INITIATING A MUSIC SUPERVISORY PROGRAM
IN A SMALL SCHOOL

THESIS

Presented to the Graduate Council of the North Texas State Teachers College in Partial Fulfillment of the Requirements

For the Degree of

MASTER OF SCIENCE

By

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Byers, Texas

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CHAPTER I

BASIS FOR A STUDY IN MUSIC SUPERVISION

An inadequate music education program should give rise to some thought and action on the part of any serious-minded progressive teacher in that field. It is not enough to suspect or to discover faults, but a way to improve the situation should be attempted. Past practices should be evaluated and objectives formulated for future procedure through cooperative planning.

The philosophy of such a supervisory program should be in keeping with a sound philosophy of education. The objectives of a supervisory program must come from an understanding of the aims of education. In general, the aim of education is the maximum development of the individual into a socially efficient person. The part music is to play in achieving this general objective greatly depends upon the teacher of music. Her efficiency and growth in many cases depend upon guidance and leadership through the proper kind of supervision. Young and inexperienced teachers need someone to encourage self-improvement.

1George C. Kyte, How to Supervise, p. 42.
Philosophy of Supervision

A sound program of music education should provide continuous musical experiences to every child through which he may acquire (1) right attitudes, (2) essential knowledge, and (3) fundamental skills. Instructional supervision is the most valuable type because it exists for the benefit of the child. Its value must be judged in terms of the effect it has on the progress of the child in terms of attitudes, knowledges, and skills. Since supervision is a service related to teaching, in-service growth should be the aim of every supervisory program. Teacher growth results in pupil growth.²

Supervision must be scientific or objective. It must be attacked as any educational problem should be: (1) clearly defined objectives made by the teacher and the supervisor working together, (2) a clear-cut outline of means to attain these objectives, and (3) an outline of tests to be applied to the results.³

The more opportunity a teacher has to plan and share in a program, the more enthusiastic she is likely to become about it and the more willing she is to accept

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responsibility for its success. Each supervisory program should be flexible enough to allow teacher initiative and growth according to her needs and capacities.

The purpose of a supervisory program is not to formalize education nor to standardize procedure, but rather to encourage and promote creative teaching. It is only when teachers are considered as individuals and are given freedom and initiative that professional growth takes place in the truest sense.

A philosophy of supervision is not static. It changes as rapidly as the philosophy of education because it is one of the many devices to improve the processes of education. The general education program is a warp and woof of which music is only a part. The education of the child is an orchestration in which music must harmonize with other activities. The changing concepts in education have brought about, in part, the remarkable changes that have been made in music education in the schools since it was inaugurated in 1838. These changes have been influenced also by the tremendous development of the art itself and by the economic


5M. R. Dodd, "Introducing the Supervisory Program," Educational Administration and Supervision, XXIII (April, 1937), 63.

6G. R. Johnson, "Freedom to Teach," School and Society, LIV (July, 1941), 19.

life in America. A single system in Boston in 1838 paved the way for music education in city systems, large and small, and in one-room country schools. The supervisory idea came in the period after the Civil War when new dignity came to the teaching profession. The superintendent did most of the supervision that was done and mainly used it for inspection only.

History of Music Supervision

The early system of having children taught entirely by specialists in the teaching of music was soon found to be insufficient. In 1853, in Cleveland, the grade teachers were given the responsibility of teaching music to the children. Some kind of direction was needed because these teachers had prepared for teaching subjects and they were not efficient enough in music to know how to handle the music program. This is the beginning of the process of music supervision and how it grew out of a real need in music education. Great advances have been made in the training of these teachers and supervisors in music to meet the increasing demands in the public education field. The problem of improving instruction and supervisory programs calls for continued study and effort.

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The increase in the length of teacher training required in many states and the increase in the number of teachers with training above the requirements have affected current practices in supervision. The plan to place music instruction in the hands of specialized teachers has had a decided effect upon supervision.9

N. Coe Stewart was one of the first supervisors of music. He held this office in Cleveland and in Akron, Ohio, for a number of years. He placed music in the hands of the grade teachers and gave them instruction in methods. A little later normal schools added music to their curriculum and music supervisors persuaded educators that music could be taught a step at a time like other subjects.10

In the period from 1886 to 1889 the music teaching was beginning to be given to specialized music teachers. There was a gain of thirty-three per cent in the number of schools employing special music teachers. In the following twenty-five years the number almost quadrupled.11

Music supervisors had had little guidance in the rote song approach to music reading except their own pedagogical ability. They thus became a law unto themselves. A characteristic of this period was a tendency to emphasize knowledge


10Birge, op. cit., p. 95.

11Ibid., p. 109.
rather than skill. The next tendency was about 1900, when the teacher was supposed to teach like the supervisor.

It was in this year that a summer school for supervisors was established at Westfield, Connecticut. All supervisors were urged to take a scientific attitude toward their work. Much progress was made through exchange of ideas.\textsuperscript{12}

Since 1900 developments have taken place in school music. Credits are offered in the high schools for specialized choruses and orchestra as well as for theory, harmony, and history of music. The elementary schools have included lessons in music appreciation and rhythm band experiences besides the rote singing and training in music reading.\textsuperscript{13}

The Music Educators' National Conference was organized in 1907 and has sought to improve teaching by improving standards and reinterpreting the principles of music education to music teachers and music educators. A restatement of the question of supervision is necessary in its relation to music education.

A need for supervision in the field of music has already been indicated earlier in this chapter. Supervision in its broadest sense and at its best can do much to make music available to every child. Music is now generally recognized as a universal human need and the need for the

\textsuperscript{12}Ibid., p. 138. 
\textsuperscript{13}Earhart et al., op. cit., p. 3.
service of more and more music and of better music can be met only through the schools.

Music supervisors voice the demands of musicians, music teachers, ... and progressive music educators to readjust the school music curricula in order to make possible the proper and adequate teaching and use of music as an integral part of the regular school work.14

Supervisory Practices in Public Schools

Some of the approved practices in supervision and those most commonly used by the most progressive schools may be valuable to consider at this point. Some schools have a plan of scheduled visits which has the advantage of permitting the teacher to prepare beforehand a list of problems in which she needs help. Scheduled visits save the time of the supervisor. For a free and smooth functioning supervisory program, visits must be carefully planned.15

The length of visits varies in different schools. In the opinion of experts, they should be long enough to get a complete picture of what the teacher is doing. Notes should be taken and shown to the teacher.16

There are four main types of supervisory programs that are practiced in the United States. The first type is unorganized, with no definite program; but the visits are

14 Will Earhart et al., Courses for the Training of Supervisors of Music, Music Education Research Bulletin No. 1, p. 7.


16 J. C. Werner, "Job of Classroom Supervisor," Nation's Schools, XVIII (November, 1936), 37.
centered upon the teacher whom the supervisor thinks needs help. The supervisor's suggestions are confined to the teacher's voice, manner, songs used, and drill processes. Two activities predominate -- visiting the teachers and having conferences.17

The "empirical" type, in which the supervisor decides what is to be accomplished and outlines her plans to the teachers, is the second plan for a supervisory program. At the teachers' meetings the supervisor dwells on methods and procedures she desires to have them put into effect, giving demonstration lessons which are to be followed closely.

The survey or fact-finding program is the third type of supervision. It involves finding the weaknesses of the pupil through tests and tries to remedy those weaknesses.

The fourth and most effective program of supervision is that of developing teacher initiative. The teacher is encouraged to study her own needs and experiments are carried on to find out how to meet these needs. The supervisor considers each teacher as an individual with different problems and bases her activities upon the needs of the teachers.18

The organization of the supervisory program varies

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18Ibid., p. 10.
with the size of the school. In larger cities the term "director" is used to indicate the chief supervisor. He is responsible for the coordination of the whole program of music, so that it may be properly unified. In smaller systems the term "supervising instructor" is used to indicate an individual who has teaching duties, but who combines with them the giving of help and guidance to other less experienced teachers in the field.\textsuperscript{19}

In some schools the supervisor uses a checking system with favorable results. By this means she can tell what supervisory activities are the most valuable and which teachers need help. She can check to see if she is using the most effective procedures and if she is meeting the needs of the teachers.\textsuperscript{20}

A practice that prevails in some schools and results in the finest type of supervision is that of being a "philosophic leader." She recognizes the need for learning and growth on the part of the supervisor as well as on that of the teacher. The teacher is helped in conferences with her individual problems after plans are made.\textsuperscript{21} Just as a teacher's class plans can be judged by the extent to which

\footnotesize
\textsuperscript{19}Ibid., p. 6.

\textsuperscript{20}J. G. Rossman, "Economy in Supervision," American School Board Journal, LXVIII (February, 1924), 45.

\textsuperscript{21}Earhart et al., Music Supervision in the Public Schools, Music Education Research Bulletin No. 18, p. 6.
she uses pupils' interests and needs, so a supervisory program may be judged on the basis of the teachers' interests and needs.

There is a professional type of procedure in supervision that is closely related to the one just mentioned. It has been used successfully in many places. The aim of this practice is to serve the individual teachers, pupils, and the parents. It results in professional training, professional growth, and produces results for the welfare of the pupils and the community.22

In another school supervision was based entirely upon teacher initiative. The supervisor made visits only when the teacher requested them. This was an experiment for five years and was very successful in that small school.23 The responsibility was on the teacher and developed a right attitude toward the supervisor.

The success of any supervisor must grow out of a thorough understanding of the teachers' needs, an understanding of the principles of teaching, and a human attitude toward those working under him.24

23Blanche O. Thomson, "A Supervisory Program in Music Based upon Teacher Initiative," Educational Method, XV (April, 1936), 450.
24J. M. Bennett, "Desirable Program of Supervision," School Executive, LV (July, 1936), 405.
Criteria for Judging a Supervisory Program

In general, a supervisory program may be judged by (1) the degree to which its effect upon persons and upon educational methods and materials approximates the results desired, and (2) the degree to which its activities conform to the accepted standards for supervisory activities.25

The teachers' opinions are one of the best means of evaluating the effectiveness of supervision. If they feel that they have been guided toward professional improvement through the channels of musical studies and professional studies, then the supervisory program is moving toward success.26 If the teacher and her training improve, pupil improvement is a natural outcome.

Children grow not because of a supervisory program to try to improve them, but because they are consciously working with others toward the achievement of common purposes. They grow according to their individual capacity for growth, their background of experiences, and their own efforts. Each has opportunity to cultivate his powers in relation to the work he is doing. No one has "super-vision," nor the task of trying to improve any other person.

A technique to be coveted by all supervisors is to make

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her leadership so effective that her services will be sought by her associates. She is responsible for developing this technique. A unified program is necessary in order to think with the superintendent, principal, and teachers about better ways of guiding pupils and of fostering child growth as these leaders desire her services.27

Teaching may be compared to a partnership in learning between two persons, one of whom has had more experience than the other. If only one partner learns, the teaching is a failure. This analogy holds good for supervision.28

The influence of the supervisor upon the grade teacher in the matter of self-improvement will be largely conditioned by her own example as an unwearied student of music education in all of its phases. The spirit of an enthusiastic supervisor whose professional power is always growing is contagious. It is felt by every teacher and through them by the children to whom it belongs.29

Supervision as a cooperative educational leadership is a direct result of a deeper understanding of the purposes of education. It becomes an educational service which coordinates the efforts of many persons responsible for guiding child growth. It is a program with the teachers, principals, supervisor, superintendent, parents, and children working together for the good of all through the use of experiences which have their effect upon the improvement


28Earhart et al., Music Supervision in the Public Schools, Music Education Research Bulletin No. 18, p. 10.

29Ibid.
Purpose

The purpose of the study reported in this thesis is three-fold:

1. To analyze the investigator's supervisory activities in setting up a music supervisory program in Iowa Park Ward School.

2. To evaluate teacher and pupil growth as a result of this program.

3. To determine how and to what extent educational theory and philosophy prove functional in teacher-supervisor relationships.

Need for the Study

Many studies have been made in the field of music supervision, but, as far as the investigator has been able to determine from research, few studies are in the small school. In many small schools inadequate music education programs exist, and little is done about them. This study will not be applicable to all situations, but conditions in many small schools of Texas are very similar. Each school has one or two music teachers employed to teach music in the upper grades and in the high school, while the music of the

Belser, op. cit., p. 260.
lower grades is dependent upon the classroom teacher, who, in many instances, is unprepared for the task. It is hoped that this study may serve as an inspiration to other music teachers to try to improve the situation as they find it. This will mean improving the teacher and the teaching act, thereby enriching the musical experiences and lives of hundreds of school children.

Sources of Data

The study was carried out by the investigator in 1941-1942 in the Iowa Park Ward School, Iowa Park, Texas. There were three hundred pupils under the influence of the music supervisory program. These pupils were in grades one to six. Each room, except the second grade, had a distribution of slow, average, and bright pupils. The second grade was made up of retarded pupils, undernourished and underprivileged in every way. The pupils of grades one to four were taught by classroom teachers. The pupils of grades five and six were taught by a music teacher employed for that purpose. Each teacher was visited at least one time each week and more frequent visits were made if necessary.

The basis for the study has previously been given in the present chapter, and was obtained from books and magazines concerning supervision and music education, which seemed to the investigator to be representative of the best thought.
Other sources include standardized tests,\textsuperscript{31} data survey sheets,\textsuperscript{32} music supervisory record sheets, and tests for evaluating a music supervisory program, used by the investigator as valuable aids in initiating and evaluating a music supervisory program.

Procedure

The procedure involved three steps: (1) getting permission to make the study, (2) gathering data, and (3) evaluating the data.

The investigator was a teacher in the school and permission was obtained from the superintendent to conduct this study. Time had to be taken from teaching duties to carry on the supervisory activities. In other words, the investigator was a "supervising instructor." Several kinds of activities were carried on and an evaluation and discussion of these are given in Chapter II of this thesis.

These activities were based upon the hypothesis that supervision is an agency to improve the teacher and the teaching act, thereby enhancing the usefulness of music to the child. In all procedure the investigator tried to keep in mind the three principles of skillful supervision;

\textsuperscript{31}Glenn Gildersleeve, \textit{Musical Achievement Test}.

\textsuperscript{32}Lafayette Lamb, "Present Status of an Adequate Music Program in the Rural Schools of Coryell County, Texas" (Unpublished Master's Thesis, Department of Music, North Texas State Teachers College, 1938), p. 16.
namely, to develop the proper democratic attitudes between teacher and supervisor, to locate the individual teacher on a scale of efficiency and growth, and to help her to grow.\textsuperscript{33}

Every effort was made to keep the procedure scientific without trying to standardize methods. This scientific procedure was characterized by (1) basis on facts, (2) quantitative description of facts -- objective tests, (3) suspended judgment, (4) concern with all relevant facts, (5) sensitiveness to all problems, (6) an effort to discover rather than to prove, (7) continuous appraisal, and (8) a quest for more inclusive generalizations.\textsuperscript{34}

Organization of the Study

The first chapter gives the underlying philosophy of this study. Chapter II presents the data and analysis of data used in formulating a music supervisory program for the Iowa Park Ward School. Chapter III gives a summary of the study, conclusions, and recommendations for a music supervisory program in any small school.

\textsuperscript{33}Collier, \textit{op. cit.}, p. 215. \hspace{1cm} \textsuperscript{34}\textit{Ibid.}, p. 217.
CHAPTER II

FORMULATION OF A MUSIC SUPERVISORY PROGRAM
FOR THE IOWA PARK WARD SCHOOL

Planning a Music Supervisory Program

Planned programs of supervision are relatively new. A survey in 1925 indicated a lack of such procedure throughout the country. For generations supervision has been used for inspection through visitation. Some of the visiting was done on schedule and was effective, but much of it was haphazard and at random. Modern supervision reaches farther and includes other types of activities and a well-organized program.¹

The value of supervision cannot be determined unless a plan is set up in advance by which results may be measured. By planning a program the supervisor has a chance to think the situation through, analyze it, set up objectives, and organize the means by which the objectives may be reached. A planned program acts as a source of professional stimulation to all concerned. It gives the administration a definite

An effective supervisor will develop a supervisory program that is complete, continuous, conservative, progressive, constructive, flexible, and integrated. To be complete the program must take into account the personnel concerned, all of the materials, and all of the problems to be met. The personnel will include the teachers, the pupils, the supervisor, the parents, and the community at large, and all of the organizations which influence pupil and teacher growth. Instructional materials, textbooks, and library books need to be considered as influencing pupil and teacher growth.

To be continuous means that it must have a definite aim and be connected, with consideration for a logical sequence of major and minor problems. To be conservative means that supervision should be based upon proved procedures when possible. It is not in opposition to progress nor does it imply lack of vision and enthusiasm, but it does imply foresight.

A supervisory program must be progressive. It should include experiments for improved procedures as well as keeping those of proven worth. It must be constructive, which

2"The Planning of Supervisory Programs," The Superintendent Surveys Supervision, Eighth Yearbook of the Department of Superintendents, National Education Association, p. 87.
implies that its primary purpose is to help the teachers and the pupils. Conferences and visits are conducted as service agents ready to encourage rather than to censure. It must be flexible and adaptable to changes in conditions. A plan that is too rigid is almost worse than no plan at all. It must be integrated and fit into the whole plan of education. It considers both the vertical and horizontal phases. It takes place in school and with out-of-school agencies. In the music program the private music teacher plays an important part in its development.

In planning any type of supervisory program, a survey of conditions is necessary in order to determine the needs. The first type of survey used in this study was one to find out what musical activities were being used and in what grades. The results of this survey are given in Table 1, which is a summary of the grades having any musical activities in the Iowa Park School from 1924 to 1942. An asterisk (*) indicates that some music was taught.

According to the table, most of the music before 1941-1942 was given in the upper grades. The child reached the fourth grade with few musical experiences and no repertory of songs. The music program of the upper grades tried to give the child seven years of musical experiences in four

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3Paul T. Rankin, editor, Scientific Planning in Supervision, Seventh Yearbook of the Department of Supervisors and Directors of Instruction, National Education Association, pp. 59-60.
TABLE 1
THE GRADES IN WHICH SOME MUSIC WAS TAUGHT EACH YEAR (1924-1942)

<table>
<thead>
<tr>
<th>Year</th>
<th>Grades</th>
</tr>
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<tr>
<td></td>
<td>1a 1b 2a 2b 3a 3b 4a 4b 5a 5b 6a 6b 7a 7b 8a 8b H.S.</td>
</tr>
<tr>
<td>1924-33.</td>
<td></td>
</tr>
<tr>
<td>1933-34.</td>
<td></td>
</tr>
<tr>
<td>1934-35.</td>
<td>* * * * * * * * * * * *</td>
</tr>
<tr>
<td>1935-36.</td>
<td>* * * * * * * * * * * *</td>
</tr>
<tr>
<td>1936-37.</td>
<td>* * * * * * * * * * * *</td>
</tr>
<tr>
<td>1937-38.</td>
<td>* * * * * * * * * * * *</td>
</tr>
<tr>
<td>1938-39.</td>
<td>* * * * * * * * * * * *</td>
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<tr>
<td>1939-40.</td>
<td>* * * * * * * * * * * *</td>
</tr>
<tr>
<td>1940-41.</td>
<td>* * * * * * * * * * * *</td>
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<tr>
<td>1941-42.</td>
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</table>

years. Since this was an impossibility, little interest was taken in music. Most of the work in the upper grades consisted in the preparation for the Choral Singing and the Music Memory Contests of the Interscholastic League. Little time was left for any variety of musical activities. Music in these grades from 1933 to 1941 was alternated with either reading or spelling each semester. Little progress was evident except with the very talented child or with those who were fortunate enough to have private lessons in music.

The next type of survey used in this study was in the
form of a data survey sheet. The first six questions were concerning the types of musical activities of the preceding year, 1940-1941, in grades one through six. The answers are given in Table 2, in which "Y" indicates "yes."

### Table 2

**Types of Music Taught in Each Grade, 1940-1941**

<table>
<thead>
<tr>
<th>Type of Music Taught</th>
<th>Grade</th>
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<tbody>
<tr>
<td></td>
<td>1a</td>
</tr>
<tr>
<td>----------------------</td>
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</tr>
<tr>
<td>1. Was there a daily music period in your grade?</td>
<td>No</td>
</tr>
<tr>
<td>2. What was the length of the period?</td>
<td>20</td>
</tr>
<tr>
<td>3. If no daily program, how many minutes per week were given to music?</td>
<td>25</td>
</tr>
<tr>
<td>4. Did you teach:</td>
<td></td>
</tr>
<tr>
<td>The state song?</td>
<td>Y</td>
</tr>
<tr>
<td>Observation song?</td>
<td>Y</td>
</tr>
<tr>
<td>Part-singing?</td>
<td>Y</td>
</tr>
<tr>
<td>Notation?</td>
<td>Y</td>
</tr>
<tr>
<td>Rounds?</td>
<td>Y</td>
</tr>
<tr>
<td>Reading songs?</td>
<td>Y</td>
</tr>
<tr>
<td>Music appreciation?</td>
<td>Y</td>
</tr>
<tr>
<td>Creative expression?</td>
<td>No</td>
</tr>
<tr>
<td>Rhythmic development?</td>
<td>Y</td>
</tr>
<tr>
<td>Sol-fa syllables?</td>
<td>Y</td>
</tr>
<tr>
<td>Form?</td>
<td>No</td>
</tr>
<tr>
<td>5. Did you give grades in music?</td>
<td>Y</td>
</tr>
<tr>
<td>6. Did pupils enjoy music?</td>
<td>Y</td>
</tr>
</tbody>
</table>

**"Y" indicates "yes."**

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According to Table 2, the three principal areas of music covered in grades one through six were the teaching of the state song, rounds, and rhythm. The rhythmic development that was reported was in the form of a rhythm band. More varied activities were needed and more time set aside for music every day.

The next seven questions of the data survey sheet were concerning the training and experience of the teachers. They were classroom teachers and taught other subjects besides music. Teachers A and B taught music in the first grades; Teacher C taught music in the second grade and in one section of the third grade, and after Teacher E resigned, Teacher C taught music in the two sections of the fourth grade; Teacher D taught the music of the second section of the third grade; Teacher E taught music in two sections of the fourth grades for four months; Teacher F taught music in grades 5a, 5b, 6a, and 6b for six months; Teacher G taught the same for three months; Teacher H taught the music of grade 1b after Teacher B resigned. Table 3 gives the answers to the questions 7-13 of the data survey sheet.

According to Table 3, two of the teachers had no experience in the teaching of music, and only two reported any experience at all in the teaching of music. Three of them had a minor in music in college and were able to play accompaniments for their classes.
### TABLE 3

**QUALIFICATIONS FOR THE TEACHING OF MUSIC POSSESSED BY EACH TEACHER UNDER THE DIRECTION OF THE SUPERVISING TEACHER**

<table>
<thead>
<tr>
<th>Qualifications</th>
<th>Teachers</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>A</td>
</tr>
<tr>
<td>7. Have you had special music training?........</td>
<td>No</td>
</tr>
<tr>
<td>8. Do you have a major or minor in music?.........</td>
<td>No</td>
</tr>
<tr>
<td>9. Do you play any music instrument?.............</td>
<td>No</td>
</tr>
<tr>
<td>10. Do you play accompaniments acceptably?.......</td>
<td>No</td>
</tr>
<tr>
<td>11. Do you use a pitch-pipe?.......</td>
<td>Yes</td>
</tr>
<tr>
<td>12. How much music did you have in college (hours)?...</td>
<td>6</td>
</tr>
<tr>
<td>Before you went to college?.....</td>
<td>None</td>
</tr>
<tr>
<td>13. How many years of teaching experience?..........</td>
<td>1</td>
</tr>
<tr>
<td>Teaching of music?</td>
<td>0</td>
</tr>
</tbody>
</table>
The next four questions of the data survey sheet referred to the available equipment and materials and what the teachers felt their needs were. Question thirteen was, "What musical equipment do you have access to in your room?" Teachers A, B, and D had a phonograph and radio for their classes. Teachers C, E, and F had a phonograph, radio, and piano. Question fourteen was to name the textbook in use. Teachers A, B, C, and D reported none and Teachers E and F reported two in use in grades four, five, and six. The names of them were *Our Music in Story and Song* by Foresman, and *Songs of Many Lands* by Mabelle Glenn and her staff of workers. Question fifteen was about a music library and the number of volumes. All of the teachers answered in the same manner, that the music books were with the other library, and that only twenty-five volumes were available.

Question sixteen was, "In what do you think that you need the most help?" Teacher A felt that she needed to know more songs and a more interesting method of presentation, as well as a variety of musical activities. Teacher B thought that she needed more knowledge of the subject of music and more songs that were appropriate for the first grade. Teacher C felt that she had a need for more activities, than just singing, and a review of Sol-fa syllables. Teacher D needed to know more songs and how to present them. Teacher E desired to know how to use music appreciation.
with her other activities and how to teach sight-singing to her pupils. Teacher F felt that she needed to know how and when to present the different theoretical problems, logically, to the fifth and sixth grades.

Other needs began to present themselves as each attempt was made in teaching music. The teachers did not wait for the investigator to tell them of these needs but came often to ask for help. Most of these needs were in relation to a course of study as a guide. They felt the need of some objectives and more texts and materials with which to work.

Information about the pupils of the community, their social, physical, and mental backgrounds, was known by the investigator because of the years of contact with their families and observation of their work at school in other subjects. The musical abilities were unknown except of those pupils whom the investigator had taught, and these did not include any of the pupils to be supervised.

In all of the grades there was a need to make music more attractive and enjoyable. Many uncertain singers were found because they had never been given the opportunity to use their singing voices; especially was this true of the lower grades.

In the fifth and sixth grades the Gildersleeve Musical Achievement Test was used as an objective way to discover

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5See Appendix.
some of the needs of the pupils. It was given twice during the year, on December 7, 1941, and again on May 15, 1942. The tests were two months late in arriving from the publisher, and therefore they were given after the supervisory program was started and some progress had already been made. Teacher F resigned, and her work was carried on by Teacher G, who was not so well prepared to teach music.

The needs of the pupils which were revealed by the surveys and which were observed during the year were:

1. An opportunity for more pupils to enjoy music.
2. Improved attitudes toward music as a functional subject outside of school.
3. A variety of musical activities to take care of individual differences.
4. An increased repertory of songs.
5. Improved tone quality in singing.
7. Some degree of skill in reading music and in listening to music.
8. Textbooks appropriate to the children's level of interest and capacity.

Some needs of the teachers which were discovered included:

1. Improved attitudes toward supervision.
2. Knowledge of the place music has in the educational program.
3. A course of study as a guide with the objectives clearly in mind.

4. An increased repertory of songs.

5. Textbooks and materials to supply the needs of the pupils.

6. More knowledge of music and how to present it to the pupils.

7. Skill in presenting songs and other activities to the pupils.

8. Demonstrations of well-planned lessons and favorable learning situations.

9. How to grade pupils in music.

10. Special help with a retarded second-grade group.

11. Help with discipline problems in the sixth grade.

The general problem of any supervisory program is that of budgeting time and energy in order to secure the best possible results in the improvement of instruction, in pupil growth through teacher growth. After a survey of the situation to discover needs, tentative plans and objectives were set up to try to meet these needs.

Objectives of Program Derived from Needs

The objectives of any program should not be too many in number nor should they be extended over too large a field.

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6Rankin, op. cit., p. 63.
The general aim is to improve the teacher and the teaching act and thus the pupils as a result. In other words, "better music teaching every day in every classroom by a more musically trained grade teacher is needed."7

The specific objectives of this program were based upon the needs stated above and are listed as follows:

1. To cooperate with the administrative officers of the school in getting more time given to music in the daily programs.

2. To provide more and varied musical activities for every pupil in the elementary grades and ultimately in the whole school.

3. To provide for each teacher group and individual conferences sufficient to meet her individual needs.

4. To encourage teacher growth through self-analysis and self-criticism.

5. To give demonstration lessons when requested.

6. To guide the teacher in planning daily lessons and a course of study to meet the needs and interests of the pupils.

7. To build up an attitude of friendliness and helpfulness in all teachers toward the supervisor.

8. To establish a music education program to meet the

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needs of the pupils and the community who have been cheated by the lack of developed musical talents.

9. To collect all available books and magazines for use by the teachers through which they can see the whole plan of music education.

10. To select appropriate texts and materials for each grade.

11. To provide interesting materials as drills and exercises to improve the sight-reading ability of the upper grades.

12. To improve the tone quality of the singing of all grades.

13. To encourage teacher participation and cooperation in the planning of teachers' meetings.

14. To study the best ways of grading pupils in music and to learn how to interpret results of tests.

15. To awaken the public to the value of a well-planned music education program.

16. To provide opportunity for creative experiences for pupils and teachers.

17. To increase the repertory of songs in all grades and to make singing a more enjoyable activity.

18. To give the pupils a variety of musical experiences that will function outside of school.
19. To experiment to see when a regular program of sight-seeing should be started.

Supervisory Activities Used in Initiating the Program

The general means of reaching these objectives is through supervisory activities which seem to be the most valuable to those supervised. Specific means for each objective will be given including all activities used for that particular purpose. The question may be asked, "What are supervisory activities?" "All activities by which educational officers may express leadership in the improvement of learning and teaching." 8

Some means of achieving these objectives may be considered at this point; not indicating that they were all attained during this one year of effort, but that all were attempted and some progress was made in the direction of these goals.

Through personal conferences with the superintendent and principal, they were convinced that it would be worthwhile to include more music in the daily program of each grade with the investigator as a "supervising teacher" of all elementary grades. Time was arranged in each grade at a time when the investigator could visit.

Before 1941, according to the surveys, the principal

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8Department of Supervisors and Directors of Instruction, Evaluation of Supervision, Fourth Yearbook, 1931, p. 3.
activities carried on in a class of music were singing and keeping time by the use of rhythm-band instruments. The songs were not well chosen from the pupils' interests and needs. Through the selection of textbooks appropriate for each grade more of a variety of materials was available. By including other musical activities, such as singing games, eurhythmics, ear-training, listening, calls and motives, and creative expression the pupils did not tire of doing one thing long at a time and they had a more balanced musical diet. This gives opportunity for all children to succeed at some musical achievement.

When group problems were evident, meetings were held to discuss these common problems. Otherwise, individual conferences were used to discuss particular problems of each teacher. Much time was saved in this way and more progress was evident as a result. It was thought the individual conference and visitation that the investigator conducted assisted in changing the attitudes of the teachers toward supervision and the values to them. Friendships were formed and barriers broken down that at first seemed insurmountable.

Teachers were encouraged to analyze situations and to see the needs. Most of the teachers were eager to improve themselves and usually began each conference period with
self-criticism before the investigator had time to make any good comment. These faults had to be taken care of before anything else was accomplished. This made it very easy to discuss the difficulties since the teacher realized her own faults and weaknesses.

Demonstration lessons were given when requested and for help with some particular problem, understood by the teacher and the supervisor. A few demonstrations were given for groups of teachers with common interests and problems, but most of them were given in as near normal conditions as possible. The teacher's pupils were taught in the same setting that she would have used. The teachers were not required to teach as the investigator did, but an effort was made to demonstrate favorable learning situations rather than focusing attention on her own skill.

Classroom visitation was another important activity to the teacher in which the investigator engaged to promote teacher growth. Visits were made to each classroom at least once a week. On Friday of each week there was time to make extra visits when needed, or when the inexperienced teachers asked for more help. Visits were made for a whole recitation period and always announced because this gave the teacher and supervisor time to prepare for the visits. Teacher and supervisor have a common problem -- music, and
boys and girls -- and both should have a copy of notes taken. They are essential if the teacher is helped. Supervisory record sheets used for each visit saves time in reorganizing notes, shows the teacher the supervisor is interested in her, and keeps the supervisor attentive during the visits.

The conduct of the supervisor during visits should be in keeping with the highest ethical practices of the profession. Most of the authorities in the field of supervision recommend a quiet entrance and departure. This was one theory of supervision that was not a practical one in all cases. In this study the teachers and pupils were requested to ignore the visits of the investigator, but in grades la, lb, 2a, 2b, 3a, and 3b, the children could not refrain from applauding and bursting forth with little exclamations of delight. This attitude on the part of the pupils was a reflection, in general, of the attitude of the teachers after a few visits were made and after they began to see that the visits were for their good.

There were several reasons for this attitude in the pupils. The principal reason was the fact that the investigator taught in the junior and senior high school, and the pupils thought it was an honor to have her visit them, regardless of the motive. In the next place, the investigator knew the pupils in other connections in the life of the

9See Appendix.
community and in their homes. Too, the first visits were joyous experiences and were conducted, for the most part, by the investigator because some of the teachers were inexperienced in the teaching of music and requested demonstrations.

Both the pre-teaching and post-teaching conferences were used as important activities and varied in length of time. The average time for each conference was fifteen minutes. They were held most of the time in the teachers' homerooms; however, some were held in the investigator's homeroom. It was more convenient to have the pre-teaching conferences in the mornings between eight and eight-thirty. The post-teaching conferences were held after school each afternoon and occasionally during the recess periods. It is recommended by authorities in the field of supervision that the conferences be held during school hours. Because of the teaching duties of the investigator it was impossible in this case. This plan gave the teacher and the supervisor more time to read and study the notes, made at the time of the visit, which were an advantage. The discussions of the pre-teaching conferences were concerned chiefly with the plans and objectives for that day's lesson and occasionally the plans for the week were reviewed. The teachers usually took the initiative in the post-teaching conferences because they were eager to remedy what they felt were their weaknesses.
Teachers' meetings were not very important in this study. Few were held, and the most successful were planned by the teachers. The first one was planned by the investigator because that would be a convenient way for the supervisor to acquaint the teachers with some plans and ideas concerning the new music program in the school. The investigator realized during the meeting that it was a failure as far as the teachers were concerned because they had had no part in planning it, and it was imposed upon them. It was some time before another meeting was attempted. This time a questionnaire was sent to each teacher to find out her interests and problems as bases for discussions. Some of the problems in which help was desired were (1) marks in music, (2) new and varied rhythmic activities, (3) more drills and devices for individual work with uncertain singers, (4) planning more interesting lessons, (5) review of meters and how to conduct, (6) a review of key signatures, and (7) the use of the pitch-pipe. This and other similar meetings were helpful to the teachers and to the investigator in finding out what the needs were each time. Some meetings were held, without the presence of the investigator, between teachers of the same grades to discuss common problems or to learn some specific song, musical game, or dance.

A summary of the supervisory activities used by the
investigator is given in Table 4, and are listed in the order of their importance to the teachers, as they rated them. The number of times each activity was performed during a six-weeks' period for six teachers teaching eleven classes, is indicated.

**TABLE 4**

NUMBER OF TIMES EACH SUPERVISORY ACTIVITY WAS PERFORMED DURING EACH SIX-WEEKS' PERIOD

<table>
<thead>
<tr>
<th>Supervisory Activity</th>
<th>Six-weeks' Periods</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>1  2  3  4  5  6</td>
<td></td>
</tr>
<tr>
<td>Visitations</td>
<td>30 35 42 38 45 40</td>
<td>230</td>
</tr>
<tr>
<td>Individual conferences:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Pre-teaching</td>
<td>28 35 40 38 45 35</td>
<td>221</td>
</tr>
<tr>
<td>Post-teaching</td>
<td>28 35 40 36 40 38</td>
<td>217</td>
</tr>
<tr>
<td>Group conferences</td>
<td>3  4  5  4  3  3</td>
<td>22</td>
</tr>
<tr>
<td>Demonstration teaching</td>
<td>10 10 8 10 12 3</td>
<td>53</td>
</tr>
<tr>
<td>Directed professional reading: books and magazines</td>
<td>6  6  3  3  6  6</td>
<td>30</td>
</tr>
<tr>
<td>Teachers' meetings</td>
<td>1  1  2  1  0  0</td>
<td>5</td>
</tr>
<tr>
<td>Questionnaires</td>
<td>6  6  6  0  6</td>
<td>30</td>
</tr>
<tr>
<td>Planning courses of study with teachers</td>
<td>11 11 11 11 11 11</td>
<td>66</td>
</tr>
</tbody>
</table>

All teachers were not visited the same number of times but according to their needs. The teachers who seemed the most enthusiastic about music requested more visits, but they did not always need help. Post-teaching conferences were held on the same day of the visits except in a few
cases when other duties of the supervising teacher interfered. The pre-teaching and post-teaching conferences often overlapped and after the criticisms were discussed, the plans for the next visit were made. They averaged fifteen minutes each in length. The addition of Teachers G and H necessitated an increase in the number of demonstration lessons given the fourth and fifth six-weeks' periods.

The investigator did not prepare a course of study and hand it to the teacher the first day, nor did she tell her that one had to be prepared; but as soon as the teacher used up her repertory of songs learned in the college music course she came to the investigator to find out what to do next. It took some of them two weeks to exhaust all of their resources and call for help. Within three weeks plans were under way for a course of study in each grade. Objectives were stated and plans were tentatively made for attaining these objectives.

A course of study should contain the educational principles involved, the suggested activities, and the methods by which the activities are to be carried on.¹⁰ Mimeographed copies were given to each teacher and blanks were left for alterations and additions from time to time as the need arose. Community demands should be considered in the making

¹⁰Department of Supervisors and Directors of Instruction, National Education Association, Scientific Planning in Supervision, Seventh Yearbook, 1934, p. 133.
of the course of study. Community programs and civic affairs were planned into the school music program.

The selection of textbooks entered into the making of the course of study. Appropriate materials had to be selected for each grade. Materials should:

1. Be based upon children's interests;
2. Be of value to life;
3. Make pupils conscious of progress;
4. Plan to aid the method of performance as well as the outcome;
5. Allow for creative ability and initiative;
6. Be planned for pupils to know the purpose and function;
7. Be suited to the ability of the learner;
8. Be of varying levels of difficulty to take care of all types of pupils;
9. Plan to contribute to the character development of the pupils.11

Available textbooks were placed in the hands of the teachers to study and evaluate them in terms of the needs, interests, and abilities of pupils. Conferences were held to discuss the values discovered in each text. Workbooks were also placed at the disposal of the teachers to evaluate them and select desirable ones.

The principal source of songs for all grades was the Singing School Series.12 For the first grade Our First Music was used. For the second grade Our Songs was used as the basis for plays. For the third grade Merry Music, and for the fourth grade We Sing were selected.

11Ibid., p. 174.
12Peter K. Dykema, and Theresa Armitage, Singing School Series.
Activities in the music program included for all grades:

1. Attention to tone quality.
2. Treatment of pitch defectives; provides for individual work in the regular class period and provides other activities than singing.
3. Cumulative memory song repertory; equally familiar folk songs and songs from worthwhile music.
4. Music reading and ear training.
5. Listening lessons for fifteen or twenty minutes or as part of regular lessons for three or five minutes or as a part of social studies.
6. Singing related to music integrated with social studies.
7. Creative experiences.
8. Rhythmic development.
9. Instrumental instruction and glee club.
10. Grading.
11. Use of standardized tests and grouping by levels of development rather than grades.
12. Use of radio.

Some desirable outcomes of the music program were:

(1). A natural and functional use of music in school activities -- appropriate songs for all occasions;
(2). Enjoyment of music as a means of self-expression through well-chosen songs, rhythmic play, dramatization, and creating melodies;
(3). An acquaintance with the best music written for and that is suitable for children through listening and singing;

(4). A knowledge of the fundamentals that will bring about a love for and an appreciation of the best music of all countries;

(5). An increase of skill in musical expression due to a mastery of the techniques.13

Singing is the most important activity in the music program. Rote singing is important, and the teacher must be able to sing and to teach rote songs, but she must be able to learn songs independently and to teach the pupils to learn them independently. In teaching pupils to read songs by notes, previous musical experiences should be used and new problems approached properly. New rhythmic and new tonal problems should be worked out and made understandable before they are attempted in a song to avoid discouragement.

In selecting songs for each grade, certain criteria were used according to standards set up by the Music Educators' National Conference. For the primary grades there are two guiding principles in all educational experiences which are applicable to music: first, to enrich the child's present life, and second, to enrich his future life. In terms of music, these mean to see that every child loves to sing the best type of song and enjoy it so thoroughly that music functions outside of school in life activities. Thus,

music becomes a permanent joy in adulthood.\textsuperscript{14}

Special research was carried out in the third grades to find out when is the best time to begin formal sight-reading. This was the first year for the twelve-grade system, and this was the second year for these pupils to be in school. One group, 3-1, was found to be very talented musically in a number of ways. Special efforts were made to see what progress could be made in sight singing if given the opportunity. They surpassed the fourth grades in ear-training and sight-reading along with other activities. The other group, 3-2, did very little except the getting ready to begin sight-reading -- learning tonal and rhythmic patterns and motives by ear and sight. They showed no exceptional interest or ability in sight-reading but were content to go on with other activities. They were not quite ready to begin it. This experiment showed that sight-reading may be done the second year in school if the pupils have the ability and show any interest in it. If not in a formal way, much can be done in the first and second grades to get them ready. The personality of the teacher influences the responses made by the pupils in all learning situations. The teacher of 3-1 was more experienced, better trained, more resourceful, and had a way of challenging the best in a child.

Another problem in the visitations was that of a number of the young teachers asking questions of the supervisor during the visits. This problem was soon solved with the cooperation of the teachers. Some signs were used between the teacher and the investigator to indicate certain difficulties.

Appraisal and Evaluation of the Program

Good supervision, like good teaching, is known by its results. It must be measured and evaluated. The products of measurement are objective and impersonal. Evaluation means the appraisal or the judgment of the worth of the program as a whole, with reference to some adopted purpose.15

So many factors influence pupil growth inside and outside of school that it hardly seems fair to measure the effectiveness of supervision altogether by the changes made in pupil growth. In the case under consideration, quite a number of the pupils who made much progress, as revealed in the tests, were studying with a private teacher of music. Of course, even if one bases the results on the average improvement of a class, some effects of supervision are still evident because the per cent having private instruction was small.

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15Department of Supervisors and Directors of Instruction, The Evaluation of Supervision, Fourth Yearbook, 1931, p. 12.
The exact figures of the four classes that were tested objectively are given in Table 5 with the enrollment of each grade and the number of pupils having private instruction on all instruments.

TABLE 5

NUMBER OF PUPILS IN EACH DIVISION OF GRADES FIVE AND SIX WHO STUDIED EACH INSTRUMENT PRIVATELY

<table>
<thead>
<tr>
<th>Grade</th>
<th>Number of Pupils Having Private Lessons</th>
<th>Enrollment</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Piano</td>
<td>Guitar</td>
</tr>
<tr>
<td>5-1.....</td>
<td>2</td>
<td>5</td>
</tr>
<tr>
<td>5-2.....</td>
<td>5</td>
<td>4</td>
</tr>
<tr>
<td>6-1.....</td>
<td>3</td>
<td>1</td>
</tr>
<tr>
<td>6-2.....</td>
<td>4</td>
<td>2</td>
</tr>
<tr>
<td>Total..</td>
<td>14</td>
<td>12</td>
</tr>
<tr>
<td>Per cent</td>
<td>13</td>
<td>13</td>
</tr>
</tbody>
</table>

Several factors affected pupil growth within the school; the first tests were not given as early in the year as they should have been given, to find out the progress made; the change of teachers in grades five and six two months before the second tests were given; and the lack of time on the part of the teachers to visit other teachers were among these factors.
Perhaps the most logical grouping of the pupils would have been according to their needs and abilities, but this was impossible in this school system. Table 6 gives a comparison of the results of the two tests.

**TABLE 6**

SOME RESULTS OF THE GILDERSELEEVE MUSICAL ACHIEVEMENT TESTS FOR EACH SECTION OF GRADES FIVE AND SIX

<table>
<thead>
<tr>
<th>Sections of Grades Five and Six</th>
<th>Norm</th>
<th>Median of Each Group</th>
<th>Rank of Each Part of Test Determined by the Highest Score Made on Any Part</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>Test 1</td>
<td>Test 2</td>
</tr>
<tr>
<td>Five -1...</td>
<td>42</td>
<td>29</td>
<td>52</td>
</tr>
<tr>
<td>Five-2....</td>
<td>42</td>
<td>39</td>
<td>55</td>
</tr>
<tr>
<td>Six-1....</td>
<td>49</td>
<td>55</td>
<td>89</td>
</tr>
<tr>
<td>Six-2....</td>
<td>49</td>
<td>59</td>
<td>105</td>
</tr>
</tbody>
</table>

Some progress was made in each part of the tests by some of the pupils, but part four remained the weakest part of the test. The greatest noticeable change and progress in the second test was in part three. The change of teachers mentioned above is probably responsible for the improvement.
in part three of the test. This test is about composers and musical terms and the poorly prepared teacher did most of her teaching dealing with these facts. However, she made attempts at teaching other things but was not successful in getting any noticeable results. Of the six visits that were made in the classroom of Teacher G, three were given to demonstration lessons by the investigator. The degree of improvement in most cases was dependent upon pupils' backgrounds and their capacities. There was no definite check concerning their native capacities except those gained by another teacher in an experimental study. These tests were not relied on except for general information that approximately ninety-five per cent of the pupils were of average intelligence and capacities. It was impossible to purchase intelligence tests; so the school records and the opinions of the teachers provided the source for the basis of this information.

Besides dealing with the facts that are revealed by the tests, there are more subtle yet intangible bases for measuring pupil growth. These have to do with the community. If music does not reach beyond the classroom, it is not serving the best community interests. This is a slow process and more in this respect was gained because the investigator had taught there several years and understood
the needs of the community. These facts were observed by
the administration and by the investigator. The changes in
attitude of the pupils were revealed on the first page of
the test and were evident by the expressions of joy in their
faces when the visits were made. The fact that the pupils
used music outside of school was one of the best evidences
that growth was taking place. The supervising teacher had
requests very often for games, songs, and dances for use
in the social gatherings in the community.

Before the test on achievement there is a section which
is perhaps more important and that deals with the attitudes
of the pupils toward music and the use they make of it out-
side of school. In Table 7 the answers given on the first
test are compared with those given on the second.

Some improvement was evident in the responses to each
question in the first two columns, "Very Much" and "A Little."
Not very much improvement was noticed in the column, "Not
at All." These pupils, in most cases, made the lowest
scores on the tests and had not been given music that
caused them to respond favorably. The answers were not al-
ways reliable because the pupils' like and dislike for
the teacher who taught music affected the responses made.
They were afraid the responses might affect the marks they
received in music.
### Table 7

**Number of Pupils in Each Section of Grades Five and Six Who Gave Each Response to Each Question in Each Test**

<table>
<thead>
<tr>
<th>Questions</th>
<th>Very Much</th>
<th>A Little</th>
<th>Not at All</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Test 1</td>
<td>Test 2</td>
<td>Test 1</td>
</tr>
<tr>
<td>1. Do you like music?</td>
<td>25</td>
<td>28</td>
<td>4</td>
</tr>
<tr>
<td>2. Do you like to keep time to music?</td>
<td>24</td>
<td>28</td>
<td>5</td>
</tr>
<tr>
<td>3. Do you like to sing?</td>
<td>25</td>
<td>29</td>
<td>5</td>
</tr>
<tr>
<td>4. Would you like to play an instrument in a band?</td>
<td>20</td>
<td>26</td>
<td>6</td>
</tr>
<tr>
<td>5. Do you like to hum, sing, or whistle school songs when alone?</td>
<td>17</td>
<td>25</td>
<td>12</td>
</tr>
<tr>
<td>6. Do you like to sing with your home folks the songs you learn at school?</td>
<td>23</td>
<td>27</td>
<td>6</td>
</tr>
<tr>
<td>7. Do you wish you had more music at school?</td>
<td>20</td>
<td>25</td>
<td>9</td>
</tr>
<tr>
<td>8. Do you like to sing using doh-re-mi?</td>
<td>22</td>
<td>27</td>
<td>7</td>
</tr>
<tr>
<td>9. Do you enjoy reading stories of music and musicians?</td>
<td>18</td>
<td>24</td>
<td>9</td>
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<td>10. Do your friends use music outside of school at parties and picnics?</td>
<td>13</td>
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TABLE 7 -- Continued

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<thead>
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<tr>
<td></td>
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<tr>
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<tr>
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<tr>
<td>5. Do you like to hum, sing, or whistle school songs when alone?...</td>
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</tr>
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<td>6. Do you like to sing with your home folks the songs you learn at school?</td>
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<td>7. Do you wish you had more music at school?</td>
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<td>8. Do you like to sing using doh-re-mi?...</td>
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<td>9. Do you enjoy reading stories of music and musicians?</td>
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<td>9. Do you enjoy reading stories of music and musicians?...............</td>
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<td>10. Do your friends use music outside of school at parties and picnics?</td>
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<tr>
<td>1. Do you like music?....</td>
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<td>4. Would you like to play an instrument in a band?...............</td>
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<td>8. Do you like to sing using doh-re-mi?.....</td>
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<td>9. Do you enjoy reading stories of music and musicians?..........</td>
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</tr>
<tr>
<td>10. Do your friends use music outside of school at parties and picnics?</td>
<td>4</td>
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</tbody>
</table>

Grade 6-2 (Enrollment, 21)
The pupil growth in the first four grades had to be based upon elements observed by the supervising teacher, the superintendent, and the principal of the Iowa Park Ward School. Some of the elements of growth that were observed are listed here: more pleasure in singing; better control of the singing voice; more enjoyment in listening; more interest in learning about music; skill in hearing, seeing, and singing tonal patterns; interest and improvement in rhythmic responses; a more vital place given to music in the homes because the children demanded it.

Music functioning outside of school is one of the surest signs of growth in the school. The pupils made more requests for musical games and songs that would be suitable for use outside of school. By the use of varied activities, individual differences were taken care of, whereby each child worked on his own level in a creative way. The uncertain singer of the first grade could sing his own little tune of three or four notes and all could participate in voting the best ones, which is a worth-while stimulus.¹⁶

Some evidences of teacher growth included increased knowledge of subject; improved teaching skill -- good teaching procedures resulting in pupil learnings; growth in professional attitude, sense of conscientiousness, and progressiveness; improved cooperation apparent in the relationships

¹⁶Else Geissmar, "Creative Music with Young Children," Educational Method, XXII (April, 1943), 301.
between teachers and supervisor; right approach to discipline problems; improved personality traits, because of contact with music; and improved relationships between teachers and pupils.\textsuperscript{17}

Teacher growth was evident through observation by the investigator, the principal of the Iowa Park Ward School, and the superintendent. The teachers themselves felt that they had improved in many ways by the help and encouragement received from the investigator.

In a questionnaire\textsuperscript{18} to the teachers they were asked to appraise the supervisory program from a teacher's point of view. They were asked not to give their names. In every case, the teacher answered in the affirmative to the second question, "Has this year's work been helpful to you?"

The order in which they listed the value of supervisory activities is given in Table 4 (page 36). The average time spent in each class of music was forty-five minutes per day. All of these teachers were classroom teachers and could not spend more time in this subject. Some of them became so interested in music that they devoted more time to it than to other subjects.

All but two of the teachers reported that music teaching

\textsuperscript{17} J. R. Shannon, "Elements of Excellence in Teaching," \textit{Educational Administration and Supervision}, XXVII (March, 1941), 168.

\textsuperscript{18} See Appendix.
was of great interest to them and that this supervisory pro-
gram had contributed much to this attitude toward the teach-
ing of music. The two who failed to answer in the affirm-
tive were neither prepared to teach music nor interested
in learning how. They apparently had little native music
ability and were in the school such a short time that little
improvement was noticeable. Many demonstrations were given
to let them see what was expected of them in getting the pu-
pils to enjoy their music and at the same time make some
progress in it.

According to the questionnaire, they reported that the
teachers' meetings were of value to them in spite of the
first one, which was planned by the investigator. In gen-
eral, most of them were valuable because they grew out of
the teacher's needs and problems.

Through individual conferences the individual needs of
the teacher were taken care of and each teacher reported
that the supervisor considered her as an individual teacher.
Too much was not required of them and neither was the super-
visor unreasonable in requiring lesson plans or extra work
of them. The supervisor did not require the teachers to
teach as she did; in fact, no requirements were made of the
teachers. They were guided in making a music program that
would fit into a well-rounded educational program to meet
the needs of the pupils of this school and enrich their living experiences. The teachers were given opportunities for their own initiative and ideas based on the objectives of the music education program. The demonstration lessons were given to set up favorable learning situations and not as demonstrations of exact methods and procedures.

All of the teachers admitted that their enthusiasm for music and the interest in the teaching of it were the results of the same qualities in the investigator. The general impressions of the effectiveness of the supervisory program in music were all favorable and their needs, as far as was possible in so short a time, were met and, therefore, they were satisfied with it. A feeling of good-will predominated throughout the year between the supervisor and the teachers; there was not a single unpleasant situation at any time to sever the proper teacher-supervisor relationships.

Some of the comments the teachers made about the helpfulness of the supervisory program are given below:

1. "Supervision made me want to do my best all of the time."

2. "This supervisory program in music increased my interest in music, my knowledge of it, and improved my attitude toward supervision."
3. "This type of supervisory program caused me to plan each lesson more carefully, in knowing the objectives, and in trying to find the best ways to reach the objectives."

4. "The teacher had no feeling of restraint but had freedom to try her own ideas."

5. "The demonstration lessons were inspiring and revealing to the teacher as well as interesting to the pupils."

6. "Through a variety of musical activities, individual differences in the pupils were recognized and all were given the opportunity to succeed in some way."

7. "A supervisory program in music gave me a better understanding of child nature and its growth."

8. "By providing professional reading opportunities were given for professional growth, musically and educationally. An improved personality was another effect of the supervisory program in music."

9. "It helped me with materials and suggestions for sustaining and intensifying the interest of the pupils in music as a part of life."

10. "It gave me techniques for solving teaching problems."

In the appraisal of the superintendent and the principal, a questionnaire was sent to each. It was compiled from

19 See Appendix.
Music Education Research Bulletin No. 15, Self-Survey for School Music Systems.20 The answers were the same to all questions from both, and the discussion will include all answers. According to their opinions, the program was helpful to the teachers, the pupils, and the community. Professional growth was evident on the part of the teachers as well as the supervisor. Growth on the part of the pupils was evident through a change of attitudes toward music, in music functioning in community life, and in the knowledge and appreciation of music in the school program. All children were given opportunity to express themselves in a variety of musical activities. Special efforts were made by the investigator to cooperate with the administration and with the private music teachers of the community, who vitally affect the school music program.

The supervisor was enthusiastic about the music program to have it fit into the educational program of the child. The supervisor possessed desirable qualities of leadership to make the supervisory program a success. By not requiring anything of the teachers but by leading and guiding them toward better solutions of their problems, the supervisor made it possible for the teachers to have freedom to do their best work.

The greatest tests of the program came in the second and fourteenth questions. The second question was, "Do you want the program repeated?" The fact that both answers were in the affirmative was gratifying to the investigator. The fourteenth question was, "Do school music performances function as a creditable and vital part of the life of the community?" Since both answers were again in the affirmative, the fact was re-emphasized that music must be a functional subject in school and outside of school. The supervisory program was appraised by the teachers and by the administrators according to evidence that was observable. The objective evidences in pupil growth in the upper grades have been shown in Table 7 (pages 47-50).

Teacher growth was evaluated, mainly from the fact that the teachers themselves felt that they had grown in a variety of ways; the administrators had observed professional growth on the part of the teachers; and the investigator observed growth week by week as visits were made and as the teachers came to understand the purposes of the supervisory program.

The investigator rated the teachers twice during the first three months of the year. The formal rating scale used was too subjective to be used as an objective evidence of teacher growth. This activity seemed to require more time than the investigator had to give to it; other duties

\[21\text{See Appendix.}\]
and activities seemed more urgent and profitable to all concerned. However, in the three months noticeable improvement had taken place in all teachers, and they were shown the rating sheets. They knew their weaknesses and asked about ways to improve and correct them. To use the rating scales at the beginning of the year was better than using them at the end of the year, when it would have been too late to remedy the weaknesses. The supervisor interpreted these weaknesses to the teachers and suggested ways of improvement.

Besides the evaluation of the results of the activities, the supervisor needs to evaluate the activities and herself. The results have been discussed from the effects on the pupil, the teacher, and the community. The planning of the supervisory program has been outlined earlier in the chapter. An evaluation has been made of the activities. The one item that remains is an evaluation of the supervisor or investigator. In making this evaluation, the supervisor used the following questions:

1. Was supervisor understanding of the teacher's needs?
2. Was supervisor careful to be professionally courteous to the teacher? to the principal? to the superintendent?
3. Were directions and attitudes dictatorial?
4. Does the supervisor create and inspire loyalty and liking?
5. Were criticisms destructive and faultfinding?

---

6. Did she create an atmosphere of resentment as soon as she entered the room? or were visits looked forward to by the pupils and teachers?

7. Does she listen in on teachers when they are unaware of her presence?

8. Were teachers visited as often as they needed help?

In answering these questions the investigator has attempted to be as honest as possible without over-rating the value of the program. The investigator made every effort to understand the needs and problems of the teachers and to offer suggested helps for the solution of those problems. Every opportunity was taken to visit the teacher as often as she needed it and to make the criticisms of those visits constructive and helpful rather than destructive and fault-finding. A check was made on positive and negative criticisms. Ninety-eight out of every hundred criticisms were positive rather than negative. The positive criticisms did not reveal a dictatorial attitude but were given as helpful suggestions if the teacher saw fit to benefit from them. The teachers made more adverse criticisms of themselves than did the investigator. Through this type of criticism the teachers were inspired to a spirit of loyalty and liking that enabled the investigator to do more for them. This attitude promoted the right kind of supervisor-teacher relationships.

It has been shown in an earlier part of this chapter.

that the pupils were delighted with the visits of the investigator. In the lower grades the pupils could never restrain themselves from applause at the sight of the investigator. They, as well as the teachers, had confidence in the ability of the investigator to help them in whatever way they needed help.

Professional courtesy to the principal and superintendent was indicated on their questionnaire as being one of the favorable comments. This same plane of courtesy was maintained with the teachers. They were never "spied on" when they were unaware of the supervisor's presence. It was by this means that their attitudes changed toward supervision. They had the idea at the beginning that it would be "snooper vision," judging from their past experiences with it. They were not long in seeing that this did not and would not exist.

In terms of the objectives set up at the beginning, the evaluation is best made. Cooperation with the administration and outside community organizations was accomplished to a satisfactory degree. The principal and the superintendent were responsible in providing more time for music in the Iowa Park Ward School. The public became informed of the accomplishments of the music supervisory program and showed their attitudes to indicate that they recognized the values of it. Because of the use the pupils made of their
music outside of school, they verified the variety of musical activities provided in the program.

The teachers were guided in making a course of study to suit the needs and interests of their groups of pupils. Demonstration lessons were given them when requested to provide favorable learning situations and to show how interesting materials may provide bases for drills where they seem necessary. Since the course of study is a continuous process, this objective was realized in a certain degree. The teachers saw that it was a never-ending process and made changes as the needs arose and as they became conscious of those needs. The teachers participated in the program in other ways than the course of study. They participated in the planning of teachers' meetings except in the one case that has been cited. They had a part in selecting the textbooks for use in the grades they taught.

Opportunities were given for the pupils to engage in creative expression as well as for the teachers to do so. Every opportunity was seized for motivating creative attempts in both. Music became a joy and singing was a more enjoyable activity because of the music supervisory program. More songs were presented to the children for their enjoyment and only those which most interested them were used. A new ideal of tone quality in singing was set up
by the teachers because of the help from the investigator.

Satisfactory results of the music supervisory program were felt by the pupils, the teachers, the community, the administration, and the investigator.
CHAPTER III

SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS

Summary

The purpose of this study was to analyze the investigator's supervisory activities in formulating a music supervisory program in Iowa Park Ward School; to evaluate teacher and pupil growth from the objectives set up from surveying needs; and to determine how and to what extent educational theory and philosophy prove functional in supervisor-teacher relationships.

In Chapter II evidence has been presented that the supervisory activities used in formulating a music supervisory program were those which seemed to meet the needs of the personnel concerned and to reach the objectives set up in view of those needs. Objective evidence was used where it was possible; opinions of those observing the program had to be used in other cases, but their opinions were based upon scientific tests applied to other supervisory programs.
Conclusions

The conclusions which follow are based on the data given in Chapter II. From the measurable results in the tests given in the upper grades there was evidence of growth in attitudes and in achievement of the pupils. From the observable results in lower grades much pleasure was evident from musical activities, and the growth was observed by the administration, the teachers, and the investigator. Much better tests were needed in order to measure the results more accurately. The tests that were given measured subject matter and attitudes. The invisible results of teaching and learning situations are not easily measured. The music supervisory program was evaluated from the objectives set up in the beginning.

The conclusion is reached by the investigator that the classroom teacher can successfully teach music with the help of a supervising teacher. The good teachers and the experienced teachers welcome supervision of the right kind; that is, supervision based upon consideration for all concerned and a spirit of sincere helpfulness. Teachers want to improve and will improve with the proper guidance and encouragement. Pupils want to improve and will respond to the right kind of learning situations where they are given opportunities to participate and succeed within a variety
of activities with some degree of satisfaction. The teachers felt that the supervisory program was adequate and met the needs that they were conscious of at that time.

The teacher rating scale was not a desirable supervisory activity and was used only at the beginning of the year. Proper supervision results in some progress by all and much progress by the most able. Experienced teachers did much better work under the music supervisory program than they had ever done before, according to surveys made. Professional spirit and attitudes in the supervisor will encourage the same spirit in the supervised. The personality of the supervisor, her skill in diagnosing needs, and the guidance of the activities of the teacher contributed much to the achievement of educational objectives. The function of supervision is the improvement of teaching procedures to higher levels of effectiveness.¹

Some outcomes of the music supervisory program observed by the investigator were: independent thinking and procedure on the part of the teachers, stimulated by supervision; teachers were more anxious to cooperate and requested visits from the supervisor; more pleasure from music and music teaching on the part of pupils and teachers.

The course in music supervision in the North Texas

¹W. L. Wrinkle, "The Improvement of Supervision," Educational Administration and Supervision, XVI (December, 1930), 642.
State Teachers College was adequate for guidance in formulating the music supervisory program in the Iowa Park Ward School. It was a good course theoretically and practically. Few theories were not practical for this particular program.

Recommendations

It is recommended by the investigator that a little more time be given to the supervision of music even in a small school for more effective results in music education. This extra amount of time could be used for conferences, visitations, improving the course of study, and in various other ways of benefit to the pupils and teachers. More time could have been used to tabulate results of observations in research problems. Two kinds of research can be carried on: routine research, dealing with the established ways of doing things; and creative research, discovering new methods and values.

A supervisor of music may be taken from the teachers in the system who have more training and experience in that particular subject as well as a broad educational background. This makes the supervisory program a little easier to formulate because the teachers feel that the supervisor is not a superior person but that she is just another teacher who understands and can help them when they need assistance, because of her training and experience.
All small schools, particularly in Texas, could profit by this type of supervision. The classroom teachers can teach children music successfully and satisfactorily if some one will lead and guide them in the philosophy and procedure of making music vital and functional in the lives of the children and in the life of the community. Time and careful planning are the chief elements to consider in formulating a music supervisory program.

It is further recommended that classroom teachers be given at least six more hours of college credit in music or an average performing ability on some instrument. Playing the piano is very helpful to any teacher. From the results of the surveys in this study the teachers who did the most for the children in every way and who showed the most improvement were those with a minor in music and some previous training in piano and voice.

A school music program which concerns itself with the development of favorable attitudes toward music must afford a wide variety of musical activities in order to take care of individual differences. Favorable learning situations must be set up to cause the child to learn and to make learning a pleasure rather than a task. Perhaps the ideal way to group pupils after a testing program would be according to their levels of development. This was impossible
in this school but might be tried where conditions favor the change in grouping.

It is recommended that music be made more functional and vital in the lives of the children. Music that is important to them will be used outside of school and the society in which they live will profit.

It is hoped that this study in beginning a music supervisory program, although limited in some activities, has some value for other teachers in similar situations. By improving the teachers and the teaching act, the lives of the children are made richer and they become more capable of living together in a democratic society.
APPENDIX

Data Survey Sheet

Name of teacher_________________ Grade_______ Enrollment_____

1. Was music taught daily in your grade last year?_____

2. What was the length of the period?____________________

3. If no daily program, how many minutes were spent weekly?____________________

4. Did you teach the state song last year?____________________
   Rounds?____ Part singing?____ Notation?______
   Study song?_____ Music appreciation?____________
   Creative expression?_____ Rhythmic development?____
   Sol-fa syllables?_____ Form?_______ Reading songs?______

5. Did you give tests in music last year as you did in other subjects?____________________

6. Did your pupils enjoy their music last year?________

7. Have you had special music training?____________________

8. Do you have a major or minor in music?____________________

9. Do you play any kind of instrument?____________________

10. Do you play accompaniments for children acceptably?____

11. Do you use a pitch-pipe?____________________

12. How much music did you have in college?____________________

   Before you went to college?____________________

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13. How many years experience in teaching? __________
   In teaching music? ____________________________
14. What musical equipment do you have access to in your room?
   ____________________________
15. Name of text used in your music classes? __________
16. Do you have a music library? __________ volumes? __________
17. In what do you need the most help now? ________________
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<td>New material:</td>
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Teacher Rating Sheets

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<tbody>
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<td>(Last)</td>
<td>(First)</td>
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Subject taught            Day observed

How many lessons did supervisor observe?

Length of class periods   Conferences

Personal attributes and quality of work

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<th></th>
<th>A</th>
<th>B</th>
<th>C</th>
<th>D</th>
<th>E</th>
<th>F</th>
</tr>
</thead>
</table>

I. Personal
1. Health
2. Intelligence
3. Voice
4. Appearance, cleanliness, grooming
5. Self-control, poise
6. Mental alertness
7. Resourcefulness, progressiveness
8. Considerateness, courtesy, tact
9. Pleasantness, cheerfulness
10. Enthusiasm
11. Forcefulness
12. Adaptability
13. Judgment
14. Moral standards

II. Professional attitude
1. Toward the school
2. Toward supervisor
3. Toward conferences
4. Toward student teaching
5. Professional ethics
6. Cooperation, loyalty
7. Honesty, dependableness
8. Industry
9. Promptness
10. Efforts to improve
III. Management
1. Time economies
2. Systematic routine
3. Attention to physical conditions
4. Records and reports
5. Control or discipline

IV. Preparation
1. Knowledge of subject matter
2. Ability in special subjects
3. Knowledge of teaching steps
4. Ability to plan work
5. Ability to apply principles
6. Use of illustrative materials

V. Teaching
1. Definite objectives
2. Appropriate subject matter or activities
3. Assignment
   a. Relating to known
   b. Cooperation--pupil participation
   c. Problem statement
   d. Proper directions
   e. Adaptation to learning types
   f. Adaptation to child needs and abilities
   g. Effective motivation
   h. Enough time at the right time
   i. Pupil understanding of why, what, how
4. Directing pupil activities
   a. Providing physical facilities
   b. Giving directions and help
   c. Developing ability or skill
   d. Developing attitudes and appreciations
   e. Developing thinking ability
   f. Taking care of pupil difficulties
   g. Encouraging creative ability
   h. Capitalizing on pupil's successes
5. Organization
   a. Of subject matter.....
   b. Of activities.........
6. Recitation -- Effective
   Use of:
   a. Discussion..........  
   b. Drill................
   c. Questioning.........
   d. Oral reports........
   e. Written reports.....
   f. Expression through
tests..................  

VI. Pupil results
1. Increased interest........
2. Achievement............... 
3. Improved habits of self-
   control.................. 
4. Desirable social attitudes..
5. Ability to evaluate.......
Teacher Appraisal Sheet of Supervisory Activities

You are asked on this questionnaire to give the best possible answer to a number of questions concerning this supervisory program. This request does not imply that you are willing to pose as a critic of music supervision; it assumes only that you have formed certain impressions of the year's work from a teacher's point of view and that you are willing to give your supervisor these impressions for her information and help.
You are not asked to give your name.

1. Estimate time per week you spent in music class
   Estimate how much time you spent outside of classroom planning and preparing lessons
   About how much time did you spend with supervisor before visits? after visits?

2. Has this year's work been helpful to you?

3. What supervisory activity has been of the most benefit?

4. What professional books have you read this year?

5. In what way was your interest in music influenced by supervision?

6. Is music teaching of great or little interest to you?

7. What has supervision contributed to your attitude toward music and music teaching?

8. Were the teachers' meetings valuable to you?

9. Did supervisor require too much of you?
   Was she unreasonable in asking you to attend meetings or in lesson plans or extra work?

10. Did supervisor seem to consider you as an individual teacher?

11. Did supervisor try to have you teach like she did?
12. What is your general impression of the effectiveness of a supervisory program in music?

13. Is there a feeling of good-will predominating between supervisor and teachers?

14. Is the supervisor enthusiastic about music?

15. Does the supervisor give the teacher a chance for her own initiative and ideas?

16. How many demonstration lessons did supervisor teach for you?
Appraisal Sheet for the Administration

1. Do you think that the supervisory program in music was helpful to:
   a. The teacher?
   b. The pupils?
   c. The community?

2. Do you want the program repeated?

3. Did the teachers and supervisor work together in planning the music education program?

4. Did the teachers enjoy teaching under the direction of a supervisor?

5. Was professional growth noticeable on the part of the teachers?

6. Was professional growth evident on the part of the supervisor as well as the supervised?

7. Did the supervisor cooperate with the administration?

8. Does she possess desirable qualities of leadership?

9. Was she enthusiastic about her work?

10. Was growth on part of pupils noticeable?

11. Was every child given an opportunity to express himself in a variety of musical activities?

12. Did the pupils of the Iowa Park Ward School enjoy their music?

13. Did the supervisor expect the teachers to teach exactly as she taught?

14. Do school music performances function as a creditable and vital part of the life of the community?

15. Is there a friendly working relationship between the school and private teachers?
MUSICAL ACHIEVEMENT TEST
INSTITUTE OF EDUCATIONAL RESEARCH, DIVISION OF FIELD STUDIES
TEACHERS COLLEGE, COLUMBIA UNIVERSITY

This test was developed and standardized by GLENN GILDERLEEVE, Instructor in Music Education, with the cooperation of WAYNE SOPER, Professor of Education, West Chester Normal School, West Chester, Pa. The development and standardization were supervised by the DIVISION OF FIELD STUDIES STAFF and Professor PETER W. DYKEMA.

Directions: Do As The Examiner Tells You.

Name ................................................................. Date .................................................................

Age last birthday .................................................. Birthday (Month) (Day)

Grade ............................................................... School ..............................................................

City .................................................................

How many years have you had music in school? .................................................................

How many half-hour private lessons have you had? ...............................................................

What instrument are you learning to play? ...................................................................................

What other instruments have you at home? ..................................................................................

Have you a phonograph? ..............................................................................................................

A radio? ........................................................................................................................................

Put A Circle Around The Answer Which Applies

1. Do you like music? ..................................................................................................................

2. Do you like to keep time to music? (Either in tapping, in marching, or in dancing) 

3. Do you like to sing? ..................................................................................................................

4. Would you like to play an instrument in a good band or orchestra? .................................

5. Do you hum, whistle, or sing school songs to yourself while alone? .................................

6. Do you like to sing with your home folks the songs you learn at school? ........................

7. Do you wish that you had more music in school? ................................................................

8. Do you like to sing, using Doh, Ray, Me? ............................................................................

9. Do you enjoy reading stories about music and musicians? ..................................................

10. Do your friends use school music at out-of-school picnics and parties? ...............................

Very Much ......................................................... A Little ......................................................... Not at All

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TEST 1. The Way Musical Instruments Are Played.

Directions: Below is a list of musical instruments. They are not all played in the same way. In the blank space opposite each instrument write the letter

A—for each one played by blowing.
B—for each one played by plucking, or picking.
C—for each one played with a bow.
D—for each one played by striking, or shaking.

The sample is marked as it should be.

Sample: Ukulele B (because it is played by plucking.)

Begin here.


TEST 2. Knowledge and Use of Musical Symbols.

a. Place “doh” (the keynote) in each of the following major keys. Use whole notes.

Sample:

b. Write either the syllable name or the scale number of each note on the dotted line below it. Notice the different key signatures.

Sample:

or sol fa me ray

or 5 4 3 2

c. Write the letter name of each note on the dotted line below it.

Sample:

d. Place the bar lines in their proper places as indicated by the metrical signature in each example.

Incomplete without bars. ——— Sample: ——— Complete with bars.

Directions: Below are two lists. List \( A \) contains words, names and terms which are common in music. List \( B \) gives a definition or an explanation for each item in List \( A \). In the blank space before each word in the first list write the number of the definition or explanation in the second list which corresponds. Check each number as it is used. The sample is correct.

<table>
<thead>
<tr>
<th>List ( A )</th>
<th>List ( B )</th>
<th>Types of compositions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Solo</td>
<td>1.</td>
<td>A slumber song.</td>
</tr>
<tr>
<td>Duet</td>
<td>2.</td>
<td>A composition for three performers.</td>
</tr>
<tr>
<td>Trio</td>
<td>3.</td>
<td>A musical drama or play.</td>
</tr>
<tr>
<td>String Quartette</td>
<td>( \checkmark 4. )</td>
<td>A composition for one performer. (Do not use this; it is your sample.)</td>
</tr>
<tr>
<td>Opera</td>
<td>5.</td>
<td>A composition for first and second violin, viola and cello combination.</td>
</tr>
<tr>
<td>Lullaby</td>
<td>6.</td>
<td>A religious song.</td>
</tr>
<tr>
<td>Hymn</td>
<td>7.</td>
<td>A composition for two performers.</td>
</tr>
<tr>
<td>Serenade</td>
<td>8.</td>
<td>A musical study.</td>
</tr>
<tr>
<td>Suite</td>
<td>9.</td>
<td>A song usually sung in the open air at night.</td>
</tr>
<tr>
<td>Overture</td>
<td>10.</td>
<td>An old-time stately dance in triple measure.</td>
</tr>
<tr>
<td>Minuet</td>
<td>11.</td>
<td>A related group or set of compositions.</td>
</tr>
<tr>
<td>Etude</td>
<td>12.</td>
<td>The beginning of the opera which is played by the orchestra before the curtain rises.</td>
</tr>
</tbody>
</table>

Proceed according to directions given above.

Famous Names

- Foster
- MacDowell
- Schubert
- Mozart
- Wagner
- Beethoven
- Kreisler
- Paderewski
- Edison
- Sousa
- Casals

Proceed according to directions given above.

Musical Terms

- Forte (f)
- Da Capo (D.C.)
- Dal Segno (D.S.)
- Legato
- Crescendo (crese.)
- Allegro
- Phrase
- Andante
- A tempo
- Fine
- Ritardando
- Bass

1. Smoothly.
2. Increasing in loudness.
3. Loudly.
4. Repeat from the beginning.
5. The lowest part sung by men.
6. Repeat from the sign \((::\) or \(\checkmark\)).
7. Quick or lively.
9. Gradually slowing up.
10. Moderately slow as in walking.
11. The end. Where the repeated section closes.
12. Resuming the normal rate of speed after going faster or slower.
Directions: Below you will find a part of the music of the following songs:

1. America 7. America the Beautiful
2. Columbia the Gem of the Ocean 8. Star-Spangled Banner
3. Dixie 9. Swanee River (Old Folks at Home)
4. Silent Night 10. O Come, All Ye Faithful
5. Old Black Joe 11. Welcome, Sweet Springtime (Melody in F)
6. Auld Lang Syne

Hum the tune to yourself. It may help you to think syllable names. Then in the blank space opposite each example, write the number which the song has in the list above. THE FIRST ONE IS MARKED AS A SAMPLE FOR YOU.

Sample:

A

B

C

D

E

F

G

H

I

J

K

Score equals rights x 2
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