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Educational Qualifications and Personality Characteristics of the Grade Teacher Who Teaches Music

Harriett J. Wright

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EDUCATIONAL QUALIFICATIONS AND PERSONALITY CHARACTERISTICS
OF THE GRADE TEACHER WHO TEACHES MUSIC

By

Harriett Jean Wright

A Thesis Submitted in Partial Fulfillment of the
Requirements of the Degree
Master of Music
in
Music Education

at

Arthur Jordan Conservatory of Music

Indianapolis, Indiana
1939
Preface

The purpose of this thesis on the educational qualifications and the personality characteristics of the grade teacher is to ascertain whether or not the teacher is given adequate preparation for teaching music in her classroom. The research seems to indicate that comparatively little music training is given students preparing to teach in the elementary grades. It is the author's desire that this thesis will bring to the attention of those in charge of teacher training curricula, the need for additional work in the field of music.

Special acknowledgment is due Miss Ada Bicking, director of the Arthur Jordan Conservatory of Music, for her helpful criticisms and to Mr. Stanley Norris, thesis advisor, for his encouragement and advice regarding the research and final construction of this thesis.

Harriett Jean Wright
Contents

Chapter I
Introduction

Chapter II
History of Training Schools

Chapter III
The Educational Requirements

Chapter IV
The Educational Qualifications

Chapter V
The Personality Characteristics

Chapter VI
Conclusion

Bibliography

Page 1
Page 4
Page 8
Page 20
Page 33
Page 49
Page 52
A consideration of the educational qualifications and the personality characteristics of a grade school teacher who teaches music is worthy of an extended investigation. Personality characteristics may be confined to those tendencies which are natural or innate, and those which are the result of environment. Educational qualifications deal, likewise, with natural tendencies, but are largely developed through training.

Although to some, educational qualifications may be natural, training as a result of study and experience contributes mostly to the success of the teacher. Educational procedure is understood readily by some teachers, but to others, the training should be complete and in detail if the educational process is to be thoroughly understood.

The grade teacher who does not have desirable personality characteristics can not be expected to teach music effectively. Tendencies toward undesirable traits can be overcome if the teacher is persistent in her efforts. It is a particular
advantage to the teacher to be developed socially.

The teacher is often not fully qualified to teach music to children in the grades. This may not be the fault of the teacher at all, but the fault of the training school at which the teacher received her training. The reason is "they were expected to give instruction in certain technical details which they themselves did not fully understand, and they were consequently embarrassed whenever they had to deal with these things in their teaching." ¹

Therefore, the question arises as to why these teachers do not become good grade teachers who teach music. What particular stage in the development of training or personality has been neglected? What qualities and characteristics are necessary for a good grade school teacher of music? In regard to education, what degree of musicianship should be developed in the teacher? What is the importance of playing an instrument? What type of procedure should be used? What degree of music appreciation is essential? How should the discipline be controlled? What kinds of songs should be selected? How should the classroom singing as well as the chorus or choir be conducted? Should the lesson be planned in advance? How should the students be seated? How should the special groups be selected? Of what should the morning service consist? What is the correct classroom equipment? How should part

¹. Mayne, Thos. R. *Music in the Modern School*, p. 64.
singing be made interesting to the pupils and so become successful? What degree of sight singing should be encouraged in the classroom?

Then, again, in regard to personality, what should be the standard for the personal appearance of the teacher? What amount of health, vitality, and physical control is necessary for the grade teacher? What are the requirements of the speaking voice of the teacher? How should the teacher address those whom she meets? Should she use tact, sympathy, sincerity, and dignity at all times? Should she also be endowed with leadership, loyalty, enthusiasm, fairness, optimism, courtesy and generosity? These are the problems which have been investigated in order to find desirable qualities for the grade school teacher teaching music in the public school systems of the country today.
Chapter II
A HISTORY OF TRAINING SCHOOLS

In order to understand the educational qualifications and the personality characteristics of the grade school teacher who teaches music, a brief survey of the history of public school music is necessary. This will furnish a background for the study of requirements of the grade school teacher who teaches music. Therefore it is advisable to consider the development of public school music from its beginning to the present time.

The progress of public school music to its present state of development in the span of a century is amazing. From the singing-school and the juvenile choir—interests of Lowell Mason—to the standard of perfection found in the grade and high school choirs, orchestras, and bands of today, there has been extensive development. Likewise, from the singing-school convention or normal institute to the National and Sectional Conferences of the Music Educators National Conference and the education received in universities, normal colleges and conservatories of today, there has been noticeable advancement in the training of teachers and supervisors of music.

Since the music supervisor of a school system is responsible for the music program in her schools, it was
necessary in the beginning to establish schools for the training of the supervisor. The music supervisor, in turn, was responsible for the training of the grade teachers who teach music in her school system. The improvement in the training schools for supervisors had a direct influence on the improvement of training for grade school teachers. Some of these grade school teachers attended the training institutions for supervisors. Thus, the advancement in training the supervisor very definitely affected the training of the grade school teacher who teaches music.

After Lowell Mason was appointed to take charge of the music in the schools of Boston in 1838, the singing-school conventions or normal institutes were organized to train music teachers and supervisors. Later teachers and supervisors of music received their training from the Boston Academy of Music.

"Before the present century school-music specialists received their training at first from the Boston Academy of Music or from the singing-school conventions which were instituted through the influence of the Academy. When these institutions came to an end summer schools were organized to make their students familiar with the methods of teaching a particular series of music books. These summer schools gave excellent training in the three weeks which was their usual duration, but the time was too short to do more than give intensive training in the presentation of material and chorus singing. This preparation sufficed so long as the qualifications of the music supervisor were decided by the individual superintendent and school committee, and music activities were confined to singing
and rote reading."¹

These were the conditions under which the music supervisor of the late nineteenth century was educated. "Moreover, the summer schools did all they could, through enriching their curriculum and through postgraduate courses to give a more thorough preparation to meet the increasing demands of the schools."²

Since that time, many changes have taken place in the training of the music teacher and especially the training of the music supervisor. Colleges and universities have extended their music departments to include such training.

"During the last twenty-five years, however, the drift of supervisory training has been moving steadily in the direction of normal schools and universities. At the turn of the century nearly all the state normal schools were giving musical training to grade teachers, and with the gradual change of status of these schools to that of college rank, the training of supervisors began to be added.

"Early in the century colleges and universities began to establish departments of public school music, connected with their schools of education. The work offered at their summer sessions enabled teachers in service to apply the credits earned by six weeks of study toward a college degree or license certificate, and as the requirements for certification became increasingly measured in terms of these credits students in great numbers flocked to the university summer schools. The summer music school at Cornell University, directed by Hollis E. Dann, beginning in 1907, was one of the

2. Ibid. p. 214.
first to offer a six weeks' course with college credit. Between that time and the present hundreds of higher institutions of learning have created school-music departments, and the movement has spread to the conservatories of music, nearly all of which offer training in music supervision and directing."\(^1\)

At the same time that school-music departments were created in the universities and conservatories, state departments of education which issue certificates were raising the requirements for certification. "Closely related with this music training offered by the colleges was the fact that the states began to regulate the amount of preparation for supervising music, a majority of the states at the present time requiring for certification of music supervisors and special teachers a minimum of two years' work of college grade. In some states the requirements are for a minimum of three years, and the standard all along the line is rising."\(^2\)

Thus, in brief, has been given a summary of public school music as it is applied to a history of the development of training of the supervisors and teachers and the effect this has had upon the training of the grade teacher who teaches music. Now let us consider the educational requirements for the grade teacher who teaches music.

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Chapter III
THE EDUCATIONAL REQUIREMENTS

In the foregoing chapter it has been the author's purpose to show the constantly increasing demand for more training on the part of the music supervisor and grade teacher who teaches music. It was shown in the preceding chapter that the standards of teacher training for the music supervisor as well as the grade teacher who teaches music have been steadily rising since the beginning of music in the public schools.

In this chapter, an attempt will be made to show the present educational requirements of normal schools, colleges and universities over the country. The purpose of this survey is to show the lack of training of the grade teacher in music when compared with the total number of hours or credits required for the elementary certificate.

In order to understand the existing situation, it is necessary to list requirements for some of the teacher training schools of the country for a license certificate to teach in the public schools. Different types of schools from various sections of the country are used as examples.

The examples of training schools listed below include the Universities of Alabama, Arkansas, Arizona, California,
Cincinnati, Colorado, Indiana, Kentucky, Missouri, Michigan, Pittsburgh, Virginia, Northwestern University, and Butler University of Indianapolis. Those cited from the teacher training schools are the Ball State Teachers College, Muncie, Indiana, Indiana State Teachers College, Terre Haute, Indiana, Central Normal College, Danville, Indiana, Florida State Teachers College for Women, Iowa State Teachers College, Louisiana State Teachers College, and the Milwaukee State Teachers College.

This list of teacher training institutions is representative of the higher institutions of learning which offer training to the prospective grade school teacher. It provides an adequate cross-section of the curricula of teacher training institutions in the United States.

In the following statistics, the requirements for the grade school teacher are set forth by the training schools.

Ball State Teachers College, Muncie, Indiana.

Degree:
The following requirements lead to the degree of Bachelor of Science in Education.

License:
Successful completion of this curriculum makes the candidate eligible for a first grade license valid for teaching in the elementary grades:

<table>
<thead>
<tr>
<th>First Quarter</th>
<th>Term Hrs</th>
</tr>
</thead>
<tbody>
<tr>
<td>English, Written and Oral Expression</td>
<td>4 hrs.</td>
</tr>
<tr>
<td>Social science, World Civilization</td>
<td>4 hrs.</td>
</tr>
<tr>
<td>Introduction to Biological Sciences</td>
<td>4 hrs.</td>
</tr>
<tr>
<td>Introduction to Education</td>
<td>4 hrs.</td>
</tr>
<tr>
<td>Physical Education</td>
<td>2 hrs.</td>
</tr>
</tbody>
</table>
Second Quarter

English, World Literature 4 hrs.
Social Science, World Civilization 4 hrs.
Personal Hygiene 4 hrs.
Understanding the Arts 4 hrs.
Physical Education 2 hrs.

Third Quarter

English, World Literature 4 hrs.
Social Science, World Civilization 4 hrs.
Science, Civic Biology 4 hrs.
Arts, Arts Expression 4 hrs.
Physical Education 2 hrs.

The following nonprepared courses are to be completed during the first three quarters. The plan of registration will determine the order in which the courses are taken.

Music, Elementary and Advanced 4 hrs.
Library Science, Use of Library 1 hr.
Education, Penmanship 2 hrs.
Education, Spelling 2 hrs.

Fourth Quarter

English, American Literature 4 hrs.
Social Science, Early American Civilization 4 hrs.
Science, General Science 4 hrs.
Elective (Arts) 4 hrs.
Physical Education 2 hrs.

Fifth Quarter

English, Speech and Dramatics 4 hrs.
Social Science, Later American Civilization 4 hrs.
Science, Elements of Geography 4 hrs.
Elective (Arts) 4 hrs.
Physical Education 2 hrs.

Sixth Quarter

Mathematics, General Mathematics 4 hrs.
Science, Environmental Influences in Human Activities 4 hrs.
Seventh Quarter

- Education, Educational Psychology: 4 hrs.
- Arts, Teaching of the Arts: 4 hrs.
- Elective (Directed): 4 hrs.

Eighth Quarter

- English, Children's Literature: 4 hrs.
- Social Science, The teaching of Social Science in the Elementary School: 4 hrs.
- Elective: (Directed): 4 hrs.

Ninth Quarter

- English, Teaching of Language Arts in the Elementary School: 4 hrs.
- Science, Teaching of Science in the Elementary School: 4 hrs.
- Elective (Directed): 4 hrs.

Tenth Quarter

- Physical Ed., Education in Play: 4 hrs.
- Elective (Directed): 4 hrs.
- Elective (Directed): 4 hrs.

Eleventh Quarter

- Science, Child Hygiene: 4 hrs.
- Education, Student Teaching, Elementary: 8 hrs.
- Elective (Directed): 4 hrs.

Twelfth Quarter

- English, Creative Writing: 4 hrs.
- Social Science, Contemporary Life: 4 hrs.
- Education, Philosophy of Education: 4 hrs.
- Elective (Directed): 4 hrs.
By regulation of the State Board of Education, all licenses issued to beginning teachers after July 1, 1940, must be based on completion of an approved four-year college curriculum. Thus, all students starting their preparation for teaching in the elementary grades after the opening of the Fall Quarter of the School year 1937-1938 are required to complete the approved four-year curriculum to become eligible for licenses to teach.

This is to become a state law in Indiana for elementary teachers.

Butler University, Indianapolis, Indiana
Preparation for Kindergarten and Elementary School Teaching

The College of Education offers four-year courses for the training of teachers for the elementary schools. These courses are divided into units of two years each. The unit comprising the first two years enables students to qualify for the two-year certificates and licenses; the four-year course leads to the Bachelor of Science in Education. The two-year courses are so arranged that students may complete them and continue at once the courses of the Junior and Senior years, or they may leave college and later continue the Junior and Senior years without loss of credit.

Students preparing to teach in the primary grades will pursue the following courses:
### First Year

#### First Semester

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>Elem. Ed. 109</td>
<td>Introduction to Teaching</td>
<td>3</td>
</tr>
<tr>
<td>Elem. Ed. 108</td>
<td>Primitive Peoples</td>
<td>3</td>
</tr>
<tr>
<td>Elem. Ed. 207</td>
<td>Literature</td>
<td>3</td>
</tr>
<tr>
<td>Elem. Ed. 181</td>
<td>Grammar and Composition I</td>
<td>2</td>
</tr>
<tr>
<td>Elem. Ed. 129</td>
<td>Methods of Teaching Music</td>
<td>2</td>
</tr>
<tr>
<td>Elem. Ed. 133</td>
<td>Observation</td>
<td>2</td>
</tr>
<tr>
<td>Elem. Ed. 183</td>
<td>Nature Study</td>
<td>2</td>
</tr>
</tbody>
</table>

#### Second Semester

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>Elem. Ed. 281</td>
<td>United States History I</td>
<td>3</td>
</tr>
<tr>
<td>Elem. Ed. 182</td>
<td>Geography</td>
<td>3</td>
</tr>
<tr>
<td>Elem. Ed. 111</td>
<td>Oral Reading</td>
<td>2</td>
</tr>
<tr>
<td>Elem. Ed. 185</td>
<td>English Composition II</td>
<td>2</td>
</tr>
<tr>
<td>Psy. 261</td>
<td>Psychology I</td>
<td>3</td>
</tr>
<tr>
<td>Elem. Ed. 123</td>
<td>Methods of Teaching Industrial Art</td>
<td>3</td>
</tr>
</tbody>
</table>

#### Hours

17

### Second Year

#### First Semester

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>Elem. Ed. 283</td>
<td>United States History II</td>
<td>3</td>
</tr>
<tr>
<td>Elem. Ed. 213</td>
<td>Physiology and Hygiene</td>
<td>3</td>
</tr>
<tr>
<td>Elem. Ed. 209</td>
<td>Principles of Teaching and Classroom</td>
<td>3</td>
</tr>
<tr>
<td>Elem. Ed. 125</td>
<td>Methods of Teaching Social Science</td>
<td>3</td>
</tr>
<tr>
<td>Elem. Ed. 227</td>
<td>Methods of Teaching Language Activities</td>
<td>3</td>
</tr>
</tbody>
</table>

#### Second Semester

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>Elem. Ed. 120</td>
<td>Methods of Teaching Arithmetic</td>
<td>2</td>
</tr>
</tbody>
</table>

#### Hours

15
Students preparing to teach in the Intermediate-Grammar grades will pursue the following courses:

First Year

First Semester

- Elem. Ed. 109: Introduction to Teaching
- Elem. Ed. 207: Literature
- Elem. Ed. 106: Arithmetic
- Elem. Ed. 181: Grammar and Composition I
- Elem. Ed. 183: General Science
- Elem. Ed. 221: Methods of Teaching Music
- Elem. Ed. 133: Observation

Second Semester

- Elem. Ed. 182: Geography
- Elem. Ed. 185: English Composition II
- Elem. Ed. 111: Oral Reading
- Elem. Ed. 281: United States History I
- Elem. Ed. 124: Methods of Teaching Industrial Art
- Psy. 261: Psychology I

Second Year

First Semester

- Elem. Ed. 213: Physiology and Hygiene

Total Hours: 64
Second Semester

<table>
<thead>
<tr>
<th>Course</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>Elem. Ed. 110: Children's Literature</td>
<td>2</td>
</tr>
<tr>
<td>Elem. Ed. 232: Supervised Teaching</td>
<td>5</td>
</tr>
<tr>
<td>Elem. Ed. 122: Methods of Teaching</td>
<td>2</td>
</tr>
<tr>
<td>Psy. 141: Tests and Measurements</td>
<td>2</td>
</tr>
</tbody>
</table>

Total Hours: 14

In addition to the "prepared" courses listed above for Kindergarten-Primary, Primary and Intermediate-Grammar certificates and licenses, each student must secure 6 hours of "unprepared" credit during the two years selected from the following:

- Games 2
- Electives:
  - Physical Education 2
  - Fine Arts 2
  - Glee Club, Thespic Club, Library Science, Penmanship and Spelling, Rote Music 1 each

In the curricula of the two schools cited - Ball State Teachers College, Muncie, Indiana and Butler University,
Indianapolis, Indiana - a complete survey of the courses required of a student preparing to teach in the elementary schools has been given. The purpose of this was to show that the requirements in music for the grade teacher are not sufficient to warrant satisfactory results from the pupils in the classroom.

Ball State Teachers College requires four term hours of music including elementary and advanced teaching. These two courses are "nonprepared" courses.

Butler University requires a less number of hours in the course for the grade school teacher. A two hour course in the methods of teaching music is the only requirement in music.

In order to prove that these two teacher training institutions are not the only schools lacking in music requirements for a certificate in elementary education, other colleges, normal schools and universities have been surveyed and also found to have insufficient requirements in music for the grade teacher.

The survey is as follows:

**University of Alabama**

A three year course requiring a minimum of ninety-four semester hours with six semester hours in music, art, and the industrial arts.

**University of Arkansas**

A four year course requiring two semester hours of public school music. There are courses offered in ear training, appreciation, history of music and piano
with a maximum of fifty-six hours of elective.

University of Arizona
A four year course requiring one hundred twenty-five units for graduation. Seven units or semester hours of music are required with thirty-one hours the maximum number of hours of electives.

University of California
A four year course requiring four semester hours of elementary music. No electives were listed.

Central Normal College, Danville, Indiana
A four year course requiring twelve term hours of music. There are also twelve hours of electives required. The school year is divided into three quarters.

University of Cincinnati
No credit is required in music.

University of Colorado
A four year course requiring eight semester hours credit in music.

Florida State Teachers College for Women
A two year course requiring four semester hours in music.

Indiana University
A course requiring a total of ninety-six term hours for a teaching certificate with twenty-four term hours in art and music.

Iowa State Teachers College
A course requiring a total of ninety semester hours with four and one-half semester hours in music.

Kansas State College
A three year certificate for elementary or high school teaching is issued, but no music courses are offered.
University of Kentucky

A course requiring one hundred twenty-seven credits for graduation with four credits required in music and fourteen credits of electives required.

Louisiana State Teachers College

A four year course requiring six semester hours of fine arts. There are nine hours of elective required.

University of Missouri

A four year course requiring two hours of elementary school music methods. There are three music courses offered and ten hours of electives.

Milwaukee State Teachers College

A four year course with no music required and no music offered.

University of Michigan

A two year course with no music required, but music may be elected.

Northwestern University

The course depends upon the grade for which the teacher is preparing to teach. The course is arranged with an advisor.

University of Pittsburgh

A four year course requiring one and one-half semester hours of music.

University of Virginia

A two year course with public school music required by the State Department of Education of Virginia.

This survey shows that the requirements in music for the grade teacher vary widely. Some training schools require no credits in music toward teacher certification while others require eight semester or twelve term hours.
In interpreting the significance of these requirements, the fact must be remembered that some training institutions require fewer credit hours in music but require only two years of training to receive a teaching certificate.

The investigation plainly reveals that a very small percentage of hours toward receiving a teacher's certificate is awarded in music in comparison with the number of hours required for the certificate. Since the interests in music of people in general vary from casual to intensive, the training received by pupils in the public schools should coincide with these varied interests. This necessitates a training for the elementary teacher which will be adequate in order to present music instruction that will satisfy the interests of all pupils. Therefore, there should be a sufficient number of courses offered in the training institution which would prepare the teacher to meet the needs of the pupils in their training in the classroom. These courses should include not only methods in teaching songs and sight singing but courses in singing and playing piano, in theory and history and appreciation. When objectives are formulated to include courses in all of these phases of music instruction, then will the elementary teacher be able to give students in her grade the quantity and quality of instruction necessary to satisfy all the desires of pupils in music education.
Chapter IV
THE EDUCATIONAL QUALIFICATIONS

With the educational requirements set forth, one should consider the educational qualifications which may be derived from the study of public school music in the colleges and universities of the country.

Musicianship is perhaps the basic requirement for all grade teachers who teach music. When we inspect the various elements which go to make up musicianship we are concerned with a sensitiveness to pitch and rhythm, to tempo, and to interpretation.

If a prospective grade teacher has ability, a most complete way to develop musicianship is through the study of piano. It is desirable for the grade teacher to be able to play accompaniments correctly and in a musically way. "In the development of 'musicianship', the study of piano is of prime importance to the teacher. Sufficient piano technique should be acquired to enable one to play accompaniments of moderate difficulty in a musically manner."¹ The grade teacher who teaches music and who plays piano acceptably is able to give the pupils a musical experience which is basically desirable in music education.

Therefore, a prime requisite for a grade school music teacher is a playing knowledge of piano.

A second requirement is a knowledge and skill of singing. This requisite is important since the pupils imitate the teacher in her singing. Particularly is it desirable that the teacher can sing high tones acceptably because many songs contain tones that are in the upper register of the voice. The correct pitch is imperative and good quality in the voice of the teacher is desirable. All good qualities as well as imperfections in the teacher's singing are imitated by the pupils. Correct rhythm and accepted interpretations aid in helping the grade teacher sing for the pupils. "The child learns first of all through example; consequently, this example of correct singing must be presented by the teacher. The teacher must have a voice of sufficient vocal quality to be called a singing voice - and we have thousands of voices of this nature."¹

The grade school teacher who teaches music must be willing and able to carry the responsibility of teaching songs to the children without the direct supervision of the supervisor.

"The success of any plan of public school music lies largely with the grade teacher. Good supervision will, of course, provide helpful outlines, model lessons, and in-

spirational guidance, but the real business of accomplishment is in the hands of the room teacher."¹

This means the room teacher must be able to carry the responsibility of teaching music as well as other subjects of the curriculum for her grade. The teacher should have definite plans of procedure in mind before she begins teaching a song. "Definite methods of procedure (presupposing subject matter well in hand) are the essentials of good teaching. Plans based upon methods will often have to be modified or supplemented or even discarded, but to try to teach without having organized the work is to fail."² This failure to organize material in preparation for the classroom teaching period is one of the greatest faults of many grade teachers. As a result much of the music period is wasted and the children lose interest. Each music period the teacher should have at least one new problem to be overcome. This does not necessarily mean that a new song, for instance, should be sight-read and learned in one period. It does mean, however, that the time value of a quarter note might be the new material for the music lesson. The amount of new material for each lesson depends upon the average mental ability of the children of the school, and the rate of

² Cundiff-Dykema, OF. Dil., p. 9.
practice can only be determined by the teacher herself, or by the supervisor and teacher.

Along with knowing definite methods of procedure,

"a teacher needs to know the logical, progressive steps by which certain results may be attained and should gain the knowledge first in a general way through the understanding of pedagogic and psychologic principles, and later in a specific way by the application of these principles to music problems. The successful teacher of music must know when drill is necessary and when superfluous, when to give help and when to require independent effort, when to stand for perfect accuracy and when to accept less."1

These are obtained mainly through theoretical explanation. Perfect accuracy, however, should always be the ultimate aim in the completion of any song, and perfect accuracy only should be insisted upon by the teacher. On the other hand, the song may be too difficult for complete mastery by the children.

Furthermore, the grade teacher should have cultivated a keen appreciation of music through an association with good music.

"The more of it that is heard and absorbed, the greater and truer does appreciation become. To theorize about music accomplishes little. Results come through listening to, and taking part in the making of good music. Upon this experience is built up appreciation not only in music itself, but of its influence."2

2. Ibid., p. 10.
A conscientious teacher cannot help but carry over into the classroom interesting illustrations or anecdotes pertaining to a song in one way or another.

One of the greatest weaknesses of the younger teacher is lack of discipline in the classroom. Usually the teacher just beginning to teach will be too sympathetic with the children and soon the children are beyond control of the teacher. The grade teacher who teaches music needs not only the confidence of children, but also the respect of the children. A teacher "must be a good disciplinarian, firm but of sympathetic and patient disposition."¹

In contrast to the young teacher, full of enthusiasm yet lacking in discipline, is the teacher who has had experience, but no longer enjoys her teaching and, consequently takes the pleasure out of the subject for the children.

A grade teacher who teaches music should also have a working knowledge of the theory and history of music so that she will be able to teach them if circumstances demand their use. Many teachers in grade schools know nothing of the history and theory of music. Of course, it is not generally conceded that a grade school teacher who teaches music would teach a class in history or theory of music, but a background in these subjects helps the children become more interested in music. If the teacher is able to tell the

children some interesting event that happened in the lifetime of a composer, or if she is able to give a reason for the type of music at a certain period of history and how the music of the period was so affected, the music lesson will become more fascinating to the children. This sort of "carry-over" is all many music lessons need to bridge the gap between the music written several hundred years ago and the performance of the same music today.

The music teacher should be a good conductor in the classroom. She must be able to use the correct ways of directing the different kinds of measure with ease and assurance. She should have a system of signs representing intensities of tone necessary to the interpretation of a composition. Thomas R. Mayne agrees with these statements when he says the teacher "must be a good conductor."¹

The teacher should be sympathetic with the difficulties embodied in a song. She should realize that children have not had the training or experience that she has had, and, therefore, she should be patient and helpful, and understand the difficulties which the children find. The teacher must be "able to impart his knowledge with a sympathetic eye to the shortcomings of his scholars."²

In the classroom, the teacher is entrusted with the

¹ Mayne, Thos. R., Music in the Modern School, p. 72.
² Ibid., p. 72.
difficult task of sight reading. "It is a desideratum that children shall pass as rapidly as possible from mere rote singing to perfect sight singing." This seems quite natural to the pupils as well as to the teacher. The pupils "would be able to look at the notes and words simultaneously and be able to sing the melody right off the first time they ever saw it, without other use of the notes than merely to look at them and be guided by them."

Sight reading, as a method of teaching, requires certain conditions which should prevail. Presupposing that the books are in the hands of the children and that the key signature, tempo, clef and other necessary points have been mentioned, the pupils are ready to sing the song. After the pupils' attention has been called to these different points, the song is read at sight by the children.

A lack of interest in sight singing is very apt to prevail. It is attributed to reasons such as poor material or misdirected attention. The average music teacher spends far too much time in teaching the technique of music. In doing this and in our overemphasis on sight-reading ability, we smother the natural and instinctive love for the music itself."

Miss Norton lists the causes for lack of interest in

2. Ibid.
sight reading as follows:

"Teachers overemphasize technique (in singing)...
Teachers give pupils too much drill...
Teachers overemphasize sight singing...
Teachers offer sight singing as a task...
Teachers offer unappealing material.

a. Unattractive texts are often met...
b. Awkward intervals or rhythms in the progress of a song may offer another cause for a negative attitude toward reading...
c. Lack of rhythmic variation presents another undesirable element in much of the material offered for reading purposes...
d. The size of type used in printing material for children has been added as another cause for lack of interest...
e. Exercise material introduced for music reading purposes is offered by some supervisors as a reason for pupils' dis-taste for reading music...
f. Too difficult material is named as another undesirable factor."

Part singing in the upper grades presents problems for the student who is just beginning in this field of singing. Miss Norton says "it sometimes happens that the teacher does not appreciate the reading difficulties which confront the pupil when he first meets with the reading of part work." The teacher is apt to think the reading of part singing very simple for anyone to grasp. However, "the appearance of part music on the page is quite different from that previously read." Instead of one note for every word or syllable written below the staff, there are in part singing, two notes to every word or syllable written below the staff. Therefore,
to the beginner, "part singing involves first a singling out of the series of notes the pupil must read for his own part, and in due time his appreciation of their appearance in relation to other parts."¹

In the grades, successful part singing depends a great deal upon the correct placing of voices on parts. The well trained teacher realizes the importance of this problem and seats the pupils where the musical results will be the most satisfactory. "Good directors of choral work realize that much of their success depends upon the satisfactory assignment of parts. This is quite true in intermediate grades, if part work is used there, as in the upper grades."²

"Part work is always a qualitative experience and the quality of it can be realized only by hearing tones in combination."³ This leads to the point that parts other than the melody should never be rehearsed separately.

"As a rule, a given part, such as alto or bass, has little musical meaning when heard alone. It becomes musically meaningful only as it is heard in its relation to the other tones intended to accompany it. Therefore, the constant teaching of each part alone and later combining them is heartily condemned as a method by those most successful in choral work."⁴

The grade school teacher who teaches music has the responsibility of seating the pupils in the room according

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² Ibid., p. 152.
³ Ibid.
to the singing ability of each individual. This is done without the aid of the supervisor, who merely visits at intervals through the semester to suggest improvements.

"When the classes are selected, and handed over, there is the immediate task of assigning the children and assigning them their places for music; and these...should always remain constant... It also includes the placing of partially deaf children, of those who may be short-sighted, of stammerers, of children having unusual physique or delicate health, and even, in rare cases, it may be necessary to assign fixed positions for scholars who are persistently inattentive or restless and liable to have a bad influence on the rest of the class unless thus taken in hand. In addition to this, the lesson itself must be assigned its subdivisions, and their relative lengths of time, to ensure treatment of all branches regularly and in due proportion."¹

Correlation of music with other subjects in the curriculum is perhaps one of the best ways to stir the enthusiasm of the pupils. Correlation is also a mark of good teaching. McCauley says "it is an excellence of teaching music that it be correlated with other subjects."² In this connection Miss Norton says "every music lesson may become a stimulating project."³

The folk song has been found to be excellent material when correlated with other subjects in the curriculum. This is probably due to the fact that the folk song is the most

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representative type of music from any country. The pupils, however, become interested in the folk songs of other countries only as they are related to certain characteristics of that country. The children are interested in finding out how the music of different countries sounds and "what makes it so expressive of the lives of those among whom it had its source." In this way the pupils will learn to draw conclusions about foreign countries from a study of the music of that country as well as from a study of other subjects about a country.

From the classroom instruction for all the children, the ensemble, chorus or choruses of the school are chosen. The classroom teacher who teaches music usually selects the better singers to represent the room in these special school activities. The teacher must not only select the singers, but she will very often be asked to direct these groups. This brings another qualification necessary to a good teacher. She must be capable of selecting worthy and interesting song materials for these groups. The songs must be suited to the age and vocal capabilities of the children, and worthy of the time and energy spent upon them. In larger school systems, the chorus should meet during school time, but, in many of the smaller schools, the grade school teacher who teaches music is often required to have her chorus rehearsals after school.

"There is also, in most schools, a daily morning service embodying one or two hymns and prayers." The principal probably arranges these programs, but the room teacher may be asked to select appropriate music for them. The result of the proper selection of hymns for the morning programs should make these activities inspirational.

The responsibility of the classroom equipment is another educational qualification of the grade teacher who teaches music. By this is meant the tools which the teacher employs in the classroom. The books which are to be used in a day's lesson should be distributed in advance of the lesson. Likewise, the accompaniments should be in readiness. The piano should be placed in proper position and the staff-liner, baton, and other necessary equipment put in order.

Thus, the educational qualifications of the grade teacher who teaches music are many and varied. Taking for granted that the teacher has a fair degree of natural talent and musical ability and a training adequate for the teaching of music to the pupils in her room, the results should prove satisfactory. The grade teacher who teaches music should acquire the power of discrimination in her tastes for worthy music. In skill she should be able to play piano accompaniments, sing, and conduct the songs used in her room. She should plan the seating of pupils, the sequence of the lesson, the procedure used in sight reading, part singing and in

correlation. She should know history and theory of music so that the lesson material can be made more interesting. She should also think through the problems of discipline.

If these educational qualifications are realized by the grade school teacher who teaches music, the results should be complete and satisfactory to the pupils.
Chapter V

THE PERSONALITY CHARACTERISTICS

Personality adds greatly to the qualifications of a good teacher. Desirable personality traits usually are found in the person who has likeable and attractive qualities. Although different types of personalities appeal to children in certain ways, few persons have all the characteristics that complete a pleasing personality.

Almost all authorities will agree that personal appearance is of prime importance to a good teacher. "Generally speaking, the expectation is not that all teachers shall be beautiful if women or handsome if men. Pronounced physical defects or deformities, however, are mostly considered to detract from a teacher's personal influence, particularly if they are of such a character that the pupils become irritated or distracted from observing them."¹ Many physical defects have been of no particular handicap to teachers in certain fields. In some instances, the quality of teaching ability has overshadowed the physical handicap.

More important in many ways, and chiefly because it is relatively simple to improve them, are the factors of personal neatness and of good taste in dress.

"Again it is the distracting influence either of untidiness in the person or of extreme fashions in dress that is most significant in this connection, although the positive effect of setting a desirable standard is not to be disregarded. Happily the normal schools and teachers colleges are coming to give explicit attention to these factors through their departments of household arts and health education, and through personal conferences with student teachers in the training schools."

Another important characteristic of a good teacher is that of health. A teacher like every other person should have good health in order to perform the duties necessary to efficiency. "Fortunately, we are living in an age that recognizes good health as a fundamental asset, not only to the individual but to society, and the attention that is being given to health education in all professional schools for teachers makes unnecessary an extended treatment of the topic here."

Some believe health to be of utmost importance to the grade teacher. "First and foremost may be listed bodily health, or physical well-being. Not only do ordinary everyday activities necessitate this, but enthusiasm, good spirits, morale, or optimistic outlook, enabling continuous performance of one's duties, all depend upon a good physical basis."

William H. Burton comments further on the necessity of practicing healthful habits, taking precaution against disease and injury and being efficient intellectually and emo-

tionally.

"This means, first, that the individual is possessed of knowledge about the care of the body, habits exemplifying this knowledge, and a desire to employ these habits. This could be amplified internally into details of personal hygiene of the nervous system, the respiratory, digestive, and excretory systems. It means, second, avoidance of disease and injury, or when these are inescapable, intelligent effort to avoid permanent untoward consequences. It means, third, absence of such physical defect or deformity as would seriously interfere not only with physical functioning but with emotional and intellectual attitudes and efficiency."

Closely akin to good health is forcefulness. "One may have perfect health and still fail to express one's self in such a way as to suggest vigor, energy, and 'vitality'. There can be little doubt that those outward indications of health and strength are often important in determining the subtle influence that personality exerts."

Forcefulness reveals that the excellent teacher has an abundance of vitality and energy. She is vivacious and vigorous. Her personality is dynamic. She radiates life and is careful not to be worn out with social activities.

In the same category is that personal quality called enthusiasm. A good teacher

"maintains enthusiasm and pep in the schoolroom. Teaching is enthusiastically carried on. The children's enthusiasm is stimulated by the teacher's enthusiasm. This is char-

acterized by animation, optimism, and inspiration. Teaching is carried on with fervor and ardor. This enthusiasm is genuine, radiant, contagious, vigorous, boundless, neverfailing. The excellent teacher has lots of pep, puts his whole heart into his work. He shows enthusiasm through manner, voice, and appearance. He is characterized by spirit and earnestness. He shows his enthusiasm for what he teaches. It is infectious for others. On his part there is no lack of interest, alertness, or spirit.\(^1\)

The excellent teacher is that of good physical control and graceful coordination of the muscles. This is another important characteristic children are very apt to mimic what they see others doing. Thus, one who walks with poor posture is liable to have an ill-effect upon pupils.

"Carriage and posture are important for the teacher in part because the example that is set for imitation is especially significant in learning to coordinate movements. There is, too, an undefined but clearly recognized relationship between physical attitude and mental activity. Assured and confident physical control as expressed in the erect posture and the alert movement suggests mental strength and mental alertness just as clearly as the slouchy posture and the slow, uncertain movement suggests a lazy mind; while jerky, nervous, and useless movements suggest undirected or "flighty" mental activity."\(^2\)

Proper placing of the speaking voice is not generally natural. Usually the quality or the pitch is not good. Perhaps both are bad.

"The best voice for classroom teaching is one that is clear and pleasantly toned."

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fairly even in general pitch and yet capable of modulation and "coloring" to express different shades of meaning and emphasis. The principal evils to be avoided or corrected are: (1) the shrill, high-pitched, rasping voice; (2) the unnecessarily loud or 'noisy' voice; (3) the inarticulate voice which fails to enunciate distinctly; (4) the thin, feeble voice which lacks vigor and force; and (5) the monotonous, colorous voice which lulls the listener to somnolence through lack of emphasis."

Loud, rapid and indistinct speaking are common faults in teaching. A noisy voice causes confusion in any group and especially in the classroom. The weak or monotonous voice can be corrected by the voice specialist, through appropriate vocalises. Most training institutions have on their faculty, a voice teacher who can contribute this service.

Another characteristic of personality is the ability to meet people and leave favorable impressions upon those persons the teacher meets.

"It is an excellence of high value to have a good pleasing address, to have the ability to meet people easily and pleasantly, and to know how to get acquainted. The excellent teacher not only is approachable, but improves his methods of meeting people. He has a convincing speech and a pleasing address. He greets people pleasantly and makes his first impressions favorably. He recognizes and returns the children's friendly greetings. He always greets his pupils cordially upon their arrival with a hearty 'Good morning.' He does this in no sense of snobbish condescension, but in cordially congeniality. He meets pupils as he would be met."2

A pleasing personality is very desirable when meeting people. The cordial "hello", perhaps a handshake, a hearty greeting, a pleasant smile, are indications that the teacher can meet people graciously.

Upon further investigation, it was found that tact was also a very important factor in personality. It is perhaps just as important for the teacher to be tactful to all with whom she comes in contact as it is important that she have other personality characteristics. Most persons would agree that excellent teachers must guard against making an untactful remark at any time. The term "tact" is used, in this instance, "with reference not so much to the recognition of the learner's limitations in knowledge and experience as to a sympathetic appreciation of his feelings."1 Fellow-teachers and parents are interested, for the most part, in the work of those with whom they associate and, therefore, demand that the associates be courteous through displays of tact.

Sympathy is another desirable trait in a good teacher. A sympathetic teacher can apply the golden rule in the relation with her pupils. She can put herself in the place of others and always knows the appropriate thing to do. There is a genuine feeling of friendship with and kindness toward misfortunes of others, if the teacher is sympathetic.

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"The excellent teacher has sympathy with each of his pupils. He can put himself in their places and see things from their point of view, as well as from that of society. Being sympathetic does not prevent one from being positive, but inclines him toward more reasoned and practical consideration, tolerance, tact and patience. His sympathy with pupils in their troubles is calm and intellectual, rather than emotional and sentimental... Words of sympathy are spoken, notes of sympathy are written, to pupils in sorrow... He is sympathetic with stammerers and with pupils otherwise physically handicapped. He is sympathetic with those who are 'born short' in mental endowment... While there is no lack of sympathy in the excellent teacher, at the same time he does not let his sympathy run away with him. Every trait of character and every attitude having relationship are brought to bear that each decision and action may be characterized not only by sympathy, but by wisdom as well. While he has the quality of human sympathy, he is not without an understanding heart."

Another quality that almost all authorities agree upon is fairness. By fairness is meant like treatment for each child, according to the degree which each student deserves. The unbiased and unprejudiced teacher has the respect of her pupils, and they will be fair to each other. Here example is stronger than precept. The relations of the teacher with the pupils always should be exemplary, if she is fair.

"The excellent teacher deals with children fairly and squarely all the time... He is fair-minded in attitude and action. The pupils feel that he is fair. He is painstakingly and consistently fair and impartial with them in opportunity, in giving, in

grading, in decisions. He requires that dealings by the children be fair, right, just. He wins the pupils' confidence for fair dealing and establishes a reputation for fair and courteous treatment... He is not only scrupulously fair, but reasonable... He discusses problems without taking sides and convinces the pupils of his fairness.1

Also, in Mr. William H. Burton's book, Introduction to Education, he cites fairness as one of the requirements for personal fitness for teaching.2

Another worthy personality characteristic is that of sincerity. The good teacher is always sincere by example. She does not misrepresent or deceive, but is always truthful.

"The excellent teacher has as a trait of personality that of sincerity. His actions and words ring with it. He is earnest and straightforward. He makes no rash promises. He promises no favors hastily... He attempts to deceive no one, especially pupils... He strives to be what he seems. He does not use deceitful flattery. He means what he says. He can take a backward step manfully, when necessary... He does not say that he forgot, when he did not... He is what he teaches."3

Another authority has commented on sincerity as a personality characteristic. This authority says, "Certainly of all of the virtues that are important in the teacher no other is so fundamental and far-reaching."4

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Mr. Bagley and Mr. Keith in their book, An Introduction to Teaching, believe leadership to be another personality trait. They say,

"The type of leadership that the teacher personifies must clearly be of another sort if the transformation of the modern school is not to represent an evolution backward rather than an evolution forward. It must be a leadership that depends for its force and effectiveness upon real strength of character and upon a mastery of the situation that others will inevitably respect, -- a mastery, too, that is shot through with a deep and true sympathy. To achieve leadership in the sense of a superficial 'popularity' is not at all difficult -- but it is to play a game that in the end will not be worth the candle."¹

Loyalty is another personality trait for the teacher,

"Without a widespread inculcation of the ideal of loyalty, social cooperation would be limited to those critical occasions when the need of working together is clearly necessary in individual survival. But a continuing society must be held together, not only on these critical occasions, but also during the intervals that separate them if the critical occasions themselves are to be met successfully."²

Another type of loyalty is the attitude toward those of authority in the school in which she teaches. This loyalty is very necessary even if the teacher does not altogether agree with the policies and practices of the school system. It does not mean that the teacher should not agree with

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² Ibid.
those in authority if she knows their policies are wrong. If necessary, she can make her views known in a tactful way.

Still another type is complete loyalty to the profession of teaching and a faith in the cause. Because the men and women of the teaching profession have the experience and training to qualify them to solve the many problems encountered, they should construct and propose the educational policies. Each member should share in this great collective enterprise, working intelligently toward the improvement of the schools.

Other important personality traits for the teacher are mentioned by Mr. Joseph Avent in his book, *The Excellent Teacher*. He mentions dignity, optimism, courtesy, and generosity as important traits of personality of the excellent teacher.

Of dignity, he says,

"it is a genuine worth of personality. The excellent teacher has a proper amount of dignity or reserve. It is upheld and maintained without coldness, stiffness, or offensiveness. It implies excellent bearing before the class. Along with it poise and modesty are cultivated. There is the reasoned and dignified quietness and confidence. The teacher keeps calm and self-possessed. There is no undignified conduct during recess periods. There is no false dignity suggesting severity or harshness. The teacher is not too dignified; he does not drop his dignity on occasions; he does not sacrifice it to popularity. He merely assumes regularly a natural air of dignity. He
balances friendliness with dignified reserve, which he maintains regularly. He is calm and reserved in emergencies. He carries reserve power for emergencies.¹

Optimism, a desirable characteristic, means looking on the bright side of life. Even unpleasant situations are not recognized. The optimism of the teacher is contagious. She frowns on the pessimistic views. The teacher who is optimistic is never discouraged; in face of difficulties, she smiles.

In attitude and action, the teacher is always courteous. This courtesy is not limited to adults including other teachers, but is shown continuously to the pupils. She is considerate for the feelings of pupils and other people and this attitude is not confined only to school hours. The teacher not only teaches courtesy but practices it and insists that each pupil is courteous toward the others. Her courtesy does not deteriorate into dishonesty or flattery, but there is always a genuine respect for others feelings.

Not only is she courteous, but she displays a generous attitude at all times.

"The excellent teacher is generous even to a fault. He is in a state of readiness to forgive. He is a generous winner and a sportsmanlike loser... He is generous, gracious, considerate. His actions are not confined to mere duty, but are characterized by service over and beyond the requirements of the community. He is generous of his aid and

guidance of pupils. He is generous in the use of his off-hours in daily preparation of his lessons. He is generous in his study for growth, mastery, and culture. He is generous in his attitudes of dealing with pupils. He goes beyond mere requirement."

After extensive study of personality, Mr. W. H. Burton in his book, Introduction to Education, has made important conclusions. These are presented as a summary of desirable personality characteristics. They are as follows:

1. First and foremost may be listed bodily health, or physical well-being. Not only do ordinary everyday activities necessitate this, but enthusiasm, good spirits, morale, or optimistic outlook, enabling continuous performance of one's duties, all depend upon a good physical basis.

   This means, first, that the individual is possessed of knowledge about care of the body, habits exemplifying this knowledge, and a desire to employ these habits. This could be amplified interminably into details of personal hygiene of the nervous system, the respiratory, digestive, and excretory system. It means, second avoidance of disease and injury, or when these are inescapable, intelligent effort to avoid permanent untoward consequences. It means, third, absence of such physical defect or deformity as would seriously interfere not only with physical functioning but with emotional and intellectual attitudes and efficiency.

2. Second may be noted desirability of adequate native intelligence. There should be balanced mental development including habits and skills of attention, good

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judgment, memory, imagination, clear perception; ability to analyze, organize, and present the results of critical thought.

3. Third, emotional balance and tranquillity are important. That is, it is important that one have what is commonly called a disposition which is cheerful and optimistic. This involves control, training, sublimation of racial drives into any number of acquired drives. Specifically it means control of anger, jealousy, etc., the development of a sense of humor, and perspective.

4. Integration of the whole physical and mental individual has been stressed continuously. It is interesting to note that "health" comes from a Saxon word meaning "whole". The desirable personality is whole, balanced, integrated. This is characterized by euphoria on the physical, and by a sense of reality on the mental side...

5. These fundamentals may be supplemented by any number of functional attitudes and abilities which enable the personality to function, and which themselves are aspects of the personality.

A. The following fragmentary list is illustrative of desirable intellectual characteristics.

1. Respect for another's point of view. The ability and willingness to weigh and understand the present position, status, and motives of "the other fellow," anyone with whom one must deal.

2. Knowledge that any worthwhile attainment in the world necessitates serious training, arduous effort, and persistence. Disbelief in "getting by".

3. An adequate knowledge of the immediate and remote goals of life,
and particularly of one's work in life.

4. Ability and willingness to become absorbed in one's task.

5. The objective attitude, willingness and ability to face the facts. Refusal to waste time arguing with the inevitable.

6. Belief in an orderly world, entailing consequences from causes, and responsibility in agents.

7. A sensitive curiosity concerning the nature of things.

8. The habit of delayed response, involving the suspension of judgment, weighing of further data, etc.

9. Belief in the evolutionary, experimental nature of the world and of life.

B. Conduct attitudes

1. The acceptance of deferred satisfactions
2. A sense of the consequences of one's own actions.
3. Altruism
4. A sense of fair play
5. A sense of property rights
6. Spirituality in the sex relationship
7. Right acceptance of criticism
8. Acceptance of the value of cooperation
9. Fidelity to promises
10. Obedience to constituted authority
11. Sustained application, capacity for hard work, effort
12. A sense of duty
13. Willingness and ability to assume leadership
14. Fortitude
15. Punctuality

These conclusions by Burton are presented in order to show the extent to which personality may be analyzed. Since personality is so variable, other authors use different characteristics, but many of them are common in the opinions of most authorities. Burton's list is more complete than those found elsewhere.

The personality characteristics of the grade school teacher who teaches music are extremely desirable for the successful teacher. The mental characteristics such as tact, sympathy, fairness, sincerity, leadership, loyalty, dignity, optimism, courtesy and generosity are usually innate, but, to a certain extent, can be developed. If an individual has these characteristics in her personality, the chances for success as a teacher are much greater than if she does not have them. A teacher who does not have these characteristics needs to practice them diligently in order that greater success is possible.

The physical characteristics such as personal appearance, health, forcefulness, carriage and posture, and a good speaking voice also can be developed through practice. Even if the natural health is not good, the desirable characteristic of meeting people can be developed through persistent

effort if the individual does not possess it naturally.

Fortunate is the person entering the teaching profession who rates high in all of these characteristics. Unfortunate is she who does not possess some of them and needs to cultivate them through practice.
In the foregoing chapters a survey has been made of the educational qualifications and the personality characteristics of the grade school teacher who teaches music. Also a survey of the educational requirements of the grade school teacher who teaches music has been made.

The conclusions are:

1. That the educational qualifications can be improved with training if the native musical ability is present.

2. That the grade school teacher who teaches music acquires these qualifications, as a general rule, through training, which usually has been acquired before she enters the teacher training institution. Particularly is this true if she has taken lessons on the piano, played in a band or orchestra, or sung in a choir.

3. That the training schools for the grade teacher who teaches music are at fault in not requiring work in music commensurate with the knowledge and skill needed in the grade classroom. She needs, particularly, training in theory and history, in appreciation, in singing, in correlation, and in procedures that are not too involved in presenting sight-reading and part singing.

4. That teacher training institutions should establish some means of selecting the proper students for prospective teachers. This could be accomplished through personality tests and through acquaintance with the prospective teacher during the first few months in the teacher training institution.
5. That if the prospective teacher does not possess these personality characteristics, she should be given special training in the practice of them. Activities which develop students socially are especially helpful in the training of the personality.

6. That if a reasonable number of desirable personal characteristics cannot be improved or acquired, the teacher training institution should advise the student to seek training in another vocation. The training institution should not hesitate to advise a student that she does not possess the characteristics necessary for a successful teacher.

7. That in the educational requirements, the teacher training institutions are definitely at fault in not requiring more music in the curriculum. She not only needs a knowledge of procedure in presenting music to pupils but she needs to develop an appreciation of worthy music as well as a skill in singing and in playing accompaniments. Other skills mentioned in the educational qualifications are desirable.

8. Two to eight semester hours during the teacher training period does not permit the prospective grade teacher sufficient time to learn the procedures and skills necessary to teach music to pupils efficiently.

9. That even if the curriculum of the teacher training institution is over-crowded with subjects necessary in the training of the teacher, nevertheless, the time needed to develop these procedures and skills should be sufficient to give the prospective teacher adequate ability and confidence in presenting music effectively.

10. That a knowledge and skill of other subjects than music has been acquired by the prospective teacher before she enters the teacher training institution. In most cases this is not true in music. Therefore, the number of courses in music in the teacher training institutions should be increased. Private lessons in piano and singing and courses in appreciation, history and theory should be re-
quired courses in teacher training.

11. That elective courses are not satisfactory because the students who need music training frequently do not elect these courses. It is necessary to extend the number of courses because music has such a wide and varied scope of interests.

12. That since the educational qualifications and personality characteristics are extensive, as shown in the respective chapters which present these qualities, sufficient courses should be offered which will train the grade teacher in them. However, the educational requirements in music are a very small part of the curriculum. Therefore, more time in music should be allotted for the training of the grade teacher. Likewise, more courses should be included in the curricula of the educational departments in the teacher training institutions. Investigation has proven these facts true.

The grade school teacher who teaches music needs as many desirable personality characteristics as possible. If she does not have most of them naturally and cannot develop them through training, she certainly should not teach in the schoolroom. If the educational qualifications are lacking, the music work in her classroom will not be efficient. The teacher training institutions can correct the educational requirements by not only offering additional elective courses in music to the student, but by requiring that all teachers in training acquire a knowledge of the important phases of music, and attain a reasonable degree of skill in its performance. The teaching in the classroom will be effective if the training for the grade school teacher who teaches music, is adequate.
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