

/RELEASED-TIME MUSIC TEACHING IN KANSAS/

by

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B. M., Northwestern University, 1981

A MASTER'S REPORT

submitted in partial fulfillment of the

requirements for the degree

MASTER OF MUSIC

Department of Music

KANSAS STATE UNIVERSITY
Manhattan, Kansas

1986

Approved by:


Major Professor

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INTRODUCTION

Research for this project has focused in three areas: first, exploring the history of released-time music teaching in Kansas; second, investigating districts that presently have programs; and third, proposing a program for the Topeka area schools.

SECTION I: KMTA Certification

...to promote and advance the study of music, to improve professional standards among the teachers and provide students with opportunities for musical growth.¹

This is the purpose of the Northeast Kansas Music Teachers Association. Released-time teaching and the ideals it represents coincide nicely with the purpose of the Association. Released-time can best be defined as the opportunity for elementary and secondary public school students to receive credit for private or group music instruction. Exclusions from the definition include organizations such as band or choir that exist in most public schools. Examples include: first, private or group keyboard, voice or instrumental lessons given at the school for which the student receives credit on his transcript (in some cases students are released from academic classes to take their lesson), and second, the opportunity for students to be released from the school grounds to take a private lesson (credit usually appears on the transcript in these cases also). Teachers of these students must be certified in some way by the State of Kansas. Some are certified to teach music in public schools. However, private keyboard instructors in many cases are not certified by the state. For this reason the Kansas Music Teachers Association (KMTA) has established a certification program for its members.

Three types of KMTA certification are available, plus a fourth kind through KMTA and the Kansas State Department of Education (KSDE).

Type I: Bachelor of Music Degree with a major in the area concerned and equivalency of a minor in each additional area of certification.

Type II: Bachelors Degree with a major in Music Education or a Bachelor of Arts Degree with a major in Music. Eight hours or equivalency of credit in each area concerned.

¹ Northeast Kansas Music Teachers Association bylaws, 1984.

Type III: This level of certification is designed as an alternative for non-degreed teachers who wish to be certified. The requirements are as follows...

Teachers with a Type II certificate are eligible to be certified by KSDE to teach music in public schools. One of the purposes of KMTA Certification is "to develop support of allied State and National Educational Associations through which the private teacher may eventually be able to work more directly with the public school system."³ It is for this purpose that the fourth kind of certification was established.

Independent - Applied Music Certificates approved by the Kansas State Department of Education are available for those teachers with a Bachelor of Music Degree with a major in the area concerned, or a Bachelor of Music Education Degree, both with additional educational requirements...This certificate enables music teachers to teach private lessons in public schools for credit, if approved by the local school board.⁴

One of the people who was instrumental in getting this kind of certification passed is Dr. Gordon Terwilliger. He came to Wichita State University to teach piano in 1946. There was no local piano teachers' league at that time, so he helped organize one. The private piano teacher was usually female, had not completed a college degree, and taught school-age children in the afternoons, evenings, and on Saturdays.

One important issue in the early years of the Wichita Piano Teachers League was released-time. Initially they were not so concerned that credit appear on the student's transcript. The main consideration was that students be allowed a segment of the school day for a private lesson. This would be more convenient for the private piano teacher. Some small Kansas communities

²Kansas Music Teachers Association, *Certification Handbook* (n.p.: Kansas Music Teachers Association, 1985), p. 2.

³Ibid., p. 1.

⁴Ibid., p. 4.

permitted released-time if, for example, a church was situated near the elementary school. In a city the size of Wichita, certification was required.

It was Dr. Terwilliger's desire to gain the support of Arthur Harrell, then the supervisor of music for the Wichita Public Schools. Mr. Harrell's position was that released-time teaching was impossible without certification, but Dr. Terwilliger won his understanding and sympathy. A delegation including Mr. Harrell and Dr. Terwilliger met with Mr. L. H. Shepoiser, superintendent of the Wichita Public Schools. This meeting initiated a campaign for certification that lasted approximately ten years.

In 1967, the first national certification plan was adopted by the Music Teachers National Association (MTNA). This was about six years after the first three types of KMTA certification were approved. At this point KSDE was indifferent toward KMTA certification because it didn't require education courses that public school teachers are required to have. After KMTA certification was approved, Dr. Terwilliger was asked to chair a committee to investigate national certification. He was asked to select representatives from each of the regions of MTNA so that it would not be only a regional proposal. The secretary of the committee was Sister Christian Rosner from Saint Mary of the Plains College in Dodge City.

Dr. Terwilliger became acquainted with Sister Christian in about 1959. They had cooperated on the KMTA certification plan. In 1964 or 1965 the MTNA committee met in Omaha for three days of intensive meetings. Their concern centered around what constituted equivalency to a music degree. After a proposal was formulated, Dr. Terwilliger defended it at MTNA regional meetings. He obtained the support of the National Association of Schools of Music.

Dr. Terwilliger was president of KMTA in the academic years 1960-2. It was during these years that the first three types of KMTA certification were adopted. Two to three years later, KSDE was approached about the fourth kind of certification.

Dr. Terwilliger never appeared before the Kansas State Board of Education (KSBE), but rather wrote letters and gathered support for the proposal. In 1968, one year after MTNA certification was adopted, he became associate graduate dean and withdrew from activity regarding certification.⁵

The campaign for released-time certification began in about 1963 and lasted until 1978 when it was approved by the Kansas State Legislature. The main consideration shifted from releasing students from class to take a private lesson to obtaining credit for private music studies. Others took up the crusade where Dr. Terwilliger left off. Presentations were made to KSBE by Francis Wallingford, Dr. Robert Steinbauer, and Warren Walker. The plan was rejected numerous times by the Standard Board for KSBE. The main objection was that KMTA-certified teachers did not meet the same academic standards as public school teachers. At this time there was no credit given to any student for any studies that did not take place within school facilities (excluding isolated cases in rural areas).

George Neaderhiser was Music Consultant for KSBE. He did a study across the United States to determine which states allow the independent teacher to teach for school credit. Only two states allowed this. Other states, however, permitted local school districts to set up their own criteria which granted credit for private lessons. In 1973-4 the state coordinators for Math and Science wrote a Curriculum Guide which allowed students to receive credit for independent study with a certified teacher.⁶ Mr. Neaderhiser insured that this program did not specify what subjects could be studied independently.

In June of 1975 the Standards Board for KSDE asked to include on their

⁵Dr. Gordon Terwilliger, interview held at Wichita State University, Wichita, Kansas, July 12, 1985.

⁶See Appendix 1, from the Kansas Department of Education Bulletin #201.

agenda the certification plan proposed by KMTA.⁷ In September of 1975 the Standards Board for KSDE would not consider the proposal but appointed a committee to revise it. The committee included George Neaderhiser, Charlene Cox, Dr. Robert Steinbauer, and six members of the Standards Board. They met five times in the next year. The revised proposal was approved by the Standards Board for KSDE in the spring of 1976 and then by KSBE. It was delayed six months in the Attorney General's office. Final approval came from the State Legislature in the spring of 1978 and it became effective July 1, 1978.⁸ As of this writing, no one has applied for this type of KMTA certification. It is recommended to be revoked by the 1987 State Legislature.

⁷See Appendix 2, Kansas Music Teachers Association Certification Proposal.

⁸See Appendix 3, Kansas Music Teachers Association Certification Regulations.

SECTION II: Released-Time Teaching on the National Level

What is currently being done nationally with released-time music teaching?

Jean Hull published a study in 1984 which was revised in 1985.

Public School Credit/Released Time [PSC/RT] has a history of over sixty years in the United States. In reviewing the situation, both past and present, as it exists in each state, it becomes apparent that there has been a similarity in the problems that have been confronted. In some areas, there has been opposition and apathy but the present trend is to value community resources as a means to expanding opportunities for students.⁹

Organizations which have pledged their support of PSC/RT include MTNA, its Independent Music Teachers Forum, and the National Guild of Piano Teachers. Ms. Hull includes an eleven-part section in her report entitled "Recommendations for Advancing Public School Credit and/or Released Time for Private Music Instruction." It is directed toward the person who is interested in starting a program in a state that does not already have one. The 1984 Review includes a section called "Supportive Statements for PSC/RT by Public School Officials" which includes four statements.

The bulk of Ms. Hull's report is sections titled, first, "State Approved Plans," second, "States Working for Approval by the State Department of Education," third, "States Working for Approval by the Local School District," and fourth, "States Determining Support." Thirty-six states are listed in this part of the report. The first section lists twenty states, six of which have programs that started before 1960. Most programs give credit only on the secondary level. According to the report, the oldest state-approved PSC/RT plan started in Washington in 1915. The next oldest is New York (early 1920's), followed by Missouri (1935), California (1937), Texas (before 1940), and Louisiana (about 1954). Minnesota is a special case, because though a statewide

⁹ Jean Hull, Review of Public School Credit and Released Time for Private Music Instruction (N.p.: Music Teachers National Association, 1985), from the foreward.

proposal has been made (included in the second section), the Minnesota State Department of Education has accepted the Edina PSC/RT plan begun in 1972. Other state-approved plans include Wisconsin (1972), New Hampshire (1976), Connecticut (1977), Kansas [1978], Mississippi (1979 in Hattiesburg), and New Mexico (1981). The remaining seven states in this section, Florida, Idaho, Indiana, Nevada, Pennsylvania, Tennessee, and Vermont, have PSC/RT programs set up by the local school district with the approval of their individual State Departments of Education.

The second section, "States Working for Public School Credit and/or Released Time Approval by the State Department of Education," includes proposals in Illinois, Kentucky, Maryland, Minnesota, Montana, and Virginia. The third part, "States Working for Public School Credit and/or Released Time Approved by Local School District (Considered a Local Option by State Department of Education)," discusses plans for Colorado, Michigan, North Carolina, Ohio, and Oklahoma. The fourth section, "States Determining Support and/or Initiating Plans to Secure Public School Credit/Released Time," is a list of resource persons for Arkansas, Georgia, Maine, Massachusetts, New Jersey, and Utah.

In the 1984 Review, Ms. Hull describes three successful programs for elementary school students in the section titled "Independent Music Teachers Teaching in the Public School." In the introduction to this part, Ms. Hull gives additional reasons that PSC/RT is becoming more widespread.

There is a growing interest to provide additional opportunities to the public school music curriculum by having music instruction given within the school facility by Independent Music Teachers...Reduced music budgets have curtailed the number of music specialists and created a situation where public schools are receptive to utilizing community resources.¹⁰

The three programs described are Music Fundamentals - A Keyboard Approach

¹⁰ Jean Hull, Review of Public School Credit and Released Time for Private Music Instruction (Dallas: National Piano Foundation, 1984), p. 34.

(Dallas, Texas), Music for Every Child (Started in 1979 in Santa Clara County, California), and Class Piano Instruction (Memphis, Tennessee). The last section of the Review, "Report and Application Forms," includes forms from Florida, Minnesota (Edina), and Louisiana.

SECTION III: Released-Time Teaching in Kansas

According to the 1985 Review, the present status of PSC/RT in Kansas is as follows:

The universities are making courses needed for certification a part of their curriculum and college students are aware of the credits needed for state teacher certification for PSC. Because of the additional credit hours, it does take time for teachers to obtain this certification. In some school systems, music is being taught on a one-to-one basis by Independent Music Teachers. In Goodland, credit was given for an Independent Music Study Project. For information, write Marjorie Cogswell...¹¹

Mrs. Cogswell provided further information about Independent Study credit in Goodland. In the 1982-3 school year she had a senior piano student at Goodland High School who chose to do a music project for credit. The student's counselor asked Mrs. Cogswell to supervise the project. She made a proposal to the school authorities which was accepted. Work for the project was done in the student's private lessons.

His project for the year involved a survey of music history with reading assignments, listening assignments and piano repertoire to practice. I provided all the books and records. At the end of the project he gave a piano recital.¹²

Mrs. Cogswell does not hold the KMTA Certification recognized by KSDE, and this is the first time the school has ever recognized her contribution to music education in the form of granting credit for a student's work.

In some cases they [her students] have been released from school to take a lesson if they had a free period, but this depended a great deal on the current principal...As you can see, this is a rather rare event and has in no way improved the attitude in the schools that private music study is an educational activity. Probably I appreciate most the allowing released time when it is possible.¹³

¹¹Hull, Review (1985), p. 6.

¹²Marjorie Cogswell, 12 March 1985, personal letter.

¹³Ibid.

Mrs. Cogswell's student is not the only one in Kansas who has received Independent Study credit for Private piano lessons. In 1976, Mrs. Charlene Cox sponsored a similar project in USD #501 in Topeka and in the outlying schools. As in Mrs. Cogswell's case, credit was awarded with the approval of the individual high school principal.

Released time is currently available on a limited basis in Topeka (USD #501). Mrs. Julie Rivers teaches private piano lessons to one elementary school student and one high school student during the day in her home. Arrangements were made through the teacher for a lunch period lesson for the elementary student. The high school student comes during a study period. Released time opportunities such as this are fairly widespread in small communities in Kansas, but only three districts presently offer credit for lessons taught at the school by Independent Music Teachers.

Chapman (USD #473), Altamont (USD #506), and Colby (USD #315) offer PSC/RT programs in their schools and employ Independent Music Teachers. Information about these programs was obtained by visiting Chapman and by mailing a Survey of Released Time Music Teachers.¹⁴ From an historical perspective, Chapman has the most interesting program. Chapman High School opened as Dickinson County High in 1889. The annual catalogue of 1894-5 shows a music curriculum offering courses in history, harmony, and theory as well as private lessons in piano, violin, organ, and voice. The music history course predates by two years the earliest known course of its kind in the United States.¹⁵ The harmony and theory courses similarly predate all others by

¹⁴ See Appendix 4, Survey of Released Time Music Teachers.

¹⁵ "The Dickinson history course predates the two-year music appreciation course first offered at Central High School in Springfield, Mass. by Mary Regal in 1896 and 1897. I believe that the Regal course is the earliest known high school music appreciation/history course reported to date." Melvin Platt, Professor of Music at The University of Oklahoma to George Heller, Music Education Department at The University of Kansas; 21 April 1982.

five years.¹⁶

The fact remains that an obscure music teacher in rural Kansas carried on pioneer work in music theory, music appreciation, and applied music that predates the earliest efforts in these areas of musical study known today. Music study at Dickinson High School appears to have been offered for credit.¹⁷

This is a unique situation, and it appears as if Kansas has the distinction of having the oldest Public School Credit music program in the United States.

Mary Ann Saulmon teaches piano in the Chapman schools. The Elementary (grades K-6) and Junior High (grades 7 and 8) schools share the same building. There is no piano program in the Elementary school, but Ms. Saulmon started teaching at the Junior High about five years ago. She has taught piano at Chapman High School for about twenty-two years.

I am often asked how we have managed to build a keyboard program of such scope into the curriculum of our public schools. I always explain that we didn't create it; we inherited it. It comes to us from a century-old tradition of musical excellence. The Chapman High School has supported a program of piano instruction as an integral part of a comprehensive music curriculum since opening its doors in 1889 making this one of the oldest extant keyboard programs.¹⁸

The facilities at Chapman High are impressive. The music department occupies an entire wing of the building. Ms. Saulmon's studio is next to the choir room, which makes the level of background noise fairly substantial. She has become accustomed to it and is able for the most part to completely tune out the singing. Her studio is equipped with two pianos, a baby grand (at which she does most of her teaching) and an upright, a desk, bookshelves, recording equipment, and cabinets for storage. There are three practice rooms

¹⁶"The Dickinson harmony course and theory course predates the course in harmony, counterpoint, and melody writing first taught by Frederick Chapman at the Cambridge (Mass.) High School in 1899. Chapman's course predates all others that I know about." Platt, letter to George Heller.

¹⁷Ibid.

¹⁸Mary Ann Saulmon, "A Celebration of Music: The Legacy of a People," n.p., n.d. (Mimeographed.)

in the music wing with an upright piano in each. The choir room, band room, and a few offices fill the rest of the wing. Also available is a seven-hundred-seat auditorium with a nine-foot Baldwin concert grand piano. This is used by those students who give a senior recital.

The music faculty at Chapman High includes four teachers: Ms. Saulmon, one instrumental teacher and two vocal teachers. They are paid by the school district on the same scale as non-music teachers. The student body comprises about four hundred, with about twenty-five enrolled for credit in piano. Several options are available for students wanting to study music. For those students without a piano at home, a beginner class is available with four students per class. It meets every day for the first part of the period, with the remainder of the time devoted to individual practice. Ms. Saulmon reports that these students advance faster than those studying privately because of the constant interaction and exchange of ideas between students. For those studying piano privately, options include one credit or one-half credit per semester. Those receiving one credit enroll in piano as one of their classes, take lessons once or twice per week, and practice the rest of the week. These students receive a grade on their transcript and pay a fee of ten dollars per semester. Those enrolled for one-half credit receive a one-half hour private lesson per week, for which they are released from another class. The grade goes on their transcript, but it is not figured into their GPA. Ms. Saulmon also teaches a musicianship class which is a combination of theory, composition, history, and appreciation. The vocal and instrumental programs round out the music offering at Chapman High.

Harold Bray teaches instrumental music at the Elementary and Junior High schools in Chapman. He gives group lessons during the school year and private lessons during a six-week summer program. Students are not given credit for the lessons. Mr. Bray holds a KMTA Teacher Certificate and is paid by the

school district. USD #473 includes five out-lying Elementary schools that feed into the Junior High and High School at Chapman. Phyllis McCosh and Joetta Nagely teach in four of these out-lying schools. Ms. McCosh teaches general music to grades 1 - 3 at Blue Ridge and Grades 4 - 6 at Talmage. She also teaches piano to grades 4 - 6 at Talmage and Enterprise. Some lessons are private, others are dyad lessons (two students together). Students do not receive credit for their lessons. Talmage has three pianos in the music classroom and Enterprise has two pianos in its music classroom. Ms. Nagely teaches vocal music at Enterprise and at Rural Center. She gives piano lessons (both private and group) at Rural Center. Her students receive a grade each nine weeks. Both teachers are paid by the school district. Students do not have to pay for lessons, but they do pay for music they use.

Labette County High School (LCHS) at Altamont (USD #506) has offered piano as part of its curriculum since the early 1950's, and possibly earlier.¹⁹ The music faculty includes two full-time piano teachers, one vocal teacher, and one instrumental teacher. All are paid by the school district for work they do at the school. Private lessons taught after school hours off school grounds are paid by the student. Facilities at the high school are even more impressive than Chapman's.

There are sixteen practice rooms built around the two glassed-in studios...Emphasis is placed on performance. The school has a small theatre in the main building with a stage and grand piano. On the campus is a large auditorium seating 2500 people, with a stage and concert grand piano. The keyboard department presents one recital each year which includes as many students as possible--those beyond the beginner stage.²⁰

One of the practice rooms mentioned above is for organ. The band area has a band room, four practice rooms, three storage rooms, and an office. The vocal

¹⁹Geraldine Moore, 14 March 1986, personal letter.

²⁰Ibid.

area has a studio, six practice rooms, and eight pianos, with the band room used for large vocal groups. Besides the annual keyboard department recital, there are informal recitals after school about once a month. Performers include piano, instrumental, and voice students. Seniors in any music division may present a Senior Recital in the large auditorium subject to faculty approval.

Geraldine Moore and Becky Buckler are the piano instructors at LCHS. Both teach private piano lessons and Ms. Buckler teaches organ, music theory, and music history. She also has fifteen private students below high school level taught outside the school day. Becky Blaes is the vocal instructor. She teaches private voice lessons three hours a day and some after school, one fifty-voice choir (SATB), one small general choir, and two select choirs (SSA and SATB) after school once a week. John Lefler is the instrumental instructor at LCHS and at Altamont Grade School. His day starts at LCHS with band first hour and instrumental lessons (some group, mostly private) second through fourth hours. Then he travels to the grade school to teach Beginning Band (fifth grade) and Advanced Band (sixth through eighth grades). He also teaches lessons after school. Mr. Lefler has a KMTA Teacher Certificate and all four teachers are certified by KSDE to teach music in public schools.

Students taking private lessons at LCHS receive one hour of credit per semester on their transcript. Ms. Moore gives each piano student a letter grade in three separate areas each week: first, private lesson performance, second, assigned theory, and third, attitude and effort. The grade card includes a separate letter grade for each of these areas. In addition a test grade is given for performance for the class and may also include an oral report about the music performed. Extra credit is given for performance on school recitals. "The school grade cards state that 'the grade is based upon initiative, attitude, cooperation, scholarship, and individual improvement.'"²¹ In addition, students

²¹Geraldine Moore, 1 April 1986, personal letter.

can earn a Piano Letter to put on their school letter jacket by earning points in five areas (entering competitions, performances, accompanying, attendance at concerts, and other musical activities). Ms. Buckler bases her students' grades on weekly lesson grades, practice records, final playing tests, and written exams.

The Colby Public Schools (USD #315) offer PSC/RT programs in piano, voice, and various instruments. There are five music teachers in the district: a primary teacher (grades K-2), an intermediate teacher (grades 3-5), a piano teacher (grades 4-12), a band teacher (grades 5-12), and a vocal teacher (grades 7-12). The piano teacher, Shirley Malcolm, has taught in the Colby schools since 1970. She teaches private piano lessons (grades 4-12) and grade six vocal music. There is no charge for private lessons and they are twenty minutes long. Credit is optional for high school students, but all students receive grades. Lessons are scheduled during music class, PE, recess, study hall, or before or after school.

Of the three school districts in Kansas that offer PSC/RT programs, Colby is the only one that fits all aspects of the definition. Students are "released" from other activities, rather than being scheduled for a class as at Altamont. At Chapman, both options exist depending on the amount of credit a student registers for. All three programs offer credit, but only Colby is strictly released-time.

Ted Lorts teaches choral music (grades 7-12) and voice lessons (both private and group). Ms. Malcolm works with Mr. Lorts to train accompanists for the choirs. Middle School students (grades 6-8) play parts and the accompaniment during class time, and Ms. Malcolm usually accompanies the concerts. High school students do all the accompanying for their choirs. Each student wishing to accompany must be studying piano with a teacher. The student works on the accompaniment with his or her teacher. Dave Belter teaches band (grades 5-12)

and instrument lessons (both private and group). Facilities at Colby High School are adequate for a PSC/RT program. Each teacher has a studio and there are four practice rooms, three of which have pianos. Students are encouraged to use other rooms as available for practice, such as the Music Library, Uniform Storage Room, and Instrument Storage Room.

Colby offers a six-week summer session in which students can take piano, vocal, or instrumental lessons. Students pay the school during the summer, and the teachers receive a flat salary plus a wage according to the number of lessons they teach. Ms. Malcolm holds a KMTA Teacher Certificate, and all three music teachers are certified by KSDE to teach music in public schools.

SECTION IV: Proposed Program for Topeka Area Schools

As a plan for the Topeka area schools has been formulated, several questions have been considered. Why haven't more teachers taken advantage of the KMTA-KSDE Certification Plan? Why do only three districts in Kansas offer PSC/RT programs? If none of the teachers in these districts have released-time certification, is the plan really needed? Kansas seems to be a state characterized by "opposition and apathy" rather than "expanding opportunities" (Jean Hull's words). In fact, the Kansas situation reflects a national trend. MTNA's Independent Music Teachers Forum met recently in Portland, Oregon and discussed released-time along with other issues.

There is little interest in released-time except in Oklahoma...The past few years have seen a setback in programs for credit due to the present emphasis on upgrading education in the public schools. In spite of these setbacks, I found the teachers in Portland still have great interest and plan to continue working for their goals. This is especially true in Kentucky and Virginia.²²

In Kansas, much of the opposition reflects the attitude of public school authorities toward work done outside the school day. Marjorie Cogswell offers the following insight:

The first problem, as I see it, is that the public school hierarchy doesn't recognize music outside of school as an educational function. Within the school, music is treated in many cases as a class which "is to be fun" and is not considered a discipline. I have known many cases of students graduating from high school who had school music twelve years and still couldn't read music or count it correctly. Of course, I have known teachers who tried to teach music fundamentals, but they dared not flunk a student. And I have observed that no student can successfully take a college music program without having had private instruction at some time. Basically, the school program is geared to "group" participation and not the individual achievement. The education people refuse to recognize that much can be learned outside the education umbrella...²³

²² Jean Hull, 17 May 1986, personal letter.

²³ Marjorie Cogswell, 2 May 1986, personal letter.

With this kind of attitude toward private teaching, a detailed plan with good support must be presented to school boards, school superintendents, and school principals. Starting in 1976, Charlene Cox worked with school principals who allowed Independent Study credit for special projects involving private piano study.²⁴ It seems as if this would be the best place to start, and then expand from there. Independent Study credit will require a written contract signed by a school official, the teacher, and the student, and a grading system. The contract will include objectives, media or materials to be used, enabling objectives, and evaluation. A sample contract is included in Appendix 5. The student will receive a grade for each private lesson. Nine-week and semester grades will be determined by averaging the lesson grades. Each lesson will have a possible fifty points, ten points in each of the following areas: Lesson Preparation, Memory Work, Technical Skills, Sight Reading, and Practice Time. Extra credit (ten points each) can be obtained by doing assignments in the following areas: Reports (listening or historical), Original Compositions, Concerts Followed by a Critique, Public Performance, and Accompanying. Besides the areas mentioned, lessons will also include Music Theory (scales, cadences, form, terminology, aural skills) and Music History (discussion of the composers studied and their stylistic practices). A proposed grading outline and grade sheet are included in Appendices 6 and 7.

There is reason to believe that this proposal will be adopted. Even though some school principals would be opposed to granting credit for private lessons, others will welcome it. Students will not need to be released from class since the work will be done in private lessons. Principals should look favorably at the PSC/RT programs in Chapman, Altamont, and Colby. After an Independent Study Credit program is established, the school board can be convinced to implement a more extensive program involving released-time.

²⁴Charlene Cox, 29 April 1986, personal letter.

SECTION V: Conclusions

In conclusion, released-time teacher certification became a reality in Kansas in 1978. Starting in about 1968, Dr. Gordon Terwilliger and others won approval through KMTA and KSDE for this unique certification program. In 1984 (revised in 1985) Jean Hull published a national Review of Public School Credit and Released Time for Private Music Instruction. In it, she surveys the status of PSC/RT programs in each state. Three districts in Kansas presently offer PSC/RT programs in music: Chapman (USD #473), Altamont (USD #506), and Colby (USD #315). Of the three districts, only Colby's is truly released-time. Chapman has the distinction of being the oldest continuous PSC/RT music program in the United States. Altamont's music program has the best facilities of the three and is the most extensive. The State Board of Education and school administrators for the most part do not recognize the contribution of the Independent Music Teacher. This is evidenced by the recommendation to revoke released-time teacher certification and by Marjorie Cogswell's experience in Goodland. A proposal such as the one offered for the Topeka area schools would help to change the attitude of school officials toward private music instruction. Hopefully, this program will provide students with opportunities for musical growth and will be a channel through which other private teachers can work directly with the public school system.

APPENDIX 1

From the Kansas Department of Education Bulletin #201

D. GRANTING CREDIT.

Credit shall be granted either by:

1. Successfully completing classroom work.
2. Validating examinations indicating competence - to be administered by the local district.
3. Independent Study Program.
 - a. Independent learning programs must be organized according to curricular units and steps or phases which have been established by the school.
 - b. The school shall organize an independent study committee to review student proposals. Sponsoring teachers should also be represented. Student proposals must have committee approval.
 - c. Planned programs of independent study must be an extension of the regular school program in terms of a planned indepth study of a particular subject area.
 - d. The responsibilities of the sponsoring teacher should be spelled out by the school. Also, the sponsoring teacher must be properly certified.
 - e. Student credit for planned independent learning programs must comprise or be the equivalent of a unit of work or fractional part thereof.
 - f. In addition to meeting the above criteria, the instructor must specifically list for each student the criteria that must be met for successful completion of the program.
 - g. Equipment and learning materials must be available as part of the planned program for independent study.
4. Approved part-time cooperative training program as defined in the currently approved State Plan and the Policy Handbook of the Vocational Education Section, State Department of Education.

APPENDIX 2

TO: Professional Teaching Standards Advisory Board

FROM: Kansas Music Teachers Association Certified Teachers

SUBJECT: Accepting Type A Certificate for Teaching Instruction in
Independent Study

Type A Certificate must hold a Bachelor of Music Degree, a Music Education Degree or a Bachelor of Arts Degree with a Major in Music. This certificate must include eight hours of equivalency of credit in area taught.

Renewal of Certificates are required every five years by obtaining 12 credits in the following areas:

1. Public Performance
2. College Music Courses
3. Published Compositions
4. Published Music Article
5. Years of Teacher Experience
6. Master Classes
7. Attendance at workshops
8. Attendance at Association Convention
9. Holding office in a Music Association
10. Students entered in auditions, recitals, etc.

Proposed changes in this certificate include having three hours of Child Guidance and Development or Educational Psychology. It is also proposed that three of the credits must be College Music Courses. (additional)

States that provide credit for individualized study in music include Texas, Washington, Florida, Minnesota, Oklahoma, etc.

Benefits of such a program include:

1. Application of learning
2. One to one atmosphere
3. Provide parents and children an option in education
4. Provide career opportunity exploration
5. Administrative costs amount to minimal paper costs for forms

September 12, 1976
Charlene Cox
KMTA Vice-President

APPENDIX 3

KANSAS MUSIC TEACHERS ASSOCIATION

CERTIFICATION REGULATIONS

SPECIAL CERTIFICATES. A. Three Year Elementary Independent/Applied Music (kindergarten through grade 8).

1. Holds an earned baccalaureate degree in music recommended or validated in an institution accredited by the State Board; and
2. Submits evidence of a minimum of six semester hours directed toward understanding the individual in areas of pupil behavior, development and learning; and
3. Submits evidence of a minimum of three semester hours directed toward understanding the school as a social institution in a democratic society; and
4. Submits evidence of a minimum of eight semester hours in attaining competence in private and small group music instruction, to include a minimum of one methods course with a supervised practicum, plus a minimum of one master class experience; and
5. Submits evidence of a minimum of twelve semester hours of credit in the area of specialization.

B. Three Year Elementary/Secondary Independent/Applied Music (kindergarten through grade 12). This certificate may be issued the applicant who meets the above requirements 1 through 4, and in addition, shall submit evidence of a minimum of twenty semester hours of credit in the area of specialization.

RENEWAL REQUIREMENTS. The Three Year Elementary and Elementary/Secondary Independent/Applied Music Certificate may be renewed for five years upon submission of evidence of six semester hours of college credit in the area of music pedagogy. The six semester hours shall include music literature, methods, materials, techniques, master classes, and private instruction. No more than three semester hours of private instruction shall be applied toward renewal.

MASTER CLASS shall mean a music class of the workshop type (demonstrations of teaching methods and techniques rather than performance or lecture), with a minimum of 15 contact hours for one semester hour of credit, taught by a master teacher. To receive certification credit, a person shall obtain approval from the parent institution prior to enrollment in the master class.

SUPERVISED PRACTICUM shall mean a minimum of 20 clock hours of instruction with at least two students, integrated with a methods course, and evaluated by the supervising teacher.

SPECIALIZED AREAS shall include voice, piano, organ, accordion, violin/viola, cello/bass, guitar, flute, single reed, double reed, high brass, low brass, percussion, and electronic/electroponic.

APPENDIX 4

Survey of Released-Time Music Teachers

1. At what school(s) and what grades do you teach?
2. Do you teach private lessons, group lessons or both?
3. Do students get credit for lessons, and does it appear on their transcript?
4. What do you teach, and do you teach any general music classes?
5. Are you paid by the school or by the students?
6. What facilities do the schools have (e.g. studios, practice rooms, piano lab)?
7. Do you hold the Teacher Certificate from the Kansas Music Teachers Association?
8. Can you tell me anything else about the released-time teaching program?

Your name _____

Address _____

Thank you very much for your participation in this survey.

Jonathan F. Packard
1328 S.W. Wayne Ave.
Topeka, KS 66604

APPENDIX 5

SAMPLE

CONTRACT FOR PIANO

INDEPENDENT STUDY

OBEJECTIVES:

1. I will improve my technique, reading ability, and knowledge of music theory and appreciation as I study piano privately.
2. I will have satisfactorily completed _____ units or pages from my methods book.
3. I will be able to name all the intervals, major, minor, augmented, diminished. (Or substitute a similar theory project.)
4. I will have memorized a solo (or solos) which I will perform in public.

MEDIA OR MATERIALS TO BE USED:

I will be working the _____ Method Book and 4 Solos to be selected by my teacher.

ENABLING OBJECTIVES:

In order to reach these objectives above I agree to take one 30 minute lesson each week and to practice a minimum of 5 hours per week.

EVALUATION:

If I practice and take lessons as stated above and make what my teacher accepts as satisfactory progress, I will receive from the senior high school $\frac{1}{4}$ unit of credit for each nine weeks of the year a contract is fulfilled. (The contract can be made to cover a 9 week period, a semester or a year.)

In addition, I will have to perform in public a minimum of two times per year to receive a full unit of credit.

Failure to complete the contract as agreed to will result in a reduction of credit as determined by the teacher.

SIGNED _____

DATE _____

SIGNED _____

DATE _____

SIGNED _____

DATE _____

APPENDIX 6

PROPOSED GRADING OUTLINE

On a scale of 10 to 0 the student will be graded in these four areas:

Lesson Preparation	10
Memory Work	10
Technical Skills	10
Sight Reading	10
Practice Time	10

This is 1 hr. a day, 6 days a
week for a total of 6 hrs per week

TOTAL 50

Assignments which can be done for extra credit at 10 points each are as follows:

Reports (listening or historical)
Original Compositions
Concerts Followed by a Critique
Public Performance
Accompanying

A notebook with these projects will be handed in.

The grading scale will be as follows:

A	50 x no. of weeks (9 x 50 = 450)
B	400
C	350
D	300
F	250

Theory Work includes knowledge of major, all minor, and modal scales, cadences, and form. It also includes knowledge of terminology (Italian terms, retrograde, augmentation, diminution, etc.) We will also work with aural and visual recognition of intervals, chords, and rhythmic dictation. We will also cover Music History (a discussion of the composers studied and their stylistic practices).

ILLEGIBLE DOCUMENT

**THE FOLLOWING
DOCUMENT(S) IS OF
POOR LEGIBILITY IN
THE ORIGINAL**

**THIS IS THE BEST
COPY AVAILABLE**

INDEPENDENT STUDY--PIANO

SCHOOL _____

TOTAL POINTS

A blank sheet of graph paper featuring a uniform grid of thin black lines on a white background. The grid consists of approximately 10 vertical columns and 8 horizontal rows, creating a series of small squares across the page. There are no markings, numbers, or text present on the grid.

EXTRA CREDIT

DIT

GRADE

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RELEASED-TIME MUSIC TEACHING IN KANSAS

by

JONATHAN FREDERICK PACKARD

B.M., Northwestern University, 1981

AN ABSTRACT OF A MASTER'S REPORT

submitted in partial fulfillment of the

requirements for the degree

MASTER OF MUSIC

Department of Music

KANSAS STATE UNIVERSITY
Manhattan, Kansas

1986

Research for this project has focused in three areas: first, exploring the history of released-time music teaching in Kansas; second, investigating districts that presently have programs; and third, proposing a program for the Topeka area schools. In Section I (KMTA Certification) released-time teaching is defined and the history of the certification program adopted by the Kansas Music Teachers Association (KMTA) is explored. Released-time can best be defined as the opportunity for elementary and secondary public school students to receive credit for private or group music instruction. In some cases students are released from a portion of the school day to take their lesson, hence the name released-time. Teachers of these students must be certified by the State of Kansas. Four kinds of KMTA certification are available, one of which is recognized by the Kansas State Department of Education.

Section II (Released-Time Teaching on the National Level) discusses Jean Hull's Review of Public School Credit and Released Time for Private Music Instruction (published in 1984 and revised in 1985). Thirty-six states are listed as either having state-approved plans or working toward getting them. Section III (Released-Time Teaching in Kansas) explores Marjorie Cogswell's Independent Music Study Project in Goodland and the three public school districts that offer released-time programs (Chapman, Altamont, and Colby). Chapman has the oldest continuous released-time music program in the United States. Altamont's program has the best facilities and is the most extensive. Colby's is the only one that fits all aspects of the definition of released-time.

Section IV (Proposed Program for Topeka Area Schools) studies the negative attitude of most school officials toward work done outside the school day and then presents a detailed plan for public schools in the

Topeka area. Section V presents Conclusions. A proposal such as the one offered for the Topeka area schools will help to change the attitude of school officials toward private music instruction. Hopefully, this program will provide students with opportunities for musical growth and will be a channel through which other private teachers can work directly with the public school system.