <u>'</u> |
| b. Personal Interview | <u>'</u> | <u>'</u> | <u>'</u> | <u>'</u> |
| c. Prior Musical Experience | <u>'</u> | <u>'</u> | <u>'</u> | <u>'</u> |
| d. Test administered by
Department or College of Music | <u>'</u> | <u>'</u> | <u>'</u> | <u>'</u> |
| e. Other: _____ | <u>'</u> | <u>'</u> | <u>'</u> | <u>'</u> |

3. A. If tests are used, name them.

- B. Are the results of these tests used for more than admission or rejection purposes?

_____ Yes _____ No

- C. If so, for what purposes?

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Music Education Department Chairman Interview Form (cont.) 2

4. A. When and how does the student declare his major?

B. What is the latest time that he can declare Music Education as his major and still graduate in four years?

Music Requirements Leading To The Music Education Degree

1. Required Credits

- A. How many credits are required in Music History? _____
 B. How many credits are required in Music Literature? _____
 C. How many credits are required in Music Theory? _____
 D. How many credits are required in Applied Music? _____
 E. How many credits are required in Music Education? _____

2. Course offerings:

| | Required | Elective |
|-----------------------------------|----------|----------|
| A. Music History | | |
| 1. | | |
| 2. | | |
| 3. | | |
| B. Music Literature | | |
| 1. | | |
| 2. | | |
| 3. | | |
| C. Music Theory | | |
| 1. | | |
| 2. | | |
| 3. | | |
| 4. | | |
| 5. | | |
| D. Music Education and Conducting | | |
| 1. | | |
| 2. | | |
| 3. | | |
| 4. | | |
| 5. | | |
| E. Applied Music | | |

1. What are the minimum applied music requirements on the major instrument? _____



Music Education Department Chairman Interview Form (cont.) 3

2. What are the minimum applied music requirements in voice? _____
3. What are the minimum applied music requirements in piano? _____
4. What are the minimum requirements on minor instruments? In French Horn, Bassoon, Oboe, Percussion, etc.) _____

Are these requirements the same for the instrumental major and the vocal major? _____ Yes _____ No

If no, what is the difference?

Size of Music Faculty With Regard to Enrollment

1. Size of the music faculty.

| | 'full-time' | $\frac{1}{2}$ time' | $\frac{1}{4}$ time' | ' |
|---------------------------------|-------------|---------------------|---------------------|---|
| A. Music History and Literature | ' | ' | ' | ' |
| B. Music Theory | ' | ' | ' | ' |
| C. Applied Music | ' | ' | ' | ' |
| D. Music Education | ' | ' | ' | ' |

2. What is the undergraduate enrollment in the department or school of Music?
3. How many students are preparing for Public school Music Teaching?
4. Do members of the Music Education faculty teach in schools?
- | | |
|--------------------------|--------------------|
| A. Public Schools | _____ Yes _____ No |
| B. Demonstration Schools | _____ Yes _____ No |
| C. Other | _____ |

Degrees Offered

1. What title or titles do you give your degree in Music Education?
- A. Bachelor of Science in Music Education _____
- B. Bachelor of Music Education _____
- C. Bachelor of Music in School Music _____
- D. Bachelor of Arts in Music Education _____
- E. Other _____

Music Education Department Chairman Interview Form (cont.)

4

State Requirements for Certification

1. Is your curriculum designed to conform to the state requirements?
2. Do you feel that state requirements of your state are adequate? Yes _____ No _____
3. If not, what specific changes would you make? Yes _____ No _____
4. Do you believe the state should set up requirements of certification for its schools? Yes _____ No _____

The Structure of the Music Education Program

1. Do students majoring in music education have any performance requirements?
 - A. Large ensembles (choir, orchestra, band) _____
 - B. Small ensembles _____
 - C. Group recitals _____
 - D. Individual recitals _____
2. Is your music education program designed for a major in:
 - A. Vocal Music _____
 - B. Instrumental Music _____
 - C. String Specialist _____
 - D. Elementary Music _____
 - E. Junior-Senior High School Music _____
 - F. Equal stress in all areas _____
3. In what sequence and in what year are the music education classes given?
4.
 - A. Do music methods classes offer opportunity for observing children? Yes _____ No _____
 - B. Do music methods classes offer opportunity for observing theory in practice with children? Yes _____ No _____
 - C. Do music methods classes offer opportunity for experience in application of method with children? Yes _____ No _____
5. Are the methods taught carried out in practice in teaching situations in the student teaching program? Yes _____ No _____
6. Do the teachers of methods have opportunity to follow the student in the application of methods in student teaching? Yes _____ No _____

7. Is the student teaching program in music under the supervision of the Department of Education, the Department of Music, or both?
8. A. Do students majoring in Music Education have a non-music minor?
_____ Yes _____ No
- B. What is the required number of credit hours for this minor?
- C. Is the minor required or elective?

Opinions Concerning Student Teaching

1. What, in your opinion, is the value of student teaching?
- A. Extremely valuable _____
- B. Valuable _____
- C. Not of great value _____
2. Please justify your reasoning.
3. What, in your opinion, is the value placed on student teaching by the music faculty as a whole?
- A. Extremely valuable _____
- B. Valuable _____
- C. Not of great value _____
4. Do you desire a copy of the summary of this study?
_____ Yes _____ No

First-year teachers

1. Please indicate the names and addresses of five first-year music teachers who hold degrees from your college or university. I would like to contact them with the purpose of having them evaluate their musical preparation and student teaching experiences. All information will remain confidential and no references to individual schools will be made in the final data analysis.

A.

B.

C.

D.

E.

APPENDIX I
INTERVIEW FORM USED FOR
DIRECTOR OF STUDENT TEACHERS
IN MUSIC

APPENDIX I

Interview Form for Directors of
Student Teachers in Music

College or University _____

Address _____

Director of Student Teaching in Music _____

Date _____

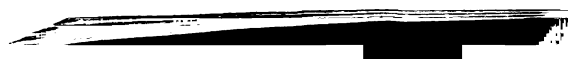
Administrative Responsibilities of the Student Teaching Program

1. Does the staff of student teaching in Music work with the staff of student teaching in the Education Department or School?
_____ Yes _____ No
2. Who contacts the school principals and co-operating teachers and arranges for the placing and handling of the student teachers?
3. What arrangement do you have for the student teaching experience?
 - _____ a. Laboratory schools on campus.
 - _____ b. Public schools.
 - _____ c. Private schools.
 - _____ d. Combination laboratory, off campus schools.
4. Final decision for assigning the student teacher to a class rests upon what person or persons?
 - _____ a. Director of student teaching program.
 - _____ b. Supervisor of student teacher.
 - _____ c. Other college faculty members.
 - _____ d. College faculty board.
 - _____ e. Combination of director and supervisor.
5. Who directly supervises student teachers in music?
 - _____ a. An education professor (non-music).
 - _____ b. A college supervisor in music.
 - _____ c. The teacher with whom the student teacher works.
 - _____ d. An instrumental music specialist.
 - _____ e. A vocal specialist.

Interview Form- Director of Student Teachers

2

- ____ f. A number of college music supervisors.
- ____ g. A number of supervisors from the Education Department.
6. The individual(s) responsible for the final grade in student teaching is:
- ____ a. Director of student teaching program.
- ____ b. Supervisor of student teacher.
- ____ c. Cooperating teacher.
- ____ d. Combination of supervisor and cooperating teacher.
- ____ e. Combination of supervisor and teacher.
- ____ f. Combination of director, supervisor and cooperating teacher.
7. The individual(s) responsible for recommending the student teacher for a teaching position is:
- ____ a. Director of student teaching program.
- ____ b. Supervisor of student teacher.
- ____ c. Cooperating teacher.
- ____ d. Combination of supervisor and cooperating teacher.
- ____ e. Combination of supervisor and director.
- ____ f. Combination of director, supervisor and cooperating teacher.
8. What degree of coordination exists between the Director of Student Teaching in Music, the Supervisors and the cooperating teachers?
- ____ a. Planning workshop held for the director, all supervisors, and teachers to determine the experiences to be provided the student teacher.
- ____ b. Meeting held by supervisors and teachers to determine the experiences to be provided the student teacher.
- ____ c. Meetings held by supervisors and directors to determine the experiences to be provided the student teacher.
- ____ d. Other (Specify).
9. If, in your opinion, the system of coordination presently in use does not meet with your satisfaction, what would you do to alter this situation?



1. Acceptance into the program.
- A. The student teaching course takes place in the:
- _____ 1. Freshman year _____ 3. Junior year
- _____ 2. Sophomore year _____ 4. Senior year
- B. On what basis are students accepted for student teaching?
- C. Do you have a screening program? Describe?
- _____ Yes _____ No
- D. What provision is made for students who are not ready for student teaching?



Interview Form- Director of Student Teachers

4

- E. Is there any guidance program which acquaints the staff with student teachers prior to student teaching? ☐ Yes ☐ No

If so, what is the nature of that program?

2. Placement of the student teacher.

- A. How are students assigned to schools?

- ☐ 1. Election.
☐ 2. Selection.
☐ 3. Election-selection.

- B. What attempts are made to place the student in a school situation where he is most likely to succeed?

- C. What procedure is used by student teachers in reporting to assignments?

- ☐ 1. Taken by college supervisor.
☐ 2. Go independently to co-operating teacher.
☐ 3. Report to principal.
☐ 4. Other.

- D. How is the student teacher indoctrinated into the school policy and regulations?

3. Requirements of the student teaching program.

- A. What are the minimum credit hours required in student teaching?
(Quarter or semester hours.)

What are the maximum credit hours? (Quarter or semester hours.)

- B. Student teaching takes place for how many semesters or quarters?

Interview Form- Director of Student Teachers

5

- C. Is there a clock hour requirement? ☐ Yes ☐ No
- D. Over how many months does the usual student teaching experience extend?
- E. What is the amount of time per day usually spent in student teaching?
- ☐ 1. 1 period per day.
 - ☐ 2. 2 periods per day.
 - ☐ 3. $\frac{1}{2}$ day.
 - ☐ 4. Full day.
 - ☐ 5. Other (Specify).
- F. Is student teaching required in the student's minor field?
- ☐ Yes ☐ No
4. Characteristics of the Student Teaching Program.
- A. Is there an observation period before actual teaching?
- ☐ Yes ☐ No
- If so, what is its length?
- Does it vary with the readiness of the student teacher?
- B. What activities are included in your curriculum for student teaching experience?
- 1. Elementary school music.
 - ☐ a. General music
 - ☐ b. Vocal music
 - ☐ c. Instrumental music
 - 2. Junior high school music.
 - ☐ a. General music
 - ☐ b. Chorus
 - ☐ c. Band
 - ☐ d. Orchestra

Interview Form- Director of Student Teachers

6

☐ e. Class instrumental experience☐ f. Ensembles

3. Senior high school music

☐ a. General music (Appreciation)☐ b. Music theory☐ c. Chorus☐ d. Band☐ e. Orchestra☐ f. Class instrumental lessons☐ g. Ensembles☐ h. Voice class

C. Does every student teacher have experience in both choral and instrumental activities? ☐ Yes ☐ No

D. Does every student teacher have experience with general music? ☐ Yes ☐ No

E. Are you able to provide any of your students with experience in teaching piano class? ☐ Yes ☐ No

F. Is there any carry-over or follow-up from the methods classes into the student teaching program?

G. Does the co-operating teacher leave the room while the student is teaching?

H. What experience other than teaching and observation are offered student teachers?

☐ 1. Keeping records☐ 2. Grading☐ 3. Homeroom activities☐ 4. Faculty and committee meetings☐ 5. Parent meetings☐ 6. Assemblies

- ☐ 7. School programs
- ☐ 8. Social activities
- ☐ 9. Ordering and cataloging music
- ☐ 10. Budget planning

I. Is there opportunity for child study?

- ☐ 1. Individual case study.
- ☐ 2. Group study at various grade levels.

5. Grading and Evaluating the Student Teacher

A. Is the student provided an opportunity to evaluate his development and growth? ☐ Yes ☐ No

If so, how?

B. What grading system is used in student teaching?

C. Do you have standard evaluation forms? ☐ Yes ☐ No
Are copies available?

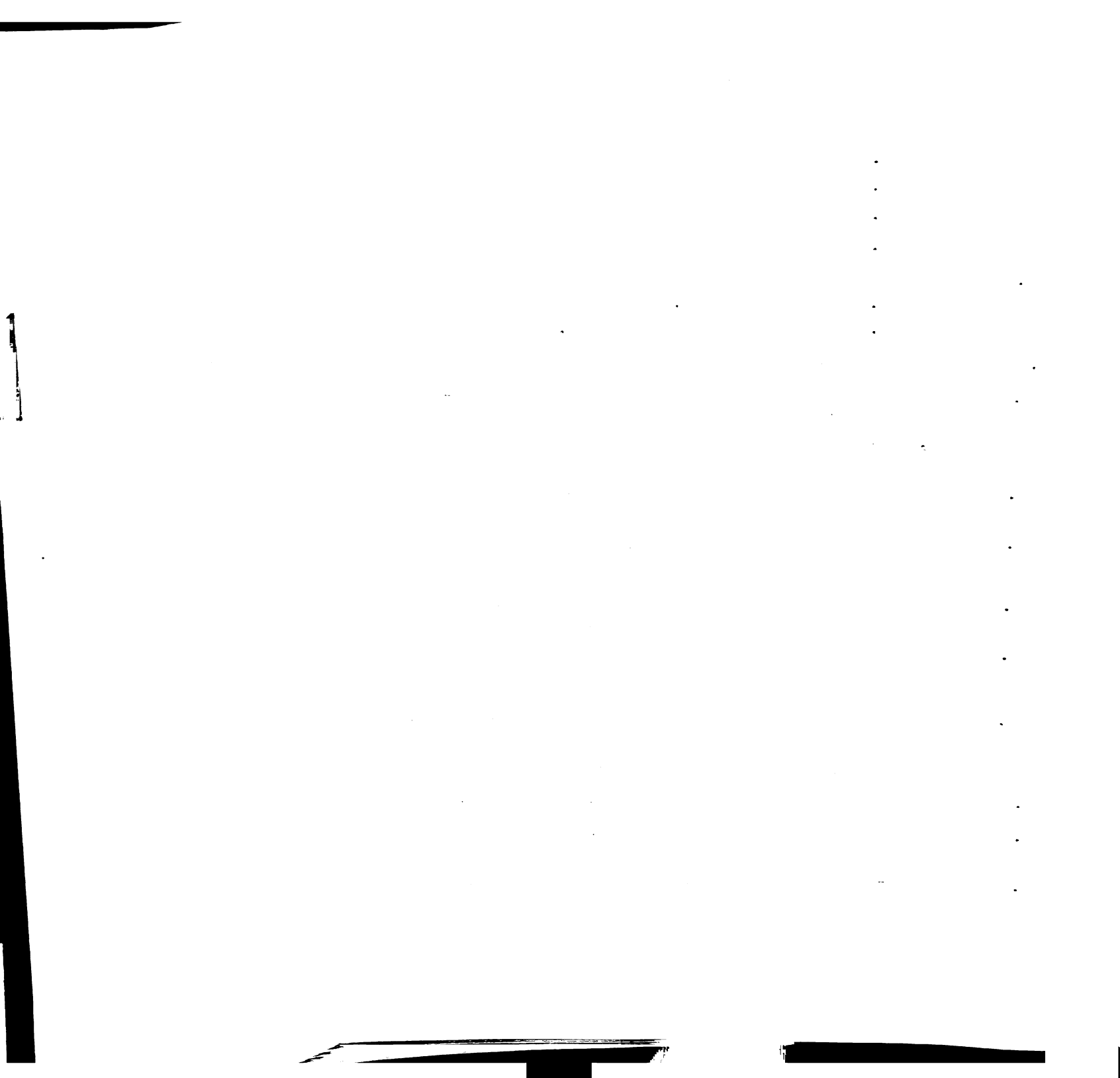
D. Are records kept about the student teacher for future reference? ☐ Yes ☐ No

E. Approximately how many times during student teaching is a student visited by a campus supervisor?

F. Are weak teachers required to take extra hours of student teaching? ☐ Yes ☐ No

The College Supervisor of Student Teaching

1. How many student teachers are assigned to a college supervisor?
2. How are they equated in terms of teaching load?
3. How many co-operating teachers are under a college supervisor?



Interview Form-Director of Student Teachers

8

4. How many co-operating schools do you have for the placement of student teachers?

5. Are travel expenses paid by the college or university?

_____ Yes _____ No

If yes, are they supported by funds from the budget of the Education or Music Department?

6. Are visits recorded in any way?

_____ Yes _____ No

If yes, how?

7. How many college supervisors also serve as co-operating teachers?

8. Do you as Director also serve as a supervisor?

_____ Yes _____ No

9. Do college supervisors teach courses as well as supervise?

_____ Yes _____ No

How many courses might a supervisor be expected to teach? _____

Name of typical courses:

a.

b.

c.

The Cooperating Teacher

1. What minimum degrees do your cooperating teachers have?

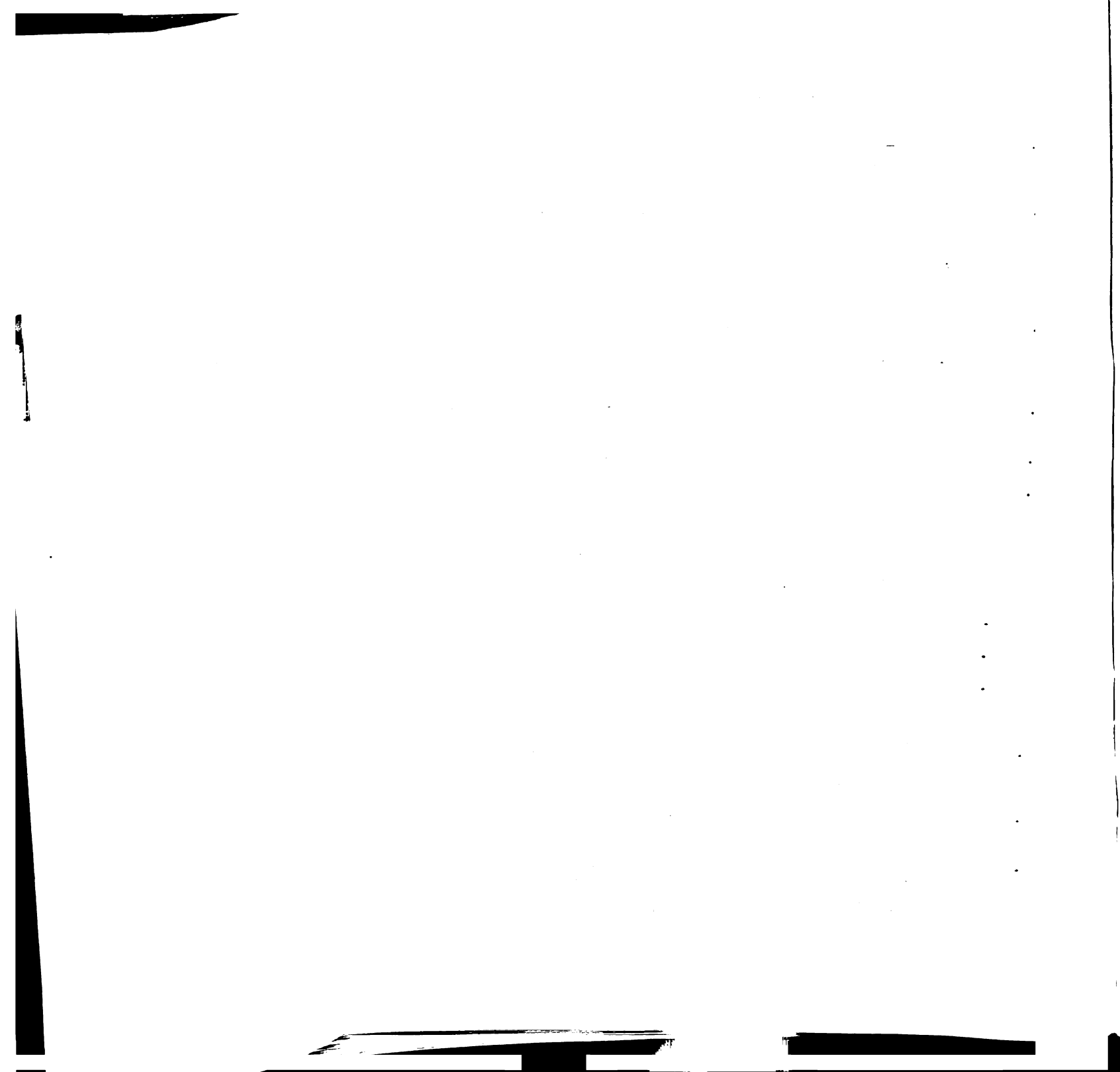
Do they hold college rank?

2. How are cooperating teachers selected?

3. Do you encounter any difficulty obtaining satisfactory cooperating teachers?

_____ Yes _____ No

At what level is the difficulty greatest?



If so, what is the fee?

If so, what is it? Yes No

6. Does the college or university have a written contract with the cooperating teacher? Yes No

7. How many student teachers are assigned to a cooperating teacher?

8. Do cooperating teachers require lesson plans from student teachers?

If so, are they discussed and evaluated before the teaching?

Yes No Do Not Know

And again after?

Yes No Do Not Know

9. Does the student teacher have a part in planning the program in the cooperating school? Yes No

10. Is there usually some activity in which he has complete charge for planning, execution and evaluation?

 Yes No

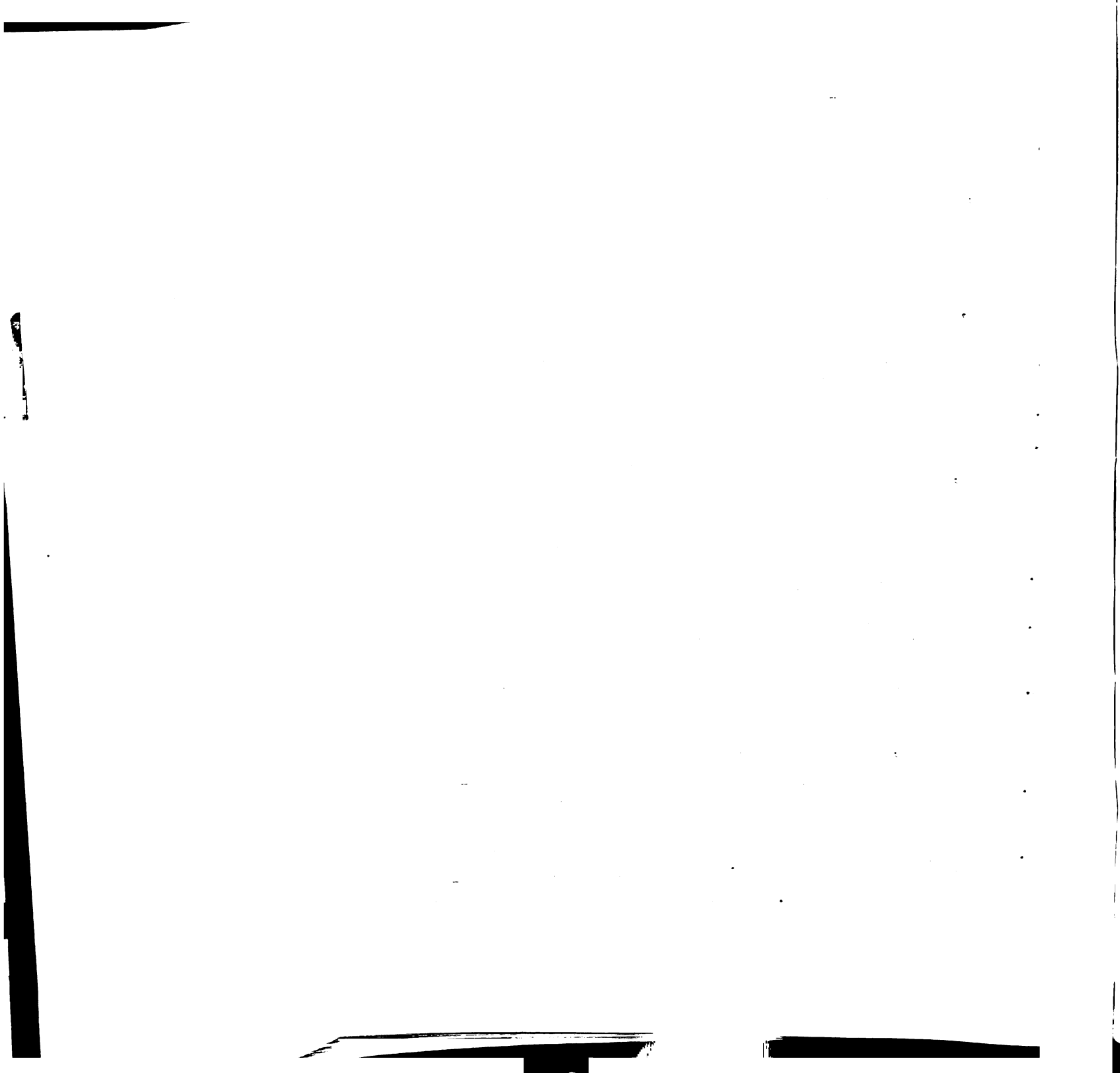
11. How are instructions presented to the cooperating teachers?

If printed, may I have a copy?

12. Is there a minimum set of standards or experiences which are required by the institution for every student teacher?

Yes **No**

13. Please indicate the names and addresses of five of your most qualified cooperating teachers. I would like to contact them with the purpose of having them evaluate their role in the training of a student teacher. All information will remain confidential.



Interview Form- Director of Student Teachers

10

and no reference will be made to individual schools in the final data analysis.

a.

b.

c.

d.

e.

Conferences

1. Are there regular staff meetings of the music student teaching staff?

_____ Yes _____ No

2. Are conferences held with individual student teachers?

_____ a. Prior to student teaching.

_____ b. During student teaching.

_____ c. After student teaching.

3. Are conferences held with the individual cooperating teacher?

_____ Yes _____ No

4. Are there regularly scheduled conferences between the cooperating teacher and the student teacher?

_____ Yes _____ No

5. What type of conferences are held with the student teachers as a group?

How often are they held?

Is there a planned program?

Interview Form- Director of Student Teachers

11

6. Are there group conferences where all classroom supervisors, student teachers and college supervisors are present?

_____ Yes _____ No

Any social functions?

_____ Yes _____ No

Observation Experiences

1. Pre student teaching.

- a. Do professional education courses require observation?

_____ Yes _____ No

- b. Do music methods classes require observation?

_____ Yes _____ No

If so, which courses require such experience?

_____ 1. Elementary methods

_____ 2. Secondary methods

_____ 3. Instrumental methods

_____ 4. Choral methods

In which area?

| | Elementary | Junior High | Senior High |
|--------------------|------------|-------------|-------------|
| Classroom teaching | ! | ! | ! |
| Band | ! | ! | ! |
| Chorus | ! | ! | ! |
| Orchestra | ! | ! | ! |
| Ensembles | ! | ! | ! |
| Class lessons | ! | ! | ! |



2. During Student Teaching

- a. What observation experiences do you require of your student teachers at Elementary School, Junior High School and Senior High School levels?

| | Elementary | Junior High | Senior High |
|--------------------|------------|-------------|-------------|
| Classroom teaching | ! | ! | ! |
| Band | ! | ! | ! |
| Chorus | ! | ! | ! |
| Orchestra | ! | ! | ! |
| Ensembles | ! | ! | ! |
| Class lessons | ! | ! | ! |

Post Student Teaching Experiences

1. Is there any post student teaching experience? Yes No
If so, what is its nature?
2. Is there a follow-up of teachers on the job? Yes No
If so, for how long, and in what manner?

Strengths of the Student Teaching Program

1. Indicate any particular strengths, overall, which you feel are contained in your program of student teaching?

Weaknesses of the Student Teaching Program

1. Indicate any particular weaknesses, overall, which you feel are contained in your program of student teaching.

Do you desire a copy of the summary of this study? Yes No



APPENDIX J
QUESTIONNAIRE SENT TO
COOPERATING TEACHERS

APPENDIX J

Questionnaire for Cooperating Teachers in Music

Name and address of school _____

Name and address of the college or university providing the student teacher _____

Name of person completing form _____

Date _____

Personal Data of the Cooperating Teacher

1. What is your highest earned degree? _____
2. What aspect of music do you teach? _____
3. What age groups do you teach? _____
4. How many years have you taught? _____

Breadth of Experience Provided by Cooperating Teachers

Please CHECK (✓) the following activities in which you provide experience for student teachers.

- _____ 1. Ordering music
- _____ 2. Filing music
- _____ 3. Budget planning
- _____ 4. Use of audio-visual aids
- _____ 5. Minor repair of band and orchestra instruments
- _____ 6. Planning activities
- _____ 7. Planning lessons
- _____ 8. Planning concerts
- _____ 9. Maintenance of attendance records
- _____ 10. Handling behavior problems
- _____ 11. Experimenting with new techniques

Questionnaire for Cooperating Teachers

3

- _____ a. Planning workshop held by the Director for all Supervisors and Cooperating Teachers to determine the experiences to be provided the student teachers.
- _____ b. Meeting held by the supervisors and cooperating teachers to determine the experiences to be provided the student teachers.
- _____ c. No meetings held.
2. If administrative and supervisory meetings are held and none of the above categories fit your situation, please indicate the plan that does exist.
- _____
- _____

3. Do you feel that the college or university should provide more guidance to you concerning your responsibilities as a cooperating teacher? _____ Yes _____ No

If so, what suggestions would you have?

Recommending the Student Teacher

1. Are you called upon to recommend student teachers for future teaching positions? _____ Yes _____ No
2. Would you like a more significant part in the recommendation of student teachers for future teaching positions? _____ Yes _____ No

Suggested Weaknesses of Student Teachers

1. What weaknesses are most common among student teachers of music in assuming their responsibilities?

CHECK () items which you feel are consistently weak.

A. Personal Characteristics

- _____ a. Lack of ambition.

Questionnaire for Cooperating Teachers

4

- _____ b. Lack of enthusiasm for teaching.
- _____ c. Lack of patience.
- _____ d. Lack of confidence.
- _____ e. Lack of ability to organize.
- _____ f. More interested in teaching music than children.
- _____ g. Poor personality.
- _____ h. Lack of leadership.
- _____ i. Inability to express themselves concisely.
- _____ j. Lack of interest in total school program.
- _____ k. Lack of imagination.
- _____ l. Unable to maintain discipline.
- _____ m. Other (please specify). _____

B. College Preparation

- _____ a. Lack of background in conducting.
- _____ b. Lack of knowledge and teaching techniques of band and orchestral instruments.
- _____ c. Lack of knowledge of child growth and development.
- _____ d. Lack of knowledge of musical literature.
- _____ e. Lack of performing ability on piano.
- _____ f. Not fully versed in methods.
- _____ g. Lack of knowledge of basic vocal techniques.
- _____ h. Lack of thorough musical background.
- _____ i. Poor musicianship.
- _____ j. Scheduling - carries college course work while student teaching.
- _____ k. General lack of training.
- _____ l. Other (please specify). _____

C. Do you desire a copy of the summary of this study?

_____ Yes _____ No



Strengths of the Student Teaching Program

1. Please indicate any particular strengths, overall, which you feel are contained in your program of student teaching.

Weaknesses of the Student Teaching Program

1. Please indicate any particular weaknesses, overall, which you feel are contained in your program of student teaching.

Kindly use the self-addressed stamped envelope to return this questionnaire to:

Kenneth R. Raessler
Department of Music
Gettysburg College
Gettysburg, Pennsylvania 17325

Thank you.

APPENDIX K
QUESTIONNAIRE SENT TO
FIRST YEAR MUSIC TEACHERS

APPENDIX K

Questionnaire for First Year Teachers in Music

Name of college or university from which you hold Bachelor's Degree

Name of the degree you received _____

Name and address of school in which you teach _____

Area of music in which you teach _____

Name of person completing form _____

Date _____

Strengths of the Music Course Requirements

1. Do you feel that the courses provided you by your undergraduate college or university prepared you adequately for the position you now hold? ___ Yes ___ No
2. Please CHECK () appropriate area in which you feel well prepared.

- ___ A. Music History
- ___ B. Music Literature
- ___ C. Music Theory
- ___ D. Choral Conducting
- ___ E. Instrumental Conducting
- ___ F. Elementary Music Methods
- ___ G. Secondary Music Methods
- ___ H. Vocal Methods
- ___ I. Instrumental Methods
- ___ J. Other (Please specify). _____

3. What was your major applied area in undergraduate school?
Please CHECK ().

- ___ A. Voice

Questionnaire for First Year Teachers

2

- ___ B. Piano
- ___ C. Instrumental (Specify) _____
4. CHECK () the following areas that you feel most adequately prepared to teach.
- ___ A. Elementary School Classroom Music
- ___ B. Junior High School General Music
- ___ C. Senior High School Music Appreciation
- ___ D. Senior High School Music Theory
- ___ E. Elementary School Instrumental Music
- ___ F. Junior and Senior High School Band
- ___ G. Junior and Senior High School Orchestra
- ___ H. Junior and Senior High School Chorus
5. Indicate any other particular strengths, overall, which you feel were contained in the course requirements of your undergraduate program.

Weaknesses of the Music Course Requirements

1. Please CHECK () appropriate areas in which you feel least prepared.
- ___ A. Music History
- ___ B. Music Literature
- ___ C. Music Theory
- ___ D. Choral Conducting
- ___ E. Instrumental Conducting
- ___ F. Elementary Music Methods
- ___ G. Secondary Music Methods
- ___ H. Vocal Methods

Questionnaire for First Year Teachers

3

- _____ I. Instrumental Methods
- _____ J. Other (Please specify) _____
2. CHECK (✓) the following area that you feel least adequately prepared to teach.
- _____ A. Elementary School Classroom Music
- _____ B. Junior High School General Music
- _____ C. Senior High School Music Appreciation
- _____ D. Senior High School Music Theory
- _____ E. Elementary School Instrumental Music
- _____ F. Junior and Senior High School Band
- _____ G. Junior and Senior High School Orchestra
- _____ H. Junior and Senior High School Chorus
- _____ I. Elementary School Chorus
3. Indicate any other particular weaknesses, overall, which you feel were contained in the course requirements of your undergraduate program.

Strengths of the Student Teaching Program

1. Do you feel that the student teaching experience provided by your undergraduate school prepared you adequately for the position you now hold? _____ Yes _____ No
2. CHECK (✓) the following areas included in your student teaching program.
- _____ A. Elementary School Classroom Music
- _____ B. Junior High School General Music
- _____ C. Senior High School Music Appreciation
- _____ D. Senior High School Music Theory

Questionnaire for First Year Teachers

4

- ☐ E. Elementary School Chorus
☐ F. Elementary School Band
☐ G. Elementary School Orchestra
☐ H. Junior High School Chorus
☐ I. Junior High School Band
☐ J. Junior High School Orchestra
☐ K. Senior High School Chorus
☐ L. Senior High School Band
☐ M. Senior High School Orchestra
☐ N. Voice Class Lessons
☐ O. Instrumental Class Lessons
☐ P. Class Piano

3. In your opinion, did you have adequate observation experience before actual teaching? ☐ Yes ☐ No
4. What was the length of your student teaching experience?
- ☐ Months (Number)
- ☐ Per day (How long?)
5. Were you enrolled in college classes concurrently with student teaching? ☐ Yes ☐ No
- If yes, did this prove satisfactory? ☐ Yes ☐ No
6. Indicate any particular strengths, overall, which you feel were contained in your student teaching program.



Questionnaire for First Year Teachers

5

Weaknesses in the Student Teaching Program

1. Indicate any particular weaknesses, overall, which you feel were contained in your student teaching program.

2. Do you desire a copy of the summary of this study?

_____ Yes _____ No

Kindly use the self-addressed stamped envelope to return this questionnaire to:

Kenneth R. Raessler
Department of Music
Gettysburg College
Gettysburg, Pennsylvania 17325



APPENDIX L
SELECTED FORMS RECEIVED FROM
MUSIC DEPARTMENT CHAIRMAN

MANSFIELD STATE COLLEGE

APPLIED MUSIC SEQUENCES

[illegible]

Applied Music Sequences (page 2)

Brass Major — Vocal Interest

[illegible]

String Majors

[illegible]

String Major -- Voice Interest

[illegible]

Percussion Major

[illegible]

Applied Music Sequences (page 3)

Piano Major -- Vocal Interest

[illegible]

Piano Major -- Instrumental Interest

[illegible]

APPENDIX M
SELECTED FORMS USED IN THE
ADMINISTRATION OF STUDENT TEACHING

STUDENT TEACHER
EVALUATION
FORMS

APPENDIX M

SELECTED FORMS USED IN THE ADMINISTRATION OF STUDENT TEACHING

STUDENT TEACHER RATING FORM

ELIZABETHTOWN COLLEGE

MUSIC EDUCATION

| Name of Student | Grade or level | School |
|-----------------|----------------|--------|
|-----------------|----------------|--------|

INSTRUCTIONS: Each co-operating teacher should check only the factors which he or she feels competent to evaluate. Space is provided for indicating five degrees of each quality, skill, or knowledge from High to Low, or Strong or Weak. Please add comments when necessary. Elementary teachers should check sections I and II; secondary teachers sections I and III.

I PERSONALITY

| High | Low | Comments |
|------|-----|----------|
|------|-----|----------|

A. Appearance

1. dress
2. neatness
3. poise
4. dignified

B. Voice

1. clear
2. pleasant
3. vigorous
4. modulated

C. Speech

1. Command fluent
2. pronunciation correct
3. enunciation distinct
4. grammar correct

D. Personal Qualities

1. Sympathetic
2. enthusiastic
3. sincere
4. cooperative
5. tactful
6. resourceful
7. self-control
8. firm
9. adaptable
10. reliable

II Elementary Music Teaching

1. Elementary techniques
2. Piano adequacy
3. Vocal adequacy
4. Rhythm activities
5. Singing activities
6. Listening activities
7. Creative activities



1. The first part of the document discusses the importance of maintaining accurate records of all transactions and activities. It emphasizes the need for transparency and accountability in all financial dealings.

2. The second part of the document outlines the specific procedures for recording and reporting financial data. It includes detailed instructions on how to collect, analyze, and present the information.

3. The third part of the document provides a comprehensive overview of the various financial metrics and indicators that should be monitored and reported. It includes a list of key performance indicators (KPIs) and a description of how they are calculated.

4. The fourth part of the document discusses the importance of regular communication and reporting to stakeholders. It emphasizes the need for timely and accurate information to support decision-making and strategic planning.

5. The fifth part of the document provides a summary of the key findings and conclusions of the study. It includes a list of recommendations for future research and a final statement of the author's conclusions.

8. Playing activities
9. Balanced program
10. Materials well chosen
11. Lessons well organized
12. Lessons well presented
13. Classroom discipline maintained
14. Pupil participation
15. Individual differences met
16. Pupil interest sustained
17. Child psychology

III JUNIOR AND SENIOR HIGH TEACHING

1. General music ability
2. Vocal or instrumental facility
3. Knowledge of vocal or instrumental techniques
4. Familiarity with vocal or instrumental materials
5. Materials well chosen
6. Materials well presented
7. Motivation operative
8. Illustrations helpful
9. Directions clear
10. Discipline maintained
11. Drills effective
12. Routine efficient
13. Pupil response
14. Student progress
15. Adolescent psychology

Prognosis of Teaching Success A/B/C/D/F Use (+) and (-) if you desire

Student Teacher 's Outstanding Strengths:

Student Teacher's Outstanding Weaknesses:

Remarks for College Placement Bureau:

Name of Co-operating Teacher

Position

GENEVA COLLEGE
Beaver Falls, Pa.

STUDENT TEACHING EVALUATION FOR MUSIC

Student Teacher _____ Semester _____ Year _____
Cooperating Teacher _____ School _____ Grades _____

I. Personal Qualifications

| | Above | | Below | | |
|------------------------------------|-------------|---------|---------|----------------|---|
| | Outstanding | Average | Average | Unsatisfactory | |
| 1. Appearance and Grooming | 1 | 1 | 1 | 1 | 1 |
| 2. Health and Vitality | 1 | 1 | 1 | 1 | 1 |
| 3. Voice and Manner of Speech | 1 | 1 | 1 | 1 | 1 |
| 4. Emotional Stability | 1 | 1 | 1 | 1 | 1 |
| 5. Sense of Humor | 1 | 1 | 1 | 1 | 1 |
| 6. Enthusiasm | 1 | 1 | 1 | 1 | 1 |
| 7. Refinement | 1 | 1 | 1 | 1 | 1 |
| 8. Leadership | 1 | 1 | 1 | 1 | 1 |
| 9. Dependability | 1 | 1 | 1 | 1 | 1 |
| 10. Initiative and Resourcefulness | 1 | 1 | 1 | 1 | 1 |
| 11. Industry | 1 | 1 | 1 | 1 | 1 |
| 12. Loyalty | 1 | 1 | 1 | 1 | 1 |
| 13. Courtesy | 1 | 1 | 1 | 1 | 1 |
| 14. Punctuality | 1 | 1 | 1 | 1 | 1 |

II. Professional Competence

| | Above | | Below | | |
|---|-------------|---------|---------|----------------|---|
| | Outstanding | Average | Average | Unsatisfactory | |
| 1. General Musicianship | 1 | 1 | 1 | 1 | 1 |
| a. Sensitivity to Medium | 1 | 1 | 1 | 1 | 1 |
| b. Singing Voice | 1 | 1 | 1 | 1 | 1 |
| c. Instrumental Ability | 1 | 1 | 1 | 1 | 1 |
| 2. Ability to Develop and Maintain a Good Rehearsal Situation | 1 | 1 | 1 | 1 | 1 |
| 3. Ability to Develop and Maintain Good Classroom Work | 1 | 1 | 1 | 1 | 1 |

Continued on Page 2

Student Teaching Evaluation for Music

-2-

II. Professional Competence (continued)

| | Above | | Below | | |
|---|-------------|---------|---------|---------|----------------|
| | Outstanding | Average | Average | Average | Unsatisfactory |
| 4. Knowledge of Subject Matter | 1 | 1 | 1 | 1 | 1 |
| 5. Knowledge of How to Teach | 1 | 1 | 1 | 1 | 1 |
| 6. Acceptance of Criticism | 1 | 1 | 1 | 1 | 1 |
| 7. Response to Teaching Suggestions | 1 | 1 | 1 | 1 | 1 |
| 8. Ability to Plan | 1 | 1 | 1 | 1 | 1 |
| 9. Understanding of Child Growth and Behavior | 1 | 1 | 1 | 1 | 1 |
| 10. Ability to Evaluate Pupil Progress | 1 | 1 | 1 | 1 | 1 |
| 11. Ability to Manage the Classroom | 1 | 1 | 1 | 1 | 1 |
| 12. Command of Spoken and Written English | 1 | 1 | 1 | 1 | 1 |
| 13. Professional Ethics | 1 | 1 | 1 | 1 | 1 |

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III. Musical Qualifications

A. Vocal

| | Above | | Below | | |
|---|-------------|---------|---------|---------|----------------|
| | Outstanding | Average | Average | Average | Unsatisfactory |
| 1. Rhythm Activities | 1 | 1 | 1 | 1 | 1 |
| 2. Teaching Rote Songs | 1 | 1 | 1 | 1 | 1 |
| 3. Teaching Part Songs | 1 | 1 | 1 | 1 | 1 |
| 4. Working with Non-Singers | 1 | 1 | 1 | 1 | 1 |
| 5. Teaching Music Reading | 1 | 1 | 1 | 1 | 1 |
| 6. Ability to Direct Effective Listening Experience | 1 | 1 | 1 | 1 | 1 |
| 7. Ability to Secure Musical Results (Intonation, tone quality, expression) | 1 | 1 | 1 | 1 | 1 |
| 8. Use of Piano | 1 | 1 | 1 | 1 | 1 |
| 9. Use of Voice | 1 | 1 | 1 | 1 | 1 |
| 10. Conducting Skill | 1 | 1 | 1 | 1 | 1 |
| 11. Skill in Working with Choral Groups | 1 | 1 | 1 | 1 | 1 |

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III. Musical Qualifications
B. Instrumental

| | Above | | Below | | |
|--|-------------|---------|---------|----------------|---|
| | Outstanding | Average | Average | Unsatisfactory | |
| 1. Knowledge of "Type" Instruments
(Violin, Trumpet) | 1 | 1 | 1 | 1 | 1 |
| 2. Ability to Adapt this Knowledge to
Related Instruments | 1 | 1 | 1 | 1 | 1 |
| 3. Skill in Group Instruction | 1 | 1 | 1 | 1 | 1 |
| 4. Developing Technique | 1 | 1 | 1 | 1 | 1 |
| 5. Developing Reading Skill | 1 | 1 | 1 | 1 | 1 |
| 6. Ability to Secure Musical Results
(Intonation, tone quality, expression) | 1 | 1 | 1 | 1 | 1 |
| 7. Conducting Skill | 1 | 1 | 1 | 1 | 1 |
| 8. Skill in Working with Band and Orchestra | 1 | 1 | 1 | 1 | 1 |

Comments about Student Teacher:

Comments to Music and Education Departments:

School _____

Cooperating Teacher _____

STUDENT TEACHER EVALUATION FORM
Music Education Department
Mansfield State College

____ Daily Evaluation (Date _____) _____ Student
____ Final Evaluation (Date From _____ to _____)

DIRECTIONS: Rate each item with a numerical rating according to the following system:

| | |
|-------------------|--------------------------|
| 5 -- outstanding | 2 -- fairly satisfactory |
| 4 -- very good | 1 -- poor |
| 3 -- satisfactory | 0 -- unsatisfactory |

| ITEM | RATING | COMMENTS |
|--|--------|----------|
| I. <u>TEACHING COMPETENCY</u> | | |
| 1. Management of room conditions (seating, temperature, lights, ventilation) | _____ | _____ |
| 2. Control of class | _____ | _____ |
| 3. Presentation | | |
| a. Effectiveness | _____ | _____ |
| b. Appropriateness | _____ | _____ |
| 4. Classroom procedure | | |
| a. Questioning | _____ | _____ |
| b. Giving directions | _____ | _____ |
| c. Handling student problems | _____ | _____ |
| d. Use of teaching aids including piano | _____ | _____ |
| e. Making assignments | _____ | _____ |
| f. Use of students' names | _____ | _____ |
| 5. Choice of language | | |
| a. Oral | _____ | _____ |
| b. Written, including spelling | _____ | _____ |

Student Teacher Evaluation Form (continued)

-2-

6. Maintenance of interest,
desire to learn, good
attitude in pupils
 - a. Challenging the
superior student
 - b. Helping the slow
learner
7. Use of tests and
measurements
8. Maintaining proper pace
9. Planning
 - a. Daily
 - b. Long range
10. Showing results in
student progress or
class progress
11. Resourcefulness

Total Score for
Teaching Competency:

II. MUSICAL COMPETENCY

1. Rhythm
2. Pitch, intonation
3. Feeling and sensitivity
4. Knowledge of instrument,
voice and subject
 - a. Lack of dependence on
notes and textbook



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Student Teacher Evaluation Form (continued)

-3-

5. Conducting skill _____
6. Accuracy and neatness
of notation _____

Total Score for
Musical Competency:

III. PERSONAL QUALITIES

1. Punctuality _____
2. Appearance
a. Dress, grooming _____
- b. Posture _____
3. Mannerisms (absence of) _____
4. Self control, poise _____
5. Empathy _____
6. Dependability _____
7. Zeal, enthusiasm _____
8. Humor _____

1. The first part of the document is a list of names and addresses.

2. The second part of the document is a list of names and addresses.

3. The third part of the document is a list of names and addresses.

4. The fourth part of the document is a list of names and addresses.

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15. The fifteenth part of the document is a list of names and addresses.

Student Teacher Evaluation Form (continued)

-4-

9. Health _____
10. Voice _____
- a. Speaking _____
- b. Singing _____
11. Professional attitude.
 Attitude toward
 criticism _____

=====

Total Score for
Personal Qualities

| | | | |
|-------------------------|-------|--|----------------------|
| ===== | | | |
| COMPOSITE SCORE: | | | |
| I. Teaching Competence | _____ | | Teaching Assignment: |
| II. Musical Competence | _____ | | |
| III. Personal Qualities | _____ | | |
| | ===== | | School: |
| | ===== | | |
| Total: | | | |
| | | | |
| ===== | | | |

GENERAL COMMENTS:

(Evaluating Supervisor)



11

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Student Teacher Evaluation Form (continued)

-5-

Final Grade: A B C D F (Please circle)

- A -- Superior knowledge of subject matter, skill, growth and achievement.
- B -- Implies potentiality for successful teaching, more competencies than liabilities.
- C -- A display of about the same number of competencies as liabilities.
- D -- Indicates more liabilities than competencies. Careless in preparation and presentation. Lacking in thoroughness.
- F -- Indicates complete ineffectiveness as a teacher.

EVALUATION SHEET FOR STUDENT TEACHING
WESTMINSTER CHOIR COLLEGE, PRINCETON, NEW JERSEY

Name of Student _____ School Year _____
 Place _____ School _____
 Rated by _____ Rating (Grade) _____

EXPLANATIONS AND DIRECTIONS:

This scale is designed to facilitate the improvement of student teaching through analysis and evaluation. It is hoped that it will help develop agreement on the part of supervisors, cooperating teachers, and students as to the qualities to be encouraged in teachers. At college the student will use the scale for self-improvement. During student teaching, cooperating teachers and supervisors will use it as a basis for improving student teaching and for rating student teachers and their work.

The values of the letters are: A-Excellent, B-Above Average, C-Average, D-Below Average, F-Failure.

In using the scale please do four things:

- (1) In each category make a cross (X) on the scaled line at the point that represents your estimate of that particular quality in the student or his work. Mark between letters if you wish to modify the rating.
- (2) If the student or his work is outstanding on any item, place a plus (+) sign before it. If the student or his work is deficient in an item, place a minus (-) sign before it. Only items very strong or very weak are to be marked.
- (3) In the space at the end of the scale on the reverse side of this sheet write a summary description of the student and his teaching. Since these reports are kept confidential, feel free to write fully and candidly.
- (4) Record your final rating on the scale near the bottom on the reverse side and also by letter at the top of this sheet in the space provided.

The final rating should indicate your opinion of the student's total effectiveness as a teacher as compared with other students at the same professional level, that is, Sophomore, Junior, or Senior Status.

I MUSICAL QUALITIES

- | | F | D | C | B | A |
|---|---|---|---|---|---|
| 1. Vocal techniques | | | | | |
| a. Understands vocal techniques for appropriate grade level. | | | | | |
| b. Encourages good vocal practices of posture, breathing, phrasing. | | | | | |
| c. Develops musical understanding within group. | | | | | |
| d. Has pleasant voice and uses it appropriately for grade level. | | | | | |

Evaluation Sheet for Student Teaching (continued)

-2-

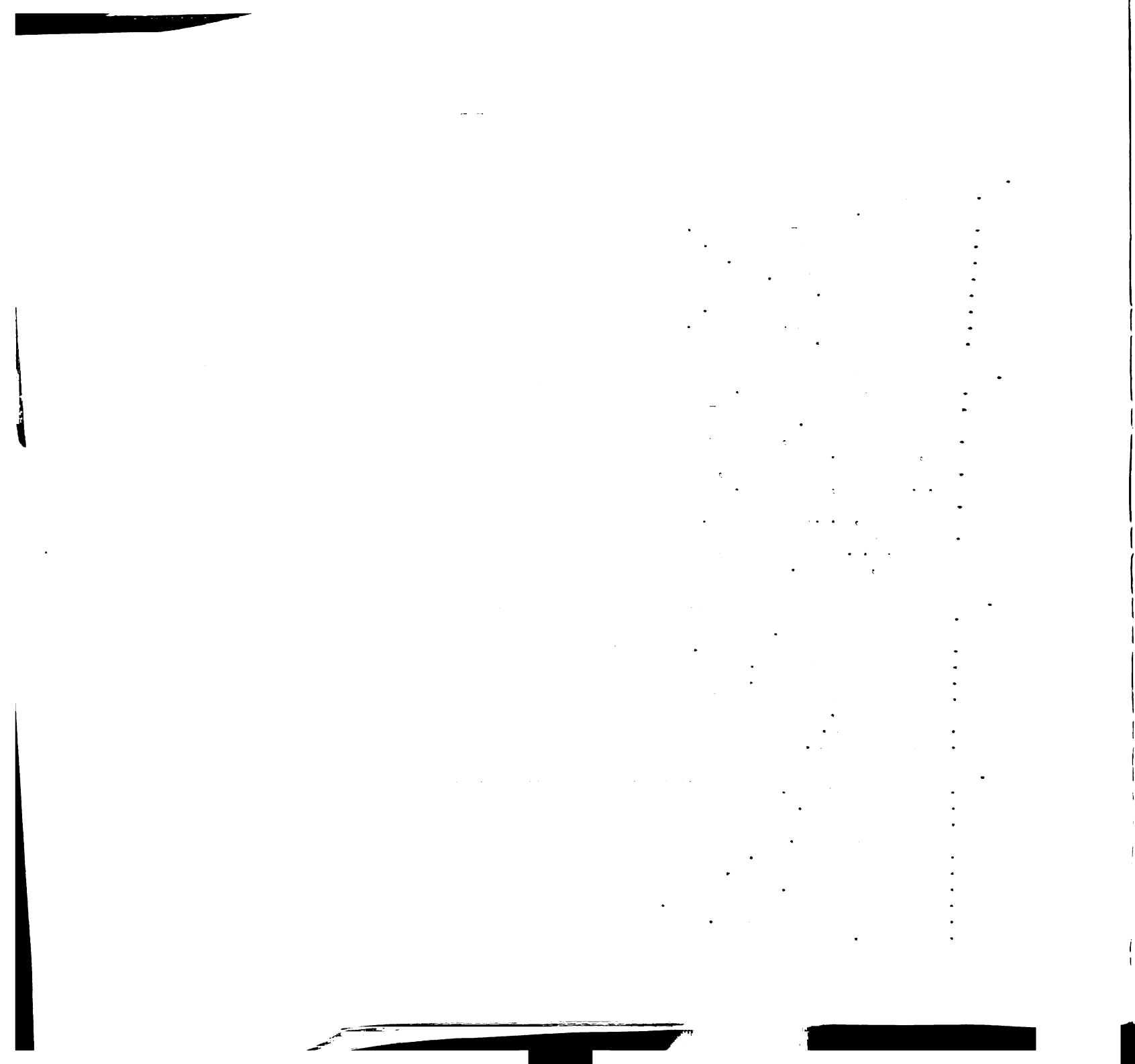
| | <u>F</u> | <u>D</u> | <u>C</u> | <u>B</u> | <u>A</u> |
|---|----------|----------|----------|----------|----------|
| e. Is concerned with tone and intonation. | | | | | |
| f. Encourages proper diction. | | | | | |
| 2. Musical preparation | <u>F</u> | <u>D</u> | <u>C</u> | <u>B</u> | <u>A</u> |
| a. Is sensitive to pitch variations. | | | | | |
| b. Corrects errors promptly. | | | | | |
| c. Aims toward rhythmic accuracy. | | | | | |
| d. Has knowledge of materials. | | | | | |
| e. Plans work well for musical advancement. | | | | | |
| 3. Rehearsal techniques | <u>F</u> | <u>D</u> | <u>C</u> | <u>B</u> | <u>A</u> |
| a. Has a definite rehearsal plan. | | | | | |
| b. Corrects errors and identifies them. | | | | | |
| c. Shows evidence of accomplishments and improvements through each lesson or rehearsal. | | | | | |
| d. Knows how to drill and uses it wisely. | | | | | |
| 4. Musical skills | <u>F</u> | <u>D</u> | <u>C</u> | <u>B</u> | <u>A</u> |
| a. Plays piano. | | | | | |
| b. Plays other instrument. | | | | | |
| c. Handles voice well for demonstration in grade or area being taught. | | | | | |
| d. Uses conducting abilities well for group with whom working. | | | | | |
| 5. Performance of group | <u>F</u> | <u>D</u> | <u>C</u> | <u>B</u> | <u>A</u> |
| a. Interpretation of the music is understood. | | | | | |
| b. Choice of music is appropriate and of good quality. | | | | | |
| c. Discipline of group reflects good control. | | | | | |
| d. Balance of parts is good. | | | | | |
| e. Tempo of the selection is appropriate. | | | | | |

Evaluation Sheet for Student Teaching (continued)

-3-

II PERSONAL QUALITIES

- | | | | | | |
|---|----------|----------|----------|----------|----------|
| 1. Personal Impression | <u>F</u> | <u>D</u> | <u>C</u> | <u>B</u> | <u>A</u> |
| a. Is pleasing in general appearance. | | | | | |
| b. Is physically well-proportioned. | | | | | |
| c. Makes a good first impression. | | | | | |
| d. Improves with acquaintance. | | | | | |
| e. Dresses appropriately. | | | | | |
| f. Is well groomed. | | | | | |
| g. Has good posture and carriage. | | | | | |
| h. Meets people easily, graciously. | | | | | |
| i. Appears sincere. | | | | | |
| 2. Voice and Mechanics of Speech | <u>F</u> | <u>D</u> | <u>C</u> | <u>B</u> | <u>A</u> |
| a. Has clear, pleasant voice. | | | | | |
| b. Conveys interest and enthusiasm through voice. | | | | | |
| c. Articulates clearly, correctly, naturally. | | | | | |
| d. Is free from speech defects, e.g., lisping, stuttering. | | | | | |
| e. Is free from undesirable speech mannerisms, e.g., affectation. | | | | | |
| f. Is free from undesirable speech habits, e.g., uneven speech, rapidity, drawling. | | | | | |
| 3. Use of English | <u>F</u> | <u>D</u> | <u>C</u> | <u>B</u> | <u>A</u> |
| a. Speaks naturally and with informal correctness. | | | | | |
| b. Is dependable in pronunciation. | | | | | |
| c. Has adequate vocabulary. | | | | | |
| d. Has good taste in words. | | | | | |
| e. Expressed written ideas clearly and correctly. | | | | | |
| f. Writes legibly. | | | | | |
| g. Spells correctly. | | | | | |
| 4. Cultural and Social Adequacy | <u>F</u> | <u>D</u> | <u>C</u> | <u>B</u> | <u>A</u> |
| a. Is at ease socially. | | | | | |
| b. Converses readily. | | | | | |
| c. Respects the interests and opinions of others. | | | | | |
| d. Is interested in people. | | | | | |
| e. Shows refinement in manner. | | | | | |
| f. Knows how to listen. | | | | | |
| g. Manifests broad cultural interests. | | | | | |
| h. Has wholesome sense of humor. | | | | | |
| i. Is tactful. | | | | | |



II PERSONAL QUALITIES

5. Ethical Standards
- | | F | D | C | B | A |
|--|---|---|---|---|---|
| a. Is straightforward, honest; upright. | | | | | |
| b. Has high standards for own personal conduct. | | | | | |
| c. Evaluates justly own work and worth. | | | | | |
| d. Expresses criticisms and suggestions appropriately. | | | | | |
| e. Refrains from malicious gossip. | | | | | |
| f. Holds inviolate school information. | | | | | |
| g. Knows and obeys school regulations. | | | | | |
| h. Meets responsibilities. | | | | | |
6. Mental Habits
- | | F | D | C | B | A |
|---|---|---|---|---|---|
| a. Grasps instructions readily and accurately. | | | | | |
| b. Seeks information beyond immediate needs. | | | | | |
| c. Is resourceful in meeting changing situations. | | | | | |
| d. Organizes information. | | | | | |
| e. Reads broadly. | | | | | |
7. Physical and Mental Health
- | | F | D | C | B | A |
|---|---|---|---|---|---|
| a. Is physically adequate to teach. | | | | | |
| b. Is seldom absent from school on account of physical illness. | | | | | |
| c. Has good physical vitality. | | | | | |
| d. Is emotionally stable. | | | | | |
| e. Appears to be well adjusted and mature in reactions. | | | | | |
8. What special abilities have you observed the student teacher to have to a pronounced degree, e.g., with dramatics, music, story telling, school paper?
- _____
- _____

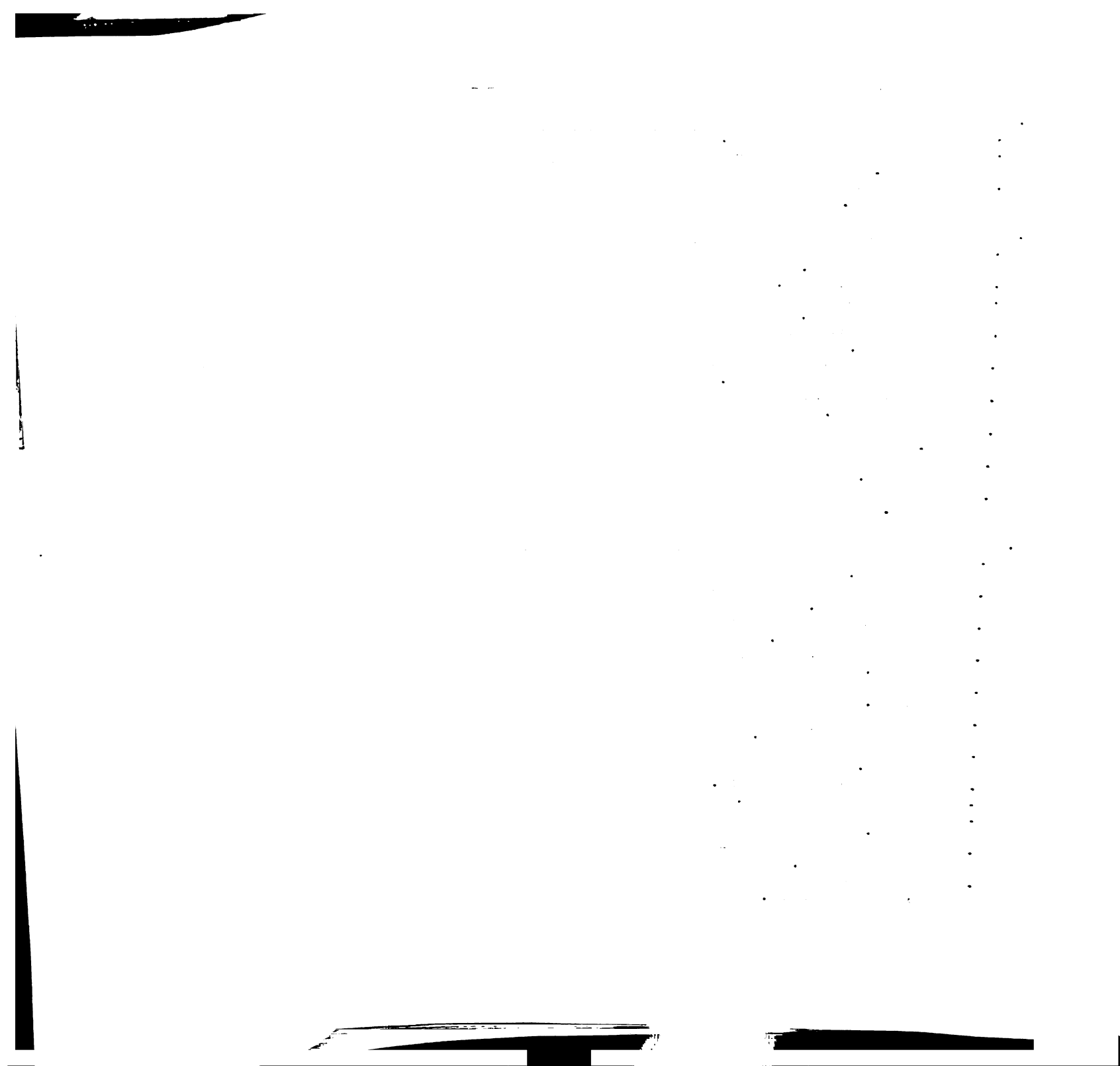
III PROFESSIONAL ABILITIES

- | | | | | | |
|--|----------|----------|----------|----------|----------|
| 1. Comprehension of objectives | <u>F</u> | <u>D</u> | <u>C</u> | <u>B</u> | <u>A</u> |
| a. Understands basic aims of education. | | | | | |
| b. Comprehends the interrelatedness of knowledge, understandings, skills, habits, attitudes and appreciations in structuring objectives. | | | | | |
| c. Sees relationship of specific objectives to basic aims of education. | | | | | |
| d. Recognizes relationships of long-range and immediate objectives. | | | | | |
| 2. Knowing and understanding pupil | <u>F</u> | <u>D</u> | <u>C</u> | <u>B</u> | <u>A</u> |
| a. Has respect for pupil personality. | | | | | |
| b. Shows tact and consideration in dealing with pupils. | | | | | |
| c. Records systematically significant findings about individual pupils. | | | | | |
| d. Interprets and utilizes findings for pupil growth. | | | | | |
| e. Makes studies of individual and group relations. | | | | | |
| f. Utilizes findings for mental development of individuals and groups. | | | | | |
| 3. Group leadership and control | <u>F</u> | <u>D</u> | <u>C</u> | <u>B</u> | <u>A</u> |
| a. Effects good group relationships. | | | | | |
| b. Creates desirable social attitudes. | | | | | |
| c. Works with the class in a democratic way. | | | | | |
| d. Uses natural leaders to effect desirable behavior. | | | | | |
| e. Fosters pupil self-control. | | | | | |
| f. Locates behavior problems. | | | | | |
| g. Analyzes behavior problems. | | | | | |
| h. Is patient and friendly yet firm in dealing with behavior problems. | | | | | |
| i. Assumes responsibility for his group's control in such informal situations as lunchroom, playground. | | | | | |

Evaluation Sheet for Student Teaching (continued)

-6-

| | |
|---|---|
| 4. Adequacy of scholarship | F D C B A |
| a. Is intellectually competent. | |
| b. Has a fund of reliable information. | |
| c. Knows intimately the area being taught. | |
| 5. Instructional planning | F D C B A |
| a. Utilizes unit planning in appropriate areas. | |
| b. Prepares daily plans. | |
| c. Relates daily plans to units or cause of study. | |
| d. Derives objectives from pupil needs. | |
| e. Selects subject material that is appropriate and valuable. | |
| f. Plans activities for the non-reciting group. | |
| g. Plans assignment or forward look. | |
| h. Plans for sensory aids where applicable. | |
| i. Includes means for checking results. | |
| 6. Class instruction | F D C B A |
| a. Gives evidence of adequate preparation. | |
| b. Moves economically toward defined objectives. | |
| c. Shows skill in the use of a variety of techniques. | |
| d. Formulates clear, purposeful questions. | |
| e. Has sufficient references available. | |
| f. Provides balance of teacher and pupil participation. | |
| g. Uses words which pupils understand. | |
| h. Inspires worthy pupil effort. | |
| i. Develops good work habits. | |
| j. Utilizes pupil contributions and leads. | |
| k. Provides for individual differences and needs. | |
| l. Effectively covers reasonable area, checking results. | |



III PROFESSIONAL ABILITIES

- m. Inspires pupils to seek further knowledge, understanding, skills, etc.
- n. Uses findings of appropriate standardized and teacher-made tests for the improvement of instruction.
- o. Has good lesson tempo.

7. Classroom administration

| F | D | C | B | A |
|---|---|---|---|---|
|---|---|---|---|---|

- a. Gives careful attention to physical conditions of room.
- b. Is good classroom housekeeper.
- c. Aids in seating pupils wisely and comfortably.
- d. Develops patterns of economic routine.
- e. Keeps entire class in mind while dealing with small groups.

8. Professional growth

| F | D | C | B | A |
|---|---|---|---|---|
|---|---|---|---|---|

- a. Shows development in professional understanding.
- b. Makes intelligent use of criticisms and suggestions.
- c. Attends professional meetings when permitted to do so.
- d. Is accumulating professional helps.
- e. Shows growth in ability to work easily and cooperatively with others.

WESTMINSTER COLLEGE DEPARTMENT OF MUSIC

EVALUATION OF STUDENT TEACHERS

Student teacher _____ Date of Rating _____

School _____ Cooperating Teacher _____

Directions:

- (a) Place a rating representing your knowledge of the student and his work with you in the column to the right of the appropriate item.
- (b) Use ratings of 1-4: Highest (4); High (3); Average (2); Below average: (1); Unsatisfactory (0).
- (c) Write elaborative comments in space provided for them. Indicate student's strong points; suggest ways he may improve his teaching.

PERSONAL TRAITS

| | Rating |
|-------------------------------|--------|
| 1. Personal appearance | ! |
| 2. Vigor and enthusiasm | ! |
| 3. Attitude toward teaching | ! |
| 4. Interest in pupils | ! |
| 5. English Usage | ! |
| 6. Dependability | ! |
| 7. Voice | ! |
| 8. Cooperation | ! |
| 9. Resourcefulness | ! |
| 10. Sense of humor | ! |
| 11. Self-control | ! |
| 12. Attitude toward criticism | ! |

Comments:

Evaluation of Student Teachers (continued)

-2-

GENERAL MUSICIANSHIP

| | <u>Rating</u> |
|--|---------------|
| 1. General understanding of the instrumental program | ! |
| 2. General understanding of the vocal program | ! |
| 3. Use of voice in singing | ! |
| 4. Proficiency at the keyboard | ! |
| *5. Use of instrumental knowledge involving: | ! |
| a) strings | ! |
| b) brass | ! |
| c) woodwinds | ! |
| d) percussion | ! |
| 6. Proficiency in conducting as indicated by: | ! |
| a) ability to maintain a basic beat | ! |
| b) ability to indicate manner of performance | ! |
| c) ability to work out passages of music with group | ! |
| 7. Attention to tone quality (vocal, instrumental) | ! |

SPECIFIC TEACHING COMPETENCIES

| | <u>Rating</u> |
|--|---------------|
| 1. Ability to secure pupil participation in musical activity | ! |
| 2. Provision for individual differences | ! |
| 3. Skill in presenting music by rote | !! |
| 4. Skill in providing for tonal help | ! |
| 5. Ability to relate music heard or sung to its notation | ! |
| 6. Provision for rhythmic response | ! |
| 7. Ability to guide pupils' listening to live or recorded music | ! |
| 8. Provision for use of instruments | ! |
| 9. Provision for effective repetition of material to be learned | ! |
| 10. Ability to maintain an atmosphere which invites original responses from the children | ! |

Comments:

* Refers to students enrolled in 473 I

Evaluation of Student Teachers (continued)

-3-

STUDENT TEACHER RATING FORMPerformance_____
Teacher_____
Group_____
Date

I. Pose

A. Posture _____

B. Poise _____

C. Facial expression _____

II. Conducting

A. Basic beat _____

B. Attacks, Releases _____

C. Variations in Tempo, dynamics _____

III. Knowledge of music

A. Interpretation _____

B. Directions _____

C. Sectional work-out _____

IV. Rapport

A. Group

B. Accompanist

V. General comments:

APPENDIX M (Continued)
LETTERS AND INSTRUCTION BOOKLETS
FOR COOPERATING TEACHERS



TO THE CRITIC TEACHER:

The Music Department of Carnegie Institute of Technology deeply appreciates the opportunity which you and your classes are providing this student teacher. Your experience and counsel are needed to supplement and extend his preparation for teaching. We are hopeful that he will not only be receptive to suggestion and to criticism but also able to demonstrate resourcefulness and initiative of such quality as to be of genuine helpfulness to the students and the school.

Each student has spent approximately twenty half days during his sub-senior or junior year in directed observation of music classes in both elementary and secondary schools. It is expected that, as soon as he becomes acquainted with the situation, real teaching service will be required of him.

If physically unfit to report at any time, he will telephone you or the principal's office and will subsequently arrange to make up such absence.

The form which you will find inside this folder has been made as brief as we think possible for the important purpose which it serves. Your evaluation or appraisal of each item not only forms a significant portion of the student's final grade in practice teaching but also becomes a part of his permanent file for professional recommendations.

We sincerely hope that the coming weeks will be as rewarding to you and your students as they will be beneficial to this candidate for a degree in teaching.

THE MUSIC EDUCATION FACULTY

AN OPEN LETTER TO THE SUPERVISING TEACHER

To the Supervising Teacher:

We appreciate your willingness to serve as one of our supervising teachers in the Elizabethtown College program of student teaching. In your work as a supervising teacher, you will be performing one of the most important functions in the professional program of teacher education.

The enclosed materials have been organized and arranged to serve as a guide in working with the student teacher assigned to you. Some of our supervising teachers have inquired about the availability of published materials that would be helpful to them in their work. Several teachers have reported that the following books have proven very valuable to them: John Michaelis and Paul Grim, The Student Teacher in the Elementary School, Prentice-Hall, 1953; and Raleigh Schorling, Student Teaching, McGraw-Hill Book Company, 1949.

One or more supervisors from Elizabethtown College will visit you during the student teaching period to help you coordinate your work with your student teacher. In addition to the assistance from the supervisor, you should feel free to call on us at any time for special assistance if the need arises.

Thank you again for your interest in this program and for your willingness to supervise the work of the student teacher assigned to you. We hope that both you and the student teacher will enjoy your work together.

Sincerely yours,

Dr. Carl N. Shull, Head
Department of Music
Elizabethtown College

Otis D. Kitchen
College Supervisor

Eloise Johnson
College Supervisor

GETTING A SUCCESSFUL START

Student teaching is unique, comparable to no other college experience, and is very important to the student teacher. This activity differs from the usual classroom experience in that it involves applying rather than acquiring knowledge, associating with younger age levels rather than with peers, and direct involvement in group processes in the classroom. Student teaching also involves the adjustment from campus life to the more complex social structure of a community. For these reasons, getting off to a good start is very important.

The following outline suggests some of the activities needed during the beginning period of student teaching in order that student teachers may become better acquainted with a school, its policies, and pupils.

- I. Acquainting the Student Teacher with the School
 - A. Philosophy and Policies
 1. School hours
 2. Discipline
 3. Lunch program
 4. Safety procedures
 5. Reporting to parents
 6. Essential information in event of supervising teacher's absence
 - B. School and Community Background
 1. History of School
 2. Description and tour of school plant
 3. Economic and social status of school population
 - C. Student Organizations
- II. Acquainting the Student Teacher with the Pupils
 - A. Introduction to Pupils
 1. Introduce him as co-worker or assistant
 2. Pupils should understand they are to follow his instructions when he has charge
 - B. Pupils Study
 1. Pupils' names, interests, abilities, etc.
 2. Cumulative records
- III. Acquainting the Student Teacher with Instructional Materials
 - A. Arts and Crafts Supplies
 1. Acquaintance with available materials
 2. Location and procedure for securing
 - B. Audio-Visual Materials and Equipment
 1. Acquaintance with available materials and equipment
 2. Procedures for securing and reserving materials and equipment
 - C. Library Services
 1. How and where to get books
 2. Other services available

GETTING A SUCCESSFUL START (continued)

-2-

- IV. Acquainting the Student Teacher with Plans for Teaching
 - A. The supervising teachers over-all plan for the term
 - B. Planning the first units the student teacher will teach
 - C. Schedule for planning conferences

- V. Acquainting the Student Teacher with Clerical Responsibilities
 - A. Keeping the register
 - B. School records and reports
 - C. Administration of standardized tests

- VI. Acquainting the Student Teacher with Professional Activities
 - A. Faculty meetings
 - B. School committees
 - C. Local and district PMEA meetings
 - D. PTA
 - E. Local meetings of other professional organizations

- VII. Acquainting the Student Teacher with Social Activities
 - A. Churches
 - B. School social activities
 - C. Community social opportunities

It is recommended that induction into full time classroom responsibility be gradual. Giving assignments, working with small groups and individuals, grading papers, preparing the bulletin board, and reading announcements are a few examples of the types of activities that help prepare student teachers for their full period of teaching. The student teacher should be expected to assume full responsibility for the classes or grade for a period of at least 180 hour total teaching experience for the semester.

EVALUATION: MID-TERM AND FINAL REPORT

I. GUIDING PRINCIPLES

- A. Evaluation should be a continuous process. Frequent conferences, informal discussion, and the like are helpful in determining the level of competency of the student teacher. Only when the student teacher is continuously aware of the quality and quantity of his achievement can he plan for self-improvement.

- B. Evaluation should be a cooperative process. Joint conferences of the student teacher, supervising teacher, and college supervisor are a necessary and important procedure.

- C. Evaluation procedures should lead toward self-evaluation. The student teacher should be led to analyze his strengths and weaknesses, so that he can be in a position to take corrective action.

GETTING A SUCCESSFUL START (continued)

-3-

- D. Evaluation should be based on judgments supported by objective evidence. The rating sheet enclosed at the rear of this manual is one type of objective evidence.
- E. Evaluation should culminate in a final mark. This mark should reflect the objective evidence collected during the student teaching period. It should be supplemented by a statement (see rating sheet) regarding the qualities demonstrated by the student teacher with regard to his general fitness for teaching.

II. FORMS

Final Grade Reports

The evaluation of the student teacher shall be recorded on the teacher rating form supplied by the college. This includes the record of the student teacher and report on directed teaching.

III. NATURE OF MARKS

- A. All marks will be in the form of letter grades. The letters A, B, C, D, and F, are used in reporting student teaching marks. No plus or minus marks are used.
- B. The grade of WP (withdrew passing) indicates that the student withdrew from student teaching, but was passing the work at the time she withdrew.

The grade of WF (withdrew failing) indicates that the student withdrew from student teaching and was failing the work at the time she withdrew.

The grade of I (incomplete) indicates that because of illness or for other good reasons the work in student teaching has not been completed. When this work has been completed acceptably, a final grade will be reported. A grade of I will become "WP" or "WF" unless removed within one year.

IV. SUGGESTED GENERAL CRITERIA

The following are offered as suggested general criteria in determining the final letter grade.

- A. The "A" student teacher is one who, in my judgment, demonstrates potentialities for excellent teaching to such a degree that I am willing to:

GETTING A SUCCESSFUL START (continued)

-4-

1. Predict his outstanding success in teaching, and recommend him strongly without reservation for a teaching position.
- B. The "B" student teacher is one who, in my judgment, demonstrates potentialities for good teaching so that I:
 1. Predict success in teaching, and recommend him for a teaching position.
- C. The "C" student teacher is one who, in my judgment, demonstrates certain deficiencies at the present time for good teaching so that I:
 1. Will recommend him for teaching with some reservation.
- D. The "D" student teacher is one who, in my judgment, demonstrates potentialities for good teaching to such a limited degree that I:
 1. Will recommend him with strong reservations and also recommend that he take additional student teaching.
- E. The "F" student teacher is one who, in my judgment, demonstrates such extremely poor potentialities for good teaching that I:
 1. Cannot recommend him for a teaching position.

V. CLOCK HOURS OF DIRECTED TEACHING

Student teaching for eight semester hours credit includes a minimum of 180 clock hours of directed teaching, plus sixty hours of observation.

VI. MEETINGS

Periodic conferences will be held with the supervising teacher.

VII. SPECIFIC CRITERIA: THE RATING SHEET

PEABODY CONSERVATORY OF MUSIC
Music Education Department

INFORMATION FOR THE CRITIC TEACHER AND STUDENT-TEACHER
IN THE STUDENT-TEACHING PROGRAM

GENERAL INSTRUCTIONS

Upon entering a school, the student-teacher will report first to the principal's office. Report that you are a student-teacher and give the name of your critic teacher. You then report to your critic teacher, who will inform you of proper procedure to follow according to the custom in each individual school. At all times, courtesy is paramount, and cooperation with the staff in your particular school is expected.

Obtain the telephone number of your school, the telephone number and home address of your critic teacher. You will also give your critic teacher and principal your address and telephone number and the telephone number of the Peabody Conservatory. This is necessary for emergency calls. Forms are included for this information.

SYSTEM OF GRADING

The following procedure is used in grading:

1. $\frac{1}{3}$ of the grade is from the profile sheet submitted by the critic teacher.
2. $\frac{1}{3}$ of the grade is from the Peabody Student Appraisal Sheets.
3. $\frac{1}{3}$ of the grade is from lesson plans and conferences.

In addition to successful teaching, a student-teacher aspiring to the teaching profession must show personality traits and attributes such as dependability, cooperation, the ability to accept adverse as well as constructive criticism, respect for authority, seriousness of purpose, and honesty. A student-teacher who lacks these personality traits and/or attributes or who shows indifference to their responsibility is not equipped to become a teacher; and therefore may be disqualified even though a grade of passing may be given.

CONFERENCES

You, the student-teacher, are responsible for arranging regular conferences with your critic teacher. Arrange a regular conference time on your schedule. A conference preceding and immediately following each lesson is desirable. If an immediate conference cannot be arranged, then you must have conferences as regularly and often as possible. THIS IS A REQUIREMENT. Under no circumstances may excuses be made for not having conference time. Include the conference hours in your submitted schedule. See your Peabody adviser if there is a

Information for the Critic Teacher and Student-Teacher in the Student-Teaching Program (continued) -2-

problem concerning this. Critic teachers are requested to consult Peabody teachers if it is necessary to have assistance in arranging conferences.

KEEPING OF RECORDS

A form is enclosed to report observation and practice teaching hours. In addition, keep a record of your conference hours. Keep records on a separate sheet until the end of each month. Then transfer confirmed records to the Peabody Conservatory Record Sheet at the end of each semester. Be sure to have all records confirmed in writing by the signature of your critic teacher and your conservatory supervisor-teacher.

SCHEDULES AND PUNCTUALITY

Each student-teacher has been allowed enough time in his schedule to do student-teaching. Time has also been allowed for conferences with the critic teacher. The critic teacher, in consultation with the student-teacher, will determine which classes will be taught and to what extent. The student-teacher is expected to take his Peabody schedule to his critic teacher to work out a good teaching program. If a student says he does not have sufficient time for student-teaching, if he is late for class, if he avoids conferences or special assignments, if he should not be punctual, if he should not accept responsibility in any way, the same will be reported in writing immediately to the supervisor-teacher at the Conservatory by the critic teacher in charge.

The observation and practice teaching hours are minimum requirements. If a student-teacher should complete these requirements before the end of a semester, it does not release him from completion of the full semester's teaching unless agreed upon by the critic teacher and the Conservatory supervisor-teacher. The continuation of teaching over a longer period through different school environments is more profitable experience than a short completed assignment without benefit of an over-all study.

In cases where student-teachers are excused to attend certain professional conferences and meetings, each student-teacher will give a week's advance notice of any and all such absences to the critic teacher and to the Peabody supervisor. The Conservatory supervisor-teacher will give the critic teacher a signed excuse for the absence after the student-teacher submits the excuse for signature. Teaching must be made up in case of absence.

If for any reason the student-teacher must be absent (due to sudden illness or death in the family) he must notify his critic



Information for the Critic Teacher and Student-Teacher in the
Student-Teaching Program (continued)

-3-

teacher and the Conservatory supervisor-teacher immediately. The same rules apply for attendance at student-teaching assignments as those required for attendance at classes as stated in the Peabody catalog. These rules and regulations will be enforced. If the Peabody supervisor is present in a school for supervision and the student-teacher is absent for any reason and has not notified the supervisor and/or critic teacher of said absence, the student-teacher will be dropped from student-teaching for that semester in which he is teaching.

GENERAL INFORMATION

Neat and appropriate dress is required. Men will wear a business suit with conventional shirt and tie. Women are expected to make a neat appearance; frills are to be avoided, tailored clothes being preferable.

Punctuality is required at all times.

Correct use of English and a well-modulated speaking voice is to be cultivated. (Much will be made of this.)

Extra duties in school are not always pleasant, but frequently develop into understanding of a school's program. Do your share willingly and pleasantly.

A student who is guilty of indifference to his student-teaching responsibility, or who in any way through attitude or innuendo does not reflect seriousness of purpose towards the teaching profession, is subject to suspension from the degree program. Such a suspension would result after agreement on the part of the supervisors and critic teachers responsible for the student-teacher involved.

The Student-Teacher Rating Profile is self-explanatory. Study it carefully. Such a study will aid the student-teacher to evaluate each lesson more meaningfully. The student-teacher should have self-evaluation frequently using the Rating Profile as a guide. In addition, the following suggestions should prove helpful to the critic teacher in evaluating student-teachers:

1. The critic teacher should go over the Rating Profile sheet with the student-teacher as often as necessary to emphasize teaching techniques and student-teacher strengths and/or weaknesses. This alerts the student to specific problems. A final study with the use of this sheet at the end of the term gives a fairly accurate picture of growth during the student-teacher's experience.

Information for the Critic Teacher and Student-Teacher in the
Student-Teaching Program (continued)

-4-

2. A report in mid-term or mid-semester to the supervising teacher at the Conservatory would be helpful. The student-teacher Appraisal Sheet may be used for this.

3. Include a record of conference hours in the report on the reverse side of the Rating Profile.

4. In the final marking of the Profile Sheet, the profile line would be more emphatic in the reading and for the record if markings below "3" were made in red ink or red pencil.

5. The written evaluation by the critic teacher on the reverse side of the Rating Profile Sheet is very important. Frequently, the personal comment of a critic teacher is a determining factor in passing or retaining a student-teacher.

The supervisor-teacher from the Conservatory will observe each student-teacher twice (minimum) each semester. Every effort will be made to make additional supervisory visits.

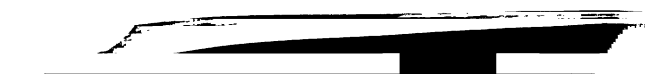
THE RESPONSIBILITIES AND ROLE OF THE COOPERATING TEACHER
(excerpt from Student Teaching Handbook,
Westminster Choir College,
Princeton, New Jersey)

The cooperating teacher is probably the single most important factor in the development of a future teacher. It is only when the new teacher brings his theoretical knowledge and limited experience gained in practicum to the crucible of a full time, practical classroom situation, under the guidance of capable and experienced teachers, that the fusion of knowledge and performance takes place.

The role of the cooperating teacher is therefore one of the patient, helpful, capable guide who can tactfully direct the improvement and professional growth of a young colleague. The student teacher may be shy and insecure, or confident and eager. To the extent that confidence can be built and based upon effective teaching, the concern of the cooperating teacher is essential. Demonstrations of how to do it are more effective than descriptions. Also to be remembered is the fact that each student should be allowed to develop his individual ways of classroom management. If an environment can be arranged where the student teacher may experience success, the experience will be more beneficial. If the cooperating teacher works with the student teacher as a colleague, helping him plan his work, holding daily evaluation sessions, helping the student teacher to become acquainted with the students, faculty, and community, and assigning duties well in advance with a clear understanding of the assignments, aiding with discipline, enforcing promptness and thoroughness, the student teacher will have a more valuable student teaching experience.

Observations of lessons the student has taught should be made by the cooperating teacher in conference with the student daily. Suggestions for improvement, commendations for things done well, hints for more effective procedures, ways to give directions more effectively, establishing a suitable pace for each class taught, accomplishment of a goal in each lesson, and ways to improve techniques should be some of the areas for advisement.

Although the college supervisor will visit two or three times to observe and counsel the student teacher, the key to his growth will be his conferences with the cooperating teacher. When the college supervisor visits the student teacher, he will also want to confer with the cooperating teacher. These conferences enable a cooperation between the college and the school toward the growth of the student teacher.



The Responsibilities and Role of the Cooperating Teacher (cont'd - 2)

The only written report required of the cooperating teacher, once the arrangements have been completed to place a student teacher, is an evaluation of the growth of the student on a college evaluation sheet which also provides for a grade evaluation of the overall experience.

Recognition of the cooperating teacher's work is made through a small honorarium from the college, and inclusion of the cooperating teacher's name and school system in this handbook.

1
