Research Problem Pertaining to Growth and Development of the Child Voice with Course of Study

May Dorsey

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RESEARCH PROBLEM

In presenting this thesis, the author has used the research problem pertaining to the growth and development of the child voice, and as an outcome has set forth the content of a course of study in music to include some fundamentals, and materials for grade schools, which are necessary for a varied and well rounded music experience.

The course is so prepared that any one of normal vocal ability may be taught and may meet the rhythm, tone, line, and objectives.

The results of the study are associated with the idea that they may be of some value to teachers in the growth and development of children's voices.

COURSE OF STUDY

Thesis Presented for the

Degree of Master of Music in Music Education

by

May Dorsey, B. M.

Jordan Conservatory of Music

1937

Approved by:

Ada Bicking
Preface

In presenting this thesis, the author has used the research problem pertaining to the growth and development of the child voice, and as an outcome has set forth the content of a course of study in music to include aims, procedures, and materials for grade schools, which are necessary for a varied and well grounded musical experience.

The course is so prepared that any series of school music books may be used so long as they meet the requirements, aims, and objectives.

The results of the voice tests are tabulated with the hope that they may be of some value to teachers in the training and the development of children's voices.

The author is indeed grateful to the following persons who so kindly assisted, in many ways, in the making of this thesis. An expression of appreciation is extended to Miss Ada Bicking for her advice, wise counsel and final criticism of the manuscript; to Mr. William Jones, Miss Doris Cummins, and Miss Martha Tapscott for their valuable assistance in making the graphs; to Miss Bonnie Jean Elmore for typing the manuscript; and to the authors and publishers of copyright works for the quotations used.

May Dorsey.
CONTENTS

Throughout the development of the nation, the importance of education has been emphasized as a basis for development. Education has become a part of life, and must function in a way that will meet the needs of a complex and rapidly changing economic system. The need is in direct relationship with life, and is a means of development toward desirable relationships and a more active participation in the activities of the community.

Preface

Chapter I

Statement

Chapter II

Aims

Chapter III

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Chapter IV

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Chapter V

Course of Study
Throughout the development of the nation, the importance of education has been emphasized as a basis for wholesome living. Education has become a part of life, and must function in a way that will meet the needs of a complex and rapidly changing economic system. The need is in direct relationship to social life, and is a means of development toward desirable citizenship and a more effective participation in the activities of the community.

Of the agencies which contribute to education, the school is the most important, and is expected to furnish the proper kind of experiences needed in the solution of the problems of the modern social program. Due to the change in the status of the home, as an educational agency, the school must assume more responsibility and more of the functions formerly performed by the family. The curriculum of the public school is undergoing a definite change of emphasis as regards subject matter. It has concern for the social value and the part it plays in the four-fold life of the child so that the school becomes an active unit with the community activities as the basis of its study.
The educational program must, to quote from Harold Rugg: "lead the great body of pupils to an understanding of the conditions and problems of our complex civilization and to an active participation in their solution."

In order to develop a more socialized form of education and one that will provide richer school opportunities, the main objectives in education have been set up and are known as the Cardinal Principles of Secondary Education. They are:

I. Health.

Not to be neglected without serious danger to the individual and to the race.

II. Command of fundamental processes.

Reading, writing, arithmetic, oral and written expression.

III. Worthy Home Membership.

Making the child a worthy member of the family. The social studies, music and art stressed.

IV. Vocation.

 Equip the individual to secure a livelihood for himself and those dependent upon him.

V. Civic Education.

Preparation of the individual to act well his part as a member of the community.

VI. Worthy use of Leisure.

Recreation of body, mind, and spirit.

VII. Ethical Character.

Social and moral welfare.

Music education, through its wide range of activities, contributes greatly to the new standards as an art which is based upon feeling, upon appreciation of beauty, something meant for joy, and as a science which concerns itself with facts both informational and technical. Music is closely related to, and has a place in, each of the Cardinal Principles, and since it affects our social and cultural structure, music should take its place in the integrated program on an equal basis with other subjects in the curriculum, as a social subject; as a disciplinary subject; and as a necessary aid in the preparation for leisure.
Chapter II

AIMS

PURPOSE:

The purpose of school music is to provide a language through which the child, not only the gifted but the average as well, may express his or her emotions; to arouse the child's aesthetic nature; to awaken and develop a musical sense; to create a love and an appreciation for beautiful music; to make an important factor in creating a satisfying life by acquiring a broad musical experience through participation and listening.

PHILOSOPHIC:

A genuine love and enthusiasm for good music may be accomplished through the singing of beautiful songs; songs that contain beautiful music and singable verses. There should be enough technical material to be of value to the child in learning to read music, that he may extend his study into wider fields, to more song singing and to better appreciation of the best music.

Music reading is necessary for general musical intelligence as an adequate background for musical knowledge. This may be gained through the study and singing of good songs, and also studies which are based on the song material.

A definite course in listening—becoming acquainted with the best music—should be incorporated in the music education
scheme of the school. The child should be taught to listen as well as to perform.

PSYCHOLOGICAL

Since the course is based largely upon song singing, the song material must be carefully selected. It must be interesting and well adapted to the age and stage of mental development of the child. All material, both songs and studies, should be such, that will enable the child to express himself in and through music. There must be a definite plan of growth from book to book, and from year to year.

The environment should be happy and pleasant, that the proper normal emotional reaction be secured.

PEDAGOGICAL

The child first learns to sing by imitation, just as he learns to talk.

A large repertoire of song should be established, first by imitation (rote), and second by discovering (note). The child learns to listen and do, proceeding from the known to the unknown, from the simple to the difficult.

Repetition for successful mastery of the problems and for better appreciation is necessary. The problems to be presented one at a time with enough drill on each one to firmly fix the idea in the mind of the child.

The scale drills are important for ear-training and fixing the succession of scale tones in the mind and for developing a musical idea vocabulary.
Rhythm, the basic element in music, to be developed through participation in—

1—song singing.

2—physical response, in action songs and folk games.

Attention must be given to the voice of the child. The songs must be in the proper vocal compass, that the natural voice may be properly trained. An attractive singing voice may prove a strong incentive for further musical development.

The songs should never be sung below true pitch, nor above it. These should cover a wide range of subjects: nature, folk songs, home, occupations, social, religious, seasonal, pets, toys, etc. The songs should correlate with other subjects: English, science, history, geography, art and with the experiences of the child. Interesting songs have a strong appeal in the lower grades.

Songs should be simple, within the level of the development of the child. For young children, the songs should be short, not more than four phrases in length. There should be songs for study, for observation, type songs and one period songs, have complete musical settings with similar and contrasting phrases; enough art songs with lovely accompaniments to develop voice expression, more beautiful singing. The art songs may be rote songs with or without books in the hands of performers.

The rote song may be taught in various ways; the method depending upon the type of songs and the experience and ability of the pupils. The song may be presented by the teacher singing
Chapter III

PROBLEMS

There are many problems to be considered in the teaching of school music, if the child is to attain the desired results as set forth in a progressive course of music education.

SONG MATERIAL

The child should be given a large repertoire of songs that are beautiful in both text and music. These should cover a wide range of subjects; nature, folk songs, game, occupations, patriotic, religious, seasons, pets, toys, home. The songs should correlate with other subjects, English, nature, history, legends, art and with the experiences of the child. Interesting story songs have a strong appeal in the lower grades.

Songs should be simple, within the level of the development of the child. For young children, the songs should be short, not more than four phrases in length. There should be songs for study, for observation, type songs and one period songs, (one complete musical sentence with similar and contrasting phrases); enough art songs with lovely accompaniments, to develop more expression, more beautiful singing. The art songs may be rote songs with or without books in the hands of children.

The rote song may be taught in various ways, the method depending upon the type of songs and the experience and ability of the child. The song may be presented by the teacher singing
or by the use of the graphophone or the radio.

Short sight-reading songs, with the book in the hands of the pupil, are to be used when he has reached the proper stage of advancement.

Memorizing the songs results in a more artistic performance. Both words and music are more easily memorized when learned simultaneously.

Songs for the primary grades should be taught without the use of the piano, if possible. The piano accompaniment should be used as a means of embellishment.

THE VOICE OF THE CHILD

One of the aims of the singing class is to develop a singing voice that is pleasing and of good tone quality. There are inherent differences toward qualities. The general tendencies of the child voice are toward a head voice, light and flute-like in quality.

Many children come to school with no experience in singing themselves, nor in listening to others sing, so naturally, singing is a new experience to these children.

Since all children can talk, the speaking or conversational tone is the one most familiar, and often used when beginning to learn to sing. Practically all children can be taught to sing, if the proper methods and an abundance of time is devoted to their training; since very few children are really monotones, conversational tones should be given special drill and much
listening. Many children cannot sing when first starting to school because they have not learned to listen properly. Listening lessons with the use of the graphophone and the radio will be of great benefit.

The voice of the very young child of pre-school age has a wide register and expresses, in quality, many moods. The vocal chords are short and thin, so that naturally the singing voice should be light and high. Much care must be taken of this infant voice, for from it is developed the speaking and singing voice of the older child. Continued loud crying, loud talking, and shouting are injurious to the quality. The child should be given a vocal technic of a combination of speaking and singing tones. The facial expression and the position of the mouth are good indications as to the kind of tone the child is producing.

The tone quality should be smooth, vibrant, rich, the head voice light, clear, flute-like; the tone free and flowing, not pushed nor forced. A good tone is a matter of proper tone placing and not merely singing softly. Correct posture and natural breathing are a requisite for good tone-quality. If the child is taught how to sit and stand correctly, natural breathing will follow.

Faulty tone quality can be corrected, in most cases, by the use of songs of certain mood or structure. A lullaby or hymn tune is a corrective for loud, harsh tones; dance songs or marching songs will add life and vigor to listless singing.
Good diction is as necessary in singing as in reading or speaking. The words should be sung with flexible lips and tongue, the tone being sustained on the vowel sound. The speaking voice and the singing voice are closely allied. Rhythm, melody, harmony and form are found in the speaking voice as well as in the singing voice. All are expressed by pronunciation and enunciation. Proper articulation of the consonant sounds is as important as that of the vowel sounds.

The rests, legato, staccato, and the movement in reading poetry should be observed as in singing songs. Choral speaking and the speech choir are of much benefit in developing a pleasing speaking voice.

To show that children's voices differ as do the voices of adults, a series of tests were made in grades one to six inclusive. These tests were made during a regular music period.

Each child sang one or more scale studies and a song previously learned, without the use of the piano, the pitch being given by the use of the pitchpipe. The result of each child's singing was kept in one of five divisions, high, medium, low, conversational, and monotones.

The following charts show the number of girls and boys tested in each grade and the comparative results between boys and girls in the same grade and in different grades. Due to the variation in the number of pupils in the different grades the graphs show the percent of pupils in each division.
RESULTS OF THE VOICE TESTS.

First Grade. Age 6 and 7 years. 330 children tested.

<table>
<thead>
<tr>
<th>School</th>
<th>High</th>
<th>Medium</th>
<th>Low</th>
<th>Conversational</th>
<th>Monotones</th>
</tr>
</thead>
<tbody>
<tr>
<td>No.I</td>
<td>14</td>
<td>11</td>
<td>4</td>
<td>6</td>
<td>1</td>
</tr>
<tr>
<td>No.II</td>
<td>15</td>
<td>9</td>
<td>8</td>
<td>4</td>
<td>1</td>
</tr>
<tr>
<td>No.III</td>
<td>14</td>
<td>5</td>
<td>5</td>
<td>6</td>
<td>1</td>
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<td>No.IV</td>
<td>21</td>
<td>10</td>
<td>6</td>
<td>3</td>
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<tr>
<td>No.V</td>
<td>11</td>
<td>4</td>
<td>3</td>
<td>4</td>
<td>1</td>
</tr>
<tr>
<td>Total</td>
<td>75</td>
<td>39</td>
<td>26</td>
<td>16</td>
<td>4</td>
</tr>
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</table>

Second Grade. Age 7 and 8 years. 309 children tested.

<table>
<thead>
<tr>
<th>School</th>
<th>High</th>
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<th>Low</th>
<th>Conversational</th>
<th>Monotones</th>
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<td>No.I</td>
<td>13</td>
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<td>7</td>
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<td>1</td>
</tr>
<tr>
<td>No.II</td>
<td>25</td>
<td>12</td>
<td>10</td>
<td>12</td>
<td>1</td>
</tr>
<tr>
<td>No.III</td>
<td>21</td>
<td>14</td>
<td>4</td>
<td>6</td>
<td>2</td>
</tr>
<tr>
<td>No.IV</td>
<td>20</td>
<td>18</td>
<td>4</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>No.V</td>
<td>13</td>
<td>8</td>
<td>2</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>Total</td>
<td>82</td>
<td>58</td>
<td>25</td>
<td>33</td>
<td>3</td>
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</table>
### Third Grade. Age 8 and 9 years. 284 children tested.

<table>
<thead>
<tr>
<th>School</th>
<th>High</th>
<th>Medium</th>
<th>Low</th>
<th>Conversational</th>
<th>Monotones</th>
</tr>
</thead>
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<tr>
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<td>G</td>
<td>B</td>
<td>G</td>
<td>G</td>
<td>E</td>
</tr>
<tr>
<td>No.I</td>
<td>23</td>
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<td>8</td>
<td>8</td>
<td>1</td>
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<tr>
<td>No.II</td>
<td>31</td>
<td>14</td>
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<td>5</td>
<td>5</td>
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<tr>
<td>No.III</td>
<td>20</td>
<td>9</td>
<td>5</td>
<td>6</td>
<td>2</td>
</tr>
<tr>
<td>No.IV</td>
<td>32</td>
<td>17</td>
<td>7</td>
<td>9</td>
<td>2</td>
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<tr>
<td>No.V</td>
<td>9</td>
<td>12</td>
<td>3</td>
<td>3</td>
<td>1</td>
</tr>
<tr>
<td>Total</td>
<td>115</td>
<td>62</td>
<td>31</td>
<td>6</td>
<td>11</td>
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</tbody>
</table>

### Fourth Grade. Age 9 and 10 years. 278 children tested.

<table>
<thead>
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<th>School</th>
<th>High</th>
<th>Medium</th>
<th>Low</th>
<th>Conversational</th>
<th>Monotones</th>
</tr>
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<tbody>
<tr>
<td></td>
<td>G</td>
<td>B</td>
<td>G</td>
<td>G</td>
<td>E</td>
</tr>
<tr>
<td>No.I</td>
<td>29</td>
<td>14</td>
<td>6</td>
<td>5</td>
<td>2</td>
</tr>
<tr>
<td>No.II</td>
<td>26</td>
<td>22</td>
<td>6</td>
<td>10</td>
<td>5</td>
</tr>
<tr>
<td>No.III</td>
<td>19</td>
<td>9</td>
<td>6</td>
<td>8</td>
<td>2</td>
</tr>
<tr>
<td>No.IV</td>
<td>25</td>
<td>16</td>
<td>1</td>
<td>5</td>
<td>3</td>
</tr>
<tr>
<td>No.V</td>
<td>17</td>
<td>15</td>
<td>--</td>
<td>3</td>
<td>2</td>
</tr>
<tr>
<td>Total</td>
<td>116</td>
<td>78</td>
<td>19</td>
<td>7</td>
<td>14</td>
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</tbody>
</table>


### Fifth Grade. Age 10 and 11 years. 288 children tested.

<table>
<thead>
<tr>
<th>School</th>
<th>High</th>
<th>Medium</th>
<th>Low</th>
<th>Conversational</th>
<th>Monotones</th>
</tr>
</thead>
<tbody>
<tr>
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<td>G</td>
<td>B</td>
<td>G</td>
</tr>
<tr>
<td>No.I</td>
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<td>2</td>
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<td>No.II</td>
<td>30</td>
<td>25</td>
<td>2</td>
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<td>4</td>
</tr>
<tr>
<td>No.III</td>
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<td>12</td>
<td>7</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>No.IV</td>
<td>29</td>
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<td>1</td>
<td>7</td>
<td>5</td>
</tr>
<tr>
<td>No.V</td>
<td>10</td>
<td>20</td>
<td>--</td>
<td>4</td>
<td>--</td>
</tr>
<tr>
<td>Total</td>
<td>109</td>
<td>94</td>
<td>15</td>
<td>34</td>
<td>16</td>
</tr>
</tbody>
</table>

### Sixth Grade. Age 11 and 12 years. 210 children tested.

<table>
<thead>
<tr>
<th>School</th>
<th>High</th>
<th>Medium</th>
<th>Low</th>
<th>Conversational</th>
<th>Monotones</th>
</tr>
</thead>
<tbody>
<tr>
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<td>G</td>
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<td>B</td>
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<tr>
<td>No.II</td>
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</tr>
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<td>2</td>
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<tr>
<td>Total</td>
<td>91</td>
<td>70</td>
<td>20</td>
<td>13</td>
<td>12</td>
</tr>
</tbody>
</table>

---

Total 91 70 20 13 12 1 11
GRAPES

First Grade

Girls

Boys

Second Grade

Girls

Boys
Third Grade

Girls

Boys

Fourth Grade
Fifth Grade

Girls

Boys

Sixth Grade

Girls

Boys
COMPARATIVE RESULTS

Comparisons have been made of the results of tests obtained in two consecutive years, using the same groups of children, for example, children were tested in first grade; the following year the same children were tested in the second grade. The same plan was used in grades two, three, four, and five. The following charts show the results obtained. The variations in the number of children tested in the different grades, may be attributed to increased enrollment and shifting population, from one school district to another.
### Comparative Results

**First Grade.** 156 children tested.

<table>
<thead>
<tr>
<th>School</th>
<th>High</th>
<th>Medium</th>
<th>Low</th>
<th>Conversational</th>
<th>Monotones</th>
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<tbody>
<tr>
<td>No.1--II</td>
<td>46</td>
<td>16</td>
<td>19</td>
<td>13</td>
<td>8</td>
</tr>
<tr>
<td>Same children in Second Grade</td>
<td>48</td>
<td>16</td>
<td>17</td>
<td>21</td>
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</table>

**Second Grade.** 129 children tested.

<table>
<thead>
<tr>
<th>School</th>
<th>High</th>
<th>Medium</th>
<th>Low</th>
<th>Conversational</th>
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<td>41</td>
<td>31</td>
<td>7</td>
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<tr>
<td>Same children in the Third Grade</td>
<td>54</td>
<td>24</td>
<td>16</td>
<td>13</td>
<td>4</td>
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</tbody>
</table>
### Third Grade, children 124 children tested.

<table>
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<tr>
<th>School</th>
<th>High</th>
<th>Medium</th>
<th>Low</th>
<th>Conversational</th>
<th>Monotones</th>
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<tr>
<td></td>
<td>G</td>
<td>G</td>
<td>G</td>
<td>G</td>
<td>B</td>
</tr>
<tr>
<td>Same children</td>
<td>55</td>
<td>36</td>
<td>12</td>
<td>15</td>
<td>8</td>
</tr>
<tr>
<td>in the Third</td>
<td></td>
<td></td>
<td>G</td>
<td>G</td>
<td>B</td>
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<tr>
<td>Grade 123 tested.</td>
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<td>B</td>
<td>B</td>
<td>G</td>
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</table>

### Fourth Grade children. 141 children tested.

<table>
<thead>
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<th>School</th>
<th>High</th>
<th>Medium</th>
<th>Low</th>
<th>Conversational</th>
<th>Monotones</th>
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<td></td>
<td>G</td>
<td>G</td>
<td>G</td>
<td>G</td>
<td>G</td>
</tr>
<tr>
<td>Same children</td>
<td>46</td>
<td>7</td>
<td>19</td>
<td>--</td>
<td>4</td>
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<tr>
<td>in the Fifth Grade 125 tested.</td>
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</tbody>
</table>
Fifth Grade children. 35 tested.

<table>
<thead>
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<th>School</th>
<th>High</th>
<th>Medium</th>
<th>Low</th>
<th>Conversational</th>
<th>Monotones</th>
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The following graphs show the percent of children of each grade, in each voice group.
COMPARATIVE GRAPHS

First Grade

Girls

Boys

Same children in Second Grade

Girls

Boys
Second Grade

Girls

Boys

Same children in Third Grade

Girls

Boys
Third Grade

Girls

Boys

Same children in Fourth Grade

Girls

Boys
Fourth Grade

Same children in Fifth Grade
Fifth Grade

Girls

Boys

Same children in Sixth Grade
## COMPARISON OF GRADE TOTALS

<table>
<thead>
<tr>
<th>Grade Totals</th>
<th>High</th>
<th>Medium</th>
<th>Low</th>
<th>Conversational</th>
<th>Monotones</th>
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## COMBINED TOTALS

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**COMPARATIVE CHART OF GRADE TOTAL**
Before attempting to read music from the printed page, the child must have a good background of song singing, a fine repertoire of songs and much experience in singing the problems which he will meet in sight-reading from the book.

As a preparation for sight-reading, the child should know--

1--the three names for the tones of the scale,
   a--singing,
   b--number,
   c--letter.

These he learns to know later as--
   a--syllable,
   b--numeral,
   c--staff, or pitch names.

2--The so-fa-syllables, learned by rote in singing songs.

3--The staff, lines, spaces, learned through association.

4--G clef, fixing G on the second line.

5--Nine common keys, grouped into two keys, the line key and the space key.

6--Measure signs.

7--Rhythmic types, the kinds of notes and their combinations with corresponding rests; the dotted notes and their uses.

The child must have some knowledge of notation and be able to recognize the symbols he is to read, before he is asked
to read music from the printed page.

The very first sight singing can be easily presented from the staff on the black board, followed by much practice in singing in the different keys. Sight reading from the book may be introduced in the third grade or whenever the children have had sufficient background.

The songs and studies may be sung by use of the so-fa-syllables, non-syllables, or the words of the song. The so-fa-syllables are most commonly used. The reading should be phrase-wise rather than note-wise, with much attention paid to the rhythm.

PART SINGING

The time and method of presentation of two-part singing depends largely upon the advancement of the class. It may be first introduced in the fourth grade, in singing triads and intervals by rote, followed by the singing of rounds, canons, and short songs, the children singing the melody and the teacher singing the second part. All songs should be short but interesting. Studies built on triads and intervals are valuable for beginning two-part sight reading from the book which is to be given in the fifth grade.

The characteristics of the tones of the scale may well be given as a preparation for part work.

Do—firm.

Re—cross, restless.
Hi—calm, pleasing, sympathetic.
Fa—Hard hearted, unsympathetic.
Sol—Brilliant, happy, laughing.
La—Sad, serious, mournful.
Ti—Leading, impatient, going somewhere.
Do—Home tone.

The sharps, flats and chromatic tones are the color tones. The sharps are the bright tones, the highlights. The flats darken a tone, and give shadows.

LESSON PLANS

Lesson plans to be most effective must be flexible in order to meet all kinds of situations and to keep up the interest and enthusiasm, of both teacher and pupils. (Plans are most beneficial to the unexperienced or beginning teacher.)

There have been many types of plans in use, however, in working out an outline or plan one must know:

1—What to teach—subject matter—material.
2—How to teach it—procedure, methods.
3—Why teach it—aims, objectives.
4—Results—for self criticism.

The following is a much used lesson plan.

1—Aim
2—Preparation
   a—assignments, review of preceding materials.
3—Presentation
3.-----

a--subject matter.

b--steps, questions, topics, main points.

4--Generalization.

5--Application.

6--Devices.

---

23--KINDERGARTEN AND FIRST GRADE.

A--Materials

1--Swim Songs--basic materials
a--short sentence songs.

2--Count Actions songs.

3--Songs of every type.
Chapter IV

SUBJECT MATTER

I--PRE-SCHOOL MUSIC.

1--Sources.
   a--hearing the Mother sing.
   b--Phonograph.
   c--radio.
   d--player piano.

2--Participation.
   a--much listening.
   b--not much singing. No loud singing.
   c--physical response to rhythm.

3--Songs.
   a--very short.
      1--sentence songs.
      2--four phrase.
      3--easy range of voice.
      4--subjects familiar to the child.

II--KINDERGARTEN AND FIRST YEAR.

A--Materials

1--Rote Songs--basis material
   a--short sentence songs.
   b--four phrase songs.
   c--songs of easy range.
a--Wide variety of subjects,
b--simple in text and music,
c--adapted to childhood.
d--Procedure,
  1--taught by imitation,
  2--without the use of the piano.

2--Rhythm--the universal element.

a--Purpose, to further the development of a
clear sense of rhythm through
  1--directed response,
    rhythmical movements directed,
    the child told what to do,
    a foundation for further rhythmical
    response.
  2--Suggested response(not directed,) the
    child works out own response.
  3--Individual interpretation.
    The child acts according to his own
    imagination and judgment in putting
    together his movements.

b--Materials.
  1--Rhythm and action songs,
  2--folk games,
  3--folk dances,
4--rhythm band.
Actions, when accompanied by singing, should be simple, easy, quiet, and flowing, to prevent the wrong use of the voice.
The tone quality should not be sacrificed for rhythmic response through physical action.

3--Appreciation.
a--Listening lessons,
   1--learning how to listen,
   2--quiet listening--at close of lesson,
   3--becoming acquainted with standard compositions.
b--Response,
   1--physical response to rhythm
   2--response to mood in the music.

4--Attainments.
a--Develop a singing voice.
b--Eliminate conversational singers, and monotones as far as is possible.
c--Ability to match tones and scale tone combination.
d--Ability to sing 30 to 50 rote songs with good tone.
e--Ability to sing individually, if possible.
f--Ability to show some rhythmic response.
g--Knowledge of the scale, through scale songs syllable names of the scale tones (for 1st grade)
h--some acquaintance with good standard musical compositions.
i--Ability to listen to good music.

5--Equipment.
a--Pleasant environment,
   1--well arranged room,
   2--good ventilation,
   3--cheerful attitude of teacher.
b--Piano--for rhythm and for accompaniments,
   (not for teaching).
c--Rhythm band instruments,
d--phonograph and well chosen records,
e--pitch pipe for the teacher,
f--books of good songs--for teacher,
g--book on Music Appreciation--for teacher.

III--SECOND YEAR.

A--Materials.

1--Rote songs--basic.
   a--30 to 50 in number,
   b--beautiful in text and music,
   c--to be learned correctly and sung beautifully,
   d--not too long, nor too many stanzas,
   e--more difficult than the first year,
   f--contain melodic and rhythmic problems,
   g--varied in subjects and interest.
2--Rhythm--universal element.
   a--Aim--to further the development of a clear
       sense of rhythm through,
       1--directed response,
       2--suggested response,
       3--individual interpretation,
       4--in singing games,action songs,rhythm band,
           folk games and dances.
   b--Rhythmic problems.
       1--Whole, half and quarter notes in rhythm
           drills in measures of 2,3,4 beats in
           length.
       2--Presented by rote,
       3--in medium tempo.
       4--Development of measure.

3--Dictation--Oral.
   a--Simple tonal problems found in rote songs.
   b--Ear training.

4--Sight singing.
   a--From the blackboard,
   b--oral dictation groups.
   c--Eye-training--recognizing tonal groups
       already familiar to the ear.

5--Appreciation.
   a--Learning to listen. Quiet listening.
b--Learning to discriminate between
   1--loud and soft,
   2--fast and slow,
   3--long and short tones,
   4--similar tunes and phrases (like tunes and phrases).

c--Rhythmical response
   1--rhythm
   2--mood.

d--Participation,
   1--toy orchestra,
   2--primary choir.

6--Attainments.

a--Be able to sing 30 to 50 new songs,
   1--correctly,
   2--15 or more memorized.

b--Further elimination of "conversational singers" and monotones.

c--Ability to sing syllables names to easy studies from the blackboard. Many of these.

d--Sing with good tone quality.

e--Good posture.

f--Ability to respond to rhythm.

g--Recognize 5 or more standard musical compositions.

7--Equipment.

a--Books of songs--for teacher,
b--Pitch pipe.
c--Staff liner.
d--Book on Music Appreciation--for teacher.
e--Phonograph and well selected records.
f--Toy orchestra instruments.
g--Piano for accompaniments.

IV--THIRD YEAR.
A--Materials.

1--Rote Songs--basic.
   a--Books in hands of pupils.
   b--Short songs--one stanza only at first.
   c--Art songs, beautiful in text and music.

2--Oral dictation.
   a--Review of exercises of second year.
   b--New and more difficult combinations.
   c--New intervals.

3--Rhythm--universal element.
   a--Continuation of problems of second year.
   b--New rhythms,
      1--eighth note,
      2--beat note,
      3--2/4, 3/4, 4/4, 3/8, 2/2, 3/2 measure.
      4--Two tones to the beat.
      5--Rests--whole, half, quarter, eighth.

4--Sight singing.
a--Continuation of Second year from blackboard.
b--Singing same studies from the book (eye training)
c--Sight singing from the book, both studies and short songs.
   1--As a class,
   2--Individuals.
d--Studies in the book based on song material.

5--Chromatic tones.
a--Introduction of Fi by rote.
b--Compare other chromatic tones Si, Di, Li, Ri, with Do Ti Do
c--Compare to Di--compare Sol Fi Sol with Do Ti Do.

6--Writing Music.
a--Writing easy music notation and exercises on the blackboard.
b--Copy studies and short sentence songs from the book on music paper.

7--Appreciation.
a--Intelligent listening--continued from second year.
b--Response to rhythms and moods.
c--Learning to recognize musical compositions.
d--Participation in the toy orchestra.
e--Participation in primary choir.
f--Singing with good tone quality.
8--Attainments.
   a--Ability to sing 30 to 50 new songs,
      1--with good tone
      2--and correctly.
   b--15 or more memorized.
   c--Elimination of practically all
      1--"monotones",
      2--Conversational singers.
   d--Ability to sing syllable names to
      1--studies,
      2--melodies, in nine common keys, using notes, rests and rhythms stated above.
   e--Recognize and name 5 or more musical compositions.

9--Equipment.
   a--Song books for pupils.
   b--Toy orchestra instruments.
   c--Book on Music Appreciation--for teacher.
   d--Pitch pipe.
   e--Staff liner.
   f--Phonograph and records.
   g--Piano for accompaniments.

W--FOURTH YEAR.

A--Materials.
   1--Songs--basic--30 to 50 new ones.
      a--Rote for enjoyment and individual singing.
b--Reading songs,
   1--sight singing,
   2--individual singing.
c--Attention to tone quality, enunciation, 
breathing, and posture.

2--Rhythm.
   a--Continuation of third year problems.
   b--New problems.
      1--3 tones to the beat.
      2--6/8 measure.
      3--dotted notes.

3--Dictation.
   a--Oral (ear training).
   b--Written, on black board and on music paper.
      1--Use oral dictation exercises.

4--Chromatic tones.
   a--Review of third year problems.
   b--Further study of tones di, ri, fi, si, li.
      1--in dictation exercises.
      2--sight singing from board.

5--Sight singing.
   a--from blackboard.
      1--studies.
   b--from book
      1--studies,
      2--songs, words and syllables.
6--Writing music.
   a--Written dictation on blackboard, and on music paper.
   b--Copy from book,
      1--studies and short songs on blackboard and paper.

7--Study of characteristics of tones of scale.
   a--An aid to sight singing and good tone quality.

8--Two part singing.
   a--Introduced by use of studies
      1--by rote,
      2--by note on blackboard,
      3--studies from book,
      4--short two-part songs, by rote,
      5--short songs from the book.

9--Introduction of Minor.
   a--by rote,
   b--oral dictation,
   c--from blackboard.

10--Appreciation.
    a--Listening lessons.
       1--Becoming acquainted with good musical selections,
       2--recognizing and naming musical selections.
    b--Participation.


1--Response to rhythm,
2--toy orchestra,
3--school choir,
4--instrumental classes.

c--Good tone quality,
d--good posture.

11--Attainments.

a--Ability to sing 30 to 50 new songs,
1--correctly,
2--good tone quality,
3--15 or more memorized.

b--All "monotones" and "non-singers" eliminated.

c--Automatic use of syllables in studies and songs in
1--nine common keys.

d--Extended use of chromatics.

e--Ability to sing rhythms employing dotted note
and 6/8 measure in
1--studies,
2--songs.

f--Ability to sing easy two-part studies and songs.

g--Recognize and name 10 or more standard musical
selections.

12--Equipment.

a--Song book for the pupils.

b--Music writing paper for pupils.

c--Appreciation book for teacher.
d--Pitch pipe.

e--Staff liner.

f--Phonograph and good records.

g--Piano for accompaniments.

VI--Fifth Year.

A--Material.

1--Songs. 30 to 50 new songs.
   a--Rote songs. (Art songs).
      1--for enjoyment.
      2--for individual singing.

   b--Reading songs.
      1--sight reading.
      2--individual singing.

   c--Two part.

   d--Attention to tone quality.
      1--enunciation,
      2--breathing,
      3--posture,
      4--balance of parts.

2--Rhythm.

   a--Problems of fourth year continued.

   b--New Rhythms.
      1--four tones to a beat.
      2--use of dotted notes in 4 tones to a beat.

3--Dictation.

   a--Oral, in major, minor, chromatic.

   b--Written, on board and music paper.
4--Chromatic tones.
   a--songs and studies employing all sharp
tones.
5--Sight singing.
   a--Studies and songs from book in
      1--major, minor, chromatic.
   b--Oral and written dictation exercises
      from board.
6--Writing music.
   a--Written dictation on board and music paper.
   b--Copy of
      1--studies,
      2--short songs, from book,
         a--on board,
         b--on paper.
7--Scales.
   a--Major,
   b--Minor
      1--normal,
      2--harmonic,
      3--melodic.
   c--Chromatic.
      1--introduced from board then from book.
8--Part singing.
   a--Two part.
      1--studies and songs.
b—Three-part
   1--triads and inversions.
      a—by rote,
      b—from board,
      c—from book.

9—Original melodies.

10—Appreciation.
   a—Study of standard musical compositions.
   b—Participation.
      1—school choir or chorus.
      2—instrumental classes.
   c—Response to rhythms and mood.
   d—Study of instruments of orchestra.

11—Attainments.
   a—Ability to sing 30 to 50 new songs.
      1—correctly,
      2—good tone quality,
      3—15 or more memorized.
   b—Automatic use of syllable names in singing
      1—studies,
      2—songs, in 9 common keys.
   c—Extended knowledge of chromatics.
   d—Extended knowledge of minor.
   e—Recognition and use of rhythms.
   f—Ability to sing in part.
1--Two part songs and studies.
2--Triads and three part studies.
g--Recognize 10 or more standard musical compositions.
h--Recognize orchestral instruments by sight and sound.

12--Equipment.
   a--Song books for pupils.
   b--Music writing paper.
   c--Music appreciation book for teacher.
   d--Pitch pipe.
   e--Staff liner.
   f--Phonograph and good records.
   g--Picture charts of musical instruments.
   h--Records of musical instruments.
   i--Piano for accompaniments.

VII--Sixth Year.

A--Material
   l--Songs. 30 to 50 new songs.
      a--Rote songs. (Art songs).
         1--for enjoyment.
         2--for individual singing.
      b--Reading songs
         1--sight reading.
         2--individual singing.
      c--Part songs.
         1--two and three parts.
      d--Attention to,
1--tone quality,
2--enunciation,
3--breathing,
4--posture,
5--balance of parts.

2--Rhythm.
   a--Previous rhythms continued.
   b--Further study of four tones to a beat.
   c--Rhythm drills.

3--Measures.
   a--duple,
   b--compound duple,
   c--triple,
   d--compound triple,
   e--quadruple,
   f--compound quadruple,
   g--duplet, triplet.

4--Dictation.
   a--More advanced.
      1--oral,
      2--written,
      3--metric.

5--Chromatic tones.
   a--Sharp and flat tones.
   b--In studies and songs.

6--Sight singing.
a--Studies, songs in

1--Major, minor, in

a--one, two and three parts.

7--Writing music.

a--Written dictation on board and on paper.

b--Copy of,

l--Studies, short songs on

a--board and on paper.

8--Scales--review.

a--Major,

b--Minor,

l--Normal,

2--Harmonic,

3--Melodic,

4--Relative minor.

c--Chromatic.

d--Tetrachords.

9--Part singing.

a--Two part, ton and use of rhythms.

b--Three part, singing in parts.

l--Triads and inversions.

2--Studies and short songs.

10--Intervals.

Now musical instruments, sight and sound.

11--Introduction of Bass clef.

a--Studies,

b--Short songs.
12--Original melodies.

13--Appreciation.
   a--Study of standard musical compositions.
   b--Response to rhythms and mood.
   c--Participation.
      1--School choir or chorus.
      2--Instrumental classes.
   d--Study of instruments of orchestra.

14--Attainments.
   a--Ability to sing 30 to 50 new songs,
      1--correctly,
      2--good tone quality,
      3--15 or more memorized.
   b--Ability to sing at sight,
      1--words, music, syllables.
   c--Extended knowledge of,
      1--chromatics,
      2--minors.
   d--Recognition and use of rhythms.
   e--Ability to sing in parts,
      1--two and three part studies and songs.
   f--Recognize 10 or more musical compositions.
   g--To know musical instruments, sight and sound.

15--Equipment.
   a--Song books for pupils,
   b--Music writing paper,
c--music appreciation book for teacher.
d--pitch pipe,
e--staff liner,
f--phonograph and records,
g--picture charts of musical instruments,
h--records of musical instruments,
i--piano for accompaniments.

VIII--Poems.

1--Related with the songs.
2--For the development of the speaking voice in
   a--artistic reading.
3--For teaching rhythm, melody, harmony, form in the speaking
   voice.
4--For developing clear enunciation and pronunciation, diction.
5--For the study of rests, legato, staccato, and the movement
   in reading and speaking.
6--For use in the Speech choir.

IX--School Choirs.

1--Primary--grades 1, 2, 3.
2--Intermediate--grades 4, 5, 6.

X--Speech Choirs.

1--Primary,
2--Intermediate.
3--Juniors,
4--Seniors.
XI--Instrumental Classes.

1--Grades 4, 5, 6.

2--Classes in strings, brass, woodwind, percussion.

3--School orchestra.
Chapter V
COURSE OF STUDY

BUILDING A COURSE OF STUDY.

The course of study will be the results of scientific study in many fields;--

a--curriculum making,
b--educational pedagogy,
c--educational philosophy,
d--educational psychology,
e--educational measurements.

all of which must be adapted to the teaching conditions and to the needs of the school. The content of the course should built around both subject (text) and activity organization.

The making of a course of study should be the cooperative work of the teaching, supervisory, and administrative groups, to bring about a better understanding of each other's problems and viewpoints. Each group has something definite to contribute that can supplement the work of the other.

A--The work of the teacher in building a course of study.

The teacher helps in the selection of subject matter; aids in originating certain units of work; in trying out new units in the classroom; aids in the discovery of special interests and aptitudes of the pupils; in making local applications of subject matter; and furnishes detailed specific information which makes the course of study practical.
B--The special supervisor in building a course of study.

The special supervisor is a specialist in his or her particular subject matter and activities, naturally his work in course of study building is that of selecting the materials in his field of study and subject matter which promise the greatest educational growth to pupils.

C--The work of the principal in building a course of study.

The principal works with the teacher and special supervisor in interpreting and adapting the course of study to local conditions. He cooperates in selecting material; interprets building problems; aids in guiding the development of the course of coordinating and integrating all activities of the teachers in the building of the course. He critically evaluates the course of study and suggests material modifications in terms of his local situation.

D--The general supervisor in course of study building.

The work of the general supervisor is that of guiding in the development of the course of study in the class room; cooperating with the principal; analyzing specific problems and capitalizing local results.

ORGANIZATION NECESSARY FOR BUILDING A COURSE OF STUDY.

The details for the organization will vary according to the community.

The organization should be a democratic one designed to secure the cooperative effort of teachers, principals, super-
visors and community. There is a place for every member of the school department in adjusting the course of study to the individual needs of the pupils and the needs of the community.

The following points should be considered by those who are building the course of study.

1. Showing the right spirit throughout.
2. Launching the problems effectively.
3. Insuring necessary detailed work.
4. Providing for proper correlation and integration.
5. Proper dovetailing the course in a parallel type.
6. Bringing the work on the course of study to a completed state where it is tentatively acceptable by the administration.
7. Testing the satisfactoriness of the tentative results.
8. Installing and operating the course satisfactorily.
9. Improving the completed course.

PROCESS OF MAKING A COURSE OF STUDY.

In building a course of study, the problems and projects of the particular school, for which it is intended, must be considered.

The process includes the following steps:

1. Statement of the objective.
2. Development of activity units, selection of subject matter.
3. Grade placement of content.
4. Differentiation of materials.
5. Suggestions as to methods of teaching.
6. Steps to be followed in putting the new course of study into use.


FUNCTIONS OF A COURSE OF STUDY.

Since the individual must be educated to meet the needs of an ever changing social order, the duty of the school is to provide the activities, necessary for progress and development.

Some of the functions of the course of study are given for consideration.

(1). To guide the teacher in her work.

(2). To coordinate all the efforts of the school and unify the work as to aims and principles.

(3). To encourage teachers to keep in mind the abilities of individual pupils.

(4). To provide a basis for classification and promotion, make approximate assignments.

(5). To define objectives and to set up goals. Providing standards with respect to knowledge, skill, habits, and attitudes for a particular grade.

(6). To outline the activities necessary to achieve the goals which are set up.

(7). To stimulate the teacher to an appreciation of the importance of methods of procedure in a particular subject and in particular grades.

(8). To articulate the work throughout the school system,
thus insuring progressive growth on the part of pupils from year to year.

(9). To serve as a stimulus to a creative activity upon the part of the teacher, so that he may more successfully lead his pupils into situations of constructive living together.

(10). To provide pertinent and specific references and bibliography relative to a particular subject in a particular grade.

(11). To help teachers constantly work toward the realization of aims—that is, cultivation, as by-products of all the required work of certain habits, skill, interest, attitudes, appreciations and ideals which promote not only the ability to make a living but the ability to live abundantly.

15. Educational program and essential materials.
13. Distribution of content.
15. Consideration of individual differences.
17. Emphasis of the course.
18. Special interests or interest.
19. Total number of pages.
20. Miscellaneous materials.

A course of study should contain subject matter suitable to the general type of school life which the school practices.

1. An introductory statement covering the general aims and content of the subject. This should be specific and definite.
CONTENT OF A COURSE OF STUDY.

A generally accepted plan of the content of a course of study is:--

2\% 1--Introductory remarks.
\% 2--Table of contents.
\% 3--Index.
\% 4--Statement of aims and objectives.
62\% 5--Teaching outline.
9\% 6--Reference and bibliographies.
7--Lists of supplies, equipment, and classroom materials.
\% 8--Visual aids.
\% 9--Supplementary information to aid teachers.
\% 10--Type lessons and concrete examples.
\% 11--Standardized tests and testing.
\% 12--Educational diagnosis and remedial measures.
13--Discussion of method.
14--Provision for individual differences.
\% 15--Standards of attainment.
16--Readability of the course.
17--Special features of interest.
18--Total number of pages.
19--Miscellaneous materials.

A course of study should contain subject matter suitable to the general type of school life which the school provides.

1. An introductory statement covering the general aims and content of the subject. This should be specific and definite.
2. Objectives--general, grade, subject. They are a means to an end. They should be short enough and specific enough to be usable by the average classroom teacher. Five types of objectives, listed below.

a--General educational objectives. The course of study making presupposes a general philosophy of education. The supervisor must settle at the outset of the general purpose of education, whether for life learning to order one's own experiences, acquisition of knowledge, interpretation of personality, or the reasoned control over one's behavior.

b--Subject objectives. These must be in keeping with the peculiar contribution that the subject has to offer the child's development.

c--Grade objectives. These are the subject objectives broken into units to be accomplished grade by grade.

d--Specific objectives. These are for each teaching unit. They should be ends actually sought and attainable in the classroom.

e--The immediate of conscious teaching aims of the teacher.

3. A teaching outline organized on the unit basis, giving;
(a) specific objectives, (b) content, (c) method, (d) materials, (e) standards of attainments.

4. Teaching aids such as; type lessons, diagnostic and remedial measures, supplementary ready information for teachers, and pupils, educational test.
JUDGING THE COURSE OF STUDY AND CHECKING ITS EFFECTIVENESS.

1. In judging a course of study, consider the following points.

   a--Is there a statement of aims or objectives?
   b--Are the objectives listed worthy of attainment?
   c--Are the objectives attainable?
   d--Is there a statement of the specific activities?
   e--Are the activities of social value?
   f--Are the methods practical?

These checks to the number of thirty are given in the text--"Supervision of instruction" --Barr and Burton.

2. Checking the effectiveness of the course of study.

   At the present time there is not much material or technique for checking a course, at hand.

   We might consider the following plan:

   Send out questionnaires to all the teachers in the particular group asking that the following points be checked, then the list returned to the principal.

   a--Is the course of practical assistance?
   b--Is it usable?
   c--Is it adaptable to all pupils in a given grade?
   d--Do you follow the course--how often do you refer to it?
   e--Is it helpful?
   f--Does the material meet the requirements?
   g--What do you think of the arrangement?
h--Is the Index helpful?

i--Are the charts what they should be?

j--Could any part be eliminated?

k--Have you anything to add to the course?

The notes and material for this Chapter were taken from--\(^1,2\).

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1-The Department of Superintendence--Year Book No.8
2-Barr and Burton--Supervision of Instruction.