

A SELF RATING SCALE FOR THE MUSIC TEACHER

A THESIS

SUBMITTED TO THE DEPARTMENT OF EDUCATION
AND THE GRADUATE COUNCIL OF THE KANSAS STATE
TEACHERS COLLEGE OF EMPORIA IN PARTIAL FULFILLMENT
OF THE REQUIREMENTS FOR THE DEGREE OF
MASTER OF SCIENCE

BY

RUTH HELEN JEREMY

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Approved for the Major Department:

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THE SCALE

Part I

Personal and Social Traits of the Music Teacher

I. To what extent does my professional success depend upon personal and social factors as evidenced by:

A. Highly desirable personal habits:

1. Is my ordinary conversation sparkling and vivacious without being cheapened by an indiscriminate use of slang and colloquialisms?
2. Is my voice well modulated and controlled as opposed to the strident, harsh speaking voice?
3. Are effects secured by using lipstick, powder and rouge always in good taste when judged by the standards of suitability to my particular style of dress, my natural complexion and other personal appearance factors?

B. Moderation and good taste in my daily attire:

1. Are the materials from which my clothes are made of a quality

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suitable to my position in the school system?					
2. Is my dress appropriate for the class room?					
3. Are the lines of my clothes becoming to me--that is, they do not accentuate the fact that I am unusually tall or short, etc?					
4. Are my clothes frequently cleaned and pressed?					
5. Do I use a reasonable variety in my clothing?					
6. If I wear glasses are they becoming?					
7. Are my shoes shined?					
8. Do I wear appropriate jewelry?					
<u>C. The cultivation and development of desirable personal traits and characteristics:</u>					
1. Am I always thoroughly sincere?					
2. Am I always impartial in my handling of students as well as in my attitude toward others with whom I come in contact?					
3. Am I given to excessive exaggeration so that the truth of my remarks is questioned?					

4. Is my smile friendly and convincing or does it disappear too rapidly to seem sincere?

D. Ability to put myself imaginatively in the other person's place?

1. Do I tactfully aid the child who desires assistance yet hesitates to ask for help?
2. Do I sympathize wisely with the sensitive child or the one who is shy?
3. Do I so manage that the crippled child and others forget that he is handicapped?
4. Do I display a kindly and wise attitude toward the unprivileged child?
5. Do I manage to erase any feeling of superiority on the part of pupils who have an exaggerated opinion of their position?
6. Am I able to reestablish confidence in the child who has repeatedly been told he cannot sing?

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4. Is my smile friendly and convincing or does it disappear too rapidly to seem sincere?					
D. <u>Ability to put myself imaginatively in the other person's place?</u>					
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E. Willingness as well as ability to see the humor in situations:

1. Can I appreciate but not take offense at harmless jokes?
2. Can I intersperse serious discourse with a timely humorous anecdote?
3. Is my sense of humor free from barbed thrusts?
4. Do I laugh with pupils though not at them?
5. Are my remarks though humorous, clever enough to demand serious thinking on the part of the listener?

F. A cheerful and optimistic outlook on child life in general:

1. Do I always speak constructively about a situation?
2. Do young persons come to me for advice because of my cheerful, wholesome attitude?
3. Do I give assistance willingly and graciously?
4. Do I meet pupils with sincere friendliness?

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G. Punctuality considered a necessary factor in one's success:

1. When I agree to meet some one at a given time am I there at that time?
2. Do I begin and dismiss classes on time?
3. Am I punctual in beginning and closing rehearsals?
4. Can I dismiss people with tact and ease?
5. Can I direct rehearsals so that valuable time is not lost?
6. Do I teach pupils to adhere to essentials when reciting?

H. Excellent health which permits me to participate in daily activities with enjoyment:

1. Am I able to meet my classes daily with enthusiasm?
2. Can I take part in extra-curricula activities with zest?
3. Can I conduct after school meetings efficiently?

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3. Do I always speak kindly of people?
4. Am I self-centered?
5. Am I moody?
6. Am I inclined to be selfish?

K. My pupils find my speaking voice pleasant:

1. Is my voice of a pleasing quality?
2. Is my speaking voice resonant without being shrill or harsh?
3. Is my voice habitually pleasingly inflected?
4. Do I enunciate clearly?
5. Is my voice properly pitched?
6. Do I speak slowly and loudly enough for all to hear easily in the class room?
7. Do I indicate by voice or vocal inflection the close of a sentence, etc.?

L. I teach pleasing social habits:

1. Am I orderly in methods of procedure?

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7. Do I indicate by voice or vocal inflection the close of a sentence, etc.?					
L. <u>I teach pleasing social habits:</u>					
1. Am I orderly in methods of procedure?					

2. Does the appearance of my class-room bespeak orderliness?
3. Do I have a rich, vivid vocabulary?
4. Have I developed the desire among pupils to perform freely and frequently for others?
5. Have I taught pupils the principle "we must do well in ensemble in order to develop solo excellence"?

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THE SCALE

Part II

II. To what extent am I successful in my relationships with pupils as evidenced by:

A. My spirit of cooperation with pupils:

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|--|---|----|----|------------------|---|
| 1. Do I respect the rights and opinions of pupils? | | | | | |
| 2. Do I permit pupils to think freely about a point rather than force my opinions upon them? | | | | | |
| 3. Do I commend the commendable in pupils? | | | | | |
| 4. Do pupils feel their efforts are appreciated and approved? | | | | | |
| 5. Am I willing to sacrifice personal desires for the sake of the good of the group? | | | | | |
| 6. Am I willing to concede a point if children present a logical alternative? | | | | | |
| 7. Do I always maintain a kindly but professional attitude? | | | | | |

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4. Do I keep an attractive bulletin board by posting pertinent articles and cartoons for pupils to study?					
5. Do I keep flowers or growing plants in the classroom?					
6. Do I contribute to pupils' pleasure and education by placing appropriate quotations on the board?					
<u>D. My courteous attitude toward pupils:</u>					
1. If a pupil is in trouble do I extend sympathy wisely?					
2. Do I help pupils to help themselves solve problems?					
3. Am I always tolerant with pupils?					
4. Am I as tactful and courteous with pupils as I am with fellow-workers?					
5. Do I expect others to do that which I cannot or do not do?					
<u>E. My inspirational contribution to pupils:</u>					
1. Do I reflect the idealism and culture associated with the subject of music?					

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2. Do I use the exact word to express my meaning?					
3. Do pupils strive to do better work because they have admired my own singing or playing?					
4. Do pupils ask me to sing or play?					
5. Do I succeed in making the music hour one of emotional conditioning?					
F. <u>The spirit of sharing that has been engendered in pupils:</u>					
1. Have I instilled in pupils the desire to work hard to do something for others?					
2. Do pupils consider a performance as a privilege in order that they may help or give pleasure to others?					
3. Have I helped pupils to see commendable features in the performance of other pupils?					
4. Do I give pupils an opportunity to hear other pupils perform?					
5. Do I encourage pupils to perform?					

8. Are pupils held to the subject matter under discussion rather than allowed to wander into verbal bypaths?

9. Are irrelevant and useless questions minimized?

10. Do I prevent the singing of songs which have no educational value?

H. My effective organization and conduct of group work:

1. Do I utilize pupil aid in management?

2. Are all pupils participating in the lesson of the day?

3. Do I have each pupil's interest in the lesson?

4. Do my pupils reveal real interest by asking intelligent questions?

5. Do I succeed in obtaining the tone quality which reflects intelligent and enjoyable singing?

I. My effort to sense the pupil's viewpoint:

1. Do I correct faults by commending virtues?

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I. <u>My effort to sense the pupil's viewpoint:</u>					
1. Do I correct faults by commending virtues?					

	S	Vg	Av	Be- low Av	F
2. Am I always mindful that all pupils are not equally musical and so make allowances?					
3. Am I successful in eliminating self-consciousness upon the part of the pupil when he sings alone?					
4. Do I contrive that the boy whose voice is changing receives consideration?					
5. Do I succeed in getting children to sing individually as easily as they would recite otherwise?					
6. Do I advantageously seat pupils who have physical handicaps?					
<u>J. My correlation of music with other subjects:</u>					
1. Do I stress the value of strong rhythmic feeling in physical training activities?					
2. Do I emphasize the close relation between music, art (painting), sculpture, and all other phases of applied art?					

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3. Have I pointed out the significant association of nationalism in music with phases of the social science subjects?					
4. Have I stressed the use of arithmetic in note values?					
5. Have I suggested that music of marked rhythmic character is used extensively in typing classes?					
K. <u>My impartial attitude in classroom procedures:</u>					
1. Do I prevent pupils from usurping an undue amount of time and attention?					
2. Am I successful in bringing each child into the activities of the day?					
3. Do I plan so that each pupil is kept working to his capacity?					
4. Do I enable each child to achieve a comparative degree of success?					
5. Do I inspire confidence in the diffident child?					

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2. Do I receive reports from pupils revealing discriminating and careful analysis of the music heard over the radio?					
3. Have I marked the difference between church music and the music often heard in churches to the extent that pupils make careful judgments?					
4. Do I receive constructive reports from pupils who attend and are interested in civic enterprises such as concerts, opera, oratorio and recitals?					
5. Am I successful in creating enthusiasm on part of pupils in books, magazines, and newspaper articles pertaining to the subject of music?					

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3. Am I always unquestionably loyal to those by whom and with whom I am employed?					
4. Am I aware of the exact relationship of myself and my position to the school system?					
5. Am I unselfish in my requests regarding matters of school routine?					
C. <u>My high standards of superior musical attainments:</u>					
1. Do I personally use music of high standard?					
2. Do I encourage and advocate the use of good music at all times?					
3. Do other teachers ask my opinion concerning matters of music?					
4. Do other music teachers respect my opinions concerning music questions?					
5. Do I perform creditably--either vocally or instrumentally?					
D. <u>My ability to contribute something of value for the enjoyment of others:</u>					
1. Do I perform freely and frequently?					

2. Am I sufficiently well equipped in the knowledge of music to interpret and answer ordinary questions intelligently?
3. Am I often requested to give talks on "music appreciation"?
4. Am I asked to serve on committees?
5. Am I informed on musical current events?
6. Have I published and creditable music compositions?

E. My ambition to succeed:

1. Do I pursue further study in the field of education when possible?
2. Do I continue study in the field of music at least every two or three years?
3. Do I attend conventions which are of professional value to me?
4. Do I keep in touch with music education by subscribing to and reading The Music Supervisor's Journal and others of a similar nature?
5. Do I read the most recently published books on educational trends?

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4. Am I equally popular with both sexes?
5. Are my actions those which are approved by society?

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THE SCALE

Part IV

IV. To what extent am I successful because of my relationships with my community as evidenced by:

A. My willingness and pleasure in making community contacts:

1. Am I at all times willing to contribute of my own talent to civic enterprises?
2. Am I a citizen of the community?
3. Am I interested in the affairs of the town?
4. Do I shop in the town in which I teach?
5. Am I on friendly terms with the private music teachers of the community?

B. My loyalty to the community in which I teach:

1. Am I loyal to the community?
2. Do I strive to maintain friendly relationships between the schools and citizens of the city?
3. Do I visit "shut-ins"?

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4. Do I endeavor to know school patrons?					
5. Do I live according to the social standards of my community?					
C. <u>My efficiency in serving the community musically:</u>					
1. Am I consulted by citizens of the community concerning civic musical numbers?					
2. Am I consulted by citizens relative to obtaining musical talent for the town?					
3. Am I asked to bring school music groups to perform for civic programs?					
4. Am I asked personally to contribute music numbers for civic functions?					
5. Am I called upon to give talks on music appreciation for civic groups?					
6. Am I asked to sing or play for radio programs?					

2. Am I a gracious hostess?
3. Am I non-partizan in civic controversies?
4. Do I discuss school policies among townfolk?
5. Am I poised because of my knowledge of etiquette and the principles which contribute to charm?

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Part II

How the Items Were Selected

"For the common things of every day
God gave men speech in the common way,
For the deeper things men think and feel
He gave the poet things to reveal
But for heights and depths no word can reach
He gave Music--the soul's own speech."
(Author Unknown)

Music is a universal language. The public schools have a duty in providing a background and a training for the use and enjoyment of music for every child (5-6-7-12-16-18-23-28). Music is an art, therefore a means of expression. When one listens to music one has the opportunity of enjoying the expression of others and when one performs music he has the enjoyment of expressing himself (3-7-18-20-24-32). Knowledge of the best music of the ages offsets any tendency towards the sordid or tawdry. Music requires a technical type of thinking and disciplines the individual in habits of study. Music education provides for democracy through music--enriching the experiences and providing a creative mission in bringing men more closely together, regenerating the spiritual life of man and humanizing and ennobling modern social life (1-7-9-14-16-19-25-26-30-32-33).

With the above principles in mind the foregoing scale has been submitted as an aid for the music teacher to help her take inventory, as it were, of herself in relation to her job. To the inexperienced music teacher, we hope it may act as a helpful and practical guide while to the more experienced teacher who has

tried and tested herself--she may welcome an occasional moment of measuring her attainments and activities to note whither bound? (1-4-9-14-17-20)

The music teacher is as conspicuous in the school system as is the quarter-back in the football team. Because of the nature of her subject, she is subjected to much more observation and perhaps criticism than the teacher of other fields. Therefore it is highly desirable that in personal appearance and habits she be pleasing and satisfying. (1-8-12-16-24). She should be a person of charm and culture, well informed, reflecting good taste in dress, speech and manners (12-14-16-26-30).

It is generally conceded that anyone serving the public and especially those interested in the welfare of children should at all times be thoroughly sincere in every respect. They should be temperate in remarks, friendly in manner, possessed of tact and sympathy (1-3-12-20). The music teacher especially finds ample opportunity to show tactful consideration in her classes. Many children have exaggerated impressions of their vocal shortcomings. They are either extremely self-conscious of their singing voices or false notions have been thrust upon them by thoughtless or perhaps, well meaning though unappreciative elders, who have told them they can't sing (2-7-8-12-20).

The music teacher may save the musical life of such a one by reinstating confidence in the pupil and restoring to him his natural heritage--the ability to express himself through singing. Whenever and wherever possible the teacher must see the pupil from a sympathetic viewpoint, which, at times, might best be

expressed through humor. Children are usually happy individuals. They enjoy and appreciate a teacher who can take a joke. Many a strained or tense moment has been saved, many an embarrassing moment averted or a tearful situation eliminated by a timely witticism or clever remark which saved the day for all concerned (4-8-20-23-25-35).

Such remarks, however, are in no sense to be confused with a type of repartee which is sometimes considered funny but in reality is cruel--especially when the teacher relies upon her position to act as a safety zone to protect her from being treated in like manner. This applies to the teacher whose sense of fun carries with it a barbed thrust or a tinge of sarcasm (12-23). Children have an alert and keen sense of justice. They demand justice of each other and doubly respect the teacher who at all times is sincerely genial, constructive, honest and gracious in her relations and contacts with them (8-13-20-23).

No one can hope to succeed in any line of endeavor unless he has learned the value of being punctual. The individual for whom we must always make allowances is eventually not included in our plans. The school routine is generally regulated by a time schedule, but there are teachers who never fail to meet their classes according to the school bell yet will completely overlook the time element when conducting rehearsals or agree to meet a friend at a stated time. Sometimes during the class recitation the teacher will forget in some irrelevant but fascinating discussion launched by some enterprising individual, that precious time is passing and the dismissal bell is punctual, if

she is not (8-12-21-35).

Pupils are appreciative of a teacher who is healthy and physically fit. Health is an acknowledged necessary factor for anyone's well being and success in life. To teach children efficiently and happily, to meet the requirements of a teaching program and the average extra-curricula activities, excellent health, physical vitality and a cheerful disposition are a necessity--a statement which needs no proof.

Extra-curricula activities like the proverbial exception to the rule tend to overshadow the prescribed school schedule in importance and numbers and woe be unto the teacher who cannot or does not show proper enthusiasm and interest. Members of the various athletic teams hail with delight the teacher who is sufficiently interested in sports to attend their games--even though they be scheduled for Saturday mornings, as they are in some city systems. Often the school bully who emphatically declares he does not like music, will enter the class with a little more grace after he has observed that the music teacher attended the football game and complimented him upon his excellent teamwork (2-4-9-16-22-24).

The music teacher can make a big niche for herself in the hearts of the citizens if she is willing to attend and take part in the Parent Teacher Association meetings and others of like character. She is an unselfish person. She radiates and reflects altruism. Her pupils seek her company whenever possible. They find her agreeable and good company and linger about her desk before school in the mornings, approach when she appears on the

school grounds or streets. They feel comfortable and at ease in her presence (7-9-20-23-26).

A strong contributing factor to anyone's personality and an absolute necessity for the music teacher is a pleasing speaking voice. No one quality can so completely make or mar a music teacher's success as her speaking voice. A harsh metallic voice pitched too high will result in restlessness, irritability and annoyance all too readily, whereas one whose voice is resonant, pleasingly inflected and rich in quality reflects the principle of music which she is teaching and will prove that "a soft answer turneth away wrath" (2-9-12-16-20-28).

If the music teacher is aware of and possesses good taste in matters of dress, personal appearance and speech it may be assumed that her social habits are pleasing and complimentary. These habits cast a decided influence over the thoughts and actions of her pupils. She frequently sees herself in the mannerisms of those who have carefully observed her and it behooves her to be orderly; slovenliness in a teacher--a music teacher--is pitiful. She has studied and lived in the realm of the great masters of melody and harmony and these qualities should be reflected to an unlimited degree in her life habits. The beautiful tone patterns of the musical masterpieces should find expression in a rich, vivid vocabulary, gentleness of manner and unselfish giving of her talent (2-9-10-12-18-24-27).

The music teacher who receives the most from her pupils, or the best response is the teacher who manifests a kindly spirit of cooperation with her pupils. They are quick of perception,

eager to succeed and ready to react to one who respects their abilities. They like to be permitted an opinion. Ofttimes it is a very significant and valuable contribution--if the teacher offers them an opportunity which permits them to think freely and receive approval for same. A teacher shows wisdom in occasionally sacrificing her personal desires for the sake of the good of the group (2-9-15-21-22-30-32).

This spirit of cooperation likewise manifests itself in a teacher's willingness and ability to play. In popular parlance she is a "good sport" and her pupils realize she can participate in one of their major interests. It is evident that the teacher who can maintain her professional standing and at the same time take part in a wholesome good frolic, maintain good standards of behavior and not seem prudish, completely forget school and enter into the planning of social activities with zest and resourcefulness will always receive due compensation from her admiring students. If she is included in their fun and out-of-class interests she may be certain of their cooperation at all times.

It is said that "variety is the spice of life." Therefore one whose interests are varied (2-3-8-9-12-18-20-30) must surely live more fully than an individual who knows only one field which means that he cannot know that field, having no standards of comparison nor of evaluating. The teacher who accompanies her pupils on picnics, who offers bits of information relative to various objects of interest or advises questioning students as to what book would offer suitable reading--or acts as a confidant for some child who values her judgment and sincere interest--

will undoubtedly find herself benefitted as much if not more than those whom she has sought to help. This same teacher usually posts pertinent articles and attractive pictures or cartoons on her classroom bulletin board, lends a bit of color to the usually inartistic school room by revealing her love for flowers. Her pupils will usually see that she is supplied.

"Tho I speak with the tongues of men and of angels and have not love I am become as sounding brass or a tinkling cymbal." This is a great educational as well as spiritual truth and the teacher who propounds the letter and loses the spirit of music is neither musician nor teacher (1-9-12-20-26-28-30-31). She has missed the point and lost her opportunity. For to the music teacher is entrusted the precious gift of imparting to pupils all of the loveliness of life--expressed in melody, rhythm and harmony. These qualities are interwoven in as exquisite patterns as are the colors of the sky, the movements of birds, the design of flowers. This is undoubtedly the most difficult and correspondingly most satisfying phase of the music teacher's work. Many almost indefinable ideas she gives to her pupils through various means. The fineness of choice, the exactness of meaning, of a rich vocabulary command appreciation. Her own splendid interpretation of some beautiful composition will go far in educating those who are developing and establishing desirable habits, tastes and standards. (14-16-24-30-31).

When a teacher shows a willingness to work hard in order that she may better present a beautiful interpretation of the work of some great music master she imparts to those who hear

her an unselfish desire to be of service to others and give them joy (2-3-7-15-20-30-31-35). In return her pupils will reflect this same willingness and desire to freely and frequently give of their talent, quite forgetful of the personal phase and viewing the situation objectively. If this attitude can be carried through to adult life, a real service has been rendered to society as well as to the individual (1-2-16-20-24-27-28). Under such circumstances many opportunities to perform will present themselves to pupils and pupils will welcome every invitation to so express themselves.

Under all circumstances and at all times the music teacher should be mistress of the situation. She must know what her teaching objectives are and how best to attain them. Her work should be well planned and each recitation move smoothly and efficiently to complete the day's assignment (1-12-20-21-25-29). Alertness to the situation, making quick and accurate judgments, discriminating clearly between activity essentials and non-essentials, minimizing irrelevant and useless questions mark the desirable teacher. She sees that routine class procedures such as roll taking, grouping voices and the like are developed efficiently. More than all these she maintains a vocal poise so that no sign of annoyance or irritability are thus revealed.

Not the easiest task of the music teacher is to choose interesting and educationally good song material. With the musical trash daily dinned into the ears of the public almost every school room has its devotee of the "popular song" which

he sees "no harm in sometimes singing in school." Sometimes other members of the faculty who would never think of making such concessions in their own subject matter are inclined to support the "crooners." The music teacher must be patient as Griselda, tactful as a diplomat but firm as Gibraltar. She must know and use good music which may be regarded as Mark Twain put it "classical music is better than it sounds." (7-13-14-20-26-30).

One who can organize effectively in any line is fortunate and the teacher who utilizes pupil aid whenever and wherever possible accomplishes a twofold result. Children are happiest when busy and at such times are expressing themselves successfully when the teacher employs and guides wisely. The teacher should endeavor to catch the pupils' viewpoint--if possible sense the motive of the act or remark and give him as much credit as she can. Many pupils find it exceedingly difficult to recite in the music class. Many children receive nothing but discouraging replies relative to their singing and the singing voice is often more pleasing than the individual's speaking voice which is seldom restrained. Pupils are often sensitive concerning any physical handicaps and the intuitive music teacher can be of invaluable assistance (1-2-8-12-20-22-26-30).

Music lends itself easily to the principle of correlation. The music teacher can vitalize the music hour and oftentimes lend a helping hand to the teacher of another subject by introducing the "overlapping" possibilities of the subject content. She

strives at all times to integrate the school curricula but caution must be exercised that the music hour isn't to act as a supplement to other subjects. May it not be well to quote here a pertinent resolution just recently submitted by the Council of Presidents of the Music Supervisors' National Conference at the last convention of this group held in Chicago, April 9 to 13, 1934. The resolution which was adopted reads as follows:

The members of the Music Supervisors' National Conference believe with President Eliot that the various school subjects should be taught in their natural relationships with one another rather than as isolated units. They, therefore favor correlation and integration as manifested in such educational practices as the project method and the unit of work. In certain respects music is connected with geography, history, languages and physical training; and in situations in which directing attention to such connections makes either music or the other subjects more interesting and meaningful, the association should be emphasized, not merely in the music class but--and perhaps even more--by the teacher of the other subjects. (9-19-22-30).

But in many instances the correlation with music is pertinent in the case of the words only, and in a large number of instances beautiful music has been composed and exists primarily for its own sake alone. We feel that the aesthetic effect of such music is most evident when sung, played or listened to simply because of the sheer enjoyment that beautiful music gives the individual.

Be it therefore resolved that the members of this conference endorse the general principle of correlation, but they reserve the right to devote most of their regularly scheduled periods to teaching music for its own sake, simply because it is beautiful and because participation in music brings about moods of exhaltation, that it is good for human beings to experience.

With other highly satisfactory classroom techniques on the part of the music teacher is that of maintaining an impartial attitude toward her pupils. Each child is entitled to and

should be given equal opportunity to recite and enter into the daily activities. He should be kept working to his capacity and allowed to achieve what success he may (12-18-20-22-23-24-30). The pupil who develops efficient and economical study habits, whose attention is on the song and happily sings forth independently of classmates pays tribute to his teacher's efficiency. The music teacher who elicits sincere response from the pupils, relative to the music he hears over the radio, at the movies, at church, civic programs, etc., has truly taught. The classroom instruction is finding expression in social activities and is functioning in life experiences. More of this type of teaching is needed--and will come (1-12-20-24-30).

Art makes permanent those things and experiences that are beautiful and worthy of preservation; first individual joy, later all enjoy. When a teacher fails to cooperate and appreciate the successes and efforts of her fellow workers she closes the door to her own success. She limits herself when she limits others. It is a test of the music teacher's musicianship and true character when she can unselfishly acclaim the work of another music teacher and graciously aid the latter (4-12-16-20-32).

The truly ethical and professional teacher avoids entanglements, does not affiliate herself with cliques or factions, is friendly toward all and impersonal. Thus she maintains her own respect and that of her associates. She quietly fulfills the duties of her position. She asks no favors and so keeps free

from obligations (2-3-12-15-21). It is as necessary that the music teacher reflect unquestionable, good judgment in the music which she uses among other teachers as well as pupils. She offers them only the best music, therefore they recognize her ability and prestige in her field. They admire her unreservedly and hold her and her department in high esteem (1-12-14-26-30).

The successful and wide awake music teacher realizes that to retain her professional if not her personal self-respect she must continually study. There is no better instruction for the public school music teacher than that to be had by attending the Supervisors' National Conference--where she contacts all the most advanced thinkers in her field and hears the best of school music organizations. The best and latest school music equipment and materials are on display. There she feels the pulse of the public school music world (2-23-24-25-26-30). The Music Supervisors' Journal keeps her informed on the proceedings of the conference and of those taking part.

There is no reason why the music teacher should feel ill at ease in the presence of the supervisor or members of the administrative staff. If she is carrying on her duties effectively and willingly, she will no doubt receive kindly attention from them. Her success is their success and they are as eager as she that her work be satisfactory and her lot a happy one. They are each to supplement the efforts of the other for the betterment of the school system (8-10-12-15-16-21-29).

All work and no play makes Jill a dull girl as well as Jack a dull boy. The music teacher is especially fortunate in

making social contacts--usually they are thrust upon her. She is urged to play, sing or entertain in whatever medium she is skillful. Her task is to keep her popularity by tactful and discreet judgments as to where, when and with whom she dispenses her talent. At all times her actions and conversation should be above reproach--she is, as was mentioned earlier in this paper, as conspicuous as the quarterback of the football team (1-2-8-12-15-25-28-30).

A well known director of public school music offers this as his philosophy "if you can't get what you want--want what you can get." (15). That is not bad reasoning especially if the teacher finds it difficult to appreciate her community. The citizens of a town desire that those whom they employ as teachers in their public schools become one of them and take an active part in the activities of the townsfolk.

As in her other relationships the music teacher finds ample opportunity to serve. Because of her position she is seen by many people--either as she directs a music group or plays or sings a solo. In this manner she is no doubt asked to give of her services to the community oftener than many teachers who have been in the system for a much longer period of time than has she. In this way she soon becomes acquainted--especially with the music teachers having private studios (1-10-12-15-19-26).

It is ever the duty and privilege of a teacher to strengthen the bonds of good will and cooperation between the citizens of the city and the schools. A careless remark of a teacher might create trouble and discord. Many people having no personal

contacts with the schools and uninformed as to the school problems and difficulties are ready to complain of the financial burden they impose upon taxpayers. As a citizen of the town the teacher through the right kind of loyalty may serve as a peace-maker. She further strengthens her position and attracts kindly and favorable attention if she is considerate of those whom she knows are ill or are patrons of the school--calling upon them whenever possible (2-10-12-18-19-25-31).

The music teacher need not limit her teaching skills to the classroom. She may render real assistance to her pupils as well as to the community by suggesting superior talent which might be brought to the city. Usually her school music groups are asked to sing or play upon various occasions and before the different clubs. The music teacher is sometimes asked to lecture--that is, to give talks on "the appreciation of music" or to discuss the movements, melodies, rhythmic patterns, harmony and style of music compositions. Frequently the music teacher acts as mentor for the adults of the town--instructing them concerning the lives and works of great musicians as well as modern musical trends. Her avenues of reflecting loyalty and aiding the community are unlimited (3-6-12-20-27-28-30).

Indirectly her community profits by her rating with other professional musicians, if she possesses sufficient talent to have her own compositions or arrangements published by well known music publishers, or if she contributes written articles to publications which have a recognized rating.

Music teachers of unusual ability are occasionally called upon to assist with the music activities of nearby towns. They are honored by being asked to serve on committees which outline and adopt certain educational procedures for school music. Last, but not least, regardless of her musical ability and efficiency, if she is lacking in social adaptability she will find herself unhappy. One must possess the social graces. Not only the music teacher but every individual should cultivate the art of conversation, kindness in speech, an uncritical attitude and graciousness. However the music teacher has not only been so fortunate as to have had college or university training but instruction in a type of subject matter which demands vocal poise and in turn an awareness of those sincere, impersonal acts which distinguish her as a charming person (9-15-20-25-27-28-32-34).

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