San Fernando Valley State College

A STUDY OF THE ROLE OF THE COOPERATING TEACHER IN THE SECONDARY SCHOOL STUDENT TEACHING ART PROGRAM

A thesis submitted in partial satisfaction of the requirements for the degree of Master of Arts in Art Education

by

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ABSTRACT

A STUDY OF THE ROLE OF THE COOPERATING TEACHER IN THE SECONDARY SCHOOL STUDENT TEACHING ART PROGRAM

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In his first attempts to guide the student teacher in the art class, the cooperating teacher could benefit from orientation materials specifically devised for his use. The purpose of this study is to examine his special areas of concern and describe options and procedures which may be used to enhance his functioning as a teacher educator. Performing a vital service for the college student while remaining an employee of the public school, the importance of a more clearly defined role concept of the cooperating teacher becomes evident.

To survey attitudes and levels of interest in specific problems, questionnaires were sent to cooperating teachers in junior and senior high schools of Los Angeles who had varying amounts of experience in the supervisory role. College supervisors from four teacher education
institutions in California responded to questionnaires describing their perceptions of cooperating teachers.

Professional literature was examined to help provide an understanding of anxiety factors and other interpersonal aspects inherent in the student teaching process including the unique personality adjustments required of many art students who choose to become teachers.

Reports of current research pertaining to innovative planning for teacher preparation in other subject areas of education were studied and projections made as to their possible application to the field of art.

It is hoped that this study, being exploratory in nature, will be helpful in providing the essential foundation data needed prior to the preparation of a handbook, organization of workshops, or meetings for the orientation of the cooperating teacher of art in the secondary schools.
CHAPTER I

THE PROBLEM

The student teaching process is the final and most strategic phase of teacher preparation. The classroom teacher faces the prospect of guiding the novice through his first encounter with full teaching responsibility. The cooperating teacher needs assistance to prepare him to function effectively in this new supervisory role. The purpose of this study is to examine the needs of the beginning cooperating teacher in the special field of art at the secondary school level, attempt to determine areas of concern, and develop orientation materials for his future use.

The Need for Orientation

Although orientation materials are available for personnel who are responsible for teacher training in other specialized subject areas of the curriculum, the cooperating teacher of art does not have such resource materials available in art. As an employee of a public school he is physically isolated from the teacher education institution and is still expected to carry out his new supervisory task in addition to usual daily teaching assignments.
It is generally agreed that no other single individual has so direct an influence as the cooperating teacher in shaping the attitudes, skills, and ideas of a prospective teacher; and yet, he is the one factor in the teacher education program least likely to be under the influence or control of the teacher-training institution. ¹

The cooperating teacher's loyalty is divided between the public school, the student teacher, and the college. Having been selected by the public school and college administration,² he serves in a voluntary instead of a paid capacity and thereby may be considered somewhat exempt from specific demands set by the college.

Additional orientation materials that more specifically meet the needs of the cooperating teacher of art would seem to be in order since there are conditions peculiar to art not relevant to other subject areas. The use of such materials could facilitate his guidance by the college and help to clarify his concept of the role he assumes in the student teaching process.

A series of interviews with cooperating teachers³ helped to substantiate the claim that student teaching is the most influential phase in establishing a teaching


²See Appendix A, questionnaire cover letter.

³Interviews taken November, 1970.
pattern for the novice. It also served to emphasize the acute need for other sources of orientation for the cooperating teacher. Responding to the question, "Upon what did you rely as your primary source of information for helping you train your first student teacher?" a veteran cooperating teacher stated, "I remembered my own student teaching experience with Mrs. _____ and tried to follow the type of guidance she gave me."

When the same question was asked of the person she named, the senior high school art teacher reported that she patterned her work as a cooperating teacher upon the kind of assistance she had received from Mr. _____ during her personal period as a student teacher.

Despite the fact that both teachers claim to have had excellent individual practice teaching experiences preceding the start of their careers, the limitations of a patterning system developed by three teaching "generations" are obvious. Both professional educators and youth in our chaotic contemporary culture will have great difficulty accepting teaching practices which seem to develop from a "folk-type" tradition or pattern.

Specific shortcomings related to introducing the new cooperating teacher to his special function in the student teaching process were expressed at an extension seminar for cooperating teachers held in the spring, 1971 in Northridge, California. The seminar was attended by
representatives from both elementary and secondary levels and most subject areas of the curriculum. Administrators who were present were surprised to learn that the basic handbook, "The Training Teacher," prepared by the Los Angeles City Schools Personnel Division\(^4\) describing the daily supervisory responsibilities, was unknown to the majority of the attending cooperating teachers. These same teachers also were unaware of a similar type publication which had been prepared by San Fernando Valley State College. It is also interesting to note that at a subject area meeting\(^5\) arranged especially for new cooperating teachers in the field of secondary art, there seemed to be a general reluctance to ask questions.

In view of the assumption that supervision requires many special skills beyond that of good teaching, there appears to be a strong need for specific training for the cooperating teacher. Forty states reported no certification requirements for cooperating teachers. Eight have specific requirements for cooperating teachers and/or state controlled criteria for approval. Many school districts are offering courses in supervision for their cooperating teachers.


\(^5\)San Fernando Valley State College, Monterey Hall, Northridge, California, September, 1970.
Methods of Research

Reports of current research pertaining to innovative training approaches and methods of developing supervisory skills in other subject areas of education were studied and projections made as to their possible application to the field of art.

Professional literature was examined to help provide an understanding of anxiety factors and other interpersonal aspects inherent in the student teaching process and to define problem areas.

Personal experience teaching in both public school and college with four years service as a cooperating teacher provided the writer with invaluable primary resource material for the study. A daily journal also was kept to aid in determining the kinds of assistance that was needed and actually provided in a single student teaching situation in a secondary art program.

Questionnaires were sent to cooperating teachers and to college supervisors of student teachers. Questions selected for the cooperating teacher centered upon areas of mutual concern, the level of interest in specified problems they might encounter. Questions directed to

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college supervisors focussed upon their perception of the cooperating teacher's role in the student teaching process. Twenty-three questionnaires were received from cooperating teachers in the Los Angeles City Unified School District who were teachers of art in junior and senior high schools. Six questionnaires were returned by college supervisors from widely separated sections of the State of California: Northridge, Hayward, Fullerton, and San Jose.

The main purpose of the study is to describe modes of skill development which may be employed by the cooperating teacher to improve the effectiveness of his guidance of the student teacher. An attempt was made to compare a variety of organizational patterns that were being used by various colleges of education in the United States. This was done in order to project their possible effect on the improvement of programming if used to improve the skills of the cooperating teacher in art in the secondary schools. Role concepts of the participants in the student teaching triad was also explored.

This manuscript is presented in the form of a research study with the realization that some revision will be necessary in order that it may serve as a ready source of information for practical classroom application.

**Definition of Terms**

Cooperating teacher. The classroom teacher who holds the responsibility of training one or more student
teachers in addition to his regular teaching assignment in a private, public, or laboratory school; also cited in educational literature as master teacher, critic teacher, or supervising teacher.

**Student teacher.** A person enrolled and actively engaged in the student teaching program while fulfilling the practice teaching requirement for state certification.

**Student teaching.** A prolonged period of laboratory experience in an actual classroom situation during which the student takes increasing responsibility for his preparation as a teacher under the direction of a college supervisor representing his teacher education center and a cooperating teacher who is responsible for the classroom situation.

**College supervisor.** The college or university instructor who carries the primary responsibility for guiding and evaluating the student teacher during the required period of student teaching; sometimes referred to as supervisor or coordinator.

**Student teaching triad.** A group comprised of the student teacher, the college supervisor, and the cooperating teacher.  

Pupils. Students attending classes below the college level.

**Questionnaire to Cooperating Teachers**

A survey was undertaken to determine the level of interest in selected aspects of the student teaching process prior to assessing orientation needs of new secondary art cooperating teachers.

A questionnaire was sent to thirty art instructors in the public schools who are currently participating in the teacher education program. Twenty-three questionnaires were returned from teachers whose experience varied from one to eleven semesters of service as a cooperating teacher. They reported guiding student teachers for one to three of the teacher education colleges in the local area. Replies were to be based on their individual supervisory experience and their projected estimate of the needs of the new cooperating teacher.

Questions were designed to focus on general topic areas derived from personal interviews and professional literature. Current educational research jargon occasionally was used in an effort to estimate the level of curiosity about these items and to help judge their

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8See Appendix B, questionnaire sent to cooperating teachers.
relative value as subject matter for orientation.

"Responding to serious deficiencies in student teaching performance" was ranked first in order of greatest interest by twenty-one of the twenty-three respondents. Fifteen extended their numerical selections with comments and suggestions. These have been grouped with the pertinent question and quoted within the context of the orientation sequence.

Next in relative importance was the need to "develop self-evaluative techniques with the student teacher." A slight variation is noted in the response of teachers of junior high school level. They ranked a total of three topics of equal secondary importance selecting the questions "the first week: to teach or not to teach" and "systematic observation technics" along with "self-evaluation skills" for this position.

9See Appendix D, topics of greatest interest.
CHAPTER II

REVIEW OF CURRENT STUDIES

Framework for Art Education

The Statewide Fine Arts and Humanities Framework Committee helps to delineate a quality art program for the State of California consistent with the philosophy and requirements established by the National Art Education Association. Referring to the clinical phase of teacher preparation, the "Framework" states:

Student teaching under qualified master teachers continues to offer the most productive single experience affecting teacher preparation. Further, early and frequent involvement of the college student would provide more individual help in the classroom and would be of most benefit to the trainee. High standards should be maintained for involvement of master teachers who should be compensated for assuming additional responsibilities. In these ways, each institution contributes its specific strength to the education of teachers and ultimately to improvement in the education of youth.10

Guidelines for Teacher Preparation

The position statement compiled by the National Art Education Association sets forth appropriate "Guidelines

for Teacher Preparation." Adaptation of some of the innovative structuring to be described implements the goals of the National Art Education Association document. Laboratory and clinical experiences are described in Part IV, Section 4:

The prospective teacher should have opportunities for directed observations of and participation in art classes of various age, ability, and socioeconomic groups followed by experience in evaluating and analyzing such situations. Such observation/participation should be introduced early and continue through the preparation and should be coordinated with appropriate courses, seminars, and supervision so that the learning potential is maximized.

Preparing for the expanding and changing concept of art education, colleges are advised to provide,

. . . opportunities to structure and conduct experiences beyond immediate creative production leading to the more foundational and broader development of qualitative visual perception and the application of art learnings to other areas of life and school curriculum.

The minimum needs of the student teacher are described relative to the supervisory staff:

The cooperating professional staff (supervisors, principals, and teachers), whether on campus or elsewhere, must be perceived by the college staff as colleagues and associates in the teacher education endeavor, and given opportunity for professional involvement in the implementation and improvement of the entire preparation program.11

Structuring for Student Teaching

Comparing programs of one college with another reveals considerable variety in the types of scheduling and problems encountered by art teacher candidates and their cooperating teachers.

University of California at Los Angeles. Difficulties are experienced in supervising and scheduling student teachers because the quarter system of the university does not coincide with the semester system of the adjacent school districts. Student teachers often are unable to follow through in planning for pupils for a single total semester sequence.

San Diego State College. The art supervisor prepares candidates for student teaching in the methods courses but does not supervise or visit the public school art classrooms. Responsibility for supervision rests with the Department of Secondary Education. When unusual difficulties arise, the art supervisor is called in on an informal basis. On most assignments, the student teacher teaches two classes and observes a third hour daily. Student teachers in art begin with partial teaching responsibility for one class hour at the opening of the semester. The assignment is increased gradually until the total full day program is assumed by the student teacher for the last six weeks of the semester.
San Fernando Valley State College. Student teachers are responsible for teaching one hour per day for two semesters at the secondary level. The student teacher is expected to use a second hour at the public school for preparation, observation, and exploration of the staff and facilities. Completion of the methods course is mandatory before the student teaching assignment begins. The seminar is taken concurrently with student teaching and is designed to support the program by having students meet with their college supervisor weekly to exchange ideas and pursue further inquiry and problem-solving together. In addition to holding seminars for student teachers, the coordinator and supervisors of student teachers instruct the methods courses and visit public school classrooms to observe and confer with cooperating teachers.

This small sampling of a variety of schedules now in use serves to demonstrate that individual teacher education institutions do exercise various options in their programs.

**The Teacher Preparation and Licensing Law of 1970**

This law, which is known as Assembly Bill 122 or the Ryan Bill, will become operative January 1, 1973, and will have an effect upon student teacher schedules. The bill specifies:

21.2 Professional preparation is defined as (1) any nine semester hours of professional
education courses and one semester (or its equivalent) of full-time teaching, or (2) an approved internship program of at least one year. 12

Since the law provides that student teaching must be full time for one semester, or its equivalent, it is quite evident that if a cooperating teacher has a student teacher for three to five class periods each day, he will exert more influence on the student than he does at the present time.

Experimental Programs in Teacher Education

Providing for realistic encounters with pupils prior to student teaching. San Fernando Valley State College, Northridge, California, has initiated on-site classes for both elementary and secondary educational levels in place of preparatory courses which were formerly taught through lecture and discussion on the college campus. College students meet daily at the local elementary or secondary cooperating public school for an eleven unit core program which fulfills the requirement for the following courses: Psychological Foundations of Education, Social and Philosophical Foundations of Education, and Fundamentals of Secondary Education. Students also serve as teacher

aides and participating observers in individual class-
rooms.

The major purpose of the program is to provide a
more realistic and a less theoretical introduction to the
educational process through direct observation in the
classroom. Another objective is to increase the relevancy
of the preteaching program and the content of professor-
student discussions through the use of observed classroom
interaction as the focal point.

The seminars held at individual public schools are
presided over on a team-teaching basis by the college
faculty. Rather than use a lecture form, the substance of
their presentation is dominantly anecdotal, a response to
questioning. Students attempt to understand and evaluate
observed phenomena, educational behaviors, teacher and
pupil interaction.

The college art supervisor reported that students
who have participated in this type of program appear to
be better prepared for student teaching, seem to be more
confident, and have more effective observation and evalua-
tive skills needed for the task ahead.

The methods course in secondary art immediately
precedes student teaching and provides on-site observation
for a series of three mornings at a junior high school.
The same series is held at a senior high school art
department.
City University of New York and New York Brooklyn College. Thirty-eight teachers in training were placed at a single school site in New York in an effort to determine interactive roles that can be taken by the college, students in teacher preparation, the public school, and the community. This enabled the college supervisor to serve as a demonstration teacher in the public school setting and serve more economically with the limited time available in a supervisory capacity. The better liason which resulted made possible the on-site training of the cooperating teachers and in-service programming developed in answer to their expressed needs.

A study of the community by the beginning teachers was an important part of the program. As part of the increased service provided for public school students, tutoring and home visits were also initiated. This afforded the college students a more realistic knowledge of the community in which they were preparing to serve. Important aspects of the drug problem and the curriculum were brought into sharp focus during this intensive field work experience.13

Planning for more active involvement of the cooperating teacher with the teacher education institution.

New patterns of relating school and college are emerging. The so-called clinical professor teaches some public school classes and participates in the school as a curriculum consultant and resource person. He thus brings the resources of the college and the university to the school, and in turn, takes back to the college insights gained from direct school experiences.\(^\text{14}\)

In describing the experimental program implemented by the State University of New York at Buffalo, Hicks recognized that "usually the cooperating teacher is not involved in planning the teacher education sequence and, as a result, his perception of his function is often entirely different from that of the teacher-training institution."\(^\text{15}\)

In order to improve cooperating teacher effectiveness in the field of Social Studies, twenty-one cooperating teachers were given appointments in the College of Education as associates in teacher education and were made members of the college advisory committee on Social Studies education. "Each participating teacher was paid a stipend of $225 to cover any and all services performed during the program." They acted as advisors in the teacher education

\[^\text{14}\text{Dorothy Westby-Gibson, "New Perspectives for Art Education: Teaching the Disadvantaged," Art Education, 21 (November, 1968), 22.}\]

\[^\text{15}\text{Perry E. Hicks, "Changing the Role of the Cooperating Teacher," Journal of Teacher Education, 20 (Summer, 1969), 154.}\]
program and participated, where appropriate, in the methods course at the college. They were replaced in the classroom by substitutes paid out of special grant funds on the specific days that they were to make their presentation to methods classes.

The interpersonal aspects of student teaching were considered in the new organizational scheme. Two or three student teachers were assigned to each of the four schools involved, and all of the participating teachers in a particular school worked with all of the student teachers assigned to that school. This procedure helped to reduce the "personal-servant" status characteristic of some student teaching situations, and it also provided a variety of viewpoints and teaching styles which is difficult to achieve within the traditional training pair.

An appraisal that was conducted by questionnaire after the final workshop and "rap" session revealed that a better team spirit prevailed after this concentrated effort to stimulate and improve professional contact.

The cooperating teacher statements indicate that they felt the college supervisor was really working with them; whereas, in the past, he had been viewed as someone coming in to check how well their student teachers were doing, and indirectly, to check on them.

In the evaluation of the program, there was general agreement that such multiple exposure was beneficial to
all participants. The stipend, however, had both positive and negative results. While the stipend served to encourage the better teachers to take an active part, this form of financial recognition also encouraged the less qualified teachers to request student teachers. On the other hand, the sharing of innovations and the real sense of cooperation which was developed by the personnel involved, were cited as the goals which were achieved. 16

Structuring for more effective liaison between the college and the cooperating teacher. In California the preparation of elementary school teachers was revamped as a result of criticism of schools of education about the time of Russia's successful launching of Sputnik. A new type of organization was attempted and the Ebersole thesis 17 evaluates the experimental program. Observations were held concurrently with lectures pertaining to methods of instruction in elementary education at California State College in Fresno, i.e.,

1. All of the student teachers who were assigned to one supervisor were located in one school. Two observation students and one student teacher worked with each

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16 Ibid., p. 157.

cooperating teacher.

2. The language arts subjects of reading, oral, and written languages were selected for this project. The educational methods courses were taught at the assigned public schools by the college supervisor.

3. Seminars and private conferences with both the cooperating teacher and the supervisor were held at the school on a more frequent basis than formerly.

4. The students were allowed the opportunity to seek evaluation from other students.

More effective lines of communication were possible in this new program because the cooperating teacher was able to observe college supervisor seminars and methods classes, and it was then possible to discuss mutual goals.

Utilization of small groups and technical aids in student teacher preparation. Instead of the standard student teaching assignments, Stanford University education students undergo a program known as "micro-teaching." This is a scaled down teaching encounter which is made up of groups of one to five pupils instead of the normal class size of thirty. Teaching time is thereby reduced and can be limited from five to twenty minutes. Micro-teaching sessions are evaluated by the candidate, the supervisor, and the learners.

After micro-teaching experiences taken during the summer quarter and additional preparation in foundational
and curricular courses, the student teachers then take full responsibility for two classes during an entire academic year. Technical aids such as video recordings and 35mm time-lapse photography are utilized to provide candidates maximum feedback information concerning their teaching performance.\textsuperscript{18}

All teachers who participated in the use of video-tape playback showed some evidence of improvement in personal grooming, correct use of grammar, skill in dealing with others, and voice control.\textsuperscript{19}

Structuring for better orientation of the cooperating teacher using the team approach. Funded by a federal grant, the Training Teacher Trainers program, or the TTT, was developed at San Fernando Valley State College. The program was geared specifically to bring educational improvement to certain ethnic groups of disadvantaged youth. Development of new methods for teacher training and new instructional and curricular materials was the major goal of the program.

Two weeks preceding the opening of the fall semester, student teachers and cooperating teachers met together in seminars to formulate their teaching program. They

\textsuperscript{18}Yee, \textit{op. cit.}, pp. 7-8.

\textsuperscript{19}Multi-State Teacher Education Project, "Emerging Roles and Responsibilities," Teacher Education in Transition. Directed by Howard E. Bosley, Baltimore, Md. 2 (July, 1969), 132.
continued to meet periodically throughout the school year. The team approach was strongly emphasized and the dependency relationship between "master" and student teacher was altered radically. Resource people who could aid in this community and cultural study also were utilized.

The elementary art, music, drama, and dance departments of the college combined their energies and resources with the Mexican-American community to develop traditional cultural experiences for the classroom at the San Fernando Elementary School, San Fernando, California. College students voluntarily involved themselves with community aid projects beyond their classroom responsibilities.

The experimental form of structuring used for the Social Studies program for junior high school included twenty-seven student teachers in one school under the supervision of three cooperating teachers. They were organized into three teaching teams and each group was responsible for the instruction of three classrooms for one period each day. Two additional periods were devoted to planning and observing the teaching team. Every day each team's program consisted of one period of teaching, one period of planning, and one of observation. The fourth period in the morning was spent with the college supervisor.

A spot evaluation of this type of on-site training program should consider the following factors:
1. Developing a team approach fosters a valuable professional attitude which has been quickly abandoned in the past in the typically isolated classroom.

2. The advantage of a structure which focuses on observation, analysis, and the immediate use of the explored procedure is apparent.

3. The overloading of cooperating teacher responsibility with the one to nine ratio is compensated for by scheduling the cooperating teacher's task in such a way that his duties are totally involved with teacher training rather than having the usual secondary classroom assignment of 150 pupils plus the student teacher.

4. A great deal of additional out-of-class time is required to implement this program successfully; a stipend of $250 is allocated for each cooperating teacher per semester as reimbursement for the added time involved in staff meetings, evaluations, and out-of-classroom counseling guidance.

5. With the concentration of training in a single school, the college supervisor is physically able to function more directly and completely on a daily basis with the total group.

6. In art, the development of a similar program seems feasible. A limiting factor might be the lack of a sufficient number of competent training personnel within a single department in the school. The potential use of
such a program is evident; however, a variation under the present limiting conditions might be possible.

**Supervisory Training Programs**

Training cooperating teachers. The State of Oregon was the setting of a comprehensive program planned to prepare a corps of high quality cooperating teachers and other supervisory personnel who share responsibility for student teachers. Financing was obtained from a 3.5 million dollar grant from the Ford Foundation. It was a statewide project involving the Oregon State Department of Education and eight colleges and universities working with twenty-three school districts. Conferences, clinics, seminars, and workshops were planned to prepare instructional leaders to work within the statewide institutions of higher education in order to develop instructional teams that were made up of cooperating teachers, college supervisors, clinical professors, and methods instructors.

Leading researchers from across the nation participated in the Oregon program. A brief listing of the innovators and programs included:

- Dr. Ned Flanders and Dr. Ed Amidon
  - Interaction Analysis

- Dr. Morris Cogan
  - Clinical Supervision Plan

- Dr. Hilda Taba
  - Teaching Strategy and Coding System

- Dr. Richard Suchman
  - Inquiry Processes and their Assessment
Each of the above researchers prepared instructional teams and leaders who would be able to put their innovative programs and research findings into teacher training programs. Dr. Cogan's group implemented the "clinical supervision" plan which is the core of the Oregon program. The clinical professor actually teaches in the public school half time, provides in-service workshops for training teachers, and orientation to district policies for student teachers and interns. In addition to these other duties, he works with interns for one week during the preintern summer session in developing plans for the coming year.

The Oregon program is a pacesetter for the national educational scene and may herald the increasing responsibility to be assumed by the school districts for the training of teachers. Guidelines were suggested for the position of cooperating teacher. These included release time to permit a meaningful conference, additional stipend, specialized training, and career positions in the schools.  

The Georgia certification program. Atlanta University at Atlanta, Georgia, has a program for the special certification of its cooperating teachers. This certification is provided after a successful completion of three specific education courses designed and required for supervising or cooperating teachers. The courses are listed specifically as: (1) Workshop in Supervision of Student Teaching, (2) Internship for Supervising Teachers of Student Teachers, and (3) Seminar for Supervising Teachers of Student Teachers. The majority of cooperating teachers in Atlanta are either certified or in the process of becoming certified. It is the opinion of those in charge that this special training tends to develop a more competent cooperating teacher who helps to provide a better student teaching program within the public school system.

Sequential phases for the Supervising Teacher Certificate in Georgia were initiated in 1953. Formal preparation for the certificate includes Workshop in Supervision of Student Teaching. Three hours of credit is given for this summer study which deals with policies, principles, and procedures involved in the supervision of

21Mary L. D. Johnson, "An Analysis of the Opinions and/or Responses to Questions of Certified Supervising Teachers Regarding the Student Teaching Program in Selected Atlanta Elementary Schools" (unpublished Master's thesis, Atlanta University, Atlanta, Ga., 1965).
student teachers. The follow-up, Internship for Supervising Teachers of Student Teachers, is pursued the subsequent school year and deals with the application of principles and procedures by the cooperating teacher in the public school when supervising a student teacher. Weekly seminar sessions are also conducted during the semester. The third and final phase, Seminar for Supervising Teachers of Student Teachers, allows three semester hours of credit. The seminar is evaluative and summative and is directed specifically toward the continued improvement of the student teaching program.

Requirements for admission to the program are as follows: (1) the possession of a four-year professional certificate in the teaching field, (2) one or more years of successful teaching experience, and (3) the recommendation of the public school one serves or proposes to serve.

Summary. In this brief selection of a variety of programs which have been designed to implement the necessary improvement of the student teacher process, departments of Art Education may find modes of skill development or an organizational pattern which will readily lend itself to adaptation. The common feature in all programs described is the provision for improved communication between the public school and the college.
CHAPTER III

THE STUDENT TEACHING TRIAD

Role Concepts
Within the Triad

When role expectations of the cooperating teacher, student teacher, and the college supervisor are compared, some uncertainties and conflicts become apparent. A transformation in roles is demanded of both the student teacher and the new cooperating teacher at the beginning of the training experience.

The art student who has been working seriously toward developing reliance on his intuitive powers must now shift carefully to planned verbal communication and active demonstration. A dramatic change in focus is required.

An art teacher much like a producing artist must do something, creating concrete learning situations as the artist fashions concrete forms in a particular media. This something has to be done every day, as long as the teacher is in a classroom with students, again like the painter in front of an empty canvas or a sculptor eyeing a bin of unformed clay. Though learning may be superficially intangible, its actual process in the classroom is real enough.22

Perception of teaching as having less value than studio work may diminish classroom efforts. Attempting to bring together the life of the artist and the teacher in meeting the demands of art education can bring anxiety to some individuals.\textsuperscript{23}

Researchers find that there are two major sources of student teacher anxieties: (1) the problem of discipline, and (2) the question of whether the pupils like him. Travers noted that these two dominant concerns might imply a conflict. He acknowledged that teacher conduct which endears a teacher to pupils is often incompatible with teacher conduct that produces a well-disciplined class.\textsuperscript{24} Added to this is the student teacher's concern about whether the cooperating teacher will be willing to overlook his errors and uncertainty.

\begin{quote}
Have the class silent and facing front. Students at various tables were talking constantly. Enforce the gum chewing, hair combing and pencil tapping.

If a student is out of his seat there should be a valid reason. This should not be allowed while you are lecturing.

You need to have complete control of the room. I observed that you would talk
\end{quote}


to one table and as soon as you went to
another the first table would begin to
talk and fool around.

Reading the suggestions of this anonymous cooperating
teacher in San Jose, California, should create empathy for
the plight of the novice.

The new cooperating teacher also is faced with many
adjustments in that his work will now be under the
scrutiny of art supervisors, the college coordinator, and
other interested visitors. The ultimate responsibility
that the pupils' future educational advancement will not
be impaired by the student teacher involvement rests with
him.25 If he is an emotionally and professionally mature
individual, he will not consider the energies, ambitions,
and more recent education of the student teacher as a
threat, but will regard his presence as a stimulant and an
opportunity.

Cooperating teachers find that the training role
keeps them close to the "growing edge" of art education.
They are motivated toward developing a more comprehensive
personal philosophy of teaching and relationship to art,
and their work with pupils is strengthened.

The satisfactions of the role and the self-concept
of the cooperating teacher are noticeably affected when

25 Ernest J. Milner (ed.), The Supervising Teacher,
Association for Student Teaching, Thirty-eighth Yearbook
the outcome of his work is not obscured. Providing post
student teaching histories regarding placement and new
career status of the young teachers he has guided will do
much to bolster the self-concept of the cooperating
teacher.

There are conflicting assumptions and attitudes in
the student teaching triad. The student teacher assumes
that the college will support him in the culminating stage
of his preparation. The supervisor hopes that the cooper­
ating teacher will expend the necessary effort and concern
to complete the last phase of training for the student
teacher; and yet, he has no concrete assurance that this
will be the case. The cooperating teacher actually does
not know exactly what is expected of him and cannot know
whether the college is sending a fully- or partially­
prepared candidate. The school administrator is concerned
that the presence of a student teacher will not impair the
educational program for his pupils and hopes that candid­
dates with weak potential will not be permitted to con­
tinue.

The college or university preparing student teachers
and the local school system commonly deal with the class­
room teacher as an individual. In contrast, the classroom
teacher in the training role, "in an ineffective and un­
tenable position, deals singly with two institutions."26

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26 Association of Classroom Teachers, p. 3.
In an overwhelming number of situations there are no special conditions of employment made for the cooperating teacher. Preparation time, class load, supplies and equipment remain equal to that of the teachers at the school who do not have the additional responsibility of student teacher supervision. In addition, because of his longer experience, the cooperating teacher in art may have the responsibility of department chairmanship, yearbook adviser, or stage crew manager.

The burden of making certain what the school administrators and parents expect of the educational program is not impaired by the presence and work of student teachers, is shouldered by the cooperating teacher. Thus, supervising student teachers clearly requires additional time and effort.

**Interpersonal Aspects of the Training Process**

The National Art Education Association's Guidelines for Teacher Preparation states, "The needs and personality of the prospective art teacher are to be considered in the assignment of a teaching situation and a cooperating teacher." However, criteria for selecting compatible personalities for the training team have not yet been formulated.

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Much of the anxiety, frustration, and resulting hostility experienced by student teachers are probably the result of the assignment of students with one set of beliefs about instruction to supervising teachers with quite a different set.  

Selecting the cooperating teacher. Methods of selecting cooperating teachers varies significantly. The principal may be requested to submit a list from his individual school of those tenured teachers volunteering to assume responsibility. Some principals use well-defined criteria. Some have their secretaries list all tenure teachers; others circulate a list for volunteers to sign. Some principals neglect to compile a list.

Coordinators select the cooperating teachers' names from the total listing compiled by the student teaching office of their Department of Education. The experienced coordinator and supervisor becomes privy to confidential information regarding the relative training effectiveness of tenured personnel. This is regarded as a heavy responsibility.

Initially the task of carefully selecting and matching the cooperating teacher and student teacher is assumed by the art coordinator. However, in actual practice when the numbers of student teaching candidates are large,

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28Garth Sorenson, "What is Learned in Practice Teaching?" Journal of Teacher Education, 18 (Summer, 1967), 177.

29See Appendix J, principal's bulletin.
very little matching can take place. To select candidates and teachers to help create a productive working team that will require a minimum of personality adjustments remains a desired goal of the coordinator.

We need to know more about cooperating teacher's and college supervisor's leadership styles and effects of special training for their work with student teachers. Without the benefit of presemester training or team orientation such as the TTT program, described earlier, the burden of adjustment falls upon the student teacher.

Few professional educators would need to be convinced that the individual differences of student teachers need to be considered during their training. However, some may not apply the same principle to the personalities and behaviors of cooperating teachers and supervisors. They may assume an ideal, normative type of leader effective with most student teachers. Such an unreflective assumption would place considerable burdens on the students who must then accept major responsibility for difficulties in the triadic relationships.

The supervisor's role. The mediator function of the supervisor is probably the most sensitive role in the student teaching triad. Beyond his personal observation at widely-spaced intervals, the supervisor wishes to know the cooperating teacher's insights and observations of the student teaching performance. In the seminar group or private conference he seeks to learn the student teacher's

30Yee, op. cit., p. 111.
31Ibid., p. 108.
attitude about his learning experience and the effectiveness of his daily supervision. As anxieties develop, the college supervisor can allay them—lead the student teacher to the information he needs. He can help bolster the self-concept of the student teacher by using his comments in the group session as resource, giving him importance among his peers. Student teacher art seminars provide opportunities to examine samples of pupil class work, share art efforts, successes and failures, and propose remedial steps for one another.

The supervisor's sensitivity to behavioral phenomena, the psychological needs of the novice teacher must be carefully developed. In carrying out his responsibility to the student teacher, he can stand ready to relocate him if necessary.

A listing of the many-faceted role of the college supervisor of student teaching includes the following items:32

1. Liaison
2. Helping student teachers
3. Carrying out university responsibility to the student teacher
4. University supervisor functions as part of a team effort
5. Acquainting and interpreting the student teaching program to the cooperating school teacher

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6. Evaluation of the program in the public school and the student teacher's work

7. Continuity of program and structure

8. Resource person

9. Preventive supervision--(Helps to solve problems that arise from misunderstandings)

10. Public relations

11. Placement

Many supervisors perceive additional meaningful aspects they would like to pursue in their work, but there are often too many handicaps, especially in establishing meaningful interaction. Often his chief functions become handling administrative routines, providing superficial conciliation and facilitation of the relationships between cooperating teacher and student teacher, and taking responsibility for final evaluation of the student teacher. 33

Additional community pressures complicate and frustrate the supervisor's position. The financial crisis in education at all levels and in most communities today, threatens to change the training structure. The college position is being altered by the utilization of lower paid interns on the teaching scene. The responsibility for their training moves in greater part to the public school sector where they have full duty at part pay with supervision in many cases resting with the school administrative staff.

In developing a good working relationship the

33Yee, op. cit., p. 115.
supervisor should take into account the psychological needs of the cooperating teacher as well as the student teacher. Collins' study demonstrated that "cooperating teachers who are informed about their student teacher's perceived satisfactions about instructional matters and productivity in conferences will modify their behavior to provide greater perceived satisfactions for their student teachers than cooperating teachers who are not informed." 34

By providing the positive feedback which arises out of conferences with the student teacher, the college supervisor increases the satisfaction and thereby the effectiveness of the cooperating teacher.

The feeling of professional isolation experienced by the cooperating teacher should be counteracted through the efforts of the college supervisor. A college supervisor reported that on occasion:

The training teacher seems to feel awkward about letting the supervisor sit quietly in the corner which is a necessary part of her observation and engages in conversation which is distracting, I feel.35

This may be the manifestation of the cooperating teacher's need for more professional contact with the college,


35 See Appendix I, supervisors responses to questionnaire.
especially to create the opportunity for the exchange of ideas and guidance in the training role from the college staff and his peers.

The cooperating teacher and the student teacher. Recognition of the dependency relationship which is built into the training situation was made at a summer workshop symposium at the University of Pennsylvania.

There are infinite ways in which a teacher can make a situation pleasant or unpleasant for the student teacher, and experienced practitioners have mastered all the tricks of the game. What makes the exercise of this power devastatingly effective is the general insecurity of the inexperienced young persons and the specific uncertainty they feel about their competence in the classroom. What, and how much help the cooperating teacher provides, the way in which he structures the student teacher's relationship with pupils, how he organizes the conference sessions, etc., can have decisive impact on the student teacher's success.36

A perceptive senior high school cooperating teacher recognizes that a cooperating teacher should be aware that his suggestions have a terrific impact on the conscientious student teacher. He may over react in order to please the cooperating teacher. Directions should be stated in the form of alternatives so that the student teacher still

feels he is in control.\textsuperscript{37}

A student teacher bitterly criticized his former cooperating teacher in the following description:

1. Allows personal conflicts to be projected onto the student teacher.
2. Makes the student teacher feel as if he is doing him a favor by letting him teach.
3. Gives criticism in a negative and destructive fashion.
4. Makes the student teacher feel "ignorant" or lacking in some respect. This is on a subjective level or may be the result of differing views.\textsuperscript{38}

An understanding of the professional pressures and self-needs of each participant in the student teaching triad may help to dissipate some of the tension which seems to be a natural by-product of the training process.

\textbf{The Artist and the Art Educator}

Studies have been made of the personality structure of the artist-teacher. Spontaneous and deliberate modes of creative behavior may be observed in the art activities of pupils and the teaching patterns of student teachers. Burkhart has extended his original research in art to the teaching area and has made a comparative analysis of creative performance and personality structure. Cooperating teachers should be aware of the tremendous adjustment necessary for the art student who is primarily

\textsuperscript{37}Interview, October 24, 1970, Los Angeles.

\textsuperscript{38}Interview, November 10, 1970, Los Angeles.
spontaneous in his studio work to shift to a mode of activity which requires continuous advance planning and premeditation. When Burkhart compared the personality structures of art students with a group of art students who became teachers, he found the teaching groups to be "more intellectual and less intuitive or spontaneous in their creativity as defined by this particular criteria."39

Student teachers who find the responsibilities of planning too restrictive should be urged to re-examine their career goals. However, part of the anxiety generated by the necessary adjustment to premeditated action can be alleviated if the cooperating teacher in art has resolved his own split-personality problem satisfactorily. If he views the teaching role as a series of creative acts, continues to maintain contact with studio work, he will have a reassuring affect upon the student teacher. The ambivalence the teaching artist feels arising from his artist's desire to be involved with himself and his teacher's required function of serving others may be partially abated.

CHAPTER IV

SUGGESTED ORIENTATION SEQUENCE

The cooperating teacher, new to the training experience, may find this suggested student teacher orientation sequence helpful.

Meeting the Student Teacher

The wish, indeed, the need to know the student teacher before the onset of his teaching semester has been recognized in negotiation agreement provisions with school boards. This preliminary meeting can facilitate advance planning and allow for an earlier orientation to the physical setting in which the student teacher will work.

In addition to a two week-advance notice, one provision specifies that the college provide when possible, a transcript of the student's college courses and grades to date, statements relative to his academic proficiency from not fewer than two of his college instructors, and a statement from his teaching supervisor assessing his potential strengths and weaknesses in the classroom.40

Some cooperating teachers are not aware of the type of preparation that students have had in a particular teacher education program. A statement of the goals of the specific program would be most helpful.

Cooperating teachers generally agree on the need for specific information about the art background the student teacher brings with him. Responses to the questionnaire from cooperating teachers list the desire for information about art courses completed, special art interests and abilities, areas of concentration, statement of personal philosophy, teaching goals, and an opportunity to see the student teacher's portfolio.\footnote{See Appendix F, responses of cooperating teachers.}

In the selection of specific information which they considered to be most useful, cooperating teachers asked for specific areas of concentration in college preparation such as: What art areas were pursued in depth? Was he primarily a painter or a craftsman? A complete listing of art courses taken by the student in college was requested by only one senior high school respondent, whereas others preferred samples of actual work in the strongest areas in place of transcripts.

Additional information indicating course preparation and prior experience in art can assist the cooperating teacher in making judgments as to how much and what kind
of assistance is actually needed. The cooperating teacher should be informed by the college of its screening program. The extent that weak candidates are screened from the program varies among the colleges and is usually much more stringent if candidates outnumber available student teaching places or future positions.

One early assignment of student teaching has been tried in the junior year as a prescreening device in some teacher education colleges. For the prospective teacher, the final phase of teacher education in the senior or fifth year then becomes a much more vital and meaningful experience which brings promise of a better prepared and more confident teacher candidate. The weakest of the group would have been directed into other majors or a more suitable educational level. There would be time for personal re-evaluation of motives and abilities.

Some cooperating teachers may regard the additional paperwork, examination of records and portfolio, a complicating factor rather than an aid. Certainly the courtesy of a preliminary meeting in a quiet setting would do much to ease the entrance of the novice to the school scene and permit both parties to plan realistically for that event.

A respondent to the questionnaire who has worked with student teachers stated:

I want to meet my student teacher at least three weeks in advance of the working semester.
They throw a 20 week semester plan on my desk that is sometimes not even devised for the class they are going to teach and **always** totally unrealistic. How can one make up a semester plan if one does not know what materials are available? Why couldn't student teachers and master teachers interview each other beforehand, look over rooms, discuss ideas, etc. I'm aware that student teachers get stuck with duds for master teachers, too. This could help somehow, I feel, and could eliminate a few surprises.42

**Establishing Rapport**

The aspect in which the student teacher considers himself most vulnerable is in self-exposure through his own creative work. A valuable bridge of communication can be established if the cooperating teacher will examine the student teacher's art portfolio at an early meeting. He can assist the student teacher to assess his strengths, point out possible material for the first units and lesson plans, and thus minimize his chances of poor exposure.

The psychological worth of this type of opening interview is quite apparent and the cooperating teacher should make the effort to structure the conference carefully. The student teacher can perceive the cooperating teacher, not as critic or evaluator, but as a colleague in a teaching situation; one who has begun to aid him in putting his best self forward.

42 See Appendix E, topic areas ranked in order of negative interest.
Orientation to the School
and the School District

At an early conference, preferably prior to the opening of school, the cooperating teacher should encourage exploration of the community in which the school is located so that the student teacher may learn about the cultural resources of the neighborhood, the socioeconomic make-up of its pupils, and visible manifestations of its response to art. Cornell University has tested the value of a systematic two-week community study preceding the assignment conducted by each student teacher and reported very positive gains. The cooperating teacher might provide his insights from past experience on the scene and suggest paths of inquiry that would be meaningful to the novice art teacher.

Logically, orientation to the school should include attendance at faculty and department meetings to better understand the total functioning of the institution and its problems as stated by its administrators. Sometimes outside demands limit time available for attendance at such meetings, yet without introduction to the total school operation the student teacher works within a vacuum. The isolation of the classroom can become a formidable obstacle

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to early professional growth.

Moreover, observation and participation in faculty and organization meetings should provide the student with "an understanding of the negative as well as the positive realities of the art education field, and his responsibility not only to act in this system, but also to recognize one's role as an agent for change."\footnote{National Art Education Association, Committee on Professional Standards, p. 7.}

**Classroom Routines**

Art classes with their great variety of tools and media and individualized teaching needs call for maximum managerial and organizational skill. Cooperating teachers should share their knowledge with student teachers to help them surmount some of the pressing physical management problems so that the novice may concentrate his efforts on getting to know the pupils.

Means of distributing, collecting, labeling, alphabetizing, and recording work, while involving pupils, should be explored with the student teacher. Keeping records should be accepted as one aspect of the training program.

The student teacher should have a duplicate record book set up to parallel the public school roll book to facilitate his work away from the school. He should be
encouraged to make entries in the class roll book, be aware of the cooperating teacher's method of making entries, and the requirements of the school regarding records. There is an opportunity to experiment with methods of grading and record keeping, but the roll book must be regarded as an official public document and reflect a consistent and logical approach. The contents must be clear and legible to administrators who may make use of it at some future date.

Encouraging activities which pose limited physical problems for the beginning of the semester is a wise move. The student teachers who have difficulty with class control are able to analyze their needs more easily and anticipate an adequate pattern of organizational development for the handling of media with the particular group they are teaching. The great variance in response to art media and the assumption of responsibility should be examined and compared as it varies from one age level to another, junior to senior high school, and one community to another.

The cooperating teacher should be prepared to serve as a model for the management and organization of art media. Physical management of materials often proves to be a stumbling block to the new teacher as they seem to have difficulty anticipating pupil efficiency levels. Procedures should be reviewed and evaluated in this
category as well as in many others. Methods of recognizing and encouraging pupil leadership should always be explored.

The benefits of using the explorative aspect of even this kind of activity should not be minimized. An opportunity to plan, to use the plan, and then to analyze pupil responses can be applied to room management as well as course content.

Cooperating Teacher's Check List

Some vital information needed by the student teacher, in a suggested sequence:

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Before the semester opens:

___ Introductory meeting with student teacher.

___ Review background. Anticipate areas of strength and possible emphasis.

___ Familiarize student with ways to briefly survey the community, neighborhood landmarks.

___ Provide him with a set of curriculum guides.

___ Inspect available supplies together.

___ Attend presemester faculty meeting.

First day:

___ Meet the school principal.

___ Meet office staff.

___ Learn location of keys, signing-in procedures.

___ Know location of restroom and cafeteria.
Provide desk space and personal storage area.
Meet other teachers of the art department.
Discuss opening day routines.
Review tentative lesson plans.
Discuss first unit plan for instruction.
Discuss seating charts, attendance procedures.
Provide copies of important school forms.

First week:
Learn procedure for emergency drills.
Provide a copy of the teacher's handbook of your school.
Learn location of student records in offices:
counseling, health, attendance.
Learn how to interpret information on cumulative records.
Information related to safety education.
Locate duplication equipment, teacher's workroom.
Room security, re: doors, windows, desk, file, electrical equipment.
Provide storage and display areas for pupils' work.

First month:
Develop procedure for evaluating pupil work.
Keep records of pupil progress.
Note progress report and report card circulation dates.
Plan basic blocks of learning for the semester.

Schedule conferences with specific dates to review unit plans.

Survey school library resources for art.

Order and use film and slide equipment.

Order audio-visual materials such as posters and print portfolios.

During the semester:

Study individual pupils.

Schedule conferences with individual pupils.

Participate in conferences with parents.

Plan work with small groups of students.

Attend faculty meetings.

Attend PTA meetings.

Attend school-wide activities, assemblies, games.

Learn how to schedule and manage a field trip.

Experiment with a variety of display areas within the school.

Participate in school art show.

Observe responsibilities of the art teacher relating to total school needs, i.e. clubs, bus supervision, yearbook, stage.

Survey community resources, museums, educational facilities, areas for sketching trips.

Learn procedures for ordering supplies.

Identify all items on supply form.
Discuss methods of operating within a specified budget—priorities for ordering.

Observe methods of planning and sharing within a department for best use of existing supplies.

Know sources of supply within the school.

Know sources of supply within the community.

Compare methods of labeling, storage, and conserving tools and materials.

Discuss procedures for ordering tools and materials which do not appear on the art supply form.

**Closing week:**

Plan culminating activities to strengthen pupil self-concept.

Experiment with group evaluation methods such as the Glasser circle.

Summation of work in individual pupil conferences.

Put official records in final form.

Return all pupil work.

Encourage group responsibility for housekeeping chores.

Make suggestions for cumulative records of pupils who have special talents.
Observation Methods

Daily observation of the student teacher's interaction with pupils is the prime responsibility of the cooperating teacher. The human difficulties encountered in the process of observing and reporting objectively so that the novice will have reliable data upon which to program his own improvement have been outlined clearly by McDonald and Allen in justifying the use of mechanized monitoring equipment.

In the last analysis it is the supervisor (cooperating teacher) who observes, records, and reports to the teacher. To utilize this feedback the teacher has to see himself as somebody else has seen him, and he must relate these perceptions and judgments to his own. The difficulties in this procedure are that it invites heavy reliance on private frames of reference, the communication requires a high order of psychological skill, and it stimulates defensiveness.

All present methods of giving a teacher information about his performance have one or more of the following problems: (1) they inadequately control the defensive reactions of the communicator and communicatee; (2) they require a teacher to visualize his performance from a word description of how he is behaving; (3) they do not begin from a common perception of what was done, why, and how it was done, and what the effects were.45

To help minimize the stress of the observation procedure, a senior high school art cooperating teacher

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pointed out that it would be extremely valuable to a student teacher if specific guidelines for criticisms were established in advance. He suggested that a daily form or check sheet could be used for this purpose. Some cooperating teachers keep a double entry notebook with their student teachers containing comments and replies, questions and answers or suggestions continuing this form of dialogue throughout the semester.

Certainly if the specific goals of the observation on a particular day were mutually agreed upon, the student teacher would feel less threatened. Helping to focus effort on a particular set of skills (described as "target goals" by Flanders) rather than the entire gamut of teaching competencies will be of great advantage.

Involving the student teacher in designing his own program for learning might help to alleviate the sense of pressure created by his negative perception of the cooperating teacher who "always sits in class with the air of 'grading' the student teacher." 46

The observation should be focussed on the teaching rather than the teacher. After establishing rapport and making known that the process rather than the personality is being observed, some of the natural stress inherent in the situation may be alleviated. Cooperating teacher and

46 Comment by a student teacher, Northridge.
student teacher together should attempt to establish criteria for an effective lesson. The criteria may undergo a sequential change from simple to increasing complexity after the semester is underway.

At the beginning of the assignment, the cooperating teacher can serve as a second set of eyes that are reporting to the student teacher, recording unusual pupil behavior for later student teacher analysis. By confining note-taking to anecdotal and noninterpretive statements, the degree of student teacher anxiety may be lessened.

Gradually the cooperating teacher should develop sensitivity to the student teacher's needs regarding when and when not to observe or be present visibly. This will aid the novice in establishing more intimate rapport with the pupil group.

The visual art program is uniquely suited to take advantage of the new technology which has been developed to facilitate observation. The Stanford University research project tested the use of videotape filming of a teaching episode with the convenience of immediate playback. The advantages of immediate private playback for student teacher use was clearly demonstrated.

Comparative studies were made to evaluate the effect of the presence of the cooperating teacher during the playback with supportive commenting, no commenting, and an attempt at analytical commenting. Positive results were
reported for **every** situation with visual replay, although variations were noted because of the level of participation of the cooperating teacher.47

Preliminary analysis of the sound films of new teachers indicate that teachers do a lot of what we came to call "traveling": the teacher goes where she intends to go without much regard for the responses of the children. She may be covering a certain amount of material to reach page 63 before the end of the hour, and if the children show disinterest or lack of understanding, she travels to page 63 even if the children do not reach the same destination.48

One common reaction of teachers to their films was surprise at the behavior of the children they were teaching, children at whom they had been looking but had not really seen.

Other types of observational equipment such as the combination of tape recordings and a series of lapse time still photographs (taken at minute intervals) have been the subject for study at Marygrove College in Detroit. As an inexpensive substitute for elaborate closed-circuit television, this coupling of simple devices has proved to be an effective tool in teacher training. Hunter and Amidon cautioned, however, that:


Unless they are used in a spirit of inquiry with students examining their performances in the light of their goals to study and scrutinize their own teaching, these media will be of little use. If the supervisor merely uses new media to point out what should have been done, little growth will occur.\footnote{Elizabeth Hunter and Edmund Amidon, "Direct Experience in Teacher Education: Innovation and Experimentation," \textit{Journal of Teacher Education}, 17 (Fall, 1966), 284-285.}

The tape recorder alone can be an invaluable tool for self-scrutiny to help the student eradicate undesired speech mannerisms and aid him in determining what kind of questions dominate his verbal behavior. The structure, sequence, and response to his questioning can be studied. The number of divergent and convergent types of questions can be compared.

Cooperating teachers may find the following behavioral description of specific teaching acts useful in this context:

1. **Probing**: a specific questioning technic requiring students to go beyond "first answer" responses.

2. **Reinforcement**: teacher administers verbal and non-verbal rewards for student participation and answers.

3. **Silence**: teacher creates a period of silence at various points in the lesson, such as after a student response or following a question—a technique to stimulate thought and discussion.

4. **Redundance**: using varied repetition (examples, etc.) to emphasize and clarify key words and principles.\footnote{Multi-State Teacher Education Project, p. 83.}
Art education students should recognize that "the teacher's ability to verbalize effectively, enthusiastically, even dramatically, provides the motivational spark that ignites the students' desire to learn."\textsuperscript{51}

The Flanders system\textsuperscript{52} of analyzing and scoring questioning behavior is a systematic method of observation which achieves a high degree of objectivity. The scoring is done by trained fellow students or supervisors in a workshop atmosphere. The profile of questioning style which is charted by this procedure is then discussed in conference and an improved scale is attempted in the reteach phase.

At present we cannot foresee the concentration of so great an effort on dialogue for the teaching of art. However, with greater emphasis being placed on cognitive learning in this field, a modification of the process to suit the individual and the particular situation could prove helpful.

The need to move toward developing a more creative learning environment for art presupposes an interest in observing and scoring for divergent and convergent

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\textsuperscript{52}Ned A. Flanders, \textit{Analyzing Teaching Behavior} (Reading, Mass.: Addison-Wesley Publishing Company, 1970).
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questioning.

Art is created and encountered in unique complex, and contrasting ways. . . . The teaching of art follows a similar open pattern, remaining for the most part a very personal affair.53

One cooperating teacher reported the strategic advantage of reversing the role of the critic-observer and inviting the student teacher to observe him in the teaching role later in the school day with the assigned task of writing evaluations. This gives the cooperating teacher the opportunity to gauge the student teacher's ability to perceive classroom phenomena and evaluate teaching strategy and pupil responses. In addition, he commented that useful information about his own teaching behavior is often gained in this way.54 Most important is this active demonstration of the cooperating teacher as a continuous learner. He thus serves as an exemplary model for the novice.

Improving Teaching Skills

Cooperating teachers need assistance in developing and using specific methods to improve the teaching skills of the novice. To the item, "Specific devices for helping


54 Interview, October 24, 1971, Woodland Hills, California.
to improve teaching skills such as micro-teaching, re-teaching, diagnostic methods to be used by the student teacher," an experienced cooperating teacher candidly wrote, "These are foreign to me (--I think). I've been away from school too long, I guess. What are they?"

Many classroom teachers who become cooperating teachers are either unaware of or unfamiliar with innovative teaching strategies and techniques and are thus unable to aid student teachers in experimenting with and implementing such techniques, even though the methods course instructor may be recommending them.

Upon self-examination experienced teachers realize the positive gains in reteaching a particular unit.

Needed adjustments in language and process are made during a single teaching day when the same subject matter is presented to later classes. Student teachers should be encouraged to reteach and compare results.

One student teacher reported, for example, she failed to get results with a group of students although she had explained every part of the process and provided strong motivation, etc. A week later she reported trying to teach the lesson in another way, this time doing little talking. She seemed to arrive at the notion that with some disadvantaged students, the lesson itself has to provide the experience about which the children can talk, that talking rarely becomes an adequate source for initiating inquiry, but that it can be

55 See Appendix F.

56 Hicks, op. cit., p. 154.
important in evaluating and consolidating experience. 57

Micro-Teaching

Greater emphasis on the "practice" in practice teaching can be provided by adapting selected devices which have been part of the experimental research scene to the art program. Although micro-teaching originally was developed for use with videotape playback, the method can be adapted as a "practice" device to test a teaching stratagem.

Micro-teaching provides a teaching encounter which is scaled down both in time and in the number of pupils. With a group of five or six pupils, a particular teaching plan might be introduced and tested prior to using it for a full class presentation. The "experimental pupil committee" could be drawn from an entirely different class on the cooperating teacher's schedule, or perhaps a group of volunteers, pupils who would work during part of a lunch period or after school, members of the student teacher's original class group.

The small group preview or trial permits a pre-self-evaluation to take place. Reteaching will be more effective when adjustments of the perceived weaknesses have been made; an opportunity for strengthening skills has

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been provided.

**Self-Evaluation Skills**

The development of skills in self-evaluation helps to insure continuous growth in teaching ability. As one respondent to the questionnaire for cooperating teachers remarked, this is "most important--this is where it really is!" and another recognized this is "very hard to do as even (experienced) teachers are unable, for the most part, to be objective."\(^{58}\) Sorenson observed that at the present time,

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\text{... practice teaching does not appear to provide the prospective teacher with a theoretical framework for use in planning and evaluating his own instructional activities. The entire emphasis seems to be on the learning of routines for getting through the day rather than on the analysis of the reasons for, or the effectiveness of, these routines.}^{59}\]

The cooperating teacher should aid the student teacher in devising reliable methods for assessing his efforts. He can help the student teacher recognize the clues which may indicate a high or low level of pupil comprehension or interest as they manifest themselves visibly in pupil paintings and behavior. Testing instruments appropriate to the art class should be incorporated.

\(^{58}\)See Appendix F.

\(^{59}\)Sorenson, *op. cit.*, p. 177.
into each teaching unit. In addition to written testing, the student teacher of art should be encouraged to devise projective visual and verbal experiences which may serve to divulge the levels of pupil understanding of the concepts he has selected to teach. When used midway in the semester, the weaknesses which have become apparent will call for remedial measures and a revised teaching strategy.

Unlike such explicit areas of the secondary curriculum as mathematics, art does not have a restricting hierarchy of learning components. With individual expressive factors uppermost, the instructor diagnoses pupil growth through both visual and verbal evidence.

The National Art Education Association defines the goals of art education as "the development of the creative and expressive abilities along with qualitative judgment."60 The objects the pupil selects may be interpreted to measure discriminative skills and growing recognition of particular art values. The objects he creates may contain evidence of his expanding expressive power.

Evaluating pupil products, which hopefully are individual, unique, and expressive, raises perplexing questions for the novice. More relative evaluative activities in the classroom involving both the teacher

60National Art Education Association, Committee on Professional Standards, p. 1.
and the pupil are definitely needed. Experiences which can provide learning opportunities for pupils and simultaneously afford the student teacher useful clues for evaluation have optimum value.

For example, a pupil critique of pupil work with individual pupils selecting successful class projects and stating the reasons for their choice can be an effective gauge for checking pupil interpretation, comprehension, and ability to reformulate ideas and feelings.

A slight variation which may be suited to a design or craft class begins with the assignment of the selection of a "well-designed object" or photographic facsimile (automobile, football helmet, or women's fashion). As the pupil discusses the reasons for his choice to his classmates, the student teacher searches for evidence of developing sensitivity to design concepts and attempts to identify areas of needed development to which to gear his future lesson planning. Does the pupil use and understand the new design vocabulary? An attuned ear may be able to discriminate between parroted phrases and statements which reveal cognitive gains.

Feedback from pupils is quite diverse and their negative or positive reactions may not always be related to the quality of the teaching performance. Pupils sometimes have a tendency to mask their reactions, especially at the senior high level. The student teacher may be
insensitive to student reactions or may misinterpret events. He may have difficulty relating student reaction to the specific behavior that produced it.

Procedures whereby pupil perceptions can be collected and compared are much more informative than the standard quiz method. Testing instruments appropriate to the art class can be written "reactions." Personal responses related to feelings and multi-inventive or divergent solutions will reveal the span of growth that is occurring. Scoring and grading, in this case, should be abandoned in favor of definitive comments and teacher reactions to pupil responses.

The value of this type of evaluation lies in comparing, relating, and identifying weak and strong areas of comprehension and assimilation of experiences. With assistance the student teacher's skill in interpreting various types of pupil responses may be improved. He can be encouraged to develop varied approaches for assessing the effectiveness of his teaching methods.

The Two-Way Conference

    Conference strategy is used primarily to bring about constructive behavioral change. The student teacher must recognize the need for change and become perceptive regarding his own capacity for change. A college supervisor notes that cooperating teachers need assistance in developing conference skills. "Some find difficulty in
analysing and then communicating, and thus avoid (extended discussions with the student teacher)."\(^{61}\)

Recognizing that teaching, at best, is anxiety-provoking, it is important to be able to sense the other person's feelings, and yet you cannot assume responsibility for his responses. The action of the other participant in the conference is the product of his own unique self, and it is helpful to try to develop a sensitivity to his reactions.

A major barrier to communication is a tendency to judge the other participant. Teachers, whose task involves continuous evaluation, need to make a special effort to suppress that natural judgmental tendency. Teaching oneself to listen without defensiveness while attempting to learn more about the other person is an important skill to develop in oneself for the training role. The goal of the conference should be an effort to positively reinforce the student teacher, help him to focus on what is needed, and also to reduce supervisory monologue. Questions devised by the cooperating teacher to stimulate thoughtful self-analysis on the part of the student teacher are useful and should be prepared in advance of the meeting.

Although it is important that the cooperating teacher refrain from judging, his responsibility does

\(^{61}\)See Appendix H.
involve assessment. An attempt should be made to diagnose the level at which the student teacher can function effectively and devise a plan to aid in developing competency. Since the student teaching process itself is a stress situation, both student teacher and cooperating teacher should work to minimize anxieties.

Cooperating teachers can make use of two types of conferences; the informal conference which occurs daily and may be unplanned, a spontaneous response to situations and questions as they arise, and a second type, more formal, which is scheduled at a mutually satisfactory time in a private setting and should be planned to assure maximum communication for both participants.

Scheduling conference time during the school day calls for an adjustment of the student teacher's program to fit the existing program of the public school. An ideal schedule would place the student teaching assignment period adjacent to the nutrition or recess period, lunch period, or the cooperating teacher's preparation period.

The exchange of a few hurried remarks while the students are filing in and out of the classroom does not permit proper examination of written plans, privacy for discussion related to individual pupils, or serious consideration of postevaluation items. Moreover, the pupils may observe or infer the dependency of the student teacher, destroying the image of competency he is
attempting to establish.

The conference which is scheduled on a regular on-going basis with a specified weekly meeting time will carry less ominous overtones than one which is called in response to a particular set of problems. Both parties can anticipate and plan for the discussion which will take place.

Responsibility for the conference agenda should be shared with the student teacher focussing on areas needing assistance and pupil matters while the cooperating teacher carefully prepares questions which will lead the student teacher toward self-examination. A selection of pupil work of the past week can serve as a focal point for discussion. To help learn about individual differences, the student teacher might be encouraged to select samples of what he considers the most able and least able pupil efforts, or paired selections based on psychological considerations such as introverted and extraverted, deliberate and spontaneous, visual and haptic types.

The most important kind of guidance the cooperating teacher can offer is to get the student teacher to see clearly what he is actually doing, to help him determine what he wants to do, and to help him gradually to find the method or technic which will best enable him to do this. 62

The agenda for the weekly conference, being of longer duration, should also focus on planning skills. The cooperating teacher should plan to devote the greater amount of conference time teaching the student to plan, familiarizing the student teacher with all types of plans, making him aware of the fact that different subjects call for different type plans. The student teacher should be helped to sense when it is necessary to modify a plan and he should be aided toward developing the skills necessary to implement these plans.63

The conference should be concerned with success experiences. Questioning can be devised to facilitate the student teacher's mental exploration of an idea. Questions which begin, "Have you thought about ____?" or "Have you considered ____?" give the student teacher the right to do his own thinking and participate in his own destiny.

Developing a questioning technique which will help the student teacher concentrate on his need for change without undermining his self-confidence is a desirable competency for the cooperating teacher. The following list, developed by Brown and Hoffman defined categories

of verbal processes by their function. Employed in conferences, these categories may aid the cooperating teacher by helping him formulate his own approach to the problems involved in communication.

1. Problem-solving domain:
   
a. Comprehending processes
      Identifying procedures
      Defining procedures
   
b. Analyzing processes
      Interpreting-evaluating procedures
      Hypothesizing procedures

2. Affective domain:
   
   Catharsis procedures
   Rapport-building procedures
   Social amenities procedures

3. Structuring domain:
   
a. Routine processes
      Administrative procedures
      Summary procedures
   
b. Directing processes
      Leading procedures
      Controlling procedures

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The agenda for the weekly conference can use the evaluation form as a starting point. However, rather than opening the discussion with "How are you measuring up this week?" the approach might be "What area would you like to select from this list of teacher competencies for concentrated effort this coming week? What kind of assistance do you feel you need?"

A single set of notes may be taken of the conference discussion in carbon so that major points of understanding are recorded. Participants should initial both copies and keep them for referral. Though such a procedure may appear threatening, if a friendly relationship has been established, a negative connotation will not be made. Written notes of areas of agreement can serve as helpful reminders of stated goals and can be referred to for future evaluation.

It is generally agreed that as much as 80 percent of verbally derived information is forgotten. Misinterpretation is frequent. Using this method, both parties are protected from unfair inferences related to past discussions. From the positive point of view, the similarity to some aspects of the individual contract plan of learning now in use with pupils can be noted. The student teacher devises his own program for self-improvement, selects his own "target" behavior.

With patient questions, the teacher's partner (cooperating teacher) can try to
discover whether or not a teacher is ready to study his own interaction. The problem is less awkward when there are several alternatives among target behaviors and, in addition, among the suggestions for facilitating each target behavior. In the long run, the best way to help a teacher study his own behavior may be to work through the first investigation on whatever terms the teacher finds acceptable. 65

Student teachers who naturally feel uncomfortable about analyzing their own behavior will reflect this by attempting to find solutions in matters not directly concerned with teaching behavior such as changing seating arrangements, using different art media or instructional materials.

The most difficult phase of the conference is encountered if it becomes necessary to inform the student teacher that he is not succeeding. To help prevent early discouragement the cooperating teacher should help the student teacher devise a plan of "rescue" or an alternate solution for classroom emergencies. If possible his teaching should begin at the opening of the semester on a small scale with the chances of failure minimized. He should be helped to cope with feelings of persecution, yet frankness as well as diplomacy is required on the part of the cooperating teacher. Of course, the supervisor should be notified as soon as possible in the case of a

65Flanders, op. cit., p. 275.
chronically failing student teacher.

How to respond to serious deficiencies in student teaching performance is the most puzzling aspect of the cooperating teacher's responsibility. Respondents to the questionnaire ranked this as the area of greatest interest and concern. Guidelines need to be established to protect the student teacher and the cooperating teacher from false beliefs and ineffective, sometimes damaging outcomes.

Cooperating teachers, eager to be helpful and allow the student teacher every chance to succeed, usually are reluctant to play the villain. Some assume that basic screening has taken place, and that it is their responsibility to get the student teacher through the program. They hope a particular weakness will be strengthened with time.

New cooperating teachers usually have inadequate standards of comparison and are very vulnerable to errors in judgment. The supervisor may be reluctant to place a list of negative criteria in the new cooperating teacher's hands being wary of the loss of positive emphasis toward the training role which may result. Cooperating teachers need to know that if notified early enough in the semester, a student teacher may withdraw without prejudice from the program temporarily and thereby protect his career standing and his college record.
Responding to Serious Deficiencies

When deficiencies in student teaching performance are noted and the ability to make corrections seems impaired, both the student teacher and the supervisor should be alerted so that both may take appropriate action. A three-way conference can be effective if the student teacher is capable of improvement. In cases where the ability to motivate pupils is very low, personal integrity is doubted, or basic art skills and knowledge is inadequate, the student teaching process should be terminated early enough so that the student teacher can re-evaluate his position and take remedial work, or redirect himself.

Both supervisor and cooperating teacher tend to be more protective of the student teacher than administrators who are in positions of responsibility related to hiring. While a college supervisor cautions that the cooperating teacher be aware that evaluation forms will be in the novice teacher's file for life and should carry "qualifying statements, not absolutes," the public school administrator directs cooperating teachers to define faults and weaknesses specifically. The needs of both institutions are in opposition on this issue of student teacher competency, and changes will correlate with surpluses or

66See Appendix I.
shortages of teachers.

Official Evaluation Forms

An administrator in a California school district claimed that the evaluation form signed by the cooperating teacher is regarded with more importance than any other information in the student teacher's placement folder. Since a "C" grade in teacher education courses typically denotes unsatisfactory instead of average performance, the highly skewed grade-point averages in professional studies provide almost no evaluative, predictive value. Letters of recommendation, the supervisor's report, and transcripts are less significant than the report from the person who has observed the student teacher on a daily basis.

The personal statement which carefully defines the unique capacities of the person being evaluated always carries more weight than the check list rating form. A descriptive profile which characterizes the personality factors which relate to the teaching act, the teacher's way of involving pupils, his demonstrated interests and abilities, his effectiveness in well-defined situations, ability to adapt quickly, to analyze, to communicate, and his potential for growth may be included. A helpful

device for the cooperating teacher to use is a statement ranking this candidate with student teachers he has rated in the past.

Those who read the evaluation form for hiring purposes plea for "honesty."

Make pertinent, specific statements, avoiding vagueness, "floweriness," and double meanings. Remember that these paragraphs will be read by busy people often remote from the training situation, who should not be expected to have to read between the lines.68

The item in the check list rating "knowledge of subject matter" should be expanded in the cooperating teacher's personal statement to describe and characterize the student teacher's special abilities, strengths and weaknesses in art. Areas of special knowledge and emphasis should be noted i.e. design, painting, print-making, drawing, etc. Every cooperating teacher should ask himself, "Would I be pleased to work in the same department with this individual?" as he prepares the evaluation statement. He should substitute student teacher potential for professional growth for factors affected by lack of experience.

Responsible evaluators must be prepared to cite inadequate aspects of the student teacher's performance. A respondent to the questionnaire asks,

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68Los Angeles City Schools, p. 46.
What can a training teacher say when half the class can draw, paint, and letter better than the student teacher? If I get one more poor artist as a student teacher, I will not involve myself any further in training efforts. If the teacher is good and willing to work, all the questions in this questionnaire are no problem.69

A college supervisor, responding to the questionnaire, is critical of the cooperating teacher who is overly rigid, places too great an emphasis on teacher-prescribed class routines, and does not allow for mistakes in judgment "to which even veteran teachers are vulnerable."70 Generally, the experienced teacher is sympathetic to the neophyte, tends to be protective, and wants to favor the student.

Conflicting Interpretations of the Art Curriculum

"Conflict" is interpreted as a positive rather than a negative value by the junior high school teacher of art who stated "It's nice to recognize that there are conflicting interpretations," and another who responded with "every man's privilege." Both appear to recognize and value a system which is fluid and open.

A constructive suggestion was offered by a third junior high school cooperating teacher. He felt it was the duty of the college to discuss conflicting interpretations of the curriculum with students before they entered

69See Appendix F.
70See Appendix I.
the student teaching phase of their education. 71

Today, the craft approach to art is reactionary and out of touch with the actual modes and functions of twentieth century art. In the past a student could be introduced to the national or regional tradition by learning workshop procedures. In our time art is involved with ideas; it is a creation of the mind as well as of the hand. In order to deal with living art, the university must find the means to overcome the drift toward reducing art to a system of measurable skills. 72

Some may interpret Harold Rosenberg's statement as an attack on the application of Popham's "behavioral objectives" to the teaching of art. Cooperating teachers should be alert to the contemporary dialogue taking place in their field.

A common conflict, one which should be anticipated by the cooperating teacher, is the desire of the student teacher to work spontaneously and limit his preplanning. He may voice the feeling that such structuring is not compatible with a true art experience. A frank discussion which confirms the place of spontaneity as an essential part of pupil experience, a desired outcome for which the new teacher must plan carefully, may place both participants in the discussion on the same side rather than in

71See Appendix F.

72Harold Rosenberg, "Where to Begin," The Humanities in the Schools, ed. by Harold Taylor (New York: Citation Press, 1968), p. 77.
opposition.

Sorenson's questionnaire to student teachers revealed that most believed they had to learn to conform to the "demands of an existing system, or at least to the demands of a person who represents that system." Student teachers may not yet be aware of the rapid change the "system" is now undergoing.

The purposes held for art education are fluid, that is, they are continuously evolving in terms of what is being discovered on the growing edges of knowledge in art, in the nature of learning and of man himself. Effective teacher training takes place in an environment becoming rather than being.

Many art teachers today are unable to transfer fine arts oriented studio educations into effective bases for comprehensive public school art education. A dilemma such as this persists because of public school art requirement and the tendency of college studio programs to focus upon the goals of gallery needs and exhibition standards.

Few art teachers currently graduating from college art departments will be equipped to teach perspective perse as a result of the present attitude toward the Renaissance style and its conception of illusionistic space.

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73 Sorenson, op. cit., p. 177.

If the young painter today happens to construct flat surfaces almost exclusively, it is perhaps because he may actually be unable to indicate deep space on the canvas. As victims rather than participants of a new aesthetic, art education students may be in a poor position to teach perspective drawing in high school classes where it is needed, such as in relation to interior design and architectural problems, or in the design of stage sets.

Even though the teaching of the principles of perspective is looked upon with disfavor in some quarters, this knowledge is pertinent to the understanding of major concerns of artists with space throughout the history of art. A student's understanding of Cezanne's innovations cannot be developed unless he can contrast the illusionary devices employed by painters who preceded him. The young adolescent is fascinated by the idea that to the artist space is "elastic" and can be manipulated by him at will.

Today with visual literacy as an important goal of art education, "the emphasis ought to be on aesthetic response rather than the ad infinitum manipulation of materials." 75

Observing the disparity between what is taught and the need for change, a college supervisor stated, "Most

of the art program is project oriented. Since most of the students will never become professional artists, I believe more emphasis should be given to art as a means of individual expression and communication." "Design experiences as well as product-centered projects," urges another supervisor in responding to the question, "What are some of the skills or competencies which you would like to have the cooperating teacher acquire or attempt to develop?"76

The responsibility of the cooperating teacher should include keeping informed about the current dialogue in professional journals regarding conflicting interpretations, proposed additions, and the changing emphasis in the art curriculum. He should also encourage student teacher interest and exploration of the changing theories of art education.

A conflict in interpretation of the art curriculum is expressed by those who would attempt to implement humanities teaching in the art classes. There may be fear by some art administrators that the hard-fought position for recognition of art as a separate subject area in the school program is threatened by an interdisciplinary approach of this type.

Product-oriented programs, which dominate the curriculum plans of most art teachers, are retained because

76See Appendix I.
they recognize that elaborate tools and materials are effective motivators. The additional effort required to effect cognitive learning is not being made in many instances.

The thrust for change originating in the colleges and the studies made by professional organizations such as National Art Education Association and the California Art Education Association should be implemented by the cooperating teacher. The areas in which curriculum changes are expected to occur should be a continuing topic of discussion within the student teaching triad.

The student teacher's perception of his future professional role is very much influenced by the self-concept and viewpoint of the cooperating teacher.

Professional Considerations for Art Educators

Even though artists are innovators, this prime component of the creative enterprise is not reflected often enough in the teaching of art. Classroom work often is programmed in a plodding, methodical manner. Although the tasks may vary in theme to reflect changing community interests, the teaching strategy often negates the impact of contemporary innovations from the field of art and education. A supervisor observes that she can estimate "the year the master teacher took training by the
Some instances can be cited, however, where imaginative teachers have attempted to test innovative approaches. The use of junior high school pupils as tutors for upper elementary art experiences, the elimination of grades in an experimental revision of evaluation practices, and devising new methods for teaching art to non-English speaking pupils, are just three innovative programs that have been implemented by art teachers within the past eighteen months. Team-teaching of English and art for disadvantaged high school pupils was pioneered by an art teacher who helped create a new and relevant course of study for previously disinterested and troubled youths.

In each of the situations described, the innovation was the result of teacher creativity, persistence, and effective diplomacy. The cooperation of the administrator was obtained. These programs required no additional funding, unusual programming, or physical changes within the school plant. Much of this type of experimentation could have been attempted without securing "permission."

The essential aspect under consideration is the role concept of the student teacher. Will he view himself as a victim of an inflexible system or as an eager participant in art education's professional endeavors.

77 See Appendix I.
Generally, it is the cooperating teacher who is most influential in establishing his pattern of behavior.
CHAPTER V

SUMMARY

To provide orientation for the classroom teacher of secondary art who is assuming the new role of daily supervision of a student teacher, the form of this study has been primarily descriptive. The suggested orientation sequence is built in great part upon the problem areas listed in the questionnaire. Strong emphasis has been placed upon those areas selected by cooperating teachers as problem areas or topics of greatest interest.

The described orientation should be considered merely as an introduction to some of the challenges which can be met and explored by the cooperating teacher, and will indicate to some degree, the flexibility and individualization with which he may serve the needs of the student teacher.

Investigation revealed that even though there is agreement regarding the relative importance of the task performed by the cooperating teacher by the participants in the preparation process, the extent of his responsibility, the options and procedures which may be used to enhance his functioning as a teacher educator are not well-defined.
The generous and candid response of cooperating teachers to the questionnaire used in this study validates the usefulness of the survey method in helping to facilitate communication between the public school and college sectors. Attitudes and opinions expressed in answer to the questionnaire may be interpreted to reveal that many cooperating teachers possess a genuine desire to be of service, empathy for the student teacher, and a wish to acquire more skill and knowledge for the daily supervisory role.

It is hoped that this study, being exploratory in nature, will be helpful in providing the essential foundation data needed prior to the preparation of a handbook, organization of workshops, or meetings for the orientation of the cooperating teacher of art in the secondary schools.

The need for additional channels of communication and more interaction between cooperating teachers and the teacher education institution is most important and imperative.
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BIBLIOGRAPHY

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C. PERIODICALS


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APPENDICES
Dear

This questionnaire is being sent to experienced teachers who have accepted the responsibility of training future art teachers. Obtaining information included in this questionnaire is vital to the graduate project that I am completing at San Fernando Valley State College under the guidance of Dr. William J. Kasza, graduate advisor, and Miss Irma Middup, supervisor of student teaching.

Your help in identifying areas of mutual concern is the first step necessary in the preparation of a handbook specifically tailored to the needs of new training teachers in art. More than likely, similarities exist among the types of dilemmas that usually arise in the student teaching process.

Your generous assistance in supplying candid answers related to your supervisory role will provide the realistic focus which is most essential. Please add comments and questions as needed in order to more clearly define your personal views. Your responses can be of great value and importance in determining the eventual content of the completed resource handbook.

Gratefully,

Nita Corinblit
APPENDIX B

Name ___________________________ Position ___________________________

Number of semesters served as cooperating teacher ______

Please indicate the extent of your concern in the suggested topic areas as follows:

Choose the appropriate number to insert in the short space preceding each item indicating:

(1) of great interest  
(2) of some interest  
(3) of little interest  
(4) of no interest

Use the blank spaces and reverse side of this paper for your comments, questions, and suggestions for additional topic areas.

Orientation of the student teacher: a check list of items for the cooperating teacher's reference.

More information about the student teacher would be helpful. Specifically:

1.
2.
3.

The first week: to teach or not to teach?

Providing for the sequential learning tasks of the student teacher

Defining responsibilities of the three-way team:
(college supervisor, cooperating teacher, student teacher)

Ways of planning for the two way conference
(cooperating teacher, student teacher)

Ways of planning for the three-way conference
(college supervisor, student teacher, cooperating teacher)

Systematic observation techniques: the cooperating teacher as a "feedback instrument"

93
Developing self-evaluative techniques with the student teacher

Planning for honest evaluation while protecting the self-concept

Using evaluation forms provided by the college and the school district

Accepting different approaches (styles of teaching) within the training experience

Conflicting interpretations of the art curriculum

Experimenting with team-teaching, grouping, etc.

Responding to serious deficiencies in student teacher performance

Specific devices for helping to improve teaching skills such as micro-teaching, reteaching, diagnostic methods to be used by the student teacher

Realistic frustrations and the professional role

Utilization of the total school site as an aid to the teacher-training program in art

Additional areas of concern, comments, needs, etc.
APPENDIX C

TABLE OF RESPONSES OF COOPERATING TEACHERS

(See enclosure in packet at the end of this thesis)
APPENDIX D

**TOPIC AREAS RANKED IN ORDER OF GREATEST INTEREST**
(Twenty-three Respondents)

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<td>Developing self-evaluative techniques with the student teacher</td>
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**COOPERATING TEACHERS IN SENIOR HIGH SCHOOLS**
(Fifteen Respondents)

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**COOPERATING TEACHERS IN JUNIOR HIGH SCHOOLS**
(Eight Respondents)

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<td>Systematic observation technics: the cooperating teacher as a &quot;feedback&quot; instrument</td>
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## APPENDIX E

### TOPIC AREAS RANKED IN ORDER OF NEGATIVE INTEREST

(Twenty-three Respondents)

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<td>Defining responsibilities of the three-way team</td>
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<td>2</td>
<td>Conflicting interpretations of the art curriculum</td>
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Since there were only eighteen responses marked #4 (of no interest) in a total of 414 response items, results clearly indicate a general interest in all topic areas tested.
APPENDIX F

RESPONSES OF COOPERATING TEACHERS TO INDIVIDUAL QUESTIONS

Responding teachers are identified by "J" (junior high school level) or "S" (senior high school level) and designated by number to simplify charting. The remarks following the tabulated score for each question are volunteered comments supplied for that topic by the cooperating teacher. No editing, selection, or attempt to plan a sequence has been made.

After reading the comments as they arrived in the mail individually, the exact value seemed somewhat insignificant. However, when grouped by topic, attitudes and feelings are communicated.
QUESTION: Orientation of the student teacher: a check list of items for the cooperating teacher's reference.

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Total number of respondents 23

J-4 "This should include the whole background of education."
QUESTION: More information about the student teacher would be helpful. Specifically:
1. 
2. 
3. 

1. of great interest ........................................... 11
2. of some interest ........................................... 7
3. of little interest .......................................... 3
4. of no interest ............................................. 0
5. answer omitted ............................................. 2

Total number of respondents 23

S-1 "General art background.
Specific art courses taken.
Special interests and abilities."

S-5 "Portfolio of work.
Record of grades and courses in art."

J-3 "Autobiography.
Art classes taken in college.
Area of greatest amount of units taken."

S-7 "Autobiography seems adequate for the beginning.
You soon learn more."

J-5 "Classes taken in college in area being taught.
Future plans.
Differences in belief from those 'suggested' at college."

S-9 "Past grades.
List of art classes taken.
List of schools attended. Present student teacher biographies and portfolio are usually skimpy and not informative."

S-15 "Art Ed. philosophy.
Art areas studied."
S-3 "Teaching goals.
Ideas concerning age group to be taught.
Resume of class to be taught. Student teacher's evaluation of the subject."

S-2 "Philosophic approach to teaching and role of the teacher."

J-1 "Specialized areas of concentration (course work)
Portfolio at the beginning of the semester.
Specific art courses taken as well as those in progress."

J-2 "The less information, the more objective the training teacher can be. Judgment is held solely on the performance in the class."

J-4 "Why they wish to be a teacher.
What they hope to offer students.
Their philosophy of art and how it might apply to teaching (?) art."

S-14 "Examples of work to locate strengths.
List of courses the candidate has taken in art.
This question is most important. We would like to know these people better through their work.
Grades are not important, but knowing what classes have been taken is also valuable."

S-13 "This should appear in their autobiography:
1. How long they have been interested and preparing for teaching.
2. How hung up they are on only one thing as a craft, printing, etc.
3. How superior they think they are and a list of grudges they have against their college teachers and supervisors."

J-6 "The types of courses in which he excelled."
"I want to meet my student teacher at least three weeks in advance of the working semester! They throw a 20 week semester plan on my desk that is sometimes not even devised for the class they're going to teach and always totally unrealistic. How can one make up a semester plan if one does not know what materials are available? Why couldn't student teachers and master teachers interview each other beforehand... look over rooms, discuss ideas, etc. I'm aware that student teachers get stuck with duds for master teachers, too. This could help somehow, I feel, --could eliminate a few surprises."
QUESTION: The first week: to teach or not to teach?

1. of great interest ........................................... 15
2. of some interest ............................................. 3
3. of little interest ............................................ 2
4. of no interest ................................................ 2
5. answer omitted .............................................. 1

Total number of respondents 23

S-11 "1. Must start off immediately in order to establish himself as 'the teacher' ... this is important in the eyes of the class.
2. The student has already done large amounts of observation."

S-14 "All should teach the first week, if possible."

S-9 "I feel the first week and its helter skelter is as realistic, and therefore a valid experience for the student teacher."

S-8 "In almost every case should start first week."

J-5 "Absolutely positively". . .

S-2 "Most important student teacher assume role the first day of class."

J-1 "Believe very strongly that the student teacher should start the first day."

S-5 "First week." . . .

J-2 "Essential to begin immediately first day."

J-4 "Yes, I think they should, but perhaps watch another do the same thing the previous hour."

S-8 "In almost every case, should start the first week." . . .
S-7 "Yes, definitely, unless the student teacher lacks enough confidence; then there is no emotional transference required by the students. I have found that whether or not the student teacher begins the first day has no direct bearing on the kind of job he or she will do."

S-15 "Partial participation in class activities."

J-7 "No. I think the first week would be better spent viewing the situation and getting to know students."
QUESTION: Providing for the sequential learning tasks of the student teacher.

1. of great interest ........................................ 9
2. of some interest ......................................... 9
3. of little interest ....................................... 2
4. of no interest ........................................... 0
5. answer omitted .......................................... 3

Total number of respondents 23

S-2 "Most student teachers need this area stressed in methods class--geared to student ability."

S-5 "(?)" ...

J-4 "Can't be written down."

J-5 "This can conflict with the seminar at the college. Often does."

Note: This question appeared to be somewhat misunderstood. From the comments one could assume teachers interpreted that "sequential learning" applied to the pupils of the student teacher rather than the steps the cooperating teacher might take to plan for the developing competency of the student teacher.
QUESTION: Defining responsibilities of the three-way team: (college supervisor, cooperating teacher, student teacher)

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Total number of respondents: 23

S-2 "... at least four times a semester."

J-1 "Somewhat difficult to answer constructively now unless you take into consideration the effects of the Ryan Bill."

J-4 "Would love to see this."

J-5 "Already done satisfactorily."

S-11 "Already defined, in my opinion."

S-13 "The student teacher should really understand this."
QUESTION: Ways of planning for the two-way conference: (cooperating teacher, student teacher)

1. of great interest ........................................ 7
2. of some interest ........................................... 10
3. of little interest ......................................... 5
4. of no interest ............................................. 1
5. answer omitted ........................................... 0

Total number of respondents 23

S-1 "This has been no problem since my conference period has followed the student teaching period."

S-2 "Should be daily."

J-1 ". . . of necessity every day and one long conference once a week or when beginning to plan to give class a new unit."

J-2 "This should be decided by the training teacher and student teacher only."

J-4 "Should be obvious."

S-7 "Always seems to work out without a problem."

J-5 "Up to the training teacher to do naturally when the situation arises naturally. Never on regularly planned days. Too formal and authoritarian."

S-9 "This occurs daily, anyway. Possibly an added conference period of an hour each week--away from student teacher's actual teaching period would be an asset."

S-13 "This should be constant."
QUESTION: Ways of planning for the three-way conference: (college supervisor, student teacher, cooperating teacher)

1. of great interest ........................................... 7
2. of some interest ........................................... 10
3. of little interest ......................................... 4
4. of no interest ............................................. 2
5. answer omitted ........................................... 0

Total number of respondents 23

S-2 "Self-evaluation by student teacher and cooperating teacher."

S-9 "Yes. Please define exact roles, responsibilities, etc. There seems to be trouble in this area. Our three-way conferences usually end up with my defending the student teacher because he hasn't typed his lesson plans daily, big deal."

J-1 "It is necessary but should be informal, relaxed, etc."

S-7 "Always seem to work out without a problem."

J-5 "College supervisors can check with 'interested' parties."

S-11 "Just as a 'rap' session. This might be good if the time could be provided in some way."
QUESTION: Systematic observation techniques: the cooperating teacher as a "feedback" instrument.

1. of great interest ........................................ 12
2. of some interest .......................................... 5
3. of little interest ......................................... 3
4. of no interest ............................................ 2
5. answer omitted ............................................ 1

Total number of respondents 23

S-1 "No problem."

S-2 "Especially needed in first few months of student teaching. Cooperating teacher at times more aware of 'undercurrent' in a classroom."

S-3 "Your questions seem very general and unspecific."

J-4 "Most things are usually obvious."

S-7 "Not sure I understand this."

S-9 "I think this is individualistic and cannot have a 'set' pattern. However, I'd be interested in reading your ideas."

S-11 "As the need arises ... is best in my opinion."

J-1 "a. The student must be given a direction to work toward. However, if there is sufficient background in art, student teaching becomes a live and breathing process by which he learns from books and students, experiences with cooperating teacher, students, and through his own actions.

b. Feedback should be used not as a copy instrument, but as a learning tool."

S-14 "Would be extremely valuable to a student teacher if specific guidelines for criticisms were established in advance. Some sort of daily form would be ideal (a check sheet)."
QUESTION: Developing self-evaluative techniques with the student teacher.

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S-2 "Most important--this is where it really is!"

J-1 "Will allow him to double check his errors, timing, etc."

J-4 "Very hard to do--as even teachers are unable for the most part to be objective."

S-7 "I use the system of writing comments in a notebook daily during the class, then the student teacher writes his or her self-evaluation in the same book. Good for reference."

S-14 "Informally with the student teacher. The needs of each one are different. May be better covered in methods."

S-13 "This should be developed at the college."
QUESTION: Planning for honest evaluation while protecting the self-concept.

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J-7  "Student teacher should always keep in mind that they are in a learning situation."

S-14 "This is a function better adapted to methods courses."

S-2  "Teaching approaches vary as do the number of teachers; each has their own successful approaches."

S-13 "I am more interested in having a flexible self-concept."

S-9  "You're a good soul to think about this."

J-5  "Training teacher must be able to ask for suggestions, etc., without taking 'it' personally."
QUESTION: Using evaluation forms provided by the college and the school district.

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Total number of respondents 23

S-3 "Certainly these forms should be revised and made more pertinent."

S-9 "I liked them better when they were broader in scope. They now seem to be short and not specific."

J-1 "I don't feel they are used enough in such a way to really evaluate—they are too highly evaluated sometimes."

J-5 "Satisfactory."

S-2 "Necessary for hard hiring information, valid as only the objective goals of the master teacher."

S-13 "Shouldn't be too many."
QUESTION: Accepting different approaches (styles of teaching) within the training experience.

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Total number of respondents 23

S-1 "The problem is not so much in accepting them as getting to the point where they can be expected."

S-2 "Most important! Hope the day never comes when all teachers teach alike."

J-1 "I learn from the student teachers, new approaches vital to teaching."

J-4 "This would be normal, I'd imagine."

J-5 "—up to the college to provide a wide variety of observation situations."

S-9 "Yes, we have all seen dramatic contrasts in methods, philosophy, etc."
QUESTION: Conflicting interpretations of the art curriculum.

1. of great interest ....................................... 6
2. of some interest ......................................... 8
3. of little interest ........................................ 4
4. of no interest ........................................... 2
5. answer omitted .......................................... 3

Total number of respondents 23

S-2 "Relate to specific needs of your own class."

J-9 "Again, it's nice to recognize that there are conflicting interpretations."

J-5 "College should discuss."

J-7 "Every man's privilege."

J-1 "It is disturbing to see student teachers accept the pupil's work that is below standards because the student teacher feels the pupil is freely expressing himself."
QUESTION: Experimenting with team teaching, grouping, etc.

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Total number of respondents 23

S-2 "Develops greater awareness of individual differences in teaching--team teaching can open new doors of understanding for both students and teachers!"

S-14 "May not be appropriate for a training experience."

J-4 "With the master teacher part of the team, great! or two student teachers (one regular and one visiting, great!)."

S-9 "--Mainly because it is yet an obscure issue, i.e. two art teachers in one classroom? Horrors!"

J-1 "A possibility toward the end of the semester, especially if this is their first assignment."

J-5 "Can be asked of teachers in observation situations."
QUESTION: Responding to serious deficiencies in student teacher performance.

1. of great interest ........................................... 21
2. of some interest. ........................................... 2
3. of little interest ........................................... 0
4. of no interest ............................................. 0
5. answer omitted ............................................ 0

Total number of respondents 23

J-7 "Am afraid it is often taken as a personal crit."

S-2 "This is an area where the sensitivity of the cooperating teacher is most important in making the student teacher aware they are not fulfilling the needs of the students."

S-9 "Yes, unfortunate problem—lack of realistic preparation."

J-1 "Of great importance—training teacher must state why and how to find lacking information and how to apply himself in a more direct way. It must be positive learning."

J-5 "Training teacher and college supervisor should discuss—after personal discussion between training teacher and student teacher first."

J-4 "Just make it clear to student teachers that this can and sometimes should happen and that the college might have responsibility as well as the master teacher."

S-9 "A problem like this could be solved, perhaps, by (1) more visitations from supervising teachers, (2) more viewing of classroom work by perhaps a committee (along with unit plans), (3) Less pressure from the colleges to 'get their student teachers through' (Are their jobs in jeopardy by having a student teacher fail an assignment? (4) Perhaps more concurrent work with other student teachers at the college during the same semester so they can self-evaluate."
QUESTION: Specific devices for helping to improve teaching skills such as micro-teaching, reteaching, diagnostic methods to be used by the student teacher.

1. of great interest ........................................ 9
2. of some interest ........................................ 7
3. of little interest ........................................ 4
4. of no interest ........................................... 1
5. answer omitted .......................................... 2

Total number of respondents 23

S-2 "Depending on needs of students, time, class size, etc."

J-4 "Great."

S-9 "These are areas foreign to me (—I think). I've been away from school too long, I guess. What are they?"

J-5 "Learned in college, observation, student teaching, but mostly by experience."
QUESTION: Realistic frustrations and the professional role.

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Total number of respondents 23

J-1 "Must realize as a student teacher we have ups and downs, errors and successes. Also physically one must pace himself. Mentally he must be creative and industrious."

S-2 "Many, especially when teaching in a minority student (school)--multiple problems--personal, economic, drugs, social, etc."

J-4 "How could a student teacher see this as valid?"

J-5 "Only reality is to ask all teachers encountered (not at college)."
QUESTION: Utilization of the total school site as an aid to the teacher-training program in art.

| 1. of great interest | 13 |
| 2. of some interest  | 8  |
| 3. of little interest| 2  |
| 4. of no interest    | 0  |
| 5. answer omitted    | 0  |

Total number of respondents 23

J-5 "Unrealistic, not really helpful."

J-4 "Fantastic!"

J-1 "Observation of other permanent teachers is important."
RESPONSES: Additional areas of concern, comments, needs, etc.

J-4 "Based on two experiences with student teachers (one excellent and one awful) and based on my own experience as a student teacher seven years ago—I thought excellent and think less excellent now. So—I guess I feel some can teach, some can't; some have education, some can't use their education—and who can always judge?"

S-15 "Student teacher should participate in school activities and socialize with faculty members during lunch or coffee break, if possible. Sport nights and sport activities would give student teacher a more realistic approach to teaching and the students."

S-2 "At present, student teacher program of one class is unrealistic in the problems faced by the full-time teacher. Creative teaching, period after period, is the true test of coping with the 'paper problems' of being a teacher along with developing the creative art ability of the student. A one semester of student teaching—possibly one period of full responsibility, and the remainder of the day a team teaching approach . . . anything would be better than the unrealistic approach of the present method of one period for two semesters. Guess I better stop—I could go on for pages and pages."

J-5 "Training and future job should be more closely related—ex: photography teacher needs more than one semester of photo."

J-6 "I feel that earlier in the educational program for art teachers, the college student should spend about ten weeks assisting a teacher in the classroom, much more observation should be involved before student teaching is begun."
"Need to know many projects and activities before entering the classroom. A knowledge of ways to adjust the projects to the specific level of students one is working with—" 

"The student teachers need more adequate preparation in terms of the art processes they will be teaching and methods of instruction and motivation. It would be helpful if college courses could stress the idea of basing art projects upon understanding and applying art principles and to art elements in the production of a finished product."

"Most student teachers have unrealistic attitudes toward teaching—they seem to have been taught (in college classes) that they will be able to reach every student and that every student is going to be very interested in learning! This situation provides frustration. College methods classes need more reference to people who are teaching... not people who taught ten or twenty years ago. Things have changed!

Also (in my field) realism about teaching the student teacher about cost and maintenance of supplies would provide better classroom planning."

"Student teachers need to know what must be taught in specifics, how to use a saw, file, clean a brush, mix colors, etc. ... not just plan by saying I will teach making a piece of jewelry or how to paint a picture."

"Need to stress the importance of planning detail. Also I found that student teachers need more motivational visual material (slides, prints, examples). Many do not know where to obtain these. --Also need to involve students more in discussion, evaluations, even to assist in teaching, perhaps.

Another main problem is that many student teachers do not teach as they would for a five period day. They need to be more realistic in methods of teaching or would never last the day.‖
S-9 "I think an orientation meeting of all master teachers--without the student teachers present--should be mandatory or else no student teachers. We are supposed to get paid fifteen or seventeen dollars a semester anyway. Why not hand it to us then. That will get us there.

I am of the opinion that student teachers do not really understand the difference between teaching fundamentals and guiding exploration and experimentation. One experiments with the fundamentals. First comes first.

Also they seem to be vague in their objectives of a problem and this, of course, makes grading difficult. All of mine (student teachers) in the past have been pretty good 'on their feet' i.e. good classroom presence--so that doesn't seem to be a major problem. I feel they should on the whole rely a bit more on teaching aids for more effective teaching: charts, examples, board work, etc. Many times an explanation is vague. I realize these points you know full well and aren't your real problem here, but given the chance to sound off comes not often enough."

S-10 "My principal desire to improve our program is (1) send us qualified student teachers. With the great supply of intelligent and gifted artists in the university, why do we get the 'C' student teachers who cannot draw or paint. This questionnaire and the entire program is a giant flop as long as we get 'loving-hands artists.' This program means nothing if the colleges do not have the guts to cut out the driftwood and continue to push people along with the courtesy 'C', not realizing that they may decide to become art teachers. What can a training teacher say when half the class can draw, paint and letter better than the student teacher? If I get one more poor artist as a student teacher, I will not involve myself any further in training efforts.

If the teacher is good and willing to work, all the questions in this questionnaire are no problem."
S-7 "It was difficult for me to differentiate between #2 and #3, 'some interest' or 'little interest,' therefore most of my answers are #1 or #2. Nothing was rated #4 because everything is of some interest to me. I think your proposed handbook is a great idea. Good luck!"

S-13 "If some of my answers are unexpected it may very well be that I do not understand the question. My number '1's,' perhaps reflect more than anything else in learning myself. May I mention an opinion about your questionnaire? The questions or the set-up or wording is somewhat vague. They sound somewhat contrived and their interest or goal is not very apparent."
Dear Teacher Educator,

Orientation materials to aid the new cooperating teacher in the special field of art in the secondary schools might be very helpful. This is the subject of the research study that I am completing under the guidance of Dr. William J. Kasza, graduate advisor, and Miss Irma Middup, supervisor of student teaching, at San Fernando Valley State College.

Your generous assistance in supplying candid answers related to your supervisory role will provide the realistic focus which is most essential. I will truly appreciate any rough notes you care to make in the subject areas listed—or any other. More than likely, similarities exist among the types of dilemmas that usually arise in the student teaching process. It is essential that the supervisor's viewpoint be presented.

Gratefully,

Nita Corinblit
APPENDIX H

Name ___________________________ Position ___________________________

School ________________________________

From your experiences with student teachers and various teacher trainers in the classroom, can you suggest changes which you personally regard as desirable or important to help improve the educational setting for student teaching?

1. What are some of the skills or competencies which you would like to have the cooperating teacher acquire or attempt to develop?

2. List some of the habits or mannerisms which the cooperating teacher should attempt to discard because they seem to impede the progress of the student teacher.

3. What attitudes or understandings should the cooperating teacher bring into focus when he uses the official evaluation form?

4. Do cooperating teachers allot sufficient time and attention to the assistance of the student teacher?

5. What changes would you like to make in the organizational plan for student teaching? Example: your schedule, student teacher schedule, location, etc.
APPENDIX I

RESPONSES OF SUPERVISORS TO INDIVIDUAL QUESTIONS

CS - College Supervisor
QUESTION: What are some of the skills or competencies which you would like to have the cooperating teacher acquire or attempt to develop?

CS-1 "Most of the art program is 'project' oriented. Since most of the students will never become professional artists, I believe more emphasis should be given to art as a means of individual expression and communication. In particular--assist the student teachers with display techniques and motivational bulletin boards. Because of the large class size at the college level, the limited bulletin board space, and multiple use of classrooms, student teachers have very little (if any) experience in display techniques."

CS-2 "Design experiences as well as product-centered projects. Analysis of purposes--center on perception, creativity, and knowledge. Investigate ways to include aesthetic growth."

CS-3 "Become more skillful in setting up acceptable guidelines such as when lesson plans are due to training teacher, when student teacher is expected to arrive, and how late the training teacher wishes them to stay (Student teacher is sometimes confused in this area).

How much supplies the training teacher can spare for this one class. Also, I think it might be helpful if the training teacher discusses personal appearance and what is usually acceptable before student arrives in inappropriate dress.

CS-4 "Ability to leave her students and the room to the student teacher. Upgrade her or himself in the current art scene. Can tell the year master teacher took training by the 'look.'"
CS-5 "Continual personal involvement with all the arts and the behavioral sciences. Interaction with students to cooperatively define and determine their art curriculum. Commitment to personalized art experiences for each student. Be accountable to the students they teach."

CS-6 "Personality of master teacher in relation to student teacher is prime consideration in assignment. Hopefully there is a dynamic program, but this most often is not the case. Skills in group dynamics and control is most important."
QUESTION: List some of the habits or mannerisms which the cooperating teacher should attempt to discard because they seem to impede the progress of the student teacher.

CS-1 "None."

CS-2 "Habits to acquire: Make notes daily on performance. Set a time for weekly conferences. Read unit. Set date for when it is due. Set date for sample. Don't be 'easy.' Do not let students by-pass unit and daily plan writing. Don't accept a student teacher if they really don't want the responsibility."

CS-3 "Discussing the junior or senior high work with individual students who need help (after the first week or two). Class should be turned over totally to student teacher except in cases of extreme discipline problems. Also--discussing problems with coordinator during class time. It would be best for supervisor to sit alone and observe and then both of them walk out into the hall. The training teacher seems to feel awkward about letting the supervisor sit quietly in the corner which is a necessary part of her observation and engages in conversation which is distracting, I feel."

CS-4 "Complaining about 'how unprepared' students are instead of looking at positive attributes."

CS-5 "Over emphasis on enforcing rules, adhering to teacher-prescribed class routines. Expecting the student teacher to follow and adapt to established teaching methods. The habit of repeating the same art experiences ('lessons') semester after semester, --year after year!"

CS-6 "Reluctance of some master teachers to give full control and responsibility of class to student teacher seems to be a problem. Several reasons might excuse this, but it might be the 'mother hen' complex."

QUESTION: What attitudes or understandings should the cooperating teacher bring into focus when he uses the official evaluation forms?

CS-1 "This is a student teacher. As such the student expects to learn from the training teacher. As deficiencies are noted, the student should be informed so that the formal written evaluation is not a surprise."

CS-2 "1. Don't generalize. Use concrete examples. 2. Recognize they are first, evaluating on potential to become a teacher; second, on present performance. 3. Evaluation form is a life-long statement in candidate's confidential papers. 4. Make qualifying statements, not absolutes."

CS-4 "This is a complex problem. I feel the official form should be made out only once as a hiring record. One especially for the supervisor, student teacher, and training teacher should be filled out in a three way conference only as a measurement and guide for the three of them and a vehicle for discussing growth and direction."

CS-4 "How the forms will be used? Who will read them? They are not used as a teaching device, only as a placement tool!"

CS-5 "Consideration of the limitations under which the student teacher operates. That the student teacher is working in a pre-established program and may feel—or be made to feel that he must conform. Allow for mistakes in judgment—even veteran teachers are vulnerable."

CS-6 "Complete candor between master and student teacher is a must. Some cooperating teachers become too 'nit-picking' and feel the need to place items on said forms."
QUESTION: Do cooperating teachers allot sufficient time and attention to the assistance of the student teacher?

CS-1  "Yes."

CS-2  "This varies, of course. Actually the problem is in assignment scheduling and the student's need to attend courses. It is ideal to have an assignment preceding nutrition or lunch or teacher's conference hour. Some find difficulty in analysing and then communicating, and thus avoid."

CS-3  "Definitely yes, I would say."

CS-4  "Some too much. Others use (student teacher) as a handy aid. Others are never seen again."

CS-5  "Doubtful, because of time schedule and the manner in which the usual program is organized."

CS-6  "Some allot too much time, others not enough. But the average indicates no problem in this regard."
QUESTION: What changes would you like to make in the organizational plan for student teaching? Example: your schedule, student teacher schedule, location, etc.

CS-1 (No response)

CS-2 "The student teacher should not be an additional responsibility. Time release is essential to give more thought and help to student teachers. There should be a closer relationship with the college.

Team teach with the student teacher. Arrange for (now and then) student teacher to work with small group within the class. More than one activity at a time--more individualized teaching so students can participate and experience this mode (team teaching)."

CS-3 (No response)

CS-4 "Full time--one quarter--no college studies--only student teaching. More faculty units or time. Easier to teach another class than supervise student teachers under the present .33 per student, even the student teacher has 2 schools."

CS-5 "The student teacher to have intern status and the cooperating teacher in the role of advisor, assistant, consultant or supervisor. Recommended that the student teacher be in complete charge of specific art classes for half day assignment. This would allow time for college courses and college supervisor. The cooperating teacher should have release time from teaching to permit conferencing and planning with student teacher; also three way conferencing with college supervisor. The college supervisor should have supervision as a full-time responsibility with the addition of a seminar for all student teachers."

CS-6 "I believe the Ryan Act will soon dictate an answer that we shall conform to. It is most important to bring the group together--once a week--under the seminar format, however."
APPENDIX J

NOBEL JUNIOR HIGH SCHOOL

March 15, 1968

TO: FACULTY
FROM: BEN F. WETZEL, Principal
SUBJECT: TRAINING TEACHERS

Nobel Junior High School is a training school, working with San Fernando Valley State College in providing observation and practice teaching experience for future teachers. Information concerning this practice is contained in Personnel Guide A 147 and A 148.

Teachers are selected for the program by the administration except in cases where the college or university makes specific training teacher requests. The following additional guidelines are used in selecting and assigning training teachers to the extent and applicability under existing conditions.

A. The training teacher should have a major in the subject field in which the training is being done.

B. Should have a rich background of training and experience.

C. Should be up-to-date in subject field knowledge, educational developments and resources.

D. Should be recommended by school coordinators, school supervisors, and college staff.

E. Should have consistently good health and outstanding attendance.
APPENDIX K

OFFICIAL EVALUATION FORMS

(See enclosure in packet at the end of this thesis)
APPENDIX L


Section 13158. Issuance of Preliminary Certificates

The superintendent of schools of each county shall issue to persons in training for the teaching service preliminary certificates of a temporary character.

Section 13159. A preliminary certificate shall be issued to the holder of a recommendation from a state college, the University of California, or any private college accredited by the State Board of Education to train teachers. The certificate shall specifically authorize the holder to do student teaching and to do supervised field experience in such areas as may be called for in the requirements of the various authorized credentials for public school service without salary from district funds, and no student teaching or supervised field experience may be performed without such a certificate. The holder shall be deemed a certificated employee of the district with respect to acts performed by him at the direction of the district with respect to acts performed by him at the direction, suggestion, or consent of the certificated employees under whose supervision and control the holder performs his duties whether or not such duties are performed entirely in the presence of the employees of the district assigned to supervise
the holder.

Practice Teaching.

Section 13160. Practice teaching shall be of the same kind in the same grades, classes, or type of schools as specified in the recommendation.
APPENDIX M

GUIDANCE GIVEN STUDENT TEACHER BY COOPERATING TEACHER:

A DAILY JOURNAL

February 3 - First day

Student teacher attended faculty meeting and Art Department meeting. Remained afterward to check supplies and room environment. Reviewed opening day procedures.
1. Student registration cards
2. Supply list
Reassured S.T. that opening week would be easy for her to handle.

February 4 - Second day

Demonstrated how to analyze information on student data cards. Provided for projective drawings in first week to provide more personal information for S.T. about each student and his relationship to art.

February 5 -

Discussed how to relate study films to the learning program when they are not a part of the teacher's unit plan. Discussed how films are scheduled and ordered. Reviewed student teacher's rough plans for opening five weeks. Approved unit plan to introduce design and color in nameplate project.

February 16 -

Took a tour of counseling office. Pointed out areas of pertinent information on cumulative records and demonstrated method of handling preferred by office clerks. Introduced S.T. to grade counselor, head counselor, and clerks.

Suggested including drawing from observation in next unit. Pointed out necessity of using curriculum guide to be sure essentials are covered. Advised on method of grading incomplete work. Rechecked work of all students who did not perform
well. Discussed unit plan; the need to plan for the daily sequence. S.T. needs to understand sequential learning.

February 18 -

Making a folder. Assistance of the training teacher was required. S.T. did not anticipate all steps and needed to simplify directions. Was advised not to "hurry" the group. S.T. learned how to refer a student, who was ill, to the Health Office. The form was explained after the class was dismissed. S.T. put up display of student work. She was given the keys to the supply cabinet and urged to survey all available types of materials again. She is working toward establishing control. Advised to use the seating chart at all times and refer to individuals rather than the class as a whole.

February 19 -

Reviewed ways to introduce use of pen and ink. S.T. planned a demonstration. Student causing disturbance was isolated at the front of the room. He continued to disturb by handling objects S.T. was trying to use for demonstration.

Suggested project which will evoke image response; an insect motif for an experimental brush painting which would be a combined imaginative and manipulative experience.

S.T. needed to ask training teacher what to do. Was told (in a whisper) to ignore him and save discussion for private conference. Advised to isolate student at rear or to the side of the group rather than front next time. Commented on need for a shorter demonstration presentation, safer ink distribution.

February 25 -

Helped revise lesson plan form with general concepts stated in "Objectives" and specific tasks outlined in "procedure." Restate objectives for greater impact and clarity. Relate excellent lesson plan of enlarged natural form to T.V. camera close-up. Pointed out other content not apparent to S.T. in her lesson plan. Example: awareness of changing scale and size relationships.
Discussed method of recording grades, various ways of keeping records in roll book.

March 2 -

Student teacher asked for advice about pupil who has turned in no work. Told to check the waste-basket daily. Discussed sequence to date and need for variety, for more spontaneous activity. S.T. suggested painting in watercolor to music to evoke free association. She plans to make a critical evaluation of the effectiveness of this approach. Cooperating teacher decided to refrain from making suggestions to allow for maximum experimental attitude development.

March 3 -

Two types of music were used, classical and popular. Pupils painted two papers. S.T. realized this experience was valid though she felt the product was very disappointing. She was shown how these paintings could be the basis for a later collage and was told that the experience was more important than the product in this case.

March 9 -

Controls necessary. Suggestions included writing specific tasks for the day on board to eliminate unnecessary questions. Pupils do not seem to understand S.T.'s presentation sufficiently. Use more monitors. Give ideas for silent censure.

Suggested project which will evoke image response; an insect motif for an experimental brush painting which would be a combined imaginative and manipulative experience.

March 10 -

Details in pupil work were excellent, but compositions were poor. S.T. was advised how to salvage this material and provide a second experience in composition by having pupils cut out insect and arrange it on a new wash background. S.T. was enthusiastic with the pupil response to the collage experience and the results.
March 16 -

Began cardboard relief design. S.T. was asked to attempt to focus student effort on specific tasks at opening of period. Use enrichment material at the close. Insufficient planning for clean-up noted. S.T. was advised to improvise methods of dealing with immature behavior of Sharon and John. S.T. discussed pressure of outside assignments and was told that student teaching must take priority over other college classes.

March 17 -

Sharon's cumulative record listed high I.Q. and good grades in other classes. S.T. was surprised. Health office records were shown to S.T. Sharon's file states glasses are needed to overcome near-sightedness. She refuses to wear them.

Described to S.T. how composition could be explained to seventh grade pupils in simple terms such as "Where do you want the eye to go? Which path should it follow?" rather than the "relationship of shapes."

S.T. kept Bill after class. Overheard conversation. Student teacher's approach was too negative. Advised later that the possibility of a positive outcome should always be part of the reprimand.

March 18 -

Suggested referring to solving composition problems as a "puzzle." Advised S.T. to plan carefully for distribution of tempera for next day. To conserve paint, only unmixed colors would be used the first day. This could eliminate the problem of matching shades.

March 19 -

Dispensing tempera required more assistance than S.T. anticipated. The change in media was a good motivator. S.T. observed that control problems are non-existent when motivation is strong. Cooperating teacher decides that more emphasis must be concentrated in the area of motivation.
<table>
<thead>
<tr>
<th>TOTAL RESPONSES</th>
<th>TOPICS</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 0 2 7 13</td>
<td>Orientation check list</td>
</tr>
<tr>
<td>2 0 3 7 11</td>
<td>Information: St. teacher</td>
</tr>
<tr>
<td>1 2 2 3 15</td>
<td>The first week</td>
</tr>
<tr>
<td>3 0 2 9 9</td>
<td>Sequential learning task</td>
</tr>
<tr>
<td>0 2 3 4 14</td>
<td>Responsibilities - 3 way</td>
</tr>
<tr>
<td>0 0 0 0 2 21</td>
<td>Conference planning: 2 way</td>
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<tr>
<td>0 0 0 2 13</td>
<td>Conference planning: 3 way</td>
</tr>
<tr>
<td>1 2 3 5 12</td>
<td>Observation techniques</td>
</tr>
<tr>
<td>0 2 2 2 14</td>
<td>Develop self-evaluation</td>
</tr>
<tr>
<td>2 1 2 1 14</td>
<td>Protecting self-concept</td>
</tr>
<tr>
<td>1 2 2 8 5</td>
<td>Using evaluation forms</td>
</tr>
<tr>
<td>1 0 0 8 14</td>
<td>Accepting teaching style</td>
</tr>
<tr>
<td>3 2 4 8 6</td>
<td>Conflicting interpretations</td>
</tr>
<tr>
<td>0 1 6 9 7</td>
<td>Team teaching, grouping,</td>
</tr>
<tr>
<td>0 0 0 2 13</td>
<td>Response to deficiencies</td>
</tr>
<tr>
<td>2 1 4 7 9</td>
<td>Specific devices, skills</td>
</tr>
<tr>
<td>0 0 2 8 13</td>
<td>Using total school site</td>
</tr>
<tr>
<td>1 1 6 6 9</td>
<td>Frustrations-prof. role</td>
</tr>
</tbody>
</table>

**Number of semesters as cooperating teacher**

**Level:** J = Junior, S = Senior
SECONDARY STUDENT TEACHING EVALUATION

NAME: _______________________  SCHOOL DISTRICT: _______________________
(last)  (first)  (initial)

SCHOOL: _______________________  GRADE AND SUBJECT TAUGHT: _______________________

DATE OF ASSIGNMENT: From (month/day/year) To (month/day/year)  SUPERVISING TEACHER: _______________________

I. Rating Scale. Base your opinion of the student’s qualities and performance as a student teacher on the following scale:

1--Outstanding  2--Above Average  3--Average  4--Below Average  5--Poor

A. PROFESSIONAL COMPETENCE: (Place “X” in appropriate box)

1. Knowledge of subject matter
2. Quality of planning and organization
3. Motivation of students toward learning
4. Discipline and class morale
5. Use of teaching methods
6. Attention to individual differences
7. Evaluation of pupil progress

B. PERSONAL QUALITIES:

1. Appearance
2. Vitality and enthusiasm
3. Speech qualities and habits
4. Rapport with students
5. Acceptance and application of criticism

I. EXPLANATORY STATEMENT:

Date submitted: _______________________  Signature: _______________________

(BEFORE COMPLETING THIS FORM PLEASE SEE INSTRUCTIONS ON REVERSE SIDE)
<table>
<thead>
<tr>
<th>Name of Student</th>
<th>Credential</th>
<th>Teaching Major</th>
<th>Teaching Minor</th>
</tr>
</thead>
</table>

**Instructions:** Check the place on the line which indicates your rating of the candidate. Do not check the items which you feel unqualified to judge. If the terms used below do not describe the candidate satisfactorily, please write your description on the line.

1. **Health, Vitality**  
   - Frequently ill, or lack of vigor  
   - Seldom ill, usually energetic  
   - Good health, full of vigor  
   - Healthy and energetic

2. **Personal Appearance**  
   - Unsuitable, improvement needed  
   - Grooming usually adequate  
   - Favorable; consistently well-groomed  
   - Exceptionally impressive

3. **Speech Effectiveness**  
   - Deficient in voice, expression, or word usage  
   - Voice and expression understandable; word usage usually correct  
   - Clear and pleasant voice; expression and word usage good  
   - Exceptionally clear, well-modulated voice; excellent expression and good word usage

4. **Poise, Self-confidence**  
   - Tilt-at-ease; very shy, uncertain  
   - Moderate confidence; usually able to cope with normal situation  
   - Considerable poise; can handle normal situations with ease  
   - Exceptional ability to cope with all kinds of situations

5. **Forcefulness**  
   - Ineffective in commanding respect of students, or overly aggressive  
   - Usually exerts effective influence on students  
   - Speaks and acts with conviction and influence  
   - A convincing, influential person

6. **Judgment, Common Sense**  
   - Judgment cannot be relied upon; somewhat erratic  
   - Usually shown sound judgment; seldom erratic  
   - Shows sound judgment and common sense  
   - Consistently shows excellent judgment

7. **Enthusiasm**  
   - No pep, drab, colorless  
   - Some enthusiasm and animation  
   - Usually vigorous and enthusiastic  
   - Full of zest; inspires others

8. **Cooperativeness**  
   - Uncooperative  
   - Usually willing to work with others, accepts suggestions  
   - Cooperates well; seeks suggestions  
   - Very cooperative, willing and able to lead or follow

9. **Industriousness**  
   - Lazy or indifferent  
   - Adequate application; meets basic classroom requirements  
   - Industrious, usually does more than minimum expectation  
   - Very diligent and productive

10. **Dependability**  
    - Occasionally undependable  
    - Usually dependable and reliable  
    - Accepts responsibility well; dependable  
    - Completely reliable, responsible

11. **Tact, Relationships**  
    - Sometimes thoughtless, insincere, offensive  
    - Usually says or does what is courteous and appropriate  
    - Is considerate; has good relationship with students and adults  
    - Very tactful; skillful in dealing with others

12. **Breadth of Interests**  
    - Very limited range of interests  
    - Adequate range of interests  
    - A good variety of interests  
    - Broad cultural, civic, and professional interests

13. **Attitude toward Teaching**  
    - Teaching is just a vocation; an easy livelihood with security  
    - Interest largely limited to teaching one subject; a way to use speciality  
    - Considers teaching as a social service, a way to improve society  
    - Has a keen desire to aid youth in development toward desirable goals

14. **Understanding of Students**  
    - Not well acquainted with students; little understanding of behavior  
    - Taken effort to learn about members of class; little contact outside of class; limited understanding  
    - Interested in all students; has knowledge and understanding based on school data and out-of-class contacts  
    - Has exceptional interest, knowledge, understanding, and appreciation

15. **Knowledge of Subject**  
    - Some lack of knowledge; inadequate for teaching  
    - Limited to knowledge expected of students  
    - Adequate to supplement basic knowledge expected of students  
    - Broad, thorough knowledge; sufficient to enrich class learning

Ed-M505
<table>
<thead>
<tr>
<th>17. Skill in providing for individual differences</th>
<th>Little or no provision for individual differences</th>
<th>Some provision made for individual differences</th>
<th>Considerable attention given to meeting individual differences</th>
<th>Provisions made to challenge almost all students</th>
</tr>
</thead>
<tbody>
<tr>
<td>18. Skill in evaluation</td>
<td>Tests and other evaluations fail to serve purposes</td>
<td>Evaluation media used satisfactorily</td>
<td>Fairly effective in using several means of evaluation</td>
<td>Skillful in determining progress and achievement</td>
</tr>
<tr>
<td>19. Class management, control</td>
<td>Somewhat disorganized and inept in handling pupils</td>
<td>Class control and management skills adequate for present stage of experience</td>
<td>Class atmosphere generally wholesome</td>
<td>Class management efficient and behavior of pupils excellent</td>
</tr>
<tr>
<td>20. Planning, preparation</td>
<td>Scanty, poorly organized plans</td>
<td>Adequate plans usually prepared</td>
<td>Well organized and practical plans</td>
<td>Excellent selection, organization and adaptation of material to abilities, needs, and interests of pupils</td>
</tr>
<tr>
<td>21. Skill in motivating learning</td>
<td>Somewhat ineffective; few students attentive or interested</td>
<td>Students usually willing to participate in class-work</td>
<td>Most students interested, attentive, and actively participating</td>
<td>Nearly all students eager and working to capacity</td>
</tr>
<tr>
<td>22. Achievement of pupils</td>
<td>Students' achievement not up to expectation</td>
<td>Most students' achievement at level expected</td>
<td>Some students' achievement above normal; others at level expected</td>
<td>Class achievement significantly better than expected</td>
</tr>
<tr>
<td>23. Response or attitude of students</td>
<td>Some students lack interest, respect, cordiality</td>
<td>Students usually respectful and considerate</td>
<td>Evidence of interest, respect, cordiality</td>
<td>Class atmosphere indicates considerable interest, respect, cordiality</td>
</tr>
<tr>
<td>24. Interest in total school program</td>
<td>Unaware or disinterested in various aspects of school program</td>
<td>Aware of various parts of program and special services</td>
<td>Shows genuine interest in and understanding of total school program</td>
<td>Shows keen interest; participates effectively as a teacher in total program</td>
</tr>
<tr>
<td>25. General qualifications for teaching prospect</td>
<td>A questionable success</td>
<td>Probable average success</td>
<td>Likely to be above average</td>
<td>Should be outstandingly successful</td>
</tr>
</tbody>
</table>

26. What special characteristics of candidate would likely be a significant *hindrance* in becoming a successful teacher?

27. What special characteristics of candidate would likely be a distinct *advantage* in becoming a successful teacher?

28. Additional comments: *(Use additional sheet if necessary)*

Date __________________________ Name __________________________ Position __________________________