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Development of a Preservice Student-Teaching Program in Music Education for Northeastern Oklahoma State University.

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DEVELOPMENT OF A PRESERVICE STUDENT TEACHING PROGRAM IN MUSIC EDUCATION FOR NORTHEASTERN OKLAHOMA STATE UNIVERSITY

A Dissertation

Submitted to the Graduate Faculty of the Louisiana State University and Agricultural and Mechanical College in partial fulfillment of the requirements for the degree of Doctor of Philosophy in The School of Music

by Gary Allen Foster
B.M., North Texas State University, 1960
M.M.E., Texas Tech University, 1967
August, 1977
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ABSTRACT

A major change in music education methods classes is the incorporation of field-workshop experiences as part of the class activities. These experiences help expose undergraduate music education majors to the real world of teaching. Recent research dwells on the importance of providing these public school experiences as early in a teacher-trainee's career as possible. It is obvious that one must acquire relevant music and teaching skills in order to teach music successfully.

The thesis of this study is that a structured program of preservice experiences will help higher education to develop a better prepared music educator. In order to determine what needs to be included in such a preservice program, a questionnaire was designed to locate the presence and content of preservice student teaching programs in music education. The population sample responding to the questionnaire (sixty-seven institutions) was limited to (1) institutions offering a baccalaureate degree in music education, (2) institutions maintaining full NASM accreditation, and (3) institutions in the Southwestern Division of MENC. The rate of return was 88.05%, and the data derived from the respondents were used to
develop a preservice student teaching program in music education for Northeastern Oklahoma State University.

Certain trends became evident in this study.
(1) Most institutions offer separate classes for secondary vocal and instrumental music methods classes.
(2) Microteaching and actual public school teaching experiences are becoming increasingly more important as preservice activities. (3) Most institutions require public school observation experiences prior to student teaching. (4) Over half of the student observers do accompanying as part of the observation-participation experience, perhaps suggesting a need to upgrade piano proficiency standards. (5) A need exists to standardize requirements for a teacher to supervise student teachers. (6) Most institutions use music professors, not education professors, to supervise music student teachers. (7) Only one-fourth of the responding institutions utilize a laboratory school, suggesting that the laboratory-school concept is being phased out.

Specific proposals for the music education curriculum for Northeastern Oklahoma State University are made.
(1) The public school observation experience should be controlled and coordinated by the Music Department.
(2) The observation-participation practicum should consist of valid experiences; fourteen are suggested in Chapter IV. (3) A September practicum should be offered
so that preservice music educators can observe and assist a public school music teacher with the opening of a school year. (4) Twenty-two specific suggestions are made to upgrade the professional music education methods classes. All of the suggestions are calculated to involve the music education student in as many public school music activities as possible, and yet stay within the delimitations imposed by Northeastern Oklahoma State University.
During the past decade much has been said about the general inadequacy of the teacher education programs in higher education. The chief complaints still being raised today are that teacher education is too theoretical and that training programs are out of touch with reality.¹ The trend toward eliminating the inadequacies of present music education programs takes two basic paths: (1) movement away from compartmentalization of theory/music musicianship and music history/music literature aspects of the curriculum and movement toward a sequence of courses in comprehensive musicianship, and (2) transformation of methods courses into field workshop experiences. This transformation includes developing competency-based teacher education programs as well as providing clinical

¹George W. Denemark, "Teacher Education: Repair, Reform, or Revolution?" Educational Leader 27 (March, 1970): 541.
experiences in the public schools prior to student teaching. All of these solutions will require significant changes of both curriculum and content, but those in control of teacher training programs in music education must endeavor to provide their trainees with a more realistic preparation. It would seem axiomatic that in order to teach music successfully, one must first acquire relevant music and teaching skills.

Findings reported by Pasanella and Willingham indicate that more attitude changes take place during the first two years of college than at any time during the next ten to twenty years. This research information implies that stronger preservice programs in music education, with emphasis on experiences no later than the sophomore year, can help alleviate a serious problem in music education: the lack of a strong, personal,


philosophical belief in music education. In addition, positive preservice experiences will help expose teacher candidates to real-life situations; too much of teacher preparation consists of dealing with hypothetical pupils in an imaginary school, resulting in a situation described as "methods in a vacuum."

It is essential that preservice music educators have the opportunity to observe children being taught music. Just such an opportunity exists at Northeastern Oklahoma State University; that institution now provides a pre-internship experience requiring student attendance for a minimum of sixteen days, seven hours daily, at a specific public school assignment. Developing a strong preservice music education program in conjunction with this observation requirement is a necessity. This study reports various possibilities of improving preservice music education programs, and a program for the undergraduate music education curriculum at Northeastern Oklahoma State University is developed.

1 Rosario M. Carubba, "An Evaluation of the Undergraduate Preparation of Music Teachers as Represented by the Four Year Colleges and Universities of Mississippi," Dissertation Abstracts 30 (October, 1968): 1671A.


Statement of the Problem

The need for preservice experiences in music education should be obvious. However, a review of current literature yields relatively little published material concerning specific preservice student teaching activities in music education; the amount of material available is particularly small when compared with the material available about general education. It would appear that very few schools have extensive programs in this area of music education.

Significance

The dearth of published materials dealing specifically with preservice experiences in music education would indicate the need to investigate the subject. A logical approach would be to study published and unpublished literature as well as to gather current information from teacher-training institutions regarding their preservice programs in music education. This body of information is used to design a preservice student teaching program in music education at Northeastern Oklahoma State University. Currently the Music Department requires one semester of intern teaching in accordance with institutional policies, but it does not have a structured preservice student teaching program in music education. Such a program would benefit not only the students and the University, but it would
also help other institutions strengthen their music education curricula.

**Delimitations**

The data used to develop the preservice student teaching program in music education are drawn from these sources: (1) Louisiana State University, (2) Northeastern Oklahoma State University, (3) University Microfilms, (4) data from questionnaires sent to members of the National Association of Schools of Music belonging to the Southwestern Division of the Music Educators National Conference, and (5) educational materials from NASM and MENC.

**Method of Investigation**

The descriptive and historical methods of research are used to obtain information from the literature in order to identify the various aspects of preservice student teaching activities.

The statistical method of research is used to gather information from a questionnaire concerning present preservice student teaching activities at selected institutions of higher learning.

**Definition of Terms**

Definitions are given here to clarify certain terms used in the Introduction. Other terms are defined in
the body of the paper as they appear.

1. **Student Teaching:** the supervised teaching performed as a culminating activity or climax of a teacher-education student's college career.

2. **Intern Teaching:** the student-teaching experience which is pursued all day for an entire semester.

3. **Competency-Based (or Performance-Based) Teacher Education:** teacher education programs in which the performance goals are specified and agreed upon in advance of instruction. The student is accountable for attaining a given level of competence in performing essential tasks before he earns credit for the methods course or is admitted into the student teaching program.

4. **Preservice Student Teaching:** that period of time from the beginning of the college career up to the supervised teaching term at the end of the undergraduate music education program.

**Organization of the Study**

Chapter I contains the Introduction to the report, and it consists of the Statement of the Problem, the Significance of the Problem, Delimitations, Method of Investigation, and a Definition of Terms.

Chapter II presents a Review of Selected Literature, which includes published literature on teacher education programs as well as unpublished literature, such as dissertations, papers, speeches, workshops, interviews, and others.

Findings from the questionnaire are reported in Chapter III. The questionnaire is based on A. N. Oppenheim's text, *Questionnaire Design and Attitude Measurement*.
Chapter IV consists of the Development of a Pre-service Student Teaching Program in Music Education for Northeastern Oklahoma State University.

Chapter V consists of the Summary, Conclusions, and Recommendations.
CHAPTER II
SURVEY OF RELATED LITERATURE

According to Bennett Reimer, music education has always been extremely self-conscious and self-critical. It always seems to be in a constant state of crisis as to whether it is doing as good a job as it should be doing.¹ One productive way that a profession can upgrade itself and provide for its future growth is through critical self-analysis to determine its strengths and weaknesses. Critical introspection should allow the music education profession to develop means of improving the process through which its practitioners come to acquire the necessary skills for successful performance in their careers. The profession must constantly seek ways to improve its teacher-training programs; it should be sobering to remember that young beginning teachers go forth to train others in their own likeness.²

The music education profession is quite active (and quite vocal) in its critical introspection. A

considerable body of literature exists which suggests various means of improving the teacher-training process. Battisti suggests that colleges and universities need to be more courageous in helping to upgrade music education. They should first find out what is happening in music education in the public school programs in the United States. They should then evaluate their findings. Finally, they must decide collectively what needs to be done, formulate a philosophy and a list of objectives, and evolve a curriculum of experiences which produces the kind of teacher "who will develop a truly valuable music education program relevant to the times in which we live."

One of the chief complaints leveled at teacher-training programs is that methods classes are too theoretical. Gonzo and Forsythe point out that the actual practice of the teaching act is held in abeyance until student teaching. Here the student must make the transition between theory and practice, and this transition is frequently traumatic. Speaking about his music education training, a recently-graduated band director writes, "We


never got the truth." Amplifying his interpretation of the deficiencies in his preparation, he explains that there had not been enough practical experience in that preparation; there had not been enough practice in the classroom.¹ The Music Educators National Conference (MENC) agrees that the music education curriculum has been too isolated from the realities of the professional demands which confront young teachers on their first job.² Temple writes that "numerous opportunities exist in pre-service teacher education programs for applying theoretical concepts, but are often passed by in favor of the acquisition of facts."³

The National Association of Schools of Music (NASM) has recently made recommendations to help improve the professional education of music educators. These recommendations include, among others, that (1) students acquire a working knowledge of effective methods, materials, and facilities for musical instruction; (2) students should acquire an acquaintance with school patterns,


procedures, and professional relationships; (3) students should acquire the ability to plan, lead, and cooperate in the work of the school, and (4) the students should acquire understanding and skill in the teaching process. NASM proceeds to point out that "these matters are best dealt with in a musical, not theoretical, context."¹

To achieve the goals stated above, a re-structuring of the traditional music education methods courses will be necessary. Austin suggests that the methods class should not consist merely of "showing"; she says the cry of the student is, "Let me try!" She also points out that it is essential that music education students have the opportunity to watch children being taught music.² The importance of studying education becomes much more apparent after teachers have begun teaching and have faced real problems.³ Austin suggests that "a methods course is not a lot of talk. It must consist of doing, carefully structured doing, under supervision . . . talk is empty . . ."

²Austin, p. 49.
among the inexperienced."¹

Borrowman suggests that observation in the public schools early in the prospective teachers' experience is essential. These direct experiences will help mingle "theoretical inquiry with active contacts."² Walters recommends (1) further application of simulation techniques and more extensive use of videotape in music teacher education, and (2) alteration of the traditional music education curriculum to permit freshman and sophomore students to have real or simulated teaching experiences in music.³ Franklin recommends offering increased opportunities for classroom observation for undergraduates, as well as increasing the offerings of music education methods classes to include some of these courses after student teaching.⁴ Choate suggests that the opportunity for laboratory experiences should be provided for undergraduate conducting students. In

¹Austin, p. 49.


addition, Choate notes that students should have the opportunity to participate in clinical and field experiences which have been planned, supervised, and evaluated by faculty who have had successful music-teaching experience.¹

The cry for prospective teachers to have an early exposure to the public school classroom is not new. Thirty-six years ago Chatterton wrote,

The student's active contact with the training schools should not be limited to the actual period of student teaching. As soon as possible after the student enters the college, he should be introduced to actual problems of teaching through directed observation.²

Preservice observation ranks high on the list of improvements for teacher education, but Bezzi points out another important change in teacher education. He cites dissatisfaction with the present mode of training teachers which consists of a mere accumulation of credits leading to a baccalaureate degree. He proposes a competency-based approach to teacher education in which the ultimate degree and certification are based upon the student's acquiring specified competencies, not merely completing

¹James F. Choate, "An Analysis of the Undergraduate Curriculum and the Subsequent Professional Involvement of Selected Instrumental Music Education Graduates of Louisiana State University" (Ed.D. dissertation, Louisiana State University, 1976), pp. 208-209.

²Roland Henry Chatterton, Methods of Lesson Observing by Preservice Student Teachers (New York: Teachers College Press, 1941), p. 4.
college courses. As Harap points out, "We want every teacher to know how to teach, but hours of credit in professional courses gives no real assurance of this." Many educators point to the methods class as one of the logical places to implement changes in teacher education. Karel notes that colleges train the teachers working in the public schools. Those in college have criticized the high school teachers' work without assuming the responsibility for the manner in which the public school teachers have been taught. Stone is more blunt with his criticism; he says, "Professors of education should be threatened with the real world of teaching or getting out of education." One suggested way to improve the methods class is through microteaching. Kuhn and Renna define microteaching as "a scaled-down teaching encounter--a practice in teaching . . . under somewhat controlled conditions." The

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"controlled conditions" are brief lessons (five to twenty minutes) taught to a small group of pupils.¹

Having the teaching conditions controlled enables the inexperienced teacher to become involved very gradually in the complexities of teaching. Microteaching allows the beginning teacher to learn a repertory of basic teaching skills in a real teaching-learning situation. When used in conjunction with the methods courses, microteaching can help give students a preliminary experience in teaching.²

Microteaching, first used as a diagnostic and training tool at Stanford University in 1963, is still being used successfully there and in many other institutions. In a microteaching situation, the lessons are frequently recorded on videotape for future evaluation.³

Innovative changes in teacher education during the past decade generally owe their existence to general education. A sampling of some of the innovations in teacher education in the United States follows.

Ohio State University (Columbus, Ohio) has adopted


a "clinical methods course" in which students are required to do limited teaching in actual classroom situations while taking a methods class. The methods class teacher observes this limited teaching and notes the class's response to the student. In a personal interview at a later time, the methods class teacher discusses the experience with the student; this procedure allows the student to note any suggestions for improvement in his teaching techniques.\(^1\)

Stone reports about a program at the University of Missouri (Columbia, Missouri). Teacher candidates spend six hours observing in schools in a variety of neighborhoods. These teacher candidates also do actual teaching with small groups of students.\(^2\)

Ball State University (Muncie, Indiana) has a totally voluntary program involving preservice experiences for its teacher candidates. The university allows students to earn course credit by working with students in the public schools. This practice helps students discover early whether or not teaching is for them. During the sophomore year the student is assigned to three different schools for varied socio-cultural settings. During


\(^{2}\)Stone, p. 42.
winter and spring quarters the students spend two hours weekly in public schools and also attend weekly two-hour seminars on campus. ¹

The University of Minnesota (Minneapolis, Minnesota) has a program that it considers directly relevant to students' needs: lecture, seminar, and microteaching for its preservice reading program. The lectures represent the traditional approach and meet once per week. The seminars and microteaching sessions help the student to use materials presented in the lectures. "As the quarter passes, material presented in lectures becomes more and more meaningful to students as they apply theory directly to children."²

Georgia Southern College (Statesboro, Georgia) offers a course in "High School Teaching" in four phases of work. Phase one consists of studying adolescent growth and development, studying conditions of learning, planning for the teaching-learning process, evaluating student achievement, and studying test construction. Phase two consists of a three-week course of instruction and laboratory experience using audio-visual materials and equipment.


²James H. Olson, "Preservice Reading Instruction: A Program of Involvement," The Reading Teacher 22 (May, 1969): 692.
In phase three, the college student participates in the laboratory school for two weeks and works in his major teaching field with five to eight students. In preparation for this laboratory school experience, the teacher candidate observes the classes his students attend during a two-day visitation. Phase four consists of instruction in special concerns, such as orientation sessions focused on student teaching. The student moves into full-time student teaching after completing phase four.¹

Hope College (Holland, Michigan) offers micro-teaching in the methods class. This preservice experience helps unite teaching methods discussed in class with the experience of putting them into practice. Teams prepare lessons of two-week units. After a unit is taught, evaluations are made to provide the teams with guidance for the next unit.²

Amershek and Barbour point out innovative programs at the University of Colorado (Boulder, Colorado), Northwestern University (Evanston, Illinois), and Kansas State Teachers College (Emporia, Kansas). All three of these are "fifth year" programs leading to certification. Justification for lengthening the traditional four-year

¹L. L. Cain, "Innovation in a Pre-Service Education Course," Improving College and University Teaching 20 (Spring, 1972): 151.

curriculum is given in a question by Darnall. "Is it feasible to expect a four-year curriculum to prepare music teachers in the many competencies they consider important for their teaching responsibilities?"¹

Stanford University (Stanford, California) is one of the first institutions to employ microteaching in music education classes. The entire microteaching process is a teach-reteach cycle. A short five-to-ten minute lesson is taught to a small group, usually four or five students. The lesson is videotaped and replayed for a critique. During the discussion between the student-teacher and the supervisor, the supervisor suggests changes for improvement. The student-teacher is given about fifteen minutes to plan changes; then he teaches his lesson again to another group of students. This lesson is also videotaped and another critique follows; this time the supervisor and other student-teachers participate.²

Kuhn cites the criteria by which an intern teacher is selected to participate in the Stanford program. First, a candidate must be a competent performer on his


²Carpenter, p. 183.
major instrument, and he must exhibit some performance skills on other instruments. The vocalist must have proficiency at the piano as well as a fundamental knowledge of wind and string instruments. All students must pass a basic piano proficiency program. All candidates must show skills in conducting and orchestration, and they must show preparation in music history, literature, and theory. In short, a bachelor's degree is required.\footnote{Kuhn, p. 47.}

The Stanford program is a "fifth year" program and lasts twelve months; students conduct two classes each day and attend seminars on campus in professional education, music education, and music.

The Stanford preservice program is the best documented program because it has been in existence since 1963. There are other innovative teacher-training programs in music education, however. The MENC publication, \textit{Teacher Education in Music: Final Report}, cites twenty-two innovative and exemplary preservice programs. Five institutions having programs appropriate to this study include Metropolitan State College (Denver, Colorado), California State College (Fullerton, California), Sacramento State College (Sacramento, California), University
of Washington (Seattle, Washington), and Indiana University (South Bend, Indiana).¹

Metropolitan State College (Denver, Colorado) offers field experiences in all undergraduate years prior to student teaching. Arrangements are made with local schools to have students observe as well as assist in any way possible for two hours per week for a period of eight weeks. Students are required to participate in this non-credit program while taking music education courses during the junior and senior years.

California State College (Fullerton, California) provides clinical practice for music education majors in conjunction with their major performance groups, and their voice, instrument, and advanced conducting classes. The courses are part of the on-campus work but are conducted in nearby public schools under joint supervision of college instructors and public school supervising teachers. Beginning with the freshman year, an attempt is made to identify interest and potential teaching skill, and to place student observers in the public schools. College students are expected to participate in limited ways. Sophomore-level college students serve as aides in public school string, woodwind, or brass classes. At

the junior level, a similar experience is provided with conducting classes. At this level the students also work as aides in elementary and junior high school general music classes. After seniors have completed their methods courses, they are assigned for one semester of full-time student teaching.

Sacramento State College (Sacramento, California) also provides field work as part of the college methods classes. After observing demonstration lessons on campus, students are assigned to elementary schools for teaching at two different grade levels. Students are also required to observe other cooperating teachers in the public schools.

The University of Washington (Seattle, Washington) offers "Introduction to Teaching," a course of sixty hours of observation and participation in public school classes from pre-school through high school. This course is used to admit and screen teacher-education majors.

Each academic quarter is divided into three blocks. During each block, students observe and participate for twenty hours at one of three levels: elementary, middle school-junior high, and senior high. They keep a log of their observations and activities. Music teachers are asked to involve these students in as many activities as possible.
The entire college class meets at least four seminars to discuss music teaching and characteristics of teaching and learning at various levels. Three instructors with expertise at each level are assigned to the class. If the instructors perceive that a particular student seems an unlikely candidate for music teaching, the student is counseled concerning his limitations.

Indiana University (South Bend, Indiana) has a project in which music education students do observation as part of the course requirements for successful completion of the music methods classes. Observation is done in local Title I schools. The methods class professor teaches the classes that the students observe; thus his role is similar to that of the clinical professor described in Conant's *The Education of American Teachers*. The music majors must analyze the purpose of the lesson and determine to what extent the purpose is achieved; they also suggest alternative procedures that might have been used to create a more effective lesson.

The project has proved valuable from several standpoints: (1) it puts theory into practice, (2) it allows the students to see the college instructor work in an actual situation, and (3) it helps eliminate some

of the fears of teaching in a Title I school.

Gonzo and Forsythe discuss the use of videotaping of choral rehearsals in an experiment at the University of Illinois (Urbana, Illinois). The videotaping was used as a teaching aid for music education classes. Each of twenty-six tapes contained examples of teaching techniques, musical problems, and singers' vocal behavior concerning one of nine topics: pitch, rhythm, phrasing, dynamics, interpretation, text, intonation, note accuracy, and conducting techniques. The tapes were edited to isolate a specific incident in the teaching-learning process, such as the conductor's solving rhythmic problems in a choral rehearsal. The choral organizations included performance groups from junior high school, senior high school, and college levels. The student watching the tape is allowed to see the process of rehearsal so he can focus, along with the conductor, on one problem and its solution. In seeing the error-correction process, the viewer is able to see a variety of conductors using different teaching and conducting techniques to achieve the same musical goal.

In order to determine the most effective use of the tapes, the instructors tried several procedures. One approach was to use the tapes during classtime. After hearing remarks about a tape, the students viewed an excerpt and discussed what they had seen. At other times
a tape was shown in class without benefit of preliminary remarks or follow-up discussion.

A second approach let students use tapes for individual viewing; a third approach had a graduate assistant show the tapes to groups of students in a "quiz section." This method was similar to the class use, except that more time was taken for discussion. The quiz-section atmosphere lent itself more to the discussion approach than did the class section.

From the initial tapes, three were made to be used in an undergraduate "Introduction to Music Education" course. Since two sections were offered by the same instructor, an experimental analysis involving control and experimental groups was possible. Prior to the experimental period, students received four class periods of lecture-discussions on behavioral principles in music education. In the next four class periods, students in the experimental class received presentations of the videotapes, while students in the control group continued lecture-discussions of the topics. The experimental tapes contained a series of brief excerpts of choral rehearsals, each representing some principle of behavior modification. A posttest-only control-group design was used to test whether the experimental class would be significantly different from the control class in (1) observation
skills, (2) a knowledge of behavioral principles, and (3) attitudes toward the course. The experimental group showed significantly fewer incorrect responses in observation tests and showed a higher level of interest, as reported in a questionnaire.¹

Another institution reporting extensive preservice activities in music education is Florida State University (Tallahassee, Florida). In addition to satisfying pre-student teaching observation requirements, the potential music education candidate must also participate in a "September practicum." This experience allows the music student to observe and to assist a music teacher with the opening of a new school year. The student must participate a minimum of five days in the public school (although not necessarily five consecutive days). Prior to student teaching, each student must teach six mini-lessons to selected students in the local public schools; two lessons must be taught in elementary school (K-5), middle school (6-8), and senior high school (9-12). Another feature of the music education program at Florida State University is that the music education faculty visits

the intern teacher during the student-teaching quarter.¹

After reading the references cited in this chapter, one realizes that music education is taking great strides in trying to improve the quality of its product, the public school music educator. Many institutions are currently employing vigorous preservice activities as early as the freshman year. The success of these programs, coupled with the fact that no established preservice program in music education now exists at Northeastern Oklahoma State University, suggests the desirability of developing such a program for that institution. Obviously, the program will not be an exact duplicate of any one source cited; the conditions of every institution make it unique. Those preservice activities that best lend themselves to the music education curriculum at Northeastern Oklahoma State University will be recommended for incorporation by that institution.

¹Florida State University, "Program for Student Teaching in Music Education," Tallahassee, 1976. (Mimeographed.)
CHAPTER III
ANALYSIS OF PRESERVICE TEACHER EDUCATION PROGRAMS

To devise an educational program of worth, one must investigate current programs and procedures in the profession. In addition, one must consult with colleagues in other institutions to determine which programs are successful, which are not, and reasons for each. This study is particularly concerned with preservice activities in music education, and a questionnaire has been developed to gather information from teacher-training institutions regarding their preservice music education programs. The music education program at Northeastern Oklahoma State University currently does not benefit from any organized program of preservice activities, and the results from this questionnaire will be used to help develop a preservice program that can operate within that institution's present curricular framework.

The questionnaire was designed and streamlined with the aid of many people. Many fellow doctoral students read it and made suggestions for improvement or clarification. Several in-service teachers, both in public schools and higher education, also read it and offered suggestions to improve it or to enhance its effectiveness.
in measuring the status of music education programs in many different music schools and departments of various sizes.

The existing questionnaire is a product of numerous refining processes. Suggestions for improving this instrument were solicited during the 1976 summer term at Louisiana State University; by the end of that term, a refined version of the questionnaire was devised. In the fall term of 1976, this finalized form was presented to the music education faculty and the music department chairman for further criticism and comment. The questionnaire was then examined by the professor of tests and measurements in the Division of Education at Northeastern Oklahoma State University. The final version was then submitted to Dr. R. F. Shambaugh (Graduate Advisor at LSU) for his approval. A copy of this questionnaire may be seen on page 97.

Questionnaire design is subject to several problems: equivocal meanings of terms, bias of author or respondent, prejudice, and other technical and semantic problems. Abraham Oppenheim's text served as a guide for this particular questionnaire.¹

A factor further affecting every questionnaire study is the rate of return from the population being

sampled. A high rate of return will enhance the validity of the findings, thereby making the study more meaningful. Delimitations were imposed to encourage a high rate of return. The first delimitation was geographical area: confining the study to the Southwestern Division of the Music Educators National Conference. This region consists of seven states: Arkansas, Colorado, Kansas, Oklahoma, Missouri, New Mexico, and Texas.

Once the area was defined, further delimitations were applied in order to identify a population sample of workable size. Since the study addresses itself to a problem in music education, only schools granting at least a baccalaureate degree in music education would be considered; junior colleges would therefore be eliminated. The prestigious accreditation by the National Association of Schools of Music (NASM) provided another valid delimitation. A current NASM directory furnished names and addresses for the initial mailing to sixty-nine institutions which maintained full membership (not merely associate membership) in the NASM.

Every cover letter in the original mailing of October 1, 1976, was an original letter, not merely a mimeographed letter addressed to a nameless "Dear Colleague." It was assumed that this one detail might create more interest in the study on the part of the respondents; it seems obvious that a person would be more prone to notice
an originally-typed letter addressed to him than he would be to notice a nameless letter produced in bulk.

Two endorsement letters were included in the study. One letter, drafted by Dr. Robert Shambaugh, President-elect of the Southern Division of the MENC, was included with the cover letter and the questionnaire. The second letter, drafted by Dr. Hoover Fisher, President of the Southwestern Division of MENC, was mailed five days later. The purpose of the delayed mailing was to furnish additional endorsement for the study as well as to remind the respondents to complete the questionnaire. All correspondence may be seen in Appendix C, pp. 106-109.

Any institution failing to return the questionnaire by November 1, 1976, received another questionnaire and a second letter reminding the recipient of the study and urging swift completion of the questionnaire. Every questionnaire in both mailings was accompanied by a self-addressed, stamped envelope.

Of the initial sixty-nine institutions designated, two formally declined to participate in the study. Fifty-nine of the remaining sixty-seven institutions responded, giving the study a return rate of 88.05%.

In order to provide the anonymity guaranteed in the cover letter, all responding institutions were tabulated by number rather than by name. Random selection of
numbers was achieved by numbering each questionnaire upon its return. A numerical listing of all participating institutions may be found in Appendix B on page 103.

**Analysis and Evaluation of Data**

The first three questions in the questionnaire yield basic demographic information about the study's population sample. All three questions deal with some factor of size of each responding institution. Table 1 indicates the overall size of the institutions and also shows the percentage of this study's population involved.

**TABLE 1**

**INSTITUTION ENROLLMENT**

<table>
<thead>
<tr>
<th>Institution Size</th>
<th>Number</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>0-500</td>
<td>1</td>
<td>1.7</td>
</tr>
<tr>
<td>501-1,000</td>
<td>6</td>
<td>10.2</td>
</tr>
<tr>
<td>1,001-5,000</td>
<td>20</td>
<td>33.9</td>
</tr>
<tr>
<td>5,001-10,000</td>
<td>18</td>
<td>30.5</td>
</tr>
<tr>
<td>10,001-15,000</td>
<td>7</td>
<td>11.9</td>
</tr>
<tr>
<td>15,001-20,000</td>
<td>4</td>
<td>6.8</td>
</tr>
<tr>
<td>20,001-25,000</td>
<td>3</td>
<td>5.1</td>
</tr>
<tr>
<td>Over 25,001</td>
<td>0</td>
<td>0</td>
</tr>
</tbody>
</table>

Table 2 combines the information gathered from questions two and three. This table shows the size of each institution's music education enrollment as well as the total music faculty. The size of the entire music faculty was requested rather than only music education
faculty. The rationale for this request is that many music education faculty members teach classes other than music education, such as music history, music theory, conducting, music appreciation, or studio lessons. Lee furnishes further justification for including the entire music faculty. His study reveals that 85-90% of the music majors in a music department are majoring in music education.\(^1\) In this study, therefore, the total music faculty was requested; this tabulation of faculty allows all numbers to be whole numbers, and the resulting simplicity is obvious. If a professor's academic load consisted of one-third of a load in each discipline of music education, music theory, and applied music, a participating institution would have to show that professor's music education contribution as 1/3. An institution having four professors with a similar load would have to show its music education faculty as a total of 1 1/3.

TABLE 2
STUDENT ENROLLMENT AND FACULTY EMPLOYMENT

<table>
<thead>
<tr>
<th>Institution</th>
<th>Music Education Enrollment</th>
<th>Music Faculty Full-Time</th>
<th>Part-Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>100</td>
<td>15</td>
<td>14</td>
</tr>
<tr>
<td>2</td>
<td>20</td>
<td>16</td>
<td>6</td>
</tr>
<tr>
<td>3</td>
<td>10</td>
<td>3</td>
<td>0</td>
</tr>
<tr>
<td>4</td>
<td>90</td>
<td>15</td>
<td>1</td>
</tr>
<tr>
<td>5</td>
<td>130</td>
<td>19</td>
<td>2</td>
</tr>
<tr>
<td>6</td>
<td>20</td>
<td>4</td>
<td>0</td>
</tr>
<tr>
<td>7</td>
<td>150</td>
<td>17</td>
<td>1</td>
</tr>
<tr>
<td>8</td>
<td>250</td>
<td>16</td>
<td>5</td>
</tr>
<tr>
<td>9</td>
<td>35</td>
<td>5</td>
<td>1</td>
</tr>
<tr>
<td>10</td>
<td>55</td>
<td>11</td>
<td>7</td>
</tr>
<tr>
<td>11</td>
<td>2</td>
<td>7</td>
<td>9</td>
</tr>
<tr>
<td>12</td>
<td>125</td>
<td>25</td>
<td>5</td>
</tr>
<tr>
<td>13</td>
<td>35</td>
<td>6</td>
<td>3</td>
</tr>
<tr>
<td>14</td>
<td>35</td>
<td>5</td>
<td>3</td>
</tr>
<tr>
<td>15</td>
<td>200</td>
<td>18</td>
<td>6</td>
</tr>
<tr>
<td>16</td>
<td>250</td>
<td>24</td>
<td>11</td>
</tr>
<tr>
<td>17</td>
<td>100</td>
<td>8</td>
<td>9</td>
</tr>
<tr>
<td>18</td>
<td>106</td>
<td>7</td>
<td>10</td>
</tr>
<tr>
<td>19</td>
<td>52</td>
<td>12</td>
<td>1</td>
</tr>
<tr>
<td>20</td>
<td>170</td>
<td>20</td>
<td>4</td>
</tr>
<tr>
<td>21</td>
<td>615</td>
<td>78</td>
<td>141</td>
</tr>
<tr>
<td>22</td>
<td>200</td>
<td>23</td>
<td>11</td>
</tr>
<tr>
<td>23</td>
<td>63</td>
<td>15</td>
<td>3</td>
</tr>
<tr>
<td>24</td>
<td>80</td>
<td>15</td>
<td>2</td>
</tr>
<tr>
<td>25</td>
<td>40</td>
<td>4</td>
<td>3</td>
</tr>
<tr>
<td>26</td>
<td>241</td>
<td>41</td>
<td>7</td>
</tr>
<tr>
<td>27</td>
<td>133</td>
<td>39</td>
<td>50</td>
</tr>
<tr>
<td>28</td>
<td>74</td>
<td>16</td>
<td>31</td>
</tr>
<tr>
<td>29</td>
<td>140</td>
<td>17</td>
<td>2</td>
</tr>
<tr>
<td>30</td>
<td>80</td>
<td>13</td>
<td>8</td>
</tr>
<tr>
<td>31</td>
<td>350</td>
<td>37</td>
<td>4</td>
</tr>
<tr>
<td>32</td>
<td>165</td>
<td>22</td>
<td>20</td>
</tr>
<tr>
<td>33</td>
<td>80</td>
<td>11</td>
<td>1</td>
</tr>
<tr>
<td>34</td>
<td>350</td>
<td>70</td>
<td>30</td>
</tr>
<tr>
<td>35</td>
<td>...</td>
<td>18</td>
<td>...</td>
</tr>
<tr>
<td>36</td>
<td>105</td>
<td>27</td>
<td>2</td>
</tr>
<tr>
<td>37</td>
<td>100+</td>
<td>14</td>
<td>...</td>
</tr>
<tr>
<td>38</td>
<td>187</td>
<td>20</td>
<td>5</td>
</tr>
<tr>
<td>39</td>
<td>95</td>
<td>10</td>
<td>9</td>
</tr>
<tr>
<td>40</td>
<td>27</td>
<td>8</td>
<td>0</td>
</tr>
</tbody>
</table>
The first three questions in the questionnaire are concerned only with basic demography; the last twenty-four questions are directly concerned with the actual music education programs in the responding institutions.

Table 3 shows the various types of curricular organization used to accommodate the music education methods classes. "Elementary general music" is the most widely offered methods course; a total of forty-nine institutions in the sample (83.1%) offer such a course. The figures for secondary music education are quite revealing. Most institutions prefer to offer separate methods classes for
the vocal and instrumental music majors. Note that thirty-six schools (61%) offer a separate methods course in secondary vocal music, and twenty-six schools (44.1%) offer a separate methods course in secondary instrumental music. These figures should be compared with the four different combination-type course offerings.

While many institutions prefer to separate the secondary methods classes into instrumental or vocal areas, a surprisingly large percentage (38.9%) combine secondary vocal and instrumental music methods. Smaller departments may find this combined-area approach an expedient to the problem of small classes, but the difficulties inherent in such a course should be apparent. The two areas have different performance problems, different score-reading problems, different organizational problems, as well as vast differences of literature.

Concerning the methods class, Van Bodegraven writes, "Courses in music education should be functional, and they should be taught by persons well-qualified in their particular field, possessing backgrounds of successful experience."¹ Perhaps it is significant that over one-half (56.5%) of the institutions in this study that offer the combined-area methods course have a total

enrollment of 5,000 or less.

TABLE 3
MUSIC EDUCATION METHODS CLASSES

<table>
<thead>
<tr>
<th>Course</th>
<th>Number</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Elementary general music</td>
<td>49</td>
<td>83.1</td>
</tr>
<tr>
<td>Elementary instrumental music</td>
<td>20</td>
<td>33.9</td>
</tr>
<tr>
<td>Secondary vocal music</td>
<td>36</td>
<td>61.0</td>
</tr>
<tr>
<td>Secondary instrumental music</td>
<td>26</td>
<td>44.1</td>
</tr>
<tr>
<td>Elementary/secondary</td>
<td></td>
<td></td>
</tr>
<tr>
<td>vocal music</td>
<td>7</td>
<td>11.9</td>
</tr>
<tr>
<td>Elementary/secondary</td>
<td></td>
<td></td>
</tr>
<tr>
<td>instrumental music</td>
<td>12</td>
<td>20.3</td>
</tr>
<tr>
<td>Elementary vocal/instrumental</td>
<td>15</td>
<td>25.4</td>
</tr>
<tr>
<td>music</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Secondary vocal/instrumental</td>
<td>23</td>
<td>38.9</td>
</tr>
</tbody>
</table>

The response to question five requires no table for reporting. Responding to the question, "Does the person teaching the methods class(es) have public school experience in the areas checked [in question 4]," only one school reports "no"; all the other fifty-eight (98.3%) report "yes."

Questions six through nine define the actual activities of the music education methods classes. Table 4 refers to the activities for elementary general music methods. Lecture by professor, class discussion, demonstration lessons, outside readings, and public school observation are the most prominent activities. Micro-teaching rates well; thirty-one schools use it for
elementary general music methods, and twenty-seven (87%) of those report that they videotape the students' teaching units. Recent research indicates that microteaching and videotaping used in conjunction offer an immediate, positive reinforcement of the teaching act.¹

Two activities are significant because of their apparent lack of usage. Use of the tape recorder, along with public school tutoring, appear to be the least prominent activities. In this study, it is notable that these two activities are consistently the least-used ones in all methods classes. Tables 4, 5, 6, and 7 all identify this trend.

In addition to answering the eleven items available in the questionnaire, nineteen institutions (32.2%) make free responses to item twelve, "Other Activities." One institution expands the questionnaire's first response regarding "Lecture by Professor" and lists some of the major lecture topics: philosophy of music education, current trends, learning theories, elementary and middle school curricula, discovery-inquiry methods, public relations, teacher resources-aids, and interaction with student teachers.

Duplications are apparent in other free responses.

Three institutions require the students to write lesson plans; one institution requires a long-range semester plan as well as a short-range monthly plan in addition to a detailed daily plan. Three institutions require actual teaching by the students of the methods class. The teaching can be done in the university laboratory school or a participating public school. One institution requires its methods class students to teach basic music theory to the elementary education majors who enroll in a basic music class. Two institutions require its methods class students to prepare audio-visual materials, including a programmed cassette tape for a "sequential learning experience." Two institutions require workshop attendance; one such "workshop" is the state music education convention.
TABLE 4

ACTIVITIES IN THE ELEMENTARY GENERAL MUSIC CLASS

<table>
<thead>
<tr>
<th>Activity</th>
<th>Number</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lecture by professor</td>
<td>55</td>
<td>93.2</td>
</tr>
<tr>
<td>Lecture by outside authority</td>
<td>31</td>
<td>52.5</td>
</tr>
<tr>
<td>Class discussion</td>
<td>57</td>
<td>96.6</td>
</tr>
<tr>
<td>Demonstration lessons</td>
<td>57</td>
<td>96.6</td>
</tr>
<tr>
<td>Microteaching</td>
<td>31</td>
<td>52.5</td>
</tr>
<tr>
<td>Tape recording of students' teaching units</td>
<td>13</td>
<td>22.0</td>
</tr>
<tr>
<td>Videotape recording of students' teaching units</td>
<td>27</td>
<td>45.8</td>
</tr>
<tr>
<td>Public school observation</td>
<td>51</td>
<td>86.4</td>
</tr>
<tr>
<td>Public school tutoring</td>
<td>13</td>
<td>22.0</td>
</tr>
<tr>
<td>Outside readings</td>
<td>52</td>
<td>88.1</td>
</tr>
<tr>
<td>Oral reports</td>
<td>32</td>
<td>61.5</td>
</tr>
<tr>
<td>Written reports</td>
<td>40</td>
<td>76.9</td>
</tr>
<tr>
<td>Class term paper</td>
<td>19</td>
<td>32.2</td>
</tr>
<tr>
<td>Other activities</td>
<td>19</td>
<td>32.2</td>
</tr>
</tbody>
</table>

Table 5 refers to the activities in the course or unit concerning elementary instrumental music. Preferred activities include lecture by professor, class discussion, public school observation, and outside readings. Again, most schools using microteaching also videotape the students' teaching units (92.3%). The least prominent activities again include tape recording of students' teaching units and public school tutoring.

Eight institutions (13.5%) make free response to item twelve, "Other Activities." Some duplication is apparent in this free-response item. Two institutions
require a special notebook for a semester project, such as developing a teaching-materials file. Two institutions require a class practicum involving a teaching demonstration in a public school. Other projects are required by individual institutions. These include learning to play classroom instruments, interviewing public school teachers, preparing budgets, studying instrument repair, making instruments, preparing bulletin boards, attending music education conventions, and attending outside lectures and workshops.

**TABLE 5**

**ACTIVITIES IN THE ELEMENTARY INSTRUMENTAL MUSIC CLASS**

<table>
<thead>
<tr>
<th>Activity</th>
<th>Number</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lecture by professor</td>
<td>36</td>
<td>61.0</td>
</tr>
<tr>
<td>Lecture by outside authority</td>
<td>19</td>
<td>32.2</td>
</tr>
<tr>
<td>Class discussion</td>
<td>36</td>
<td>61.0</td>
</tr>
<tr>
<td>Demonstration lessons</td>
<td>29</td>
<td>49.1</td>
</tr>
<tr>
<td>Microteaching</td>
<td>13</td>
<td>22.0</td>
</tr>
<tr>
<td>Tape recording of students' teaching units</td>
<td>9</td>
<td>15.0</td>
</tr>
<tr>
<td>Videotape recording of students' teaching units</td>
<td>12</td>
<td>20.3</td>
</tr>
<tr>
<td>Public school observation</td>
<td>35</td>
<td>59.3</td>
</tr>
<tr>
<td>Public school tutoring</td>
<td>8</td>
<td>13.5</td>
</tr>
<tr>
<td>Outside readings</td>
<td>31</td>
<td>52.5</td>
</tr>
<tr>
<td>Oral reports</td>
<td>23</td>
<td>74.1</td>
</tr>
<tr>
<td>Written reports</td>
<td>16</td>
<td>64.5</td>
</tr>
<tr>
<td>Class term paper</td>
<td>16</td>
<td>27.1</td>
</tr>
<tr>
<td>Other activities</td>
<td>8</td>
<td>13.5</td>
</tr>
</tbody>
</table>
Table 6 refers to the activities occurring in the course or unit concerning secondary vocal music. Lecture by professor, class discussion, demonstration lessons, public school observation, and outside readings appear to be the most prominent activities. It would appear to be significant that 90% of the schools offering micro-teaching also videotape the students' teaching units. Predictably, the least prominent activities are tape recording of students' teaching units and public school tutoring. Eleven institutions (18.6%) offer a response to item twelve, "Other Activities." Four institutions require field trips, including contests, conventions, workshops, or visiting a school music library. Two institutions require the students to develop a file of teaching materials. Other activities are required by individual institutions. These activities include developing specific junior high school activities (musical games, listening aids, etc.), developing a team-teaching unit, preparing a critique of district and state contests, preparing a music education recital with performance of original as well as professional compositions, and evaluating state-approved textbooks.
TABLE 6
ACTIVITIES IN THE SECONDARY VOCAL MUSIC CLASS

<table>
<thead>
<tr>
<th>Activity</th>
<th>Number</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lecture by professor</td>
<td>53</td>
<td>89.8</td>
</tr>
<tr>
<td>Lecture by outside authority</td>
<td>32</td>
<td>54.2</td>
</tr>
<tr>
<td>Class discussion</td>
<td>56</td>
<td>94.9</td>
</tr>
<tr>
<td>Demonstration lessons</td>
<td>49</td>
<td>83.1</td>
</tr>
<tr>
<td>Microteaching</td>
<td>20</td>
<td>33.9</td>
</tr>
<tr>
<td>Tape recording of students' teaching units</td>
<td>7</td>
<td>11.9</td>
</tr>
<tr>
<td>Videotape recording of students' teaching units</td>
<td>18</td>
<td>30.5</td>
</tr>
<tr>
<td>Public school observation</td>
<td>48</td>
<td>81.4</td>
</tr>
<tr>
<td>Public school tutoring</td>
<td>12</td>
<td>20.3</td>
</tr>
<tr>
<td>Outside readings</td>
<td>47</td>
<td>79.7</td>
</tr>
<tr>
<td>Oral reports</td>
<td>32</td>
<td>68.1</td>
</tr>
<tr>
<td>Written reports</td>
<td>37</td>
<td>78.7</td>
</tr>
<tr>
<td>Class term paper</td>
<td>21</td>
<td>35.6</td>
</tr>
<tr>
<td>Other activities</td>
<td>11</td>
<td>18.6</td>
</tr>
</tbody>
</table>

Table 7 shows the activities which occur in the course or unit concerning secondary instrumental music. The pattern prominent in Tables 4, 5, and 6 is repeated here. Lecture by professor, class discussion, public school observation, and outside readings are the most prominent activities. Tape recording of students' teaching units and public school tutoring again rank last in preference.

It is again significant to note that fifteen of the sixteen institutions that use microteaching (94%) also use videotaping of the students' teaching units. Thirteen institutions (22%) offer a response to item twelve, "Other
Activities. Many diverse responses appear; there is apparently no duplication of activities. Activities include learning to play different instruments, interviewing public school music teachers, visiting music stores and instrument repair shops, studying rehearsal techniques, studying problems of physical facilities, studying transposition of instruments, preparing critiques of district and state contests, attending music education conventions, developing a syllabus for administering a school instrumental program, preparing a team-teaching unit in the public school, studying videotapes of various marching units, preparing a file of teaching materials, preparing budgets, and designing facilities.

**TABLE 7**

**ACTIVITIES IN THE SECONDARY INSTRUMENTAL MUSIC CLASS**

<table>
<thead>
<tr>
<th>Activity</th>
<th>Number</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lecture by professor</td>
<td>52</td>
<td>88.1</td>
</tr>
<tr>
<td>Lecture by outside authority</td>
<td>27</td>
<td>45.8</td>
</tr>
<tr>
<td>Class discussion</td>
<td>53</td>
<td>89.9</td>
</tr>
<tr>
<td>Demonstration lessons</td>
<td>38</td>
<td>64.4</td>
</tr>
<tr>
<td>Microteaching</td>
<td>16</td>
<td>27.1</td>
</tr>
<tr>
<td>Tape recording of students' teaching units</td>
<td>8</td>
<td>13.5</td>
</tr>
<tr>
<td>Videotape recording of students' teaching units</td>
<td>15</td>
<td>25.4</td>
</tr>
<tr>
<td>Public school observation</td>
<td>43</td>
<td>72.9</td>
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<tr>
<td>Public school tutoring</td>
<td>12</td>
<td>20.3</td>
</tr>
</tbody>
</table>
TABLE 7, Continued

<table>
<thead>
<tr>
<th>Activity</th>
<th>Number</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Outside readings</td>
<td>45</td>
<td>76.3</td>
</tr>
<tr>
<td>Oral reports</td>
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<td>73.3</td>
</tr>
<tr>
<td>Written reports</td>
<td>34</td>
<td>75.5</td>
</tr>
<tr>
<td>Class term paper</td>
<td>20</td>
<td>33.9</td>
</tr>
<tr>
<td>Other activities</td>
<td>13</td>
<td>22.0</td>
</tr>
</tbody>
</table>

Question ten asks if the responding institution has a competency-based teacher education program in music. Nineteen institutions (33%) report "yes"; thirty-four institutions (57%) report "no." Six institutions (10%) did not answer the question.

Question eleven asks if the responding institution requires all teacher-training students to meet a public school observation requirement prior to student teaching. Forty-nine (84%) report "yes"; ten institutions (16%) report "no." The responses to questions six through nine (compiled in Tables 4, 5, 6, and 7) would seem to substantiate the 84% figure. "Public school observation" as a component of the music education methods class ranges from 59.3% to 86.4%, for an average of 75%. Public school observation is obviously an integral part of most institution's preservice activities in music education.

Question twelve follows with a semester-by-semester total of the observation hours each teacher-trainee must
experience prior to student teaching. Some responding institutions fail to give an actual number of hours; a comment such as "Handled by School of Education" would be typical. One institution merely shows a requirement of a total of 180 clock hours of observation prior to student teaching. Thirty-five institutions (59.3%) require at least one semester of observation by teacher trainees; the actual time in clock hours varies from three to forty-five for an average of 18.1 hours. Thirteen institutions (22%) require at least two semesters of observation prior to student teaching. This second semester time varies from five to sixty hours for an average of 29.5 hours.

Eleven institutions (18.6%) require a third semester of observation time prior to student teaching. The actual time varies from three to sixty hours for an average of 25.6 hours.

Six institutions (10.1%) require a fourth semester of observation time prior to student teaching. The actual time varies from six to thirty-two hours for an average of 17.7 hours.

Four institutions (6.8%) require a fifth semester of observation time prior to student teaching. The actual time varies from ten to 100 hours for an average of 37 hours.

The total amount of required observation time in
this study is 127.9 hours. Arithmetic averages can be misleading; the total observation time appears on the surface to be impressively high. However, the figures derived from question twelve show a disturbing lack of consistency in the observation time required by individual institutions. A replication of this study would be helpful to determine the consistency of institutional requirements in other geographical areas of the United States.

Questions thirteen, fourteen, and fifteen inquire about the procedures involved in satisfying the observation requirements in question twelve. Responses to question thirteen indicate that thirty-one institutions (53%) require enrollment in a specific class to satisfy observation requirements; twenty-eight institutions (47%) do not. It would seem apparent that any observation requirements for these twenty-eight institutions would be handled on an informal basis, perhaps as part of the content of the music methods class.

Responses to question fourteen show that forty-six institutions (78%) require a written report of the student's observation experience, while seven institutions (12%) do not. Six institutions (10%) did not respond.

Responses to question fifteen indicate that twenty-four institutions (41%) have an itemized form for the
student to complete regarding his observation experience, while twenty-eight institutions (47%) do not. Seven institutions (12%) did not respond.

Table 8 indicates the various activities in which the student may participate during his school observation experiences. Four activities rank relatively high in this particular sample; all represent 40% of the sample or higher. "Supervising small groups" ranks first with 60% of the total sample engaging in this activity. "Serving as accompanist" ranks second with 56.3% of the sample engaging in that activity. "Grading papers" and "Assisting with clerical duties" rank third and fourth with 41.8% and 40%, respectively. In addition to the fourteen choices given in question sixteen, three schools include responses to "Other Activities." These include planning a rehearsal or a class, teaching an entire class, assisting with a musical production, attending district or state contests, preparing a critique of a rehearsal, and conducting one or two selections on a concert program. Another institution allows the observer to help tune instruments or to carry baggage on a trip. A third institution allows the observer to teach basic skills in rhythm or singing, as well as to play classroom instruments such as the guitar or recorder.
Questions seventeen and eighteen inquire about the process of student teaching. Question seventeen is concerned with the amount of academic credit earned in student teaching. Most institutions in this study operate on a semester-hour basis. Fifty-four institutions (91%) report academic credit is earned in semester hours; four institutions (7%) report credit earned in quarter-hours, and one institution (2%) reports credit earned in trimester-hours.

The fifty-three institutions using the semester-hour
credit system allow a wide variety of academic credit for student teaching. Twenty-eight allow six semester hours, fourteen allow eight semester hours, and four allow twelve hours of credit. The credit allowed by the sample ranges from one or two semester hours up to fifteen semester hours. The average credit for all fifty-three institutions is 7.2 semester hours.

The four institutions offering academic credit in quarter-hours allow from two to eighteen quarter hours of credit for student teaching; the average for this sample is 9.25 quarter-hours of credit. The one institution offering academic credit in trimester-hours allows eight trimester-hours of credit for student teaching.

Question nineteen indicates the number of institutions which require a "September experience" for all student teachers, regardless of the semester the student enters student teaching. The purpose of such an experience is to allow a student teacher to be a witness (as well as a participant) in the opening of a school year. Franklin recommends offering increased information about the "bookkeeping" aspects of music education; certainly the "September experience" would offer such information. Of all the institutions in this sample, seven (12.1%) indicate the "September experience" is required; forty-five

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1 Franklin, p. 32.
(77.6%) indicate it is not required. Eleven institutions (19%), some indicating a negative answer, indicate a response of "suggested but not required."

A person capable of exerting considerable influence upon the student teacher is the public school supervising teacher, also called a "cooperating teacher." It would appear logical to ask what qualifications are necessary for a person to serve as a supervising teacher. Questions twenty and twenty-one inquire into the problem of supervisory qualifications.

Question twenty asks if the supervising teacher must hold a special certificate in student teaching supervision before being able to accept a student teacher. In this sample, six institutions (10.3%) indicate such a certificate is required; fifty-three (89.7%) report that holding such a certificate is not required.

Question twenty-one identifies the requirements for the special certificate for the supervising teacher. All six of the institutions requiring the certificate indicate a minimum of three years of teaching experience is necessary; two institutions indicate that a master's degree is required. One institution requires the successful completion of a course in student teacher supervision. One institution, responding to "Other Requirements," indicates that the supervising teacher must be recommended
by the director of teacher education in his school system. All six institutions indicate that holding a valid state teaching certificate and the recommendation by the teacher's principal are required for such a certificate.

Questions twenty-two through twenty-five furnish information about the college supervision of its student teachers. Question twenty-two determines who is responsible for the supervision of music student teachers, the School of Education or the School of Music. The School of Education is responsible for twenty-five institutions (42%), while the School of Music is responsible for twenty-eight institutions (48%). Six institutions (10%) indicate a shared responsibility between the two schools.

Question twenty-three determines whether members of the education faculty or music faculty actually supervise the music student teachers. Responses indicate that eleven institutions (18%) use education professors; thirty-five institutions (60%) use music professors. Thirteen institutions (22%) indicate that professors from both schools supervise music student teachers.

Table 9 reflects the data gathered from questions twenty-four and twenty-five. Question twenty-four asks how many professors supervise music student teachers, while question twenty-five asks how many of these professors have actually taught music in the public schools.
Seven institutions (11.9%) indicate that none of the supervising professors have taught public school music. Eleven institutions (18.6%) indicate that some supervising professors have taught public school music. Thirty-nine institutions (66%) indicate that all supervising professors have taught public school music. Two institutions (3.3%) did not respond satisfactorily and their responses could not be tabulated fully.

**TABLE 9**

**SUPERVISING PROFESSORS WITH PUBLIC SCHOOL MUSIC TEACHING EXPERIENCE**

<table>
<thead>
<tr>
<th>Institution</th>
<th>Number of Professors Supervising</th>
<th>Number with Public School Music Teaching Experience</th>
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<tr>
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<td>Institution</td>
<td>Number of Professors Supervising</td>
<td>Number with Public School Music Teaching Experience</td>
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<td>---------------------------------------------------</td>
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</tr>
<tr>
<td>59</td>
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</table>
Question twenty-six determines if music student teachers have the opportunity to utilize the facilities of a laboratory school (also called a student-teaching center). Fifteen institutions (25.4%) report that a laboratory school is available for music student teachers; forty-three institutions (72.9%) indicate that one is not available. One institution (1.7%) did not respond. The responses suggest that the laboratory school concept is being phased out.

Table 10 indicates the various kinds of musical experiences available to music student teachers in the fifteen institutions using laboratory schools. The table indicates that, in this sample, elementary general music, elementary instrumental music, junior high general music, junior high vocal music, and high school vocal music are the most widely offered music experiences available in the laboratory schools. The obvious shortage of secondary instrumental musical activities in this sample tends to indicate that the cost of secondary instrumental programs can be prohibitive, especially since a band or orchestra program in the laboratory school would duplicate an existing public school program.
TABLE 10
EXPERIENCES AVAILABLE IN THE LABORATORY SCHOOL

<table>
<thead>
<tr>
<th>Activity</th>
<th>Number</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Elementary general music</td>
<td>12</td>
<td>80.0</td>
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<tr>
<td>Elementary instrumental music</td>
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<td>pre-band</td>
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<td>pre-orchestra</td>
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<td>60.0</td>
</tr>
<tr>
<td>Junior high vocal music</td>
<td>9</td>
<td>60.0</td>
</tr>
<tr>
<td>Junior high instrumental music band</td>
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<td>46.7</td>
</tr>
<tr>
<td>orchestra</td>
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<tr>
<td>High school music appreciation</td>
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<td>33.3</td>
</tr>
<tr>
<td>Junior high stage band</td>
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<tr>
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<td>13.3</td>
</tr>
<tr>
<td>Junior high small vocal ensembles</td>
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</tr>
<tr>
<td>High school small vocal ensembles</td>
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<td>40.0</td>
</tr>
<tr>
<td>Junior high instrumental ensembles</td>
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<td>40.0</td>
</tr>
<tr>
<td>High school instrumental ensembles</td>
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<td>40.0</td>
</tr>
<tr>
<td>Pre-school music</td>
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<td>6.7</td>
</tr>
</tbody>
</table>

Certain trends have become evident in this study.

(1) Most institutions prefer to offer separate classes in vocal and instrumental music methods. (2) Micro-teaching and actual public school teaching experiences are becoming increasingly more important as preservice activities. (3) Outside readings are important adjuncts to methods courses, doubtless because current professional journal articles help expose students to the most modern and most successful ideas and techniques.
(4) Most institutions require some public school observation experience prior to student teaching. (5) Over half of the student observers in this study do accompanying as part of the observation-participation experience, perhaps suggesting the need for updating and strengthening piano proficiency examinations. (6) A need exists to standardize requirements for a teacher to supervise a student teacher. (7) Most institutions use music professors, not education professors, to supervise music student teachers. (8) Most institutions do not offer a laboratory school.
Northeastern Oklahoma State University presently offers a Bachelor of Arts in Education degree to accommodate music education majors. For this degree, students may emphasize vocal music, instrumental music, or a combined vocal-and-instrumental program. The first two music education programs require a minimum of fifty-two semester hours of credit in music; the combined vocal-and-instrumental program requires a minimum of fifty-four semester hours of credit.

The curriculum for each of the programs consists of elementary harmony and ear training (six semester hours), advanced harmony and ear training (eight semester hours), keyboard harmony (two semester hours), conducting (two semester hours), counterpoint (three semester hours), form and analysis (three semester hours), instrumental or vocal arranging (two semester hours), and applied music (twenty
or twenty-two semester hours, depending upon the program chosen).\textsuperscript{1} Conspicuously absent from this core of music courses is any sort of course in music education methods. Courses in elementary and secondary music education are available to the student, but they are taken only for elective credit.

The curriculum of professional education courses consists of a total of thirty-one semester hours. These include Education in the United States (Education 2113, three semester hours), Observation and Participation (Education 3314 or 3334, four semester hours), Secondary Methods and Practices (Education 3353, three semester hours), Psychology of Exceptional Children (Psychology 4113, three semester hours), and Educational Psychology (Psychology 3113, three semester hours). Students take either Psychology of Adolescence (Psychology 3323, three semester hours) or Psychology of Childhood (Psychology 3443, three semester hours). Finally, all students take the Intern Teaching course for twelve semester hours of credit.

Enrollment in "Observation and Participation" was formerly done at the time of enrollment for "Intern Teaching," but recent research (see Chapter III) dwells

\textsuperscript{1}Northeastern Oklahoma State University, 1976-1977 Catalog (Tahlequah, Ok.: Northeastern Oklahoma State University, 1976), pp. 106-107.
on the importance of an early experience involving observation and participation in the public schools. Students now enroll in the course in conjunction with Education 2113, "Education in the United States," as early as the second semester of the freshman year.

The Intern Teaching Department of the Division of Education, Psychology, and Guidance at Northeastern Oklahoma State University has published a booklet concerning this preservice observation requirement. This publication spells out the basic guidelines and objectives of the program, and lists the various responsibilities of both the student and the supervising teacher.

The student is to spend a minimum of sixteen days, seven hours daily, at a specific assignment. This means that a student is exposed to a minimum of 112 clock hours of observation in a public school classroom. Merely sitting inside a classroom will not be enough to qualify as a legitimate preservice activity, however. The supervising teacher is responsible for seeing that the student has a wide span of preservice experiences and that he is not involved in simple "busy work" or other repetitious activities not contributing to his professional growth.

Several activities are required of the pre-intern

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1Northeastern Oklahoma State University, Division of Education, Psychology, and Guidance, Intern Teaching Department, "Pre-Internship Program," Tahlequah, Ok., 1976. (Mimeoographed.)
student. (1) He must tutor individual students as well as tutor slow or accelerated groups. He must also assist students with make-up work. (2) The pre-intern student teacher should correct papers, but he may assign grades only when instructed by the teacher. (3) The pre-intern student teacher should aid in administering, scoring, and analyzing tests. (4) He should check to see if seatwork activities are completed, and he should check to see that written assignments are handed in when due. (5) He should participate in various duty activities: lunch duty, hall duty, playground duty, etc. (6) He should assist the teacher by locating and operating audiovisual materials and equipment. (7) He should assist in extra-curricular activities, prepare tests for distribution, check attendance and report absences, distribute and file materials, and record grades. (8) He should serve as a resource person on occasions when special skills, talents, and hobbies can be utilized.

The pre-intern student teacher signs an agreement binding him to all rules and regulations of the cooperating school. He agrees to a specific attendance schedule; this is arranged with the school principal and the supervising teacher.

Successful completion of the pre-intern program entitles the student to four semester hours of work. An evaluation of the student's work is done jointly by the
supervising teacher and the university coordinator.

Northeastern Oklahoma State University's preservice observation experience compares quite favorably with institutions responding to the questionnaire in Chapter III. In that survey, thirty-five institutions required one semester of observation. The actual time varied from three to forty-five clock hours, with an average of eighteen clock hours, per semester. The program at Northeastern Oklahoma State University seems strong by comparison; students spend 112 clock hours in classroom observation. By capitalizing on this professional education program, the music education program could be strengthened. Specific recommendations for upgrading that music education program are given on page 64.

The music education coursework currently offered at Northeastern Oklahoma State University consists of methods courses in elementary general music and secondary music. The music department at Northeastern Oklahoma State University is small (about eighty-five majors) and the secondary music methods course combines both vocal and instrumental areas. Some of the problems inherent in such a course were enumerated in Chapter III, and such a combined-area course would perhaps best be team-taught. Ideally, there should be two secondary methods courses: one for vocal music, one for instrumental music.

Music 3732 (Elementary Music Methods) consists of
a study of the problems and methods of teaching elementary school music. The music education students focus much attention on vocal activities of children, developing good listening habits in children through listening experiences, and using instruments in elementary school music. They also study comparative music education methods, such as Kodaly, Orff, Suzuki, and Carabo-Cone.

Music 3732 also consists of preservice experiences for the music education student; an important part of this experience is observing music specialists teaching elementary general music in the public schools. The purpose of the course is to prepare music education majors for a successful teaching encounter with elementary school general music during the intern-teaching experience.

Music 3742 (Secondary Music Methods) is a combined-area methods course serving both vocal and instrumental music majors. Students receive special emphasis on the organization of the school music program, management of the music curriculum, and student behavior and motivation. The purpose of the course is to prepare music education majors for a successful teaching encounter with secondary school music during the intern-teaching experience.

The preceding paragraphs outline the existing courses offering preservice activities in music education at North-eastern Oklahoma State University. The final preservice
experience prior to the baccalaureate degree is the twelve-semester-hour program in intern teaching, which includes work in both elementary and secondary school music. This program leads to an all-level teaching certificate in music. However, since this intern-teaching program is organized and controlled strictly by the Division of Education at Northeastern Oklahoma State University, little will be done here to suggest a program of improvement. Only those improvements that can be directly incorporated into the existing curricular framework in music education will be suggested.

Specific Proposals

The public school observation experience (Education 3314 or 3334) could come as early as the second semester of the freshman year; therefore, since it is one of the earliest preservice experiences available, it will be discussed first.

Perhaps the most obvious necessity, and one occasionally overlooked by the Division of Education, is that the preservice observation experience should be done under the supervision of a successful, professionally-oriented teacher. The quality of the observation experience will be in direct proportion to the quality of teaching being done in the classroom. Placing observation students arbitrarily in schools merely because of
convenience for the Division of Education cannot be condoned. Coordinating professors should have as their first priority the placing of the student into a successful situation; the location of the public school (or its proximity to the university campus) is relatively unimportant. Accountability demands that higher education prepare the best product possible, even if it requires more driving or more paper work.

Once the student is placed into a successful program, he then must be exposed to valid experiences. Since the program at Northeastern Oklahoma State University extends the entire semester, the observer should be able to see much continuity of a music program, as well as considerable growth of the students.

The following suggestions are offered to improve the quality of this important preservice experience.
(1) The placement of students into area music programs should be done by the music department's music education personnel. If this control is not possible, the music department should at least be consulted about student placement. (2) The cooperating teacher should be a mature person with both musical and personal integrity; his philosophy of music education and his actions in the classroom should be harmonious with each other. (3) The cooperating teacher must be a competent musician capable
of maintaining his students' respect. (4) The cooperating teacher should be encouraged by the supervising professor to allow the observer to participate in class functions. Successful classroom experience, both for teacher and observer, requires an active role, not a passive one. (5) The student observer should first be assigned clerical duties for a while until he has become familiar with the school (and the classroom) routine. These clerical duties could include checking attendance, filling out attendance forms, distributing new music, filing music, preparing new music for the music library, etc. (6) The student should be allowed to tutor individual students with problems such as pitch, rhythm, tone, breathing, or embouchure. (7) After gaining some experience tutoring on a one-to-one basis, the student observer should be allowed to work with small groups (a sectional rehearsal, for instance). (8) The student observer might be allowed to coach a solo; by so doing he can see continuity of progress toward an actual performance goal. (9) The student observer with a vocal emphasis should be encouraged to play accompaniments for solos or ensembles. (Note: the vocal emphasis requires a minimum of eight semester hours in piano in addition to successful completion of the piano proficiency examination.) (10) The student observer
should be required to attend the district music contest for the organization he observes. He should then prepare a written critique of the experience for his supervising professor. Attendance at music contest-festivals is an excellent way to become acquainted with performance practices, performance problems, and literature for performing organizations. (11) The student observer needs exposure to as many facets of teaching the performing organization as possible. He needs to see discipline problems handled maturely, sight reading problems solved, etc. (12) The student observer needs to be aware of the importance of daily routine in the functioning of an organization; by observing a smooth routine, he learns the importance of punctuality, persistence, practice, and systematic organization. (13) The student observer needs experience in the ongoing demands of teaching, such as serving hall duty or preparing report cards, etc. (14) Finally, the student observer needs to see a competent conductor as a model for himself. It is for this reason alone that the music department should help determine placement of the student observer in the public schools.

The next proposal for a preservice program in music education at Northeastern Oklahoma State University concerns the professional music education curriculum there. No more coursework can be demanded in the existing program; the Board of Regents has issued a policy that all existing
programs may not be extended. Before any new required courses can be added to any curriculum, an equal amount of coursework must first be deleted. Therefore, adding a three-semester-hour course requires the deletion of another three-semester-hour course. For this reason, it is futile at present to institute any new music education courses, such as a secondary vocal music methods course or a secondary instrumental music methods course. However, there are specific recommendations to upgrade the present two professional music education courses, Elementary Music Methods and Secondary Music Methods. (1) Both courses need to be required for graduation with the degree of Bachelor of Arts in Education with a major in music. (2) A September Practicum (or "September Experience") should be required the fall term immediately before enrolling in any music methods course. (Elementary music methods is presently offered every fall, while secondary music methods is offered only in the spring semester.) Guidelines for this practicum are offered later in this chapter. (3) Until such time when separate courses can be offered in secondary music methods, the existing course should be team-taught by instructors with successful experience in secondary vocal music and in secondary instrumental music. (4) All students enrolling in any music methods course should be encouraged to participate in the local student chapter of the Music Educators National
Conference and its state affiliation, the Oklahoma Music Educators Association.

The September practicum can be a valuable addition to the music education curriculum at Northeastern Oklahoma State University. It will require no new courses and would take only five days of a student’s time. Most public schools in the area surrounding the university currently begin the fall school term one or two weeks prior to fall registration at the university. The students participating in this practicum would therefore be able to attend the public school for a five-day period and still not interrupt any university coursework.

The following material is designed to be distributed to all music education majors prior to their September practicum experience. The information should be extracted and duplicated in the form of a pamphlet for each music education student.

September Practicum in Music Education

This experience is a prerequisite for either Music 3732 (Elementary Music Methods) or Music 3742 (Secondary Music Methods). The September Practicum is an experience in observing and assisting a music teacher with the opening of a new school year. The experience is arranged by the music student, usually in his/her own home school system.
Purposes of the Practicum

There are several purposes for requiring the experience prior to enrolling in the music methods courses at Northeastern Oklahoma State University:

1. To introduce the future music teacher to the many activities centered around the opening of a new school year;
2. To discover the many things a teacher does at the beginning of the new school year to organize, plan, and execute the year's program;
3. To provide an experience as a basis for helping make the personal decisions concerning teaching as a career.

Organization

During every spring semester, faculty members who are core advisors in music education will explain the practicum to all freshman and sophomore music education students. This advisement session will explain and plan the September Practicum for all students in music education and will help in making individual plans to participate.

The music education student makes his own arrangements to spend at least five days during the opening of the school year with a music teacher, usually in his own local community. This experience can occur at any level:
elementary school, middle school, junior high school, or senior high school. The level selected by the music education student should be the level he intends to teach upon graduation.

The music student will use three forms furnished him and have them signed (1) by the principal, (2) by the teacher who grants permission for the student to observe and assist in the opening of school, and (3) by the music teacher at the end of the practicum as an evaluation of the student's contribution, dedication, and potential. The signed forms will be turned in with a written report of the entire experience when the student takes Music 3742.

The music student arrives at the school at the pre-arranged time and spends at least five days (not necessarily consecutive days) observing and/or assisting with as many activities as possible concerned with the opening of school. These may include (1) becoming acquainted with all school activities, such as pre-planning, setting of goals and policies for the year, or general enrollment; (2) developing plans for the various courses to be offered for the semester; (3) getting classes started and introducing what will be studied or rehearsed; (4) becoming acquainted with the students; (5) developing guidelines for classroom behavior; (6) making the department
attractive and organized, and helping keep it clean and orderly; (7) assembling and organizing equipment, materials, instruments, music, etc.; (8) helping with auditions, rehearsals, classes, or teaching small groups (if appropriate); (9) gathering information concerning budgets, expenses, records, etc.; and (10) assisting with duplication of materials for the teacher.

The music education student will keep a log of his experiences of specific activities; he should also include his personal reaction to these experiences. At the end of the practicum, the student writes "thank you" letters to the teacher and to the principal.

During the first week of class in Music 3742, each student will share and compare experiences from the practicum. The log kept during the practicum will be submitted to the methods class teacher in the first class period of Music 3742. This log must be typed or legibly handwritten in ink on standard-sized paper. The log will include an outline of the activities and experiences of the practicum. A specific evaluation of those experiences is to be included. The evaluation includes listing the activities, noting their effectiveness, and the students' reactions and learnings. The log should include a statement concerning the music student's successes and his decisions concerning teaching as a career. Finally,
the log must be submitted with the three forms: (1) Principal's approval, (2) Teacher's approval, and (3) Teacher's evaluation and comments. These forms are reproduced on pages 74, 75, and 76.
Form A (Principal)

Music Education major at Northeastern Oklahoma State University, has my permission to spend five days observing and/or assisting our music teacher in the activities related to the opening of the new school year, September __________. The purposes of this experience are:

1. To introduce the future teacher to the many activities centered around the opening of a new school year.

2. To determine what a music teacher does at the beginning of the new school year to launch the year's program.

3. To provide an experience as a basis for helping make personal decisions concerning teaching as a career.

Signed:

Principal

School

Address

Date
Form B (Music Teacher)

Music Education major at Northeastern Oklahoma State University, has my permission to spend five days observing and/or assisting me with the activities related to the opening of the new school year, September __________. The purposes of this experience are:

1. To introduce the future teacher to the many activities centered around the opening of the new school year.

2. To determine what a music teacher does at the beginning of the new school year to launch the year's program.

3. To provide an experience as a basis for helping make personal decisions concerning teaching as a career.

Signed:

Music Teacher

School

Address

Date
Form C (Teacher's Comments)

Music Education major at Northeastern Oklahoma State University, has been with me for at least five days observing and assisting me with the activities related to the opening of the new school year.

My comments are:

Signed:

Music Teacher

School

Date
The September Practicum can offer many valid experiences for the music education student, and it can do so without instituting any new coursework requirements for the music education curriculum at Northeastern Oklahoma State University. More important, however, are the two professional music education courses, Elementary Music Methods (Music 3732) and Secondary Music Methods (Music 3742). Specific recommendations will now be made which can be incorporated into the syllabus for each course.

Both of the methods classes need to be practical, realistic experiences for the students. To further this goal, the following experiences are suggested for the course in elementary music methods.

(1) The instructor should spend one or two class meetings discussing the history of music education in America. A sense of history is very helpful in developing an appreciation and a perspective of one's vocation.

(2) The instructor should be knowledgeable in contemporary practices in music education so that he can share information (including appropriate bibliography) with the class concerning such figures as Kodaly, Orff, and Suzuki.

(3) Virtually every music education text makes recommendations for vocal and instrumental activities for children, vocal quality and range of children's voices,
developing listening habits, etc. Obviously, these sug-
gestions should be discussed in the methods class, but
these areas will not be discussed here since they are not
specifically concerned with preservice activities.

(4) Early in the semester, the class should make
at least one field trip to visit a public school music
class. Preliminary activities for the methods class would
include a listing of specific items to observe, including
class size, reading ability of the students, student in-
volvement, discipline, teacher attitude and preparation,
and some of the skills required in teaching, such as
singing ability, the functional ability to improvise an
accompaniment for a song, and ease in handling the basic
"housekeeping" chores (checking attendance, passing out
books or instruments, organizing materials, etc.).

(5) The methods class students should write their
observations of the class visit in a log or journal for
the course. Part of the observation should be their own
individual reactions to what they see and hear.

(6) One learns to teach by teaching, and one major
effort of the methods class should be to have the students
do actual teaching. Each student should select a song,
develop a lesson plan around an intrinsic value of the
music (melody, harmony, rhythm, form, mood, or timbre),
and teach it to the methods class. This experience in
peer teaching should be videotaped if possible. If
videotape is unavailable or impractical, the instructor can at least preserve the lesson on magnetic recording tape.

(7) After the initial experience with peer teaching, the students discuss the lesson with the instructor: the plan, the procedure, the successes, the failures. They should then review the lesson preserved on videotape or recording tape. The instructor should solicit suggestions from the student to improve the lesson. By the end of this experience, the student should have definite plans for an improved lesson.

(8) The student should now teach the improved lesson to an actual public school music class, if possible. This can be done in the university laboratory school, if available, or in a local public school which will be cooperative with the methods class instructor. Obviously, the methods class instructor must make prior arrangements for this project with the music supervisor, the principal, and the music teacher.

(9) A second field trip to visit a public school music class would now be helpful (see number 4 above).

(10) Before the end of the semester, each student in the methods class should complete a basic accompaniment proficiency examination, including guitar or autoharp in addition to piano.

(11) At the end of the course, the student should
submit his journal of all his experiences (and his reactions to those experiences) that have occurred in the elementary music methods class.

(12) Each student should be encouraged to keep abreast of events in the profession; the instructor should require some outside reading in professional music education journals. Reports on the readings may be oral or written, at the discretion of the instructor.

The course in secondary music methods should also offer very practical experiences for the music education major. The following experiences are suggested for incorporation into the course syllabus.

(1) The first hour or two of class should be spent discussing individual experiences during the September Practicum. The log or journal of that experience is due on the first day of class.

(2) The instructor should spend one or two class meetings discussing the history of music education in America. The rationale for repeating this discussion (initiated in the elementary music methods class) is that both methods classes are electives and are therefore not required for graduation or certification at Northeastern Oklahoma State University; therefore, there may be no duplication of students in the two classes. A sense of history would benefit the student at either level.
(3) Considerable time needs to be spent on the organization and management of the music program in the secondary school. This one topic could be discussed in conjunction with the journal of the September Practicum.

(4) One major aspect in the management of the music program in the secondary school is budgeting of funds. The students must be advised about taking a departmental inventory, and they should be given some practice at developing a budget for a secondary school music department. Developing a budget requires establishing priorities, and the students need sound, practical advice. It is suggested that the students prepare at least two budgets: one modest budget ($2,000 to $3,000) and one for opening a new school.

(5) Each student should be given some actual teaching responsibility in the class. A logical suggestion is to consult the table of contents in the class text to find subject areas a student could research to present to the class. Some topics might be current trends, the music library, etc. Each class presentation could take as long as one class period.

(6) The students should gain considerable knowledge about the music curriculum in the secondary school. To accomplish this goal, each student should develop a
one-semester unit for a typical music course in a secondary school. Such courses would include junior high school general music, high school music appreciation, music theory, music literature, or music history. The unit will consist of identifying long-range goals in addition to determining short-term, intermediate objectives. The unit will also consist of two daily tests and a semester examination in addition to daily lesson plans.

(7) There should be at least two field experiences during the semester. One experience would be to visit an area public school to observe a band or chorus rehearsal and/or a secondary music class (music theory, music appreciation, etc.). Prior to the visit, the methods class instructor should help the students develop a list of things to observe: class deportment, handling of discipline problems, clarity of instruction, conducting technique, etc. This list can serve as a guide for the written report that each student will make.

Another field experience would be to have each student attend a district (or state) vocal or instrumental music contest. Each student would rate the groups as he hears them, and he would then compare his ratings with the actual contest results. The written report summarizing the activity would include the ratings as well as the student's comments and reactions to the contest, the
music performed, problems needing correction, etc.

(8) All music education students should be encouraged to attend any "clinic" situations in which a guest conductor works with a public school group. Such clinics proliferate greatly in the spring of the year prior to contest season. Students can gain valuable experience in rehearsal techniques by watching a successful director work with a public school group. Each person tends to relate to his own experiences, and most college students have had recent experience in college-level performance groups. The exposure to various public school performing groups can be very meaningful.

(9) The contest season in the spring offers increased opportunities for valid preservice experiences for music education students. Each student should be encouraged to make his services available to area music directors; much valuable experience can be gained by coaching a student solo or ensemble.

(10) Each student should be encouraged to keep abreast of events in the profession; the instructor should require some outside reading in professional music education journals. Reports on the readings may be oral or written, at the discretion of the instructor.

The previous suggestions have been made to improve an existing music education program. These suggestions
are entirely feasible and will create no new courses or expenses for the university. There need be no increase in room usage, nor is there need for increased staff; however, it is still strongly recommended that the secondary music methods class be team-taught by instructors with successful experience in both the vocal and the instrumental fields.

The recommendation for the September Practicum would require only approval by the administration, and the experience could be a prerequisite for either music methods course as early as the publication of the next catalog (published annually).

Professional educators have tended to point to the student teaching experience as the most valuable experience of a teacher trainee's preparation; however, a realistic look at student teaching suggests that too much is expected of the experience. There is little organized orientation for the experience, and there are only a few visits a semester by an overloaded college supervisor. Furthermore, there is not enough responsible total teaching done by the student teacher; there is too much sitting in the back of the room.¹ The suggestions made here are not intended to be a panacea; they are

offered in the hope that early preservice experiences in actual public school situations will result in better trained, more committed teachers. A student teacher with preservice experience can spend less time observing and more time participating and practicing under the guidance of the supervising teacher while student teaching.¹

Most college bands, choruses, and orchestras represent a high degree of performance standards, and this image can have a definite carry-over into a teaching situation later; for this reason, the experiences dealing with public school performance groups seem especially valid. Many problems encountered by beginning teachers could be partially solved by more practical preservice experiences, particularly those experiences involving more than mere discussion in the methods class. As a parallel, a music theorist must do more than merely analyze music in order to become a competent theorist; likewise, a music educator must do more than talk or attend lectures. It is suggested here that discussion is not enough, either in music theory or music education. The imbalance between "theory" and "technique" in music education needs correcting.

Preservice training in music education should be practical; there needs to be an emphasis on activities.

Many opportunities are needed to observe teaching procedures and to see different teachers in different settings.¹

Suggestions have been made in this chapter to help prepare music education majors to cope with the realities of student teaching and the problems encountered on the first job as a professional. But students must be encouraged to look beyond coursework and graduation. "Teacher preparation does not end with the conferring of a degree or a state teacher's certificate. It requires continual self-renewal."²


²Ibid., p. 77.
CHAPTER V
SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS

Summary

Accountability demands that a teacher-training institution create the best possible product in every one of its graduates. Research has enumerated many flaws found in beginning teachers; these include (1) lack of motivation, sincerity, or purpose; (2) lack of the ability to cope with the myriad of problems (professional, musical, or emotional) which confront the young teacher; (3) inadequate depth of knowledge about the subject matter or its pedagogy; and (4) poor philosophical postures which lead to inevitable conflicts between one's professed ideals and one's ultimate actions.

This is not to suggest that young teachers are unaware of their shortcomings. They are, in fact, quite willing to admit to their inadequacies; however, they quickly point out reasons for the problem. Some of these reasons, aimed at higher education, include the following: (1) poor examples set forth by professors in the college classrooms, (2) lack of experience in the actual act of
teaching, and (3) inadequate presentation of techniques and materials in the methods class. As one beginning teacher stated candidly, "Nothing prepared us for what actually is happening." ¹

The chief purpose of this report is to offer a music education curriculum structured around valid preservice activities which will help insure music education graduates at Northeastern Oklahoma State University that they are indeed being prepared for what actually is happening in the profession. All the preservice experiences suggested here are calculated to involve the music education student in as many public school music activities as possible. There are severe delimitations for the program at Northeastern Oklahoma State University, however:

(1) The music education methods courses are not required for either graduation or certification in music education
(2) No new coursework may be added to the present music education program
(3) The two existing methods courses, even when taken for elective credit, are only two-semester-hour courses meeting approximately thirty-two times per semester

(4) The present course in secondary music methods, taught by one instructor, must serve both vocal and instrumental music majors
(5) The music department has little or no control over the observation experience or the intern teaching experience.
The questionnaire, which forms the basis of this report, shows several trends in existing music education programs in the Southwestern Division of the Music Educators National Conference: (1) most institutions offer separate methods courses for vocal and instrumental music education majors; (2) microteaching and actual public school teaching experiences are becoming increasingly more important as preservice activities; (3) most schools are requiring public school observation experience prior to student teaching; and (4) perhaps most significant of all, most institutions use music professors, not education professors, to supervise music student teachers.

The program designed for Northeastern Oklahoma State University reflects most of the trends made evident by the questionnaire. Obviously, only those procedures that are readily applicable to that institution have been incorporated into the suggested program. There is little need to make vague, theoretical recommendations which cannot be adapted to that institution's present
music education curriculum.

Conclusions

Based on the evidence furnished by the questionnaire and related literature, numerous conclusions may be drawn.

(1) Music education methods classes apparently are too theoretical. This statement does not imply that "theory" is either bad or undesirable; it merely means that there are not enough opportunities to apply theory to a real public school situation. Methods class teachers need to be reminded that one learns to swim by swimming, not by sitting on the bank and reading a book about swimming. A recent survey of beginning teachers indicates a plea for reality and practicality in the methods courses.¹

(2) Teacher trainees need to be exposed to the real public school classroom as early in their college careers as possible. The purpose for this exposure is at least two-fold: (1) it exposes the student to the real world of teaching and successful teaching techniques, and (2) it serves as a catalyst in helping the music education student make career decisions concerning

music education as a vocation.

(3) The music department at Northeastern Oklahoma State University is understaffed. A faculty of eleven people (five full-time, six part-time) serves nearly ninety music majors. The size of this music education enrollment, as well as the size of the faculty, may be compared with institutions of similar size. The questionnaire (see Chapter III) shows the following range of faculty size for a music education enrollment between 75 and 100: ten (8 full-time, 2 part-time) to thirty-eight (22 full-time, 16 part-time). All the music education departments with an enrollment near ninety majors report a staff size ranging from ten (8 full-time, 2 part-time) to twenty-one (13 full-time, 8 part-time) for an average faculty size of twelve full-time and three part-time instructors. In terms of full-time faculty members, the music department at Northeastern Oklahoma State University is far behind the regional average.

(4) Northeastern Oklahoma State University does not offer enough courses in music education. Most schools surveyed in Chapter III report separate courses for secondary vocal music and secondary instrumental music; only one course in secondary music methods is available at Northeastern Oklahoma State University, and it must serve both vocal and instrumental music majors.
(5) Northeastern Oklahoma State University needs to upgrade its existing music education methods courses to include microteaching, public school observation, and demonstration lessons in the public schools as part of the class activities.

(6) The questionnaire suggests that music educators should consider a competency-based program (see page 13) for music education. Basing a certificate (or a degree) on observable competencies, not just completed semester hours, offers many of the same merits as using behavioral objectives in teaching. It would appear obvious that most of the population sample in the questionnaire needs to modernize; only one-third of the sample currently offers a competency-based program in music education.

(7) While most institutions (84%) in the sample require public school observation prior to student teaching, the actual time required varies greatly (from three to forty-five clock hours). A need exists to standardize this observation time. This standardization should be established by state accrediting agencies, perhaps with the help of an appropriate committee of the MENC.

(8) An overwhelming majority (89.7%) of the population sample requires no special certificate or other preparation for one to serve as a supervising teacher for
a student teacher. An obvious conclusion to be drawn is that state accrediting agencies, in conjunction with teacher-education officers in higher education, need to set standards for supervising teachers.

(9) Northeastern Oklahoma State University is out of touch with reality in the area of supervising music student teachers; a majority of schools (81%) in the sample use music professors, not education professors, to supervise music student teachers. Intern teachers in music are supervised only by education professors at Northeastern Oklahoma State University.

(10) Only one-fourth of the population sample in this study report a laboratory school available for music education students. Most institutions in this study do not use a laboratory school.

Recommendations

The following recommendations are based on the information covered by the survey of literature, the analysis of the questionnaire, and the development of preservice activities in music education for Northeastern Oklahoma State University.

(1) A replication of this study in other geographical areas of the United States would be helpful in determining trends in music education and in helping standardize the quality of music education preparation in higher
education.

(2) The state of Oklahoma, perhaps in conjunction with Oklahoma Music Educators Association, should investigate the feasibility of structuring a certificate program for the public school supervising teachers who control student teachers.

(3) The music faculty at Northeastern Oklahoma State University should institute a feasibility study to determine ways and means of requiring music education majors to complete two semesters of music education methods prior to intern teaching.

(4) The combined faculties of the Music Department and the Division of Education, Psychology, and Guidance at Northeastern Oklahoma State University need to work together to devise a competency-based teacher education program for that institution.

(5) The Curriculum and Educational Policies committee at Northeastern Oklahoma State University should review the proposals for the September Practicum given in Chapter IV so that this program can be introduced in the earliest available catalog.

(6) It is recommended that more institutions follow the student teaching procedure at Northeastern Oklahoma State University. Teacher trainees there spend one semester (full-time) in their intern teaching program. Most institutions require only one-half this much time
for student teaching.

(7) Every institution granting degrees in music education should take the initiative to develop a program of preservice activities for its music education students.

(8) All student teachers in music should be granted the courtesy of being supervised (and evaluated) by a music education professor with a successful public school background. It is recommended that the administration of Northeastern Oklahoma State University be advised that the professors who supervise music education intern teachers should be selected from the music education faculty, not from the faculty in the Division of Education, Psychology, and Guidance.

(9) Administrators, deans, and department chairmen in higher education should be charged with the responsibility of rewarding competent instructors and eliminating incompetent ones. It is unfortunate that some of the poorest teaching is done in higher education under the cloak of tenure; it is even more unfortunate that most beginning teachers go forth to teach as they have been taught. One of the obligations of a profession is the policing of its membership; higher education must become accountable.

(10) To be a competent musician, one must first be a competent, capable performer. All music education
majors should be given more performance responsibilities in the undergraduate years. Students who are inadequate performers should be discouraged from the music education program. Any music education student should be screened by a music faculty jury at the first semester of his enrollment.

(11) Every music student deserves to be taught by a teacher who is a capable performer himself. It is recommended that Northeastern Oklahoma State University should increase its small music staff by hiring part-time personnel with a strong performance background; in this way, a student can be taught by a competent performer who specializes in his particular instrument.

(12) It is recommended that every institution offering a degree in music education require a minimum of sixty clock-hours of public school observation prior to the student teaching experience. Care must be exercised that the observation is done with a teacher with successful music teaching experience.
APPENDIX A

SURVEY QUESTIONNAIRE

Institution Name

1. Indicate the total enrollment of your institution.
   - 0-500
   - 501-1,000
   - 1,001-5,000
   - 5,001-10,000
   - 10,001-15,000
   - 15,001-20,000
   - 20,001-25,000
   - over 25,000

2. Indicate the total number of students seeking a music education degree at your institution. 

3. Indicate the total music faculty employment at your institution.
   - Full-Time
   - Part-Time

4. Check the appropriate blank or blanks that best describe the music education methods classes taught at your institution.
   - 1 semester elementary general music
   - 1 semester elementary instrumental music
   - 1 semester secondary vocal music
   - 1 semester secondary instrumental music
   - 1 semester elementary/secondary vocal music
   - 1 semester elementary/secondary instrumental music
   - 1 semester elementary vocal/instrumental music
   - 1 semester secondary vocal/instrumental music

5. Does the person teaching the methods class(es) have public school experience in these areas checked above?
   - Yes
   - No

If "No" please explain:

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6. Which of these activities occur in the course or unit concerning elementary general music methods?

1. Lecture by professor
2. Lecture by outside authority
3. Class discussion
4. Demonstration lessons
5. Microteaching (Brief lessons taught to small groups)
6. Tape recording of students' teaching units
7. Videotape recording of students' teaching units
8. Public school observation
9. Public school tutoring
10. Outside readings (journals, books, etc.)
    oral reports
    written reports
11. Class term paper
12. Other activities (please explain)

7. Which of these activities occur in the course or unit concerning elementary instrumental music?

1. Lecture by professor
2. Lecture by outside authority
3. Class discussion
4. Demonstration lessons
5. Microteaching (Brief lessons taught to small groups)
6. Tape recording of students' teaching units
7. Videotape recording of students' teaching units
8. Public school observation
9. Public school tutoring
10. Outside readings (journals, books, etc.)
    oral reports
    written reports
11. Class term paper
12. Other activities (please explain)

8. Which of these activities occur in the course or unit concerning secondary vocal music?

1. Lecture by professor
2. Lecture by outside authority
3. Class discussion
4. Demonstration lessons
5. Microteaching (Brief lessons taught to small groups)
6. Tape recording of students' teaching units
7. Videotape recording of students' teaching units
8. Public school observation
9. Public school tutoring
10. Outside readings (journals, books, etc.)
    oral reports
    written reports
11. Class term paper
12. Other activities (please explain)

9. Which of these activities occur in the course or unit concerning secondary instrumental music?

1. Lecture by professor
2. Lecture by outside authority
3. Class discussion
4. Demonstration lessons
5. Microteaching (Brief lessons taught to small groups)
6. Tape recording of students' teaching units
7. Videotape recording of students' teaching units
8. Public school observation
9. Public school tutoring
10. Outside readings (journals, books, etc.)
    oral reports
    written reports
11. Class term paper
12. Other activities (please explain)

10. Does your institution have a competency-based teacher-education program in music?

    Yes    No

11. Must all teacher-training students in your institution meet a public school observation requirement prior to student teaching?

    Yes    No

12. If "Yes," indicate the approximate number of clock hours spent per semester in public school observation prior to student teaching.

<table>
<thead>
<tr>
<th>Semesters</th>
<th>Number hours per semester</th>
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<td>1</td>
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<td>4</td>
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<td>5</td>
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13. Does the student actually enroll in a specific class for this observation project?
   ____ Yes  ____ No

14. Does the student file a written report of his observation?
   ____ Yes  ____ No

15. Does the student have an itemized form to complete?
   ____ Yes  ____ No

16. If the student is allowed to participate in the classroom during his observation, indicate the activities in which he may participate.
   ____ Assist with clerical duties
   ____ Supervise small groups (i.e., rehearse a small ensemble)
   ____ Serve as accompanist
   ____ Serve as substitute teacher
   ____ Perform limited teaching for entire class
   ____ Help with grading papers
   ____ Help with chaperoning or sponsoring trip
   ____ Assist with playground duty (lunch duty, etc.)
   ____ Attend teacher-parent conference
   ____ Attend teacher-student conference
   ____ Assist with AV equipment and materials
   ____ Attend faculty meetings
   ____ Attend in-service meetings
   ____ Help with report cards and/or cumulative records
   ____ Other capacities (please indicate)

17. How much academic credit is earned in student teaching?
   ____ semester hours
   ____ quarter hours
   ____ other (please specify)

18. How much time must the student spend in student teaching?
   ____ part time, one semester, ____ hours daily
   ____ part time, whole year, ____ hours daily
   ____ full time, half-semester
   ____ full time, one semester
   ____ full time, one year
   ____ other (please specify)

19. Regardless of which semester a student enters student teaching, is that student required to have a "September experience" to observe the opening of school?
   ____ Yes  ____ No  ____ Suggested, not required
20. Must the public school supervising teacher hold a special certificate in student-teaching supervision before being able to accept a student teacher?  
___Yes ___No  

21. If "Yes," indicate the requirements for such a certificate.  
___Valid state teaching certificate  
___Certain number of years of teaching experience (___ years)  
___Master's degree  
___Principal's recommendation  
___Successful completion of a student-teacher supervision course  
___Other (please specify)  

22. Who is directly responsible for the supervision of music student teachers?  
___School of Education ___School of Music  

23. Professors from which area actually supervise the music student teachers?  
___School of Education ___School of Music  

24. How many professors supervise the music student teachers?  ____  

25. How many of these supervisors have taught music in the public schools?  ____  

26. Do music student teachers have the opportunity to utilize facilities of a laboratory school or student teaching center?  ___Yes ___No  

27. If "Yes," indicate which of the following experiences are available in the laboratory school or student teaching center:  
___Elementary general music  
___Elementary instrumental music  
___Pre-band  
___Pre-orchestra  
___Junior high general music  
___Junior high vocal music  
___Junior high instrumental music  
___Band  
___Orchestra  
___High school vocal music
High school instrumental music
   band
   orchestra
High school music theory
High school music appreciation
Junior high stage band
High school stage band
Junior high swing choir
High school swing choir
Junior high small vocal ensembles
High school small vocal ensembles
Junior high instrumental ensembles
High school instrumental ensembles
APPENDIX B

PARTICIPATING INSTITUTIONS

1. The University of Tulsa, Tulsa, Oklahoma
2. Texas Woman's University, Denton, Texas
3. Marymount College, Salina, Kansas
4. Henderson State University, Arkadelphia, Arkansas
5. Oklahoma State University, Stillwater, Oklahoma
6. University of Science and Arts, Chickasha, Oklahoma
7. Lamar University, Beaumont, Texas
8. Southwestern Oklahoma State University, Weatherford, Oklahoma
9. Hendrix College, Conway, Arkansas
10. University of Southern Colorado, Pueblo, Colorado
11. Colorado College, Colorado Springs, Colorado
12. University of New Mexico, Albuquerque, New Mexico
13. Benedictine College, Atchison, Kansas
14. Southwestern College, Winfield, Kansas
15. East Texas State University, Commerce, Texas
16. Sam Houston State University, Huntsville, Texas
17. Phillips University, Enid, Oklahoma
18. Evangel College, Springfield, Missouri
19. Lincoln University, Jefferson City, Missouri
20. Kansas State University, Manhattan, Kansas
21. North Texas State University, Denton, Texas
22. West Texas State University, Canyon, Texas
23. Ouachita Baptist University, Arkadelphia, Arkansas
24. Cameron University, Lawton, Oklahoma
25. Tabor College, Hillsboro, Kansas
26. Baylor University, Waco, Texas
27. The University of Oklahoma, Norman, Oklahoma
28. Oklahoma City University, Oklahoma City, Oklahoma
29. Fort Hays Kansas State College, Fort Hays, Kansas
30. Midwestern University, Wichita Falls, Texas
31. The University of Northern Colorado, Greeley, Colorado
32. Northeast Missouri State University, Kirksville, Missouri
33. Washburn University, Topeka, Kansas
34. The University of Missouri, Kansas City, Missouri
35. Emporia Kansas State College, Emporia, Kansas
36. The University of Arkansas, Fayetteville, Arkansas
37. Hardin-Simmons University, Abilene, Texas
38. Southwest Missouri State University, Springfield, Missouri
39. The University of Central Arkansas, Conway, Arkansas
40. Southern State College, Magnolia, Arkansas
41. Northwest Missouri State University, Maryville, Missouri
42. Central Methodist College, Fayette, Missouri
43. Saint Mary College, Leavenworth, Kansas
44. Wichita State University, Wichita, Kansas
45. Texas Christian University, Ft. Worth, Texas
46. Oklahoma Baptist University, Shawnee, Oklahoma
47. Our Lady of the Lake University, San Antonio, Texas
48. Arkansas Polytechnic College, Russellville, Arkansas
49. Webster College, St. Louis, Missouri
50. Bethany College, Lindsborg, Kansas
51. Arkansas State University, State University, Arkansas
52. The University of Denver, Denver, Colorado
53. Texas A & I University, Kingsville, Texas
54. Incarnate Word College, San Antonio, Texas
55. Texas Wesleyan College, Ft. Worth, Texas
56. Central Missouri State University, Warrensburg, Missouri
57. Southern Methodist University, Dallas, Texas
58. The University of Texas at Arlington, Arlington, Texas
59. Washington University, St. Louis, Missouri
APPENDIX C

CORRESPONDENCE

Cover Letter

I am gathering information for a doctoral dissertation in music education. The enclosed questionnaire is being sent to all institutions in the Southwestern MENC Division which have NASM membership. The information gathered in returns from the questionnaire will be used to help develop a preservice student teaching program in music education for Northeastern Oklahoma State University. Any information received from you in this survey will be treated confidentially. Data will be reported in summary form; neither persons nor institutions will be mentioned by name.

The chief purpose of this instrument is to locate preservice programs in music education; results from the study will be made available to you upon request.

Every attempt has been made to streamline the format of this questionnaire for your convenience in responding to the items. Some institutions may need to have two or more instructors fill out the form; feel free to duplicate the questionnaire or contact me for more copies. Your prompt completion and return of the questionnaire by November 1, 1976, will be appreciated. An addressed, stamped envelope is enclosed for your convenience. Thank you for your co-operation.

Sincerely,

Gary Foster
Assistant Professor of Music
Northeastern Oklahoma State University
Tahlequah, Oklahoma 74464
First Endorsement Letter

As president-elect of the Southern Division of MENC, I am very interested in the findings from Mr. Foster's research project. As a former supervisor of music, I am aware of the need for vigorous preservice experiences for our undergraduate music education students. Too many times I have seen a beginning teacher discover that his college preparation is inadequate or inappropriate to meet the realities of his first job. This project in the Southwestern MENC Division may well have strong implications for all our undergraduate music education programs; we in other regions applaud the effort to upgrade teacher training in music education.

Sincerely,

Dr. Robert F. Shambaugh
Professor of Music, LSU
President-Elect, Southern Division, MENC
Second Endorsement Letter

I fully support the study of Mr. Foster and am hopeful that the results will help to improve teacher training programs. The values of preservice experiences are so important they cannot be minimized if teacher training is to be effective. I'm sure any of us who have had any experience in working with children in music are aware of the need for as much preparation as possible. Now that I am responsible for Music Teacher Training I am made more aware of the tremendous need for more preservice experiences prior to graduation and entry into classrooms.

Sincerely,

Hoover Fisher
Professor of Music
Oklahoma State University
President, Southwestern Division
MENC
FOLLOW-UP LETTER

On October 1st, I mailed a questionnaire to your office. At this time I have not yet received your reply. In case you might have forgotten it, I am sending you another form and another addressed, stamped envelope for your convenience. Please help insure the validity of the project by completing the questionnaire and returning it at your earliest convenience.

Sincerely,

Gary Foster
Assistant Professor of Music
Northeastern Oklahoma State University
Tahlequah, Oklahoma 74464
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VITA

Gary Allen Foster was born February 3, 1938, in Kingsville, Texas. He was educated in the public schools at Mertzon, Texas, and was valedictorian of his graduating class there in 1956. He was graduated with honors with a Bachelor of Music degree from North Texas State University in 1960. He earned the Master of Music Education degree from Texas Tech University in 1967. From 1960 to 1969 he taught secondary vocal music in the public schools at Odessa, Texas. In 1969, he accepted his present position at Northeastern Oklahoma State University, teaching music education, music theory, and piano.

He married the former Mary Jean Martin of San Angelo, Texas, in 1960. They have one son.
EXAMINATION AND THESIS REPORT

Candidate: Gary Allen Foster
Major Field: Music
Title of Thesis: "Development of a Preservice Student Teaching Program in Music Education for Northeastern Oklahoma State University"

Approved:

Robert Shambaugh
Major Professor and Chairman

James A. Frangoham
Dean of the Graduate School

EXAMINING COMMITTEE:

William Smith

Paul Louis Abel

Martin Hallman

Dennis H. Shlef

Date of Examination: July 1, 1977