A STUDY OF PRACTICES IN STUDENT TEACHING IN SELECTED UNIVERITIES WITH RECOMMENDATIONS FOR THE IMPROVEMENT OF THE FULL-TIME STUDENT TEACHING PROGRAM IN MUSIC AT THE OHIO STATE UNIVERSITY

DISSERTATION

Presented in Partial Fulfillment of the Requirements for the Degree Doctor of Philosophy in the Graduate School of The Ohio State University

By

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CHAPTER I

INTRODUCTION AND STATEMENT OF THE PROBLEM

The Need for the Study

The student teaching program of the School of Music at The Ohio State University is in a transition period. Student teaching which formerly consisted of a part-time experience in which teaching was done for one period each day for two quarters is being changed to a full-time teaching experience for one quarter. This new type of program has come about because of the importance placed upon the student teaching phase of the music education curricula by the faculty of the School of Music. The attitude of the faculty was well demonstrated during the last curriculum revision (academic year 1952-53) when full-time student teaching was voted unanimously into the music education curricula for the preparation of instrumental and vocal music teachers. Factors which guided the faculty in this decision were the preponderance of literature in the field advocating full-time student teaching and the fact that students who elected to do the full-time program under the old curriculum were very enthusiastic about it.

This change places before those members of the music staff directly concerned with student teaching the problem
of determining how this additional time can be wisely spent. It further charges them with the additional responsibility of administering a program of student teaching which can educate public school music teachers more adequately. It is from the standpoint of this charge of responsibility that the real significance of this study can be seen.

Another significant reason for the study is that even though full-time student teaching is advocated and explained in contemporary educational literature, specific information on full-time student teaching in music is limited. This literature is confined almost exclusively to graduate research. Probably the dearth of material in this area is because relatively few teacher-training institutions in the United States sponsor full-time student teaching programs. Many of these programs are still in the experimental stage.

The present study also finds importance when it is realized that student teaching in the area of music at The Ohio State University has not been the subject of a thorough formal study since its inception in 1926. Since that time it is estimated that nearly one thousand students have experienced the course. With the realization that these estimated one thousand individuals possibly comprise a large part of the total public school music teaching done in Ohio, the importance of the teacher training phase
and especially of the student teaching course in music becomes evident.

The importance of the student teaching phase of the teacher education program is becoming more noticeable. In a recent study\(^1\) it was found that student teaching was the most helpful course in preparing teachers for their first year's experience in teaching. It then logically follows that this important phase of teacher training merits constant attention if the professional preparation of teachers is to continually improve.

**The Problem of Procedure**

The problem as set forth by the writer consists of making full recommendations for the improvement of the full-time student teaching program in music at The Ohio State University. In order that this be done in a sound and logical manner the writer has listed a group of principles advocated by The American Association of Teachers Colleges in a recent publication entitled, *School and Community Laboratory Experiences.*\(^2\) These principles have been related to the educational


\(^2\) American Association of Teachers Colleges, *School and Community Laboratory Experiences*, pp. 16-26.
philosophy of John Dewey and to the theory and practice of authorities in the field of student teaching. Implications for these principles in the area of student teaching in music are next shown through a presentation of advocated practices.

A questionnaire and an opinionnaire were structured from these principles and sent to publicly supported institutions whose departments of music are members of the National Association of Schools of Music in order to obtain practices and opinions in this area. In order to validate these data and to throw light on the whole area of student teaching in music, information obtained through interviews with representatives of eleven of the institutions studied is presented.

An evaluation of the music student teaching course at The Ohio State University is also presented. Individual evaluations were secured from student teachers, co-operating teachers, secondary school pupils, and the campus supervisors.

Recommendations for improvement of the student teaching program in music are based upon an analysis of the previously mentioned data.

Basic Premises

The investigator attempts to be as consistent as is feasible. Therefore, he has based his approach to the
study upon three main premises. These premises are open to question; however, for the purpose of this study they are relied upon for basic guidance.

The basic premises are:

1. That the principles for student teaching set forth by the American Association of Teachers Colleges are acceptable guide lines for the improvement of a full-time student teaching program.

2. That these principles, when set down in terms of practice and checked with current practice and opinion in the area of student teaching in music, become a sound basis for the development of advocated practices in a full-time student teaching program in music.

3. That the opinions and suggestions of all individuals concerned with the student teaching course can be used in determining the strengths and weaknesses of the program and in improving the student teaching program in music.

In order to validate these premises each established principle has been examined in light of the Dewey philosophy of education, since it is assumed that the educational philosophy of experimentalism can give basic guidance in the development of the educative process. And yet the writings of any educational philosopher are merely guideposts. The practices and opinions of those specialists involved daily in student teaching programs, who are confronted with actual problems in their day-to-day experience with student teaching are also of major importance. This idea is inherent in the philosophy subscribed to in this research. Therefore, the principles noted above have also been checked against the
opinions and practices of authorities in the field.

Scope of the Study

Since it is intended that this investigation contain the proper depth, certain limitations are placed upon it. Thus, the study is confined to student teaching in the area of music with its main emphasis on recommending practices for the improvement of the full-time program of student teaching in the School of The Ohio State University. Although peripheral aspects of the program will be included, such data will be used only when they contribute to a more thorough analysis of the problem at hand or when they substantiate and clarify derived recommendations. It should be understood that all data presented in the study are similarly used only to evaluate and substantiate proposed recommendations. Thus, the statistical handling of the data is on an elementary level, since the study is not meant to be statistical research.

Sources of Data

Data were secured from six main sources in order that the coverage would be as complete as possible. The current literature on student teaching was covered with special emphasis on full-time programs in student teaching and laboratory experiences in music. Pamphlets
periodicals, and text books comprised the type of publications analyzed.

Programs of eleven teacher-training institutions were selected for special study. Institutions which were included in the study are publicly supported ones whose music departments are members of The National Association of Schools of Music and who carry on a program of teacher education. Forty-two institutions were included because of the willingness of staff members to complete and return a questionnaire. Individuals connected with eleven of the institutions studied were contacted for personal interview.

Music student teachers at The Ohio State University were used as a third source of data for this investigation. During the academic years 1951-1952, 1952-1953, and 1953-1954 they were asked to evaluate formally their student teaching experience.

In the Columbus, Ohio, area twenty-seven cooperating teachers were contacted through personal interview and were asked to give their opinions as to the program.

The School of Music has four supervisors of student teaching in addition to the writer. These people also were contacted for information relative to the study.

Lastly, in order that a complete coverage of the
student teaching program be made, secondary pupils in the public schools who were taught by student teachers of music from The Ohio State University were contacted through an opinionnaire.

**Definition of Terms**

There is considerable variation in the terminology used in the professional literature relating to professional laboratory experiences. For the purpose of this study the terms most frequently used are here defined.

"Professional laboratory experiences include all those contacts with children, adolescents, and adults (through observation, participation, and teaching) which make a direct contribution to an understanding of individuals and their guidance in the teaching-learning process."[^3] It is assumed in this definition that teaching refers to the student teaching experience. It is further assumed that the contacts with children, adolescents and adults may be both inside and outside school.

Student teaching is guided experience in conducting the teaching-learning process with the level of responsibility gradually increasing to full teaching responsibility in one or more classes. This definition is

consistent with the one proposed by The American Association of Teachers Colleges. The American Association of Teachers Colleges. "Student teaching is 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." The synonymous term of practice teaching appears in some literature in this field.

Participation may be defined as responsible assistance in guiding the teaching-learning process. In participation, the student is an active assistant to the regular classroom; and his activities, in this role, fall between those of the observer and those of the student teacher since the observer carries no teaching responsibility and the student teacher, with some induction, carries full, or almost full responsibility.

Observation is the passive act of watching a teaching-learning situation, with or without the student recording his reactions.

Secondary school is defined for the purpose of this study as grades seven through twelve.

Elementary school is defined as grades one through six.

A student teacher is a prospective teacher engaged
in full teaching responsibility under the supervision of secondary-school and college-staff members. 

Cadet and intern are terms used as synonyms for student teacher in the literature.

A co-operating teacher is a teacher in a public, private, or campus school, in whose class or classes the student teacher is temporarily assigned full teaching responsibility. The co-operating teacher assumes a large share of the responsibility for directing the work of the student teacher. The terms supervising teacher, sponsor teacher, directing teacher, guidance teacher, master teacher, and critic teacher are generally considered to be synonymous with co-operating teacher.

The University supervisor of student teaching is a member of the college faculty who not only is assigned supervisory responsibility in one or more subject areas, but also visits and confers with student teachers in the schools to which they are assigned. The University supervisor of student teaching in music may be a member of the department of music, a member of the department of education specializing in the teaching of music, or perhaps a staff member without special training in the field of music. In some cases the college supervisor is a member of the specialized area or department of music education as is the case at The
Ohio State University. Campus supervisor is generally considered to be synonymous with University supervisor and will be used in this manner. In this study the term supervisor or music supervisor also will refer to those individuals who direct student teachers in music.

The campus laboratory school is a school situated on or near the college campus, operated or controlled directly by the college or jointly with a public-school system or other group. The campus laboratory school is usually staffed by the college and, in many cases, the staff holds faculty rank in the college. This school may be an institution completely separated from the regular public schools.

The co-operating school is a public school in which teacher-education activities are frequently, but not always conducted under a contractual arrangement with the college. These schools are, in most cases, located within a few miles of the college; but in some cases they may be found in all parts of the state.

Related Studies

Although many studies have been made in the field of student teaching, relatively few have been in the specific area of music. Of these, four doctoral dissertations have importance for this investigation.
Steg\(^5\) made a study of a large number of student teaching programs in music to discover the administration and general content of student teaching courses in music, to find problems and contemplated changes, and to develop recommendations for the improvement of present practices and policies. This study included public universities, private universities, state teachers colleges, privately endowed liberal arts colleges, and conservatories of music. Seven broad areas were covered: (1) Integration of Theory and Practice, (2) Prerequisites for Student Teaching in Music, (3) Requirements for Student in Music, (4) Facilities for Student Teaching in Music, (5) The Organization of Supervision, (6) Conferences and Evaluation, and (7) Content of Programs for Student Teaching in Music.

Steg attempted to show how the five types of institutions brought the seven broad areas into their programs. He then made nine recommendations for the general improvement of student teaching programs in music. These nine recommendations were:

1. Methods courses should be closely related with student teaching.

2. Introduction into student teaching should be based on the student's readiness for it.

3. The student teaching experience should be as broad as possible.

4. The student teaching situation should be as near normal teaching conditions as possible.

5. Each student teacher's experience should be determined and guided by an advisory committee consisting of his major advisor, his music methods teacher, his critic teacher, and the director of student teaching.

6. The critic teacher's load should be adjusted so as to have time for consultation with the student teacher.

7. Time should be established in the student teacher's schedule for individual and group conference.

8. Evaluation should be a continuous process carried on co-operatively by the student teacher and his advisory committee.

9. Student teaching should contain activities relative to all aspects of a music teacher's recognized responsibilities.

Fite examined student teaching practices advocated by authorities on the preparation of music teachers. The five general areas covered were: (1) Preparatory professional experience prior to student teaching, (2) The administration of the student teaching program, (3) The supervision of student teaching, (4) The music materials

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and music activities of the student teaching program, and (5) The evaluation of student teaching. An analysis form was used, and findings from teacher education institutions whose programs had been recommended by the state supervisor of music in that particular state were analyzed and interpreted.

Pita made a number of recommendations. Seven of these that can be considered pertinent for this study are listed below.

1. Experience in observing and working with children should be continuous throughout the professional training period.

2. A close co-ordination of effort should exist throughout the college staff and especially in the music area.

3. Approval of a student to do student teaching should rest upon demonstrated musical competencies and interest in teaching.

4. Induction into responsible student teaching should be gradual.

5. The student teaching experience should include experiences with community activities.

6. Evaluation should be co-operative and continuous and include all involved.

7. A field service and follow-up program for the graduates should be provided by the college.

Kirk in a project at Teachers College, Columbia

University studied the efficacy of the student teaching program in music at the University of Illinois. Through questionnaires and conferences the program was evaluated through three groups of music student teachers, the cooperating teachers in music, supervisors and other faculty members, and former students who had completed one year of teaching. The four areas of weakness found in the student teaching program in question were:

1. Orientation and motivation to teaching.
2. Laboratory experiences prior to student teaching.
3. Effective use of the student teaching experience.
4. Supervision in relation to clarification of purpose.

The remaining portions of the study included definite recommendations for the program. These recommendations were based upon practices advocated in the literature and which seemed to follow the principles of good learning.

Bird\(^8\) in a project at Teachers College, Columbia University, made a study of the student teaching program

of that institution and made recommendations for its improvement based on Standard VI of Recommended Standards Governing Professional Laboratory Experiences and Student Teaching and Evaluative Criteria. The student teaching program was evaluated through interviews with the student teachers and through personal observation. Bird pointed out five problems in the program for which he gave detailed suggestions for improvement.

The five problems were:

1. Developing laboratory experiences prior to student teaching which can in themselves be useful learning periods and can also be an orientation to student teaching.

2. Providing laboratory schools in which effective teaching is in evidence and which will provide experiences needed by the student.

3. Providing flexibility in assignment to meet the needs of the student.

4. Providing sufficient information about both the student teacher and the laboratory school to improve the quality of guidance.

5. Providing sufficient time for the college staff directly responsible for the student teaching to carry out the program and develop a close liaison between the laboratory teachers and the college.

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CHAPTER II

SOME PRINCIPLES FOR A STUDENT TEACHING PROGRAM AND THEIR IMPLICATIONS FOR THE PRE-SERVICE EDUCATION OF MUSIC TEACHERS

The following principles which are to be used as guidelines for the improvement of the student teaching program in music at The Ohio State University are an outgrowth of a study carried on in 1946-47 by the subcommittee of the Committee on Standards and Surveys of the American Association of Teachers Colleges.

The nine principles are:

1. American Association of Teachers Colleges, School and Community Laboratory Experiences in Teacher Education, p. 6

Principle I. The particular contribution of professional laboratory experiences (including student teaching) to the 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.

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 socio-economic backgrounds for a period of time sufficient to contribute to the func-

2. Ibid., p. 19
tional understanding of human growth and development. 3

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. 4

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. 5

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 a member of the teaching profession. 6

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. 7

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. 8

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

3. Ibid., p. 23.
5. Ibid., p. 28.
7. Ibid., p. 31.
8. Ibid., p. 33.
9. Ibid., p. 34.
The first eight of the nine criteria were distributed to persons in member institutions of the American Association of Teachers Colleges in order to obtain their reactions to them. The scale used was: agree, disagree, agree with reservations. The following table illustrates the opinions of the 157 replying individuals in the study. 10

TABLE I

THE OPINIONS OF 157 SUPERVISORS OF STUDENT TEACHING ON PRINCIPLES RECOMMENDED BY AATC

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<thead>
<tr>
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<th>AGREE WITH RESERVATIONS</th>
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<td>VIII</td>
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It should be noted that those few individuals who disagreed with the principles can be categorized into two groups:

... those suggesting slightly different wording and those pointing out the difficulty of implementation. 11

Principle IX was not included in the original questionnaire but grew out of a regional conference held at Terre Haute, Indiana. It has been included in the 1948 annual report of the AATC and therefore will be included as part of the basic principles of this study.

10. Ibid., p. 16.
11. Ibid., p. 5.
The remaining portions of the chapter will attempt to examine these principles in terms of the Dewey philosophy of education, to cite authorities in the field of student teaching who advocate the ideas set forth, and to illustrate the implications of these principles in a student teaching program for music majors. It is assumed by the author that these nine basic principles of the professional laboratory experiences are valid and that they can be identified with a recognized philosophy of education. As previously mentioned, they have been checked and found satisfactory by most of the 157 individuals who are responsible for student teaching programs. The ideas set forth in these principles are advocated in the literature on professional laboratory experiences. Lastly, the principles can be shown to have implications in a student teaching program for music majors.

Principle I. The particular contribution of professional laboratory experiences (including student teaching) to the 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 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.
The assumption inherent in this principle is that first-hand experience is essential in the educative process. Principles or ideas are valueless without application. Dewey states:

...all principles by themselves are abstract. They become concrete only in the consequence which result from their application.¹²

In the student-teaching literature authorities have contributed voluminous articles which relate themselves to this principle. H. E. Dewey advocates that the student-teaching conference should be kept on a practical level, always referring to the theory, but never maintaining it as the fundamental aim of the student-teaching course.¹³ Fielstra holds the same view in one of his publications.¹⁴

Mills lends his support to the experiential type of learning in student teaching. He feels that student teaching should be more integrated with other professional course work. In his list of trends in student teaching he notes those aspects which tend to implement theory in student teaching.¹⁵


Ayer of State Teachers College, Milwaukee, Wisconsin, tells of an experiment carried on to demonstrate how students could learn educational theory through the sole use of the student-teaching course. 16

Sufficient agreement in the literature on student teaching is found to feel that the principle may be accepted as theoretically sound. The implications for this principle in a student teaching program in music will next be discussed.

During the music methods courses great stress is placed on objectives of the whole music program and the objectives of the separate aspects of the music program found in individual classes. In student teaching the teachers should actually experience the formulation of objectives in a given situation, and they should be able to discuss with the co-operating teacher and/or the campus supervisor ways and means of implementing these objectives. All planning which goes on either with or without the co-operating teacher should be in relation to those established goals.

Another topic which is related to the theory of teaching is pupil-teacher planning. A student teaching program in music therefore should try to include opportunities for the student teacher to plan musical learning activities with pupils. This can come about on the elementary level through the use of a pupil-teacher planned unit. Although the co-

operating teacher should always be available for assistance, this activity should be a part of the learning experience of all student teachers in music. On the secondary level pupil-teacher planning can take place in the performing organization, through program planning which includes committee and whole group participation. Discussing the selections to be used on a program increases the pupils' knowledge of the music chosen and also increases his knowledge of musical programming and its effect on audiences.

Student teaching, as conceived in this principle becomes a culminating experience of the pre-service education of teachers. It is not thought to be an additional experience but rather one that utilizes all the learning which has preceded. This means that the student teaching course will be a continuation of growth as a musician and a teacher and at the same time gain a greater knowledge of public school music literature, methods of teaching and come to better understand the place of music in the lives of people.

**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.

This principle is supported in the field of education by the principle of individual differences. Spears lists it in his *Some Principles of Teaching*: "Principle 43. No wo
If learners are regarded as individuals, it logically follows that the experiences which are conducive to the growth and maturation of one individual learner will not necessarily apply to all individual learners. Therefore, the student teaching experience should be planned in terms of each individual with his weaknesses and strengths in mind. Dewey approaches the idea in this way:

It is a cardinal precept of the newer school of education that the beginning of instruction shall be made with the experience learners already have; that his experience and the capacities that have been developed during its course provide the starting point for all further learning.\(^1\)

The importance of this principle can be understood when education is conceived as valuing the worth and dignity of each individual. In the literature on student teaching Wengert advocates that:

The contacts and experiences with children, however, must be guided in terms of the objectives to be realized and in terms of the individual needs of the prospective teacher, as indicated by an evaluation of his previous experiences, interests, aptitudes, and probable future needs.\(^1\)

Grim, Farley, and Fishbaugh subscribe to the principle by stating:

\(^{17}\) Harold Spears, Some Principles of Teaching, p. 83.


\(^{19}\) Stanley A. Wengert, Laboratory Experience and Student Teaching--Elementary School M.Ed. The Education of Teachers, pp. 233-34.
The student teaching experience should be individualized to meet the varying needs, interests, and abilities of the student teacher.

In the area of business education Wheeler also supports this principle of providing for individual differences.

The supervising teacher should recognize and make provision for individual differences on the part of student teachers, just as the student teacher should recognize and provide for differences in their pupils...

Other authors in student teaching literature such as Jordan, Sharpe, and Hansen subscribe to the ideas inherent in this principle.

The implications of this principle in the student teaching program in music as in any other student teaching program are that the person in charge of its administration should understand both the laboratory situation and the individual student teacher. The American Association of Teachers Col-
leges committee report 25 enumerates such aspects as functional intelligence, mental and physical health, social development, emotional maturity as well as previous experiences, rate of learning and growth patterns as points of difference which need to be recognized in individual students when planning their student teaching experiences.

It is not only important that the student teacher be placed where opportunities for success are more assured, but also that he be placed in a situation which meets his particular needs. Because of this many student teachers who graduate from small, rural schools desire placement in a large city school where they can observe and work in an urban environment. Similarly students who graduate from large city schools find it beneficial to observe and teach in a rural atmosphere. This plan operates successfully at Indiana State Teachers College.

Certain situations in music occur that make it imperative that the principle of planning according to abilities be observed. The directing of music in the public schools demands an individual who has a strong personality. The directing of a marching band, the leading of assembly singing, and the handling of general music classes of from fifty to one hundred students cannot be accomplished by a weak and retiring


personality. Many student teachers are not ready for these challenges during the first few weeks of student teaching. It is also important that assignments in student teaching take into account the student teacher's past experiences in handling these larger and more complex groups.

To be sure that the student teacher's contacts are guided, it is important that the campus supervisor and the cooperating teacher be given time to work out with the student teacher his activities during student teaching. It is important that these individuals know the student teacher through cumulative records and previous personal contact. This could mean that the campus supervisor might have been both the student teacher's adviser and a subject matter teacher. The cooperating teacher could have previous personal contact with him during or after an observation period carried on as part of pre-student teaching laboratory experience. It should be realized that this would be difficult as long as the pre-student teaching laboratory experiences are limited. However, with the extension of laboratory experiences before student teaching the contacts between the cooperating teacher and the student will increase.

Many colleges have established prerequisites to the student teaching course so that only the most qualified candidates can enter into the last phase of preparation for teaching. Some institutions like The Ohio State University insist that a cumulative point hour ratio of 2.5 (half way between C and B) be maintained in professional work and a total cumula-
tive point hour of 2.0 in all academic classwork. In another institution, Wayne University, candidates are guided in their preparation for teaching through an interview with a psychologist and a school administrator. Many schools ask for adviser's ratings before the student teaching course may be taken. In the field of music, comprehensive music examinations are sometimes given before a student can qualify for student teaching. Proficiency examinations are often required on a music student's major instrument or voice. Sometimes a certain proficiency on piano is expected for all music students whether they are piano majors or not.

The student's needs are important in planning a student teaching experience. A string major who anticipates handling a high school instrumental program needs more band experience than his counterpart majoring on a brass, percussion, or woodwind instrument. The prospective string teacher would probably profit by some experience with a marching band during student teaching.

Patterns for the student teaching course vary because of this sensitivity to the student teacher's needs. Some student teaching courses are planned over a period of from one to three years while others provide a concentrated, full-time experience during the senior year. The placement of the methods courses also varies because of this reality.

Educationally speaking, a student teacher in music is well placed when his strong and weak areas are taken into consideration so that his student teaching will result in a successful
growing experience. When this is done, the factor of individual differences is taken into account. This concept which deals with the weaknesses and strengths of the individual can result in an educational paradox. Where the fine line is to be drawn between those experiences which are required to fulfill a student's needs and at the same time challenge his abilities can only be roughly estimated. Then, too, since cooperating schools and teachers cannot always fit in with the individual differences of student teachers, it would be ludicrous to imagine a perfect fulfillment of the principle.

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

With today's emphasis on democratic education many educators misinterpret this to mean free and undirected education. Concerning this Dewey states:

Nothing can be more absurd educationally than to make a plea for a variety of active occupations in the school while decrying the need for progressive organisation of information and ideas. Intelligent activity is distinguished from aimless activity by the fact that it involves selection of means—analysis—out of the variety of conditions that are present, and their arrangement—synthesis—to reach an intended aim or purpose. 27

27. Dewey, op. cit., pp. 105-106
The AATC committee delineates four aspects of this principle. Their first contention is that student teaching contacts should be carefully guided. Grim, Farley, and Fishbaugh lend support to this idea through one of their principles for student teaching. They state:

There should be systematic and careful supervision of the student teachers in every possible learning situation. This included both the supervising teacher and the college supervisor.

Matter in an article on student teaching at Eastern Illinois State Teachers College sets forth one of their guiding principles.

It is essential that student teaching should be done under adequate supervision and guidance.

Thus student teaching experiences should not be left to chance but should be regulated and directed by both the campus supervisor and the co-operating teacher in consultation with the student teacher. Some authors feel that student teaching experiences have been taken for granted for too long.

... in the past many schools have exerted little effort to organize student teaching in such a manner that the student would receive the maximum value from it. There has been a tendency to endorse experience for experience sake, to trust that the prospective teacher given a chance to "practice teach" would make the most of it; in short—to accept student

28. AATC, op. cit., p. 23.

29. Grim, Farley, Fishbaugh, op. cit., p. 15

teaching on faith.

The second aspect of this principle is that contacts during any phase of student teaching should be with children of differing learning abilities and of differing socio-economic backgrounds. The principle further states that teaching should involve contact with groups of differing maturity levels. Furthermore, the fourth aspect of the principle is that contacts should be spread over a period of time sufficient to contribute to the understanding of human growth and development.

The student-teaching literature supports this fourth principle. Brooks states:

The student teaching should be of sufficient length to provide opportunity for the prospective teacher to synthesize and integrate his academic and professional training and his experiences with children.

Wengert states in the same report that:

The program in the teachers college should permit acquaintance with all levels of public school education, from the kindergarten through the senior year of high school.

The four basic ideas which are implied in this principle have important significance in the student teaching program.


32. Mark K. Brooks, "Laboratory Experience and Student Teaching--High School," NEA The Education of Teachers, pp. 240.

in music. As was brought out in the discussion of the first principle, the laboratory or student teaching experience should be planned in terms of the needs, interests, and abilities of the individual student teacher. This basic knowledge is needed by all concerned throughout the entire student teaching experience and should be used to aid those in charge of student teaching to guide the student teacher through different phases of teaching with a feeling of satisfaction on the part of the student teacher. However, as brought out by Stiles, student teaching cannot endorse experience for experience sake. The students contacts with the teaching situations should be guided so that the greatest good can come from them. This means that the student teaching programs needs adequate staffing. It also means that placement must be made in situations in which supervision is available and easily administered.

The contacts with students of differing mental and musical abilities is especially important in music teaching. Often music courses are elective or are composed of groups of selected individuals. This often eliminates many of the less talented pupils. In a situation of this type the student does not learn how to work with less musically talented students. This defeats the basic purpose of music in the public schools, i.e. to enrich every child's life through some kind of musical activity. This activity may be singing, playing an instrument, listening to music, and/or studying about it. In reference to socio-economic background of public school
pupils, it is important for future teachers of music to realize that many children do not study music because of the lack of money. In addition social conditions in the home resulting from strained or broken marriages often prevent students from entering into music activities as whole-heartedly as most music teachers would like. In other situations too much money in the home results in lack of parent interest in the children's musical development. Often entertainment in these homes is something that is purchased, not created by the individual. In many cases these observations have never been made by music education students, although this knowledge is important if music education majors are to function as successful music teachers.

Knowing the socio-economic background and differing abilities of the student is the purpose of the second aspect of the principle. This can be gained through home visitations accompanied by the co-operating teacher as well as by making a few case studies of individual pupils. These have been found to be a great help for beginning student teachers through recording the daily activities of children and seeing how music can have a place in them. Talks with the co-operating teacher and other teachers can assist this understanding as daily contacts are made with the children of varying backgrounds. In other words it is not enough that there is understanding of these different conditions. Student teachers must be guided in making that next step which is that of
seeing how all of these relate to the student's growth and development. The music teacher has the responsibility of furthering the musical growth and development of each child on his own particular level. This again cannot be thought of as a separate entity but is part and parcel of all aspects incorporated in the guiding principle. It has implications for the musical development (whether it be appreciation or participatory or both) of the individual student, the class, the school, the neighborhood, the community, and the area.

The greatest percentage of music teaching positions in the United States require the music teacher to teach grades one through twelve. Almost all of the institutions preparing music teachers prepare them to teach in all grades. This condition demands that preparatory teachers in music must not only study about the students on these differing levels, but also must have experience in guiding the music learning that occurs on the different levels. Most states recognize this need by requiring that student teaching be done in music on both the elementary and secondary level.

The last aspect of the principle dealing with the extent of time in student teaching is important. Although no device has been constructed which can measure exactly when the student understands human growth and development, it is important that enough time be given for the student teaching period of music education majors so that this understanding can
take place. In some institutions additional elective hours are provided in student teaching so that those student teachers who feel the need for more laboratory experience can elect it under the guidance and consultation of the supervisor.

**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.

This principle is in agreement with the Dewey philosophy of education. Although Dewey insisted that the student have the prerogative of selecting those experiences which seem of most interest to him, he also made a strong case for the fact that the experiences which the students have should be meaningful in the context of future experiences. Along this line he states:

> Hence the central problem of an education based upon experience is to select the kind of present experience that lives fruitfully and creatively in subsequent experiences. 34

This principle is supported by specialists in the field of student teaching. Haskew states:

> School administrators, supervisors, and experienced teachers are voicing strong pleas for more practice before employment. Authorities are calling for more and more types of experiences to be included within the student-teaching assignment. 35


Haslom further states:

The student teaching assignment should embrace experience in the total school program, not being restricted to classroom activities. 36

Haslom's ideas basically include the expansion of student teaching experiences to include both in-school and out-of-school activities of the average teacher.

This extension of student teaching experiences is also advocated in the area of physical education. Guist points out:

Student teaching...must include more than the duties and responsibilities of the gymnasium, play field or class room, and extend into the functions of all activities that a teacher will be called upon to perform in an actual teaching situation. This will be accomplished only through direct observation and participation in as many types of activity as may be feasible, the obligation for which becomes the responsibility of the cooperating teacher. 37

From the report of the Bowling Green Program in 1948

Wengert reports:

Varied and continuous observation and participatory experiences in school and life have a definite exploratory and guidance value for the prospective teacher. 38

and:

The prospective teacher should become acquainted with the correlated community activities which have a bearing upon public school situations. 39

36. Ibid., p. 34.


39. Ibid., p. 235.
The three key ideas set forth by the committee in this principle are that there be responsible participation in the activities of a teacher, that it concern itself with all the important phases of the activities of a teacher, and that it include activities both in and out of school. An attempt will be made to high-light these ideas in terms of actual experiences which would be found in the student-teaching program of music majors using this principle as a guide.

Many authorities strongly advocate full-time student teaching. This concept of student teaching usually suggests that student teaching be done in a community away from that which the college or university is found and that it be done for a sufficient period of time for the student teacher to become familiar with the total school-community picture and the place of music in it.

Activities of the student teacher would not stop with presentation of music to a few classes. He would experience committee work with pupils and with faculty members and would be involved in activities which involve both the school and the community. If time permitted, he might, either on his own or with one of his classes, conduct a survey of the music resources of the community. It would be hoped that with the aid of the co-operating teacher, the school administrators and other school officials, the student teacher would be accepted as a school and community member during this short term of internship. This could come about through the student teacher's being received by the men's or women's service
organizations or by other citizen's groups or private individuals.

Since a large share of teaching has to do with the presentation of subject matter, it would be hoped that the student teacher would be able to experiment with different techniques of presentation. The area of audio-visual aids presents many opportunities for enriching the music class. In addition to the well established record player, there are film projectors, the opaque projector, and the film-strip projector. Arranging displays on bulletin boards both in music rooms and in corridors helps the music teacher to bring the material to life for the students as well as to bring about a more cheerful and more interesting room.

In addition to the problem of actual teaching, every music teacher is concerned with organisation of supplies and equipment as well as getting to know more about the students. Because the beginning student teachers usually would rather be doing something other than sitting around observing, many co-operating teachers have found it wise to give them responsibilities which will help them understand this aspect of teaching. Such extra-teaching responsibilities as participating in playground activities of children, helping to clean and arrange music storerooms and music libraries, giving and interpreting musical tests such as the Kwalwasser-Dykema test

and the Seashore test 41 allow student teachers to observe the school in action and still to feel that they are part of it.

It would be hoped that in connection with an off-campus assignment, student teachers would attend community meetings of a cultural and professional nature, assist with community music activities, and assume leadership roles through becoming active leaders in young people's organizations such as the Y.M.C.A. and the Y.M.H.A. and similar feminine groups.

Although it is to be realized that these socializing experiences per se will not bring about necessary understandings for the young music teacher, it is assumed that they will give him a better overview of the groups he will be working with in an actual teaching situation, and how he can orient himself successfully to these groups. Through this elaborative experience the student can come out of student teaching with a more thorough understanding of the demands of the teaching profession.

**Principle V.** Professional laboratory experiences should be co-operatively developed by the student and his advisers. Adequate supervision and guidance should be provided through co-operative efforts of laboratory and college teachers.

This principle grows from an educational concept which places strong emphasis on the democratic process. Thus it

can be conceived that the democratic process applied to student teaching means that all involved in the student teaching program should share not only in the results but also in the planning of it. The Dewey philosophy of education places strong emphasis on the idea of including the learner in the planning of the learning experience. Dewey states:

There is, I think, no point in the philosophy of progressive education which is sounder than its emphasis upon the importance of the participation of the learner in the formation of the purposes which direct his activities in the learning process, just as there is no defect in traditional education greater than its failure to secure the active co-operation of the pupil in the construction of the purposes involved in his study. 42

The stress on co-operative development of student teaching experiences is heartily endorsed by a number of our teacher education institutions. Sharpe in an article on the student teaching program at Bowling Green University says:

The Director and the Departmental Supervisor have used many techniques to bring the students into the planning process. A student teacher's council has been established to facilitate student participation in the supervised teaching program. 43

Stanford University has a plan for the co-operative planning of the student teaching assignments. While students are taking methods courses they make observations of teachers in the co-operating schools. At this time the student has a

42. J. Dewey, op. cit., p. 77.
43. Sharpe, op. cit., p. 133.
chance to become acquainted with the various co-operating teachers. Before he is given his student teaching assignment, the student lists three co-operating teachers with whom he would like to work. The co-operating teacher is contacted to discover his reaction to the choice. If all persons involved, including the campus supervisor, are satisfied with the arrangement, the assignment is made. In this way Stanford University feels it is meeting, at least to some degree, the needs of its student teachers. 44

Bowling Green University also permits students to have a choice in their student teaching experience where possible. Litherland points out:

The student selects the school system for his off-campus experience. His choice is limited only in the following particulars. First, approval for the assignment must be obtained from the administrator in the school system of the student's choice; second, the administrator must provide assurance that the student's activities will be under the guidance of an experienced staff member. 45

It is not solely in the area of assignments that co-operative planning is necessary. As the student teacher begins his teaching and plans more and more of his experience, he should be guided by his co-operating teacher and campus

44. Clarence Fielstra, op. cit., pp. 536-40.

supervisor. It is due to this broader interpretation of guidance that the older term "critic teacher" has been changed to "co-operating teacher" for that person who works daily with the student teacher.

In the situation in which the student teacher in music is functioning, many opportunities for co-operative planning exist. As was mentioned in Principle II—needs and abilities must be kept in mind when planning student teaching experiences. Although most students at this age are not accustomed to evaluating themselves and deciding what experiences they need most, they should begin to think in this direction and to plan their future in terms of their own interests, needs, and abilities. Such decisions are: How much time should be spent with performing groups? How much time should be spent with general music classes? What academic classes should be observed? When would be the best time to talk with the school guidance person? These and many similar questions should be thought through by every student teacher in music.

The evaluation process does not end at the first or second week of school. Student teachers must continue to evaluate their experiences in terms of their own educational concepts which have grown out of their educational psychology, general and music methods courses. Not only must they evaluate their experiences on the theoretical level but they must also test their knowledge in terms of their day-by-day teaching experiences. Therefore, it can be seen
that this principle continues from the first into the last day of student teaching and becomes a guide to the whole student teaching process.

The second part of the principle which deals with the extent of supervision has long been supported in the field of student teaching. Grim, Farley, and Fishbaugher set forth as one of their guiding principles in student teaching for the state of Minnesota that:

There should be systematic and careful supervision of the student teachers in every possible learning situation.

This statement indicates that there is continued concern for a course in supervised student teaching as against a teaching experience organized in a hit or miss fashion.

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 an individual, as a citizen, and as a member of the teaching profession. (It is assumed that a music teacher would also have musical competency.)

The philosophy held by progressive educators is that knowledge, to be meaningful to a student, must be related to an integrated with his experience.

Dewey has stated:

46. Grim, Farley, Fishbaugher, op. cit., p. 15.
It is also essential that the new objects and events be related intellectually to those of earlier experiences, and this means that there be some advance made in conscious articulation of facts and ideas.  

Wengert gives specificity to this idea when he states:

It is essential that there be constant correlation between all parts of the faculty of the teacher education institution. The teachers of methods courses, the teachers of general courses, such as Educational Psychology, and the supervising teachers in the laboratory school should be working together as a team.

Jordan offers a new and different interpretation of the developmental approach to student teaching. In the integration of theory and student teaching he sees new significance for the staff member of the teacher preparatory institution.

Instead of staff members being assigned to teach isolated courses, they are available as resource persons who contribute to the growth and development of the prospective teacher whenever their specialties are needed.

In a study Horn made in 1932 it was found that a great lag existed between theory and practice in the field of teacher preparation. Along this line he says:

...the integrative possibilities of that portion of a student's training which prepares him for actual practice in the classroom have not been fully realized. In the first place, the aims of student teaching as related to the aims of education are vague and confusing. Hence the student teacher

49. Jordan, op. cit., p. 45
lacks clarity of direction. Secondly, principles are developed largely apart from the practical situation and thus lose their effectiveness as guides to the student's practice. While methods courses are considered of most value by the student teacher, the investigation indicates that they put chief emphasis upon classroom techniques, skills, and devices. Consequently, their influence in developing insight into principles of education is little felt. In the fourth place, the greatest improvement toward bettering the relation of theory and practice, has been made with reference to the work in observation. Despite prevalent limitations several institutions have the course so organized that improved unity of theory and practice is evident. 50

Doane recommended in a study made in 1947 that student teaching could be improved through "integrating theory of professional education with the practical work." 51 He notes as one of the trends:

There has been a steady growth of popularity and emphasis on student teaching and actual classroom observation among institutions training high school teachers. Theory of teaching and education are coming to be more closely integrated with student teaching. 52

The Commission of Teacher Education sees the integration of theory and professional laboratory experience as being a aid in helping students prepare for student teaching proper. They state:

Many values of early direct experience to the students have already been mentioned. Here one more may be specified: prospective teachers with such experience come to responsible


52. Ibid., p. 93.
student teachers with more self-confidence and ease than those whose prior contacts with flesh-and-blood youngsters had been slight.\textsuperscript{53}

The intent of this principle is to encourage the use of more professional laboratory experiences as a part of methods courses to reinforce the theoretical training which these incipient teachers receive so as to promote a wiser application of theory during the student teaching course. The separation of theory and practice has been responsible for much confusion of pre-service teachers. Instead, if students could actually see principles of education in operation while they were learning them, and if they could have some participatory experiences with public school age students during the freshman, sophomore, and junior years of college, theory would come alive for them.

Many plans have been suggested by authorities to implement this principle. Some have advocated that individual observation, group observation, and participation with public school pupils should be a part of all courses working the preparation of teachers. Others feel that this type of activity should be confined to general and special methods courses. The teacher education program of the College of Education of the Ohio State University includes group and individual observation in general and special method courses and participation with pupils or field experience ar-

\textsuperscript{53} American Council on Education, \textit{Improvement of Teacher Education}, p.100.
ranged through a Field Experience Office. The experiences with community agencies such as cub scouts, brownies, Y.M.C.A., Y.M.H.A., and similar feminine groups provide opportunities to see the young adolescent in social operation. Such observation aids the pre-service teacher's understanding of human growth and development. Field experience is not graded and is not a requirement of any one course, but is required before the student is allowed to go into the advanced level of teacher preparation. Admission to this level is called Professional Acceptance for Teaching.

In most of the institutions preparing teachers one or more of the items mentioned above are used. It is in this way that teachers consciously or unconsciously bring into being the ideas outlined in Principle VI.

**Principle VII.** Evaluation of professional laboratory experiences should be in terms of growth in understanding and development of the abilities needed in which the situations will be faced by the teacher working in our democracy.

Two key ideas set forth by the Committee are that evaluation takes place in terms of action, and that evaluation must be in terms of the effective use of basic principles and understandings. The Commission on Teacher Education in support of the first idea states:

> Evaluation begins with an identification and clarification of purposes defined in terms of the specific behavior these imply.64

The Commission points out the second aspect by saying:

It [evaluation] concludes by making use of the methods in question and interpreting the results in the light of the goals or objectives that have been agreed upon. 65

Dewey subscribed to this type of evaluating by comparing it to a hierarchy of the thinking process. He wrote:

The person who keeps on blindly pushing against an obstacle, trying to break through by main strength, is the one who acts unintelligently; the one who does not present to himself the nature of the end to be reached. He remains on the level of a struggling animal, who by mere quantity of brute strength tried to break down resistance and win to his goal. The true function of the conditions that call forth effort is then, first to make an individual more conscious of the end and purpose of his actions; secondly, to turn his energy from blind, or thoughtless, struggle into reflective judgment. These two phases of thought are interdependent. The thought of the result, the end as a conscious guiding purpose, leads to the search for means of achievement; it suggests appropriate courses of action to be tried. This means as considered and attempted supplies a fuller content to the thought of the end. 66

Just as in Principles II and V, the needs, interests, and abilities of the student must be taken into consideration and the involvement of all participants in the planning of the laboratory experience, so must these factors be incorporated into the evaluative process.

The Commission on Teacher Education supported this by stating:

65. loc. cit.
The evident implication of what has been said is that evaluation ought not to be an intermittent mystery carried on exclusively by specialists but rather a persuasive activity participated in, though with expert assistance, by all faculty members and students.

Feilstra found that student teachers appreciated the cooperating teacher's..."Evaluating the student teacher's previous work with the class and planning future experiences in co-operation with the student."58 McGrath enumerated several major premises in the evaluation of student teaching. These are:

1. The professional experience of student-teaching does not lend itself well toward evaluation through checking competencies achieved via a mechanically developed check-list.

2. Our position as teacher educators would be more defensible if we would abandon the practice of giving grades for student teaching. Grades should be deleted and in their place should be carefully prepared written descriptive records utilizing co-operatively planned criteria.

3. Evaluation should be continuous throughout teacher education experiences.

4. Self-evaluation is a prime goal of any evaluation program. Through self-evaluation motivation should be accomplished.59

Evaluation practices in the field of student teaching are many and varied in type and value. The check list which grew out of the "scientific era" in education seems to have lost some support under the newer philosophy. Many individu-

57. American Council on Education, op. cit., p. 103
58. Clarence Feilstra, op. cit., p. 539
Individuals have devised new ways of using them to coincide with better educational practices. Often the check list is developed by the cooperating teacher, the student teacher, and the campus supervisor. The instrument is then used in an evaluative conference with all three participating.

Since evaluation in student teaching is thought of as a continuous process it is deemed wise to evaluate the student teacher in every situation possible. This would include evaluating the individual and group conferences, as well as in the actual teaching done by the student teacher. Some authorities advocate the use of pupil opinionnaires as a way of evaluating the student teacher. Where opinionnaires are used, it is advocated that they be administered about half way through the term. In this way they may help the student teacher become more aware of the pupil's interests and expectations. Most authorities suggest that the immaturity of the public school pupils be taken into consideration in interpreting pupil opinionnaires. However, the suggestions and criticisms are often extremely helpful and should not be discounted.

Logs and diaries kept by the student teacher have also been found to be helpful in evaluation. Three advantages of the diary are: first, that it encourages the student teacher to be constantly aware of his activities and in some cases to evaluate them; secondly, it aids him in analyzing his own teaching; and third, it aids the cooperating teacher and
the campus supervisor in discussing the student teacher's problems with him. The value of diaries in the evaluative and guidance process are thus obvious.

Another instrument that has been used in the evaluative process is the case study. Here again the student has the opportunity to apply his professional knowledge in the study of one individual. Again the co-operating teacher and the campus supervisor can aid the student teacher in developing his professional skill at analyzing individual behavior.

Daily and/or weekly plans are often required as a means of helping the student teacher look ahead in terms of the class objectives. In appraising lesson plans the co-operating teacher can more clearly see the path which the student teacher hopes to take with the class and can help him keep in line with the objectives which have been established for the music program in that particular school situation.

Samples of pupils' accomplishments can be used as evaluation criteria. The pupil comes into the music class to learn more about music and to carry away a better understanding and appreciation of it. If more knowledge and understanding of music has not been gained, then the student teacher has not operated in an effective manner in the class. Here again evaluation and instruction go hand in hand.

The use of cumulative records and anecdotal records is still in the experimental stage. Cumulative records are
begun when the student first enters college and these records, along with his grades, laboratory experience ratings, and other data follow him through student teaching. The co-operating teacher and campus supervisor contribute additional information to this record. It is hoped that each teacher coming into contact with the student will become acquainted with the cumulative data so as to make his personal work with the student more effective. Evaluation, based upon a thorough knowledge of the student's background and abilities, is valuable to both co-operating teacher and student.

Anecdotal records have a similar value. Often they are begun with the student teaching course and include reports of characteristic actions and conversations of the student teachers. They are much like case studies, and are another means of helping students and teachers analyze and evaluate the student teacher's progress.

In support of the anecdotal records and cumulative records the committee of the American Association of Teachers Colleges concludes:

That many of the growth values, both for the college student and for children, 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. 60

60. American Association of Teachers Colleges, School and Community Laboratory Experience in Teacher Education, p. 234
Principle VIII. Physical facilities should be adequate to provide a range of first-hand experiences with children, youth, and adults in varied school, home, and community situations.

Dewey advocates that it should be the duty of the educator to shape those experiences which would be most beneficial to the learner. Furthermore he says:

A primary responsibility of educators is that they not only be aware of the general principle of the shaping of actual experience by environmental conditions, but that they also recognize in the concrete what surroundings are conducive to having experiences that lead to growth. Above all, they should know how to utilize the surroundings, physical and social, that exist so as to extract from them all that they have to contribute to building up experiences that are worth-while.  

It is felt by many authorities in student teaching that one of the main ideas suggested by this principle is that professional laboratory experiences should be extended. Doane in a study of curriculum requirements for the education of teachers found that there was genuine concern for the improvement of student teaching through "extending experiences to include contacts in extra-curricular work and community study." Realisation of this has caused many to consider that professional laboratory experiences should extend beyond the laboratory school and the co-operating school.

61. Dewey, Experience and Education, p. 55
Tanruther points out:

Other agencies share in doing many of the things frequently considered to be exclusive functions of the campus laboratory school. It is a delusion to assume that good practical experience occurs only in the campus laboratory school. 63

In a study of co-operating teachers, supervisors, student teachers, and teacher-preparing institutions, Ford found that:

... almost unanimous agreement among the four groups... that pre-student teaching experiences should include observations. 64

Approximately two-thirds of each group believed that...

"Practice in giving group instruction to pupils should be a prerequisite," 65 and that students should have "practice in giving individual instruction to a pupil" 66 before student teaching. This would indicate that any institution preparing music teachers would need a laboratory school or a public co-operating school where pre-student teaching observation and some participation could take place.

The Association for Student Teaching had this to say regarding this viewpoint:

To provide the number, range, and quality of


first-hand experience suggested in the foregoing pages inquires more than a single school, campus or off-campus, however adequate that school may be as an educational organization. There is need to work in schools having different patterns of administrative backgrounds. There is a need to work with other community agencies--recreational centers, Sunday Schools, social service agencies including those carrying on after-school activities, children's camps, informal groups on the street and in the vacant lot. 67

In order to implement the ideas found in this principle in a curriculum for the preparation of music teachers, it would be necessary to have student teachers become part of the community in which the college or university is found. Many students do this naturally, others have to be guided into it. Many music students join church choirs or become the director of them while still college students, others teach private lessons in voice or on an instrument, thereby gaining more knowledge of music and the teaching of boys and girls. Others play or sing in community musical organizations for either recreation or financial remuneration. However, these contacts do not often bring the college student into contact with all the socio-economic levels in the community. Such organizations as cub scouts, brownies, boy scouts and girl scouts, juvenile courts, settlement houses, and health agencies comprise more heterogeneous sources of education. These contacts are not limited to the college town or city

67. Association for Student Teaching, Off-Campus Student Teaching, p. 16.
but also may be carried on in the communities in which off-campus student teaching is done. In some situations it would be possible to have student teachers carry out a survey of community musical resources and needs. In this way the student teacher might more effectively learn of the music teacher's responsibility in a community. It would also help him to understand his pupils' interest or lack of interest in music.

In an off-campus student teaching situation it might be possible to extend professional laboratory experiences of the student teacher to include meeting parents in social situations. Attending Parent Teachers Association and musical booster organization meetings helps student teachers see pupils as children of real people with home influences and problems which are still with them when they are in a class under the student teachers' direction.

As this principle is carried out in practice, it is necessary to remember that these experiences must be guided. Thus, it is necessary as the extension of laboratory experience takes place that time be provided those who guide these experiences so that the ultimate good may result. The committee of the American Association of Teachers Colleges pointed out that "an expansion of the program of professional laboratory experiences may demand additional personnel and financing."

68 For this reason co-operating teachers and campus

68. AATC, op. cit., p. 34
supervisors require special attention paid to their teaching load. Many institutions do this by adjusting the load of the co-operating teacher when student teachers are assigned and by limiting the number of student teachers handled by campus supervisors. In directed student teaching the load of the student teacher should also be a concern.

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

It first should be understood that:

Principle IX was not in the original list of principles developed by the committee and included in the questionnaire. It grew out of the conference held at Terre Haute, Indiana.

In the past it was often felt that when the teacher received his certification to teach he had achieved the maximum in his development and could settle down to a lifetime of teaching in the manner he had learned in his teacher-preparation curriculum. With our present knowledge we know that learning does not stop, but continues. Since it is realized that improved education requires better teachers, in-service education has become an important aspect of teacher education. Teacher education thus becomes a continuous education through college and the actual teaching situation. However, the pre-service education of teachers must set off

69. AATC, *op. cit.*, p. 34
the spark which will encourage teachers to go on with in-service education. According to Dewey, all good education should follow the principle of experiential continuum which does not end when one experience has ended but continues on into the next experience. Thus it is important that this pre-service education encourage teachers to utilize in-service facilities. About this type of education Dewey says:

...if an experience arouses curiosity, strengthens initiative, and sets up desires and purposes that are sufficiently intense to carry a person over mean places in the future, continuity works in a very effective way. Every experience is a moving force. Its value can be judged only on the ground of what it moves toward and into.70

Inherent in Principle IX is the idea that professional personnel in teacher education institutions should engage continuously in experimentation and research with a view toward improving their own curricular offerings. Not only are these curricular offerings to be studied by the theorist in the teacher education institution, but they should be tested by the teachers who are in the public schools and who daily see the shortcomings of the teacher-preparing institutions as young teachers begin their first teaching experiences.

Merrill suggested that:

The most natural point of contact between the school and a teachers college lies in the use of the school as a laboratory.71

70 Dewey, op. cit., p. 31

In regard to in-service education of teachers he stated:

When the student becomes a teacher, the relations between college and school should not be broken. Some teachers colleges desire to follow their graduates into the classroom to give them further help, but hesitate for fear school authorities might resent such assistance as unwarranted interference. How shortsighted for any administrator to be willing to break any ties which may be of value to a beginning teacher! 72

The American Association of Teachers Colleges mentions one way of implementing this principle has been through the organisation of internship teaching.

The committee believes that one of the ideals to be achieved in this program of continuous teacher education is the organisation of internship teaching for which both the college and the school personnel would take responsibility. 73

Bishop found that out of eleven instructors interviewed, five mentioned that through an internship program it is possible "to provide a check on the professional effectiveness of the college curriculum for teachers." 74

McGrath noted the complications in the function of a supervisor in the implementation of the principle.

We are facing a new era involving post-graduate supervision, internship, and follow-up work with our graduates. Too often, we have actually dropped contact with and almost forgotten our teacher-education graduates once they are placed in a teaching position. The

72. Ibid., p. 367.
supervisors are key people for assisting with in-service training, in-service supervision, internship programs, and follow-up work with our graduates.

This last principle has only become important in the teaching literature within the last few years. Because of the financial and administrative task involved, not nearly enough is done to implement the principle.

One way in which the pre-service program can aid in the popularization of in-service education is to encourage music teachers to develop a concept of a music education program which is changing as more is discovered about the learning process and the place of music in the lives of people. This can be brought about by encouraging undergraduate students in music education to read the professional literature and keep abreast of current happenings in the field of music education. Having a student chapter of a music education organization on the campus is another effective way in which students can learn about the contributions which are constantly being made in the theory and practice of music education. A student chapter of the Music Educators National Conference or of the Music Teachers National Association should keep students abreast of the current literature.

Aiding students to evaluate their own teaching is important. This can be achieved most successfully in the conference periods with a student teacher. In this situation

the student teacher and cooperating teacher and the campus supervisor should evaluate the student's teaching. In this way the student teacher develops an attitude of judging himself fairly and realistically and not just to accept unthinkingly those comments set forth by the campus supervisor. The campus supervisor can then aid this evaluation in a helpful manner so that the student teacher can understand his teaching weaknesses and strengths. These private evaluation conferences during student teaching can be the most important part of developing this self-evaluation attitude in teachers.

Student teachers should also learn of self-evaluating devices. Utilisation of standardized tests in music which indicate grade proficiency in terms of established national norms would aid the student's understanding of his own effectiveness. Although complete reliance on this form of evaluation is unwise, it offers one check. Although the use of pupil opinionnaires is new and rather controversial, their weaknesses and strengths should be known by student teachers in music. They should also know verbal evaluation periods which take place in the class-room situation. All of these activities should be done either by the student teacher or the co-operating teacher during the student teaching period.

Many student teaching programs provide follow-up seminars which are designed to aid student teachers find answers to questions and problems raised during the actual student teach-
...ing experience. In this way student teachers are encouraged to keep their eyes open for topics which would be of interest in further study when they again assume the role of a student.

The follow-up program and in-service workshops are other aspects which can bring this principle into operation. Follow-up programs have not been as well organized. They function mostly in an informal manner. One way it has been achieved is by the campus supervisor visiting all his beginning teachers in their new jobs.

The nine principles selected for the basis of evaluation in this study find root in the Dewey philosophy of education, are supported by authorities in the field of student teaching, and have many implications for a student teaching program for music majors. All of these principles are considered equally important by the writer and have equal implication in the development of a good student teaching program. When one implements these principles in a student teaching course, they cannot be thought of separately. Rather, since the implementation of one holds implications for the implementation of other to varying degrees, they all must be considered at all times.
CHAPTER III

PRESENTATION AND ANALYSIS OF OPINIONS ON ADVOCATED PRACTICES FOR STUDENT TEACHING PROGRAMS

In the preceding chapter an attempt was made not only to show how the American Association of Teachers Colleges' principles on professional laboratory experiences are related to a systematic philosophy of education and find acceptance with authorities in the field of student teaching, but also to illustrate practices which are inherent in those principles. In order to determine the usefulness of these practices in a student teaching program in music, the practices were incorporated into an opinionnaire and sent to supervisors of music student teachers in publicly supported colleges and universities whose department of music are members of the National Association of Schools of Music. Forty-two, or seventy-eight per cent of the fifty-four institutions in this category, complied by returning the completed opinionnaire. Respondents answered on a five-point scale as follows:

1. Agree
2. Agree with reservations
3. Uncertain
4. Disagree with reservations
5. Disagree

All respondents were asked to encircle the number which most closely represented their attitude toward the
practice. Each practice will be presented in the order of the principle which it supports. The discussion about the data will assume that if a person either agreed or agreed with reservations he supported it. If, on the other hand, he marked it uncertain, disagreed with reservations, or disagreed, it is understood that he did not support the practice. Most of the discussion will concern itself with the support and non-support of the practices and confine itself to statements that were supported by less than 60 per cent of the group which will be called critical. Another group of statements which were supported by less than 75 per cent but not fewer than 60 per cent will also be discussed.

In the following pages each of the principles listed in Chapter II will be re-stated, followed by statements made by the writer which seem to be in line with that principle. A table will then follow showing the opinions of supervisors of music student teachers as to the wisdom of each statement. Principle I is here re-stated.

Principle I. The particular contribution of professional laboratory experiences (including student teaching) to the education of teachers is threefold: (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 students 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.

Statements which seem consistent with Principle I are as follows:

1. Student teachers should be given the opportunity to prepare with the co-operating teacher a long view plan for the entire period of teaching.

2. The student teacher and the co-operating teacher should be given the opportunity to discuss objectives of the total music program.

3. The student teacher and the co-operating teacher should discuss the relationships of the subject matter being taught to the objectives of the total program.

4. Students should be aided during the student teaching period in acquiring:
   (a) Musicianship
   (b) Knowledge of music literature on elementary and secondary level
   (c) Knowledge of the place of music in the lives of people
   (d) Experience in using methods and materials

Opinions of supervisors toward each of these statements are shown in Table II. All of the practices advocated are supported either completely or with reservations by over 75 per cent of the respondents. Lev ratings seem to come in statements 4-a, 4-b, and 4-c. Although these variations are slight, they merit attention. Statement 4-a deals with acquiring musicianship during student teaching. One of the respondents commented that this should have been acquired before student teaching. It is possible that statements 4-b and 4-c could also
TABLE II

OPINIONS OF SUPERVISORS OF MUSIC STUDENT TEACHERS TOWARD PRACTICES ADVOCATED IN PRINCIPLE I

<table>
<thead>
<tr>
<th>Statement as to Practice</th>
<th>Number of Responses</th>
<th>Per Cent of Responses on each level of approval</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>1* 2 3 4 5</td>
</tr>
<tr>
<td>The student teacher should:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1. Plan with the co-operating teacher</td>
<td>42 83 14 0 3 0</td>
<td></td>
</tr>
<tr>
<td>2. Discuss objectives of the music program</td>
<td>42 95 5 0 0 0</td>
<td></td>
</tr>
<tr>
<td>3. Discuss relation of teaching to objectives</td>
<td>42 83 17 0 0 0</td>
<td></td>
</tr>
<tr>
<td>4. (a) Acquire musicianship</td>
<td>42 69 17 0 5 9</td>
<td></td>
</tr>
<tr>
<td>(b) Gain knowledge of school music literature</td>
<td>37 81 8 3 3 5</td>
<td></td>
</tr>
<tr>
<td>(c) Acquire knowledge of place of music in lives of people</td>
<td>41 71 19 5 0 5</td>
<td></td>
</tr>
<tr>
<td>(d) Experience use of materials and methods</td>
<td>42 98 2 0 0 0</td>
<td></td>
</tr>
</tbody>
</table>

have been answered with the same philosophy in mind. In
the writer's judgment, when student teaching is conceived
as an outgrowth and continuation of all the other under-
graduate experiences, then the education which has gone
on before must not stop, but must continue its growth.
Gaining knowledge of music, development as a person and a
teacher, and growth as a musician all have a place in the
development of the student teacher. Eighty-six per cent
of the respondents supported this belief in the opinion-
aire.

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.

Statements which seem consistent with Principle II
are as follows:

1. Student teaching should be:

(a) A full-time experience for one term
(b) Taken concurrently with methods courses
devoting one full term to methods and student
teaching
(c) Spread over a period of a year and taken with
other academic work
(d) Taken during the junior year
(e) Taken during the senior year
(f) Taken during the junior and senior years

2. It is important that student teachers graduating
from small high schools do student teaching in
large schools and those graduating from large
schools experience a small school situation.

3. The following items should be prerequisites for
student teaching.
(a) Pass a speech test or speech course  
(b) Pass a comprehensive music examination  
(c) Pass a hearing test  
(d) Pass a health examination  
(e) Pass a teaching personality test  
(f) Pass a proficiency test in major instrument or voice  
(g) Statement of advisor's rating on personal fitness for teaching  
(h) A minimum point-hour cumulative in all college work  
(i) A minimum point-hour cumulative in professional course work  
(j) A minimum point-hour cumulative in major area (theory and app.)  
(k) Interview with a psychologist  
(l) Interview with a school administrator

Table III shows opinions of supervisors of student teaching in music toward each of the practices advocated in Principle II.

Table III reveals that most of the practices receive support from at least 75 per cent of the supervisors. Practices which receive support from less than 75 per cent of the group but more than 60 per cent are items 1-a, and 3-l. More critical practices are 1-b, 1-c, 1-d, 1-f, 2 and 3-k. These items have received support from less than 60 per cent of the group so therefore will be discussed.

The idea of combining theory and practice (items 1-b) has long been advocated. However, since the practice aspect is with public school students whose parents pay taxes for the services of qualified teachers, many practitioners believe that the methods course should precede
### TABLE III

**OPINIONS OF SUPERVISORS OF MUSIC STUDENT TEACHERS TOWARD PRACTICES ADVOCATED IN PRINCIPLE II**

<table>
<thead>
<tr>
<th>Statement as to Practice</th>
<th>Number of Responses</th>
<th>Per Cent of Responses on each level of approval</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>1</td>
</tr>
<tr>
<td>1. Student teaching should be:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(a) A full-time experience for one term</td>
<td>40</td>
<td>40</td>
</tr>
<tr>
<td>(b) Taken concurrently with methods</td>
<td>37</td>
<td>8</td>
</tr>
<tr>
<td>(c) Spread over a year</td>
<td>35</td>
<td>23</td>
</tr>
<tr>
<td>(d) Taken during the junior year</td>
<td>34</td>
<td>0</td>
</tr>
<tr>
<td>(e) Taken during the senior year</td>
<td>37</td>
<td>65</td>
</tr>
<tr>
<td>(f) Taken during the junior and senior year</td>
<td>33</td>
<td>27</td>
</tr>
<tr>
<td>2. Graduates from small schools teach in large schools and vice versa</td>
<td>41</td>
<td>15</td>
</tr>
<tr>
<td>3. Mandatory prerequisites should be:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(a) Speech test</td>
<td>39</td>
<td>59</td>
</tr>
<tr>
<td>(b) Music exam</td>
<td>40</td>
<td>45</td>
</tr>
<tr>
<td>(c) Hearing test</td>
<td>39</td>
<td>51</td>
</tr>
<tr>
<td>(d) Health examination</td>
<td>39</td>
<td>60</td>
</tr>
<tr>
<td>Statement as to Practice</td>
<td>Number of Responses</td>
<td>Per Cent of Response on each level of approval</td>
</tr>
<tr>
<td>--------------------------</td>
<td>---------------------</td>
<td>-----------------------------------------------</td>
</tr>
<tr>
<td>(e) Teaching personality test</td>
<td>39</td>
<td>1*  40  38  8  5  5</td>
</tr>
<tr>
<td>(f) Major applied music examination</td>
<td>39</td>
<td>26  26  0  0  5</td>
</tr>
<tr>
<td>(g) Advisor’s rating</td>
<td>42</td>
<td>19  2  0  5</td>
</tr>
<tr>
<td>(h) Cumulative point-hour minimum</td>
<td>39</td>
<td>28  8  0  10</td>
</tr>
<tr>
<td>(i) Professional cumulative point-hour</td>
<td>36</td>
<td>33  8  0  9</td>
</tr>
<tr>
<td>(j) Major cumulative point-hour</td>
<td>38</td>
<td>31  11  0  8</td>
</tr>
<tr>
<td>(k) Interview with a psychologist</td>
<td>39</td>
<td>28  26  8  28</td>
</tr>
<tr>
<td>(l) Interview with a school administrator</td>
<td>39</td>
<td>31  31  15  10  13</td>
</tr>
</tbody>
</table>

student teaching so that the student teaching period can be more fully devoted to putting into effect that which is already known rather than learning teaching techniques from the beginning. Thirty-eight per cent of the supervisors who responded to the statement supported this belief, while 62 per cent did not support the idea in that they were uncertain, disagreed with reservations, or disagreed.

Two conflicting ideas in teacher education promoted the inclusion of statement 1-6 in the opinionnaire. One philosophy maintains that for maturation to take place during student teaching, the experience should continue over a long enough period of time to allow growth. The other philosophy holds that student teaching should be concentrated in a shorter period of time and that during this time the student teacher should come into contact with many of the regular experiences of teachers in addition to doing actual class teaching. The tendency in the last few years has been to establish a shorter, more concentrated, type of student teaching course which has been preceded by observation and participatory teaching activities. Fifty-seven per cent of the respondents supported the longer student teaching period while 43 per cent supported the newer idea. Perhaps results might have been different had the statement included some
information about the laboratory experiences preceding student teaching.

Items 1-d, 1-e, and 1-f dealing with the year in which student teaching should come can be considered together. From the table it becomes evident that supervisors of music student teachers prefer the senior year for student teaching since 79 per cent supported it. Fifty-one per cent of the group agreed or agreed with reservations that student teaching can be done in both the junior and the senior year. The idea of scheduling student teaching only in the junior year is not as popular since only 12 per cent supported it. Statement two which deals with the placement of student teachers in schools unlike their own public school experience received varied responses. Fifty-four per cent supported the practice. Interestingly enough of those who did not support the practice, 29 per cent of the total group felt uncertain about it. This would indicate that more experimentation and actual experience with the practice in student teaching situations might be necessary before definite recommendation or condemnation can be made. It would therefore seem that this practice merits more consideration than at first seemed evident.

Items 3-k and 3-l deal with some of the prerequisites to the student teaching course. From the table
it can be seen that supervisors are rather skeptical of the value of interviews with administrators and especially psychologists. Sixty-two per cent either completely agreed or agreed with reservations that an interview with an administrator would be a good prerequisite which indicates that over half of supervisors supported the practice. In comparison the administrator received far greater support than the psychologist since the latter received support from only 38 per cent of the practitioners. These two practices are never and admittedly are used in very few schools. For this reason these two sources of help may not receive more support until their values are further demonstrated.

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

Statements which seem consistent with Principle III are as follows:

1. Student teaching should be structured so that student teachers will come into contact with:
   (a) Slow and fast learners
   (b) Pupils from the high, middle, and lower economic strata of society.

2. The student teacher in music should experience both class and organizational work on the elementary, junior, and senior level.

3. The undergraduate program should provide time for additional student teaching if it is either
needed (determined by authorities) or desired by the student teacher.

Opinions of music supervisors toward each of these statements are shown in Table IV.

### Table IV

**OPINIONS OF SUPERVISORS OF MUSIC STUDENT TEACHERS TOWARD PRACTICES ADVOCATED IN PRINCIPLE III**

<table>
<thead>
<tr>
<th>Statement as to Practice</th>
<th>Number of Responses</th>
<th>Per Cent of Responses on each level of approval</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>1st 2nd 3rd 4th 5th</td>
</tr>
</tbody>
</table>

**Student teachers should:**

1. \( (a) \) Meet slow and fast learners
   - 42
   - 93
   - 7
   - 0
   - 0
   - 0

2. Meet pupils from different social strata
   - 40
   - 92
   - 5
   - 3
   - 0
   - 0

3. Experience class and organizational work on all three levels
   - 42
   - 86
   - 12
   - 2
   - 0
   - 0

4. Have the opportunity to take more student teaching if desired
   - 40
   - 65
   - 20
   - 10
   - 0
   - 5


Table IV indicates that all of the practices suggested there received support from more than 75 per cent of the respondents. Perhaps the weakest of the practices is that of providing time for additional student teaching. Five
per cent indicated that they were in disagreement with the practice. However, 85 per cent of the supervisors supported the practice indicating a strong feeling for it.

**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.

Statements which seem consistent with Principle IV are as follows:

1. **Student teachers in music should:**
   (a) Make some home visitation with the cooperating teacher.
   (b) Make one or two case studies of children of varying backgrounds and abilities.
   (c) Give and interpret a music test such as the Seashore musical test.
   (d) Participate in other aspects of the school.
   (e) Participate in community activities.

2. **Student teachers should spend part of their time in managing routine affairs such as:**
   (a) Caring for ventilation and lighting of the room.
   (b) Helping to clean and arrange music storage rooms and music libraries.
   (c) Caring for instruments, uniforms, and/or choir robes.
   (d) Arranging displays on bulletin boards in music rooms or main corridor.
   (e) Caring for traffic in corridors.
   (f) Using mimeograph or other types of duplicating machines.
   (g) Learning how to make lantern slides and song slides.
   (h) Keeping inventory of equipment.
   (i) Checking and reporting daily attendance.
   (j) Assisting with assemblies.
   (k) Assisting with student organizations.
   (l) Assisting with home rooms.
   (m) Assisting with public entertainment.
   (n) Assisting with front office routine.
The attitude of the responding supervisors of music student teachers toward each of these practices may be seen in Table V. Although 59 per cent of the respondents supported the idea that student teachers should make home visitations (1-a) a rather large per cent (41 per cent) felt they could not support it. The reason for this low rating probably arises from basic educational philosophy. Unless education is conceived as centering on the growth and development of the pupil, such things as home visitations have no importance. It would seem that the practice maintains a slight majority of the group contacted. Other student-teaching activities which received support from 60 per cent or less of the supervisors were the requiring of student teachers to manage routine affairs such as caring for traffic in corridors (2-e) and assisting with front office routine (2-n) during student teaching. Some supervisors have found situations where student teachers have been exploited by the school system or the co-operating teacher. This sometimes happens when clerical help is needed in the office or when the co-operating teacher finds it advantageous to ask the student teacher to do his hall duty.
### TABLE V

OPINIONS OF SUPERVISORS OF MUSIC STUDENT TEACHERS TOWARD PRACTICES ADVOCATED IN PRINCIPLE IV

<table>
<thead>
<tr>
<th>Statement as to Practice</th>
<th>Number of Responses</th>
<th>Per Cent of Responses on each level of approval</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>1</td>
</tr>
<tr>
<td>Student teachers should:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1. (a) Make home visitsations</td>
<td>39</td>
<td>38</td>
</tr>
<tr>
<td>(b) Make case studies</td>
<td>40</td>
<td>48</td>
</tr>
<tr>
<td>(c) Give and interpret music tests</td>
<td>42</td>
<td>43</td>
</tr>
<tr>
<td>(d) Participate in other aspects of the school</td>
<td>42</td>
<td>43</td>
</tr>
<tr>
<td>(e) Participate in community activities</td>
<td>42</td>
<td>57</td>
</tr>
<tr>
<td>2. Manage routine affairs such as:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(a) Ventilation and lighting</td>
<td>42</td>
<td>71</td>
</tr>
<tr>
<td>(b) Clean and arrange music storeroom</td>
<td>41</td>
<td>63</td>
</tr>
<tr>
<td>(c) Caring for music supplies</td>
<td>41</td>
<td>73</td>
</tr>
<tr>
<td>(d) Arranging displays</td>
<td>41</td>
<td>76</td>
</tr>
<tr>
<td>(e) Caring for traffic corridors</td>
<td>40</td>
<td>32</td>
</tr>
</tbody>
</table>
**Table V (continued)**

<table>
<thead>
<tr>
<th>Statement</th>
<th>Number of Responses</th>
<th>Per cent of Responses on each level of approval</th>
</tr>
</thead>
<tbody>
<tr>
<td>(f) Using duplicating machines</td>
<td>40</td>
<td><img src="f" alt="Per cent distribution" /></td>
</tr>
<tr>
<td>(g) Learning how to make lantern slides</td>
<td>39</td>
<td><img src="g" alt="Per cent distribution" /></td>
</tr>
<tr>
<td>(h) Keeping inventory of equipment</td>
<td>40</td>
<td><img src="h" alt="Per cent distribution" /></td>
</tr>
<tr>
<td>(i) Checking and reporting daily attendance</td>
<td>40</td>
<td><img src="i" alt="Per cent distribution" /></td>
</tr>
<tr>
<td>(j) Assist with assemblies</td>
<td>41</td>
<td><img src="j" alt="Per cent distribution" /></td>
</tr>
<tr>
<td>(k) Assist with student organizations</td>
<td>39</td>
<td><img src="k" alt="Per cent distribution" /></td>
</tr>
<tr>
<td>(l) Assist with home rooms</td>
<td>39</td>
<td><img src="l" alt="Per cent distribution" /></td>
</tr>
<tr>
<td>(m) Assist with public entertainment</td>
<td>40</td>
<td><img src="m" alt="Per cent distribution" /></td>
</tr>
<tr>
<td>(n) Assist with front office routine</td>
<td>38</td>
<td><img src="n" alt="Per cent distribution" /></td>
</tr>
</tbody>
</table>

An activity which received support from less than 75 per cent of the respondents was item 2-1 which was having student teachers assist with home rooms. Again exploitation and over-emphasis are the main causes for the responses.

Principle V. Professional laboratory experiences should be co-operatively developed by the student and his advisor. Adequate supervision and guidance should be provided through co-operative efforts of laboratory and college teachers.

Statements which seem consistent with Principle V are as follows:

1. It is important that student teachers have a part in selecting their co-operating teacher.

2. It is important that student teachers meet informally with co-operating teachers before initial student teaching begins.

3. It is important that student teaching be planned jointly by the student teacher, the co-operating teacher, and the campus supervisor.

4. It is important that the student teacher meet the regular staff of the school in an effort to help the student teacher feel at home.

5. The student teacher should be given time to know the building and equipment in the school in which student teaching is done.

6. The student teacher should confer with the administration head of the school or the curriculum director about the major curriculum problems in connection with the philosophy and objective of the school in order to understand how music becomes a part of the total educational picture.
Table VI represents the attitude of music supervisors toward each of these practices.

**TABLE VI**

**OPINIONS OF SUPERVISORS OF MUSIC STUDENT TEACHERS TOWARD PRACTICES ADVOCATED IN PRINCIPLE V**

<table>
<thead>
<tr>
<th>Statement as to Practice</th>
<th>Number of Responses</th>
<th>Per Cent of Responses on each level of approval</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>1</td>
</tr>
<tr>
<td>Student teachers should:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1. Have a part in selecting their co-operating teacher</td>
<td>41</td>
<td>25</td>
</tr>
<tr>
<td>2. Meet the co-operating teacher before student teaching</td>
<td>42</td>
<td>77</td>
</tr>
<tr>
<td>3. Have a share in the planning of the student teaching experience</td>
<td>41</td>
<td>76</td>
</tr>
<tr>
<td>4. Meet the regular school staff</td>
<td>41</td>
<td>71</td>
</tr>
<tr>
<td>5. Have time to adjust to the co-operating school</td>
<td>42</td>
<td>81</td>
</tr>
<tr>
<td>6. Confer with the administrative head on music in the school</td>
<td>41</td>
<td>63</td>
</tr>
</tbody>
</table>


Table VI shows that all of the practices advocated received support from more than 75 per cent of the
respondents with the exception of practice 1. Thirty-six per cent of the supervisors did not support the practice of having student teachers share in the selection of their co-operating teachers. The time factor is an important part of this practice since most supervisors of student teachers do not have time to check each individual's choice of a co-operating teacher. Many supervisors also feel that college students do not know enough to select their co-operating school and teacher wisely. This could indicate that this practice has not worked as satisfactorily as others or that there is disagreement with the basic principle.

Principle VI. Professional laboratory experience 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.

Statements which seem consistent with Principle VI are as follows:

1. Student teaching should be taken after general and music methods.

2. It is important that guided observation and participation with elementary and high school pupils take place before student teaching.

3. It is important that music students preparing for teaching work with children in community agencies prior to student teaching.

4. Observation of teaching should be made part of the:
   (a) Major subject matter classes
(b) Educational psychology classes  
(c) Music methods classes  
(d) General methods classes

5. It is important that:  
(a) Group and individual observation of teaching take place before student teaching.  
(b) Students work with public school pupils prior to student teaching under the direction of a campus supervisor  
(c) Students work with pupils as part of their:  
   (1) Major subject matter classes  
   (2) Methods courses

Table VII indicates the attitude of supervisors toward these practices.

All the items in Table VII were supported by over 75 per cent of the respondents with the exception of number 3, 4-a, 4-b, 5-b, and 5-c-l. After examining practice 3 which pertains to community agency experience prior to student teaching, it becomes apparent that 65 per cent supported it. Those who do not support this idea usually maintain that the preparation before student teaching should be spent in musical training and that too many non-musical activities do not help the student in his field of specialization which is music education. Others feel that these activities are beneficial if they are connected with musical activities. A considerable group (35 per cent) of the supervisors of music student teachers were dubious as to the value of experiences with community agencies prior to student teaching.

Similarly, item 4-a which deals with the observation
TABLE VII
OPINIONS OF SUPERVISORS OF MUSIC STUDENT TEACHERS TOWARD PRACTICES ADVOCATED IN PRINCIPLE VI

<table>
<thead>
<tr>
<th>Statement as to Practice</th>
<th>Number of Responses</th>
<th>Per Cent of Responses on each level of approval</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>1st   2nd 3rd 4th 5th</td>
</tr>
<tr>
<td>It is important that:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1. Student teaching come after methods courses</td>
<td>39</td>
<td>62</td>
</tr>
<tr>
<td>2. Observation and participation take place before student teaching</td>
<td>42</td>
<td>79</td>
</tr>
<tr>
<td>3. Students work in community agencies prior to student teaching</td>
<td>42</td>
<td>17</td>
</tr>
<tr>
<td>4. Observation be part of:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(a) Major subject matter classes</td>
<td>35</td>
<td>40</td>
</tr>
<tr>
<td>(b) Educational psychology</td>
<td>34</td>
<td>38</td>
</tr>
<tr>
<td>(c) Music methods</td>
<td>42</td>
<td>79</td>
</tr>
<tr>
<td>(d) General methods</td>
<td>34</td>
<td>59</td>
</tr>
<tr>
<td>5. Group and individual observation come before student teaching</td>
<td>42</td>
<td>81</td>
</tr>
<tr>
<td>(b) Students work with public school pupils prior to student teaching</td>
<td>38</td>
<td>33</td>
</tr>
<tr>
<td>(c) Students work with pupils as part of their:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(1) Major subject classes</td>
<td>38</td>
<td>34</td>
</tr>
<tr>
<td>(2) Methods courses</td>
<td>40</td>
<td>61</td>
</tr>
</tbody>
</table>

of teaching as part of the requirements of the major subject matter classes was not supported by 34 per cent of the group. This group probably felt that subject matter is possibly better learned in and of itself without the additional confusion of teaching procedure. Thirty-six per cent of the supervisors indicated non-support for having observation a part of the educational psychology class activity. Here again the importance of subject matter in the minds becomes apparent.

Supervisors were also cautious about supporting the practice (5-b) of having students participate with pupils under the direction of the campus supervisor prior to the student teaching course. Thirty-eight per cent would not lend support to this idea, while 36 per cent of the respondents would not support the idea of having students work with pupils as part of their major subject matter class work (5-c-l). Inherent in this reaction is the atomistic philosophy of learning that music subject matter and methods of teaching are learned separately after which they are applied in the student teaching course.

In summary it would appear that although a majority of this particular group was in favor of professional laboratory experiences prior to student teaching, a few activities did not receive full support. Among these activities were the use of community agencies, and making observation and participatory teaching activities part of
the educational psychology and working with pupils as a part of the assignments in major subject matter classes.

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

Statements which seem consistent with Principle VII are as follows:

1. The following would be good situations or devices for evaluating a student teacher:
   (a) Participation in group discussion in weekly conferences.
   (b) Discussion of teaching problems in private conference with a campus supervisor and/or a co-operating teacher.
   (c) Observation of actual teaching of the student teacher.
   (d) Check lists designed by campus supervisor and/or co-operating teacher.
   (e) Evaluative criteria or check list established by the student teacher, the co-operating teacher, and/or the campus supervisor.
   (f) Questionnaires or opinionnaires on the student teacher to public school pupils.
   (g) Logs and diaries kept by the student teacher.
   (h) Case studies done by the student teacher during student teaching.
   (i) Teaching personality tests given to student teachers.
   (j) Daily or weekly lesson plans.
   (k) Samples of pupil's work.

2. An approximate mid-term grade should be given to the student teacher by the campus supervisor and/or the co-operating teacher.

3. The student teacher should be given an opportunity to evaluate himself and enter into the judgment of the final grade.

Table VIII indicates the attitudes of supervisors of music student teachers toward each of these practices.
TABLE VIII

OPINIONS OF SUPERVISORS OF MUSIC STUDENT TEACHERS TOWARD PRACTICES ADVOCATED IN PRINCIPLE VII

<table>
<thead>
<tr>
<th>Statement as to Practice</th>
<th>Number of Responses</th>
<th>Per Cent of Responses on each level of approval</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>1</td>
</tr>
<tr>
<td>1. Evaluation should be or:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>based on:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(a) Participation in group conferences</td>
<td>39</td>
<td>69</td>
</tr>
<tr>
<td>(b) Participation in private conferences</td>
<td>39</td>
<td>85</td>
</tr>
<tr>
<td>(c) Actual teaching</td>
<td>40</td>
<td>96</td>
</tr>
<tr>
<td>(d) Checklist by campus supervisor</td>
<td>37</td>
<td>41</td>
</tr>
<tr>
<td>(e) Checklist by campus supervisor and student teacher</td>
<td>40</td>
<td>40</td>
</tr>
<tr>
<td>(f) Opinionnaires to pupils</td>
<td>40</td>
<td>13</td>
</tr>
<tr>
<td>(g) Logs and diaries</td>
<td>39</td>
<td>44</td>
</tr>
<tr>
<td>(h) Case studies</td>
<td>34</td>
<td>18</td>
</tr>
<tr>
<td>(i) Teaching personality test</td>
<td>38</td>
<td>18</td>
</tr>
<tr>
<td>(j) Lesson plans</td>
<td>40</td>
<td>57</td>
</tr>
<tr>
<td>(k) Pupils' work</td>
<td>41</td>
<td>41</td>
</tr>
</tbody>
</table>

2. A mid-term grade be given
3. The student teacher should enter into the grading

|                          |                     |   |   |   |   |
|--------------------------|---------------------|   |   |   |   |
|                          | 42 | 33 | 40 | 10 | 7 | 10 |

Only 38 per cent of the respondents supported the practice of obtaining pupil reactions to teaching done by student teachers through questionnaires and opinionnaires. Many of the supervisors likely felt that this type of evaluation can be too harsh due to the frankness of public school students. Others probably felt that it delivers too much power into the hands of young people who do not know how to use it. From these data it is evident that using opinionnaires with public school students for purposes of evaluation is considered very questionable by these practitioners.

Another practice which received only a small majority support (59 per cent) is item 1-g which deals with the use of logs and diaries by student teachers of music. Here again it might be that supervisors may have felt that time may be spent more fruitfully in other activities than maintaining logs and diaries.

Practices supported by more than 60 per cent of the respondents but not by more than 75 per cent of them are items 1-h and 1-i. These deal with such requirements as having student teachers do case studies during student teaching and having student teachers take teaching personality tests. Another item which did not receive over 75 per cent support was the practice of allowing student teachers to participate in the grading process. (3) This indicates that although these practices were advocated in theory they were not accepted by all those
individuals faced with the problems of putting this theory into practice and therefore might be considered in the experimental stage of development.

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.

Statements which seem consistent with Principle VIII are as follows:

1. The following are activities which every student teacher should experience:
   (a) Attending meetings of a professional nature.
   (b) Attending community meetings of a cultural nature.
   (c) Attending Parent Teachers Association meetings.
   (d) Assisting with various community activities.
   (e) Making a survey of community musical resources and needs.
   (f) Participation in the leadership of young people's organizations, i.e., church work, YMCA, YMHA, etc.
   (g) Meeting parents on a social basis.

Table IX shows the attitude of the supervisors of music toward these practices.

In general the supervisors of music student teachers approved the practices set forth by Principle VIII. The only item which did not receive at least 75 per cent of the group's support is item 1-e which advocates that student teachers make a survey of the musical resources and needs in the community in which student teaching is done. This is advocated only when student teaching is away from the community in which the college or university
### TABLE IX

**OPINIONS OF SUPERVISORS OF MUSIC STUDENT TEACHERS TOWARD PRACTICES ADVOCATED IN PRINCIPLE VIII**

<table>
<thead>
<tr>
<th>Statement as to Practice</th>
<th>Number of Responses</th>
<th>Per Cent of Responses on each level of approval</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>1</td>
</tr>
<tr>
<td>Off-campus student teaching should include:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1. (a) Attending professional meetings</td>
<td>42</td>
<td>84</td>
</tr>
<tr>
<td>(b) Attending community meetings</td>
<td>42</td>
<td>55</td>
</tr>
<tr>
<td>(c) Attending PTA meetings</td>
<td>41</td>
<td>54</td>
</tr>
<tr>
<td>(d) Assisting with community activities</td>
<td>41</td>
<td>37</td>
</tr>
<tr>
<td>(e) Making a survey of musical resources</td>
<td>41</td>
<td>24</td>
</tr>
<tr>
<td>(f) Participation in young people's organizations</td>
<td>41</td>
<td>44</td>
</tr>
<tr>
<td>(g) Meeting parents on a social basis</td>
<td>39</td>
<td>49</td>
</tr>
</tbody>
</table>

is situated. Seven per cent indicated they were not in favor or disagreed with the practice while 25 per cent were undecided on the matter. Thus 32 per cent of the respondents did not favor the practice for music education majors.

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

Statements which seem consistent with Principle IX are as follows:

1. Student teaching should be done away from the city in which the college or university is found.

2. Pre-service teachers should develop a concept of a music education program in our public schools as a constantly changing program as more and more is learned about the learning process.

3. Pre-service teachers should be encouraged to read professional literature and incorporate those ideas into their teaching.

4. Pre-service teachers should join the Music Educators National Conference, become active in its program through reading the Journal, attending the conventions, and maintaining a Music Educators National Conference Student Chapter on the campus.

5. Student teachers should be encouraged constantly to evaluate their own student teaching and determine with the help of the co-operating teacher and the campus supervisor the answers to their own problems.

6. Student teachers should be encouraged constantly to check their own teaching through:
(a) Pupil opinionnaires (secondary level)
(b) Standardized tests
(c) Verbal evaluation periods with students
Table X tabulates the attitudes of the respondents to each of these practices.

**TABLE X**

**OPINIONS OF SUPERVISORS OF MUSIC STUDENT TEACHERS TOWARD PRACTICES ADVOCATED IN PRINCIPLE IX**

<table>
<thead>
<tr>
<th>Statement as to Practice</th>
<th>Number of Responses</th>
<th>Per Cent of Responses on each level of approval</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>1    2    3    4    5</td>
</tr>
<tr>
<td>1. Student teaching</td>
<td>34</td>
<td>15    35    21    8    21</td>
</tr>
<tr>
<td>should be done away</td>
<td></td>
<td>from campus</td>
</tr>
<tr>
<td>2. Music education</td>
<td>42</td>
<td>81    15    2     2     20</td>
</tr>
<tr>
<td>is a constantly</td>
<td></td>
<td>changing subject</td>
</tr>
<tr>
<td>3. Students should</td>
<td>41</td>
<td>88    7     0     5     0</td>
</tr>
<tr>
<td>read current</td>
<td></td>
<td>professional</td>
</tr>
<tr>
<td>literature</td>
<td>42</td>
<td>86    12    2     0     0</td>
</tr>
<tr>
<td>4. Students should</td>
<td>42</td>
<td>95    5     0     0     0</td>
</tr>
<tr>
<td>join MENC</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5. Student teachers</td>
<td></td>
<td></td>
</tr>
<tr>
<td>should evaluate</td>
<td></td>
<td></td>
</tr>
<tr>
<td>their own teaching</td>
<td></td>
<td></td>
</tr>
<tr>
<td>6. Student teachers</td>
<td></td>
<td></td>
</tr>
<tr>
<td>should use:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(a) Pupil opinion-</td>
<td>38</td>
<td>34    30    10    18</td>
</tr>
<tr>
<td>naires</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(b) Standardized tests</td>
<td>39</td>
<td>13    31    33    10    13</td>
</tr>
<tr>
<td>7. Follow-up programs</td>
<td></td>
<td></td>
</tr>
<tr>
<td>for graduates</td>
<td>40</td>
<td>38    32    18    3     8</td>
</tr>
<tr>
<td>should be maintained</td>
<td></td>
<td></td>
</tr>
<tr>
<td>7 Code: 1. Agree; 2.</td>
<td>40</td>
<td>92    8     0     0     0</td>
</tr>
<tr>
<td>Agree with res.; 3.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>uncertain; 4. Disagree</td>
<td></td>
<td></td>
</tr>
<tr>
<td>with res.; 5. Disagree.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Of the five items which received support from less than 75 per cent of the group, three received support
from less than 60 per cent of the group and merit special consideration. Practice 1 which deals with the placement of student teachers away from the college or university community received support through either complete agreement or agreement with reservations of 50 per cent of the respondents. Of those who did not favor the practice a large group (21 per cent) were in total disagreement with it. While carrying on follow-up interviews on the opinionnaires, it was found that the practice was highly debated. Supervisors in two large universities advocated it while one supervisor was very strongly against sending teachers far away from the college campus. On small campuses this is a serious problem because of the loss of qualified personnel from campus, performing organizations.

Items 6-a and 6-b which deal with the use of pupil opinionnaires and standardized tests also received weak support (6-a, 42 per cent and 6-b, 44 per cent). It will be remembered that the use of pupil opinionnaires also did not receive strong support in evaluation practices (Table VIII, 1-f). In this group standardized tests received little support as an encouragement of student teachers to evaluate their own teaching.

Practices 6-c and 6-d which also deal with the self-evaluation phase of student teaching received support
from less than 75 per cent of the respondents. Item 6-c dealing with verbal evaluation periods with public school pupils received support from 71 per cent of the supervisors while original tests and short written lessons received support from 60 per cent of the group. Here again since practitioners do not solidly support these practices, it may be wise to reconsider their use even though they are advocated in the literature on student teaching.

Summary

The data here presented shows a variance of opinion as to the degree of acceptance which each advocated practice received. Those practices which stemmed from the first principle were supported by over 75 per cent of the music supervisors. These practices were mainly the acceptance of goals for the student teaching course such as acquiring musicianship, gaining a knowledge of the place of music in the lives of people, and experience the use of methods and materials in a school situation.

Most of the prerequisites which were derived from the second principle were accepted by the music supervisors. They were a speech test, music examination, hearing test, health examination, teaching personality test, major applied music examination, adviser's rating,
cumulative point-hour minimum, professional cumulative point-hour and a minimum major cumulative point-hour ratio. An interview with a school administrator was supported by less than 75 per cent of the group but by more than 60 per cent while requiring an interview with a psychologist was supported only by 38 per cent. Another practice which evolved from this second principle which received support from less than 75 per cent of the respondents was taking student teaching as a full-time experience for one term. Practices which received support from less than 60 per cent of the music supervisors were taking student teaching concurrently with methods, spreading student teaching out over a period of a year, taking it during the junior year and the junior and senior year, and having students from small high schools do student teaching in large schools and vice versa.

Those practices which had been derived from the third principle were that student teachers should meet slow and fast learners, experience class and organization work on all three levels and have an opportunity to take more student teaching if it is desired. All of these practices were supported by over 75 per cent of the supervisors of music student teaching.

Activities which had been derived from Principle IV
and which received satisfactory support were that student teachers should make case studies, give and interpret music tests, and participate in other aspects of the school and community. They also supported the idea of having student teachers manage routine affairs such as ventilation and lighting, clean and arrange music storey rooms, caring for music supplies, arranging bulletin board displays, using duplicating machines, learning how to make lantern slides, keeping inventory of equipment, checking and reporting daily attendance, and assisting with assemblies, student organizations, and public entertainment. One item, assisting with home rooms, is supported by less than 75 per cent yet more than 60 per cent while practices such as making a home visitation, caring for traffic in corridors and assisting with front office routine were supported by less than 60 per cent of the group.

Practices advocated in Principle V were well supported with the exception of one. Only 64 per cent of the respondents lent their support to the practice of allowing student teachers to have a part in selecting their co-operating teachers. Practices which were supported by over 75 per cent of the group were that a student teacher should meet the co-operating teacher before student teaching begins, have a share in the
planning of the student teaching experience, meet the regular staff of the school, be given time to adjust to the co-operating school, and confer with the administrative head of the school.

Practices derived from Principle VI were all supported by more than 60 per cent of the respondents. Five of these were supported by less than 75 per cent. They were music education students should work in community agencies prior to student teaching; observation should be part of the major subject matter and educational psychology classes; students should work with public school pupils prior to student teaching; and, they should work with pupils as part of their major subject matter classes. Activities which were supported by more than 75 per cent of the supervisors were that student teaching should come after methods courses, the observation should be part of the music and general methods courses, that group and individual observation should come before student teaching, and that students should work with pupils as part of their methods course work.

Most critical of the practices derived from Principle VII were the use of logs, diaries and pupil opinionnaires for evaluation purposes. Activities which received more than 60 per cent support but less than
75 per cent were the use of case studies, teaching personality tests, and allowing the student teachers to enter into the grading. The remainder of the practices were well supported. These practices were the basing of evaluation upon participation in group conferences, actual teaching, checklists by campus supervisors, checklists by campus supervisors and student teachers, lesson plans, and pupils' work. Respondents also supported the practice of giving an approximate mid-term grade to student teachers.

Activities from Principle VIII which were well supported by supervisors of music student teachers were that off-campus student teachers should attend and assist with community and professional activities, attend Parent Teachers Association meetings and meet parents on a social basis. Making a survey of community musical resources was supported by 60 per cent of the respondents.

Three practices advocated in Principle IX received less than 60 per cent of the support of the music supervisors. These practices were that student teaching should be done away from campus, and student teachers should use pupil opinionnaires, and standardized tests as part of their student teaching experience. Two practices which were supported by more than 60 per cent but less than 75 per cent were that student teachers should use verbal evaluation periods and original tests with pupils.
Praotloes vhleh vere veall supported vere that student teachers should learn that music education is a constantly changing subject, students should read current professional literature, should join the Music Educators National Conference, evaluate their own teaching, and that colleges and universities should maintain follow-up programs for their graduates.
CHAPTER IV

PRESENTATION AND ANALYSIS OF STUDENT TEACHING PRACTICES IN MUSIC IN THE SELECTED INSTITUTIONS

In order to gain a more comprehensive understanding of practices in the student teaching programs in music, a questionnaire was sent with the opinionnaire to the selected institutions. These questions were derived from the principles discussed in Chapter II. Most of the questions were structured so that a check or a one-word-answer completed them. In some cases a free response was solicited in order to obtain a clearer picture of the student teaching program. The results from the questionnaire are presented under the principle from which each was derived as was done in the previous chapter with the results from the opinionnaire. In some cases results from the opinionnaire are combined with the results from the questionnaire to show the relation between the two.

Principle I. The particular contribution of professional laboratory experiences (including student teaching) to the 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.

Questions which were derived from Principle I are as follows:

1. Is the student teacher given an opportunity to prepare with the co-operating teacher a long-view plan for the entire period of teaching? Yes____ No____

2. Is the student teacher usually given time to discuss objectives of the total music program with the co-operating teacher? Yes____ No____

3. Are the student teacher and co-operating teacher usually given time to discuss the relationship of music taught in the class to those over-all objectives? Yes____ No____

4. Do the co-operating teacher and/or campus supervisor usually help:
   (a) In score study of materials being used by the student teacher?____
   (b) In using campus and co-operating school library materials?____
   (c) In obtaining resource people from college faculty and/or community?____

5. Is the student teacher provided time and assistance in examining music methods, solo, small ensemble, large ensemble, and/or class literature in the co-operating school? Yes____ No____

Table XI indicates current practice in the selected institutions.

In studying Table XI it can be seen that the practices advocated in Principle I to bring about the relation of theory and practice are being incorporated into student teaching programs in music. A comparison of how the attitude toward some of these practices along with the actual use of the practice proves significant. This is presented in Table XII.
<table>
<thead>
<tr>
<th>Statement as to Practice</th>
<th>Per Cent Reporting</th>
<th>Per Cent Not Reporting</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. The student and co-operating teacher do long-view planning.</td>
<td>84</td>
<td>12</td>
</tr>
<tr>
<td>2. The student and co-operating teacher discuss objectives of the total music program.</td>
<td>84</td>
<td>7</td>
</tr>
<tr>
<td>3. The music being taught is discussed in terms of the overall objectives.</td>
<td>71</td>
<td>17</td>
</tr>
<tr>
<td>4. Help is given in:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(a) Score reading</td>
<td>71</td>
<td>0</td>
</tr>
<tr>
<td>(b) Using library materials</td>
<td>71</td>
<td>0</td>
</tr>
<tr>
<td>(c) Obtaining resource people</td>
<td>67</td>
<td>0</td>
</tr>
<tr>
<td>5. Time and assistance are given to the student teacher for examining music materials.</td>
<td>90</td>
<td>0</td>
</tr>
</tbody>
</table>
These few illustrations indicate that although there is a difference between theory and practice, most institutions had put into practice those activities which were advocated and had proven sound.

**TABLE XII**

A COMPARISON OF THE SUPPORT FOR SOME OF THE PRACTICES FOUND IN PRINCIPLE I FROM THE OPINIONNAIRE AND THE QUESTIONNAIRE

<table>
<thead>
<tr>
<th>Statement as to Practice</th>
<th>Per Cent Reporting Support from Opinionnaire</th>
<th>In Use from Questionnaire</th>
</tr>
</thead>
<tbody>
<tr>
<td>Student teachers:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1. Plan with the co-operating teacher</td>
<td>97</td>
<td>84</td>
</tr>
<tr>
<td>2. Discuss objectives of the music program</td>
<td>100</td>
<td>84</td>
</tr>
<tr>
<td>3. Discuss music being taught in terms of the objectives of the music program</td>
<td>100</td>
<td>71</td>
</tr>
</tbody>
</table>

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.

Questions which were derived from Principle II are as follows:

1. The student teaching course takes place in the (a) Freshman year__, (b) Sophomore year__.  

---

1. Table II, p. 66.
(c) Junior year____. (d) Senior year____.(e) Fifth year____.

2. Student teaching takes place for how many semesters or quarters?____

3. The student normally spends in student teaching:
(a) One period per day____
(b) Two periods per day____
(c) One-half day____
(d) Full day____
(e) Other plan____

4. Check your prerequisites for student teaching in music.
(a) Rank of sophomore____
(b) Rank of junior____
(c) Rank of senior____
(d) A minimum cumulative point hour in the major music area (theory and applied)____
(e) A minimum professional cumulative point hour (includes general and music methods courses)____
(f) Total cumulative point hour (all course work)____
(g) Pass a: Comprehensive test in music
   Proficiency test in major instrument or voice
   Speech test of a speech course____
   Teaching personality test____
   Hearing test____
   Health examination____
(h) Personality rating by advisor____
(i) Interview with a psychologist____
(j) Interview with a school administrator____
(k) Others (Please specify)____

5. Is an attempt made to give student teachers the opportunity to do more student teaching on the level they expect to teach than on other levels in which they are not so interested? Yes____
   No____

According to the respondents to question 1, the junior and senior years were used for the student teaching courses. Eighty-six per cent used the senior year only.
whereas 14 per cent used both years. This would indicate that in most of the institutions in this study, the student teaching course or courses were in the senior year.

In determining the length of the student teaching period the quarter systems and the semester systems were encountered. Table XIII represents the findings from forty of the selected institutions.

**TABLE XIII**

**THE LENGTH OF THE STUDENT TEACHING PERIOD IN THE SELECTED INSTITUTIONS**

<table>
<thead>
<tr>
<th>Length of Period</th>
<th>Per Cent of Responses</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Semester Plan</strong></td>
<td></td>
</tr>
<tr>
<td>One-half a semester</td>
<td>8</td>
</tr>
<tr>
<td>One semester</td>
<td>12</td>
</tr>
<tr>
<td>Two semesters</td>
<td>45</td>
</tr>
<tr>
<td>One or two semesters</td>
<td>5</td>
</tr>
<tr>
<td><strong>Quarter Plan</strong></td>
<td></td>
</tr>
<tr>
<td>One quarter</td>
<td>12</td>
</tr>
<tr>
<td>One or two quarters</td>
<td>3</td>
</tr>
<tr>
<td>Two quarters</td>
<td>7.5</td>
</tr>
<tr>
<td>Three quarters</td>
<td>7.5</td>
</tr>
</tbody>
</table>

It would seem that a two semester plan was preferred by the largest number of schools on the semester system. It is interesting to note that those on the quarter plan seemed to have a preference for a one-quarter plan. This would indicate a tendency toward
the block type plan for student teaching which is advocated in the current literature on student teaching.

The third question was designed to find out the extent of student teaching in any one day during the period of student teaching. Today's emphasis is upon scheduling student teaching in blocks of time rather than spread out throughout a day or week. Table XIV illustrates the practice in the selected institutions on this aspect of student teaching.

**TABLE XIV**

**THE EXTENT OF DAILY STUDENT TEACHING IN 34 OF THE SELECTED INSTITUTIONS**

<table>
<thead>
<tr>
<th>Statement as to Practice</th>
<th>Per Cent of Responses</th>
</tr>
</thead>
<tbody>
<tr>
<td>(a) One period per day</td>
<td>38</td>
</tr>
<tr>
<td>(b) Two periods per day</td>
<td>15</td>
</tr>
<tr>
<td>(c) One-half day</td>
<td>18</td>
</tr>
<tr>
<td>(d) Full day</td>
<td>26</td>
</tr>
<tr>
<td>(e) Other plans: Depends on student teacher's schedule</td>
<td>3</td>
</tr>
</tbody>
</table>

Most obvious from this table is the continuance of the older pattern of student teaching which consisted of teaching one or two periods per day. Usually these periods were fitted into the schedule after the regular academic classes had been assigned. Although this practice is not predominant, there were a surprising number
of half-day and full-day teaching schedules. Although there is a slight controversy among music supervisors as to the advisability of off-campus student teaching (see Table III, p. 69) many of them advocated the full-time student teaching experience. It should be noted that although one-period-a-day was the most popular single plan, the sum of those using a form of the block plan, i.e. one-half and a full-day plan, is larger.

During the past few years prerequisites have been required in addition to course prerequisites. Table XV lists the responses to these prerequisites advocated by writers on student teaching.

It is evident from Table XV that prerequisites other than course work comprised an important part of the pre-student teaching experience. Although not all of these prerequisites are used by all the institutions, the response does indicate an interest in the area. To substantiate this, one has only to compare the figures which are here and those from the opinionnaire in Chapter III. Table XVI compares the responses found in the opinionnaire and the questionnaire.

In Table XVI it becomes apparent that although some prerequisite practices existed in a comparably small number of schools, they were supported (by either agreeing or agreeing with reservation) by supervisors of music student teachers.
<table>
<thead>
<tr>
<th>Statement of Prerequisite</th>
<th>Per Cent of Responses</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Rank of sophomore</td>
<td>2</td>
</tr>
<tr>
<td>2. Rank of junior</td>
<td>24</td>
</tr>
<tr>
<td>3. Rank of senior</td>
<td>71</td>
</tr>
<tr>
<td>4. A minimum major cumulative point hour</td>
<td>45</td>
</tr>
<tr>
<td>5. A minimum professional point hour</td>
<td>48</td>
</tr>
<tr>
<td>6. Total cumulative point hour ratio</td>
<td>40</td>
</tr>
<tr>
<td>7. Pass a: comprehensive music examination</td>
<td>7</td>
</tr>
<tr>
<td></td>
<td>proficiency test in major instrument</td>
</tr>
<tr>
<td></td>
<td>speech test or course</td>
</tr>
<tr>
<td></td>
<td>teaching personality test</td>
</tr>
<tr>
<td></td>
<td>hearing test</td>
</tr>
<tr>
<td></td>
<td>health examination</td>
</tr>
<tr>
<td>8. Personality rating by advisor</td>
<td>29</td>
</tr>
<tr>
<td>9. Interview with a psychologist</td>
<td>2</td>
</tr>
<tr>
<td>10. Interview with a school administrator</td>
<td>21</td>
</tr>
<tr>
<td>11. Others: Committee for questionable ones Admission to Teacher Education Program in the junior year Selection Committee</td>
<td></td>
</tr>
</tbody>
</table>
One practice which has been advocated but received little support from the practitioners is the interview.

### TABLE XVI

**A COMPARISON OF THE RESULTS FOUND IN THE OPINIONNAIRE AND QUESTIONNAIRE ON PREREQUISITES TO STUDENT TEACHING**

<table>
<thead>
<tr>
<th>Statement of Prerequisite</th>
<th>Per Cent of Support from Opinionnaire</th>
<th>Per Cent in Practice in Questionnaire</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Speech test</td>
<td>85</td>
<td>26</td>
</tr>
<tr>
<td>2. Music examination</td>
<td>77</td>
<td>7</td>
</tr>
<tr>
<td>3. Hearing test</td>
<td>77</td>
<td>10</td>
</tr>
<tr>
<td>4. Health examination</td>
<td>86</td>
<td>35</td>
</tr>
<tr>
<td>5. Teaching personality test</td>
<td>82</td>
<td>12</td>
</tr>
<tr>
<td>6. Major instrument test</td>
<td>95</td>
<td>38</td>
</tr>
<tr>
<td>7. Advisor's rating</td>
<td>93</td>
<td>29</td>
</tr>
<tr>
<td>8. Minimum cumulative point hour</td>
<td>82</td>
<td>40</td>
</tr>
<tr>
<td>9. Minimum major point hour</td>
<td>81</td>
<td>45</td>
</tr>
<tr>
<td>10. Minimum professional point hour</td>
<td>83</td>
<td>48</td>
</tr>
<tr>
<td>11. Interview with a psychologist</td>
<td>38</td>
<td>2</td>
</tr>
<tr>
<td>12. Interview with an administrator</td>
<td>62</td>
<td>21</td>
</tr>
</tbody>
</table>

with a psychologist as a prerequisite for student teaching. Since it was supported in theory by only 38 per cent of the supervisors in this study and in practice in only 2 per cent of the institutions, the practice may be of questionable worth.

Again referring to Table XV one notices that the

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2Table III, p. 69.
additional prerequisites which were listed (item 11) point in the direction of group selection and guidance in teacher education. This is a never idea in teacher education and as can be seen by the response was used in very few institutions.

Principle II stresses the importance of the student teaching experience being planned in terms of the student's abilities and needs. For this reason it is generally felt that the campus supervisor should have contact with students prior to student teaching.

Table XVII illustrates the amount of contact which campus supervisors have with student teachers before student teaching.

**TABLE XVII**

THE CONTACTS CAMPUS SUPERVISORS HAVE WITH STUDENT TEACHERS PRIOR TO STUDENT TEACHING IN SELECTED INSTITUTIONS

<table>
<thead>
<tr>
<th>Type Contact</th>
<th>Per Cent Reporting</th>
</tr>
</thead>
<tbody>
<tr>
<td>(a) In subject matter class</td>
<td>48</td>
</tr>
<tr>
<td>(b) In applied music</td>
<td>45</td>
</tr>
<tr>
<td>(c) In methods course</td>
<td>93</td>
</tr>
<tr>
<td>(d) With advisor</td>
<td>64</td>
</tr>
<tr>
<td>(e) With others: MENC Student Chapter</td>
<td>7</td>
</tr>
<tr>
<td>Performance groups</td>
<td>10</td>
</tr>
<tr>
<td>Interview when registering for student teaching</td>
<td>2</td>
</tr>
</tbody>
</table>

From this table it can be seen that by and large campus supervisors did meet with student teachers prior
to student teaching. Probably the most important course and the one that should be taught by the campus supervisor is the methods course which is so directly related to student teaching. As a group, campus supervisors met students in a maximum of four classes and a minimum of one class, with the average coming to about 1.9 classes. In general it can be seen that the college instructional staff members who were responsible for student teaching, were also responsible for methods courses and advisory capacities, while a smaller number of them took on responsibilities of subject matter classes and applied music work.

The interest of the student teacher is of paramount importance in assigning student teachers according to this principle. Item 5 asks if student teaching is adjusted to the interest of the student by allowing him to do more student teaching on the level of special interest. Seventy-six per cent of the respondents to this question indicated that this was in practice while 24 per cent answered negatively.

Another problem is that of meeting needs of the students being placed in student teaching. A few authorities advocate that a student graduating from small high schools should be placed in a large high school and the opposite for his counterpart graduating from a large high school. Eighty-three per cent of the respondents indicated that they did not utilize this practice while 17 per cent
responded that they did. In comparing this practice with results found in the opinionnaire a vast difference can be noted between theory and practice. Fifty-four per cent of the respondents supported it in theory by either agreeing or agreeing with reservations, while the remaining 36 per cent refused its support by disagreeing, disagreeing with reservations, or being uncertain upon the matter. It would seem that this practice would merit more attention since it did have support in theory from over 50 per cent of the institutions in this study and was practiced by 17 per cent.

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

Questions which were derived from Principle III are as follows:

1. What are the minimum credit hours in student teaching required for graduation?

2. What are the maximum credit hours that may be taken in student teaching?

3. Do most student teachers come into contact with slow and fast learners?

4. Do most student teachers come into contact with pupils from the high, middle, and lower economic strata of society?

5. Check those experiences in student teaching which are required of most student teachers:

(a) Instrumental music student teaching
One of the basic ideas in this principle is that the student teaching contact should be spread over a period of time sufficient to contribute to the understanding of human growth and development. Although no one can ever tell exactly when this point is attained for each individual, it is a fact that it is not the same for all individuals. For this reason many authorities advocate that elective hours be allowed in student teaching for those individuals who need additional student-teaching experience. It is felt, therefore, that the student-teaching course should be not only offered for a minimum number of hours for graduation but also that additional elective hours be possible for credit if it is desired by either the supervisor or the student teacher. Questions 1 and 2 were designed to
discover what practice was followed concerning this. The reports were that 53 per cent of the institutions offered additional hours credit for student teaching beyond the minimum requirement for graduation. This practice was strongly advocated in the opinionnaire (Table IV, p.74) by receiving the support of 85 per cent of the supervisors.

Another basic idea in this principle is that contacts during student teaching should be with children of differing abilities and socio-economic backgrounds. Items three and four deal with this particular aspect of the principle. One hundred per cent of the respondents indicated that their student teachers came into contact with both slow and fast learners. Eighty-eight per cent of the respondents indicated that their student teachers came into contact with pupils from high, middle, and lower economic strata of society, while 5 per cent said their student teachers did not. Seven per cent of the group consulted did not respond to the question. Table XVIII illustrates the relation of the attitude toward this practice and its use in the selected institutions. From this it becomes evident that practitioners in music student teaching are bringing into effect these two ideas which are ab basic part of the principle.
TABLE XVIII

A COMPARISON OF THE RESULTS ON THE SPREAD OF THE MENTAL AND SOCIO-ECONOMIC BACKGROUNDS COVERED IN STUDENT TEACHING IN THE SELECTED INSTITUTIONS

<table>
<thead>
<tr>
<th>Statement of Practice</th>
<th>Per Cent of Support from Opinionnaire</th>
<th>Per Cent in Practice from Questionnaire</th>
</tr>
</thead>
<tbody>
<tr>
<td>Student teachers should come into contact with:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Slow and fast learners</td>
<td>100</td>
<td>100</td>
</tr>
<tr>
<td>Pupils from differing economic strata</td>
<td>97</td>
<td>88</td>
</tr>
</tbody>
</table>

Another basic idea of this principle is that contacts for student teachers should include experiences with groups of differing maturity levels. In music it is often felt that there should be experience with general music classes and performing groups on all three public school levels. Table XIX illustrates the extent to which this idea is put into practice.

According to data obtained from the opinionnaire, 98 per cent of the supervisors supported the practice of having music student teachers experience class and performing groups on all the public school levels. Most of the above items were practiced except for the

3 Table IV, p. 74.
4 Table IV, p. 74.
### TABLE XIX

**THE PROPORTIONS OF THE SELECTED INSTITUTIONS UTILIZING CLASS AND PERFORMING GROUP EXPERIENCES ON DIFFERENT SCHOOL LEVELS**

<table>
<thead>
<tr>
<th>The Class and Performing Group</th>
<th>Per Cent Reporting</th>
</tr>
</thead>
<tbody>
<tr>
<td>(a) Instrumental music student teaching is required in a:</td>
<td></td>
</tr>
<tr>
<td>1. Heterogeneous class</td>
<td>67</td>
</tr>
<tr>
<td>2. Homogeneous class</td>
<td>57</td>
</tr>
<tr>
<td>3. Elementary class</td>
<td>71</td>
</tr>
<tr>
<td>4. Elementary large ensemble</td>
<td>60</td>
</tr>
<tr>
<td>5. Junior high class</td>
<td>64</td>
</tr>
<tr>
<td>6. Junior high large ensemble</td>
<td>69</td>
</tr>
<tr>
<td>7. Senior high class</td>
<td>69</td>
</tr>
<tr>
<td>8. Senior high large ensemble</td>
<td>76</td>
</tr>
</tbody>
</table>

| (b) Vocal music student teaching is required in a: | |
| 1. Primary class | 76 |
| 2. Intermediate class | 74 |
| 3. Elementary large ensemble | 29 |
| 4. Junior high class | 62 |
| 5. Junior high ensemble | 57 |
| 6. Senior high class | 36 |
| 7. Senior high ensemble | 81 |
elementary ensemble (item 3, vocal) which is really not found in many elementary schools and the high school general music class (item 6, vocal) which is rather a new idea and not common in today's high school music programs. One could be concerned with the low response attached to each in the preceding table. One factor which could have possibly caused this is that the recipient of the questionnaire might have completed only the vocal or instrumental part of the answer. Thus, when basing the percentage on the total respondents, the percentage would give an inaccurate accounting. On the other hand, it does give a picture of the distribution of the practices and if used with this limitation in mind, can be useful.

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.

Questions which were derived from Principle IV are as follows:

1. Is student teaching required in both vocal and instrumental music?___

2. Is student teaching required in the student's minor area?___

3. Approximately how many clock hours per week of actual teaching (i.e. teaching in which the student is responsible for planning and directing the learning) are spent in normal student teaching?___

4. Approximately how many clock hours per week are spent in student teaching which are not responsible teaching?___
5. Check those audio-visual aids used by most student teachers.
   (a) Films
   (b) Opaque projectors
   (c) Mimeograph or other types of duplicating machines
   (d) Making lantern or song slides
   (e) Arranging displays on bulletin boards in music room or main corridor
   (f) Others

6. Check those extra-teaching responsibilities in student teaching which are required of most student teachers.
   (a) Participating in playground activities of children
   (b) Helping to clean and arrange music storerooms and music libraries
   (c) Caring for instruments, uniforms, and/or choir robes
   (d) Giving and interpreting diagnostic tests such as the Kwalwasser-Dykema musical test
   (e) Assisting with: assemblies
       student organization meetings
       home rooms
       clubs
       school parties
       public entertainment
       permanent records
       reports to parents
       absence reports
       school office duties
   (f) Make home visitation with co-operating teacher
   (g) Taking part in teacher's meetings
   (h) Making a case study

This principle contains three basic ideas which are that there should be responsible participation in all important phases of the teacher's activities both in and out of school. The emphasis of the questions in the questionnaire was more on the second and third idea than on the first aspect of the principle. This was done because the answers to number 1 were inherent with the
answers to numbers 2 and 3. The first two questions deal with the coverage of the music program (instrumental and vocal areas) during student teaching and the place of the minor area in student teaching. Table XX presents the findings of the results to these questions.

**TABLE XX**

THE COVERAGE OF VOCAL, INSTRUMENTAL, AND MINOR AREAS IN THE STUDENT TEACHING PROGRAMS IN THE SELECTED INSTITUTIONS

<table>
<thead>
<tr>
<th>List of areas</th>
<th>Per Cent Reporting</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Yes</td>
<td>No</td>
</tr>
<tr>
<td>Is student teaching required in:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(a) Both vocal and instrumental area</td>
<td>62</td>
<td>38</td>
</tr>
<tr>
<td>(b) Student's minor teaching area</td>
<td>85</td>
<td>15</td>
</tr>
</tbody>
</table>

The results of these questions seem to show that supervisors did attempt to have student teachers experience all the areas in which they planned to teach. Many schools today offer vocal and instrumental music as a minor to the opposite music major. Thus students do not do student teaching in both areas unless they are prepared to do so. The fact that 85 per cent of the institutions had student teaching in the minor area shows a strong tendency to follow Principle IV. Questions 3 and 4 deal with the amount spent in observation and assisting in other activities of the school. Student teachers of
all the responding institutions (36) averaged 6.7 hours of actual teaching per week. Although reports came from only 69 per cent of the institutions studied, it is interesting to know that an average of 5.8 hours per week was spent in seeing other aspects of the school. This would indicate that these practices were accepted by a majority of the schools and that the activity was successful.

One of the important phases of teaching is the use of audio-visual aids. In order to determine the extent that these were used by music education majors during student teaching, a list of typical aids was compiled. The phonograph and piano were not included since they are obviously used by all music teachers. Table XXI includes answers to questions on this topic.

**TABLE XXI**

**THE USE OF AUDIO-VISUAL AIDS IN THE STUDENT TEACHING PROGRAMS IN MUSIC**

<table>
<thead>
<tr>
<th>Audio-visual aid</th>
<th>Per Cent Reporting</th>
</tr>
</thead>
<tbody>
<tr>
<td>Student teachers have experience with audio-visual aids such as:</td>
<td></td>
</tr>
<tr>
<td>(a) Films</td>
<td>64</td>
</tr>
<tr>
<td>(b) Opaque projectors</td>
<td>31</td>
</tr>
<tr>
<td>(c) Duplicating machines</td>
<td>60</td>
</tr>
<tr>
<td>(d) Lantern or song slides</td>
<td>21</td>
</tr>
<tr>
<td>(e) Bulletin boards</td>
<td>52</td>
</tr>
<tr>
<td>(f) Others: Tape recorders</td>
<td>5</td>
</tr>
</tbody>
</table>
From this over-view of the entire field of audio-visual aids it can be seen that student teachers were getting contact with this area. Three items from this list which were included in the opinionnaire are experiences with bulletin boards which was supported by 83 per cent, and using and making lantern slides supported by 75 per cent. As can be noted the practices were supported more in theory than in actual practice. This could result because of the lack of the proper equipment and material necessary for the proper use of audio-visual aids.

The next questions deal with extra-teaching responsibilities of student teachers. Table XXII shows the degree to which these practices were used as well as indicating the attitude toward the practice found in the opinionnaire. The blanks in the opinionnaire column result since the practice was not included in the opinionnaire and therefore no information is available.

Although information is not present in the table for all the opinions of supervisors toward the suggested practices, a large enough group of opinions have been assembled to show the correlation between theory and practice in the field of student teaching. Probably the most

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Table V, p. 77
TABLE XXII

THE AMOUNT OF EXTRA-TEACHING RESPONSIBILITIES OF
STUDENT TEACHERS DONE IN SELECTED INSTITUTIONS AND
THE SUPERVISOR'S ATTITUDE TOWARD THEM

<table>
<thead>
<tr>
<th>Extra-Teaching Activity</th>
<th>Opinionnaire</th>
<th>Practice from Questionnaire</th>
</tr>
</thead>
<tbody>
<tr>
<td>a. Playground duty</td>
<td>---*</td>
<td>24</td>
</tr>
<tr>
<td>b. Work in music</td>
<td>90</td>
<td>69</td>
</tr>
<tr>
<td>c. Caring for music</td>
<td>94</td>
<td>60</td>
</tr>
<tr>
<td>d. Giving and interpret</td>
<td>86</td>
<td>33</td>
</tr>
<tr>
<td>c. Assisting with:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>e. Assemblies</td>
<td>100</td>
<td>83</td>
</tr>
<tr>
<td>f. Student organizations</td>
<td>77</td>
<td>24</td>
</tr>
<tr>
<td>g. Home rooms</td>
<td>72</td>
<td>24</td>
</tr>
<tr>
<td>h. Clubs</td>
<td>---*</td>
<td>12</td>
</tr>
<tr>
<td>i. School parties</td>
<td>---*</td>
<td>33</td>
</tr>
<tr>
<td>j. Public entertainment</td>
<td>100</td>
<td>71</td>
</tr>
<tr>
<td>k. Permanent records</td>
<td>---*</td>
<td>24</td>
</tr>
<tr>
<td>l. Reports to parents</td>
<td>---*</td>
<td>29</td>
</tr>
<tr>
<td>m. Absence reports</td>
<td>90</td>
<td>33</td>
</tr>
<tr>
<td>n. School office duties</td>
<td>47</td>
<td>7</td>
</tr>
<tr>
<td>o. Making home visitations</td>
<td>59</td>
<td>10</td>
</tr>
<tr>
<td>p. Lunchroom duty, etc.</td>
<td>---*</td>
<td>12</td>
</tr>
<tr>
<td>q. Teachers' meetings</td>
<td>---*</td>
<td>45</td>
</tr>
<tr>
<td>r. Case study</td>
<td>78</td>
<td>36</td>
</tr>
</tbody>
</table>

*No information available for this practice.

Table V, p. 77.
questionable practices are those that fall below the twentieth percentile since these also receive low support from the opinionnaire. This would mean that practices such as assisting with school clubs (h), assisting in the school office (n), making home visits (o), and assisting with lunchroom duty (p), would be of questionable value according to the supervisors of music student teachers.

Principle V. Professional laboratory experiences should be co-operatively developed by the student and his advisor. Adequate supervision and guidance should be provided through co-operative efforts of laboratory and college teachers.

Questions which were derived from Principle V are as follows:

1. Is there a plan by which the student has an opportunity to select his co-operating teacher? Yes____ No____ If yes, please explain briefly:____________________

2. Does the co-operating teacher have an opportunity to meet the student teacher before the final student teaching assignment is made? Yes____ No____

3. Is the co-operating teacher given the opportunity to accept or reject certain student teachers on the basis of earlier meetings? Yes____ No____

4. Is an informal meeting arranged for the student teacher and the co-operating teacher before actual student teaching begins? Yes____ No____

5. Are personal history forms of the student teacher provided for the co-operating teacher? Yes____ No____

6. Are plans made to have student teachers meet all the regular staff of the school in which student teaching takes place? Yes____ No____

7. Are there plans made to have student teachers to:
Become familiar with the daily schedule
Become familiar with the philosophy of the school through a conference with the principal, superintendent or curriculum director

Basic to this principle is the fact that the student teaching experience should be planned co-operatively by all involved. This, however, required a great deal of time and effort when put into practice. Table XXIII indicates the practice in the selected institutions.

TABLE XXIII
PRACTICES OF SELECTED INSTITUTIONS IN PLANNING THE STUDENT TEACHING COURSE

<table>
<thead>
<tr>
<th>Statement as to Practice</th>
<th>Per Cent Reporting</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Yes</td>
</tr>
<tr>
<td>1. Student helps select co-operating teacher</td>
<td>43</td>
</tr>
<tr>
<td>2. Planned meeting of student and co-operating teacher before final assignment is made</td>
<td>48</td>
</tr>
<tr>
<td>3. Co-operating teacher may reject student teacher</td>
<td>33</td>
</tr>
<tr>
<td>4. Informal meeting of student and co-operating teacher before assignment begins</td>
<td>64</td>
</tr>
<tr>
<td>5. Personal history forms</td>
<td>40</td>
</tr>
<tr>
<td>6. Student teacher meets all the staff of the school</td>
<td>50</td>
</tr>
<tr>
<td>7. Are there plans for the student teacher to:</td>
<td></td>
</tr>
<tr>
<td>Become familiar with the daily schedule</td>
<td>83</td>
</tr>
<tr>
<td>Become familiar with the philosophy of the school</td>
<td>71</td>
</tr>
</tbody>
</table>
Four practices which existed in less than half of the schools were (1) allowing student teachers to help select their co-operating teacher, (2) a planned meeting of the student and co-operating teacher before final assignment is made, (3) co-operating teacher having an opportunity to reject a student teacher, and (4) the use of personal history forms. Two of these practices appeared in the opinionnaire and are shown in Table XXIV.

**TABLE XXIV**

A COMPARISON OF THE OPINIONS OF SUPERVISORS AND OF PRACTICES ON PLANNING THE STUDENT TEACHING PROGRAM IN THE SELECTED INSTITUTIONS

<table>
<thead>
<tr>
<th>Statement as to Practice</th>
<th>Per Cent of Support from Opinionnaire</th>
<th>Per Cent in Practice from Questionnaire</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Have a part in selecting their co-operating teacher</td>
<td>64</td>
<td>43</td>
</tr>
<tr>
<td>2. Informal meeting of student teacher and co-operating teacher</td>
<td>92</td>
<td>64</td>
</tr>
<tr>
<td>3. Meet all the regular staff</td>
<td>85</td>
<td>50</td>
</tr>
<tr>
<td>4. Adjust to the school</td>
<td>93</td>
<td>83</td>
</tr>
<tr>
<td>5. Become familiar with the philosophy of the school</td>
<td>96</td>
<td>71</td>
</tr>
</tbody>
</table>

Although not all of the questions which were asked in the opinionnaire were asked in the questionnaire, a representative number shows the varying differences.

*Table VI, p. 80.*
between theory and practice. One question in the opinionnaire asked if the student teacher should have a share in planning the student teaching experiences. To this 76 per cent agreed while 17 per cent of the forty-one respondents to the question agreed with reservations. This would mean that 93 per cent of the group supported the idea of allowing student teachers to have a share in the planning of the student teaching experience. Oddly enough, the practice of allowing student teachers to help select their own co-operating teacher was followed in only 53 per cent of the institutions and supported in theory by 64 per cent. Because of this lack of support it might be considered one of the less accepted practices even though the theory from which it came is strongly recommended. Another practice, the planning of a meeting between the co-operating teacher and student to determine whether the two would be interested in working together, also seems questionable. Forty-eight per cent of the institutions used the practice. This is probably a sizable percentage considering the amount of time it requires. The third practice, of course, is an outgrowth of the second since if it occurs then, co-operating teachers can be better brought into the planning by either taking interest in the student teacher or deciding to reject him. The personal history forms are more a matter of convenience and are to help the co-operating
teacher get to know the interests of the student teacher. The forms may have little value in smaller schools where student teachers can spend more time with the campus supervisor and the co-operating teacher before student teaching. However, in larger institutions, where continuous contact is not possible between the involved personnel, the practice is more necessary. Therefore, the use of this practice depends a great deal on the local situation and the degree of its use is not significant in the opinion of the writer.

**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.

Questions which were derived from Principle VI are follows:

1. **Student teaching is:**
   
   (a) Preceded by general methods_
   (b) Preceded by music methods_
   (c) Taken concurrently with general methods__
   (d) Taken concurrently with music methods___

2. **The placement of professional laboratory experiences prior to student teaching.**
   
   (a) Individual observation: Freshman ___
       Sophomore ___ Junior ___ Senior ___
   (b) Group observation: Freshman ___ Sophomore ___
       Junior ___ Senior ___
   (c) Working with pupils other than in student teaching: Freshman ___ Sophomore ___ Junior ___
       Senior ___
3. Professional laboratory experiences prior to student teaching.
(a) Are observations made part of the required work in:
(1) Major subject matter classes:
   All ___ Many ___ Few ___ None ___
(2) Educational psychology classes:
   All ___ Many ___ Few ___ None ___
(3) Music methods courses:
   All ___ Many ___ Few ___ None ___
(b) Is working with pupils part of the required work in:
(1) Major subject matter classes:
   All ___ Many ___ Few ___ None ___
(2) Educational psychology classes:
   All ___ Many ___ Few ___ None ___
(3) Music methods classes:
   All ___ Many ___ Few ___ None ___
(4) General methods courses:
   All ___ Many ___ Few ___ None ___

4. Please check the agencies used in providing out-of-school experiences for prospective teachers:
1. Cub scouts ___
2. Brownies ___
3. Boy scouts ___
4. Girl scouts ___
5. Health agency ___
6. YM or YWCA ___
7. Juvenile courts ___
8. P. T. A. ___
9. Settlement houses ___
10. Churches ___
11. Others ___

5. If students have participation with boys and girls prior to student teaching in any other way than those mentioned above, please specify how it is accomplished.

In order that theory and practice may more closely be related, efforts are being made in the field of teacher education to incorporate more actual practice during the learning of theory. In some places methods and student teaching are taken concurrently so that the greatest amount of good can come from both.

The first question is designed to obtain information relative to the relation of methods courses and the
student teaching course. Table XXV presents the data gathered from answers to this question.

TABLE XXV

THE PLACEMENT OF THE STUDENT-TEACHING COURSE IN RELATION TO THE METHODS COURSES

<table>
<thead>
<tr>
<th>Statement as to Practice</th>
<th>Per Cent of Responses from the 42 Institutions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Student teaching is:</td>
<td></td>
</tr>
<tr>
<td>(a) Preceded by general methods</td>
<td>86</td>
</tr>
<tr>
<td>(b) Preceded by music methods</td>
<td>81</td>
</tr>
<tr>
<td>(c) Taken concurrently with general methods</td>
<td>5</td>
</tr>
<tr>
<td>(d) Taken concurrently with music methods</td>
<td>21</td>
</tr>
</tbody>
</table>

It can be noted that respondents seemed to favor in practice the idea of preceding the student teaching course with the general and music methods course. This practice was supported in the opinionnaire by 81 per cent of the thirty-nine respondents. This would indicate a strong tendency away from the idea that student teaching and methods should be concurrent.

Another answer to this problem is to carry on observation and limited participation as part of the methods courses which precedes student teaching. The following table illustrates the amount of observation and participation scheduled over the four-year undergraduate program.
for music education majors in the selected institutions.

**TABLE XXVI**

**OBSERVATION AND PARTICIPATION PRIOR TO STUDENT TEACHING IN MUSIC CURRICULA OF THE SELECTED INSTITUTIONS**

<table>
<thead>
<tr>
<th>Activity</th>
<th>Per Cent Each Year</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Freshman Sophomore Junior Senior</td>
</tr>
<tr>
<td>(a) Individual observation</td>
<td>12 26 64 17</td>
</tr>
<tr>
<td>(b) Group observation</td>
<td>14 21 62 21</td>
</tr>
<tr>
<td>(c) Working with pupils other than in student teaching</td>
<td>2 7 19 7</td>
</tr>
</tbody>
</table>

A glance at this table indicates the limited observation of and participation with elementary and secondary school pupils had by music education majors in the selected institutions. Yet 98 per cent of all respondents supported the practice in the opinionnaire. Ninety-five per cent of all respondents supported the practice of having group and individual observation take place before student teaching. The idea that students should work with pupils prior to student teaching was supported by only 61 per cent of the respondents in the opinionnaire. This would indicate that group and individual observation was supported in theory and was carried on as a continuous program in approximately half of the institutions studied.

---

Table VII, p. 83.
Participation with children was supported by only a small majority and was practiced by a very small number of institutions. This could be due to the fact that student observation is much easier to arrange than student participation. Secondly, participation prior to student teaching is a never idea and is still in the experimental stages.

**TABLE XXVII**

**OBSERVATION AND PARTICIPATION IN THE CLASSES OF PRE-SERVICE MUSIC TEACHERS**

<table>
<thead>
<tr>
<th>Class</th>
<th>Per Cent of Responses</th>
<th>Per Cent Not Responding</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>All</td>
<td>Many</td>
</tr>
<tr>
<td>Observations are made of:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1. Major subject matter classes</td>
<td>12</td>
<td>14</td>
</tr>
<tr>
<td>2. Educational psychology classes</td>
<td>7</td>
<td>5</td>
</tr>
<tr>
<td>3. Music methods courses</td>
<td>29</td>
<td>29</td>
</tr>
<tr>
<td>4. General methods courses</td>
<td>12</td>
<td>14</td>
</tr>
</tbody>
</table>

Participation with pupils:

<table>
<thead>
<tr>
<th>Class</th>
<th>Per Cent of Responses</th>
<th>Per Cent Not Responding</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>All</td>
<td>Many</td>
</tr>
<tr>
<td>Participation is made part of:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1. Major subject matter classes</td>
<td>7</td>
<td>2</td>
</tr>
<tr>
<td>2. Educational psychology classes</td>
<td>5</td>
<td>7</td>
</tr>
<tr>
<td>3. Music methods classes</td>
<td>10</td>
<td>14</td>
</tr>
<tr>
<td>4. General methods classes</td>
<td>2</td>
<td>5</td>
</tr>
</tbody>
</table>

Although in some institutions of the study there was an attempt to integrate theory and practice, in most of them this was not considered important. The music
### TABLE XXVIII

**THE USE OF COMMUNITY AGENCIES AS PART OF THE PRE-SERVICE EDUCATION OF MUSIC EDUCATION MAJORS**

<table>
<thead>
<tr>
<th>Community Agency</th>
<th>Per Cent of Responses</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Cub scouts</td>
<td>17</td>
</tr>
<tr>
<td>2. Brownies</td>
<td>24</td>
</tr>
<tr>
<td>3. Boy scouts</td>
<td>24</td>
</tr>
<tr>
<td>4. Girl scouts</td>
<td>26</td>
</tr>
<tr>
<td>5. Health agency</td>
<td>10</td>
</tr>
<tr>
<td>6. YM or YWCA</td>
<td>14</td>
</tr>
<tr>
<td>7. Juvenile courts</td>
<td>0</td>
</tr>
<tr>
<td>8. P. T. A.</td>
<td>21</td>
</tr>
<tr>
<td>9. Settlement houses</td>
<td>5</td>
</tr>
<tr>
<td>10. Churches</td>
<td>48</td>
</tr>
<tr>
<td>11. Others</td>
<td></td>
</tr>
<tr>
<td>(a) Private lessons</td>
<td>7</td>
</tr>
<tr>
<td>(b) Counselor in summer camp</td>
<td>2</td>
</tr>
<tr>
<td>(c) Youth music activities</td>
<td>2</td>
</tr>
<tr>
<td>(d) Summer playground</td>
<td>5</td>
</tr>
<tr>
<td>(e) Orphanage</td>
<td></td>
</tr>
<tr>
<td>(f) Home and school visitation</td>
<td></td>
</tr>
<tr>
<td>(g) Summer music programs</td>
<td></td>
</tr>
<tr>
<td>(h) Boys' clubs</td>
<td></td>
</tr>
<tr>
<td>(i) Youth centers</td>
<td></td>
</tr>
<tr>
<td>(j) Community music organizations</td>
<td></td>
</tr>
</tbody>
</table>
methods courses seemed to be doing the most in this direction. This is also brought out in the data when it is noted that 91 per cent of the supervisors supported observation and participation in the methods courses while 62 per cent supported the practice in subject matter courses. With the high percentage in favor of observation and participation as parts of the classes, one should see a development in this direction as more ways are learned to bring these practices effectively into being.

Out-of-school community agency activities have been advocated for pre-student teaching laboratory experiences. As was noted in Table XXVIII, supervisors in the opinionnaire were not overly enthusiastic about the use of community agencies as pre-student teaching laboratory experiences. The questionnaire returns on the other hand do indicate they were being used. Most popular agencies seemed to be churches and scout troops.

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.

The evaluation of student teachers is a large area of concern for the supervisor of student teaching. Two basic ideas found in the principle are that evaluation
should be continuous and, secondly, that the program be co-operative with participation by both the student and various members of the faculty in setting up the goals to be evaluated and the standards to be attained. The following questions were asked to determine what general practices existed in this area:

1. Approximately how many times during student teaching is a student teacher visited by a campus supervisor? 

2. The student teacher is responsible to:
   (a) Only the co-operating teacher
   (b) Only the campus supervisor
   (c) Both the co-operating teacher and the campus supervisor
   (d) Others

3. Are written suggestions on how to function more effectively in student teaching:
   (a) Given by the co-operating school to the student teacher?
   (b) Given by the college to the co-operating teacher?
   (c) Given by the college to the student teacher?

4. Which of the following list of items are used in any way in the process of evaluating student teachers?
   (a) Participation in group discussion in weekly group conferences
   (b) Discussion of teaching problems in private conference with a campus supervisor and/or a co-operating teacher
   (c) Observations of actual teaching of the student teacher
   (d) Check lists designed by campus supervisor and/or co-operating teacher
   (e) Evaluative criteria or check list established by the student teacher, the co-operating teacher, and/or campus supervisor
   (f) Questionnaires or opinionnaires on the student teacher to public school pupils
   (g) Logs and diaries kept by the student teacher
   (h) Case studies by the student teacher during student teaching
   (i) Teaching personality tests given to student
5. Is an approximate mid-term grade given to the student teacher by the campus supervisor and/or the co-operating teacher? Yes ___ No ___

6. Is the student teacher given definite suggestions how his teaching may be improved at some mid-point in the student teaching term? Yes ___ No ___

7. Is the final grade in student teaching given by:
   (a) The campus supervisor?
   (b) The co-operating teacher?
   (c) Both the co-operating teacher and the campus supervisor?
   (d) Both the campus supervisor and the student teacher?
   (e) Both the co-operating teacher and the student teacher?
   (f) The combined judgment of all involved? ___

The first question attempts to determine how often student teachers were observed by supervisors of music student teaching. Results indicated that student teachers were visited during the student teaching period an average of 7.4 times with the maximum being 40 and the minimum visitations of 2. These figures were computed from the results of 25 usable responses.

In 69 per cent of the institutions the student teachers were responsible to both the co-operating teacher and the campus supervisor. In 21 per cent of the institutions the student teachers were responsible only to the campus supervisor while in 7 per cent the allegiance was to the co-operating teacher. One
institution (3 per cent) indicated that their student teachers were responsible to a general supervisor of student teaching. This data means that the practice of having both a campus supervisor and a co-operating teacher was found to be most common.

Often student teachers and co-operating teachers are uncertain as to how to function in the student teaching situation. In the case of the student teacher it is often difficult to adjust quickly to a school situation and new personalities. Similarly co-operating teachers often are ignorant of their responsibilities to student teachers. For this reason written suggestions on how to function more effectively in student teaching were distributed. Table XXIX shows the use of this practice in the selected institutions.

**TABLE XXIX**

THE PRACTICE OF GIVING WRITTEN SUGGESTIONS TO THOSE INVOLVED IN THE MUSIC STUDENT TEACHING PROGRAMS IN SELECTED INSTITUTIONS

<table>
<thead>
<tr>
<th>Statement as to Practice</th>
<th>Per Cent of Responses</th>
</tr>
</thead>
<tbody>
<tr>
<td>Written suggestions are given by:</td>
<td></td>
</tr>
<tr>
<td>(a) Co-operating school to student teacher</td>
<td>31</td>
</tr>
<tr>
<td>(b) College to co-operating teacher</td>
<td>40</td>
</tr>
<tr>
<td>(c) College to student teacher</td>
<td>67</td>
</tr>
</tbody>
</table>

From the responses it can be inferred that music
supervisors found written suggestions an effective way of improving student teaching.

Although the previous two practices are not directly concerned with evaluation, they are indirectly very important to the process. Teachers who are not continuously visited and conferred with cannot be continuously evaluated. Similarly, student teachers who are not aided in every way possible in their adjustment to student teaching cannot function effectively nor be evaluated with fair results.

Actual practices in the evaluation of student teachers are varied and controversial. For that reason the list prepared here includes as varied a group as possible so that a cross-section of practices may be seen. In presenting the data relating to these practices a listing of the support the particular practice received from the opinionnaire has also been included. The percentages from the opinionnaire represent those supervisors who agreed or agreed with reservations to the practice. The blanks in the opinionnaire column result from no information on that practice since the practice was not included in the opinionnaire.

As has been customary the relation of the opinionnaire and the questionnaire in Table XXX are quite varied. The use of pupil opinionnaires which was considered a questionable practice from its low
support from the opinionnaire also was practiced in only 5 per cent of the institutions. An interesting paradox is

TABLE XXX

EVALUATION PRACTICES BY SUPERVISORS OF MUSIC STUDENT TEACHERS IN THE SELECTED INSTITUTIONS

<table>
<thead>
<tr>
<th>Items Used as a Basis for Evaluation</th>
<th>Per Cent in Support from Opinionnaire</th>
<th>Per Cent in Practice from Questionnaire</th>
</tr>
</thead>
<tbody>
<tr>
<td>participation in group conferences</td>
<td>96</td>
<td>64</td>
</tr>
<tr>
<td>participation in private conferences</td>
<td>96</td>
<td>95</td>
</tr>
<tr>
<td>observation of actual teaching</td>
<td>98</td>
<td>95</td>
</tr>
<tr>
<td>check list designed by faculty</td>
<td>84</td>
<td>48</td>
</tr>
<tr>
<td>checklist designed by faculty and student teacher</td>
<td>82</td>
<td>36</td>
</tr>
<tr>
<td>opinionnaires to pupils</td>
<td>38</td>
<td>5</td>
</tr>
<tr>
<td>evaluation of logs and diaries</td>
<td>59</td>
<td>50</td>
</tr>
<tr>
<td>case studies</td>
<td>65</td>
<td>33</td>
</tr>
<tr>
<td>teaching personality tests</td>
<td>68</td>
<td>10</td>
</tr>
<tr>
<td>lesson plans</td>
<td>95</td>
<td>64</td>
</tr>
<tr>
<td>pupils' work</td>
<td>82</td>
<td>31</td>
</tr>
<tr>
<td>anecdotal records</td>
<td>——</td>
<td>31</td>
</tr>
<tr>
<td>mid-term grade</td>
<td>85</td>
<td>55</td>
</tr>
<tr>
<td>definite suggestions for improvement at mid-term point</td>
<td>——</td>
<td>89</td>
</tr>
</tbody>
</table>

*No information available.

item (i) which deals with the use of a teaching personality test which receives a rather high support (68 per cent)

--- Table VIII, p. 88. ---
in opinionnaire returns while only being used in 10 per cent of the institutions. This situation results probably because most supervisors realize the importance of personality in teaching and, at the same time, realize that too few tests of this type are available for actual use.

Item (g) which was considered questionable (59 per cent support) in the opinionnaire returns because of its low rating has a rather high rating (50 per cent) as a practice. Either the questionnaire was misunderstood or it is possible that many supervisors do use logs and diaries in student teaching but question their value.

Table XXXI deals with the administration of the final grade. The question was specifically designed to

**TABLE XXXI**

**THE ADMINISTRATION OF THE FINAL GRADES FOR MUSIC STUDENT TEACHERS**

<table>
<thead>
<tr>
<th>Person or Persons Involved</th>
<th>Per Cent of Responses</th>
</tr>
</thead>
<tbody>
<tr>
<td>The final grade is given by:</td>
<td></td>
</tr>
<tr>
<td>(a) The campus supervisor</td>
<td>45</td>
</tr>
<tr>
<td>(b) The co-operating teacher</td>
<td>17</td>
</tr>
<tr>
<td>(c) Both the co-operating teacher and the campus supervisor</td>
<td>45</td>
</tr>
<tr>
<td>(d) Both the supervisor and the student teacher</td>
<td>2</td>
</tr>
<tr>
<td>(e) Both the co-operating teacher and the student teacher</td>
<td>0</td>
</tr>
<tr>
<td>(f) The combined judgment of all involved</td>
<td>10</td>
</tr>
</tbody>
</table>
discover the extent to which evaluation was a co-operative endeavor. Seventy-three per cent of the supervisors indicated their support of the practice of including the student teacher into the grading. The table illustrates to what extent this practice was in use.

From Table XXXI it is obvious that a small percentage (10 per cent, item f) of the institutions being studied actually followed the practice advocated by the American Association of Teachers Colleges Committee. Results from the opinionnaire indicate that the student teacher should have a share in evaluating himself and enter into the grading since 73 per cent of the supervisors supported this idea. The Special Committee Report of the American Association of Teachers Colleges substantiate this idea in their explanation of the principle

While the methods of evaluation are not made explicit in this principle, the tenor of the entire group of principles is such that it is fair to add the following elaborations to the principle as states:---(2) that the program be co-operative, with

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10 Table VIII, p. 86
11 AATC, op. cit., p. 32
participation by both the student and various members of
the faculty in setting up the goals to be evaluated and
the standards to be attained.

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

In order to determine the administrative and physical
facilities of the music student teaching programs, the fol­
lowing questions are constructed.

1. Is student teaching done in a campus school___;
   a public school___; a private school___?

2. Approximately what per cent of the student teachers
do student teaching away from the city in which the
college or university is located?___

3. Are costs for transportation of the student
   teacher to and from student teaching borne by the student
   teacher___; the co-operating school___; the university
   ___?

4. Of the following activities check those which are
   usually done by the student teacher when he is away from
   the campus community:
   (a) Attending meetings of a professional nature____.
   (b) Attending community meetings of a cultural
       nature____.
   (c) Assisting with various community music activities
       ____.
   (d) Making a survey of community musical resources
       organizations____.
   (e) Attending Parent Teachers Association meetings____.
   (f) Meeting parents on a social basis____.
   (g) Meeting parents on a social basis____.
   (h) Others____.

5. Is the co-operating teacher's load adjusted when
   a student teacher is assigned? Yes____ No____

6. On the average, how many student teachers does
each co-operating teacher have each quarter or semester?
7. On the average, how many student teachers does each co-operating teacher have each quarter or semester?

The first question is designed to discover the type of schools in which the student teachers in music did their student teaching. Many authorities in the student teaching area advocate that half of the student teaching program be in a campus school while the other half be spent in a typical public school. Findings of this study are shown in Table XXXII.

**TABLE XXXII**

**TYPES OF CO-OPERATING SCHOOLS USED FOR MUSIC STUDENT TEACHERS BY THE SELECTED INSTITUTIONS**

<table>
<thead>
<tr>
<th>Kind of School</th>
<th>Per Cent of Response</th>
</tr>
</thead>
<tbody>
<tr>
<td>Student teaching is done in a:</td>
<td></td>
</tr>
<tr>
<td>Campus school</td>
<td>20</td>
</tr>
<tr>
<td>Public school</td>
<td>40</td>
</tr>
<tr>
<td>Private school</td>
<td>0</td>
</tr>
<tr>
<td>Campus and public school</td>
<td>40</td>
</tr>
</tbody>
</table>

This table indicates that campus schools were used less than public schools and that an equal number of institutions used both.

With today's emphasis on off-campus student teaching, many schools are allowing student teachers to elect this plan for student teaching. The second question was designed to ascertain the percentage of off-campus student teachers who were found in each year's class. Of the
forty-two supervisors contacted in the study, twenty or 47 per cent indicated that some of the student teaching in their institution was done away from the college community. Table XXXIII shows the amount of off-campus student teaching done in the selected institutions.

TABLE XXXIII

PERCENTAGE OF MUSIC STUDENT TEACHERS IN THE SELECTED INSTITUTIONS DOING STUDENT TEACHING AWAY FROM THE CAMPUS COMMUNITY

<table>
<thead>
<tr>
<th>Per cent of student teachers doing student teaching off-campus</th>
<th>Per Cent of Institutions</th>
</tr>
</thead>
<tbody>
<tr>
<td>.01 - 5%</td>
<td>35</td>
</tr>
<tr>
<td>6 - 25%</td>
<td>10</td>
</tr>
<tr>
<td>50 - 75%</td>
<td>25</td>
</tr>
<tr>
<td>80 - 100%</td>
<td>30</td>
</tr>
</tbody>
</table>

From this table it becomes evident that off-campus student teaching is still in the evolving process due to the fact that seven of the institutions which had off-campus student teaching had less than 5 per cent of their student teachers doing it.

In response to the question dealing with the expenses of travel for student teachers, the supervisors responded that in 67 per cent of the institutions they were borne by the student teacher. In 2 per cent of the cases the co-operating school handled the cost while 10 per cent said the university bore the expense. In 5 per cent of
the institutions indication was that the travel expense was shared by the co-operating school and the student teacher. The remaining 16 per cent of the group did not respond to the question.

When student teachers are away from the campus in a co-operating school it is important that they experience school-community relations. Table XXXIV depicts the amount of school-community activities carried on

**TABLE XXXIV**

A COMPARISON OF RESULTS FOUND THROUGH THE OPINIONNAIRE AND QUESTIONNAIRE ON SCHOOL-COMMUNITY ACTIVITIES

<table>
<thead>
<tr>
<th>School - Community Activities</th>
<th>Per Cent of Support from Opinionnaire</th>
<th>Per Cent in Practice from Questionnaire</th>
</tr>
</thead>
<tbody>
<tr>
<td>(a) Attending professional meetings</td>
<td>96</td>
<td>34</td>
</tr>
<tr>
<td>(b) Attending cultural meetings</td>
<td>93</td>
<td>36</td>
</tr>
<tr>
<td>(c) Assisting community music activities</td>
<td>88</td>
<td>61</td>
</tr>
<tr>
<td>(d) Making a survey of community musical resources</td>
<td>68</td>
<td>7</td>
</tr>
<tr>
<td>(e) Leadership in young people's organizations</td>
<td>80</td>
<td>24</td>
</tr>
<tr>
<td>(f) Attending PTA meetings</td>
<td>91</td>
<td>40</td>
</tr>
<tr>
<td>(g) Meeting parents on a social basis</td>
<td>93</td>
<td>26</td>
</tr>
<tr>
<td>(h) Others: Music lessons to groups and individuals</td>
<td>*</td>
<td>2</td>
</tr>
</tbody>
</table>

*No information available

during student teaching, at the same time showing the

12 Table IX, p.89.
attitude toward the activity as found through the opinionnaire.

Supervisors' attitudes toward the use of school-community activities was marked by their high opinions of them. This was with the exception of item (d) dealing with the survey of music resources. Although it was practiced in only 7 per cent of the schools it was supported in theory by 68 per cent of the practitioners. One thing that accounts for the low figures is the fact that only about half of the institutions had any kind of off-campus student teaching so that the remaining group would naturally ignore the questions. However, it does demonstrate how necessary these practices are in off-campus student teaching programs when the opinions are considered.

Inherent in the principle of administrative and physical facilities is the teaching load of the faculty in charge of student teachers. Question 5 deals with the co-operating teacher’s load during student teaching. The results show that 31 per cent of the schools had co-operating teachers whose teaching loads were adjusted when assigned student teachers. Fifty-four per cent indicated that there was no adjustment, while 15 per cent did not answer.

The campus supervisors, according to the respondents, had an average maximum load of 17.3 student teachers with
a high of 50, and a low of 2 while their average minimum load was 10.3 with a high of 50 and a low of 1 student teacher.

The co-operating teacher's load was little better when it is seen that their maximum average was 3.2 student teachers with a high of 14 and low of 1, and their minimum average was 2 student teachers with a high minimum of 10 and a low of 1.

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

Questions which were derived from Principle IX are as follows:

1. Does any student chapter of a professional music teachers group function on your campus? Yes____ No____

2. Is there any formal follow-up of the teaching assistance experience while the student is still in school? Yes____ No____

3. Is there any formal follow-up of the teaching assistance done by the university or college of its graduates? Yes____ No____

4. Do student teachers meet as a group during student teaching? Yes____ No____ How often?

5. Which of the following activities do you find helpful in bringing about a successful group conference period?

(a) Use of a textbook
(b) Use of several reference books
(c) Discussion of student problems
(d) Review of methods courses
(e) Assigned readings for reports
(f) Invited guest speakers
(g) Discussion of current articles concerning music education in the Music Educators Journal.
Instrumentalist, etc.

(b) Student-planned meetings (i) Others

These questions were directly concerned with discovering how many of the institutions in this study utilized the practices advocated in Principle IX. How schools can help bridge the gap between pre-service and in-service education is as yet vague. One of the practices advocated is to maintain a student organization of one of the national educational organizations. Ninety per cent of the institutions have such an organization for music education majors. Ninety-eight per cent of the respondents in the opinionnaire supported Music Educators National Conference on the campus.

Some authorities feel that student teaching confronts the student with many problems which cannot be solved in the few short weeks of the course. For this reason they advocate a post-student teaching course which is designed to help students formally study some of the major problems encountered during student teaching. This type of course further aids students in their ability to solve their own teaching problems by guiding them in use of professional literature. Thirty-one per cent of the institutions indicated that they had a formal follow-up of the student teaching course. The following list comprises the types of formal follow-up courses to student teaching:

---Table X, p.91
1. A graduate course
2. Senior seminar
3. Undirected student-teaching course
4. Last four weeks of student teaching
5. Follow-up course of all student teachers
6. Last three days of student teaching spent in evaluation
7. Last two days of student teaching spent in evaluation

Twenty-eight per cent of the respondents in question number three indicated that they maintained a follow-up program for their graduates. This is another of the ways authorities advocate that pre-service and in-service education can be brought closer together. One hundred per cent of the supervisors supported this practice in the opinionnaire. Time and cost are the two prohibitive factors which restrain the growth of this practice. Respondents wrote that their programs were administrated in the following ways:

1. Surveys
2. Individual school clinics
3. Service at request of schools
4. Visitations (formal and informal)
5. Letters to the principal
6. In-service visits to the schools

Since the student teaching course most closely simulates actual teaching, many authorities advocate periodic group conferences for the purpose of group problem-solving. Seventy-six per cent of the institutions practice this.

14 Table X, p. 91.
Table XXXV illustrates the extent that they are used.

TABLE XXXV

GROUP CONFERENCE MEETINGS IN THE SELECTED INSTITUTIONS

<table>
<thead>
<tr>
<th>Number of meetings</th>
<th>Per Cent of Group</th>
</tr>
</thead>
<tbody>
<tr>
<td>Once a week</td>
<td>40</td>
</tr>
<tr>
<td>Twice a week</td>
<td>7</td>
</tr>
<tr>
<td>Three days before, 2 or 3 times during, and 3 days at end</td>
<td>2</td>
</tr>
<tr>
<td>Four times a semester</td>
<td>2</td>
</tr>
<tr>
<td>When necessary</td>
<td>2</td>
</tr>
</tbody>
</table>

Table XXVI shows the activities most used for Group Conferences. Most common among the institutions in this study is the weekly conference.

TABLE XXXVI

ACTIVITIES CARRIED ON IN GROUP CONFERENCES IN THE SELECTED INSTITUTIONS

<table>
<thead>
<tr>
<th>Activity</th>
<th>Per Cent of Group</th>
</tr>
</thead>
<tbody>
<tr>
<td>(a) Use of a textbook</td>
<td>2</td>
</tr>
<tr>
<td>(b) Use of several reference books</td>
<td>26</td>
</tr>
<tr>
<td>(c) Discussion of student problems</td>
<td>89</td>
</tr>
<tr>
<td>(d) Review of methods courses</td>
<td>48</td>
</tr>
<tr>
<td>(e) Assigned readings for reports</td>
<td>21</td>
</tr>
<tr>
<td>(f) Invited guest speakers</td>
<td>48</td>
</tr>
<tr>
<td>(g) Discussion of current professional articles</td>
<td>55</td>
</tr>
<tr>
<td>(h) Student-planned meetings</td>
<td>36</td>
</tr>
<tr>
<td>(i) Others</td>
<td>0</td>
</tr>
</tbody>
</table>
As can be seen in Table XXXVI the discussion of student problems and the discussion of current professional articles seem to head the list of activities which were used by these institutions. All the practices listed under item (1) could be classified with the other practices so were included with that group. Most questionable would be such practices as using a textbook, and assigning readings for reports. Interestingly enough, all the practices listed were used.

Summary

Chapter IV has presented student teaching practices found in the forty-two teacher-training institutions selected for study. Whenever possible the presented data were compared with results from the opinionnaire. Data from the questions were presented by principle.

Those questions which were derived from the first principle dealing with the allowance for co-operative planning and discussion of objectives in the student-teaching program seemed to be met satisfactorily. Help also was given to student teachers in score-reading, use of library materials, obtaining resource people and examining music material in a large majority of the schools. The few activities which were compared with the data in the opinionnaire indicated that there was
an attempt to keep theory and practice together since the greatest percentile difference between the two was only 19 per cent. This was the practice of having a co-operating and student teacher discuss the music being taught in terms of the over-all objectives of the program.

Information from the questions gotten from the second principle showed that most of the supervisors of music student teaching scheduled their student teaching course in the senior year. The most popular practice in institutions on the semester plan was to have student teaching extend for two semesters while the largest single group of schools on the quarter plan had the one-quarter plan. In regard to the daily length of the student teaching course the largest number used the one-period-a-day plan while a surprisingly large number used the one-half day and full-day experience.

Prerequisites to student teaching which were listed were found in practice in all of the schools studied. The most common ones which were in use in more than 40 per cent of the schools were a rank of senior, a minimum major cumulative point hour ratio, a minimum professional point hour ratio, and a total cumulative point hour ratio. Least used prerequisites which were in practice in less than 10 per cent of the colleges
were passing a comprehensive music examination, an interview with a psychologist and a hearing test.

In determining the contacts campus supervisors had with student teachers prior to student teaching, it was found that most of them did have contacts through methods courses. A majority of them came to know them as an advisor while fewer met their students through subject matter classes and applied music work.

The first two questions derived from the third principle attempted to discover whether student teaching is offered for additional hours beyond the required amount for graduation. Fifty-three per cent of the institutions were found to offer additional laboratory experiences for their music education majors. It was further discovered that all of the student teachers in the institutions came into contact with slow and fast learners while 88 per cent of the schools indicated their students came into contact with pupils from differing economic strata. Over 50 per cent of the institutions indicated that their student teachers met music classes and ensembles on all three school levels. The only exceptions to this were that only 36 per cent of the institutions indicated their student teachers experienced senior high school general music class teaching and 29 per cent stated large vocal ensembles
were met on the elementary level.

Questions derived from the fourth principle indicated that 62 per cent of the institutions required their music education majors to do student teaching in both the vocal and instrumental area. Eighty-five per cent noted that student teaching was required in the student's teaching minor. An average of 6.7 hours per week were spent in actual teaching and 5.8 hours per week were spent in observation and assisting in other parts of the school. Audio-visual teaching aids used by music student teachers in a majority of the institutions were films, duplicating machines and bulletin boards. Used to a lesser extent were the opaque projector, lantern or song slides and tape recorder. Extra-teaching responsibilities done by student teachers in a majority of the institutions were work in a music storeroom, care for music supplies, assisting with assemblies, and public entertainment. Practice of this sort found in less than 10 per cent of the schools were helping with school office duties and making a home visitation.

Practices in the selected institutions in planning the student teaching course were derived from Principle V. Four of the practices which had been in use in 50 per cent or more of the schools were having an informal meeting of student and co-operating teacher before the assignment begins, having the student teacher meet all
of the staff of the school, and providing time for the student teacher to become familiar with the daily schedule and become familiar with the philosophy of the school. The remaining practices which occurred in less than 50 per cent of the institutions but more than 30 per cent were allowing the student teacher to help select his co-operating teacher, having a planned meeting before the final assignment is made, using personal history forms and allowing the co-operating teacher to reject a student teacher.

Principle VI in general is the integration of student teaching and prior professional work. Most of the supervisors favored placing music and general methods before student teaching. Very few scheduled general and music methods concurrently with student teaching.

Along the line of observation and participation it was found that most of the individual and group observation was done in the junior year. Although an extremely less amount of working with children was done than observation, the greatest percentage of it occurred in the junior year. The greatest amount of observation and participation in connection with class work was in the music methods classes. Participation with pupils occurred in fewer instances than observation.
Community agencies which had been used for the pre-service education of teachers were brownies, boy scouts, girl scouts and churches.

Questions on evaluation of the student teacher were derived from the seventh principle. From 25 usable responses it was found that student teachers were visited an average of 7.4 times during the student teaching experience. Over half of the institutions (69 per cent) have both a co-operating teacher and a campus supervisor responsible for student teachers. The third question was concerned with giving written suggestions to those involved in music student teaching programs. Results indicated that most suggestions were given by the college to the student and co-operating teacher while in a few cases the co-operating school gave written suggestions to the student teacher.

Items which had been used as a basis for evaluation by over half of the institutions were student teachers' participation in group conferences, private conferences, observation of actual teaching, logs and diaries, lesson plans, mid-term grade, and suggestions for improvement at a mid-term point. Items which had been practiced in less than half of the institutions were check lists designed by the student and/or the faculty, opinionnaires to the pupils, case studies, pupils' work and anecdotal
records. The least used of these latter items were opinionnaires to pupils and teaching personality tests. The last questions attempted to determine the extent the student teacher enters into the grading process. In 12 per cent of the institutions the student teacher has a voice in his own evaluation. In most of the schools it was done by either the campus supervisor, the campus supervisor with the co-operating teacher and sometimes by the co-operating teacher alone.

Principle VIII was concerned with the administrative and physical facilities in the student teaching program. The types of co-operating schools used mostly by the selected schools were public schools and a combination of campus and public schools. A few institutions used solely campus schools while none used private schools. Of these institutions 47 per cent indicated that some of their student teaching was done away from the community in which the campus was found. It was noted that over 50 per cent of the institutions that carried on a form of full-time student teaching had over 50 per cent of their student teaching done off-campus.

Expenses incurred to the student teacher were usually borne by the student teacher. In a few cases the co-operating school or the university either shared or paid the expense.
School-community activities were practiced by student teachers in relatively few institutions. Over 50 per cent of the respondents indicated that attending professional meetings and assisting with community music activities had been experienced by their student teachers. Off-campus student teaching activities which occurred but in relatively few of the institutions were attending cultural meetings, making a survey of community musical resources, leadership in young people's organizations, attending Parent Teacher Association meetings, meeting parents on a social basis, and giving music lessons to groups and individuals.

The co-operating teachers' teaching loads were adjusted in 31 per cent of the schools while campus supervisors had an average maximum load of 17.3 student teachers and an average minimum load of 10.3 student teachers. Co-operating teachers maintain a maximum average of 3.2 student teachers and a minimum average of 2 student teachers.

Questions asked on the ninth principle were concerned with how teacher-training institutions have bridged the gap between pre-service and in-service education. Ninety per cent of the institutions had a campus chapter of a national music organization.
Thirty-one per cent of the institutions provided a follow-up course to student teaching for this purpose. Follow-up programs for graduates were maintained by 23 per cent of the institutions even though 100 per cent of the supervisors supported this practice in theory.

Group conferences were used by all the institutions in varying degrees. Practice most used by the selected schools were discussion of student problems, discussion of current professional articles, review of methods courses and invited guest speakers.
CHAPTER V
PROBLEMS OF STUDENT TEACHING IN MUSIC IN ELEVEN INSTITUTIONS
FOUND THROUGH PERSONAL INTERVIEW

Representatives in eleven of the institutions which responded to the questionnaire and opinionnaire were inter­viewed for additional information about their programs for student teaching in music. Five of these interviews were conducted on the campuses of the schools in question while six took place in Chicago during the biennial meeting of the Music Educators National Conference which was held March 26 through 31, 1954. A list of the schools studies in this manner follows:

A. Ball State Teachers College, Muncie, Indiana
B. Indiana University, Bloomington, Indiana
C. Southern Illinois University, Carbondale, Illinois
D. University of Illinois, Urbana, Illinois
E. Bowling Green State University, Bowling Green, Ohio
F. University of Georgia, Athens, Georgia
G. Florida State University, Tallahassee, Florida
H. University of Michigan, Ann Arbor, Michigan
I. Michigan State College, East Lansing, Michigan
J. Ohio University, Athens, Ohio
K. Miami University, Oxford, Ohio

The technique used in interviewing these persons was first to obtain an overview of the student teaching program with particular emphasis on the music area. The interviewer next asked if any basic problems were confronting those in charge of the program at that time and how these problems

1. For a list of persons interviewed see Appendix B, p. .

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were being overcome. In addition to these problems the interviewer presented problems which seemed inherent in many of the student teaching programs. Each person interviewed was asked if these problems had been or were contemporary concerns in his particular situation. Each was asked if he thought a full-time student teaching program would take the place of the part-time program now in effect in most schools. Discussion also centered upon the further development of the student teaching program in that particular school.

The data collected were not of a statistical nature but were more of the case study type. This method was followed so as to allow the person being interviewed to express himself freely. In presenting the problems of these student teaching programs no direct reference will be made to any one particular person or institution. Furthermore, the data will be presented as seen through the eyes of the interviewer and therefore should be considered with these limitations in mind.

Table XXXVII illustrates the present and future plans of the institutions covered in this portion of the study.

As seen in the table over one-third of the institutions studied already had the full-time student teaching program for music majors. Almost one-half of the institutions that had part-time programs allowed their students to elect a full-time program. The most significant aspect of these data is the fact that nearly one-half of the institutions in which
there is a part-time program of student teaching for music majors plans are now being made for a required full-time program.

**TABLE XXXVII**

**PRESENT AND ANTICIPATED PLANS FOR THE MUSIC STUDENT TEACHING PROGRAMS IN ELEVEN INSTITUTIONS**

<table>
<thead>
<tr>
<th>Types of student teaching programs</th>
<th>A</th>
<th>B</th>
<th>C</th>
<th>D</th>
<th>E</th>
<th>F</th>
<th>G</th>
<th>H</th>
<th>I</th>
<th>J</th>
<th>X</th>
</tr>
</thead>
<tbody>
<tr>
<td>Full-time program</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Part-time program</td>
<td></td>
<td>x</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Elective full-time program</td>
<td></td>
<td></td>
<td>x</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Planning a required full-time program</td>
<td>x</td>
<td></td>
<td>x</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

During the interviews the question was asked by the interviewer if full-time student teaching was advocated by those directly responsible for the program. To this question all the representatives contacted answered in the affirmative except two who felt that their present program of student teaching was adequate. Four of the eleven institutions studied (B, D, F, & G) (36 per cent) had full-time programs in music and were satisfied that they were superior to former part-time programs. Two of the institutions (E and X) or 18 per cent were making plans to launch such a program within the next two years. One institution (C) carried on a type of full-time student teaching which permitted or made allowance for some academic course work during student teaching and was on an elective basis. This would indicate that
63 per cent of the institutions covered in this phase of the study had, or were taking steps toward full-time programs in student teaching. Interviewees from two of the remaining institutions (A and J) preferred this type of program, but under present conditions seemed unable to provide it. This would then suggest that staffs in 81 per cent of the institutions were in favor of a program of full-time student teaching either by actually having a program, planning one, or through subscribing to it in theory.

Problems Faced and Steps Being Taken To Solve Them

After the previously listed institutions had been contacted, the author listed seven problems which were discussed in the interviews and which seemed most significant for this study. Listed in order of importance they are:

1. What can be done about the diversity of purpose which seems to exist in so many departments of music in which teacher education and professional training of musicians occurs?

2. How can co-operating music teachers be helped to do more effective supervision of student teachers?

3. How can student teachers be freed from campus obligations during student teaching?

4. What experiences preceding the student teaching experience in music can best prepare them for student
5. How can music student teachers be encouraged to become interested in the total school situation and participate in areas of the school other than music?

6. How can transfer students be scheduled for a full-time student teaching experience when many of the courses they need are offered only one particular quarter?

Other problems which were discussed and recorded were local in nature and have no significance for this study. For this reason they will be merely listed at the end of the chapter.

The next section will report how those interviewed from the eleven institutions reacted to these problems and some of the proposed solutions.

Problem 1. What can be done about the diversity of purpose which seems to exist in so many departments of music in which teacher education and professional training of musicians occurs?

Those interviewed from eight (A, B, C, D, F, G, J, and X) responded that this had been or was then a problem of their institutions. Those interviewed in five of the institutions (B, D, F, G, and J) indicated that personal relationships and lack of understanding of points of view were the main causes of this situation. Several ways were suggested to bring about a desired change because of this problem. Persons from institutions B, F, and D had brought it into the open and it had been discussed in faculty meet-
ings. Professional courses such as Student Teaching had been cleared by administrators and a rule that student teachers should have no other academic or campus obligation during student teaching had been enforced. In institution G an Internship Committee composed of both music and music education faculty was formed. It was the purpose of this committee to plan and evaluate the field experience program. It was hoped that through the action of the committee a clearer understanding would come about in regard to professional education and more particularly the professional term of student teaching. In institution D there was a course in the freshman year for all majors in the department of music. It was designed as an orientation to professional music with emphasis on choosing a vocation. It had been found as a result of this course that students could often form realistic goals for themselves and realize that professional music does not necessarily hold a secure future for all who wish it.

The staff in another school (K) encouraged Music Education majors to accept the same performance standards as Bachelor of Music students. Administrators in two other schools (A and C) were looking for personnel who could do a creditable job in both the music area and the education area. It was their hope that in emphasizing the two areas, they would find a common road to agreement between them.
Problem 2. How can co-operating music teachers be helped to do more effective supervision of student teachers?

Respondents in six of the institutions (B, D, E, F, G, and I) claimed that this either was, or had been a problem with them. This was especially a problem in the schools where programs of full-time student teaching were in effect. This results from the fact that with full-time student teaching there was a need for a co-operating teacher who had a thorough understanding of the development of student teachers in this type of program.

Programs in the institutions included informal contacts with co-operating teachers to bring about more effective supervision. One solution used by most of the schools was to offer a course for graduate and/or undergraduate credit designed especially for the supervision of student teachers. Another common type of formal help for co-operating teachers was given through directives to student teachers and co-operating teachers.

In one institution (B) plans were underway to have a special meeting of all of its co-operating teachers at the State Teachers Association meeting. It was thought that this would eliminate the expense of a special meeting of all the co-operating teachers at the university.

The most significant education of co-operating teachers has been carried on in institutions D and E. The first of these universities had a yearly, all-day conference to
evaluate and improve the student teaching program. All of the co-operating teachers attended this meeting at university expense. General as well as subject area meetings were held. In this way the co-operating teachers had a part in planning and evaluating the program and the participants learned how to put into effect a better student teaching program. Institution E had a similar program except that meetings were confined to subject matter areas so that they were not so large. New co-operating teachers were orientated to the program through small group meetings which were not confined to subject matter areas.

Problem 3. How can student teachers be freed from campus obligations during student teaching?

This poses one of the greatest obstacles to the full-time student teaching program for music departments. Music majors make their greatest contribution to campus events during their senior year because their formal music study is almost completed and their musical talents have been developed. Both vocal and instrumental music organizations rely on their senior members for musical leadership. It is not only the directors of these organizations, but also the students themselves, who feel that their contribution is vital to the success of the organizations. And yet these same organizations demand a great amount of the student's time and energy.

Five of the institutions (B, C, D, E, and J) interviewed
indicated that this was a problem in their student teaching programs. Steps taken to overcome this usually consisted of taking administrative action to prevent the student teacher's participation in ensemble groups wherever it possibly could be done. In those schools where the whole student teaching program was off-campus and the off-campus schools were some distance from the campus, there was an absence of the problem. However, for those students who taught in the vicinity of the campus community the problem became acute.

Institution B used student teaching centers a great distance from the campus so that during student teaching this was not a problem. However, the problem did exist since the first six and the last four weeks of the semester were spent on the campus.

The most successful answer to the problem seems to have been found at D university. At this school a directive has been issued by the head of the department of music that during the professional semester no faculty member is to obligate the students involved in student teaching with extra duties.

Institution E has a similar policy in which all tours and field trips are cleared through the field experience office so that no student in his professional semester can participate in these activities.

It was generally found that smaller schools had a
greater problem in this respect than larger schools. Due to a smaller enrollment the music organizations felt they must have the support of their best students during the senior year.

Problem 4. How can student teachers be encouraged to become interested in the total school situation and participate in other areas of the school in addition to teaching music?

Representatives of three of the institutions (B, D, and E) indicated that this was a problem for them. In discussing this problem the consensus of the three interviews seemed to indicate that two conditions are important for the successful solving of the problem. First, the student teacher must be aware of the importance of understanding the total school situation. And, secondly, the cooperating teacher must understand and support the activity as part of the student teaching program. It was with a concern for these two ideas that most of the schools were attempting to solve the problem. In order to help the student teacher become conscious of the importance of this broad understanding, it was stressed in all classes dealing with educational methods. Most of the institutions made provision so that the same instructors who taught the methods courses also supervised the student teachers. This aided in bringing about a central integration of intent and purpose. While the student teacher was actually doing student teaching, some of the institutions asked that a
log or manual be kept and that this be a record of the reflective thinking done during student teaching. In this way students recorded their daily experiences and could see the importance of their observations and participation in other parts of the school.

The second aspect which deals with the co-operating teacher's understanding of this activity seemed, according to the representatives in three institutions, to depend upon the co-operating teacher's understanding and attitude toward this activity. The in-service education of the co-operating teacher through informal talks, written directives, college courses, and evaluation workshops all aided and abetted the solution of the problem.

Problem 5. What pre-student-teaching experiences can be given to music education majors to prepare them for student teaching?

Three institutions (D, F, and I) indicated that this was a problem in their programs of laboratory experiences. Less progress had been made in solving this particular problem than any of the preceding ones. One of the schools (F) encouraged its music education majors to participate in the campus laboratory school on a voluntary basis. The person interviewed felt that this experience was absolutely necessary preceding a full-time program of student teaching.

Institution I had a basic general education program for the first two years for all students and, as a result, eliminated any kind of professional laboratory experience
during those years. The staff hoped some day to develop a five-year curriculum for music education majors so that pre-student-teaching experiences could take place in the junior and senior years.

Institution D took the most decisive steps in solving this problem through the development of a new curriculum for music education majors. This new curriculum which is to go into effect during the academic year 1954-55 provides time for required pre-student-teaching professional laboratory experiences in the laboratory school. Prior to this time the pre-student-teaching experiences have been on a voluntary basis.

The general feeling of those interviewed was that in a full-time student teaching program, pre-student-teaching experiences were very important. Under ordinary conditions full-time student teaching is a more concentrated experience and it usually necessitates a quicker induction into full teaching. This often results in a shock to many individuals who do not easily accept a leadership role. Therefore, it is important that teachers-in-training experience some teaching before the actual student teaching assignments is undertaken.

Problem 6. How can transfer students be handled on a full-time program of student teaching when many of the courses they need are offered only during one particular quarter?

This problem was raised by only one university (F) although its implication for this study can be seen when
it is pointed out that 20 per cent of the graduates of the two music education curricula at The Ohio State University are transfer students. The person interviewed had no solution to the problem except that special arrangements had to be made for some of the students so that they could take full-time student teaching and still graduate within a normal period of time.

Other problems which came up during the interview are herewith listed although they do not have particular reference to this study. However, they are problems which seem to impair student teaching programs and therefore merit attention. These are listed in the following statements.

1. Institution A found a problem when music and art student teachers were supervised by a general supervisor.

2. Institutions A and B found it a hardship to find competent co-operating teachers because of a state regulation which requires that co-operating teachers have five years of teaching experiences and a masters degree. It was found that too many of these individuals were too set in their ways and did not work effectively with young teachers.

3. Institution C found a real problem when the person who taught the music methods courses did not have the music education students in student teaching.
4. Institution D had a full-time student teaching program in which the first six weeks were spent in methods course work and the last four weeks which followed eight weeks of actual student teaching was an evaluation period. The school found that a more effective course in teaching methods can be offered after the student teaching experience than before it. For this reason the staff was considering spending the first four weeks on methods and use the last six weeks for evaluation.

5. Institution I found it difficult to develop any kind of professional education in a four-year program in which the first two years were spent on general education requirements. They added one additional quarter to their curriculum and preferred to go into a five-year teacher training program in music. They also wished to develop some kind of laboratory experience during the first two years.

Summary

As a result of the interviews with representatives of eleven of the institutions, it becomes apparent that there was a definite tendency toward a full-time experience in student teaching. This is evidenced by the fact that four of the institutions already had the plan, five either provided for it as an elective or were planning it in the near future, while only two felt that it had no place in
The education of the co-operating teacher was the second problem discovered through the interviews. Some of the ways these institutions had attempted to overcome the problem were informal talks between the campus supervisor and the co-operating teacher, graduate and undergraduate courses, bulletins and all-day evaluation and planning workshops on the student teaching program. This latter plan was rather expensive but proved extremely successful in one institution.

The third most pressing problem involved the freeing of student teachers from campus obligations during student teaching. Although this situation was most serious in smaller institutions, it prevailed in both large and small schools. Administrative action seemed to be the most effective means of overcoming the situation.

Supervisors were found also to be concerned about student teachers' lack of concern for the total school situation. Most of those interviewed contended that only when the student teacher and the co-operating teacher realized the significance of seeing this relationship through observation and participation in other parts of the school will it be solved. Stressing it in methods class and co-operating-teacher workshops and bulletins seemed to be the practical solution to the problem.

Problems five and six deal respectively with the pre-student-teaching experiences of music majors and the
scheduling of transfer students for full-time student teaching. In answer to the pre-student-teaching experiences most supervisors advocated volunteer and required laboratory experiences. As yet no definite plan was provided for transfer students except that concessions were made by both the institution and the transferee.
CHAPTER VI
AN ORIENTATION TO THE STUDENT TEACHING PROGRAM IN THE SCHOOL
OF MUSIC, THE OHIO STATE UNIVERSITY

The School of Music, The Ohio State University, was
first conceived as a department of music in 1925. According
to the first Music Bulletin:

The Department of Music of the Ohio
State University was authorized by
the Board of Trustees in 1925.

The courses listed will be in operation
with the Summer Quarter, 1926, and
thereafter music will be offered
during the four quarters of the
scholastic year.1

On the ensuing pages of the Bulletin student teaching
is listed as "Principles and Practice of Education 440" -
5 credit hours.2 This course was scheduled in the Spring
quarter of the senior year. In the year 1928-29 Bulletin
the same course is listed for six credit hours.3 In
1929-30 specified prerequisites to student teaching had
been established. These were: (1) Senior standing; (2)
Principles of Education 401; (3) Point-hour cumulative
of 2.x5.4

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1. The Ohio State University Bulletin, Courses in
2. The Ohio State University Bulletin, op. cit.,
p.19.
3. The Ohio State University Bulletin, Catalog, Vol.
XXXIII, No. 28, p. 528.
4. The Ohio State University Bulletin, College of
In the 1931-32 Bulletin the same student teaching course is listed for seven hours credit.5 The 1932-33 Bulletin lists two student teaching courses; Education 445 and 446, offered over two quarters with three and four credit hours respectively.6

From this summary it can be seen that the general tendency of the College staff was to lengthen the student teaching course and allot more credit hours for it. One of the factors causing this was the requirement of more hours of student teaching for state certification. The instrumental student teaching program included student teaching spread over a period of three quarters as early as 1929, even though the Bulletin specified one quarter.7 The emphasis on the laboratory phase of the teacher training curriculum continued to increase. In the 1933-34 Bulletin the following student teaching courses were listed:

Education 519 - Supervised Observation of Teaching of Music in the Elementary Schools. 2 credit hours.

7. Interview with Mr. Eugene Weigel, Director of the School of Music, May 19, 1954.
Education 520 - Supervised Student Teaching of Music in the Elementary School. 3 credit hours.

Education 535 - Supervised Observation of the Teaching of Music in Secondary Schools. 2 credit hours.

Education 536 - Supervised Teaching in Secondary Schools (Section b). 4 credit hours.

By 1935 this pattern was changed so that the two observation courses were removed, leaving seven credit hours of actual student teaching.9

Until this time student teaching in music was identified either by a separate number or by a letter. In the academic year 1936-38 the instrumental and vocal music student appear separately and are supervised by different individuals.10 It should be noted that this had been in practice since the academic year 1928-29 but had never been listed in the catalog.11 This fact illustrates a tendency toward specialization which became evident in the Department of Music. Another interesting influence on the total teacher preparing curriculum in music was the addition of the graduating recital for all music

8. The Ohio State University Bulletin, Department of Music, Vol. XXXVII, No. 29, 1933-34, p. 38-39.


11. Professor Eugene J. Weigel, Director of the School of Music, in an interview, May 17, 1954.
students. According to Mr. Weigel, Director of the School of Music, this was done to up-grade the music standards of the department, thereby raising the qualifications of those music students graduating from the Ohio State University. During this same year two additional curricula were added to the music offerings of the Department because of the philosophy of specialization which the music department staff had adopted. Instrumental and vocal music majors had separate curriculum requirements, while those students desiring to teach both could take a five-year curriculum.

Another interesting addition was the increase to fifteen hours in the maximum hours that could be taken in student teaching on the secondary level. 12 This meant student teaching at three hours credit and the secondary student teaching at fifteen hours, the student could elect to do eighteen hours in student teaching. This maximum was still in effect in 1964.

The Department of Music continued its policy of raising the musical standards of its students. In the 1942-43 Bulletin the theory of music entrance requirements were made more definite for entering freshmen. 13 It should be explained that a statute (General Code 5-7658) which was passed April 6, 1923 gave state higher education institutions:

"...the right of a College of Law, Medicine, or other specialized education to require college training for admission, or the right of a department of music or other art to require particular preliminary training or talent."

It was not until 1940 that this privilege or selection was used in the Department of Music.

The next significant step in the development of the Department of Music was its acceptance into the National Association of Schools of Music, with the department becoming the School of Music and adding another curriculum which granted the Bachelor of Music degree. In this same year (1945-46) the student teaching course was labeled by a more consistent lettering system. The Bulletin lists Education 520 Section (a) Instrumental Music and Education 520 Section (b) Vocal Music for the music student. From this time on all of the special areas used the Education 520 and Education 536 number and identified themselves by letters; e.g.: (a) instrumental music; (b) vocal music; etc.

In the academic year 1949-50, the School of Music


15. Interview with Mr. Weigel, May 17, 1954.

included a new prerequisite to student teaching which holds significance for this study. The department in compliance with its general philosophy of raising its musical standards incorporated a Junior Standing requirement in the area of music. This prerequisite to student teaching which was still in effect in 1954 consists of a test of competency in the applied music area. This examination is administered usually in the sixth quarter of the student's curriculum.

When the staff of the School of Music decided to revise its curricula in 1952-53, the music education staff recommended that a full-time program of student teaching be incorporated into the two teacher-preparing curricula. At a special faculty meeting on March 18, 1953, the faculty voted unanimously that this idea be adopted. In this program which comprises the present student teaching course, seven credit hours are devoted to elementary school teaching and eight credit hours to secondary school teaching.

The Present Program

Students in the School of Music pursuing one of the teacher-education curricula thus find themselves following the general pattern noted above in their professional education.

Prerequisites to Student Teaching

The professional laboratory phase of the teacher
education program of the College of Education which is closely allied with the College guidance program comprises one prerequisite of student teaching. Work with the age group which the students expect to teach, active participation in an organized peer or adult group and paid employment for a summer or six weeks comprises the three areas covered. Minimum requirements of work with the age group which the student expects to teach amounts to active participation in all required general and special methods courses and either service as an assistant leader under competent supervision in some community agency or organized program to the extent of four hours as an active participant or instructor in an educational program. All students are also required to have a certain amount of active participation in a formally organized peer or adult group and regular employment by someone outside the immediate relatives or family for one summer or its equivalent.

Continuous laboratory experiences are an important part of the education of teachers at The Ohio State University. During the freshman year, students are expected to experience a certain amount of recognized extra-curricular activities with peer groups as well as have some work experience. Preceding or following the sophomore year in the College, students normally are asked to parti-
icipate for two weeks in a public school situation assisting a music teacher. It is done during September while the University is not in session. Students may meet this requirement by taking Education 505 which places them in a community agency in Columbus.

During the junior year, music education students begin their special methods classes. Group and individual observations are done both in the University School and in the Columbus Public Schools. Some of the methods courses are taught in the Music Education Laboratory which has space and materials with which to work.

Another laboratory experience for music education majors is the Saturday Morning Program which is still in the experimental stage. This program is co-operatively run by the Physical Education, Fine Arts, and Music Departments. It consists of a recreation program for children in Columbus. Although the program is small, due to physical facilities, it does provide teaching experiences for music education majors.

Although it is not exactly laboratory experience, the Student Chapter No. 10 of the Music Educators National Conference provides professional experience for pre-service teachers. In the quarterly meetings of this group, professional literature, ideas, and personalities are brought before the music education student body.

A second prerequisite program to student teaching is called Professional Acceptance for Teaching, or, PAT.
This program was previously called Junior Standing. Such factors in this program as a minimum cumulative point-hour ratio in the major and professional areas of 2.25 (based on a four-point scale) and a total cumulative point hour of 2.00, comprise prerequisites to student teaching. Standards of proficiency in speech and hearing, current affairs and English grammar, as well as a health rating and a competency rating by the student's major advisor comprise the Professional Acceptance for Teaching Program.  

Professional course work which is also included in the PAT Program varies with the particular music education curriculum. Curriculum I students who major in voice or piano and who have primary interest in teaching vocal music are required to take five quarter hours of elementary music methods, three quarter hours of elementary music literature, and five quarter hours of secondary methods. The student majoring in voice spends twelve hours in piano class and vice versa. Curriculum II students majoring in instrumental music teaching spend eighteen quarter hours studying minor instruments. They are also required to complete five hours in an elementary music methods

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course and five hours in a secondary music methods course. A five hour educational psychology course also precedes the student teaching course while a three hour educational philosophy course can either precede or follow it.

In addition to these prerequisites established by the College of Education, the School of Music requires each student to attain a prescribed proficiency level on the student's major performing medium prior to entrance into the student teaching course. This requirement is called Junior Standing in Music. It is with this concept of Laboratory experience that the student teaching course becomes the culminating course in the laboratory phase of undergraduate, teacher education.

Assigning Student Teachers

The student's major advisor makes all student teaching assignments through the Field Experience Office of the College of Education. The student teacher may have a share in determining the cooperating school in which he will do his student teaching by formally requesting a specific school when registering for student teaching and by informal consultation with his advisor.

A contract between the President and the Clerk of the Board of Education of the Columbus City School District and the President of the University, Dean of the College and the Director of Field Experience allows student teachers
to be placed with any teacher in the system with the approval of the superintendent. This contract allows any teacher in the system to attend The Ohio State University without charge, in return for the privilege of placing student teachers in the schools. This agreement has been in effect in Columbus since March 21, 1916.

The Assignment

Music student teachers are assigned to an elementary school for one-half a day and to a secondary school for the remainder of the day. They are assigned to co-operating schools in the Columbus and Franklin County area. This assignment may take place during the fall, winter, or spring quarters. Each quarter's assignment begins during the first week and continues through the week of final examinations. Normally the student teacher spends the first week observing the co-operating teacher in his teaching duties. Very often the co-operating teacher will let the student teacher participate in the class activities by aiding individuals who are having learning problems, by accompanying on the piano, or even singing or playing in the group. In this way the student teacher becomes a part of the group and slowly gains stature with the pupils. Induction into full-time teaching in one particular class may be prolonged over a period of two
or perhaps three weeks depending on the reaction of the class to the student teacher. The actual teaching assignment consists of two classes on the elementary level and two classes on the secondary level. During the remaining part of the assignment the student teacher observes and participates in other parts of the school, but never assumes full teaching responsibility there.

Approximately fifty per cent of the student teacher's time is spent in the major area of vocal or instrumental music. Approximately twenty-five per cent is spent in the minor music area of vocal or instrumental music. In this way, the student teacher sees the total picture of the music program of the school. He also becomes conscious of the teaching problems in the minor music area through observation and reasonable participation, and learns how to operate as an effective teacher in this area. This contact with the student teacher's minor music area also causes him to become more appreciative of the teaching done in this other music area and helps him to understand the importance of a well-balanced program of music education. This comes about through the realization that if music in the public school is to function for everyone, all aspects of music must be present so that pupils may find that one aspect or that combination of aspects which most satisfies him.
The remaining approximated twenty-five per cent of the student teaching time is spent in observation and participation in the remaining parts of the school. The student teacher usually observes academic and related arts classes so that he may correlate indirectly his own music teaching with the learning that his pupils are experiencing in other classes. Interviews with the guidance personnel of the schools and examination of cumulative records or personal data cards help the student teacher to learn about the pupils they are teaching and to see how the guidance program aids the individual learning of pupils. Time is also spent in the school office. It is here that the student teacher sees the functioning of the School from its "nerve center."

As a part of this phase of the student teaching assignment the student teacher attends faculty meetings, Parent-Teacher Association programs, school entertainments and visits to such places as the school nurse's office and the men or women teacher's lounge. In addition to these basic activities student teachers are encouraged to participate whenever possible in extra-curricular school and community activities.

**Supervision**

Each student teacher is assigned to a cooperating teacher who is a full-time, public school employee. Five
music supervisors from the School of Music visit these student teachers during student teaching. Student teachers have assigned supervisors and are visited an average of once a week. During visitation the supervisor may do some of the teaching of the class, may work with the student teacher in teaching or merely observe the class. After the class period, the University supervisor attempts to have a co-operative conference with the student teacher and the co-operating teacher. At this time, suggestions are made concerning the handling of the class, and what would probably improve the teaching in the class. If this conference is not possible, the student teacher and the University supervisor have a conference on campus at a later time. Because the University supervisors know the student teachers through having had them in class or as advisees, the conference is usually rather frank and to the point. Suggestions as to appropriate teaching aids and technics of teaching and classroom control are given rather freely.

**Conferences**

Individual and group conferences comprise the types of meetings held during student teaching. The individual conference which was just discussed is handled by each supervisor in his own manner. The group conferences are held twice a week for some individuals and three times a
week for others. One meeting each week is attended by all the student teachers in music and their supervisors. This meeting usually is taken up with the broader aspects of teaching and topics are discussed which have consequence for both the instrumental and vocal student teachers. Activities center around readings, outside speakers, planning and follow-up discussions of a field trip, and discussion of pertinent topics in the field of music education.

All of the instrumental student teachers meet together in a second conference in which they discuss problems actually encountered in their student teaching situation on both the elementary and secondary level. Problems which seem to be common to the group are also raised by the supervisor and discussed by all members of the conference.

The vocal student teachers have two additional meetings. One is held to discuss problems found in elementary student teaching and another for the same purpose on the secondary level.

These two meetings are also used to discuss problems, review methods, and to discuss vocal materials applicable to the age levels and school situation in question.
CHAPTER VII

THE EVALUATION OF THE PROGRAM OF STUDENT TEACHING FOR MUSIC MAJORS AT THE OHIO STATE UNIVERSITY

The evaluation which is here presented is an outgrowth of three years of study which was carried on in connection with the student teaching course in music at The Ohio State University. The study was initiated in an informal manner during the first year, received more formal consideration the second year and was carried on in a rather comprehensive fashion during the third year. Many of the problems which were discovered during the first year of study have been solved while others have persisted through the three years of evaluation. Because the instruments used for evaluation were altered or modified each year, the data will be presented chronologically. Additional information concerning the development of the study also will be presented.

Evaluation of the

Instrumental Music Student Teaching Program

Academic Year 1951-52

At the conclusion of academic year 1951-52 the instrumental music student teachers were asked to complete a questionnaire concerning their student teaching course.
The evaluation form used was a duplicate of the form used in the Department of Education. Although it was not directly constructed for the student teaching course, it was used since no other form was available. Some of the questions which were not appropriate were included in the questionnaire but the responses to them were not used in the evaluation. Only data from those questions which are applicable will be presented.

The first item asked the student teachers to rate the course. Table XXXVIII shows the results of the question.

**TABLE XXXVIII**

**RATING OF THE STUDENT TEACHING COURSE BY THE INSTRUMENTAL STUDENT TEACHERS DURING THE ACADEMIC YEAR 1951-52**

<table>
<thead>
<tr>
<th>Per cent of Responses</th>
<th>Number of Responses</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Among the best I have taken</td>
<td>20</td>
</tr>
<tr>
<td>2. Above average, but not outstanding</td>
<td>20</td>
</tr>
<tr>
<td>3. About average</td>
<td>50</td>
</tr>
<tr>
<td>4. Below average, but not as poor as some</td>
<td>0</td>
</tr>
<tr>
<td>5. Among the poorest I have taken</td>
<td>0</td>
</tr>
<tr>
<td>6. No answer</td>
<td>10</td>
</tr>
</tbody>
</table>

The second section of the questionnaire was directed

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toward different aspects of the course. The answers that were received were edited by the writer on a three-point scale which consisted of good, fair and poor. Table XXXIX presents the data collected.

Part three of the questionnaire asked the student teachers to comment on any strong convictions about the course which had not been already brought out. To this question, four students responded that there was not enough observation. Other comments which were only mentioned once were: the playing of instrumental literature was good; student teachers should teach more on their own; the field trip was valuable; a weekly individual conference was needed; value of weekly group conference questionable; and, full-time student teaching would be a better plan.
RESPONSES TO THE EFFECTIVENESS OF THE STUDENT TEACHING COURSE BY TEN INSTRUMENTAL STUDENT TEACHERS DURING THE ACADEMIC YEAR 1951-52

<table>
<thead>
<tr>
<th>Effectiveness in:</th>
<th>Per Cent of Responses</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Good</td>
</tr>
<tr>
<td>1. Stimulating intellectual curiosity and independent thinking</td>
<td>60</td>
</tr>
<tr>
<td>2. Helping students to keep abreast of developments in the area represented</td>
<td>70</td>
</tr>
<tr>
<td>3. Exemplifying and cultivating open-mindedness, tolerance, and fair play</td>
<td>70</td>
</tr>
<tr>
<td>4. Providing for individual differences in interest, problems, and needs</td>
<td>20</td>
</tr>
<tr>
<td>5. Creating and arousing interest and desire for action</td>
<td>20</td>
</tr>
<tr>
<td>6. Contributing to the understanding and solution of practical professional problems</td>
<td>70</td>
</tr>
<tr>
<td>7. Providing individual help in solving professional problems</td>
<td>30</td>
</tr>
<tr>
<td>8. Providing for democratic participation in group planning and work</td>
<td>40</td>
</tr>
<tr>
<td>9. Utilizing appropriate resources</td>
<td>60</td>
</tr>
<tr>
<td>10. Appraising accurately and fairly, individual and group progress</td>
<td>30</td>
</tr>
<tr>
<td>11. Furthering the professional goals of students</td>
<td>70</td>
</tr>
</tbody>
</table>
Four items which were chosen for study from the second section of the questionnaire were numbers four dealing with individual differences, five, creating and arousing interest, seven, providing individual help in solving professional problems, and item ten which deals with the appraising of individual and group progress. In an analysis of these four problems, the writer combined numbers four and seven which dealt with providing for individual differences and providing individual help in solving problems. Similarly, an interrelatedness was found between creating and arousing interest and appraising accurately and fairly individual and group progress. For this reason the four areas were considered and recommendations were made for the improvement of the program for the following year. The recommendations were:

1. Student teachers should be brought into the selection of their co-operating school.

2. The evaluative process should include the co-operating teacher and the student teacher.

3. A mid-term, self-evaluation paper should be written by the student teacher which would be checked against a general grade given by the campus supervisor. This general grade might encompass two or even three grade levels.
4. The planned music education laboratory and materials center should be completed.

5. The weekly group conference should be planned using a more indirect approach to the problems of teaching. This could come about through guest speakers, panels, use of resource readings, score study, trip evaluations and analysis of problems as seen by the campus supervisors in addition to individual problems.

Probably the most significant result of this evaluation was the realization that a better evaluation instrument was needed in order to ascertain more specifically the weak areas in the program. As a result of this decision, efforts were made to construct such an instrument during the academic year 1952-53. In an attempt to do this, outcomes were agreed upon by the supervisory staff. A general objective of the student teaching course in music was first established as the integration of the student's educational knowledge and experiences.

Specific outcomes for the student teacher were:

1. The development of a sound philosophy of teaching.

2. The understanding of the total school program and the realization of the relationship of the particular work of the student to the whole school.

3. An understanding of the physical, mental, social and emotional development of the individual pupil and of groups of pupils with the knowledge of how to collect, interpret, and use data about an individual in the guidance of his development and behavior.

4. The ability to arrange environment and manage routine matters so that they will foster individual and group
growth and development.

5. The ability to direct student activities, such as assemblies, clubs, public entertainment and special day programs.

6. The ability to make and properly use plans of instruction.

7. The knowledge of the relationship of the school, the community, and the ability to participate in community activities as a teacher in the community.

8. Ability to assume full responsibility for teaching, over a reasonable length of time.

9. Ability to evaluate learning and teaching.

10. Continued personal and professional growth. Professional growth would be interpreted as pertaining to growth in musicianship, in knowledge of music, and in the ability to teach.

From these objectives a questionnaire was constructed and was administered to thirty-four vocal and instrumental music student teachers. An additional section was added for weekly group conferences. Results will be reported from both the instrumental and vocal areas and separated only when necessary.

Evaluation of the Vocal and Instrumental Music Student Teaching Program Academic Year, 1952-53

Question 1 which was derived from the first specific objective asked the student teacher to rate the following statement: "Your student teaching experiences have left you with a better understanding of the problems of teaching

Harry Little, Handbook for Supervisors of Student Teaching, p. .

Appendix G, page .
music." Nine per cent of the 34 student teachers rated this as only partly true while 91 per cent indicated it was completely true.

In order to ascertain the extent to which the student teachers felt that they had attained competencies inherent in objective one, question 2 asked them to evaluate their own development of specific skills in student teaching. Table XL presents the results of this question.

<table>
<thead>
<tr>
<th>Teaching Skill</th>
<th>Slightly Competent</th>
<th>Very Competent</th>
<th>No. of Responses</th>
</tr>
</thead>
<tbody>
<tr>
<td>(a) Lesson Planning</td>
<td>9</td>
<td>76</td>
<td>15</td>
</tr>
<tr>
<td>(b) Rehearsal procedures</td>
<td>9</td>
<td>77</td>
<td>13</td>
</tr>
<tr>
<td>(c) Discipline</td>
<td>29</td>
<td>59</td>
<td>12</td>
</tr>
<tr>
<td>(d) Group planning</td>
<td>32</td>
<td>65</td>
<td>3</td>
</tr>
<tr>
<td>(e) Materials</td>
<td>43</td>
<td>47</td>
<td>10</td>
</tr>
<tr>
<td>(f) Use of motivation</td>
<td>36</td>
<td>55</td>
<td>9</td>
</tr>
<tr>
<td>(g) Unit planning</td>
<td>21</td>
<td>76</td>
<td>3</td>
</tr>
<tr>
<td>(h) Changing lesson plan in order to meet pupils interest</td>
<td>18</td>
<td>61</td>
<td>21</td>
</tr>
<tr>
<td>(i) Obtaining musical results</td>
<td>15</td>
<td>56</td>
<td>29</td>
</tr>
</tbody>
</table>

Four areas, discipline, group planning, materials and use of motivation, were considered problems by more than 25 per cent of the group which indicated a weakness by evaluating themselves as "slightly competent." These items will be discussed more in detail in a later section.
The third question was directed toward the second objective dealing with the understanding of the total school situation. It was: "Do you believe your student teaching experiences have helped you to realize the relationship of the music program to the total school situation." Fifty-nine per cent of the student teachers reported that this had been accomplished to some extent by checking "some" while 41 per cent checked "very much". Question 4 was designed as a follow-up and asked for specific illustrations of how this relationship was revealed to them. Eight of the respondents mentioned that it was revealed to them mostly through assembly and music programs. Three mentioned that seeing music related to other subjects was helpful while singular comments were a school planning session, Parent-Teacher Associations, more in evidence on the elementary level, talking with other teachers, and through seeing teachers work together. Since most of the student teachers have rated themselves satisfactorily in this area it would seem that the program is meeting the established objective.

The next three questions were derived from the third objective which dealt with the student teacher's knowledge of how to obtain, interpret and use data concerning the physical, mental, social and emotional development of pupils. Question 5 asks: "During your student teaching,
did you ever meet your students in other than music activities?" From the thirty-two respondents 22 per cent responded "never", 66 per cent responded "very little," 7 per cent responded "often", and 9 per cent answered "very often." Comments to this question were that there was no time for it. This was volunteered by two of the student teachers while another commented that it was accomplished more on the elementary level. One student teacher mentioned that it came about through a study hall for which he was responsible. It seemed reasonable that since 88 per cent of the respondents indicated that they met their pupils never or very little in other than music activities, the student teaching program was weak in that area.

Question 6 asked: "Did you find it helpful for pupil understanding to observe your music students in other than music activities?". Of the 23 respondents, 13 per cent responded "not at all", 22 per cent responded "slightly", and 65 per cent checked "very much". Six of the student teachers commented that they wished they could have done more, two stated that it was helpful, two indicated there was no time for it while others commented that it was good on the elementary level and that it was helpful during September Field Experience. Since 87 per cent thought that it was of value to see their pupils in other than music activities
It would mean that the previous weakness in the program was of double importance.

Question 7 which was also directed at the third objective was: "Did you obtain information about your students from the classroom teacher, the co-operating teacher, the school office records, or the guidance person?". Of the thirty-three student teachers that responded to this question 6 per cent responded "not at all", 61 per cent answered "some", while 33 per cent indicated that a great deal of their information came from those sources. Comments to this question were that it was more true on the elementary level while another commented it was not done on the elementary level. Another student teacher commented that it was very helpful. It seemed fairly safe to conclude this objective was met fairly well.

Question number 8 asked which source (from question 7) was most helpful. The classroom teacher and the co-operating teacher were listed in an overwhelming majority of the comments while a few individuals mentioned the campus supervisor and the school office records.

Question number 9 was: "As a teacher, you were concerned with managing some routine affairs and establishing a classroom environment in which learning could take place. How much were you helped in the competency by either the co-operating teacher or your university
supervisor?" The reports were 53 per cent "greatly", 40 per cent "to some degree", and 7 per cent "not at all." In commenting on this question nine of the student teachers mentioned the University supervisor as being most helpful while five credited the co-operating teacher. These data seemed to indicate that the fourth objective had been met since only 7 per cent felt it was weak.

Objective five which deals with the student teachers ability to direct student activities such as assemblies, clubs, public entertainment, special day programs and library work has brought about question 10 which asked to what extent were student teachers given opportunities to direct such activities. Responses to this question were: 32 per cent "as much as possible", 29 per cent "some", and 39 per cent "not at all." Comments which followed this question were: thought it a good idea; I desired it but it was not possible, I did a lot on the elementary level; I did none on the secondary level; I was not allowed to do any by co-operating teacher; I helped with band concerts, I directed the dance band for a school dance; and, I helped with the orchestra in assembly. Since 39 per cent of the student teachers considered that they had not done any of these activities, it was considered that the student-teaching program was weak in the area.
The ability to make and properly use plans of instruction was the sixth objective and it prompted the inclusion of question 11 which was: "Do you feel that you were given adequate help from your co-operating teacher and your University supervisors in regard to planning effective lessons and in the efficient use of these plans?" The answers were 32 per cent "some", 56 per cent "adequate", and 22 per cent "very much". The following comments were made:

1. Co-operating teacher and University supervisors were very helpful (seven times).
2. The co-operating teacher was helpful (mentioned twice).
3. Help was given only when asked for.
4. I was ignored by the classroom teacher.
5. Talk by Mr. Leeder in conference was helpful.
6. I feel I should have taken more advantage of available help.
7. University supervisors could have done more.
8. Too much help in elementary student teaching.
9. I did my own work.

Since there seemed to be no great weakness in this area, it was decided that the objective had been met satisfactorily.

Objective seven dealt with the need for gaining a knowledge of the relationship of the school, the community,
and the ability to participate in community activities as a teacher in the community. Question 12 was directed toward determining the extent to which this objective was being met while question thirteen asked the student teacher to illustrate some of the community activities of which he was a part during student teaching. When asked if they thought they had come to know ways a teacher might effectively participate in community activities, the answers were: "not at all", 28 per cent; "to some extent", 66 per cent; and, 6 per cent "a great deal". Activities in which the student teachers claimed they had engaged were:

1. Talked about community activities with the cooperating teacher.
2. Church choir and school variety show.
3. Played for another teacher after school.
5. Football games and school concerts.
6. A school dance.

As can be seen by the figures, 28 per cent of the student teachers felt that they had in no way been helped to know ways a teacher might effectively participate in community activities. This area indicated a weakness and was considered a problem.
In order to ascertain the answer to the eighth objective which was the ability to assume full responsibility for teaching over a reasonable length of time, the student teachers were asked to report "yes" or "no" on that question. From the thirty-three responses to this question 85 per cent responded "yes" they had done enough student teaching while the remaining 15 per cent checked "no". This area seemed to be fairly strong since only a small group indicated a weakness.

Objective nine dealt with the ability to evaluate learning and teaching. The responses which were elicited when the student teachers were asked if they had learned how to evaluate a learning situation were 52 per cent "to a great extent", and 48 per cent "to some extent."

Similarly when the student teachers were asked to respond to the extent they had learned how to recognize good teaching 38 per cent responded "to some extent" and 62 per cent "to a great extent". It seemed evident that no serious weakness existed in the area.

Objective ten dealt with continued personal and professional growth. Question 19 was: "Did your student teaching help your development as a person as well as your development as a teacher?" The responses were 45 per cent "to some extent" and 55 per cent "to a great
extent." Here again no problem was apparent since all of the student teachers felt they had experienced growth in this area.

Question 15 based on the same objective was "Do you feel that you have developed stronger musicianship through your student teaching experience?" Thirty-six per cent indicated that growth had taken place "to a great extent" 37 per cent "to some extent", 18 per cent "only slightly" and 9 per cent responded "not at all". Since 27 per cent of the group indicated that they either had no, or had only slight musical growth during student teaching the area was considered a problem.

As an over-all question, the student teachers were asked to rate the student teaching course as was done the previous year. Table XLI presents the data received along with the results on the question from the previous year.

TABLE XLI

<table>
<thead>
<tr>
<th>Rating</th>
<th>1951-52</th>
<th>1952-53</th>
</tr>
</thead>
<tbody>
<tr>
<td>Among the best</td>
<td>20</td>
<td>79</td>
</tr>
<tr>
<td>Above average</td>
<td>20</td>
<td>15</td>
</tr>
<tr>
<td>About average</td>
<td>50</td>
<td>6</td>
</tr>
<tr>
<td>Below average</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Among the poorest</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>No response</td>
<td>10</td>
<td>0</td>
</tr>
</tbody>
</table>
Comments following this question were that full-time student teaching was needed, more laboratory experience was needed before student teaching, and that student teaching could allow for more individual growth. In comparing the ratings over the two year period, it becomes evident that the student teaching course had made marked improvement in the eyes of the student teachers.

Since the weekly group conference played such an important part in the criticisms of the previous year, a special questionnaire was constructed to obtain attitudes and feelings toward the activities in the weekly meeting. The vocal and instrumental conferences will be considered separately since they met independently and carried on entirely different activities.

**Group Vocal Conferences**

The student teachers were asked whether the conference dealt with and helped solve their teaching problems. By the same standard as was previously used, this area was not considered a problem since 48 per cent responded that it helped "a great deal" and 52 per cent indicated it helped "to some extent". When asked how the conference helped solve their teaching problems four stated that it reviewed things which were forgotten while eleven declared it drew attention to other's problems which was helpful. One person commented that the conference brought up new
ideas. When asked why their problems were not discussed, the volunteered responses were that all the problems were personal, that there was too much leader domination with information not pertaining to my problems, that there was too much rambling and that they needed more help on how to cope with discipline problems.

When the vocal student teachers were asked to evaluate the assigned outside readings, 37 per cent reported that it had helped a great deal, 58 per cent said "to some extent" and 5 per cent responded "not at all". When asked to describe one or two of the conferences which were of greatest value, the following were mentioned:

1. Lesson planning and how to present a song (6 times)
2. Discipline and democratic teaching (6 times)
3. Application for a job (2 times)
4. Evaluation of the student teaching experience
5. Discussion of relationship of the private and public music teacher (2 times)
6. Study of junior high boy's voices and actually hearing their voices.

Student teachers were asked to mention those conferences at times which were of little or no value to them. Those mentioned were a conference on correspondence,
discussion of problems not existent in their own situations, covering material already covered by previous courses, and the discussion of the administrative structure of the school.

The student teachers were then asked to suggest some ideas for conference meetings. The following were suggested:

1. More on ways of securing a position.
2. More discussion on discipline.
3. More group participation.
4. Have an experienced music teacher in for lecture.
5. More on purchasing materials for elementary level.
6. How to promote group planning.
7. Study school organization.

The vocal student teachers were also asked if they thought the conference was an aid in helping them keep abreast of the developments in the teaching profession. Thirty-one per cent said it helped "a great deal", 62 per cent checked "to some extent", while 7 per cent replied "not at all."

A Summary of Weaknesses and Strengths in the Weekly Vocal Conference

On the whole the weekly conference for vocal student teachers seemed satisfactory due to the fact that 48 per cent of the group indicated it helped them a great deal while 52 per cent responded it helped to some extent.
Conference topics which were considered as needing attention were those which were listed as being mediocre or of no value. In general it was felt that when the discussion became too general and the topics interesting to only a few, the conference lost its value. The conference on correspondence and the administrative structure of the school was considered as needing re-evaluation. Conferences which should be either attempted or continued were more on ways of securing a position (mentioned twice), more group participating and hearing other students problems, ways of developing group planning, hear a talk by an experienced music teacher presently in the field.

**Group Instrumental Conferences**

The instrumental music student teachers responded to the question on conference efficiency by 9 per cent stating it helped "a great deal", 73 per cent indicated "to some extent" and 18 per cent "not at all." They further stated that the conferences were of value while two student teachers mentioned that problems discussed were good, and thought that the discussion on discipline and materials was effective. Comments as to why personal problems were not discussed resulted in a comment that there was discouragement from discussing individual personalities and the discussions were always on the ideal situation. In appraising this area, it was considered a
problem since only 9 per cent received a great deal from the activity while 18 per cent indicated it was no help at all.

Of the conference periods, which were of most value to the instrumental student teachers the following were mentioned:

1. Head of Appointments Office (6 times)
2. Talk by school administrator (3 times)
3. Discussion of voice problems
4. Study of class C instrumental literature (2 times)
5. An experienced teacher
6. A first year teacher
7. Discussion of field trip

Those meetings which the student teachers thought were of little or no value were:

1. Looking at class C literature (3 times)
2. Discussion of voice problems
3. A talk by a first year teacher

Ninety per cent of the instrumental student teachers felt that the conference was an aid "to some extent" in keeping abreast of the developments. Ten per cent indicated that the conference was no help at all in this respect. This area was also put on the list for further consideration. When the student teachers were asked for suggestions for future meetings they mentioned a problem session, an analysis of specific school situations, a
talk on administrative and organization problems, a period on instrumental repair and a period on "good" and "bad" community pressures and social criterion of life of a teacher. The student teachers were very well satisfied with the organization, administration and follow-up of the three field trips.

A Summary of Weaknesses and Strengths in the Instrumental Conference

In examining the results of this section, it appeared that instrumental student teachers lacked enthusiasm for their conference when compared to the attitude of vocal student teachers. This, it was presumed, could be accounted for by the fact that for two quarters, the instrumentalists met at an eight o'clock hour which was burdensome for many college seniors. However, in looking at the answers to other questions it was noticed that only a few really outstanding criticisms were made. These seemed to be directed at three of the meetings. One of these was the examination of some class C instrumental literature. It is interesting to note that two commented that this conference was one of the best. Another weak conference was concerned with voice-speaking problems in teaching and the third weak one was concerned with a talk given by a first year teacher.

Consideration should be given those conferences which were either well received or requested. Outstanding were
visits from the head of the Appointments Division (mentioned 6 times) as was also the talk by a school administrator (mentioned 3 times). Bringing in an experienced teacher was mentioned by two of the students as being valuable. Suggested topics were a conference on instrumental repair, conference on administraitonal and organizational problems and a conference on the "good" and "bad" community pressure and social criteria of the life of a teacher.

A Summary of Comments by Student Teachers

Both Vocal and Instrumental

On the last question of the questionnaire, both vocal and instrumental student teachers were asked to comment on any phase of the student teaching programs which would throw light on their evaluation. The following comments were listed.

Comments by Vocal Majors

1. There is a lack of materials at the student teacher's fingertips.
2. Need more help in getting materials for classes.
3. Full-time student teaching needed (mentioned twice)
4. Desires less hindrance from the room teacher.
5. Better placement of student teachers with more concern for age spread.
6. Better supervision from University supervisors.
7. More effective conference planning needed.
8. There should be less campus work with student teaching.

9. A student teacher with a co-operating teacher who dislikes the student teaching system should not be allowed.

Comments by Instrumental Majors

1. Should have full-time teaching (7 times)

2. Student teaching was a valuable experience.

3. Student teaching situation poor when the relationship between the co-operating teacher and some other teachers is not good.

4. Visit to student's home was good.

5. University supervisor took over teaching too much.

6. Need student teaching in vocal minor.

A Summary of Weaknesses in the Student Teaching Program

In examining the results of these tabulations of the questions derived from the objectives, it could be seen that question number 2 contained four aspects which merited attention. These were discipline, group planning, selection of materials, and use of motivation in teaching. Twenty-nine per cent professed weakness in discipline while 32 per cent of the student teachers indicated that they were only slightly competent in group planning. Forty-three per cent of the student teachers indicated a
weakness in selecting materials effectively in teaching. In the use of group planning 36 per cent indicated a weakness. When the group that indicated the weakness is broken down into areas, it can be noted that vocal student teachers comprise 80 per cent. In the selection of materials the instrumentalists seem to be slightly weaker since they comprise 53 per cent of the group that indicate the weakness. Fifty per cent of the group indicating the weakness in the use of motivation were vocalists and the other 50 per cent were instrumentalists. The upshot of these findings was that definite plans were necessary to strengthen all student teachers in the areas of discipline, selecting materials and using motivation while vocal groups needed help in group planning.

The second weakness was found in the area of collecting data about students through observation of students in other than music activities. Since 87 per cent of the respondents indicated that they "never" or "very seldom" met their music students in other than music activities, it would seem that this would need attention. This was further supported when it was noted that 85 per cent of the students stated that it helped "very much" for pupil understanding. Six other students commented that they wished they could have done more of it.
The third weakness according to the student teachers was in the area of developing the ability to direct student activities (question 1C). Thirty-nine per cent of the student teachers felt that they had no opportunity at all to direct student activities. Of this 39 per cent who indicated the weakness in this area, 75 per cent were vocal majors which suggests definite need in that area. This need was especially pointed out when it was realized that some of the comments of the vocal majors were "thought it good to do" and "desired it but it was not possible on my schedule."

The seventh objective was also marked as being weak. In answer to the question as to whether the student teachers had come to know ways a teacher might effectively participate in community activities, 28 per cent of the group indicated "not at all", 67 per cent answered "to some extent" while 5 per cent answered "a great deal." Distribution of the percentages between the vocal and instrumental majors was about even.

The fifth area of weakness comes in the tenth objective which is the development of stronger musicianship during student teaching. Twenty-eight per cent of the group responded that their musicianship had developed either "only slightly" or "not at all." Seventy-eight per cent of the group that noted this weakness were
instrumental majors which indicated a need for definite attention to those particular students.

**Evaluation of 1951-52 Recommendations**

Although no formal evaluation was made of the previous year's recommendations, an informal appraisal was substituted. In regard to the recommendation that student teachers be brought into the selection of their co-operating school, many of the University supervisors were not in complete agreement on it. In some cases where the student teacher was active in selecting his co-operating school he was often disappointed in the results. In some cases the assignment was not possible for administrative reasons. These obstacles caused some restriction in the policy. With the exception of a few unfortunate cases, the policy did create more enthusiasm in student teaching. This policy was continued but on an informal basis, initiated by the student teacher and with many reservations.

The second recommendation was that the evaluative process include the co-operating teacher, student teacher and the University supervisor. The use of the practice varied from supervisor to supervisor and depended greatly upon the ability of the co-operating teacher and the student teacher to enter into the process. The time
factor also was an obstacle to the practice since scheduling two-way conferences were difficult enough without trying three-way meetings. The practice was seldom used because of these reasons.

The mid-term evaluation paper was replaced by a mid-term evaluation given by the University supervisor. Those supervisors who used the practice believed it was effective at times and at other times ineffective.

The Music Education Laboratory Room and Materials Center was completed and found effective. Its potential was limited because of lack of materials so that $500 of the annual budget was apportioned to the purchase of materials for it.

The last recommendation made was that the group conference include more guest speakers and structured periods in certain areas. The result was that conferences using this approach were lauded more than those which were more vague in nature. The recommendations did give the supervisory staff definite goals toward which to direct supervisory practices. They also pointed the way and showed more of a need for the present study.

\footnote{See page 208.}
The Plan for Improvement

During the academic year 1952-53, plans were made for the adoption of a new curriculum which would include a full-time student teaching experience during a quarter of the senior year. This curriculum was to go into effect during the academic year 1953-54. Students who were to be seniors that year were given the option of electing a full-time program of student teaching or following the older pattern. Those who elected to do the full-time student teaching were assigned to a secondary school for half a day and an elementary school for half a day. The actual teaching assignment was to remain the same as under the old plan (2 periods a half-day) while the remainder of the time was to be spent in observation and participation in their minor music area and in other parts of the school. Guide lines for this program were that fifty per cent of the time should be spent in teaching and observing in the major area, twenty-five per cent in the student's minor music area, and twenty-five per cent of the time in observation and participation out of music in other parts of the school and community. These figures were meant only as a guide so that a clearer understanding of the total school program could be had. It was planned that the full-time program would help immeasurably in strengthening weakness two, three and four.
Weakness two which deals with observation of students in other than music activities could be solved by this added time and apportionment of twenty-five per cent of the time to this area. Likewise, weaknesses three (directing student activities) and four (knowing how a teacher may participate in community activities) could be solved in part. In addition, a manual was devised in which these activities could be recorded and correlated with the actual teaching. In order to solve the problem of the weaknesses in the group planning, selection of materials, use of motivation (weakness one) and the development of musicianship during student teaching of the instrumental majors (weakness five) it was decided that all University supervisors would become conscious of the problems and work at them through supervision.

The conferences were also structured in a different manner. It was decided that one meeting a week would be a combined instrumental and vocal group conference and the second conference would be a separate vocal and instrumental meeting. It was hoped that this combined meeting would bring about learning in the respective minor music area and it would give the opportunity for the development of a better relationship between the vocal and instrumental areas. Many of the conferences which were suggested by the student teachers were to be attempted.
Evaluation of the Vocal and Instrumental Music Student-Teaching Program Academic Year 1953-54

During the academic year 1953-54 the evaluation process was intensified. Slight alterations were made in the student questionnaire and it was administered to the student teachers at the end of every quarter. For this reason some student teachers who were under the old plan of student teaching or spread their full-time student teaching over two quarters filled out two questionnaires during the year but on a different student teaching experience each time. Forty-four questionnaires were completed during the year. In the presentation of data, no attempt will be made to relate the questions to the established objectives since this was done in the preceding discussion, but data will be compared with data collected during the 1952-53 study.

Results from the questionnaire showed that in rating the extent that student teaching had given the student teacher a better understanding of the problems of teaching music, 23 per cent indicated it was "only partly true" while 77 per cent indicated it was "completely true." In comparing these figures with the figures of the previous year it can be seen that the over-all rating was slightly lower but not in a significant proportion since the ratings from the previous year were "party true" 91 per cent and "completely true" 91 per cent. If this should continue, it might cause alarm. Several parts of
question 2 were a problem. See Table XLII.

In checking these data with the previous year, it becomes apparent that little significant change took place between the two years. One item which might merit consideration is the addition of figures in the "incompetent" column. In checking back through the data it was found the data represent one individual who rated himself lower than anyone else on every point. In other words this person had accepted the "slightly competent" column as the mean average.

The three trouble areas from last year's evaluation were group planning, selection of materials and use of motivation. Group planning seems to have improved slightly although the change is not really significant. Selection of materials actually received a lower rating although again the amount is not really very significant. Use of motivation also shows poorer on the scale than the previous year. This would indicate that in general not much change had taken place although the selection of materials and the use of motivation still merit a great deal of attention while group planning and use of motivation need additional attention. One additional weakness which was mentioned by the 1952-53 student teachers was classroom control. In comparing the results of the two years, it is evident that the 1953-54 students rate themselves lower than the 1952-53 group. Student
A COMPARISON OF THE RESULT OF STUDENT TEACHER'S SELF-EVALUATION OF THEIR OWN COMPETENCIES IN SPECIFIC TEACHING SKILLS

<table>
<thead>
<tr>
<th>Teaching Skills</th>
<th>No. of Responses</th>
<th>Incompetent 52-53</th>
<th>Incompetent 53-54</th>
<th>Slightly Competent 52-53</th>
<th>Slightly Competent 53-54</th>
<th>Competent 52-53</th>
<th>Competent 53-54</th>
<th>Very Competent 52-53</th>
<th>Very Competent 53-54</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Lesson planning</td>
<td>34 44</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2. Rehearsal procedures</td>
<td>33 44</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3. Classroom control</td>
<td>34 44</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4. Group planning</td>
<td>31 42</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5. Selection of material</td>
<td>30 40</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>6. Use of motivation</td>
<td>33 41</td>
<td>5</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>7. Unit planning</td>
<td>29 38</td>
<td>3</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>8. Changing lesson plan in order to meet pupil interest</td>
<td>33 44</td>
<td>18 20</td>
<td>61 55</td>
<td>21 25</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>9. Obtaining musical results</td>
<td>34 43</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
teachers also rate themselves low on their ability to plan units since 35 per cent of the group rate themselves "incompetent" or "slightly competent." When this figure is broken down the vocal majors comprise two thirds of the group who feel a weakness. Since vocal majors use unit planning in their teaching more than the instrumental teachers, the weakness demands formal attention.

In examining the third question which is concerned with the student's realization of the relationship of the music program to the whole school, we find that 64 per cent of the student teachers felt that they had achieved this "to some extent" while 36 per cent of the group said "very much." In comparing this with last year's results which were "some" 58 per cent and "very much" 41 per cent, no radical change can be discerned. If anything it has lost support from last year's group which would indicate a slight weakness. It is especially significant since it was hoped that the full-time student program which was inaugurated during the past year was incorporated in part to help this situation.

Question 5 deals with the extent students meet pupils in other than music activities. Since this was a critical area last year the data will be shown in table form.
TABLE XLIII
A COMPARISON OF THE RESULTS OF THE EXTENT STUDENT TEACHERS
OBSERVED PUPILS IN OTHER THAN MUSIC ACTIVITIES

<table>
<thead>
<tr>
<th>Year of Study</th>
<th>No. of Responses</th>
<th>Never</th>
<th>Little</th>
<th>Often</th>
<th>Very Often</th>
</tr>
</thead>
<tbody>
<tr>
<td>1952-53</td>
<td>32</td>
<td>22</td>
<td>66</td>
<td>3</td>
<td>9</td>
</tr>
<tr>
<td>1953-54</td>
<td>29</td>
<td>16</td>
<td>41</td>
<td>36</td>
<td>6</td>
</tr>
</tbody>
</table>

From Table XLIII, it becomes apparent that definite improvements in this area have come about. Where formerly 88 per cent of the student teachers observed their students in other than music activities either "never" or "very little", now 57 per cent of the group are in that category. Even though this reduction has taken place, it would seem that this area still needs attention.

Since question number 6 is tied in with this objective and asks the student teachers if they found it helpful to see their students in other than music activities, the comparison of the reports from the two years is significant and is shown in Table XLIV.

TABLE XLIV
A COMPARISON OF RESULTS OF THE IMPORTANCE ATTACHED TO OBSERVATION OF PUPILS IN OTHER THAN MUSIC ACTIVITIES

<table>
<thead>
<tr>
<th>Year of Study</th>
<th>No. of Responses</th>
<th>Per Cent of Responses</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>Not at all</td>
</tr>
<tr>
<td>1952-53</td>
<td>23</td>
<td>13</td>
</tr>
<tr>
<td>1953-54</td>
<td>41</td>
<td>10</td>
</tr>
</tbody>
</table>
It would seem that where formerly 35 per cent felt this practice had no or slight value, now 59 per cent are in that category. This would mean that as more student teachers have the opportunity to observe pupils in other than music activities the less value they place upon it. This whole problem area needs more study.

Another question designed to determine the extent objective three was being met asked if information had been obtained about pupils from typical school sources. Table XLV illustrates a comparison of the extent this was met in the two studies. Here again we find a slight drop percentage wise from the previous year since 12 per cent of this year's group indicated they obtained no information. The drop in this case is not significant in itself but does become significant when it is realized that this is part of another question which also stems from an objective which is not being met as much as would be desired.

<table>
<thead>
<tr>
<th>Year of Study</th>
<th>No. of Respondes</th>
<th>Per Cent of Responses</th>
</tr>
</thead>
<tbody>
<tr>
<td>1952-53</td>
<td>35</td>
<td>6</td>
</tr>
<tr>
<td></td>
<td>51</td>
<td>33</td>
</tr>
<tr>
<td>1953-54</td>
<td>43</td>
<td>12</td>
</tr>
<tr>
<td></td>
<td>53</td>
<td>35</td>
</tr>
</tbody>
</table>
Student teachers were asked in question 9 to evaluate the extent they were helped in student teaching by either the co-operating teacher or the campus supervisor. A comparison of the results of the two studies can be found on Table XLVI.

TABLE XLVI
A COMPARISON OF THE RESULTS OF THE EXTENT STUDENT TEACHERS FELT THEY WERE GIVEN SUPERVISORY AID DURING STUDENT TEACHING

<table>
<thead>
<tr>
<th>Year of Study</th>
<th>No. of Responses</th>
<th>Per Cent of Responses</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>Not at all</td>
</tr>
<tr>
<td>1952-53</td>
<td>30</td>
<td>7</td>
</tr>
<tr>
<td>1953-54</td>
<td>44</td>
<td>7</td>
</tr>
</tbody>
</table>

In examining Table XLVI, it can be noted that no significant change has taken place according to the ratings of the student teachers except that 5 per cent fewer of the group are being aided "greatly" this year than last.

Question 10 was noted as a problem area in last year's study so bears special consideration. It is concerned with the opportunities student teachers had to direct student activities.

Table XLVII illustrates the data of the two years.
TABLE XLVII
A COMPARISON OF THE RESULTS OF THE EXTENT STUDENT TEACHERS
FEEL THEY WERE GIVEN THE OPPORTUNITY FOR PARTICIPATION IN
AND DIRECTING STUDENT ACTIVITIES

<table>
<thead>
<tr>
<th>Year of Study</th>
<th>No. of Responses</th>
<th>Not at all</th>
<th>Some</th>
<th>As much as possible</th>
</tr>
</thead>
<tbody>
<tr>
<td>1952-53</td>
<td>31</td>
<td>39</td>
<td>29</td>
<td>32</td>
</tr>
<tr>
<td>1953-54</td>
<td>44</td>
<td>45</td>
<td>35</td>
<td>20</td>
</tr>
</tbody>
</table>

According to the data the student teaching program has done a poorer job of meeting this objective during the present year than was done in the previous year. The distribution of the weakness is about equal between the vocal and instrumental groups. Sixty-five per cent of the respondents who answered "not at all" were instrumentalists. More thorough consideration of this will be made later.

Question 11 deals with the help given student teachers by the co-operating teachers and the University supervisors in regard to planning effective lessons and in the efficient use of these plans. Table XLVIII shows the data collected on this question over the two-year period.
TABLE XLVIII
A COMPARISON OF THE RESULTS OF THE EXTENT STUDENT TEACHERS WERE HELPED IN LESSON PLANNING BY CO-OPERATING TEACHERS AND UNIVERSITY SUPERVISORS

<table>
<thead>
<tr>
<th>Year of Study</th>
<th>No. of Responses</th>
<th>None at all</th>
<th>Some</th>
<th>Adequate</th>
<th>Very much</th>
</tr>
</thead>
<tbody>
<tr>
<td>1952-53</td>
<td>31</td>
<td>0</td>
<td>22</td>
<td>56</td>
<td>22</td>
</tr>
<tr>
<td>1953-54</td>
<td>41</td>
<td>5</td>
<td>36</td>
<td>44</td>
<td>14</td>
</tr>
</tbody>
</table>

According to the data collected from the student teachers, this year's student teachers received less help from their co-operating teachers and University supervisors than the previous year's group. Although no radical change has taken place, it is an area that merits attention.

Number 12 deals with the extent of community activities and was marked as a problem area during the previous year's study. Table XLIX presents a comparison of data secured during the two-year study.

TABLE XLIX
A COMPARISON OF THE RESULTS OF THE EXTENT STUDENT TEACHERS CAME TO KNOW WAYS A TEACHER MIGHT PARTICIPATE IN COMMUNITY ACTIVITIES

<table>
<thead>
<tr>
<th>Year of Study</th>
<th>No. of Responses</th>
<th>None at all</th>
<th>To some extent</th>
<th>A great deal</th>
</tr>
</thead>
<tbody>
<tr>
<td>1952-53</td>
<td>33</td>
<td>28</td>
<td>56</td>
<td>8</td>
</tr>
<tr>
<td>1953-54</td>
<td>44</td>
<td>11</td>
<td>52</td>
<td>87</td>
</tr>
</tbody>
</table>
It would appear from the data that the student teaching program had made great strides in improving this weakness in the student teaching program during the past year. This in part can be attributed to the full-time student teaching program which allows for more exploration in this area.

Question number 14 deals with the length of the student teaching period. During the 1952-53 study, 85 percent of the student teachers indicated that they had taught for a long enough period of time while 84 percent of the 1953-54 group indicated that the length of time for student teaching was satisfactory. No real significance arise from these figures except that the members of two groups feel approximately the same about it.

Answers to questions 15 and 17 which are concerned with the student teachers' ability to evaluate learning and teaching situations show very little change between the two groups in this respect. Table L illustrates the responses on these questions.

### TABLE L
A COMPARISON OF THE REPORTS OF THE EXTENT STUDENT TEACHERS HAVE LEARNED HOW TO EVALUATE LEARNING AND TEACHING SITUATIONS

<table>
<thead>
<tr>
<th>Year of Study</th>
<th>No. of Responses</th>
<th>Per Cent of Responses</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Learning</td>
<td>Not at all</td>
</tr>
<tr>
<td>1952-53</td>
<td>33</td>
<td>0</td>
</tr>
<tr>
<td></td>
<td>Teaching</td>
<td>20</td>
</tr>
<tr>
<td>1953-54</td>
<td>44</td>
<td>0</td>
</tr>
<tr>
<td></td>
<td>Teaching</td>
<td>45</td>
</tr>
</tbody>
</table>
From an examination of these figures it becomes apparent that very little change in attitude resulted in this area between the two groups of student teachers. It would appear from the data that this area has improved.

The last two questions which were derived from the tenth objective include a problem area from the past year's results. Table LI shows these data.

In the problem area, musical growth during student teaching, there seems to be a small amount of improvement. However, the data indicate a slight loss in the area of personal-professional growth which necessitates a re-consideration and study of this whole problem.

### TABLE LI

**A COMPARISON OF THE RESULTS OF THE EXTENT STUDENT TEACHERS FEEL THEY HAVE DEVELOPED PROFESSIONALLY AND MUSICALLY DURING STUDENT TEACHING**

<table>
<thead>
<tr>
<th>Year of Study</th>
<th>No. of Responses</th>
<th>Professional Growth</th>
<th>Musical Growth</th>
</tr>
</thead>
<tbody>
<tr>
<td>1952-53</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Per Cent of Responses</td>
<td>Not at all</td>
<td>Only slightly</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>33</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td></td>
<td>32</td>
<td>9</td>
<td>18</td>
</tr>
<tr>
<td>1953-54</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>44</td>
<td>0</td>
<td>12</td>
</tr>
<tr>
<td></td>
<td>43</td>
<td>7</td>
<td>20</td>
</tr>
</tbody>
</table>
In the question which asked the student teachers to compare the student teaching course with other professional courses the results indicated a lower rating than the previous years. Table LII presents these data.

**TABLE LII**

A COMPARISON OF THE RANKING OF THE STUDENT TEACHING COURSE BY THE STUDENT TEACHERS OF THE LAST THREE YEARS

<table>
<thead>
<tr>
<th>Year of Study</th>
<th>No. of responses</th>
<th>Below Average</th>
<th>About Average</th>
<th>Above Average</th>
<th>Among the Best Response</th>
</tr>
</thead>
<tbody>
<tr>
<td>1951-52</td>
<td>10</td>
<td>0</td>
<td>50</td>
<td>20</td>
<td>20</td>
</tr>
<tr>
<td>1952-53</td>
<td>33</td>
<td>0</td>
<td>6</td>
<td>15</td>
<td>79</td>
</tr>
<tr>
<td>1953-54</td>
<td>44</td>
<td>2</td>
<td>9</td>
<td>25</td>
<td>64</td>
</tr>
</tbody>
</table>

The general tendency of the student teaching course was to improve during the second year and then to show a slight decline during the academic year 1953-54. This tendency is evident in almost all of the data presented.

**Student Teacher Interviews**

In order that a more composite evaluation of the student teaching program be made, ten student teachers were interviewed after they had completed the student teaching course. One of these had graduated and was in a teaching position. The interviews were held with two main purposes in mind. First, it was felt that the validity of the Student Evaluation Questionnaire should
be checked and secondly, it was intended that through these interviews a better understanding of the problems of student teachers could be achieved. The interview consisted of going over the questionnaire which was completed the quarter earlier and discussing some of the answers that were given. Three significant things resulted from these interviews. First, although the student teachers did change their mind on certain matters, there seemed to be no one question on which they changed radically nor were there any questions which were misunderstood. Secondly, three student teachers mentioned that student teaching was quite good for them and they appreciated all that they had learned but, they did not enjoy the experience as much as they would have liked to. Third, all of those interviewed were sincerely interested in the study and gave willingly of their time during the interview.

The Vocal and Instrumental Student Teachers' Attitude Toward the Group Conference

Since the two conferences were held each week for the vocal and instrumental student teachers one as a group and one separately, the data will be presented in composite form. Because the group conference program
from the present academic year was so different in structure than from the previous academic year, the data will not be compared.

In response to the first question which asked whether the conferences had helped solve their teaching problems, 14 per cent of all the student teachers said that they had not, 55 per cent indicated that they had helped to some extent and 31 per cent responded they had helped a great deal. Between the vocal and instrumental groups the division was about even. Comments on why the student teaching program was either worthy or unworthy were about the same as those given in the study of the previous year (see page 211).

In reaction to the outside reading which was done for the two conferences, 14 per cent indicated that it was of no value, 63 per cent of the two groups indicated it helped to some extent, while 23 per cent said that it helped a great deal. The group which listed the readings as of no value was composed entirely of instrumental students. This might indicate that the readings were slanted more toward the interests of the vocal majors.

When the student teachers were asked to list the conferences which meant the most to them, 14 per cent wrote in that their specialized meetings were more useful than the general meeting. Comments about the combined vocal-instrumental meeting were that it was too general in
nature and not related to their actual student teaching. Some of the general group meetings which the student teachers felt were especially helpful were:

1. Talk by an appointments bureau person (4 times)
2. A panel of high school students (4 times)
3. Talk by a school board member (3 times)
4. Conduct of a teacher in a community
5. The place of discipline in a democracy

The activities which seem mediocre or of no value to the student teachers were:

1. The discussion on personal attributes of a teacher (2 times)
2. Keeping files and records (2 times)
3. School administrative organization
4. Talk by a school board member
5. Talk by an appointments bureau person

After examining these two lists it would seem that several conference topics should be reconsidered before presentation another year. The conferences which brought in an outside person were among those meetings which were mentioned as being most valuable. Those which received the greatest criticism were those dealing with routine affairs of teaching such as filing, administrative organization of the school and the personal attributes of a teacher. This would indicate that if the group conference
is to continue to be of more value to the student teacher, it should examine the manner of presentation of such matters as the administrative duties of the teacher.

Suggestions for conferences from the student teachers included:

1. Lesson planning and rehearsal planning.
2. Demonstration of audio-visual aids
3. How to deal with the slow child.
4. More work on conducting.
5. Have a discussion of common vocal problems discussed for the benefit of the instrumental people and common instrumental problems be discussed for vocal people.
6. Do more on applications for teaching positions.
7. Take more field trips.
8. Discussion on platform procedure for music people
9. More on what does the co-operating teacher expect

In regard to the two field trips which were taken during the year the response was extremely favorable. One hundred per cent of the group indicated it was of value to them and 96 per cent indicated it had been organized and evaluated well. The field trips had been planned so that one visit was to a city system while the other was to a much smaller community. The student teachers felt the trip to the smaller community was more worth while.
One of the suggestions which grew from the 1952-53 study was that a manual be kept by each student teacher. This was done so that the students could record personal reactions to their observations and teaching. In reaction to the value of the manual 48 per cent responded it was of value while the remaining 52 per cent indicated it was not. The student teachers were asked if they thought the manual would be of value when they began teaching. Of the thirty-eight responses to this question, 52 per cent thought it would be of value. In response to the question of how could the manual be better used, the following comments were given:

1. Each person should have his own system (8 times)
2. More definite suggestions on its use should be given (4 times)
3. Two summaries (class weekly and over-all weekly) not necessary
4. Satisfactory as is
5. Helped evaluate the days work
6. Helped organize ideas
7. Brought to light some problems of which I was not aware
8. No value in it
9. Over-all weekly summaries could be omitted
10. Approach too atomistic
From this evaluation of the manual it would seem that its use in student teaching in its present form would be questionable. Since 48 per cent of the student teachers feel it has some value it should not be discarded, on the other hand a revision is in order if its value is to be realized with all the student teachers.

A Summary of Comments by the Student Teachers

In response to the question asking for any strong convictions about the student teaching course the following comments were given:

1. I appreciated the co-operating teacher and University supervisor allowing me to go on my own (3 times)

2. It was the high-light of the college work (3 times)

3. Would have liked to have had full-time student teaching. (2 times)

4. Suggest an earlier assignment to the co-operating school so that time can be spent in getting acquainted with the school.

5. More definite private conferences should be established.

6. Supervisors were too hasty with suggestions, would like to develop in my own way.

7. Would have liked a junior high experience.
8. Would like to be more a part of the school.

9. Should do more teaching and less observing.

10. Felt University School was good for observation but not for student teaching since there was not time to actually teach.

11. Was just beginning to get control of the situation when the quarter ended.

12. Would like student teaching away from the University community.

13. More guidance, supervision and observation should be incorporated into student teaching.

14. Feel the student teacher and the co-operating teacher should confer before student teaching begins.

15. More emphasis should be on lesson planning and rehearsal techniques.

Since the program of student teaching has grown from one that was quite divided between the vocal and instrumental areas to one in which the two areas are finding a common challenge, the evaluation will be made of the total program and not of the isolated areas.

Problems Discerned Through Evaluation by Student Teachers

A problem still exists in developing the skills of group planning, knowledge of selection of materials and in use of motivation. Although group planning has
improved according to the data it still merits attention along with the new weakness in the skill of classroom control or discipline and unit planning.

A second problem seems to be about the value received from observation outside of music. This is especially noted in Table XLII which illustrates the student teacher's opinion of the value of observing pupils in other than music activities. This opinion results even when Table XLIII shows that more observation was done this year than last. Another alarming fact is that student teachers are not obtaining information about students from typical sources. Table XLV (p. 234) illustrates the weakness in this area.

The third problem deals with giving student teachers the opportunity of participating and directing student activities. This area was marked questionable last year and results from Table XLII would indicate that in 1953-54 even fewer opportunities were provided student teachers to participate with and direct student activities.

Problem number four deals with the musical and professional growth of student teachers. This was considered a problem in the 1952-53 study and it can be considered a problem in this study since it received a poorer rating than the previous year. (Table LI)
The fifth problem which exists is the general student teaching course itself. By noting Table LII we find that the general rating of the course was higher during 1952-53 study than during 1953-54 study. This would indicate that the student teaching program needs attention. The fact that a number of the phrases received poorer ratings this year than last would indicate that the whole course was poorer.

The sixth problem is how to improve the combined vocal-instrumental teaching conference since many student teachers felt it was not worthwhile for them.

The seventh problem is what to do about the manual which 52 per cent of the student teachers indicated was of no value to them in their student teaching program.

**Evaluation of the Student-Teaching Program by Co-operating Teachers**

Twenty-seven co-operating teachers in music were contacted and asked to evaluate the music student teaching program at The Ohio State University. The information gathered from them was obtained through a structured interview which was held with fifteen instrumental and twelve vocal co-operating teachers.

Three questions were the basis of the interview.

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5Appendix C, p 323
operating teachers can be classified into four categories. These are lack of knowledge, lack of leadership ability, lack of teaching techniques, and administrative weaknesses.

In the area of knowledge the instrumentalists were most concerned about the lack of knowledge student teachers had about their minor instruments. One of the four who mentioned this item went on to say that he felt that too much time was spent building skills on the major instrument which were never used in teaching. Two felt that more should be done about the conducting skills of student teachers. One person mentioned that the basic musicianship of the student teachers was weak.

Four of the vocal teachers felt that student teachers were weakest in piano facility. One vocal co-operating teacher thought that student teachers should have some college contact with the type of performances that are expected in the average public school. The reference was to a need for light operettas, and good Class C and D music literature in all performing organizations. Another teacher working with vocal majors thought that the student teachers were seriously lacking in conducting ability.

In the area of teaching techniques two of the instrumental teachers felt that music student-teachers from
1. Do you as a co-operating teacher feel that the full-time student teaching program is better than the part-time plan?

2. Do you feel the observation and participation done outside of the music area is worthwhile?

3. What weaknesses exist in the new student teaching program and/or in our student teachers?

Ninety-three per cent of the instrumental co-operating teachers felt that the full-time program was a good idea. The one person who disagreed with the idea felt that the full-time program should be spread out over a longer period of time rather than concentrating it in a twelve-week block. One-hundred per cent of the vocal co-operating teachers reacted favorably to the plan. Eighty-three per cent of the vocal teachers completely supported the idea of observation and participation out of the music area. Eighty per cent of the instrumental teachers felt the same way. The other 20 per cent of the instrumental teachers and 17 per cent of the vocal teachers felt that this activity was all right but should be limited. One of the instrumental teachers felt that this activity should go on before student teaching and that student teaching period should be devoted to teaching in the major music area.

The suggestions and weaknesses noted by the co-
The Ohio State University were weak in planning lessons. Other items which came up were the need for more elementary experience and an understanding of different grade levels and that student teachers should take more of a classroom approach to teaching. The vocal teachers were concerned in this area about the student teachers lack of knowledge of a specific level. This was mentioned by two teachers. Two teachers also mentioned that music student teachers seem to have trouble using the basic procedures in teaching in such things as tuning the group, getting them started, etc. Planning and knowledge of how to plan a unit with pupils were the last two items mentioned in this area by the vocal co-operating teachers.

Both the vocal and the instrumental co-operating teachers indicated quite a few administrative deficiencies in the program. The ones mentioned by instrumental teachers were:

1. Conflict of the quarter plan of the University and semester plan in the public schools. (3 times)

2. The co-operating teacher would like more information about the student teacher from the university supervisor.

3. There should be a better screening process for teachers because too many poor ones do student teaching.
4. The co-operating teacher should be brought more into the grading.

5. The university supervisor should pay more attention to those classes marked especially for student teachers.

6. Student teachers should be actually scheduled for observation and participation in the minor area.

In the area of administrative weaknesses the vocal teachers listed the following comments:

1. Problem of quarter system of the University conflicting with the semester planning in the public schools.

2. More help should be given by the University supervisor.

3. More experience in teaching is necessary in the major teaching area.

4. More information should be distributed about the new student teaching program with special emphasis on what experiences are desired outside of music. This could be given in brochure form to all co-operating teachers.

5. Student teachers should have teaching experience on all three levels.

6. Observers come in on the student teacher which should not be allowed. This arises not only from The
Ohio State University but from the fact that there are three teacher training institutions in the Columbus vicinity.

The last weakness that the co-operating teachers noted was in the area of leadership. Instrumental teachers listed the following comments in this area:

1. Lack of ability to go ahead with small groups.
2. Lack of confidence in themselves and in their theory of teaching.
3. Lack of ability to get along with other teachers and custodians.

Vocal teachers mentioned in this area:

1. Lack of ability to get on elementary level and be a leader.
2. Lack of ability to adjust to junior high age level and be a leader with the group.

In analyzing the data just presented, it would seem that the co-operating teachers are in favor of the full-time program of student teaching and that they support the idea that the student teachers should do observation and participation in the minor music area and other aspects of the school. Both groups sense the problem of the conflicts between the University quarter system and the public school semester system which results in some students seeing the beginning of a class and the other
group of student teachers seeing the end of it. This is a problem that cannot be solved since The Ohio State University could not change its whole administrative plan for a few student teachers nor would the public school system be expected to do this.

One large weakness grows from all these data which is the lack of experience with young people prior to student teaching. Many of these weaknesses could possibly be solved by exploration into this problem. This problem therefore, could be enlarged to experiences with children which would demand the knowledge of subject matter, teaching techniques and leadership ability. Among the subjects of most concern would be conducting, minor instruments (instrumental group) and piano (vocal group).

Most of the other grievances about the program seem to indicate in the judgment of the writer that co-operating teachers do not completely understand that student teaching is a period of growth and not a period of display of skills. Therefore, another large problem area would be to bring the co-operating teachers into an evaluation and planning of the student-teaching program so that a better understanding of the entire program can be had. Also, it seems that more information about what student teaching is should be given to the co-operating teacher. This could be done in written form as was suggested by one of the vocal co-operating teachers.
Opinions of Secondary School Pupils

In order that the music student-teaching program be evaluated by all those concerned in the program, the secondary pupils who were under the direction of music student teachers were asked to evaluate the music presented and the teaching done by the student teachers.

Eight hundred and sixty-six secondary level pupils were asked to complete an opinionnaire. Table LIII contains the information obtained from this opinionnaire.

The secondary school pupils were further asked if they would elect this course again if they were given the opportunity to do so. Seventy-three per cent of the pupils responded that they would, 17 per cent indicated they were not sure and 6 per cent of the group did not check the statement. Question 11 was a "free response" type which asked the student to comment on the music taught by the student teacher. The following is a list of edited comments which appeared more than once in response to this question.

*Appendix I, page 362.*
Comments from Vocal Classes

1. Very happy with the music in the class 144
2. Would like more popular music 28
3. The music was not suitable for general music class 24
4. Need more variety in the music 16
5. There wasn't enough classroom control 15
6. Would like to sing more familiar songs 9
7. Some music was good and some poor 6
8. We spent too much time on individual parts 4
9. Would like more four part singing 3
10. Would like more class activities 2
11. Too many college songs 2
12. The piano was played too loudly 2
13. Would like more choice in songs 2
14. Would like more lively music 2

Comments from Instrumental Classes

1. Very happy with the music in the class 82
2. Would like to play more popular music 31
3. The music was fair 9
4. I liked some of the music but not all of it 8
5. I like the marches 8
6. The music was too easy 7
7. The music was not suitable 5
2. Doing different kinds of music was fun 3

9. Too much *just sitting* and not playing with too much tuning 3

10. Would like more waltzes 2

11. Novelty songs were good 2

12. Too many of the instruments were not playing the right music 2

13. The marches were "corny" 2

14. The music was too "longhaired" 2

**TABLE LIII**

OPINIONS OF 866 SECONDARY SCHOOL PUPILS OF THE TEACHING DONE BY THE MUSIC STUDENT TEACHERS

<table>
<thead>
<tr>
<th>Statements</th>
<th>Per Cent of Responses</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Agree</td>
</tr>
<tr>
<td>1. Have enjoyed the music</td>
<td>67</td>
</tr>
<tr>
<td>2. The music means more to me because of this class</td>
<td>56</td>
</tr>
<tr>
<td>3. Enjoyed being in the class</td>
<td>79</td>
</tr>
<tr>
<td>4. The music presented was easily understood</td>
<td>63</td>
</tr>
<tr>
<td>5. I have developed more interest in music because of this class</td>
<td>39</td>
</tr>
<tr>
<td>6. My ideas were accepted in the class</td>
<td>53</td>
</tr>
<tr>
<td>7. I co-operated because I was interested in the activities of the class</td>
<td>64</td>
</tr>
<tr>
<td>8. Would like to continue studying the type of music covered in this class</td>
<td>48</td>
</tr>
<tr>
<td>9. There were relatively few discipline problems in the class</td>
<td>40</td>
</tr>
</tbody>
</table>
Two items from this opinionnaire seem to warrant attention. Statement 5 in Table LIII deals with the ability of the student teacher to encourage interest and participation in music outside of school and statement 9 deals with the student teachers' ability to maintain classroom control. These two items were chosen for further study because they have more than 20 per cent of the respondents disagreeing with them. In other words, the pupils on the secondary level find the music student-teachers strong in every area checked except in motivation and classroom control. One also could take cognizance of the fact that almost sixty pupils in vocal and instrumental classes felt that they should have more popular music in the class. It should be noted that three of the areas that music student teachers rated themselves poorly were motivation, classroom control and selection of materials. These three seem to be substantiated by the secondary school pupils.

**Selected Problems**

By gleaning the material just presented the investigator has discovered some of the outstanding problems in the student teaching program in music. These problems have been revealed by answers to questionnaires given to student teachers, secondary school pupils and co-operating teachers.
The evidence indicates that in the over-all program the present student teaching program according to the student teachers is slightly inferior to the ratings given the program the previous year. The co-operating teachers seem to feel that the full-time program is better and that it should continue. According to the evidence, the full-time program of student teaching receives support from those who work with it, however, it does not seem to be as effective as the part-time program. Therefore, the problem exists of what to do to improve the whole program and especially some of the weaker areas.

One of these weaknesses is to develop skill in classroom control, group planning, knowledge of the selection of materials, use of motivation and in unit planning. The co-operating teachers also pointed out this weakness in group planning by calling it weakness in leadership. Data from the pupil opinionnaires showed a weakness in the areas of motivation, classroom control and to a slight degree selection of materials. From this we may assume that a problem exists in the improvement of music student teachers in skills of group planning, uses of motivation, selection of materials, classroom control, and unit planning.

A second problem confronting the music student teaching staff is to improve the value received from observa
tion and participation in other aspects of the school during student teaching. Fifty-nine per cent of the student teachers indicated that they obtained "no" or "slight" value from this activity. In addition a few of the co-operating teachers felt that this was of limited value even though it was supported by a large share of the co-operating teachers and the supervisory staff.

A third problem deals with the extent to which student teachers should be given opportunities to participate as assistants and leaders in pupil activities. Student teachers mentioned this as being a weak area during student teaching. It is possible that weaknesses in student teachers prevent co-operating teachers from turning too much responsibility over to them.

Another problem is the lack of musical and professional growth of student teachers. Several of the co-operating teachers indicated that the student teachers lacked concern for development as conductors and as students of public school music materials.

A fifth problem which seems apparent is how to get the co-operating teacher to understand more fully the purpose of the student teaching course and just how it can be effectively administered. This arises from comments from student teachers as well as some of the comments from the co-operating teachers.
Another problem grew out of the writer's experience in this program during the last three years. This problem is concerned with how the student teacher's activities during student teaching may be directed more effectively. Since student teaching receives more credit than any other one single course and since a large proportion of the professional education must go on during this course, it is imperative that its direction should not be left to chance.

Due to the criticism received concerning the combined instrumental and vocal group conferences, it seems necessary that plans be made for the improvement of the meeting.

Approximately 50 per cent of the student teachers indicated that the manual which they were required to keep was of no value to them. It therefore becomes apparent that either the manual be revised and used in a more effective way or that it be abandoned.

Certain of the co-operating teachers felt that some of the administrative details of the student teaching program could be improved. Specifically mentioned as the eighth problem was the observation of student teachers from students of The Ohio State University and other teacher training institutions in the area as well as that more information should be forthcoming from the College about the student teacher.
Summary

It was the intent of this part of the study to show weaknesses in the present music student-teaching program at the Ohio State University. As a result of the evaluation presented in this chapter, eight problems have been noted. These problems are:

1. How can student teachers be aided in developing the use and understanding of such skills as group planning, use of motivation, selection of materials, classroom control, and unit planning?

2. How can student teachers in music be aided in gaining more experience in guiding pupil activities?

3. How can music student teachers be aided in gaining musical and professional growth?

4. How can co-operating teachers and the university supervisors be helped to do more effective work with student teachers?

5. How can the combined vocal and instrumental weekly group conference be improved?

6. How can the Student Teaching Manual be improved so that more value will accrue to the student teacher through its use?

7. How can student teachers be aided in seeing more value in the observation done during student teaching?

8. How can some of the minor administrative details be solved in the field experience program?
CHAPTER VIII

RECOMMENDATIONS FOR THE IMPROVEMENT AND THE NEED FOR FURTHER STUDIES IN THE STUDENT TEACHING PROGRAM IN MUSIC AT THE OHIO STATE UNIVERSITY

Until this point in the investigation an attempt was made to cite and illustrate principles which are recommended for the development of a student teaching program, to gather opinions and practices of music supervisors of student teachers in 42 publicly supported teacher training institutions whose departments of music are members of the National Association of Schools of Music to investigate eleven selected music student teaching programs through visitation and interviews, and to formally evaluate the music student teaching program at The Ohio State University through interviews with the co-operating teachers, questionnaires to the student teachers, and opinionnaires to the secondary pupils. Recommendations based upon the above mentioned research will now be made for the improvement of the student teaching program in music at The Ohio State University.

1. The co-operating teachers should be brought in for a planning and evaluation workshop which is to be initiated by the Director of Field Experience.

As evidenced by the low ratings which were given
to many of the items in the Student Evaluation Form during the 1953-54 academic year, many of the weaknesses in the full-time student teaching program have yet to be strengthened. It is quite possible that the campus supervisors and co-operating teachers as yet have not learned how to operate effectively in this new pattern, This first became apparent in the study when it was found that one of the co-operating teachers desired more information about the experiences which student teachers should have in the full-time student teaching program. Although there was no other direct reference to this, it seemed to the investigator that all of the co-operating teachers were interested in talking about the program and sharing their opinions and suggestions for its improvement.

Two of the institutions in the study, University of Illinois and Bowling Green University, have an all-day workshop for co-operating teachers. These workshops have three purposes. First, they serve to orientate new and regular co-operating teachers to the aims and purposes of the student teaching program, secondly, they allow time for planning the program in terms of the aforementioned evaluation. In these two institutions the workshop is claimed to be an important part of the full-time student teaching program. It is
initiated by the Director of Field Experience and provides both general and special area conferences. The workshop is financed by the college in both institutions. At Bowling Green University the money for this workshop is provided from the student teaching fee money paid by all student teachers.

2. The pamphlet which was developed as part of this study should be distributed to co-operating and student teachers to inform them of the objectives of the student teaching program in music and to suggest ways in which these objectives might be brought about. This pamphlet should be revised as the need for revision arises.

As a result of the research carried on in this study, it was found that 40 per cent of the institutions gave written suggestions of this kind to the co-operating teacher. A pamphlet which is found in the appendix was compiled from the findings of Chapters III and IV in which music supervisors of student teaching were asked to state their opinions on advocated practices and then state whether they used them in their student teaching programs. Practices which did not receive support from more than half of the group were marked as optional.

1 Table XXIX, p. 135.

2 Appendix K, p. 366.
This pamphlet contains an introduction which briefly explains the approximated proportionment of time in the three areas of the student teaching program, i.e. fifty per cent in the major music area, twenty-five per cent in the minor music area, and twenty-five per cent in other school and community activities. This is followed by the large objectives or areas of competency expected of each student teacher. These are:

A. The development of a sound philosophy of teaching.

B. The understanding of the total school program and the realization of the relationship of the particular work of the student to the whole school.

C. An understanding of the physical, mental, social and emotional development of the individual pupil and of groups of pupils with the knowledge of how to collect, interpret and use data about an individual in the guidance of his development.

D. The ability to arrange environment and manage routine matters so that they will foster individual group growth and development.

E. The ability to direct student activities such as assemblies, clubs, public entertainment, and special day programs.
F. The ability to make and properly use plans of instruction.

G. The knowledge of the relationship of the school and the community, and the ability to participate in community activities as a teacher in the community.

H. Ability to assume full responsibility for teaching over a reasonable length of time.

I. Ability to evaluate learning and teaching.

J. Continued personal and professional growth.
   (Professional growth would be interpreted as pertaining to growth in musicianship, in knowledge of music, and in the ability to teach.)

It is felt that this pamphlet will help improve the entire program of music student teaching through aiding the co-operating teachers and student teachers in knowing more specifically the objectives of the course and how these objectives may be put into practice.

3. The present combined instrumental and vocal group conference should follow the general plan of discussing current professional literature using guest speakers and utilizing those types of conferences which student teachers have indicated as being most helpful to them.

The combined vocal and instrumental weekly conference
seemed to be inferior to the special area conference held each week. This was brought out by the fact that 14 percent of the student teachers indicated that these conferences in general were of no value to them. It also was noted by the number of times that student teachers wrote this opinion on the student evaluation form.

Fifty-five percent of the supervisors of music student teachers stated that discussion of current professional articles was carried on in their conferences. Forty-eight percent of this same group indicated they used guest speakers. From this data it can be concluded in the writer's judgment that these two basic activities could be kept in mind in the structuring of the conference.

Specific topics which were considered of value by the student teachers in this combined conference during the past year have been the talk by the Appointment Bureau's representative, a panel of high school students discussing what they like in a teacher, the discussion of the conduct of a teacher in a community, and the place of discipline in a democracy. Student teachers further suggested that the following topics would be of value to them.

A. A demonstration of audio-visual aids in music.

B. A discussion of how to deal with the slow learner.

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3 See p. 232.
4 Table XXXVI, p. 143.
C. A presentation and discussion of teaching problems common to vocal teachers and those common
to instrumental teachers.

D. A more thorough coverage on applying for a teaching position.

In order to bring the first of these recommended conferences into being, it is suggested that a resource person be brought in from either the Audio-Visual Aids Center on The Ohio State University campus or the Director of the State Department's Educational Film Library. If it is impossible to obtain aids from those two sources it might be possible to put on a demonstration with the film and opaque projectors which are owned by The School of Music. Michaelis and Grim in their book on student teaching devote two chapters to the help that audio-visual aids can give to student teachers. 5

One of the suggestions for a conference by the student teachers was that time be devoted to teaching techniques for the slow learner. This is a legitimate request for an attempt is made to place student teachers with slow and fast learners. One hundred per cent of the institutions in the survey indicated that most of

5 Michaelis and Grim, The Student Teacher in the Elementary School, Chapters 10 and 11, pp. 272-344.
their student teachers came into contact with slow and fast learners. A conference devoted to teaching techniques for the slow learner would probably be of most interest to the vocal student teachers since they have more professional contact with slow learners than do instrumental teachers, however it has professional implications for both groups. Reading in such a reference as Grambs and Iverson's, Modern Methods in Secondary Education would provide discussion material for one conference and would be of value in aiding an understanding in this area.

The combined conference was established to encourage an understanding of the non-major music area by each student teacher. An effective conference could include two panels. One panel would be composed of instrumental majors and the other vocal majors. These groups could list four or five major teaching problems in their major area and have a discussion of the problems' causes, effects and solutions.

Comments by student teachers indicated that more should be done to help young teachers have effective interviews with administrative and employing personnel when applying for a position. Chapter 15 in Gruhn's

Student Teaching in the Secondary School\textsuperscript{7} effectively covers this subject. Additional resource material is found in Burr, Harding and Jacobs Student Teaching in the Secondary School.\textsuperscript{8} Bringing a resource person such as a school administrator to the conference to talk on this subject would be an effective way of helping student teachers understand this problem.

Since the discussion of current periodical literature is practiced in a high percentage of the schools studied and since it was recommended in a follow-up interview with a student teacher that more be done along this line, it is recommended that some part of every conference or every few conferences be devoted to the discussion of current professional periodical literature. This could be done by asking each student teacher to purchase the Music Educators Journal, published by the Music Educators National Conference, and the Triad, published by the Ohio Music Education Association. These articles could be used as a basis for part of the conference discussions. Professional reading should not be confined to the so-called trade magazines but should

\textsuperscript{7}William T. Gruhn, Student Teaching in the Secondary School, Chapter 15, pp. 277-291.

\textsuperscript{8}Burr, Harding and Jacobs, Student Teaching in the Elementary School, Chapter V, pp. 407-435.
include articles from the popular magazines which have included controversial articles on education.

4. Area conferences should be held daily or every other day during the first two weeks of the quarter. These conferences should be devoted to the predicated needs of student teachers reported in this dissertation.

Five skills which were found to be problems for the student teachers were group planning, use of motivation, selection of materials, classroom control, and unit planning. The first few weeks of the student teaching experience are the most difficult. It is during this time that the student teachers need aid in these basic techniques of teaching. Conferences which are held daily or every other day during this two-week period could be spent in discussing these group problems as well as the teaching plans of individuals. Although comments varied on this point in the evaluation, the student teachers generally appreciated reviewing some of the basic teaching techniques covered in the methods classes. It should be noted that 48 per cent of the institutions studied use this type of activity in their conference periods. Such items as planning a unit and classroom control take on new significance in the student teaching situation, and learning these things becomes extremely important at this time when knowing them is basic to the student teacher's success in teaching a
class. Readings which seem to be effective or could be tried for each of the skills follows:


Selection of materials—Andrews and Leeder, Guiding Junior High School Pupils in Music Experiences pp. 228-245; 277-298; 175-183

Mursell, James L. Music and the Classroom Teacher pp. 281-300

Classroom control—Gruhn, Student Teaching in the Secondary School, Chapter 8, pp. 147-172.


Unit planning—Michaelis and Grim, The Student Teacher in the Elementary School, Chapter 5, pp. 112-149.


5. The Student Teaching Manual should be used to summarize and evaluate the three areas of experience carried on in the student teaching course. In the manual approximately fifty per cent of the space should be given to the major music area, twenty-five per cent to the
minor music area, and twenty-five per cent to activities in other parts of the school. A weekly individual conference should be devoted to consideration of the manual by the University supervisor and the student teacher.

During the academic year 1953-54 student teachers used the manual to their own best advantage. From observations of the writer most of the comments were specifically in the major music teaching area. Although 52 per cent indicated it was of no value to them, it is the feeling of the writer that if the University supervisors would spend more time with the manual and that it be included in all of the areas which are to be covered in the student teaching, its worth would be more valued. Four of the student teachers suggested that the manual would be more effective if more help were given on it.

The Student Teaching Manual contains a section for recording lesson plans, evaluations, and observations done by the student teachers. In order that these be done in a consistent manner, a form was provided for the student teachers' lesson plans, evaluations and

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9 See p. 206.

10 See p. 203.
comments on observations.

In the present study, eight of the student teachers suggested that each person should select his own form. For this reason three forms have been suggested for it. One is structured so that the student may record observations for a week for one period and then summarizes the weekly accomplishment in that class. A second form maintains space for each period throughout the day. The third form provides space for daily objectives of the lessons, the progress made, special problems encountered and final results of the lesson. A weekly summary is also provided for all forms.

6. The manual and one or two of the special area conferences held at the beginning of the quarter should be used to improve the observation of teaching by student teachers.

Ten per cent of the student teachers claimed that they received no value from the observations done in other parts of the school while 49 per cent indicated it had slight value to them. For this reason it is suggested that one or two of the special area conferences be devoted to discussing the purpose of observations, what to look for and how to effectively use

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11 See Appendix L, p. 371.
12 Table XLIV, p. 273.
that which is observed. In order to aid the student in understanding this matter definite suggestions have been incorporated into the Student Teaching Manual in a section called "What to Look for in Observation during Student Teaching." Nine items which are suggested as aids in this area are:

1. What are the materials of instruction being used?
2. What is the function of the subject matter?
3. What methods of instruction are employed?
4. What materials and methods are most effective?
5. How does the teacher help students with their own personal problems?
6. What is done to promote better school-community relations?
7. How are democratic attitudes and relations fostered?
8. How are good human relationships fostered?
9. What methods of teaching are employed which could be used in a music class?

These questions are followed by more explicit details which comprise the basic activities inherent in the questions. Also suggested as reference material for these conferences are Gruhn's Student Teaching in the Secondary School, and Burr, Harding and Jacobs, Student Teaching in the Elementary School. These books include readings in both observation and participation in other areas of the school.

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13 See Appendix L, p. 371.
15 Burr, Harding and Jacobs, Student Teaching in the Elementary School, Chapter 2.
7. Exploration should be made on how more obser-
vation and participation can be incorporated into the
pre-student teaching experience of music education majors
at The Ohio State University.

Because of the aforementioned value which student
teachers placed on observation and participatory experi-
ences in student teaching, it is recommended that the
Music Education Staff in connection with the Field Exper-
ience Office explore more ways in which student teachers
can observe and carry on participatory activities with
public school age pupils before student teaching.:

During this activity stress should be on factors to look
for in observation as well as use of group planning
motivation and group control. In this way many of these
basic teaching skills will be learned before the chal-
lenge of student teaching. Two of the instrumental co-
operating teachers felt that music education majors do
not know enough about the teaching of their minor in-
struments. Participatory experiences with instrumental
classes before student teaching would help correct this
weakness. The newly developed Saturday morning program
which was sponsored jointly by the Women's Physical
Education Department, Fine Arts Department and the School
of Music provides the type of experience desired in this
recommendation. This program combines dancing, games,
music and art into a recreational program for the youth
of Columbus. Evaluation and study of the possibilities
of the September Field Experience and Education 505 courses, (experience with community agencies) which together provide in-school and out-of-school contact with public school age youth should be carried out for music majors. Exploration in this area could possibly include improving the experience and providing supervisory assistance in music activities. This type of activity has been judged to be necessary as a pre-student teaching experience at the University of Illinois.

6. The conferences and supervision should continually be directed toward helping student teachers gain better musicianship, a larger knowledge of music, and a greater ability to teach.

Another problem which becomes apparent in this evaluation is the lack of musical growth of student teachers. The co-operating teachers on the whole were quite satisfied with the musicianship of student teachers. However, the student teachers indicated that this area was weak in the student teaching program. If professional growth is to be defined as growth in musicianship, in knowledge of music, and in the ability to teach, they all must be included in a student teaching situation. The importance of this is
further realized when it is noted that 86 per cent of the music supervisors in the study supported the practice of developing musicianship during student teaching and 89 per cent advocated that knowledge of school music should be learned. The need for improvement of this area of student teaching was first discovered during the 1952-53 evaluation when 9 per cent indicated that no musical growth took place while 18 per cent stated that it took place only slightly. In the 1953-54 evaluation, 7 per cent of the student teachers noted that no musical growth took place while 20 per cent checked that it had taken place only slightly. Suggestions in the 1952-53 recommendations were that each supervisor should take cognizance of the problem and work at it through daily supervision and private and group conferences. For this reason a study of scores was made which included form and harmonic analysis along with conducting and teaching problems.

When problems of drum teaching were encountered by the instrumental student teachers, a current article on drumming was read and discussed and the percussion instructor of the School of Music staff was brought in

16 Table II, p. 156.
17 Table LI, p. 229.
for a discussion of the problems encountered in drum teaching. These activities seemed to have been effective for a comparison of the two years' results shows that this area warranted a higher rating in 1953-54 than for the previous year. Therefore, it would seem that an inclusion of more of this type of activity in the student teaching program would continue to improve it. Student teachers felt a value in this type of group conference.

9. Student teaching assignments should be made during the quarter previous to the quarter student teaching is done.

Some of the administrative weaknesses which were mentioned by the co-operating teachers need attention. One of these was that observers very often came in from other institutions while the class was being taught by a student teacher. To offset this it is recommended that student teaching assignments be made during the quarter previous to student teaching. It is further suggested that these assignments be checked with the other two teacher-training institutions in the Columbus, Ohio area. This early assignment, a practice which is practiced in half of the institutions of this study, also would give ample opportunities for student teachers to become acquainted with their co-operating school. This recommendation would
afford more of an opportunity to adhere to the practice advocated in Principle V of the American Association of Teachers Colleges which dealt with the planning of the student teaching assignment.

10. The Director of Field Experience should investigate the possibility of maintaining a co-ordinator of field experience for the three training institutions and the Columbus City School District.

Although most of the co-operating teachers felt that the student teaching program was smoothly operated, some noted minor administrative flaws. Conflicts of the type found in the study will become more common with the growth of the pre-student teaching field experience program. Also as the enrollment continues to increase on the college level the administration of the program will become more involved. Those involved with the student teaching program at Bowling Green University have found that a co-ordinator of field experience is a vital part of the success of their full-time student teaching program. The co-ordinator of field experience is responsible only to the superintendent of schools in Bowling Green, Ohio, and the Dean of the College of Education at Bowling Green University. This individual's salary is shared by the public schools and
the university.

11. The co-operating teacher's load should be adjusted when assigned a student teacher.

As a result of this evaluation it seems that student teachers are aided greatly by conferences with the co-operating teacher. The data indicate that most of the student teachers mentioned the classroom teacher and the co-operating teacher as being helpful as a source of information for teaching.18 These conferences if properly handled take time which normally would be spent with duties involved in the teaching position. PrincipleVby the American Association of Teachers Colleges states that adequate supervision and guidance should be provided through cooperative efforts of laboratory and college teachers. For this reason it would seem wise to lighten the co-operating teacher's load when a student teacher is present. A normal teaching load allows one free period a day. This would mean that with a student teacher the co-operating teacher should be given another free period which could be spent in daily conference with the student teacher. Twelve per cent of the institutions studied make a teaching load adjustment for co-operating teachers which would indicate a concern by

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18 Table XLVI, p. 225.
the practitioners in this area; Although this prac-
tice is probably difficult because of the teacher
shortage which exists even in the larger cities, it
would be a way of improving the total program.

12. The campus supervisors of student teaching
should be given twice the time they are now given
to direct each student teacher.

Noticeable among the comments by student teachers
is the need for more observations by the University
supervisors. One co-operating teacher felt that the
student teachers should receive more aid from the
University supervisors. According to data collected
from the student teachers over the two-year period
they were given considerably less help from the co-
operating teacher and University supervisors during
the 1953-54 academic year than in the previous year.20
Supervisors of music student teachers at The Ohio State
University are given the same amount of time to super-
vised the full-time student teachers as they were for-
merly given to supervise the part-time program. This
condition exists even though the amount of academic

19 See Appendix J, p. 364.
20 Table XLVIII, p. 227.
credit given to the course has advanced from seven quarter hours to fifteen quarter hours. In order that the student teaching course may be a directed course and not one which provides the student teacher with relatively few guided experiences, it would seem that supervisory time should be proportionate to the amount of academic credit allotted to it. This is even more important when it is realized that other professional courses were dropped from the curriculum so that the extended student teaching could take place. This means that music education majors are receiving less instruction in their total professional education program than under the older pattern.

13. The student teacher should continue to be brought into the planning and evaluation of the student teaching experience.

American Association of Teachers Colleges recommends in Principle V that professional laboratory experiences should be co-operatively developed by the student and his advisors. One of the areas which seems weakest is the teacher training program in the area of self-evaluation. Most teachers in training seem to find it difficult to think constructively about their own teaching and their own teaching situation. This can be helped by bringing the student teachers into the evaluation of themselves and their student
teaching experience. Twelve per cent\textsuperscript{21} of the institutions in the study included the student teacher in the grading process. Seventy-three per cent\textsuperscript{22} supported this idea in the opinionnaire.

In order that this can be accomplished effectively, it would probably be necessary to experiment with self-rating forms. Gruhn's\textsuperscript{23} book on student teaching contains a good example of a self-evaluating test for student teachers. Grim and Michaelis\textsuperscript{24} offer a helpful chapter on evaluation which includes aids for both self-evaluation and student evaluation.

14. A half-day experience for two quarters should be considered for weaker student teachers in music.

The full-time experience in student teaching is rather new in the field of teacher education. As a result of the interviews made with personnel from eleven teacher training institutions the trend is definitely in that direction. However, there are indications which might lead one to question this never idea.

P\textsuperscript{rinciple II advocated by the American Association of

\begin{itemize}
\item Table XXXI, p.138
\item Table VIII, p.86.
\item William T. Gruhn, \textit{op. cit.}, pp. 268-269/
\item Grim and Michaelis, \textit{The Student Teacher in the Secondary School}, Chapter 11, pp. 385-419.
\end{itemize}
Teachers Colleges holds that the nature and extent of professional laboratory experiences should take into consideration the abilities of the student. Comments from a number of the student teachers indicated that they would have preferred a half-day experience for two quarters. Through informal talks with the music supervisors at The Ohio State University, it was generally felt that for some individuals the orientation to student teaching should be much slower than is possible in a full-time program. These people suggest that a half-time program of teaching over a period of two quarters might be a better experience for some of the student teachers. This idea is borne out in the study where it was found that 57 per cent of the supervisors of music student teaching supported student teaching over a period of a year.\textsuperscript{25} The overlap of agreement would indicate support for both ideas by some individuals. For this reason it is recommended that further experimentation be done with the full-time and part-time experience with the idea that weaker students might profit more from the longer period of teaching. This problem also extends back to the need for participatory teaching activities with youth before student teaching. The University of Illinois has found

\textsuperscript{25}Table III, p. 69.
it necessary to revise its whole music education curriculum in order to allow more pre-student teaching experiences before full-time student teaching. It should be noted that students who took dual-certification in the Department of Education of The Ohio State University were formerly allowed to take their elementary and secondary student teaching the same quarter. It was found, however, that this was too difficult for student teachers so that now elementary student teaching is done one quarter and secondary student teaching another.26

15. An attempt should be made to place full-time vocal student teachers in a co-operating school where they are responsible to only one co-operating teacher for grades one through twelve.

Although there is no conclusive proof, it seems that the vocal student teachers have a greater problem in adjusting to the full-time student teaching program than do the instrumental student teachers. This results because the instrumental majors do their elementary and secondary student teaching with one-co-operating teacher who is the teacher on both the elementary and secondary levels. The vocal student teachers on the other hand meet two different co-operating teachers

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26 Interview with Professor Burr of the Department of Education, The Ohio State University, July 13, 1955.
and work with one University supervisor on the elementary level and another University supervisor on the secondary level. In the opinion of the writer this latter condition works to the disadvantage of the vocal student teachers. Hence, it is suggested that consideration be made of the possibility of using co-operating schools where vocal student teachers can experience teaching in grades one through twelve with one co-operating teacher. In order to obtain co-operating schools which can provide this it will be necessary to use schools which are out of the Columbus School District since the Columbus schoolss have different music teachers for each level. Support for off-campus student teaching is found in the sixteenth recommendation. If this practice is not followed it is suggested that reconsideration of the full-time program be made for vocal student teachers.

16. Exploration should be made of the feasibility of using co-operating schools which are away from the community in which the University is found.

Fifty per cent\(^\text{27}\) of the supervisors of music student teachers supported the idea of having student teaching done away from the community in which the campus is found. Forty-seven per cent\(^\text{28}\) indicated in the questionnaire that some of their student teachers did student teaching.

\(^{27}\) Table X, p. 91.

\(^{28}\) See page 142.
teaching away from the community in which the college or university was found. From these data it becomes evident that the use of co-operating schools away from the campus community was supported in theory and used in practice by a sizable group of institutions.

In addition to alleviating the situation discussed in the previous recommendation, this suggestion will aid in solving the problem which was found in most of the institutions which were interviewed. The problem which occurred was that of the student teacher finding himself with two allegiances. One was that of devoting himself fully to the professional obligation of student teaching and the other is his allegiance to the campus performing musical organizations. Although there is no direct evidence in the collected data to support the idea that this condition exists in the School of Music, the writer has sensed the problem.

The University of Illinois and the University of Indiana have found that by establishing student teaching centers throughout their respective states it is possible to group three and four student teachers in one community thus eliminating much of the supervisory travel necessary when student teachers are

29 See page 161.
spread over a wide geographic area. This suggestion may become a necessity in the next few years when the enrollment of The Ohio State University becomes such that facilities in the Columbus area will not be able to handle effectively the numbers which will be involved in the laboratory phase of their teacher education program.

17. The last two weeks of the special vocal and instrumental conferences should be devoted to evaluating the student teaching experiences both individually and as a group.

Thirty-seven per cent\(^{30}\) of the music supervisors of student teaching indicated having such a course. The course varies from school to school. In institutions having full-time student teaching the follow-up course is usually the last three weeks of the semester or quarter in which student teaching is done. Other institutions have a senior seminar for all student teachers. It is recommended that the music student teaching staff study this possibility in their program and attempt to incorporate it in some way. It might be possible to run an evaluation-follow-up during the last two weeks of the quarter in a daily seminar which spends time covering those aspects in

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\(^{30}\) See pp. 146-147.
which the student teachers feel insecure.

Such conferences could begin with an evaluation of the student teaching course through the use of the student teaching evaluation instrument already developed as part of this study. These could be examined individually and as a group to determine where further study is necessary. Students could also work on a special problem during these two weeks if they had some particular area of music teaching which they felt warranted further study. The proportion of time to a project of this type would depend on its success during its period of experimentation.

18. Exploration should be made in the use of personality tests as a pre-requisite to and an evaluation instrument of the student experience.

One prerequisite which was not used at The Ohio State University but received strong support (82 per cent) from the opinionnaire and was in use in 18 per cent of the institutions was the teaching personality test. Although there are not many of them in existence, it might be wise to run a test on the correlation between the scores made in these tests and the students success in student teaching. These tests are also used in the evaluation of student

Table III, p. 69; Table XV, p. 107
teachers. Sixty-eight per cent of the music supervis­
ors indicated in the opinionnaire that they were in
favor of its use for this purpose. Ten per cent of the
group used it in evaluating student teachers. The
Personality INventory by Bernreuter measures
neurotic tendency, self-sufficiency, introversion-
extroversion, dominance-submission, confidence in
oneself and sociability. It is a test which could
possibly be used in this way. The Guilford-Zimmerman
Temperament Survey is also used.

19. Assignments should be made which will include
both class and organizational work on the elementary,
junior and senior high school levels.

Principle III developed by the American Association
of Teachers Colleges for the guidance of the profes-
sional laboratory experiences states that these exper-
iences should provide guided contact with children and
youth of differing abilities and maturity levels. One
of the areas of weakness which has been defined is that

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32 Table XXX, p. 137.
33 Robert G. Bernreuter, The Personality INventory
34 J. P. Guilford and Wayne S. Zimmerman, The
Guilford Zimmerman Temperament Survey.
of having music student teachers experience leadership roles with student activities. Several reasons for this seem to be that some student teaching assignments do not coincide with the time the performing and extracurricular organizations meet. Another reason is that many of the cooperating teachers are reluctant to turn the groups over to novice conductors when every minute of rehearsal time is very important. The apparent solution to the problem is to attempt through scheduling to assign student teachers to this type of experience. Secondly, it might be well to realize that as long as the demand on performing groups is as great as it is, student teachers will not be able to do a great deal with these groups in a student teaching situation. It also is possible that student teachers do not realize their limitations and should be content with the type of teaching in which they can realize more success. To overcome this situation it is suggested that student teaching assignments follow the general policy of assigning both class and ensemble work on all three levels of the public school.

20. The evaluation of the student teaching program in music should be continued with the instruments developed in this study.

During the past three years of the evaluation, the music staff concerned with the student teaching course have defined their objectives for the course
and through critical examination of the program have closely scrutinized the student-teaching program. The instruments used have indicated weaknesses and strengths fairly consistently and have caused the student teachers to reflect more thoroughly on their own student teaching. During the past year the evaluation instruments have indicated a slightly lower rating for the student teaching course than was registered the previous year. This concern was also given by some of the University supervisors in private conversations with the writer. This could have been caused by the fact that the evaluation was carried on rather intensively and the emphasis on critical thinking encouraged lower ratings by this year's student teachers. For these reasons a yearly evaluation of the student teaching course with the instruments already in use can give direction for further improvement of the program.

Need for Further Study

Some of the unsolved problems in the area of this study seem to be in the wide gap between theory and practice. In checking through the opinionnaire and the questionnaire constructed for this study one finds a number of instances where this condition exists.
1. A study should be undertaken which will attempt to find ways that evaluation in student teaching can include all individuals involved.

Seventy-three per cent\(^{35}\) of the practitioners in music student teaching supported the idea that all participants should have a part in evaluating the student teaching done by a music education major, while in practice it can be found in only 10 per cent\(^{36}\) of the selected institutions. If such a large percentage place faith in the theory it would seem that more would practice it. On the other hand it is possible that ways and means of bringing about successful application of theory has not been devised. This then is an area in which more research is needed.

2. An investigation should be made to discover how the student teacher, including facility in meeting parents on a social basis.

Another practice which is significant when thought

\(^{35}\)Table VIII, p. 86.

\(^{36}\)Table XXXI, p. 138.
of in total framework of student teaching is the practice of having student teachers meet with parents on a social basis during student teaching. Ninety-three percent of the music supervisors of student teaching supported this practice in theory while 25 percent used it in their student teaching program.37

3. A study should be made to find ways a follow-up program for graduates may be effectively incorporated into teacher training programs.

One of the largest areas of weakness in the field of teacher education is the follow-up program for graduates. One hundred percent of the campus supervisors stated that they were in favor of a follow-up program. The research showed that only 28 percent of the institutions were attempting any kind of follow-up program.38 From the results of the data these seemed to be most informal activities. Here again lack of information on theory and practice in the field retards the development of the practices.

4. Pre-student teaching community activities for music education majors should be studied.

One of the recommendations made for the conclusion of this study is that more explorations should be made on how observation and participation can be

37 Table XXXIV, p. 143.
38 See page 147.
incorporated into the pre-student teaching experiences of music education majors. This is not only necessary on the local level at The Ohio State University but also needed on a country-wide basis. This study should include both community and school activities.

5. Ways should be investigated to determine how observation and participation may become an effective part of the music methods class.

6. Along this same line it is rather significant that 91 per cent of the music supervisors support the practice of having observation of and participation with public school age youth as part of the methods course work. In the research it was found that 94 per cent made observation a part of music methods course work and 55 per cent made participation with boys and girls a part of music methods. These figures indicate the need for research in the general area of observation and especially participation as part of the music methods courses.

39 Table XXVII, p.130.
CHAPTER IX

SUMMARY

The preceding study was initiated because of the inauguration of the full-time student-teaching program in music at The Ohio State University, the lack of information about full-time student teaching in music, and because the music student-teaching program had never been formally evaluated since its inception as the Department of Music in 1926. Nine basic principles of student teaching which were shown to have been agreed upon by a study undertaken by the American Association of Teachers Colleges were established. These principles could be shown to have roots in the basic educational philosophy of John Dewey and be advocated by writers in the field of professional laboratory experiences. From these principles a questionnaire and an opinionnaire were constructed which contained advocated practices in music student teaching. An evaluation was made of the student-teaching program in music at The Ohio State University through student teacher evaluation forms, an opinionnaire to secondary school pupils and private interviews with the music co-operating teachers and informal talks with campus supervisors of the music student teachers. Three basic premises were used for basic guidance in the study. These were that the principles of student teaching set forth by American Association of
Teachers Colleges are acceptable guide lines for the improvement of a full-time student teaching program; that practices derived from these principles and checked with practitioners in the field of student teaching can be used to improve activities in the field of student teaching; and, that opinions and suggestions of all individuals concerned with the student teaching program can be used in determining the strengths and weaknesses of the course.

The study was conﬁned to student teaching in music with emphasis upon recommendation of practices for the improvement of the student-teaching course in the School of Music of The Ohio State University. Data in the investigation were secured from literature in the field of student teaching, a collection of opinions and practices from forty-two publicly supported teacher-training institutions whose departments of music were members of the National Association of Schools of Music, and opinions and suggestions from all the individuals involved in the music student-teaching program at The Ohio State University.

The data on student-teaching practices in music obtained through the opinionnaire were categorized as to percentage of acceptance. Levels used were acceptance of 75 per cent or above, 60 per cent or above and the remaining group. The data were presented by principle. All the practices advocated in Principle I which dealt
with relating theory and practice were accepted by over 75 per cent of the group and thus were placed in the first category. The practices were mainly goals for the student-teaching course and consisted of acquiring musicianship, gaining a knowledge of school music literature, obtaining a knowledge of the place of music in the lives of people, and experiencing the use of methods and materials in a school situation.

Practices involved in planning the laboratory experience stemmed from Principle II. Those found to be in the first category were that prerequisites to student teaching should be passing a speech test, music examination, hearing test, health examination, teaching personality test, major applied music examination, advisor's rating, minimum point-hour cumulative, minimum professional point-hour cumulative, and a minimum major cumulative point-hour ratio. Those practices found in the second category were an interview with a school administrator and taking student teaching as a full-time experience for one term. Those receiving support from less than 60 per cent of the supervisors were an interview with a psychologist, taking student teaching concurrently with methods, spreading student teaching over a period of a year, taking it during the junior year and the junior and senior year, and having students from small high
schools do student teaching in large schools and vice versa.

Those practices dealing with the extent of student teaching experiences which were derived from Principle III were that student teachers should meet slow and fast learners, experience class and organization work on all three levels and have an opportunity to take more student teaching. All of these practices were supported by over 75 per cent of the supervisors of music student teachers.

Principle IV dealt with the participation of student teachers in typical teacher activities. Activities categorized in the first group were that student teachers should make case studies, give and interpret music tests, and participate in other aspects of the school and community. They also supported the idea of having student teachers manage routine affairs such as ventilation and lighting, clean and arrange music storerooms, caring for music supplies, arranging bulletin board displays, using duplicating machines, learning how to make lantern slides, keeping inventory of equipment, one-oxing and reporting daily attendance, and assisting with assemblies, student organizations, and public entertainment. One item, assisting with home rooms, was supported by less than 75 per cent of the practitioners yet by more than 60 per cent. Practices such as making home visitations, caring for traffic in corridors and assisting with front office routine were supported by less than 60 per cent of the group.
Practices advocated in Principle V, developing the professional laboratory experience, which were supported by a sufficient number to be placed in the first category were: a student teacher should meet the co-operating teacher before student teaching begins; student teachers should have a share in the planning of the student teaching experience; they should meet the regular staff of the school; they should be given time to adjust to the co-operating school; and they should confer with the administrative head of the school. One item was placed in the second category. It was that student teachers should have a part in selecting their co-operating teachers.

Those activities derived from Principle VI, the integration of student teaching and prior professional work, were all placed in the first and second categories. Those in the first group were: student teaching should come after methods courses; observation and participation with pupils should take place before student teaching; observation should be part of the music and general methods courses; group and individual observation should come before student teaching; and, students should work with pupils as part of their methods course work. Items placed in the second category were: music education students should work in community agencies prior to student teaching; observation should be part of the major subject matter
and educational psychology classes; students should work with public school pupils prior to student teaching; and, they should work with pupils as part of their major subject matter classes.

Evaluation of student teachers was the main regard of Principle VII. Practices which were well supported consisted of basing evaluation upon participation in group conferences, actual teaching, check lists by campus supervisors, check lists by campus supervisors and student teachers, lesson plans, pupils' work and the giving of approximate mid-term grades to student teachers. In the second category were found the use of case studies, teaching personality tests and allowing the student teacher to enter into the grading. Most critical practices were the use of logs and diaries and pupil opinionnaires for evaluation purposes.

Activities from Principle VIII which dealt with the physical facilities and community experiences in a full-time, off-campus student-teaching program were: off-campus student teachers should attend and assist with community and professional activities; they should attend Parent Teacher Association meetings; and student teachers should meet parents on a social basis. Making a survey of community musical resources was placed in the second category.
Practices which were well supported in Principle IX, the relationship of pre-service and in-service education, were: student teachers should learn that music education is a constantly changing subject; students should read current professional literature; they should join the Music Educators National Conference, they should evaluate their own teaching; and, colleges and universities should maintain follow-up programs for their graduates. Two practices which were placed in the second group were that student teachers should use verbal evaluation periods and original tests with pupils. Practices in the third category were that student teaching should be done away from the campus, and that student teachers should use pupil opinionnaires and standardized tests as part of their student-teaching experience.

Data were also obtained from a questionnaire in regard to the practices used in the music student teaching programs. Practices were again presented by principle as was done with the opinions. Those questions which were derived from Principle I dealing with the allowance for co-operative planning and discussion of objectives in the student-teaching program seemed to be met satisfactorily. Help also was given to student teachers in score reading, use of library materials, obtaining resource people, and examining music materials by a large
majority of the schools. The few activities which were compared with the data in the opinionnaire indicated that there was an attempt to bring theory and practice into close alliance since the greatest difference between the two was 19 per cent. This was the practice of having the co-operating and student teacher discuss the music being taught in terms of the over-all objectives of the program.

Information on planning the laboratory experience, Principle II, showed that most of the institutions scheduled their student teaching course in the senior year. The most popular practice of the institutions on the semester plan was to have student teaching extend for two semesters while the largest single group of schools on the quarter plan preferred the one quarter plan. In regard to the daily length of the student teaching course the largest number used the one-period-a-day plan while a surprisingly large number used the one-half day and full-day experience. Prerequisites to student teaching which were listed were found in practice in all of the schools studied. Most common ones which were in use in more than 40 per cent of the schools were a rank of senior, a minimum major cumulative point-hour ratio, a minimum professional point-hour ratio, and a total cumulative point-hour ratio. Least used prerequisites which were in practice in less than 10 per cent of the colleges were passing a
comprehensive music examination, an interview with a psychologist and a hearing test. In determining the contacts campus supervisors had with student teachers prior to student teaching it was found that most of them did have contacts through methods courses. A majority of them came to know them as an advisor while fewer met their students through subject matter classes and applied music work.

Results from the questions structured from Principle III which dealt with the extent of student-teaching experiences indicated that 53 per cent of the institutions offered additional hours in student teaching beyond the minimum requirement for graduation or certification. Eighty-eight per cent of the respondents indicated their students came into contact with pupils from differing economic strata while all reported their students met slow and fast learners. Over 50 per cent of the supervisors indicated that their student teachers met music classes and ensembles on all three school levels. The only exceptions to this were that 36 per cent of the supervisors indicated their student teachers experienced senior high school general music class teaching and 29 per cent stated that large vocal ensembles were met on the elementary level.

Data obtained from questions derived from Principle IV indicated that 62 per cent of the institutions required their music education majors to do student teaching in both
vocal and instrumental areas. Eighty-five per cent noted that student teaching was required in the student's teaching minor. An average of 6.7 hours per week in actual teaching and an average 5.8 hours per week were spent in observation and assisting in other parts of the school. Audio-visual teaching aids used by music student teachers in a majority of the institutions were films, duplicating machines and bulletin boards. Used to a lesser extent were the opaque projector, lantern or song slides, and the tape recorder. Extra-teaching responsibilities done by student teachers in a majority of the institutions were work in a music storeroom, care for music supplies, assisting with assemblies, and public entertainment. Practices of this sort found in less than 10 per cent of the schools were helping with school office duties and making a home visitation.

Practices in the selected institutions in planning the student teaching course were derived from Principle V. Four of the practices which had been in use in 50 per cent or more of the schools were having an informal meeting of the student and co-operating teacher before the teaching assignment begins, having the student teacher meet all the staff of the school, and providing time for the student teacher to become familiar with the philosophy of the school. The remaining practices which occurred
in less than 50 per cent of the institutions but more than 30 per cent were allowing the student teacher to help select his own co-operating teacher, having a planned meeting before the final assignment is made, using personal history forms and allowing the co-operating teacher to reject a student teacher.

Principle VI dealt with the integration of student teaching and prior professional work. Most of the supervisors favored placing music and general methods before student teaching. Very few scheduled general and music methods concurrently with student teaching. Along the line of observation and participation it was found that most of the individual and group observation was done in the junior year. Although a smaller amount of working with children was done than observation, the greatest percentage of it occurred in the junior year. The greatest amount of observation and participation in connection with class work was in the music methods classes. Community agencies which had been used for the pre-service education of teachers were brownies, boy scouts, girl scouts, and churches.

Questions on evaluation of the student teacher were derived from Principle VII. From 25 useable responses it was found that student teachers were visited an average of 7.4 times during the student teaching experience. Over
one-half of the institutions have both a co-operating teacher and a campus supervisor responsible for student teachers. In most cases written suggestions for the orientation of student teachers were given by the college to the student and co-operating teacher while in a few cases the co-operating school gave this type of literature to the student teacher. Items which had been used as a basis for evaluation by over half of the institutions were student teachers participation in group and private conferences, observation of actual teaching, logs and diaries, lesson plans, mid-term grades and suggestions for improvement at a mid-term point. Items which had been practiced in less than half of the institutions were check lists designed by the student teacher and/or the faculty, opinionnaires to pupils, case studies, pupils' work, and anecdotal records. The least used of these latter items were opinionnaires to pupils and teaching personality tests. The last question attempted to determine the extent the student teacher enters into the grading process. In 12 per cent of the institutions the student teacher had a voice in his own evaluation. In most of the schools it is done by either the campus supervisor, the campus supervisor with the co-operating teacher or by the co-operating teacher alone.

Principle VIII was concerned with the administrative and physical facilities in the student-teaching program.
The types of co-operating schools mostly used by the selected institutions were public schools and a combination of campus and public schools. A few institutions used solely campus schools while none used private schools. Of these institutions 47 per cent indicated that some of their student teaching was done away from the community in which the campus was found. It was noted that in over 50 per cent of the institutions which carried on a form of full-time student teaching, over 50 per cent of their student teaching was done off-campus. Expenses incurred to the student teacher were usually borne by the student teacher. In a few cases the co-operating school or the university either shared or paid the expense. School-community activities were practiced by student teachers in relatively few institutions. Over 50 per cent of the respondents indicated that attending professional meetings and assisting with community music activities were experienced by their student teachers. Off-campus student teaching activities which occurred in relatively few of the institutions were attending cultural meetings, making a survey of community musical resources, leadership in young people's organizations, attending Parent Teacher Association meetings, meeting parents on a social basis, and giving music lessons to groups and individuals. The co-operating teacher's teaching load was adjusted in 31 per cent of the schools while campus supervisors had an average maximum load of
17.3 student teachers and an average minimum load of 10.3 student teachers. Co-operating teachers maintained a maximum average of 3.2 student teachers and a minimum average of 2 student teachers.

Questions derived from Principle IX were concerned with how teacher-training institutions have bridged the gap between pre-service and in-service education. Ninety per cent of the institutions had a campus chapter of one of the national professional music education organizations. Thirty-one per cent of the institutions provided a follow-up course to student teaching for this purpose. Follow-up programs for graduates were maintained by 28 per cent of the institutions even though 100 per cent of the supervisors supported this practice in theory. Group conferences were used by all the institutions in varying degrees. Practices most used by the selected schools were discussion of student problems, discussion of current professional articles, review of methods courses and invited guest speakers.

As a result of interviews with representatives of eleven of the institutions, it became apparent that a definite trend toward a full-time experience in student teaching existed. Six main problems seemed to be facing those in charge of student teaching programs in music. The first and most common problem was the diversity of purpose which existed in music departments preparing both music teachers and professional players. Efforts to overcome this problem
consisted of faculty discussions, administrative ruling on the matter, orientation courses for the professional guidance of freshmen, and the acceptance of the same musical standards of students in all curricula. The orientation of the co-operating teacher to the student-teaching program was the second problem discovered through the interviews. Some of the ways these institutions had attempted to overcome the problem were through informal talks between the campus supervisor and the co-operating teacher, graduate and undergraduate courses, bulletins and all-day evaluation and planning workshops on the student teaching program. The third most pressing problem involved the freeing of student teachers from campus obligations during student teaching. Although this situation was the most serious in smaller institutions, it prevailed in both large and small schools. Administrative action seemed to be the most effective means of overcoming the situation. Supervisors who were interviewed were found also to be concerned about student teachers' lack of concern for the total school situation. Most of those interviewed contended that it would be solved only when the student teacher and the co-operating teacher realized the significance of seeing this relationship through observation and participation in other parts of the school. Stressing its importance in methods class and co-operating-teacher workshops and bulletins seemed to be the practical solution
to the problem. Problems five and six dealt respectively with the pre-student teaching experience of music majors and the scheduling of transfer students for full-time student teaching. In answer to the problem of the pre-student teaching experience most supervisors advocated volunteer and required laboratory experiences. As yet no definite plan was provided for transfer students except that concessions were made by both the institution and the transferee.

In order that a better understanding of the music student teaching program of The Ohio State University could be had, a short historical sketch was presented along with the basic elements of the present student-teaching program. Such aspects of the program as the prerequisites, assignments, activities in the actual teaching assignment, supervision, and conferences were covered.

The actual evaluation of the music student teaching program was administered over a three-year period, 1951 to 1954. The study was initiated in an informal manner during the first year, received more formal consideration the second year and was carried on in a rather comprehensive fashion during the third year.

The evidence collected from the student teachers indicated that in the over-all program the 1953-14 student teaching program was slightly inferior to the ratings
given the program the previous year. The co-operating teachers felt that the full-time program was better than the former program and that it should continue. According to the evidence, the full-time program of student teaching for music majors received support from those who worked with it. However, the student teachers did not seem to rate it as high as the part-time program.

Several weaker areas in the program were found. One of these was the development of skill in classroom control, group planning, knowledge of the selection of materials, use of motivation, and unit planning. Co-operating teachers pointed out a weakness of the student teachers as being group planning which they called weakness in leadership. Data from the pupil opinionnaires indicated a weakness in the areas of motivation, classroom control and to a slight degree selection of materials. From this it was assumed that it was necessary to improve music teachers in skills of group planning, uses of motivation, selection of materials, classroom control, and unit planning. The value received from observation and participation in other aspects of the school during student teaching was questioned by 59 per cent of the student teachers in addition to a few of the co-operating teachers. It was therefore considered a problem. A third problem dealt with the extent to which student teachers should
be given opportunities to participate as assistants and leaders in pupil activities. This was mentioned as a weak area by the student teachers. Another problem was the lack of musical and professional growth of student teachers. In addition to the indication of weakness in this area by the student teachers, several of the co-operating teachers noted that student teachers lacked concern for development as conductors and as students of public school music materials. A fifth problem was concerned with how to get the co-operating teacher to more fully understand the purpose of the full-time student teaching course. Comments from both the student teachers and the co-operating teachers showed a need for concern in this area. There also seemed to be a need for more supervisory time on the part of the campus supervisors since the credit for student teaching had more than doubled and no adjustment was made of the campus supervisors' teaching load. The combined instrumental and vocal conference also seemed to merit attention as well as the Student Teaching Manual in use during the 1953-54 academic year. The last concern dealt with the administrative details which were mentioned by the co-operating teachers.

As a result of gleaning the opinions and suggestions of the student teachers, the co-operating teachers, the secondary school pupils, and the campus supervisors the
following eight problems were discerned.

1. How can student teachers be aided in developing the use and understanding of such skills as group planning, use of motivation, selection of materials, classroom control, and unit planning?

2. How can student teachers in music be aided in gaining more experience in guiding pupil activities?

3. How can music student teachers be aided in gaining musical and professional growth?

4. How can co-operating teachers and the University supervisors be helped to do more effective work with student teachers?

5. How can the combined vocal and instrumental weekly group conference be improved?

6. How can the Student Teaching Manual be improved so that more value will accrue to the student teachers from its use?

7. How can student teachers be aided in seeing more value in the observation done during student teaching?

8. How can some of the minor administrative details be solved in the field experience program?

Twenty recommendations were then made which were found to be needed by the above-mentioned problems and were based upon the data collected through the opinionnaire, questionnaire, and interviews. The recommendations were:

1. The co-operating teachers should be brought in for a planning and evaluation workshop which is to be initiated by the Director of Field Experience.

2. The pamphlet which was developed as part of this study should be distributed to co-operating and student teachers to inform them of the objectives
of the student teaching program in music and to suggest ways in which these objectives might be brought about. This pamphlet should be revised as the need for it arises.

3. The present combined instrumental and vocal group conference should follow the general plan of discussing current professional literature, using guest speakers, and utilizing those conferences which student teachers have indicated as being most helpful.

4. Area conferences should be held daily or every other day during the first two weeks of the quarter. These conferences should be devoted to the predicated needs of student teachers reported in this dissertation.

5. The Student Teaching Manual should be used to summarize and evaluate the three areas of experience carried on in the student teaching course. In the Manual approximately fifty per cent of the space should be given to the major music area, twenty-five per cent to the minor music area, and twenty-five per cent to activities in other parts of the school. A weekly individual conference should be devoted to consideration of the Manual by the University supervisor and the student teacher.

6. The Student Teaching Manual and one or two of the special area conferences held at the beginning of the quarter should be used to improve the observation of teaching by student teachers.

7. Exploration should be made on how more observation and participation can be incorporated into the pre-student teaching experience of music education majors at The Ohio State University.

8. The conferences and supervision should continually be directed toward helping student teachers gain musicianship, knowledge of music, and ability to teach.

9. Student teaching assignments should be made during the quarter previous to the quarter student teaching is done.
10. The Director of Field Experience should investigate the possibility of maintaining a co-ordinator of field experience for the three teacher-training institutions and the Columbus City School District.

11. The co-operating teacher's load should be adjusted when assigned a student teacher.

12. The campus supervisor of student teaching should be given twice the time he is now given to direct each student teacher.

13. The student teachers should continue to be brought into the planning and evaluation of the student teaching experience.

14. A half-day experience for two quarters should be considered for weaker student teachers in music.

15. An attempt should be made to place full-time vocal student teachers in a co-operating school where they are responsible to only one co-operating teacher for grades one through twelve.

16. Exploration should be made of the feasibility of using co-operating schools which are away from the community in which the University is found.

17. The last two weeks of the special vocal and instrumental conferences should be devoted to evaluating the student teaching experiences both individually and as a group.

18. Exploration should be made in the use of personality tests as a prerequisite to and an evaluation instrument of the student teaching experience.

19. Assignments should be made which will include both class and organizational work on the elementary junior and senior high school levels.

20. The evaluation of the student teaching program in music should be continued with the instruments developed in the study.
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APPENDIX

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APPENDIX A

A list of persons responding to the questionnaire and the opinionnaire arranged alphabetically by states

1. Harrison D. LeBaron, Department of Music, Alabama College, Montevallo, Alabama

2. Edward H. Cleino, Department of Music, University of Alabama, University, Alabama

3. Hartley Snyder, School of Fine Arts, University of Arizona, Tucson, Arizona

4. Katherine McHugh, Fine Arts Center, University of Arkansas, Fayetteville, Arkansas

5. Wesley E. Smith, College of Music (Rm. 101), University of Colorado, Boulder, Colorado

6. Wiley L. Housewright, School of Music, Florida State University, Tallahassee, Florida

7. Earl Beach, Department of Music, University of Georgia, Athens, Georgia

8. Colleen J. Kirk, Department of Music, University of Illinois, Urbana, Illinois

9. Robert Hargreaves, Department of Music, Ball State Teachers College, Muncie, Indiana

10. Newell Long, School of Music, Indiana University, Bloomington, Indiana

11. Ann Pierce, University School, Davenport and Capitol Streets, Iowa City, Iowa

12. C. Thomas Barr, Department of Music, Fort Hays, Kansas State College, Hays, Kansas

13. J. J. Weisgand, Department of Music, Kansas State Teachers College of Emporia, Emporia, Kansas
14. Elin K. Jorgensen, School of Fine Arts, University of Kansas, Lawrence, Kansas

15. Josiah Darnall, Department of Music, Murray State College, Murray, Kentucky

16. L. Bruce Jones, Department of Music, Louisiana State University, Baton Rouge, Louisiana

17. Martha White, Department of Music, Michigan State College, East Lansing, Michigan

18. Paul S. Ivory, 213 Scott Hall, University of Minnesota, Minneapolis, Minnesota

19. Roger P. Phelps, Department of Music, Mississippi Southern College, Hattiesburg, Mississippi

20. Juliaette Jones, Department of Music, Mississippi State College for Women, Columbus, Mississippi

21. Parks Grant, Department of Music, University of Mississippi, Oxford, Mississippi

22. Edith Brooks, Hugh B. Williams, Department of Music, Central Missouri State College, Warrensburg, Missouri

23. R. E. Valentine, Department of Music, Northeast Missouri State Teachers College, Kirksville, Missouri

24. Paul W. Mathews, Department of Music, University of Missouri, Columbia, Missouri

25. Stanley M. Teel, Department of Music, Montana State University, Missoula, Montana

26. John C. Whaley, School of Fine Arts, University of Nebraska, Lincoln, Nebraska

27. Jack R. Stephenson, Department of Music, University of New Mexico, Albuquerque, New Mexico

28. William F. Mudd, Jr., Department of Music, State Teachers College, Fredonia, New York
29. Earl Slocum, Department of Music, University of North Carolina, Chapel Hill, North Carolina

30. Birdie H. Holloway, School of Music, Women's College of the University of North Carolina, Greensboro, North Carolina

31. Dale Haven, Department of Music, Bowling Green State University, Bowling Green, Ohio

32. Everett Nelson, School of Fine Arts, Miami University, Oxford, Ohio

33. Neal Glenn, Department of Music, Ohio University, Athens, Ohio

34. L. N. Perkins, Department of Music, Oklahoma A. & M. College, Stillwater, Oklahoma

35. Dolly S. Connally, Department of Music, University of Oklahoma, Norman, Oklahoma

36. Robert E. Nye, School of Music, University of Oregon, Eugene, Oregon

37. Jacob E. Adams, Winthrop Training School, Winthrop College, Rock Hill, South Carolina

38. Ronald Gregory, Department of Music, University of Utah, Salt Lake City, Utah

39. Donald B. Tennant, Department of Music, Richmond Professional Institute of the College of William and Mary, Richmond, Virginia

40. Miss Alice Sorenson, Department of Music, University of Washington, Seattle, Washington

41. Clifford W. Brown, Department of Music, West Virginia University, Morgantown, West Virginia

42. C. Robert Waterman, Department of Music, University of Wyoming, Laramie, Wyoming.
APPENDIX B

A List of the Persons Interviewed in the Institutions of the Study

A. Ball State Teachers College, Muncie, Indiana
   Robert Hargreaves, Head, Department of Music
   E. Graham Pogue - Director of Student Teaching
   A. M. Carmichael, General Teaching Supervisor of student teachers who directs all music student teachers

B. Indiana University, Bloomington, Indiana
   Newell Long - Music supervisor of secondary music majors in student teaching
   Dorothy G. Kelly - Music supervisor of elementary vocal music majors in student teaching
   H. T. Batchelder - Director of Secondary Student Teaching

C. Southern Illinois University, Carbondale, Illinois
   Margareta Carey - Vocal critic teacher in the laboratory school
   Charles Patterson - Instrumental critic teacher in the laboratory school
   Charles D. Neal - Director of Student Teaching
   Mauritz Kesnar - Head, Department of Music

D. University of Illinois, Urbana, Illinois
   Colleen J. Kirk - Supervisor of student teachers in music

E. Bowling Green State University, Bowling Green, Ohio
   Dale Haven - Head, Music Education
   Richard Ecker - Supervisor of student teachers in music
   Glassmier - Supervisor of student teachers in music
   Herschel Litherland - Dean, College of Education

The persons interviewed in Chicago and the schools they represent follow.
(Appendix B cont.)

F. University of Georgia, Athens, Georgia
   Earl Beach, Head of Music Education

G. Florida State University, Tallahassee, Florida
   Wiley Housewright, Head of Music Education

H. University of Michigan, Ann Arbor, Michigan
   Allan Britton, Supervisor of instrumental music student teachers

I. Michigan State College, East Lansing, Michigan
   William Sur, Head of Music Education

J. Ohio University, Athens, Ohio
   Neal Glenn, Head of Music Education

K. Miami University, Oxford, Ohio
   Everett Nelson, Head of Music Department
APPENDIX C

An alphabetized list of the vocal and instrumental co-operating teachers interviewed in the study

1. Ava Arnold, Champion Junior High School, 1270 Hawthorne Avenue, Columbus, Ohio
2. Clair Barnard, West Senior High School, 179 South Powell, Columbus, Ohio
3. Ernestine Bibler, Barrett Junior High School, 345 Dehler Avenue, Columbus, Ohio
4. William Bowman, Everett Junior High School, 100 W. 4th Avenue, Columbus, Ohio
5. Thomas Dale, Indianola Junior High School, 420 19th Avenue, Columbus, Ohio
6. Carol Evans, North High School, 100 Arcadia Avenue, Columbus, Ohio
7. Herbert Germain, Barrett Junior High School, 345 Dehler Avenue, Columbus, Ohio
8. Glenn Harriman, Franklin Junior High School, 1390 Duxberry Avenue, Columbus, Ohio
9. Glenn Heinlen, Linden-McKinley High School, 1320 Duxberry Avenue, Columbus, Ohio
10. Robert Hightshoe, Upper Arlington High School, Upper Arlington, Ohio
11. Helen Irland, Crestview Junior High School, 251 East Weber Road, Columbus, Ohio
12. Arthur Johnson, Crestview Junior High School, 251 East Weber Road, Columbus, Ohio
13. Jerry Kaye, Everett Junior High School, 100 W. 4th Avenue, Columbus, Ohio
(Appendix C cont.)

14. Paul W. Kindinger, Linden McKinley Junior High School, 1320 Duxberry Avenue, Columbus, Ohio

15. Katherine McGill, Champion Junior High School, 1270 Hawthorne, Columbus, Ohio

16. Elizabeth Moore, Central High School, 75 Washington Boulevard, Columbus, Ohio

17. Randal Near, South High School, 1160 Ann, Columbus, Ohio

18. William Pickerel, West Junior High School, 179 South Powell, Columbus, Ohio

19. Robert Rocky, Central High School, 75 Washington Boulevard, Columbus, Ohio

20. Evelyn Ross, North High School, 100 Arcadia Avenue, Columbus, Ohio

21. John Stanton, Bexley High School, 326 S. Cassingham Road, Columbus, Ohio

22. Mary Tolbert, University School, The Ohio State University, Columbus, Ohio

23. Edith White, West High School, 179 South Powell, Columbus, Ohio

24. Allan Williams, Worthington High School, Worthington, Ohio

25. Jean Williams, Worthington High School, Worthington, Ohio

26. Mary Frances Winchester, Starling Junior High School, South Central Avenue, and W. State, Columbus, Ohio

27. Helen Williams, Franklin Junior High School, 1390 Franklin Avenue, Columbus, Ohio
APPENDIX D

A copy of the questionnaire on practices in student teaching in music sent to the selected institutions.

QUESTIONNAIRE

STUDENT TEACHING PRACTICES IN DEPARTMENTS OF MUSIC (MEMBERS OF NASM) OF PUBLICLY SUPPORTED COLLEGES AND UNIVERSITIES

Name of Institution..........................................
Location..................................................
Name and position of person supplying date.............
Please check ( ) whether the school is on the semester ____, or quarter ____ plan. I supervise elementary ____ , secondary ____ , instrumental ____, vocal ____ student teachers. Please indicate whether you would like the results of this study forwarded to you. YES NO

Please return to: Stephen M. Clarke
School of Music
The Ohio State University
Columbus 10, Ohio

Definition of terms

Campus supervisor - a campus member of the college or university faculty who directs student teachers. He is usually a member of the faculty of the student's area of subject matter specialization.

Co-operating teacher - an elementary or secondary school teacher who regularly is responsible for the pupils being taught by the student teacher.

General methods courses - those courses in principles and philosophies of education which are taught by an education specialist and are not directly related to the teaching of any one subject.

Professional laboratory experiences - those experiences that college students have with pupils, either through observing them or working with them so that a better understanding of elementary and secondary pupils results.
(Appendix D cont.)

Pupil - an enrollee in the elementary or secondary school.

Student - a college or university enrollee majoring in education.

Student teacher - an enrollee of a college or a university who is enrolled in a student teaching course and is assigned to teach in a co-operating elementary or secondary school.

I. The Student Teaching Course

1. The student teaching course takes place in the:
   (a) Freshman year ___ (c) Junior year ___
   (b) Sophomore year ___ (d) Senior year ___
   (e) Fifth year ___

2. Student teaching takes place for how many semesters or quarters? ___

3. Approximately how many times during student teaching is a student teacher visited by a campus supervisor ___

4. The student normally spends in student teaching:
   (a) One period per day ___
   (b) Two periods per day ___
   (c) One-half day ___
   (d) Full day ___
   (e) Other plan (Specify) _______

5. What are the minimum credit hours in student teaching required for graduation? ___

6. What are the maximum credit hours that may be taken in student teaching? ___

7. Is student teaching required in both vocal and instrumental music? ___

8. Is student teaching required in student's minor teaching area? ___

9. Is student teaching done in a campus school ___; a public school; a private school? If a combination check them.
(Appendix D cont.)

10. Approximately what per cent of the student teachers do student teaching away from the city in which the college or university is located? ____%  

11. Approximately how many clock hours per week of actual teaching (i.e. teaching in which the student is responsible for planning and directing the learning) are spent in normal student teaching? ____  

12. Approximately how many clock hours per week are spent in student teaching which are not responsible teaching? (e.g. observing, assisting in the main office, lunch duty, etc.) ____  

13. The student teacher is responsible to:  
   (a) Only the co-operating teacher ____  
   (b) Only the campus supervisor ____  
   (c) Both the co-operating teacher and the campus supervisor ____  
   (d) Others (Please specify) ____  

II. Pre-Student Teaching Experience

1. Student teaching is:  
   (a) Preceded by general methods ____  
   (b) Preceded by music methods ____  
   (c) Taken concurrently with general methods ____  
   (d) Taken concurrently with music methods ____  

2. Please indicate the required number of hours for graduation in:  
   (a) General methods? ____ hours.  
   (b) Music methods? ____ hours.  

3. Indicate with a (v) the placement of professional laboratory experiences prior to student teaching in your teacher education curriculum in music.  

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<thead>
<tr>
<th></th>
<th>Fr. Yr.</th>
<th>Soph. Yr.</th>
<th>Jr. Yr.</th>
<th>Sr. Yr.</th>
<th>5th Yr.</th>
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<tr>
<td>(a) Individual observations</td>
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<td>(b) Group observations</td>
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<td>(c) Working with pupils other than in student teaching</td>
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</tbody>
</table>
4. Professional laboratory experiences prior to student teaching.
   (a) Are observations made part of the required work in:
   1. Major subject matter classes? All ___ Many ___ Few ___ None ___
   2. Educational psychology classes? All ___ Many ___ Few ___ None ___
   3. Music methods courses? All ___ Many ___ Few ___ None ___
   4. General methods courses? All ___ Many ___ Few ___ None ___

   (b) Is working with pupils part of the required work in:
   1. Major subject matter classes? All ___ Many ___ Few ___ None ___
   2. Music methods classes? All ___ Many ___ Few ___ None ___
   3. Educational psychology classes? All ___ Many ___ Few ___ None ___
   4. General methods courses? All ___ Many ___ Few ___ None ___

5. Please check the agencies used in providing out-of-school laboratory experiences for prospective teachers.
   1. Cub scouts ___ 7. Juvenile courts ___
   2. Brownies ___ 8. P. T. A. ___
   4. Girl scouts ___ 10. Churches ___
   5. Health Agency ___ 11. Others (Please specify)
   6. YM or YWCA ___

6. If students have participation with boys and girls prior to student teaching in any other way than those mentioned above, please specify how it is accomplished.

7. Does any student chapter of a professional music teachers group (e.g. MENC, ASTA, etc.) function on your campus? Yes ___ No ___

III. Prerequisites for Student Teaching

Check your prerequisites for student teaching in music.
   1. Rank of sophomore ___
2. Rank of junior ____
3. Rank of senior ____
4. A minimum cumulative point hour (based on 4 point scale) in the major music area (theory and applied) ____
5. A minimum professional cumulative point hour (includes general and music methods classes) ____
6. Total cumulative point hour (all course work) ____
7. Pass a: comprehensive exam in music ____
proficiency test in major instrument or voice ____
speech test or a speech course ____
teaching personality test ____
hearing test ____
health exam ____
8. Personality rating by advisor ____
9. Interview with a psychologist ____
10. Interview with a school administrator ____
11. Others (Please specify) ____

IV. Assigning student teachers

1. What contacts has the campus supervisor with the student teacher previous to student teaching?
   (a) Subject matter class ____ How many courses ____
   (b) Applied music ____
   (c) Methods course ____ How many courses ____
   (d) Advisor ____
   (e) Others (Please specify) ____

2. Is there a plan by which the student has an opportunity to select his co-operating teacher? Yes ____ No ____ If yes, please explain briefly:

3. Is the co-operating teacher compensated for student teachers through:
   (a) A lighter teaching load? ____
   (b) A sum of money? ____
   (c) Free tuition at the university or college? ____
   (d) Others (Please specify) ____

4. Does the co-operating teacher have any opportunity to meet the student teacher before the final student teaching assignment is made? Yes ____ No ____
(Appendix D cont.)

5. Is the co-operating teacher given the opportunity to accept or reject certain student teachers on the basis of earlier meetings? Yes ___ No ___

6. Is an informal meeting arranged for the student teacher and the co-operating teacher before actual student teaching begins? Yes ___ No ___

7. Are personal history forms of the student teacher provided for the co-operating teacher? Yes ___ No ___

8. Are plans made to have student teachers meet all the regular staff of the school in which student teaching takes place? Yes ___ No ___

9. Are there plans for the student teacher to:
   (a) Become familiar with the daily schedule
   (b) Become familiar with the philosophy of the school through a conference with the principal, superintendent, or curriculum director ___

10. Are costs for transportation of the student teacher borne by the student teacher ___; the co-operating school ___; the university ___?

11. Do most student teachers come into contact with both slow and fast learners? Yes ___ No ___

12. Do most student teachers come into contact with pupils from the high, middle, and lower economic strata of society? Yes ___ No ___

13. Is an attempt made to give student teachers the opportunity to do more student teaching on the level they expect to teach than on other levels in which they are not interested? Yes ___ No ___

14. Is an attempt made to place students graduating from small high schools in large high schools for student teaching and vice versa? Yes ___ No ___
15. Are written suggestions on how to function more effectively in student teaching:
   (a) Given by the co-operating school to the student teacher?
   (b) Given by the college to the cooperating teacher (for the purpose of working with student teachers)
   (c) Given by the college to the student teacher?

If you have any material of this kind designed especially for the music area I would appreciate your enclosing it with the questionnaire.

V. Activities in student teaching

1. Is the student teacher given an opportunity to prepare with the co-operating teacher a long-view plan for the entire period of teaching? Yes ___ No ___

2. Is the student teacher usually given time to discuss objectives of the total music program with the co-operating teacher? Yes ___ No ___

3. Are the student teacher and co-operating teacher usually given time to discuss the relationship of music taught in the class to those over-all music objectives? Yes ___ No ___

4. Do the co-operating teacher and/or the campus supervisor usually help:
   (a) In score study of materials being used by the student teacher?
   (b) In using campus and co-operating school library materials?
   (c) In obtaining resource people from college faculty and/or community?

5. Is the student teacher provided time and assistance in examining music methods, solo, small ensemble, large ensemble, and/or class literature in the co-operating school? Yes ___ No ___

6. Check those experiences in student teaching which are required of most student teachers:
   (a) Instrumental music student teaching.
      1. Heterogeneous instrumental class ___
(Appendix D cont.)

2. Homogeneous instrumental class
3. Instrumental class on the elementary level
4. Large ensemble experience on the elementary level
5. Instrumental class on the junior high level
6. Large ensemble on the junior high level
7. Instrumental class on the senior high level
8. Large ensemble on the senior high level

(b) Vocal music student teaching.
1. Music class on the primary level
2. Music class on the intermediate level
3. Selected voice group on the elementary level
4. General music class on the junior high level
5. A large ensemble on the junior high level
6. General music class on the senior high level
7. A large ensemble on the senior high level

(c) Teaching techniques.
1. Audio-visual aids:
   a. Films
   b. Opaque projector
   c. Mimeograph or other types of duplicating machines
   d. Making lantern or song slides
   e. Arranging displays on bulletin boards in music room or main corridor
   f. Others (Please specify)

2. Extra-teaching responsibilities:
   a. Participating in playground activities of children
   b. Helping to clean and arrange music storerooms and music libraries
   c. Caring for instruments, uniforms and/or choir robes
(Appendix D cont.)

d. Giving and interpreting diagnostic tests such as the Kwalwasser Dykema musical test

e. Assisting with assemblies

f. Student organization meetings

g. Home rooms

h. Clubs

i. School parties

j. Public entertainment

k. Permanent records

l. Reports to parents

m. Absence reports

n. School office duties

o. Making home visitation with co-operating teacher

p. Assisting in lunchroom, cafeteria and store room

q. Taking part in teacher's meetings

r. Making a case study

7. Of the following activities check those that are usually done by student teachers when they are away from the campus community.

(a) Attending meetings of a professional nature

(b) Attending community meetings of a cultural nature

(c) Making a survey of community musical resources and needs

(d) Assisting with various community music activities

(e) Participation in the leadership of young people's organizations (i.e. church work, YMCA, YMHA, etc.)

(f) Attending P. T. A. meetings

(g) Meeting parents on a social basis

(h) Others (Please specify)

VI. Evaluation of student teachers

1. Which of the following list of items are used in any way in the process of evaluating student teachers?

(a) Participation in group discussion in weekly group conferences
(Appendix D cont.)

(b) Discussion of teaching problems in private conferences with a campus supervisor and/or a co-operating teacher
(c) Observations of actual teaching of the student teacher
(d) Checklists designed by campus supervisor and/or co-operating teacher
(e) Evaluative criteria or checklists established by the student teacher, the co-operating teacher and/or the campus supervisor
(f) Questionnaires or opinionnaires on the student teacher to public school pupils
(g) Logs and diaries kept by the student teacher
(h) Case studies by the student teacher during student teaching
(i) Teaching personality tests given to student teachers
(j) Daily or weekly lesson plans
(k) Samples of pupil's work
(l) Anecdotal records

Is an approximate mid-term grade given to the student teacher by the campus supervisor and/or the co-operating teacher? Yes ___ No ___

Is the student teacher given definite suggestions how his teaching may be improved at some mid-point in the student teaching term? Yes ___ No ___

Is the final grade in student teaching given by:
(a) The campus supervisor?
(b) The co-operating teacher?
(c) Both the co-operating teacher and the campus supervisor?
(d) Both the campus supervisor and the student teacher?
(e) Both the co-operating teacher and the student teacher?
(f) The combined judgment of all involved?

VII. Miscellaneous aspects

1. Is the co-operating teacher's teaching load adjusted when a student teacher is assigned? Yes ___ No ___
2. On the average how many student teachers does each campus supervisor have each quarter or semester? Maximum ___ Minimum ___

3. On the average how many student teachers does each co-operating teacher have each quarter or semester? Maximum ___ Minimum ___

4. Is there any formal follow-up of the student teaching experience (i.e. a post-student teaching course or seminar) while the student is still in school? Yes ___ No ___ If yes, how is it done?

5. Is there any formal follow-up and teaching assistance done by the university or college of its graduates? Yes ___ No ___ If yes, how is it accomplished?

6. Do student teachers meet as a group during student teaching? Yes ___ No ___ How often ___

7. Which of the following activities do you find helpful in bringing about a successful group conference period?
   (a) Use of a textbook ___
   (b) Use of several reference books ___
   (c) Discussion of student problems ___
   (d) Review of methods courses ___
   (e) Assigned readings for reports ___
   (f) Invited guest speakers (administrators, music supervisors, pupils from the public schools, etc.) ___
   (g) Discussion of current articles concerning music education in the Music Educators Journal, Instrumentalist, etc. ___
   (h) Student-planned meetings ___
   (i) Others (Please specify) ___

8. What qualifications are established in selecting co-operating teachers?
   (a) Minimum number of years experience 1, 2, 3, or ___
   (b) At least a second-year teacher in the co-operating school ___
(Appendix D cont.)

(c) Courses or seminars in student teaching or methods at the university or college before eligible __
(d) Approval of principal __
(e) Bachelor's degree __
(f) Master's degree __
(g) Some graduate work __
(h) Willingness to work with inexperienced teachers __
(i) Ability to analyze teaching procedures __
(j) Willingness to accept new ideas brought by student teacher __
(k) Ability to adjust to varied personalities __
(l) Tolerance of simple mistakes of beginning teachers __
(m) Others (Please specify) ___
APPENDIX E

A copy of the opinionnaire on practices in student teaching in music sent to the selected institutions.

OPINIONNAIRE

Please encircle the number indicating the degree to which you agree or disagree to the following statements. Disregard administrative and time limitations in a student teaching program in giving your opinion. The following code will be used:

1. Agree
2. Agree with reservations
3. Uncertain
4. Disagree with reservations
5. Disagree

I. Relating Theory and Practice

1. Student teachers should be given the opportunity to prepare with the co-operating teacher a long view plan for the entire period of teaching...... 1 2 3 4 5

2. The student teacher and the co-operating teacher should be given the opportunity to discuss objectives of the total music program.............. 1 2 3 4 5

3. The student teacher and the co-operating teacher should discuss the relationships of the subject matter being taught to the objectives of the total program.... 1 2 3 4 5

4. Students should be aided during the student teaching period in acquiring...
   (a) Musicianship...................... 1 2 3 4 5
(Appendix E cont.)


(b) Knowledge of music literature on elementary and secondary level.................. 1 2 3 4 5
(c) Knowledge of the place of music in the lives of people.. 1 2 3 4 5
(d) Experience in using methods and materials............. 1 2 3 4 5

5. Student teaching should be:
   (a) A full-time teaching experience for one term........ 1 2 3 4 5
   (b) Taken concurrently with method courses devoting one full term to methods and student teaching....................... 1 2 3 4 5
   (c) Spread over a period of a year and taken with other academic work................................. 1 2 3 4 5
   (d) Taken during the junior year.. 1 2 3 4 5
   (e) Taken during the senior year.. 1 2 3 4 5
   (f) Taken during the junior and senior years............... 1 2 3 4 5
   (g) Done away from the city in which the college or university is found................ 1 2 3 4 5
   (h) Taken after general and music methods.............. 1 2 3 4 5

II. Planning the Laboratory Experience

1. It is important that student teachers have a part in selecting their co-operating teacher.................... 1 2 3 4 5

2. It is important that student teachers meet informally with co-operating teachers before initial student teaching begins................ 1 2 3 4 5

3. It is important that student teachers graduating from small high schools do student teaching in large schools and those graduating from large schools
(Appendix E cont.)

CODE: 1. Agree 2. Agree with res. 3. Uncertain
4. Disagree with res. 5. Disagree

experience a small high school
situation......................................... 1 2 3 4 5

4. It is important that student teaching
be planned jointly by the student, the
co-operating teacher and the campus
supervisor......................................... 1 2 3 4 5

5. It is important that guided observation
and participation with elementary and
high school pupils take place before
student teaching.................................... 1 2 3 4 5

6. It is important that music students
preparing for teaching work with
children in community agencies prior to
student teaching.................................... 1 2 3 4 5

7. Observation of teaching should be made
part of the:
(a) Major subject matter classes......... 1 2 3 4 5
(b) Educational psychology classes...... 1 2 3 4 5
(c) Music methods classes............... 1 2 3 4 5
(d) General methods classes............ 1 2 3 4 5

III. Extent of Student Teaching Experiences

1. Student teachers in music should:
(a) Make some home visitations with
the co-operating teacher............. 1 2 3 4 5
(b) Make one or two case studies of
children of varying backgrounds
and abilities.............................. 1 2 3 4 5
(c) Give and interpret a music test
such as the Seashore musical test. 1 2 3 4 5
(d) Participate in other aspects of
the School (e.g. playground,
office procedure, visitation in
academic classrooms).................. 1 2 3 4 5
(Appendix B cont.)

CODE: 1. Agree 2. Agree with res. 3. Uncertain
4. Disagree with res. 5. Disagree

(e) Participate in community activities (e.g. church choir, community music groups, youth centers.................. 1 2 3 4 5

2. Student teaching should be structured so that student teachers will come into contact with:
(a) Slow and fast learners............. 1 2 3 4 5
(b) Pupils from the high, middle and lower economic strata of society... 1 2 3 4 5

IV. The Participation of Typical Teacher Activities

1. Student teachers should spend part of their time in managing routine affairs such as:
(a) Caring for ventilation and lighting of the room............... 1 2 3 4 5
(b) Helping to clean and arrange music storerooms and music libraries.................... 1 2 3 4 5
(c) Caring for instruments, uniforms and/or choir robes............... 1 2 3 4 5
(d) Arranging displays on bulletin boards in music rooms or main corridors.................. 1 2 3 4 5
(e) Caring for traffic in corridors... 1 2 3 4 5
(f) Using mimeograph or other types of duplicating machines.............. 1 2 3 4 5
(g) Learning how to make lantern slides and song slides............... 1 2 3 4 5
(h) Keeping inventory of equipment.... 1 2 3 4 5
(i) Checking and reporting daily attendance......................... 1 2 3 4 5

(j) Assisting with: assemblies........ 1 2 3 4 5
(k) student organizations........ 1 2 3 4 5
V. Developing the Professional Laboratory Experience

1. It is important that the student teacher meet the regular staff of the school in an effort to help the student teacher feel at home.

2. The student teacher should be given time to know the building and equipment in the school in which student teaching is done.

3. The student teacher should confer with the administrative head of the school or the curriculum director about the major curriculum problems in connection with the philosophy and objectives of the school in order to understand how music becomes a part of the total educational picture.

4. The student teacher in music should experience both class and organizational work on the elementary, junior high and senior high level.

VI. The Integration of Student Teaching and Prior Professional Work

1. It is important that:
   (a) Group and individual observation of teaching take place before student teaching.
   (b) Students work with public school pupils prior to student teaching under the direction of a campus supervisor.
(Appendix E cont.)


(c) Students work with pupils as part of their:
   (1) Major subject matter classes. 1 2 3 4 5
   (2) Methods courses................. 1 2 3 4 5

2. The undergraduate program should provide time for additional student teaching if it is either needed (determined by authorities) or desired by the student teacher................. 1 2 3 4 5

3. The following items should be prerequisites for student teaching.
   (a) Pass a speech test of speech course................. 1 2 3 4 5
   (b) Comprehensive music exam. 1 2 3 4 5
   (c) Hearing test................. 1 2 3 4 5
   (d) Health exam................. 1 2 3 4 5
   (e) Teaching personality test 1 2 3 4 5
   (f) Proficiency in major instrument or voice...... 1 2 3 4 5
   (g) Statement of advisor's rating on personal fitness for teaching..... 1 2 3 4 5
   (h) A minimum point hour cumulative in all college work................. 1 2 3 4 5
   (i) A minimum point hour cumulative in professional course work........ 1 2 3 4 5
   (j) A minimum point hour cumulative in major area (theory & app.)..... 1 2 3 4 5
   (k) Interview with a school administrator........................... 1 2 3 4 5
   (l) Interview with a school administrator........................... 1 2 3 4 5

VII. Evaluation of Student Teachers

1. The following would be good situations or devices for evaluating a student teacher:
   (a) Participation in group discussion in weekly conferences................. 1 2 3 4 5
   (b) Discussion of teaching problems in private conference with a campus supervisor and/or a co-operating teacher........................... 1 2 3 4 5
(Appendix E cont.)

**CODE:** 1. Agree 2. Agree with res. 3. Uncertain 4. Disagree with res. 5. Disagree

(c) Observation of actual teaching or the student teacher............. 1 2 3 4 5

(d) Check lists designed by campus supervisor and/or co-operating teacher.......................... 1 2 3 4 5

(e) Evaluative criteria or check list established by the student teacher and/or the campus supervisor...... 1 2 3 4 5

(f) Questionnaire or opinionnaire on the student teacher to public school pupils........................ 1 2 3 4 5

(g) Logs and diaries kept by the student teacher......................... 1 2 3 4 5

(h) Case studies done by the student teacher during student teaching... 1 2 3 4 5

(i) Teaching personality tests given to student teachers...................... 1 2 3 4 5

(j) Daily or weekly lesson plans............ 1 2 3 4 5

(k) Samples of pupils' work........................ 1 2 3 4 5

2. An approximate mid-term grade should be given to the student teacher by the campus supervisor and/or the cooperating teacher..................... 1 2 3 4 5

3. The student teacher should be given an opportunity to evaluate himself and enter into the judgment of the final grade................................. 1 2 3 4 5

VIII. Community Experiences in a Full-time, Off-campus, Student-Teaching Program

1. The following are activities which every student teacher should experience:

(a) Attending: meetings of a professional nature...... 1 2 3 4 5

(b) Community meetings of a cultural nature..... 1 2 3 4 5

(c) P.T.A. meetings............ 1 2 3 4 5
(Appendix E cont.)

CODE: 1. Agree 2. Agree with res. 3. Uncertain
4. Disagree with res. 5. Disagree

(d) Assisting with various community
activities.................... 1 2 3 4 5
(e) Making a survey of community
musical resources and needs....... 1 2 3 4 5
(f) Participation in the leadership
of young people's organization,
i.e. church work, YMCA, YMHA, etc. 1 2 3 4 5
(g) Meeting parents on a social basis. 1 2 3 4 5

IX. Relationship of Pre-Service and In-
Service Education

1. Pre-service teachers should develop a
concept of a music education program
in our public schools as a constantly
changing program as more and more is
learned about the learning process..... 1 2 3 4 5

2. Pre-service teachers should be en-
couraged to read professional literature
and incorporate those ideas into their
teaching......................... 1 2 3 4 5

3. Pre-service teachers should join the
Music Educators National Conference,
become active in its program through
reading the Journal, attending the
conventions, and maintaining a M. E.
N. C. Student Chapter on the campus.... 1 2 3 4 5

4. Student teachers should be encouraged
constantly to evaluate their own
student teaching and determine with
the help of the co-operating teacher
and the campus supervisor the answers
to their own problems................ 1 2 3 4 5

5. Student teachers should be encouraged
constantly to check their own teaching
through:
(a) Pupil opinionnaires (secondary
level)............................ 1 2 3 4 5
(Appendix E cont.)


(b) Standardized tests ...................... 1  2  3  4  5
(c) Verbal evaluation periods with students.............................. 1  2  3  4  5
(d) Original tests or short written lessons............................ 1  2  3  4  5

6. Colleges and universities should maintain a formal follow-up program for their teaching graduates which would provide consultant and material aid during the first year of teaching....... 1  2  3  4  5

Please return to:    Stephen M. Clarke
                      School of Music
                      The Ohio State University
                      Columbus 10, Ohio
APPENDIX F

A copy of the Student Evaluation Form for the Student Teaching Course in Music in the 1951-52 Academic Year

Student Evaluation 1951-1952

Outstanding Elements of the Course

I. Compared with my conception of what a course ought to be, this course rates:

A. Among the best I have taken. __________________________

B. Above average, but not outstanding. __________________________

C. About average. __________________________

D. Below average, but not as poor as some. __________________________

E. Among the poorest I have taken. __________________________

II. In the space provided, comment briefly on the strengths and weaknesses of the course, with respect to any of the following items which entered into the judgment expressed above. Add any others which you consider pertinent.

Effectiveness in:

1. Stimulating intellectual curiosity and independent thinking.

2. Providing for the effective organisation of knowledge.
3. Helping students to keep abreast of developments in the area represented by the course.

4. Exemplifying and cultivating open-mindedness, tolerance, and fair play.

5. Providing for individual differences in interests, problems and needs.

6. Creating and arousing interest and desire for action.

7. Contributing to the understanding and solution of practical professional problems.

8. Providing individual help in solving professional problems.

9. Providing for democratic participation in group planning and working.

10. Utilizing classroom procedures appropriate to the course.

11. Utilizing appropriate resources in teaching and learning.
12. Appraising accurately and fairly, individual and group progress.

13. Furthering the professional goals of students.

III. If you have strong convictions about any aspect of the course not covered in No. 11 and which throw light on your evaluation, include them in this section. You might comment positively or negatively on any human or material factors relating to the instructor, the students, the classroom and equipment, class size, general atmosphere of the classroom and any other factors which seem important to you.

This form has enabled me to express my reactions

Very accurately ____ Fairly well ______

Only roughly ______
APPENDIX G

A copy of the Student Evaluation Form for the Student Teaching Course in Music in the 1952-53 Academic Year

STUDENT EVALUATION

Student Teaching 1952-53

1. Your student teaching experiences have left you with a better understanding of the problems of teaching music.

Not true ___ Only partly true ___ Completely true ___

2. Among the following aspects of teaching, please indicate your own feeling as to your ability and competency:

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<th>Incompetent</th>
<th>Slightly Incompetent</th>
<th>Competent</th>
<th>Very Incompetent</th>
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<td>Use of Motivation</td>
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<td>Unit planning</td>
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<td>Changing lesson plan</td>
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<td>in order to meet pupil interest</td>
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<tr>
<td>Obtaining musical results</td>
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3. Do you believe your student teaching experiences have helped you to realize the relationship of the music program to the total school situation?

Not at all ___ Some ___ Very much ___

4. Illustrate some specific examples of how this relationship was either revealed or not revealed to you:
5. During your student teaching did you ever meet your students in other than music activities?

Never ____ Very little ____ Often ____ Very often ____

Comment:

6. Did you find it helpful for pupil understanding to observe your music students in other than music activities?

Not at all ____ Slightly ____ Very much ____

Comment:

7. Did you obtain information about your students from the classroom teacher, the co-operating teacher, the school office records, the guidance person?

Not at all____ Some ____ A great deal ____

Comment:

8. Of the above listed, which source did you find most helpful?

9. As a teacher, you were concerned with managing some routine affairs and establishing a classroom environment in which learning could take place. How much were you helped in this competency by either the co-operating teacher or your University supervisors.

Not at all ____ To some degree ____ Greatly ____

Comment:
10. To what extent were you given opportunity to
direct student activities such as assemblies, clubs,
public entertainment, special day programs, etc.?

Not at all ____ Some ____ As much as possible ____
Very much ____

Comment: Specify times when this was either done
or not done to your satisfaction.

11. Do you feel that you were given adequate help
from your co-operating teacher and your University
supervisors in regard to planning effective lessons and
in the efficient use of these plans?

None at all ____ Some ____ Adequate ____ Very much

Comment: Specify times when this was either done
or not done to your satisfaction.

12. Do you feel that through your teaching you have
come to know ways a teacher might effectively participate
in community activities?

Not at all ____ To some extent ____ A great deal ____

13. What were some of the ways you as a student
teacher participated in community activities?

14. Do you feel that you have assumed full responsi-
bility for a sufficient period of time to prove yourself
capable in your student teaching situation?

Yes ____ No ____

15. Do you feel that you have learned how to eval-
uate a learning situation?

Not at all ____ To some extent ____ To a great extent ____
16. Name some of the items you look for in a good learning situation.

17. Do you feel that you have learned to recognize good teaching?

Not at all ___ Only slightly ___ To some extent ___
To a great extent ___

18. Name some items you look for in good teaching.

19. Did your student teaching help your development as a person as well as your development as a teacher?

Not at all ___ Only slightly ___ To some extent ___
To a great extent ___

20. Do you feel that you have developed stronger musicianship through your student teaching experiences?

Not at all ___ Only slightly ___ To some extent ___
To a great extent ___

21. Considering student teaching as a preparatory course for the profession of teaching, it ranks:

Among the best ___ Above average ___ About average ___ Below average ___ Among the poorest ___

Comment:
WEEKLY CONFERENCE

If you did not participate in these at all during the year, please refrain from answering.

1. Did you feel that the weekly conference dealt with and helped you solve your teaching problems?
   Not at all ____ To some extent ____ A great deal ____

   (ANSWER EITHER 2 OR 2A OF THE FOLLOWING TWO QUESTIONS)

2. How did it help you solve your problems?

2A. Why were your problems not discussed?

3. Did you feel that the outside reading was of value in understanding the problem of being a teacher?
   Not part of conference ____ Not at all ____ To some extent ____ A great deal ____

4. Which (describe one or two) of the conference periods did you find of the greatest interest and value to you?

5. Which of the conference periods were mediocre or of no value to you?

6. Did you feel that the conference was an aid in helping you to keep abreast of the developments in the teaching profession?
   Not at all ____ To some extent ____ To a great extent ____
7. If you as a student teacher would have been responsible for one of the conference meetings, what other than what was carried on would have planned which you feel would have been beneficial to the whole group?

QUESTIONS 8, 9, and 10 ARE FOR INSTRUMENTAL STUDENT TEACHERS ONLY.

8. Do you feel that the field trips were of value to you as a student teacher?
   Yes ___ No ___

9. Do you feel that adequate time was given to planning, observing and in follow-up discussions on the field trips?
   Yes ___ No ___

10. Which one of the field trips did you feel was of the most value to you as a beginning teacher?

FOR ALL STUDENT TEACHERS:

If you have strong convictions, either positive or negative, about any aspect of your student teaching experience which may throw light on your evaluations, please use the space below to include it.
APPENDIX H

A copy of the Student Evaluation Form for the Student Teaching Course in Music in the 1953-54 Academic Year

STUDENT EVALUATION

Student Teaching 1953-54

1. Your student teaching experiences have left you with a better understanding of the problems of teaching music.

Not true ___ Only partly true ___ Completely true ___

2. Among the following aspects of teaching, please indicate your own feeling as to your ability and competency:

Incom- Slight- Com- Very
petent ly com- petent com-
petent

Lesson planning
Rehearsal procedures
Classroom control
Group planning
Selections of materials
Use of motivation
Unit planning
Changing lesson plan
in order to meet pupil interest
Obtaining musical results

3. Do you believe your student teaching experiences have helped you to realize the relationship of the music program to the total school situation?

Not at all ___ Some ___ Very much ___
4. Illustrate some specific examples of how this relationship was either revealed or not revealed to you:

5. During your student teaching did you ever meet your pupils in other than music activities?

   Never ___ Very little ___ Often ___ Very often ___
   Comment:

6. Did you find it helpful for pupil understanding to observe your music students in other than music activities?

   Not at all ___ Slightly ___ Very much ___
   Comment:

7. Did you obtain information about your students from the classroom teacher, the co-operating teacher, the school office records or the guidance person?

   Not at all ___ Some ___ A great deal ___
   Comment:

8. Of the above listed, which source did you find most helpful?

9. As a teacher, you were concerned with managing some routine affairs and establishing a classroom environment in which learning could take place. How much were you helped in this competency by either the co-operating teacher or your University supervisors?
(Appendix H cont.)

Not at all ___ To some degree ___ Greatly ___

Comment:

10. To what extent were you given opportunity to direct student activities such as assemblies, clubs, public entertainment, special day programs, etc.?

Not at all ___ Some ___ As much as possible ___
Too much ___

Comment:

11. Do you feel that you were given adequate help from your co-operating teacher and your University supervisors in regard to planning effective lessons and in the efficient use of these plans?

Not at all ___ Some ___ Adequate ___ Very much ___

Comment: Specify when this was either done or not done to your satisfaction.

12. Do you feel that through your teaching you have come to know ways a teacher might effectively participate in community activities?

Not at all ___ To some extent ___ Sufficiently ___
A great deal ___

13. What were some of the ways you as a student teacher participated in community activities? (If you participated in none at all, state "none.")

14. Do you feel that you have assumed full responsibility for a sufficient period of time to prove yourself capable in your student teaching situation?

Yes ___ No ___
15. Do you feel that you have learned how to evaluate a learning situation?

Not at all ___ To some extent ___ To a great extent ___

16. Name some of the items you look for in a good learning situation.

17. Do you feel that you have learned to recognize good teaching?

Not at all ___ To some extent ___ To a great extent ___

18. Name some items you look for in good teaching.

19. Did your student teaching help your development as a person as well as your development as a teacher?

Not at all ___ Only slightly ___ To some extent ___ To a great extent ___

20. Do you feel that you have developed stronger musicianship through your student teaching experience?

Not at all ___ Only slightly ___ To some extent ___ To a great extent ___

21. Considering student teaching as a preparatory course for the profession of teaching, it ranks:

Among the best ___ Above the average ___ About average ___ Below average ___ Among the poorest ___

Comment:
(Appendix H cont.)

22. Did you feel the manual you were asked to keep was of value to you as a student teacher?
   Yes ___ No ___
   Comment:

23. Do you think the manual will be of value to you when you begin actual teaching?
   Yes ___ No ___
   Comment:

If either of your answers to Questions 22 or 23 has been "no," please use the comment space to explain your answers.

24. Can you suggest how the manual could be used more effectively than it is now being used?
WEEKLY CONFERENCE

If you did not participate in these at all during the year, please refrain from answering.

1. Did you feel that the weekly conference dealt with and helped you solve your teaching problems?
   Not at all ___ To some extent ___ A great deal ___

(ANSWER EITHER 2 OR 2A OF THE FOLLOWING TWO QUESTIONS)

2. How did it help you solve your problems?

2A. Why were your problems not discussed?

3. Did you feel that the outside reading was of value in the understanding of the problem of being a teacher?
   Not a part of conference ___ Not at all ___ To some extent ___ A great deal ___

4. Which (describe one or two) of the conference periods did you find of the greatest interest and value to you?

5. Which of the conference periods were mediocre or of no value to you?

6. Did you feel that the conference was an aid in helping you to keep abreast of the developments in the teaching profession?
   Not at all ___ To some extent ___ To a great extent ___
(Appendix H cont.)

7. If you as a student teacher would have been responsible for one of the conference meetings, what other than what was carried on would you have planned which you feel would have been beneficial to the whole group?

8. Do you feel that the field trips were of value to you as a student teacher?

Yes ___  No ___

9. Do you feel that adequate time was given to planning, observing and in follow-up discussions on the field trips?

Yes ___  No ___

10. Which one of the field trips did you feel was of the most value to you as a beginning teacher?

FOR ALL STUDENT TEACHERS:

If you have strong convictions, either positive or negative, about any aspect of your student teaching experience which may throw light on your evaluation, please use the space below to include it.
APPENDIX I

A copy of the opinionnaire completed by public school pupils on the secondary level

OPINIONNAIRE

Grade ___ Class ___

DO NOT SIGN YOUR NAME AT ANY PLACE ON THIS PAPER

Every well thought out opinion is valuable. We want your opinions on the items listed below. Answer the statements by checking the word or group of words which represents the degree to which you agree or disagree.

For example:

Football is an excellent sport.

Agree ___ Partly agree ___ Disagree ___

By placing a mark by the first word "Agree", you would indicate that you completely agree with the statement. Your answers will help us know more what pupils your age would like to study in music.

1. For the most part I have enjoyed the music presented by the student teacher this fall.

Agree ___ Partly agree ___ Disagree ___

2. Music means more to me because of the work I have done with it in this class.

Agree ___ Partly agree ___ Disagree ___

3. I have enjoyed this music class not only for what I have learned about music, but also because of the fun of being in the class.

Agree ___ Partly agree ___ Disagree ___
(Appendix I cont.)

4. The music which was presented by the student teacher was easily understood.
   Agree ___ Partly agree ___ Disagree ___

5. I think the music under the direction of the student teacher has encouraged me to practice on my musical instrument, to sing, or to display more interest in music outside of school.
   Agree ___ Partly agree ___ Disagree ___

6. I felt that my ideas about the music were usually accepted by the student teacher while he (or she) was teaching.
   Agree ___ Partly agree ___ Disagree ___

7. While the student teacher was teaching the class, I felt like co-operating because I was interested in what was happening in the music.
   Agree ___ Partly agree ___ Disagree ___

8. I would like, at some other time, to continue studying the type of music covered this fall.
   Agree ___ Partly agree ___ Disagree ___

9. I liked this class while the student teacher was teaching because there were relatively few discipline problems.
   Agree ___ Partly agree ___ Disagree ___

10. I would elect this course again if I were given the opportunity to do so.
    Yes ___ No ___ Not sure ___

11. List below any comments you wish to make about the music used by the student teacher.
APPENDIX J

Information from the Questionnaire Not Included in Chapter IV

1. Please indicate the required number of hours for graduation in:
   (a) General methods ___ hours
   (b) Music methods ___ hours

   (a) Max. 12 semester  Max. 15 quarter
       Min. 2 semester  Min. 0 quarter
       Average 7.7 semester  Average 5.4 quarter
       Semester-26 responses  Quarter-5 responses
       31 responses in all

   (b) Max. 20 semester  Max. 27 quarter
       Min. 4 semester  Min. 5 quarter
       Average 7.9 semester  Average 14.6 quarter
       34 responses  5 responses
       39 responses in all

2. Is the co-operating teacher compensated for student teachers through:
   (a) A lighter load? ___ Combinations
       (b) A sum of money? ___
       (c) Free tuition at the university or college? ___
       (d) Others: Are faculty members ___
           None ___
           Paid a set amount ___
           Campus school ___
           Staff privileges at the University ___
           Travel allowance (?) Florida ___

3. What qualifications are established in selecting co-operating teachers:
   (a) Min. no. of yrs. of experience - 1, 2, 3, or Max. 6; Min. 1.
   (b) At least a second-year teacher in the co-operating school.
   (c) Courses or seminars in student teaching or methods at the university or college before eligible ___.
(Appendix J cont.)

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<td>(j)</td>
<td>Willingness to accept new ideas brought by the student teacher</td>
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<td>(k)</td>
<td>Ability to adjust to varied personalities</td>
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<td>Tolerance of simple mistakes of beginning teachers</td>
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APPENDIX K

A copy of the student teaching pamphlet designed for co-operating and student teachers.

FULL-TIME STUDENT TEACHING IN MUSIC
AN EXPLANATION AND GUIDE TO THE PROGRAM
SCHOOL OF MUSIC
THE OHIO STATE UNIVERSITY

To the Co-operating and Student teacher:

Full-time student teaching is designed to acquaint the pre-service teacher with as complete a picture of teaching as is possible. In order to do this the student teaching program consists of three areas - teaching and observation in the major music area, observation and at the discretion of the regular teacher and the student teacher, teaching in the minor music area, and observation and participation in other parts of the school and community. The following proportions are suggested as a guide to the establishment of the individual student teacher's schedule:

- 50% in the major music area
- 25% in the minor music area
- 25% in other school and community activities

The general purpose of the student teaching course is to integrate the students' educational knowledge and experiences. In order to fulfill this objective the supervisory staff has agreed upon the following ten specific objectives. Suggestions for the implementation of each objective follows it. These practices have been approved in theory by a majority of the music supervisors in forty-two teacher training institutions. Those marked with an asterisk received support from less than half of the supervisors.
1. THE DEVELOPMENT OF A SOUND PHILOSOPHY OF TEACHING
   a. Student teachers should come into contact with:
      1. Class and organizational teaching on the elementary, junior and senior high school level.
      2. Both slow and fast learners.
      3. Pupils from high, middle and low economic strata of society.
   b. Experience comparatively successful teaching in all of the above situations.

   The student teacher should:
   a. Be given time and aid in knowing the physical layout of the school building, its facilities and schedule.
   b. Discuss with the administrative head or curriculum director the major curriculum problems of the school in connection with the philosophy of the school and how music becomes a part of this educational picture.
   c. Meet all the teaching and janitorial staff of the building.
   d. Observe and participate in other parts of the school (e.g. visitation in academic and related arts fields classes, playground duty, participation in front office routine.)

3. AN UNDERSTANDING OF THE PHYSICAL, MENTAL, SOCIAL AND EMOTIONAL DEVELOPMENT OF THE INDIVIDUAL PUPIL AND OF GROUPS OF PUPILS WITH THE KNOWLEDGE OF HOW TO COLLECT, INTERPRET AND USE DATA ABOUT AN INDIVIDUAL IN THE GUIDANCE OF HIS DEVELOPMENT.
   Student teachers should:
   a. Make one or two case studies.
   b. Help to clean and arrange music storerooms and music libraries.
   c. Participate in other aspects of the school (e.g. playground duty, visitation in academic and related arts classes, inspect and study guidance records and interview personnel).
d. Make a home visitation with the co-operating teacher.

4. THE ABILITY TO ARRANGE ENVIRONMENT AND MANAGE ROUTINE MATTERS SO THAT THEY WILL FOSTER INDIVIDUAL GROUP GROWTH AND DEVELOPMENT.

Student teachers should:

a. Care for ventilation and lighting of the room.

b. Help to clean and arrange music storerooms and music libraries.

c. Caring for instruments, uniforms and/or choir robes.

d. Arranging displays on bulletin boards in music rooms or main corridor.

e. Care for traffic in corridors.

f. Keep inventory of equipment.

g. Check the report daily attendance.

5. THE ABILITY TO DIRECT STUDENT ACTIVITIES SUCH AS ASSEMBLIES, CLUBS, PUBLIC ENTERTAINMENT, AND SPECIAL DAY PROGRAMS.

Student teachers should assist with:

a. Assemblies

b. Clubs

c. P.T.A. Programs

d. Concerts

e. Football band shows

f. Various student organizations

*Optional

It is suggested that student teachers not only assist in the preparation of public entertainments but also be present at the actual events and be generally useful in their presentation.

6. THE ABILITY TO MAKE AND PROPERLY USE PLANS OF INSTRUCTION.

The student teacher with the assistance of the co-operating teacher and the University supervisor should:
(Appendix K cont.)

a. Prepare a long view plan for the entire period of teaching
b. Discuss objectives of the total music program
c. Continually discuss the relationship of the subject matter being taught to the objectives of the total program.


Student teachers should:
a. Participate in community activities (e.g. church choir, community music groups, youth centers)
b. Attend community meetings of a professional and cultural nature
c. P.T.A. meetings
d. Make a survey of community musical resources and needs
e. Meet parents on a social basis.

8. ABILITY TO ASSUME FULL RESPONSIBILITY FOR TEACHING OVER A REASONABLE LENGTH OF TIME.

Plan usually followed:

1st week - Observation with limited participation
   a. Helping weaker sections
   b. Accompanying
   c. Helping to set-up, pass out music, tune, etc.

2nd week - Gradually work into the class by teaching one or two songs or selections each day under the guidance of the co-operating teacher.

3rd week - Gradually taking over most of the class period with the co-operating teacher becoming more and more in the background.
(Appendix K cont.)

4th to 11th - The student teacher does most of the teaching in the particular class with the co-operating teacher being present or absent as it seems necessary in the situation.

12th week - The co-operating teacher comes back into the teaching situation as the student teacher ends his work gradually.

9. ABILITY TO EVALUATE LEARNING AND TEACHING.

Student teachers should:

a. Be given an opportunity to evaluate himself and enter into the judgment of the final grade
b. Have verbal evaluation periods with the pupils
c. Construct and administer original tests or short written lessons
d. Administer standardized tests*
e. Administer "pupil" opinionnaires*

10. CONTINUED PERSONAL AND PROFESSION GROWTH. PROFESSIONAL GROWTH WOULD BE INTERPRETED AS PERTAINING TO GROWTH IN MUSICIANSHIP, IN KNOWLEDGE OF MUSIC, AND IN THE ABILITY TO TEACH.

Student teachers should:

a. Be aided in gaining a knowledge of music literature on the elementary and secondary levels.
b. Be aided in gaining a knowledge of the place of music in the lives of people.
c. Experience the use of a variety of methods and materials.
d. Be encouraged to read professional literature and incorporate those ideas into their teaching.
e. Be aided in making each class and rehearsal a worthwhile musical experience.

* Optional
APPENDIX L

A copy of the manual designed for student teachers.

STUDENT TEACHING MANUAL

MUSIC EDUCATION

I. Statement of Purpose

The student teacher's experience is designed to provide for the Music education student a variable and extensive experience in today's public schools. In contrast to an older conception of field experience wherein the student's time was spent in small segments of a day working in isolated classes, it is now hoped that through utilization of a full time experience the student may profitably be introduced into the entire school and its environment. In order that this breadth of experience be achieved it is suggested that the student teacher distribute his time approximately as follows:

(a) 50% in major music area

(b) 25% in minor music area and/or academic minor

(c) 25% in exploratory experience in school and community.

It is anticipated that the program which is subsequently outlined will be of considerable value to the student teacher in understanding the broader aspects of the school and its community as well as aiding him in seeing the details which collectively constitute a school.

II. Distribution of Field Experience Time

50% in major music area.

Insofar as possible this block of time should be arranged in such a fashion that the student teacher gains experience in handling a musical organization as well as music classes. It is desirable that this experience also extends through the elementary, junior and senior high school levels.
For example, in fulfilling this pattern a student might be completely responsible for the introduction of and the rehearsal of one or more numbers in the senior choir, band or orchestra; have complete responsibility for a junior high organization and be completely responsible for one or more classes on the elementary level. In analyzing these assignments it is noted that the student has experience with an organization as well as with a class and that the student teacher's contact extends over the elementary, junior and senior high school.

It is assumed that the time of introduction of the student teacher into these situations will depend upon the combined judgment of the co-operating teacher, the student teacher and the University supervising teacher. Experience has shown that this introductory phase should come sometime between the beginning of the second and the end of the fourth week of the teaching period.

25% in Minor Music Area and/or An Academic Minor

In fulfilling this phase of the student teaching experience it is desirable that a complete picture of the vocal or instrumental program be seen. Observation, and, at the discretion of the co-operating teacher, participation would be considered satisfactory. Here again the experiences and observations should extend through the elementary, junior and senior high school.

25% in Exploratory Experience in the School and Community

This phase of the student teacher's development can be achieved in the following ways. Assisting the superintendent and the principal for one or more days. Observing academic and self-contained classes on both the elementary and secondary level. Insofar as possible
observation should include a variety of classes as well as several follow-ups on a single classroom situation. Attendance at teachers' meetings, P. T. A. meetings and sessions of the board of education are also acceptable. It is suggested that arrangements for this phase of the field experience be made in advance through consultation with the responsible administrative official. In most schools this will be the superintendent or the principal.

The time distribution will vary with each individual student teacher so that the preceding suggestions are not expected to be adhered to in a strict manner.

The Use of the Manual

The use of this manual is left to the student teacher's own devices. Several forms are suggested for convenience, however, any structuring of contents may be used as long as it is done with the permission of your University supervisor. Several stipulations are necessary.

1. It is expected that the general contents of the manual will follow the suggested proportionment of time previously mentioned. That is that approximately 50% of the manual will be devoted to discussion in the major music area, 25% in minor music area and the last 25% in commenting on observations and participation in the other parts of the school. It is suggested that a weekly private conference be scheduled for discussion of the manual and the student teaching situation. It is in this way that the manual can be most beneficial.

What to Look for in Observation During Student Teaching

Approximately twenty-five percent of your time will be spent in observing teaching in public schools during student teaching. Here are nine items which will help you observe more closely the teaching which you are seeing.
(Appendix L cont.)

I. WHAT ARE THE MATERIALS OF INSTRUCTION BEING USED?

1. Visual Aids - bulletin boards, maps, charts, motion pictures, slides, film strips, flash cards, blackboard.

2. Auditory aids - phonograph, radio, piano.


4. Community resources - excursions, visiting speakers, visits to places within the school.

5. Personal resources - examples from personal experiences.

II. WHAT IS THE FUNCTION OF THE SUBJECT MATTER?

1. Is the material of instruction itself the important thing?

2. Is the subject matter used to promote pupil thinking?

3. Is the subject matter used to promote pupil planning?

4. Is the subject matter used to promote pupil valuing?

5. Are pupil beliefs, convictions, comments, questions and activities treated as subject matter?

III. WHAT METHODS OF INSTRUCTION ARE EMPLOYED?

1. Teacher: Teacher demonstrations, lectures and drill.

2. Pupil: Pupil demonstration, recitation and individual activities or projects, and reports by members of the class.
(Appendix L cont.)

3. Teacher-Pupil: Committee work, dramatization, games, contest, panel discussions, planning sessions.

IV. WHAT MATERIALS AND METHODS ARE MOST EFFECTIVE?

In terms of interest of the group, physical and mental maturity of the group and socio-economic background of the group.

V. HOW DOES THE TEACHER HELP STUDENTS WITH THEIR OWN PERSONAL PROBLEMS?

Relating to: health and physical development

social disposition

personal temperament

home and family relations

vacation, work, money

school activities and situations

leisure time activities

understanding the community

VI. WHAT IS DONE TO PROMOTE BETTER SCHOOL-COMMUNITY RELATIONS?

Study of community conditions, community resources used, steps taken to promote a better understanding of the school, service rendered to the community by the school.

VII. HOW ARE DEMOCRATIC ATTITUDES AND RELATIONS FOSTERED?

Evidence of honest respect for one another.

VIII. HOW ARE GOOD HUMAN RELATIONSHIPS FURTHERED?

1. How does the teacher help others to see what they are after and what they are doing?

2. How does the teacher, earn the respect and confidence of others?

3. How was co-operation secured?

XI. WHAT METHODS OF TEACHING ARE EMPLOYED WHICH COULD BE USED IN A MUSIC CLASS?
(Appendix L cont.)

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Davis, Ennis, More Than a Pitch-Pipe, Boston: C. C. Birchard, 1941, 175 pp. An enjoyable, easily read book which discusses the human, professional business relations of the young music educator to his school and his community.


Myers, Louise K. *Teaching Children Music in the Elementary School*. New York: Prentice Hall, 1950, 327 pp. A study of the approaches to music which will be most helpful in teaching instrumental or vocal music to elementary children.


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PERIODICALS

Educational Music Magazine
Educational Music Bureau Inc.
30 E. Adams St., Chicago 3, Illinois
Published 4 times a year - Sept., Nov., Jan., March

Etude
Theodore Presser Co.
1712 Chestnut St., Philadelphia, Pa.
Published monthly
(Appendix L - cont.)

Instrumentalist Magazine
Glen Ellyn, Illinois
Published Sept., Oct., Nov., Jan., March, May

Music Educators Journal
M.E.N.C. Publication
64 East Jackson Blvd., Chicago 4, Illinois

School Musician Magazine
28 East Jackson Blvd., Chicago 4, Illinois
Published monthly except July and August

Triad
O.M.E.A. Publication
Printed by Miami Valley Publishing Co. 579
E. Xenia Drive, Fairborn, Ohio
Issued monthly during the school year
FORM I. Daily Report
(Appendix L cont.)

FORM 2. Daily Report

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Form 3. Daily Report

Period Daily Class Objectives and Progress

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WEEKLY SUMMARY

I. What have I learned this week? (a) about music  
   (b) about teaching (c) about students

II. What readings did I do?
I, Stephen Milburn Clarke, was born in Scranton, Pennsylvania, September 2, 1926. I received my secondary education in the public schools of Doylestown, Pennsylvania. My undergraduate education was obtained at West Chester, Pennsylvania from which I received the degree of Bachelor of Science in Education in 1947. In 1951 I received the degree Master of Arts from The Ohio State University. From 1947 to 1950 I taught in the public schools of York, Pennsylvania. In 1951 I received an appointment as Instructor in the School of Music, The Ohio State University. During the year 1954 I have completed the requirements for the degree Doctor of Philosophy.