A SURVEY OF STUDENT TEACHING IN VOCAL MUSIC EDUCATION
IN THE STATE UNIVERSITIES OF OHIO
THE OBSERVATION AND PARTICIPATION FACTORS

A Thesis Presented for the
Degree of Master of Arts

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Approved by:

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INTRODUCTION

The purpose of this thesis is to survey the conditions pertaining to vocal music student-teaching in the universities of the State of Ohio. For many years student-teaching has had a recognized place in the professional preparation of teachers. The ever growing concern for improving teacher education has led to the establishment of laboratory schools. When these schools were not adequate for student-teaching, additional facilities were given by the use of local and neighboring schools.

Among the problems that teachers colleges face is that of furnishing teachers-to-be with appropriate laboratory experience as part of their preparation. Modern psychology affirms the value of learning through guided activity. Sound educational theory asserts that theory and practice, as two phases of the teaching process, must go hand in hand in learning. The emphasis which normal schools and teachers colleges have traditionally placed upon the training school grows out of the "faith that the best way of learning to teach is through actual contact with real teaching, and a
philosophy which declares that a usable theory will work in practice.¹

Most of the material in this study was obtained from questionnaires sent to the teacher in charge of student-teaching in the following six State Universities: Bowling Green at Bowling Green; Kent State University at Kent; Miami University at Oxford; Ohio University at Athens; Ohio State University at Columbus and Wilberforce University at Wilberforce. The results obtained give a fairly accurate picture of current problems which are presented in tables made from material obtained through personal interviews based on the questionnaires.

It is impossible to secure all facts through the questionnaire method, therefore, personal interviews were utilized to verify some of the data secured and in some instances to elaborate on the information at hand concerning particular situations.


¹ A.R. Mead, Supervised Student-Teaching, p. 17.
and School Employees in Pupil Personnel Service contributed necessary data on standards.

There are thirty other institutions engaged in training of vocal teachers for the public schools. Since it was impossible to contact all the colleges in the limited amount of time allowed, the study has been confined to the six state universities.

This problem was undertaken because of much needed information and suggestions to be gained from such a study. The writer is doubly conscious of the needs and values of this problem because of her close association with the program organized at Heidelberg College, Tiffin, Ohio.
CHAPTER I

A. HISTORICAL BACKGROUND OF MUSIC EDUCATION

IN THE STATE SUPPORTED SCHOOLS OF OHIO

The years from 1920 to 1930 show the expansion of the school music curriculum from a two and three-year diploma course to a four-year course. As state requirements for certificates have increased so have courses been broadened in scope until at the present time the Bachelor's Degree is necessary for teaching in the public schools.

The Music Educator's National Conference which has adopted the slogan, "Music for Every Child; Every Child for Music," is directly responsible for our present high standards in instruction.

The most striking characteristic of public school music as it has developed in the twentieth century is its many-sidedness. It is no longer exclusively vocal, as in the past, although singing is still the fundamental activity. The aims of school-music teaching have shifted considerably from epoch to epoch, but always in the direction of values more and more clearly musical. In the introductory period the aim was to have every child learn to sing and the values most thought of were those of recreation following mental fatigue from other studies. In the next generation the aim was to have every child learn to read music because this power is the key to
understanding of its treasures, a value which was concerned mainly with the child's future. The child-study movement was largely responsible for making clear the present aim of school-music, which is that every child shall appreciate and take pleasure in music, not in a vague and indefinite future but here and now.²

The steadily increasing breadth and scope of the field of school-music has been paralleled by a corresponding demand for better trained supervisors and special teachers. Before the present century, school music teachers received their training in summer schools, which were organized to make students familiar with the methods of teaching a particular series of books. Intensive training in the presentation of material and chorus singing was given in a period of three weeks. These summer schools did all they could through post graduate courses and enriching the curriculum to meet the ever increasing demands of the schools.

During the last thirty years the supervisory training has been moving in the direction of normal schools and colleges. Departments of public school music began to be established in colleges and universities in connection with the schools of education.

Of the six state universities mentioned in the introduction of this thesis, Miami University was the first to organize a music department and granted a Public School Music Certificate in 1905 and by 1908 had a full curriculum. During the year 1929-1930 the music school was divided into two departments, Fine Arts and Music Education. In the year 1907 the "Normal College" of Ohio University offered its first course in public school music and the last two year course was given during 1924-1925. The Department of Public School Music now belongs to the College of Education. Bowling Green was the next university to organize its public school music department in 1915 and belongs to the College of Education. Ohio State University started its department in 1927 and likewise belongs to the College of Education. Kent State University was not able to give the exact date of the introduction of teacher-training in music but stated it was before 1928. It belongs to the College of Education. Wilberforce, the one State University maintained for the education of colored students established its department in 1932 and also belongs to the College of Education.
B. IMPORTANCE OF TEACHER EDUCATION IN MUSIC EDUCATION PROGRAM

During the last two decades a remarkable impetus has been given to all forms of educational progress. Rapidly changing social conditions have found a correlative response in improved curriculums, more scientific and adequate teaching-techniques, more nearly adequate supervision, and greater skill in administration.

Teachers colleges, liberal arts colleges and universities stand together on the principle that all teachers should have a good general education.

Mark May has laid down the principle that the teacher should be a "good specimen of the culture."

Every culture, if it is to persist, must possess fundamental qualities. It is the function of education as a special institution to see to it that young people develop characteristics corresponding to those qualities. Obviously society will feel it particularly essential that its teachers, whose responsibility it is to guide the growth of all young persons, should typify those characteristics.

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3 Reports and Addresses: Bennington Planning Conference, The Scope and Challenge of Teacher Education in America, pp. 131-134.

The quality of teachers depends largely upon the quality of their own education, both that portion which precedes and that which comes after their entrance into the profession. The purposes and effectiveness of teacher education should be matters of profound social concern. If the education of teachers is poorly accomplished, then the teachers will do an inferior job. If the teachers do poorly the children must suffer and society, for its own sake dare not permit this. Teacher education makes a difference. And it makes a difference what teacher education is.

Teaching is indispensable to the improvement and preservation of a nation. Through teaching knowledge is passed on from generation to generation, and the powers of youth are drawn out and disciplined in practice. "Values that characterize a culture are built into the personalities of those in whose hands that culture's fate must lie." 5

A notable role is played by schools and teachers in the formation of personality. The children of our country have much in common but they are not alike and we need to sense their differences as well as their similarities.

5 Commission on Teacher Education, Teachers for Our Times, p. 23.
Teachers need to understand young people and growing children and to be able to guide and instruct them skillfully. In order to accomplish this teachers need to be well informed, well rounded, effectively participating citizens of the world today.

The teacher exercises a tremendous influence on the growth and development of our youth, who will some day become the guardians of our free institutions. Therefore the greatest of care should be exercised in selecting teachers and their general education should be of a high democratic quality. They should have learned to love and respect their fellow men, to believe in themselves and their profession reasonably, and to be subject to self-control and self-discipline.

The important thing surely is for us teachers of teachers to keep our eyes on our students and their needs, and on the needs of the democratic society of which they and we are members. Let us try to avoid becoming so enamoured of our subjects or our systems that we forget that the curriculum should be made for man and that we must not permit it to become a Procrustean bed. I think we all recognize that too much educational planning has been the product of the office or committee room, rather than the result of close study of learners and their needs.6

If we are to hold our place in the educational scheme, education through music must constantly be improved and made more effective. The non-music subjects required in the school music curriculum are largely beyond the control of educators of school music teachers. These subjects, designed to provide cultural background, are for all students regardless of the major chosen. On the whole general education has not functioned to the satisfaction of students and staff members in the field of music education. One often finds courses remotely related to his own interests and concerns, and see little real point in it. The music staff alone cannot solve this problem because they do not control the offerings in general education.

If the teacher is to exercise effective leadership and promote his art in an effective fashion, he needs to be conscious of emerging educational doctrines and practices which effect the work of the schools. When some new idea or practice is proposed, it is a great advantage for the music teacher to be able to understand it and to shape it in relation to his work, and his work in relation to it. He needs to be able to develop the work in music in similarity with the principles of a modern school system, quite apart from any new specific practices. This
is one of the most important outcomes of the courses in general education and music education and these courses should be connected distinctly to accomplish it.

What to do and how to do it are just two of the many things that confront a beginning teacher. One of the first things he needs is self-confidence. The method he has been taught may be inappropriate or unacceptable. What he needs is practical guidance but it must also be guidance which will develop him into a community leader in things musical rather than a routine-bound teacher.

A good training program should equip the student with good practical teaching techniques, together with knowledge, keen understanding, and the attitude of mind which will lead him to continuing growth.

The courses in music education should be integrally related to that part of the program which seeks to develop a functioning musicianship. They should explain the how and the why of teaching, of performance and theory as the student himself has actually experienced it. Throughout the entire training program there should be an essential unity of viewpoint. All members of the staff should be aware of what each is doing because all teachers, piano, voice, instruments, theory, history, and music education are seeking to prepare effective, resourceful, creative musical leaders. This coordination of the
whole program is the true answer to the problem of the courses in music education. Moreover it is likely that such a vitally unified program in music education, over a period of time will influence the institution as a whole, and lead to a better coordination of work in general education.
CHAPTER II

STATUS OF OBSERVATION AND STUDENT-TEACHING
IN THE STATE SUPPORTED SCHOOLS OF OHIO

This chapter presents the findings with reference to the organization of observation, the participation and organization of student-teaching. A considerable amount of such work is required for certification in the State of Ohio. The Laws and Regulations Governing the Certification of Teachers require six semester hours of methods, materials and observation and three semester hours of student-teaching on the elementary and secondary levels.

Too often observation and student-teaching is continued because of the regulations governing the certification of teachers and is treated as unrelated to the training program. Students observe and teach under some kind of nominal supervision and probably get very little value from it. Observation and student-teaching should essentially be an intelligently directed clinic experience in how to secure good pupil and student-teacher learning. Often the student has nothing to guide him as an observer or student-teacher and what is still worse that he has
nothing convincing, reliable or functional to guide him when he has to deal with practical situations as an independent worker.

To develop teachers who have a unified experience and integrated point of view toward the educational problems and processes, it is important that the whole educational experience of the student be correlated and integrated. While in the final analysis the student must integrate his experiences for himself by means of his own thinking, he is assisted in making his integration if the courses which he pursues are so organized that he is brought to see relationships between them, and to appreciate the relationships between theory and practice, subject-matter and professional theory and principles and applications. For this purpose the curriculum must be planned to produce educational and professional competence rather than to secure logical organization.

It is believed that the student's most efficient teaching results when the phases of laboratory experience - observation, participation, and student-teaching - are integrated with one another and with other professional and subject-matter courses, i.e., when the functional view of professional education is employed in arranging and organizing the curriculums. 7

If the primary objective of directed teaching is the control of pedagogical principles, then the extent to which those in charge of the program can integrate and correlate their efforts in subject matter, observation, development, and practice, is determined by the extent to which their work is correlated and integrated. The curriculum must be planned to produce educational and professional competence and not to secure logical organization. It is believed that the student's most efficient teaching results when the phases of laboratory experience - observation, participation, and student-teaching - are integrated with one another and with other professional and subject-matter courses, i.e., when the functional view of professional education is employed in arranging and organizing the curriculums. 7

7 E.I.F. Williams, The Actual and Potential Use of Laboratory Schools, p. 57.
participation, directed teaching, and regular
teaching, with theory will determine the ef-
ficiency of the program.\textsuperscript{3}

Observation of music teaching, participation, and
student-teaching are considered as consecutive stages in
the student's professional growth. He is gradually in-
troduced into student-teaching, first by observing others
teach, then by actual participation in small teaching acts,
and finally by taking complete charge of a classroom.

In our state universities this process covers the
sophomore, junior and senior years. Observations are
made by two institutions during the sophomore year, all
institutions using the junior year and one the senior
year. These observations are made at elementary and
secondary levels. The following table shows the type
of teacher responsible for organization of observation,
and participation.

\textsuperscript{8} Raleigh Schorling, "Directed Teaching," \textit{Twenty-Third}
Yearbook of National Society of College Teachers of
Education, pp. 154-155.
TABLE I
PERSON RESPONSIBLE FOR OBSERVATION AND PARTICIPATION

<table>
<thead>
<tr>
<th>Type of Teacher</th>
<th>Frequency</th>
</tr>
</thead>
<tbody>
<tr>
<td>Critic teacher</td>
<td>1</td>
</tr>
<tr>
<td>Teacher of music education</td>
<td>3</td>
</tr>
<tr>
<td>Combination of critic teacher and teacher of music education</td>
<td>1</td>
</tr>
<tr>
<td>Combination of critic teacher and supervising teacher</td>
<td>1</td>
</tr>
</tbody>
</table>

The opinions of most subject-matter instructors is that supervised observation is not a substitute for supervised courses in actual classroom teaching. Yet observation and participation are seen to play an important role in furnishing a suitable background for understanding educational problems.⁹

The number of observations required by the different state universities varies. One reported ninety hours, another reported five periods per week in a semester in

⁹ Williams, op. cit., p. 63.
connection with the methods class; another stated one term but failed to give the exact number of observations; another gave eighteen observations a semester and one gave no set number of observations. In the light of the data, the group of institutions studied meet state requirements as stated in requirements for certification at the beginning of this chapter.

The list of activities in which the observers take part in are: helping out of tune singers, accompanying, helping with part singing, teaching a rote song, some type of rhythm drill, games, voice problems and play or sing for an appreciation lesson. The above activities lend themselves well to the participation period, provide contact with different groups of children and initiates the student into the teaching situation before he is actually ready to take over the class. Several more activities of importance may be added such as taking children to concerts, assisting with programs and responsibility for music materials.

It was found that in all the universities the observers were required to meet with the director of teacher training, or with teacher training staff. In four universities, the observations were discussed in the methods class following the observation and two reported weekly meetings scheduled at a given time. Additional meetings are called when necessary.
The number in a group of observers vary from one to thirty. Students should observe various types of teaching such as primary and intermediate grade levels. In the junior and senior high school, the general music class, glee clubs, choirs and vocal classes should be observed. These general observations on all levels are made by students in four of the universities and general and specific observations are made in two schools. Methods are not given prior to observation and participation courses but are scheduled concurrently. It is important that music observation parallel music method classes because as the various problems are taken up in the methods class opportunity should be given for the student to see their application in an actual teaching situation. Only one university reported using written guides for observation; the remaining had discussions in class either before or after observations. Three require no lesson plans during observations and three require written reports.

Although there is no proof that student teaching insures a superior teacher it would seem that the students' first teaching experience might best be gained under expert guidance during the preparatory period.\(^\text{10}\)

\(^{10}\) Edna McEachern, *Education of School Music Teachers*, p. 33.
An analysis of the data in the questionnaire shows that all of the state universities require music student teaching. One of the most important problems in the field of music teacher-training lies in the selection of student-teachers. Most of the student-teaching is done in the senior year, several however use the last semester of the junior, and one requires it in the sophomore, junior and senior years.

Table II shows the type of school used for student-teaching, the range of distance from the campus, and number of student-teachers accommodated in each type.

**TABLE II**

AVAILABLE FACILITIES FOR STUDENT-TEACHERS

<table>
<thead>
<tr>
<th>Type of School</th>
<th>Number Used</th>
<th>Range of miles from campus</th>
<th>Number of Student-Teachers</th>
</tr>
</thead>
<tbody>
<tr>
<td>Campus School</td>
<td>7</td>
<td>----</td>
<td>1-50</td>
</tr>
<tr>
<td>Local School</td>
<td>21</td>
<td>½ - 10</td>
<td>7-50</td>
</tr>
<tr>
<td>Neighboring School</td>
<td>4</td>
<td>1 - 3</td>
<td>2</td>
</tr>
<tr>
<td>Private or Other Schools</td>
<td>--</td>
<td>----</td>
<td>----</td>
</tr>
</tbody>
</table>
From the above table one sees the nature of facilities for training teachers as far as the physical aspects are concerned. Training authorities were asked "Are facilities for accommodating student teachers adequate?" All except one found adequate facilities in cooperating schools.

Training authorities were asked to state the manner in which arrangements were made for music student teaching in public schools as indicated (question 2 under D on questionnaire form). The nature of the contract which training authorities have with cooperating school officials is revealed in Table III.

**TABLE III**

**ARRANGEMENTS OF TEACHER TRAINING INSTITUTIONS WITH COOPERATING SCHOOLS**

<table>
<thead>
<tr>
<th>Reply</th>
<th>Frequency</th>
</tr>
</thead>
<tbody>
<tr>
<td>Written contract between college and board of education</td>
<td>2</td>
</tr>
<tr>
<td>No contract but written official recognition from the board</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>1 permanent</td>
</tr>
</tbody>
</table>
Financial arrangements for student-teaching in cooperating public schools is important. Training authorities were asked, "Does the university pay for student teaching privileges?" We find where money is involved, it is paid in two different ways:

- Directly to the board of education
- Directly to the critic teacher concerned

Two of the institutions reported no reimbursement of any kind and another stated remission of fees when teachers attend the university.

In submitting replies relative to financial arrangements, two institutions made definite statements concerning the basis upon which critic teachers were paid. One reported paying critic teacher $25 to $35 per student-teacher depending on the place for student-teaching and the other reported $50 per student teacher for four hours credit in student-teaching.

"Are student-teachers charged a fee for the student-teaching course? If so, how much is it per student?" These questions were asked training authorities in order that it might be known whether there existed any unified practice in regard to this problem. The returns indicate that three of the institutions charged no fee for the student-teaching course and the price varied in the three remaining institutions from sixty-five cents, one dollar and two dollars per clock hour.
The student-teaching requirements vary considerably. Some of the schedules are:

Grades ............... 10 to 90 clock hours
Junior High........... 10 to 36 " "
Senior " ............. 10 to 36 " "

Practice Teaching Requirements:

Practice teaching requirements vary from 60 clock hours to 180 hours depending upon the state requirements for certification. It was recommended that at least 160 hours be required through junior and senior years. 11

It is important to note that music student-teachers in all the universities are placed by the music education teacher. The following comments were given as basis for the placement of a student:

1. fitness of the student
2. schedule of the student
3. feeling of critic as to fitness of student-teacher for certain grade levels.
4. completion of method courses and basic music courses.
5. personality and music abilities of student-teachers.

Training authorities were asked to state who is responsible for the grading of student-teachers. This is shown in Table IV.

<table>
<thead>
<tr>
<th>Type of Teacher</th>
<th>Frequency</th>
</tr>
</thead>
<tbody>
<tr>
<td>Music critic teacher</td>
<td>3</td>
</tr>
<tr>
<td>Training teacher</td>
<td>1</td>
</tr>
<tr>
<td>Combination of music critic and training teacher</td>
<td>2</td>
</tr>
</tbody>
</table>

"Who supervises the daily activities of student-teachers?" Table V shows the replies to this question.

<table>
<thead>
<tr>
<th>Type of Teacher</th>
<th>Frequency</th>
</tr>
</thead>
<tbody>
<tr>
<td>Music critic teacher</td>
<td>3</td>
</tr>
<tr>
<td>College training staff member</td>
<td>3</td>
</tr>
<tr>
<td>Music education teacher</td>
<td>3</td>
</tr>
<tr>
<td>Elementary grade room teacher assisting</td>
<td>2</td>
</tr>
</tbody>
</table>
Training authorities were asked to state who selects materials used in the music student-teaching program (as indicated by question 15-D on the questionnaire form).

The following answers were given:

1. critic and supervisor
2. supervisor and student
3. student teacher under guidance
4. music education teacher, class room teacher and students.
5. cooperative affair, teacher and student
6. critic teacher and student.

In order to determine who was responsible for the final outcome of the work in teacher training, the request was made for a statement concerning the individual in whom this responsibility was vested. The nature of the replies received in answer to this request are shown in Table VI.

TABLE VI

OFFICIALS RESPONSIBLE FOR THE FINAL OUTCOME OF THE WORK OF MUSIC TEACHER-TRAINING

<table>
<thead>
<tr>
<th>Reply</th>
<th>Frequency</th>
</tr>
</thead>
<tbody>
<tr>
<td>College director of teacher training</td>
<td>4</td>
</tr>
<tr>
<td>Classroom critic teacher</td>
<td>1</td>
</tr>
<tr>
<td>Joint responsibility of critic teacher and Dean of College</td>
<td>1</td>
</tr>
</tbody>
</table>
There are some educators who question the attempts made to rate student-teachers. In order to obtain an expression from the several authorities on the practice followed in this regard, music teacher training officials were asked, "Do you use a form for rating student-teachers?" Five stated they did use a form for rating student-teachers, while one institution stated that no rating form was used.

The teachers in charge of the music education programs were asked to state what they considered to be the two or three gravest problems faced in training of music teachers. The nature of the replies indicated a diversity of problems, a total view of which helps one to secure an understanding of the administrative difficulties in the field of music education. These difficulties presented in the words of the reporting teachers follow:

1. Developing in student-teachers a sensitivity to the needs and abilities of pupils.

2. Teaching young teachers how to make the program functional in the community which they will serve.


4. Breadth of general information in all fields.
5. The teaching profession needs many students who are "good enough" to be teachers and leaders in the school and community.

6. The music teaching field needs students having the personal and musical qualifications to earn a high degree of success.

7. More experience for observation.


9. More equipment for entire program.

10. The number of students who choose school music as their field who are not adequately equipped to pursue such a course.

11. Since the war, the accelerated program.

12. The preponderance of laboratory type of classes in the schedule with heavy outside activities of the music student. This results in "skimming the surface" of much work; particularly by those who are not unusual students.
For more than a century and a half student-teaching has increasingly become an essential activity in teacher education. Long experience has taught us rather than scientific proof that student-teachers gain from experiences they have in laboratory schools.

An analysis of the data in this thesis shows the basic needs in the education of school music teachers. In addition to training for musicianship the school music teacher needs a well rounded, liberal education.

This is necessary for several reasons:

1. "The cultivation of any one capacity, however great, to the exclusion of other capacities, tends to limit its usefulness because it becomes isolated from life processes. Musical training which is not based on broad interests has little social value. For this reason, educators of school music teachers are becoming increasingly concerned with the education of the entire individual rather than with the development of specific music skills.

2. Culturally, intellectually, and socially the school music teacher must stand on a par with her colleagues in other subject matter fields. The sphere of the school music teacher's influence will be limited to the extent that she cannot meet her fellows on common ground.
3. Music is only one of the many educative agencies in the school curriculum and as such cannot realize its purpose without reference to other educative agencies.  

An analysis of the data in Chapter II shows that music observation paralleled with music education courses. These lessons should be given if possible by a music education teacher, thus affording a close tie up between theory and practice. Where the music education teacher and the music demonstration teacher are different persons, it is necessary that there be a close cooperation between the two if the observation lesson is to serve the needs of the music education class. The demonstrations should be in terms of growth of children rather than topics selected by the music education teacher. By these observations the student may see the problems which will confront him as a teacher, and the responsibilities which a teacher must assume. Only one of the state universities did not find adequate facilities for accommodating observers and student-teachers in cooperating schools. In accordance with the data (Table II) all the universities except one have either campus schools, local schools or neighboring

schools available for student teachers. This condition should be remedied.

Student-teaching is the test of the entire teacher education program. The music student-teacher should have a variety of teaching experiences. Since most music teachers are required to teach in all grades from the first through the high school in an actual teaching position, therefore the student-teacher should have actual experience in both elementary and secondary schools. One of the most difficult problems faced by student-teachers is learning how to adapt themselves to various age levels.

The curriculum should provide for inducting the student into the teaching process by a gradation in difficulty. Through participation the music student should work with small groups and assist the critic teacher in classroom routine, which will initiate the student into a teaching situation before he is required to be responsible for the class.

The amount of laboratory experience required of prospective music teachers should be sufficient to insure the student's competency and success in his initial teaching position after graduation.

While the American Association of Teachers Colleges recommends 90 high school periods of actual supervised student-teaching, the amount of laboratory experience
should vary with the ability, experience, and needs of the individual student. Whatever the amount, the outcome of laboratory experience should result in a teacher product of superior quality. Each student-teacher should be required to continue his activities in the laboratory school until he has demonstrated his unquestioned ability as a teacher.

An evaluation of the existing music teacher training program in the state universities reveals the following needs: (1) more observations required in both elementary and secondary schools; (2) student-teachers take a more active part during observation period; (3) observers should meet with director of teacher training or some other member of teacher training staff for discussion after observations; (4) fewer number of observers to secure the best teaching results from children; (5) where no guides are furnished, observers should take notes during observations; (6) the off-campus school should supplement the campus school by providing additional facilities and should complement it by furnishing the student-teacher additional types of opportunity to have laboratory experience under normal conditions; (7) fewer student-teachers for the critic teacher so as to provide greater efficiency in the performance of
supervisory duties; (8) more general use of the written contract between the training schools and the laboratory schools to insure definite and progressive improvement in the student-teaching program; (9) financial support substantial enough to secure qualified critic teachers with adequate time for the work of supervision; (10) the period of contact with the laboratory school should be lengthened in both elementary and secondary schools and laboratory experience distributed over a period of two or three years; (11) the entire training program should reveal to the student what good teaching of music means as a practical possibility.

The evolution of music in American education has brought a demand for a new type of professional teacher. The music educator needs to do something more than, and different from a teacher of voice, piano, theory or director of choral ensembles. Yes, he needs to be a versatile, efficient teacher in order to get the best results but beyond this he should be an organizer, promoter and a musical educator in the widest sense. In order to make the art of music a living force he should be able to work resourcefully and acceptably in both school and community. The key to a teacher's success lies in being able to deal with situations when they arise with initiative, resourcefulness, confidence, and
good judgement. This should be the core of the music training program.
BIBLIOGRAPHY


APPENDIX
QUESTIONNAIRE ON TEACHER TRAINING

A. General Information

1. Name of Institution ___________________________ Date ____________

2. Name of Teacher in Charge of Student Teaching

B. History

1. When was the Department of Public School Music started?

2. To what College does belong?

   Education__________________________
   Music____________________________
   Fine Arts________________________
   Liberal Arts______________________

C. Organization of Observation and Participation

1. Is the course of observation and participation given by critic teacher, supervising teacher, or by teacher of music education?

2. How many observations are required during the semester or term?

   Semester_________________________ Term ________________________
3. In what year are the observations made?
   Year

4. At what level are the observations made?
   Level

5. Do the observers take active part during the observations?

6. What activities do the observers take part in?

7. Are the observers required to meet with Directors of Teacher Training or any other member of Teacher Training Staff for discussion of observations?
   a.
   b. How often?
   c. Purpose of meeting?

8. What is the average number of observers?

9. Do observers visit the classes which they are to teach, or is the observation general?

10. Is there a methods course given prior to the observation and participation course, or is it concurrent?
11. Are the students furnished with guides for observations?

12. What preparation is made by observers prior to the observations?

13. Are the observers asked to make any lesson plans during their period of observation?

D. Organization of Student Training

1. Indicate in the appropriate blank the approximate number of each type of school used for student teaching, the range of distance from the Campus and estimate number of student teachers accommodated in each type last year.

<table>
<thead>
<tr>
<th>Type of School</th>
<th>Number Used</th>
<th>Range of Miles from Campus</th>
<th>Number of Student Teachers</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Campus School</td>
<td>______</td>
<td>______</td>
<td>______</td>
</tr>
<tr>
<td>2. Local School</td>
<td>______</td>
<td>______</td>
<td>______</td>
</tr>
<tr>
<td>3. Neighboring *</td>
<td>______</td>
<td>______</td>
<td>______</td>
</tr>
<tr>
<td>4. Private or Other Schools</td>
<td>______</td>
<td>______</td>
<td>______</td>
</tr>
</tbody>
</table>

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2. Are arrangements for student teaching in public schools made by:
   a. Written contract between College and Board of Education?
   b. No contract but written official recognition from Board of Education?
   c. Verbal understanding with Board of Education?
   d. Verbal consent of principal or superintendent?
   e. Verbal consent of individual teacher concerned?

3. a. Who pays for student teaching privileges and is money paid directly to the Board of Education in the cooperating district?
   b. Is the money paid directly to the school Critic teacher?
   c. If the money is paid to the Board of Education, is there an understanding that the Critic teacher be reimbursed by additional salary?

or does the Board reserve the right to use money as it sees fit?
In any case, if the school Critic teacher is paid what is the basis of payment?

$__________ per student?______

$__________ as part salary?______

4. Are student teachers charged a student teaching fee?

If so, how much is it per student?

5. How many clock hours are student teachers required to teach?

a. Grades
b. Junior High
c. Senior High
d. How many periods per week?

6. Who "grades" the student teacher?

Critic teacher_______ Training teacher_______
Combination Critic and Training_______

7. In what college year is student teaching done?

8. Are student teachers required:

a. to belong to O.M.E.A?
b. attend school faculty meetings?
c. to assume other duties, give or assist with programs?

a. ________________________________
b. ________________________________
c. ________________________________
9. Who supervises the day by day activities of student teachers?
   a. Music critic teacher?
   b. College training Staff member
   c. Music Education teacher
   d. Elementary grade room teacher

10. By whom are student teachers placed?
    a. ________________________________
    What is the basis for this placement?
    b. ________________________________

11. How many music critic teachers do you have?
    a. ________________________________
    How many college supervisors?
    b. ________________________________

12. Do you use a form for rating student teachers?
    a. ________________________________
    If not what do you use?
    b. ________________________________

13. Who is responsible for final outcomes of the work of teacher training:
    a. College director of teacher training?
    b. Classroom critic teacher?
    c. Superintendent?
    d. Joint responsibility of?

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14. On the average how many music student teachers does the Critic teacher have at one time?________

In the course of a year?__________________________

15. Who selects materials used in the student teaching program?

______________________________________________________________________________

16. Are facilities for accommodating student teachers in cooperating schools adequate?

______________________________________________________________________________

17. What do you consider the two or three gravest problems you face in the training of student teachers?

______________________________________________________________________________

______________________________________________________________________________

______________________________________________________________________________

______________________________________________________________________________