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A SURVEY OF SUPERVISORY PRACTICES OF JUNIOR HIGH SCHOOL PRINCIPALS AND  
TEACHERS IN THE FIELD OF INDUSTRIAL ARTS IN THE STATE OF UTAH

by

Calvin R. Bybee

A thesis submitted in partial fulfillment  
of the requirements for the degree

of

MASTER OF SCIENCE

in

Education

UTAH STATE AGRICULTURAL COLLEGE  
Logan, Utah

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Special appreciation is extended to my wife for hours she spent in typing this thesis.

Calvin R. Bybee

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## INTRODUCTION

This thesis is a survey study of the supervisory practices of junior high school principals and teachers in the field of industrial arts. The study is limited to the state of Utah and for the school year, 1955-56.

The supervision of industrial arts in Utah has gone through the various stages of expansion and curtailment as have general supervisory programs. Industrial arts supervision differs from that of general education supervision; however, in that comparatively little has been written that applies directly and specifically to it. Those who have been affiliated with the supervision of industrial arts have had to take information from the literature in the field of general supervision and apply it as best they could to their own problems. Their only alternative was to learn the "hard way" through trial and error.

Studies of supervisory practices recommend that the school principal and special subject supervisors should conduct the supervisory program conjointly within a given school. Few school systems in Utah have special industrial arts supervisors. This leaves the full responsibility of leadership in the supervision of this special subject with the school's principal. It is, therefore, necessary for the principal to understand the industrial arts program if the program is to grow progressively. This understanding may best be accomplished through cooperative work and study between the teacher and principal. It is also vitally important that the principal, teacher, and supervisor (if one is

available) continuously work towards improving instruction through the use of clearly stated principles. The teacher should come to look upon supervision as an extension of his teacher training and be eager to co-operate with and to receive help from an individual who is interested in his success rather than his failure.

### Purpose

This research study was devoted to:

1. Attempting to determine if the principal is recognized by principals and teachers as the immediate supervisor of industrial arts in the junior high schools of the state of Utah.
2. Attempting to determine, as far as possible, the actual supervisory practices of junior high school principals and teachers in the field of industrial arts in the state of Utah.
3. Attempting to select supervisory recommendations given by junior high school principals and teachers for the improvement of supervision in the field of industrial arts in the state of Utah.

### Scope

This study included only principals and industrial arts teachers at a junior high school level and was confined to the limits of the state of Utah. It was a survey study of opinions and was subject to the validity of the questionnaire and the truthfulness of responses made. The study was not designed for subjection to advanced statistical analysis. It was designed only for an indication of present practices of junior high school principals and teachers in the supervision of industrial arts and their opinions on how this supervision may be improved.



### Method of procedure

Questionnaires were used to gather the necessary data since the study was on a state-wide basis. A letter accompanied each questionnaire explaining the purpose of the questionnaire, the objectives of the study, and soliciting the aid of the individual receiving the questionnaire to complete and return it to the sender that the desired data could be compiled and evaluated. Follow-up letters were sent to both principals and industrial arts teachers to insure a better return. Copies of questionnaires, accompanying letters, and follow-up letters are to be found in the appendix, pages 88-99.

### Questionnaires

The questionnaires were divided into three parts. Part one pertained to personal information used to give a picture of the background of those principals and teachers answering the questionnaires. Part two pertained to current supervisory practices of junior high school principals and teachers in the field of industrial arts for the school year, 1955-56. Part three pertained to recommendations for the improving of supervision in industrial arts. Responses to part two and part three were made by check marks in spaces provided for that purpose. Opportunities were provided for written responses throughout the questionnaires.

The names and addresses of industrial arts teachers and their principals were obtained from a list of Utah Industrial Arts Instructors, 1955-56, published by the State of Utah Department of Public Instruction.

### Responses to questionnaires

Questionnaires were sent to a total of fifty-five junior high school principals who had industrial arts in their curriculum. Forty-eight, or 87.3 per cent, responded. Questionnaires were also sent to a total of eighty-four industrial arts teachers on a junior high school level.

Sixty-three, or 75.0 per cent responded. Twenty of Utah's forty school districts were represented in the study. Those districts not represented in the study had junior high schools in combination with senior high schools with the exception of two districts which did not offer industrial arts in their junior high schools.

A close scrutiny of the tables will reveal that the total number of responses to the items varied. This was caused by the failure of some principals and teachers to respond to each item listed on the questionnaires. Thus it was necessary to compute percentages on the basis of the number of responses reported for each item.



## DEFINITION OF TERMS

Terms used in this study are defined below to establish a common basis of understanding for the study in the supervision of industrial arts.

### Industrial arts

Industrial arts is that phase of the general education program concerned with orienting individuals through study and experience to the technical-industrial side of society for the purpose of enabling them to deal more intelligently with consumers' goods, to be more efficient producers, to use leisure time more effectively and enjoyably, to have a greater appreciation of material culture, and to act more intelligently in regard to matters of health and safety, especially as affected by industry. (8, p. 216)

### Administration

Administration may be defined simply as "... the process or means by which the aims of an organization are determined, plans are made for achieving those aims, and the plans are carried out." (2, p. 6)

It is the direction, control and management of all matters pertaining to school affairs in education. The importance of this definition is realized when recognition is given to the fact that all of this is done by people and is concerned chiefly with people, their ideas, feelings, experiences, and capacities. (14, p. 14)

### Supervision of instruction

"Supervision of instruction refers to the variety of means used by administrators, supervisors, and teachers themselves to improve the teaching and learning process." (10, p. 781)

Supervision involves all efforts of school officials toward providing leadership to teachers and other educational workers in the improvement

of instruction. It includes the stimulation of professional growth and development of teachers along with the selection and revision of educational objectives, materials of instruction, methods of teaching, and the evaluation of instruction. (8, p. 400)

#### Vertical organization of supervision

"The supervision of instruction is organized vertically when specialists are responsible for particular subjects throughout all grades of the system, from kindergarten through high school." (10, p. 783)

Special supervisors of music, art, and industrial arts are representative of vertical organization in supervision.

#### Horizontal organization of supervision

"The organization is said to be horizontal when the service is administered across the entire program of a particular vertical division." (10, p. 783)

A kindergarten-primary supervisor and an elementary principal are representative of horizontal organization for supervision.

In actual practice school systems have some elements of both horizontal and vertical organization. Emphasis on the service or subject and on specialization tends toward vertical organization while emphasis on age and developmental level of the child, irrespective of the service rendered, tends toward horizontal organization. (10, p. 783)

#### Supervisor

"A supervisor is any school officer charged with responsibility for overseeing and improvement of instruction and instructional methods." (8, p. 401)

#### General supervisor

A general supervisor is a supervisory officer charged with responsibility for all the instructional activities of a school system. He may often be an assistant superintendent, director, or principal. (8, p. 401)

Special supervisor

A special supervisor is "any school officer charged with responsibility for the supervision and improvement of instruction and instructional materials within a specified field, such as, music, art, or physical education." (8, p. 401)

Principal

A principal is "the administrative head and professional leader of a school division or unit, such as a high school, junior high school, or elementary school." (8, p. 307)

Department head

A department head or head teacher is "... usually the teacher responsible for the instructional activities and minor administration procedures in a given department or subject." (8, p. 199)

## REVIEW OF LITERATURE

There has been little literature written in the field of industrial arts supervision which applies directly and specifically to it. The review of literature which follows is largely from the field of general supervision. This part of the study will be devoted to showing the relationship between administration and supervision, trends in supervision, nine principles necessary for a good supervisory program, and four methods of supervision applicable to industrial arts.

Administration and supervision

Supervisory function lies squarely within the administrative setup of an agency and is designed to carry a definite part of the total administrative load. Thus, supervision is listed among administrative responsibilities as one of the means by which an agency can insure that which it undertakes to do is adequately carried out. (16, p. 4)

Education has, as its aim, the providing of the best possible learning situation for all those who attend school. A school system needs an effective organization for administration and supervision to provide this type of a learning situation. Administration is generally concerned with the direction, control, and management of schools while supervision is concerned with the improvement of instruction. The duties of both frequently overlap. (1, p. 23-24)

Harold Spears in an article, "The Administrator's Responsibility for Supervision," describes the relationship between administration and supervision as follows: (12, p. 27)

Of all the responsibilities of school operation, supervision stands out as the one most discussed, yet least understood. Straight administration is now taken for granted. The jobs of management and organization around a school are easily recognizable even for the beginning superintendent or principal. For instance, such jobs as these are always there to be handled as more or less routine administration: Keeping records; scheduling classes; assigning teachers; attending to the needs and safety of pupils; assuring the safekeeping and regulation of the school house, the equipment, and supplies; admitting and transferring pupils; devoting time to parents; managing the noontime period; enforcing schoolboard regulations; controlling the students' extra-curricular activities; and, judicating conflict.

But over and beyond the function of administration, on the books is recorded a parallel responsibility -- the responsibility for supervision and by supervision is meant the supervision of instruction. It is a much more nebulous function than the management of the school enterprise. For the learning process is not nearly as easily to grab hold of as is a schedule of classes or an inventory of supplies.

But deep down in his heart the school administrator realizes that the proper supervision of instruction -- that is the improvement of instruction -- is the highest professional level of school administration. It is the level of operation that is sought by the professional worker.

Supervision involves content and method, co-ordination of activities, and administration; but under all, is an undergirding sense of the unique value of each person concerned. A consciousness of the worth of personality calls for free communication, a two-way flow of confidence and understanding which is the seedbed of good human relations. The first stage for good human relations in supervision is the recognition, by all involved, of the legal authority given the supervisor by administrative appointment. Administration then implements the need for trained leadership by selecting qualified personnel and by defining duties and responsibilities for improvement in a given area. The second stage in authority which accrues to good supervision is not given, but earned (a psychological authority). (7, p. 84)

School administrators are well aware of what supervision involves



but are restricted under present conditions to devote the time necessary for good supervision. Robert B. Cody substantiates this in an article, "Organizing for Supervision." In this article he makes the following statement: (6, p. 231)

Many administrators are coming to realize that supervision is no longer an adjunct of administration. Because of expanding programs, crowded schools, teacher shortages, and countless other problems, administrators have little time left for supervision. It has been necessary to compromise between administrative and supervisory duties.

A national survey of secondary education in 1932 of schools in communities of 100,000 population or over indicated that the same conditions existed then as now. The principal at that time devoted 40.2 per cent of his time in administrative duties and 26.6 per cent of his time in supervisory duties. (18, p. 117)

A similar study made of secondary principals in the state of Utah during the year of 1955 indicated that about half of the principals represented in the study were spending ten to twenty per cent of their total time in supervision. A large majority of these principals felt that they should increase the amount of time spent in supervision by fifty per cent. (15, p. 55)

#### Trends in supervision

The city schools of Boston initiated a supervisory program in 1709 for the inspection and examination of pupil achievement. These visits were informal, haphazard, and primarily to see that the four R's - reading, writing, arithmetic, and religion, were diligently taught. The visits were made by laymen, ministers, selectmen, the mayor, and other prominent citizens. (1, p. 3)

School supervision was removed from the informal, haphazard list and gradually given an official status in the nineteenth century; but

it still retained its inspective characteristics. This was due to the schools becoming the recipients of the practice found in expanding industry where it was felt that factory workers needed watching. One teacher was designated as the "principal teacher" in schools of over one teacher. His job was to co-ordinate the efforts of other teachers and to assure the students the best possible education. He was expected to observe closely the work of each teacher to see that nothing was poorly taught. The teacher was to stress those facts and skills which were deemed worthy of emphasis in the curriculum. This type of supervision contributed little towards the improvement of instruction. (1, p. 3-4)

Supervision began to be concerned with the student, the teacher, and the community during the first part of the twentieth century. It consisted of visitation of the teacher at work for the purpose of careful and scientific analysis of instruction and subsequent application of the results to the improvement of classroom efficiency. There was also an increase in curriculum offerings during this time resulting in the employment of specialists in the various subject areas. The principal, or superintendent, or special supervisor would make an unannounced visit to the classroom and either question the pupils himself or sit at the rear of the room observing the teacher at work as a basis for subsequent rating of the teacher's effectiveness. (1, p. 5)

The number of special supervisors increased considerably in the years 1925 to 1945. This was especially evident in the industrial arts area where the insight and ability of supervisors had resulted in a program of varied industrial arts activities based on sound educational principles. This factor plus the emphasis given technical training



publicized during World War II and the increase in school enrollment has greatly shown the need for more and better supervision in this field.

(1, p. 6)

The supervision during this period conducted curriculum investigations, promulgated new courses of study, selected textbooks, prepared materials of instruction, and then turned them over to the teacher to use. Administrators and supervisors used elaborate check lists to rate teachers in such detailed respects as to the use of English and the effectiveness of drill procedures. Pupils were given standardized tests as a means of determining how well the teacher was doing his work. The supervisory officer would then use the results of the check lists and standardized tests to determine how the teacher could improve his teaching. (10, p. 782)

A more democratic and co-operative interpretation of supervision has developed in recent years in which the supervisor and teacher work together on the problems of learning. A supervisor looks upon himself as a consultant to be called on by the teacher when aid is needed. He acts as a leader to stimulate self-direction on the part of the teacher. The supervisor and the teacher work together on the individual learning and personality problems of pupils as well as on developing curriculum materials and methods. They work together on the whole problem of developing an adequate philosophy of education concerning the role of the school in society. (10, p. 782)

The attitudes of teachers is now considered as a very important area of concern. Supervisors very often start the process of improving instruction by focusing attention upon improving the personalities of the teachers. Such a change in the purpose and spirit of supervision has been reflected in the procedures employed. An increasing number of

teachers have learned to regard the supervisor in his classroom visits as a professional consultant whose training and experience should help the teacher to improve his own techniques rather than an itinerant inspector who seeks only a rating. (10, p. 782)

Procedures other than the supervisor's visit to classrooms are becoming more prominent. The supervisor does not intrude so often upon the actual work of the classroom. In many schools, supervision is attained through the encouragement of inter-class visitation and the enlistment of teachers' assistance in the solution of curriculum problems. This is done by having teachers serve as committees which revise the curriculum and the courses of study. Teachers are also used in the construction and in the application of rating scales to measure teaching effectiveness. The inauguration of teachers' workshops and other types of inservice training are other means of improving instruction. (10, p.782)

In general the trend in supervision is away from an authoritative inspection of work of teachers by higher officials and toward a co-operative effort designed to help teachers improve their own philosophy and methods of teaching. (10, p. 781)

The building principal becomes the executive and educational leader in this group process of leadership due to the strategic position he holds. Supervision of this type needs the co-operation of all those engaged in the process as well as the leadership of the principal. (17, p. 266)

#### Principles of supervision

There are certain principles which express the nature of good supervision. Ralph L. W. Schmidt made a critical research into the literature in the field of supervision in 1953 and listed nine principles as necessary for a good supervisory program. These nine principles are given as follows: (11, p. 30-31)

1. Democratic and co-operative. Supervision must seek the participation of all members of the educational system in the co-operative enterprise of improving the teaching-learning situation. It will substitute leadership for authority.
2. Closely associated with administration. Supervision cannot be separated from administration. They are complementary, having as their common purpose the provision of all means and conditions favorable to better learning and teaching.
3. Organized. Supervision must be a co-operatively formulated, well-planned, definitely organized program based upon the educational needs of the school system. It must be flexible in order to adapt itself to the needs of the teaching-learning situation.
4. Scientific. Supervision must be scientific. This end is achieved when appropriate tests, education materials, methods and research findings are utilized in the improvement of the teaching-learning situation. The instructional staff should be encouraged to do appropriate research and experimentation in educational methodology and procedures.
5. Creative. Supervision must be creative. It should encourage teachers to develop sound teaching objectives and methods in accordance with individual talents and in light of the needs of the teaching-learning situation. It must be adapted to the training, personality and ability of the individual teacher. It should stimulate resourcefulness and initiative among the instructional staff. Guidance should be provided and accepted by the teacher so that the creativeness displayed will be exerted toward the achievement of the accepted educational objectives.
6. Intended to improve instruction by in-service experience of teachers. Supervision should help the teacher grow in efficiency and self-direction. It will train teachers in-service, correct and prevent teaching difficulties, and retrain teachers for new responsibilities.
7. Cumulative. Supervision must be cumulative. Continuity must be provided in order to prevent repetitious practices and procedures among the educational staff. Each new development in the supervisory program shall be based upon the established results of previous practices.
8. Co-ordinated. The interests of all elements -- community, pupil, teacher, supervisor, administrator -- in the school situation, must be considered to the extent that appropriate weight be given each of them in the development of the total program.
9. Subject to evaluation. Supervision must be evaluated. It must be evaluated in terms of the effects upon the pupil, instructional staff and community. It must be evaluated in terms of the standards and objectives of supervision. Evaluation should be continuous.

Schmidt compiled a list of recommended supervisory procedures and practices in relation to the responsibilities of the supervisor from the same research work. This list of twenty-eight procedures and practices may be found on page 86 of the appendix of this thesis. It should be kept in mind that the list above and the one in the appendix given by Schmidt are not intended to be complete or exhaustive in any way.

The lists are very good summaries of what supervision involves and are good guides to a beginning supervisor. They may also be used as check lists by a person to evaluate his present supervisory program. An individual that is desirous of specific help in the various phases of supervision such as classroom supervision, supervisory conferences, selection of teachers, orientation and induction of new teachers, inservice training programs, curriculum planning, evaluation, etc., may find such help plentiful by doing research into the literature on the above topics. It is the purpose of this thesis to present only the pertinent phases of supervision which most appropriately apply to industrial arts.

#### Methods of supervision

There are four methods of supervision in use today which may be applied to the field of industrial arts. They are the using of the following persons as the professional leader in the improvement of instruction: School principal, school supervisor, department head, and special supervisor. The using of the principal or school supervisor would put the supervision of industrial arts on a horizontal basis and tend to correlate all subjects within a school. The using of a department head would also put the supervision of this special subject on a horizontal basis, but the correlation of subjects would be in that department of the school only. A special supervisor of industrial arts would put the supervision of this subject on a vertical basis and thus would correlate indus-

trial arts subjects on all grade levels of the school district. These four methods are further discussed below.

Principal. A satisfactory method for providing supervision is to hire administrative assistants or clerical help to free the chief administrator for supervisory duties. This makes the building principal the chief supervisory official for his particular school. Such a point of view has certain implications in the selection, preparation, and function of a building principal. He can no longer be merely a housekeeper or an office boy but needs to be an effective instructional leader. With the principal as the chief supervisory official it would clarify in the mind of the teacher the question of to whom he is responsible. It also places squarely in the laps of the faculty the job of curriculum development for a particular school. (5, p. 468)

School supervisor. Another possibility for providing a full time supervisory program is to add a co-ordinator of instruction to the school's staff. The co-ordinator of instruction or school supervisor would be solely responsible for the supervision of instruction in that school. He would be immediately responsible to the building principal and in the line organization of the school. The addition of such a school supervisor has many clear cut advantages over present methods of supervision. The co-ordinator of instruction will encourage integration by cutting across subject matter lines and by being responsible for improving all subject matter where the use of department heads and special supervisors tend to delineate subject matter areas. (6, p. 232)

The duties of administration and supervision have expanded into areas too large for one person to encompass thoroughly. Separating the two areas, as proposed above, will make it possible to hire a more desirable individual as an administrator and as a co-ordinator and make



it possible to obtain specialists for each position. The prediction of success in employing an individual for either position can be relatively ascertained by delimiting personal qualifications and experiences that are necessary for the position. (6, p. 232)

Department heads. The press of administrative duties has caused some principals to delegate supervisory duties to department heads. These department heads often have full teaching loads themselves and are as pressed for time as the principals are. Also the qualifications for department heads are not always commensurate with the qualifications for supervisors. The most acceptable way of using a department head as a supervisory leader would be to free him of part of his teaching load that he may satisfactorily supervise in his department. There are few schools which are large enough to permit the employment of department heads for industrial arts on this basis. (6, p. 231)

Special supervisor. School districts which are large enough or have sufficient funds employ special supervisors. These special supervisors are experts in limited fields such as art, music, or industrial arts. They are employed to aid the superintendent and principals in improving teachers in the phase of teaching the subjects in which the supervisors are specialists. Such supervisors outline the district policies for education in their own fields. They are responsible for interpreting these policies to school principals and teachers after they are approved by the superintendent and adopted by the school board. They also assist in putting the policies in force and act as advisors to the superintendent, principals, and teachers in things pertaining to supervision in their fields. The effectiveness of such a supervisory program or any other program is lost when the supervisor is loaded down with too many administrative duties. (1, p. 46)

The success of the school program for supervision would depend more upon the leadership of the principal than upon any other person under the condition of few full time supervisors. No program would be more effective than the skill of the principal in working within the faculty as a group. The secret of success in any supervisory program regardless of who is responsible lies in the ability of that person to "... analyze what is being taught, what is being learned, and the nature of the teacher's motivation." (7, p. 85)



## PRESENTATION OF THE PROBLEM

Supervision of industrial arts

Industrial arts needs to clarify the role and preparation of its supervisors if it is to make an adequate contribution to the goals of secondary education. The many conflicts between general and special education and the organization of the traditional secondary-school curriculum tend to confuse rather than to clarify the role of a supervisor of industrial arts. (3, p. 297)

"It is within the context of democratic leadership that dynamic programs of industrial arts must move to support the outcomes which education holds for all of its youth and adults." (3, p. 298)

A defensible concept of democratic leadership is co-operative supervision with the supervisor working within the group. Such a supervisor would need to exercise skill in leadership, human relations, group processes, personal administration, and evaluation, to be successful. (3, p. 298)

George L. Brandon in an article, "How Well Prepared are Industrial Education Supervisors?" relates the following on the theory of supervision as co-operative leadership.

The theory of supervision as co-operative leadership -- a supervision denying the autocracy of 'leaders and followers' -- is showing its fruitfulness in industry, business, and the military. Although its acceptance in education lags behind that in other aspects of society, both specialists and practitioner are coming to place great faith in leadership which is both co-operative and democratic. (3, p. 298)

Bakamis gives the functions of supervision of industrial arts as being administrative, classroom supervision, curriculum planning, human

relations, and evaluation. The techniques to be used in these functions are classroom visitation, conferences, faculty meetings, inservice training programs, demonstrations, supervisory bulletins, instructional centers, and inter-visitations. (1, p. 61-158)

Bakamis also lists six guiding principles for a more effective program of supervision in industrial arts as follows: (1, p. 10-12)

1. Industrial arts supervision is concerned primarily with the learning situation in which the child functions.
2. The supervisor of industrial arts must help the teachers to develop those abilities that will result in improved instruction and resultant learnings.
3. The supervisor of industrial arts should exercise leadership in improving the shops and classrooms in which the program functions.
4. The supervisor of industrial arts acts as the official representative of his area of school activities.
5. It is the obligation of the supervisor of industrial arts and each teacher of industrial arts to strive for a continually improved program and, at the same time, to keep the community informed of the progress being made.
6. Industrial arts, as a part of education, should contribute its part to the all around optimum development of each student to the end that he may be better able to assume his to-be-expected responsibilities as producer, homemaker, and civic member.

Supervision of industrial arts is dependent upon such factors as the economic and social conditions of the society which sponsors it. It is during periods of prosperity that the supervisory program gains momentum. It is one of the first areas to be reduced during periods of depression. Concepts of supervision also change with the national economical and social conditions. The concept during years of prosperity is that the supervisory program should be conducted by the school principal and special subject supervisors. An elaborate supervisory staff for each organizational unit is recommended. The principal is left alone to carry

on this supervisory program during years of economic crisis or when there is a shortage of school personnel such as during the depression and World War II. At the present time, with economic conditions good and the enrollment of schools increasing, the number of general and special supervisors are increasing. (9, p. 175)

The supervision of industrial arts is also dependent upon the attitudes of those involved in it. It is these attitudes that supervision today considers as a very important area of concern. The large increase in the number of special industrial arts supervisors in the past two decades is due largely to the attitudes, insight, and abilities of those concerned with industrial arts. These people have built programs of varied industrial arts activities based upon sound educational principles. (1, p. 6)

Since one educator exerts no control over general economic or social conditions that affect the supervision of industrial arts it remains for individuals concerned to improve instruction in this field. This may be done by means of better programs for understanding the problems connected with supervision in industrial arts. The questionnaires sent to industrial arts teachers and their principals may have helped in a small way for each to become more conscious of each other and their roles in the supervisory program for industrial arts in their schools.

#### Questionnaire items

Items used in the questionnaires were derived from a study of literature in the field of supervision as to what constitutes good supervisory practices and procedures. These practices and procedures were broken down into thirteen phases of supervision pertaining to

industrial arts and are discussed below. A section was also included in the questionnaires on methods of supervising industrial arts which would be most appropriate to the people concerned. These four methods using the following people as leaders - principal, school supervisor, department head, and special supervisor - have been treated previously in the review of literature section of this thesis and will not be discussed further here.

Classroom supervision. Classroom supervision, or visitation as it is more often called, has changed from the tightly scheduled visits to visitation on call by the teacher. These requests for visits are usually made only when a problem arises. There are teachers who do not ask for assistance, making it necessary for the supervisor to visit shops other than when requested by teachers. These visits are for the purpose of learning about the programs and to assist where assistance is needed. Such visits should be scheduled for best results. These classroom visits or shop visits must be long enough to permit valid observation of the activity concerned and should, as a rule, extend through at least one full class period. It should not consist of the supervisor dropping in, speaking pleasantly to the teacher or students, standing around aimlessly for a brief time, and then departing. It is suggested that where there is a special supervisor, he and the principal often visit the shop together and thereby use the combined knowledge of both to improve the program.

(1, p. 68)

Supervisory conferences. Supervisory conferences with teachers include both individual and group conferences. It refers to getting together to compare and to share ideas and then coming to generally accepted conclusions. It is not for the purpose of issuing orders or a

one-way routing of ideas. One of the most effective techniques of supervision is the individual conference -- when it is properly planned, conducted, and evaluated. (1, p. 117-120)

Individual conferences are used following classroom visits, at the time of teacher rating, for individual problems, and when the problem involves the individual and the supervisor. When it is impossible to hold such conferences, the supervisor should leave or send a note of evaluation to the teacher. Do not leave a teacher guessing. How can an individual improve if he does not know where to improve? Group conferences are used in curriculum planning, policy making, inservice training programs, and when two or more individuals are involved.

Intervisitation of teachers. Intervisitation of teachers is to afford opportunities for teachers to visit other teachers in the same field to observe techniques, methods, activities, or devices for the purpose of improving their own instruction. Teachers making such visits should plan in advance what they want to observe and follow professional ethics in their visitations. (1, p. 68)

Selection of teachers. The teacher of industrial arts will have more effect upon the program and the students in the program than any other individual. It is therefore necessary to choose this individual with great care as to preparation, personality, teaching experience, and professional attitudes. The interview, as part of teacher selection, should be guided by these four requirements and the qualifications the candidate has for meeting them. (1, p. 104)

The selection of teachers should be made by a combined group with members of the industrial arts staff and the school staff where the teacher is to be located represented. If a group is not used, then recommendations

by these factions should be considered by the employing authority. (A candidate is interviewed by a board consisting of a teacher, principal, and a supervisor in the San Francisco city schools). (13, p. 402)

Orientation and induction of teachers. One of the first responsibilities to a new teacher is to make him feel that he is wanted. This is done through a well-planned orientation and induction program. Such a program would consist of welcoming him into the district and school prior to the starting of school either in person or through correspondence. The program also consists of introducing the teacher to his co-workers as early as possible; giving him a complete knowledge of the conditions of employment, policies, regulations, special services, financial matters, defining duties, etc.; and giving him a knowledge of the community surrounding the school, its resources and social, economical, political, and religious life. This may be done by various means such as pre-school conferences, buddy systems, committee work, supervisory bulletins, community group work, etc..

Inservice training. Inservice training programs for industrial arts are concerned with the professional improvement of the teachers and the improvement of the quality of their performance. It may be in the form of research to solve problems related to the field, refresher courses, extension courses, summer-session study, conferences, curriculum planning, work shops, committee work, directed readings, activity in professional organizations, inter-visitations, or writing articles for publications. (1, p. 115)

The success of an organized inservice training program is dependent on whether it emphasizes group effort planned realistically around the program of the local area. Its value is measured in terms of improvement



in the local situation. (13, p. 381)

Selecting and obtaining supplies. The selecting and obtaining of industrial arts supplies and equipment varies with the school district. It is important that the individual shop teacher have a voice in the selection of supplies and equipment for his shop. His selection should be based on such criteria as economy, quality, educational value, reliability, standardization, etc.. In many school districts the selection and obtaining of supplies is a co-operative enterprise between the teacher, supervisor, and the purchasing clerk for the district. (1, p. 173)

Selection of textbooks. The selection of textbooks is an important activity of an industrial arts supervisory program. In many states textbooks are selected on a state level. In such cases, it is sound professional procedure for the textbooks to be selected by a committee of qualified teachers and supervisors. (13, p. 319)

This method is used in the state of Utah for selecting industrial arts textbooks. The state committee select multiple basal texts and supplemental books for the junior high school level. The school districts select their required textbooks from the state list. This gives the teachers opportunity for selecting their own textbooks if the selection is done by the group process in the district.

Curriculum planning. Industrial arts cannot and does not accept an inherited program as unquestionably the one and only program. Curriculum planning includes the judgment of progress along with goals to be reached, methods to be used, materials to be provided, and attitudes to be maintained. (13, p. 345)

Curriculum planning is an essential part of the teaching job with all school personnel concerned working co-operatively together. A



curriculum should be planned by those who are to use it. A committee of teachers, principals, and supervisor, (if one is available) compromise a good workable group for curriculum planning in industrial arts. Thus the curriculum would be planned in accordance to the individual students and the learning situation, to general education, and to the total industrial arts program for the district. It is recommended that time be set apart during school hours for committee meetings. (1, p. 74-75)

Public relations. Public relations is not only the supervisor's responsibility but that of all school personnel. The relationship of industrial arts, the community, and general education is central to the success of the program. It is through good public relations that industrial arts gains community understanding and acceptance as a desirable and integral part of the total school program. (1, p. 189-190)

Supervisory bulletins. Supervisory bulletins in industrial arts are used primarily to supplement other supervisory techniques and as a means of saving time and increasing efficiency. These bulletins are of two types - routine and special-purpose bulletins. Routine bulletins cover matters of concern about teaching methods, program planning, schedules, policies, inservice training courses, visual aids, and other fields of interests to teachers. The special-purpose bulletins are used to inform teachers of coming events, specific items and issues. They may be used for information to specific groups, such as new teachers. It is a good practice to use supervisory bulletins whenever a definite need arises concerning the communication of detailed information to the staff. (1, p. 134)

The use of bulletins by the supervisor may prove very advantageous

if properly used. Such things as overuse, being too long, containing worthless information, and non-constructive suggestions or warnings, are to be avoided. A follow-up of the bulletin is imperative if it is to be of any value and is a necessity for the improvement of succeeding bulletins. This may be done by a variety of means such as conferences, classroom visitations, and questions asked by teachers after receiving a bulletin. (1, p. 135-136)

Evaluation of supervision. The responsibility of evaluating the supervisory program of industrial arts lies with all - the superintendent, supervisor, principal, and the teacher. The evaluation of supervision has three compelling aspects: "...(1) the appraisal of the teacher's work, (2) the measurement of the progress of the pupil, and (3) the evaluation of the supervisory effort." (13, p. 401)

The appraisal of the teacher's work should be a composite appraisal made by the supervisor, the principal, and the teacher himself. Others who may be involved are students and other teachers. The measurement of the progress of pupils involves the measurement of what is to be learned and what is learned. This requires a clear set of objectives defined in terms of pupil behavior which would indicate growth towards these objectives. (13, p. 409-421)

The supervisory effort in industrial arts is best evaluated in terms of the way those participating in the program utilize their learning in the improvement of instruction. This would include the quality of student performance, teacher growth and development, attitudes of teachers and other school personnel toward the program, how the public understands the program, and a self-analysis of the supervisor as to his effectiveness in improving the above four criteria. (1, p. 157-158)

Additional factors. There are other factors pertaining to the improvement of instruction in this field in addition to the phases of industrial arts supervision discussed above. Some of these are size of classes, preparation periods, girls in the program, teaching classes outside the industrial arts field, and industrial arts as a required subject. These factors and other factors affecting supervision in the field of industrial arts on a junior high school level were discussed by teachers, supervisors, and teacher educators in the San Francisco Bay Area of California in 1956. The conclusions they came to were published in a study to ascertain the objectives of industrial arts. Those conclusions which are related to this study are given as follows: (4, p. 217-218)

1. All boys should be required to take at least three semesters of industrial arts.
2. The maximum class size for industrial arts should range between twenty and twenty-five students.
3. Each industrial arts teacher should be provided with at least one preparation period per school day.
4. Girls should also have an opportunity to study industrial arts subjects.
5. Visitation by industrial arts teachers to other schools to observe industrial arts classes while in operation would be of greater benefit to the teacher than any of the following: Summer school, reading, field trips, summer work in industry or curriculum committee work.
6. Standardization of basic industrial arts course content within a given school district, and discussions of possible solutions to common classroom teaching problems are of prime importance and rank above either project development or demonstrations.

## RESULTS OF THE SURVEY

The tables presented in this section represent the responses of junior high school principals and industrial arts teachers who returned the questionnaires sent to them. The questionnaires were on supervisory practices of junior high school principals and teachers in the field of industrial arts in the state of Utah for the school year 1955-56. The tables are presented under two sub-headings: the responses made by the principals, and the responses made by the teachers. Percentages shown in the tables were computed on the basis of the number of persons responding to each question or item with the exception of where otherwise stated.

Responses of principals

The responses of the forty-eight junior high school principals who returned the questionnaire are summarized under this subheading.

Table 1. Table 1, page 38, is a representation of the responses made by principals to part I, sections A, B, C, and D of their questionnaire. This table contains personal information as to degree held, number of years a principal, number of teachers responsible for, and total number of students enrolled in the principal's school. The information is for the purpose of giving the background of those principals represented in the study.

Table 1 reveals that 72.3 per cent of the forty-seven principals responding to section A held master's degrees. The specific degree held by the highest number of principals was a master of science degree with

twenty-two or 46.8 per cent of the principals holding this degree. The smallest number held a bachelor of arts degree with two principals or 4.3 per cent holding this specific degree. Section B reveals that the average number of years experience as a principal for the forty-eight principals responding was 13.1 years. Years experience ranged from one to forty years for the group. Section C indicates that the average number of teachers of the forty-eight principals responding was 23.8 teachers. Number of teachers responsible for ranged from four to forty-nine teachers for the group. Section D indicates that the average number of students enrolled in the schools of the forty-seven principals responding to this section was 675.9 students. Number of students enrolled in the schools ranged from seventy-four to 1196 students for the group.

Table 2. Table 2, pages 39 and 40, is a representation of the responses made by principals to part II, section A, of their questionnaire. The table contains sixteen questions pertaining to supervisory practices in the field of industrial arts. The principals were asked to indicate by "yes" or "no" whether the supervisory practice found in the question was followed in their schools.

The supervisory practice found in question number 8 was the only one which received one-hundred percent response in the "yes" column. All principals responding to question number 8 indicated that their industrial arts teachers came to them for advice concerning their school work. The second highest response in the "yes" column was to question number 11 with 97.9 per cent of the principals indicating that they conferred with their industrial arts teachers following a supervisory visit to the shop. The third highest response in the "yes" column was

to question number 14. Here 97.8 per cent of the principals recognized that they were responsible for supervisory visits to industrial arts shop classes. In contrast to this, only 63.6 per cent of the principals indicated in their response to question number 15 that they were responsible for the intervisitation of their industrial arts teachers.

Information taken from table 2 brings to our attention that 37.5 per cent of the forty-eight principals responding to question number 1 had a district supervisor for industrial arts. Response to question number 2 reveals that eleven of the eighteen principals who had district supervisors had them as full time supervisors. It is significant to note that even though there are eighteen district supervisors for this special subject, the response to question number 3 indicates 93.6 per cent of the principals still held themselves responsible for the improvement of instruction in industrial arts.

The qualifications of principals for supervision in the field of industrial arts are shown in responses to questions number 4, 5, and 6. Response to question number 4 indicates that 79.2 per cent of the principals responding had taken a course in supervision recently. Twenty-nine of these thirty-eight principals had taken a course in supervision since the year 1949. Response to question number 5 reveals that 25.6 per cent of the principals had taken a course in industrial arts. Eighty per cent of the principals responding to question number 6 understood the state industrial arts program for junior high schools in Utah.

It is significant to note in question number 13 that 82.3 per cent of the principals indicated that they had participated in curriculum planning for industrial arts. Also that the response to question number



Table 1. Summarization of the responses made by junior high school principals in Utah to personal information as to degree held, number of years a principal, number of teachers responsible for, and number of students enrolled in their schools, Part I, Sections A, B, C, and D of questionnaire sent to principals

Section	Response		Lowest Number	Highest Number	Average Number
	Number	Percentage			
A. Degree you now hold:	47	97.9			
Bachelor of Science	11	23.4			
Bachelor of Arts	2	4.3			
Master of Science	22	46.8			
Master of Arts	12	25.5			
Doctor's	--	--			
B. Total number of years you have been a principal	48	100.0	1	40	13.1
C. Total number of teachers you are responsible for this year:	48	100.0	4	49	23.8
D. Total number of students you have enrolled in your school this year:	47	97.8	74	1196	675.9

Table 2. Summarization of the responses made by junior high school principals in Utah to supervisory practices in the field of industrial arts, Part II, Section A, of questionnaire sent to principals

Supervisory Practices	Total Response		Yes		No	
	N	%	Number	Percentage	Number	Percentage
1. Do you have a district supervisor of industrial arts in your district?	48	100.0	18	37.5	30	62.5
2. If yes, does he have the supervision of industrial arts as a full time job?	18	100.0	11	61.1	7	38.9
3. Are you the immediate supervisor of your industrial arts teachers (the one they are directly responsible to for the improvement of their instruction)?	47	97.9	44	93.6	3	6.4
4. Have you taken a course in supervision recently? Year ____*	48	100.0	38	79.2	10	20.8
5. Have you taken any course in industrial arts? Year ____*	47	97.9	12	25.6	35	74.4
6. Do you understand the Utah state industrial arts program for junior high schools?	45	93.7	36	80.0	9	20.0
7. Do your industrial arts teachers ask you to visit their shop classes?	48	100.0	43	89.6	5	10.4
8. Do your industrial arts teachers come to you for advice concerning their school work?	48	100.0	48	100.0	--	--
9. Do you require your industrial arts teachers to state or explain their objectives to you?	48	100.0	35	72.9	13	27.1
10. Are you a participant in the selection of industrial arts teachers for your school?	48	100.0	35	72.9	13	27.1

Table 2. (continued)

Supervisory Practices	Total Response		Yes		No	
	N	%	Number	Percentage	Number	Percentage
11. Following a supervisory visit to an industrial arts shop do you confer with the instructor concerning the visit?	47	97.9	46	97.9	1	2.1
12. If you do not confer with him, do you leave a written note of critical evaluation?	13	100.0	3	23.0	10	77.0
13. Are you a participant in the planning of the industrial arts curriculum for your school?	48	100.0	39	82.3	9	18.7
14. Are supervisory visits of industrial arts classes in your school at present your duty? If no state who*	47	97.9	46	97.9	1	2.1
15. Does the responsibility for intervisitation of industrial arts teachers in your school lie with you? If no, state who*	44	91.7	28	63.6	16	36.4
16. Do you have a supervisory conference with your industrial arts teachers at least once a year?	48	100.0	43	89.6	5	10.4

\*Note: Item 4. Twenty-nine of the thirty-eight principals responding "yes" had taken a course in supervision since the year 1949; six had taken one between the years 1944 to 1949; and three did not state year.

Item 5. Five of the twelve principals responding "yes" had taken a course in industrial arts since 1942; five had taken one between the years 1930 to 1940; and two had taken industrial arts in high school.

Item 14. Two principals responded that supervisory visits of industrial arts classes to be the duty of the district industrial arts supervisor; and one that it was the duty of district supervisor and principal jointly.

Item 15. Four of the sixteen principals responding "no" stated the responsibility for intervisitation was with the principal and district supervisor; two stated, district supervisor's; two stated, assistant superintendent's; one stated, school supervisor's; one stated, superintendent's; one stated, teacher's; one stated, superintendents and principal's; and four did not state whose it was.

Table 3. Summarization of the responses made by junior high school principals in Utah to supervisory recommendations as to the persons responsible for and to the importance of the various phases of supervision, Part III, Section A of questionnaire sent to principals

Phases	Persons Responsible								Importance of Phases							
	Principal		Teacher		Super-intendent		District Supervisor		Very Important		Important		Not Important		Detri-mental	
	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%
Classroom supervision	41	86.4	13	27.1	9	18.8	20	41.7	35	72.9	12	25.0	1	2.1	--	--
Intervisitation of teachers	27	56.3	9	18.8	14	29.2	23	48.0	8	16.6	35	73.0	4	8.3	1	2.1
Supervisory conferences with teachers	43	89.6	3	6.3	10	20.8	29	60.4	28	58.3	20	41.7	--	--	--	--
Selection of teachers	43	89.6	4	8.3	42	87.5	28	58.3	43	89.6	5	10.4	--	--	--	--
Orientation and induction of teachers	44	91.7	5	10.4	18	37.5	28	58.3	33	70.2	13	27.7	1	2.1	--	--
Inservice training programs for teachers	31	64.6	12	25.0	21	43.8	31	64.6	18	39.1	27	58.7	--	--	1	2.1
Selection of supplies	32	66.7	44	91.7	9	18.8	23	47.9	22	46.8	24	51.1	1	2.1	--	--
Obtaining of supplies	38	79.2	20	41.7	15	31.2	20	41.7	23	51.1	22	48.9	--	--	--	--
Selection of textbooks	27	56.3	38	79.2	19	39.6	33	68.8	19	41.3	27	58.7	--	--	--	--
Curriculum planning	44	91.7	44	91.7	21	43.8	34	70.8	35	74.5	11	23.4	1	2.1	--	--
Public relations program	45	93.8	41	86.4	19	39.6	18	37.5	20	43.5	26	56.5	--	--	--	--
Publishing supervisory bulletins	18	37.5	13	27.1	14	29.2	29	60.4	1	2.4	29	69.0	12	28.6	--	--
Evaluation of supervisory program	41	86.4	29	60.4	33	68.8	30	62.5	23	49.0	23	49.0	1	2.0	--	--

Table 4. Summarization of the responses made by junior high school principals in Utah to the methods of supervision applicable to industrial arts which would be most appropriate to them, Part III, Section B, of the questionnaire sent to principals

Methods of Supervision	Response	
	Number	Percentage
B. Which of the following methods of supervision would be most appropriate for industrial arts to you?	48	100.0
1. District supervisor of industrial arts -- to correlate all grade levels of industrial arts through out the district.	13	37.1
2. School supervisor -- one man, assistant principal or some one else other than principal, responsible for the supervision of all subjects within a given school thus correlating all subjects within that school.	7	14.6
3. Principal -- by giving him more clerical help or administrative help and thus freeing him for supervisory duties that he may correlate all subjects within his school.	12	25.0
4. Department heads -- one teacher within each department to be responsible for the supervision with that department and thus correlating all subjects within that department.	1	2.1
Note: Fifteen principals responded in combinations of the above methods. A summary of their responses are given below:		
District supervisor of industrial arts and principal (methods 1 and 3)	9	18.6
District supervisor of industrial arts and school supervisor (methods 1 and 2)	1	2.1
School supervisor and principal (methods 2 and 3)	2	4.2
School supervisor, principal, and department heads (methods 2, 3, and 4)	1	2.1
District supervisor of industrial arts, principal, and department heads (methods 1, 3, and 4)	1	2.1
District supervisor of industrial arts, school supervisor, and department heads (methods 1, 2, and 4)	1	2.1

Table 5. Summarization of the responses made by junior high school principals in Utah to the adequacy of the supervisory program for industrial arts in their schools and the grouping of written responses as to how the supervision of this subject may be improved in their schools, Part III, Section C of questionnaire sent to principals

Section and Written Responses	Total Response		Yes		No	
	N	%	Number	Percentage	Number	Percentage
C. Do you feel that the supervisory program of industrial arts in your school is adequate?	47	97.9	17	36.2	30	63.8
If no, would you care to make a statement as to how it may be improved? (Responses grouped below)	30	100.0	28	93.4	2	6.6
1. Providing more time for principal to supervise			10	33.3		
2. Employment of a district supervisor of industrial arts			7	23.1		
3. Teacher participation in inservice training programs; curriculum planning, teacher intervisitation, and evaluation of program			5	16.5		
4. More help from state to smaller districts			4	13.2		
5. Providing a school supervisor or assistant principal to supervise and to correlate curriculum on both district and school level			3	9.9		
6. More experience on the part of principal and teacher			3	9.9		
7. Principal participating in the selection of teachers			1	3.3		
8. Giving teacher more time and fewer students			1	3.3		



### Responses of teachers

The responses of the sixty-three industrial arts teachers who returned the questionnaires are summarized in the tables under this sub-heading.

Table 6. Table 6, page 59, is a representation of responses made by teachers to part I, sections A, B, C, D, E, and F of the questionnaire. The table contains personal information as to degree held, years teaching industrial arts, years at present position, size of classes, total number of students in the teacher's industrial arts classes, and the grades then teaching. The information shown in Table 6 is for the purpose of giving the background of those teachers represented in the study.

Section A of this table reveals that 91.8 per cent of the sixty-one teachers responding to this section held bachelor's degrees. Only 8.2 per cent held master's degrees. The specific degree held by the largest percentage of the teachers was bachelor of science degree with 88.5 per cent of those responding holding this degree. Section B indicates that the range in years of teaching industrial arts for the sixty-three teachers responding was from one to thirty-eight years. The average number of years teaching industrial arts for this group was 7.6 years. These same teachers ranged in years at present position from one to thirty-eight years with an average of 5.1 years at present position. This is shown in section C.

The sixty-one teachers responding to section D had an average of 23.4 students per class. The smallest class for this group was eight students with an average of 17.2 students for all small classes. The largest size class for the group was fifty-eight students with an average of 33.4 students for all large classes. Section E reveals that the lowest

total number of students for the sixty-one teachers responding was twenty-four students. The highest total number of students was 430 students, thus giving an average total number of 135.3 students per each teacher. Responses to section E shows that the sixty-three teachers responding to the questionnaire were predominately teaching on the seventh, eighth, and ninth grade level. Only three teachers were teaching on a tenth grade level. The highest percentage, 85.7 per cent, were teaching on the eighth grade level. The seventh grade was next with 77.8 per cent of the teachers teaching this grade. Seventy-six and two-tenths per cent of the teachers were teaching on the ninth grade level.

Table 7. Table 7, pages 60, 61, and 62, is a representation of responses made by teachers to part II, section A of the questionnaire sent them. The table contains twenty-eight questions concerning supervisory practices in the field of industrial arts. The teachers were asked to indicate by "yes" or "no" whether the supervisory practice found in the question was followed in their schools.

One can readily see by this table that only four of the practices listed were followed in over eighty per cent of the industrial arts shops represented in the study. These are practices found in questions numbers 4, 14, 16, and 2. They are listed in order of highest response percentage in the "yes" column and are given below in the same order. Principals visited shop classes unannounced to the teachers in 92.1 per cent of the shops. This same percentage of teachers, 92.1 per cent, selected their own industrial arts supplies. Textbooks were used by 82.5 per cent of the teachers. Eighty and six-tenths per cent of the teachers indicated that their principals were their immediate supervisors.

About two-thirds of the teachers indicated that the supervisory

practices in questions numbers 3, 17, 24, and 27 were followed in their schools. These practices and responses are given below in the same order listed. Sixty-five and one-tenth per cent of the teachers asked their principals to visit their shop classes. Textbooks were selected by 67.2 per cent of the teachers. Also, industrial arts was a required subject for boys by 69.2 per cent of the teachers. Sixty-seven and six-tenths per cent of the teachers had free access to their shops at all times. Supervisory practices in questions numbers 7, 15, 18, 20, 22, and 23 were followed in the schools of about half of the teachers. A supervisory conference with their principal was held by 55.6 per cent of the teachers. Fifty-four per cent of the teachers obtained their own supplies. A satisfactory orientation and induction program to their present position was given to 59.7 per cent of the teachers. A statement of school policy, rules, and regulations from their principal was received by 57.2 per cent of the teachers after they received their present contract. Fifty-seven and five-tenths per cent of the teachers received help from other teachers in setting up their course of study for industrial arts. A preparatory period was had by 47.6 per cent of the teachers.

Practices found in questions number 1, 5, 9, 10, and 13 were followed in about forty per cent of the schools as indicated by teachers in their response to these questions. Their responses are given below in the same order. Forty per cent of the teachers had taken a course in supervision. The principals had conferred with 42.6 per cent of the teachers following shop visits. Supervisory conferences with their principals were requested by 37.1 per cent of the teachers. Forty and four-tenths per cent of the teachers had had the opportunity to visit other shop classes that year, 1955-56. Principals interviewed 44.4 per

cent of the teachers before they were accepted for their present position. Thirty-eight per cent of the teachers had participated in an extension course or work shop that year, 1955-56.

Practices found in questions numbers 11, 12, and 28 were followed in about one-third of the schools as indicated by teachers in their response to these questions. Thirty-three and one-tenth per cent of the teachers were asked to recommend teachers for other industrial arts positions within their school districts. An inservice training program specifically for industrial arts teachers was available to 32.3 per cent of the teachers. Twenty-one, or 33.3 per cent of the teachers, taught classes or subjects other than industrial arts.

A look at the remaining questions, numbers 6, 19, 21, and 25, reveals that the practices in these questions were followed in very few industrial arts shops represented in the study. Responses to question number 6 indicates that only two teachers were left notes of critical evaluation when their principals did not confer with them following a shop visit. Only nine teachers received a letter of welcome from their principal after they had received their present contract. This is shown in the response to question number 19. Ten teachers indicated, in their response to question number 21, that they had received help from their principal in setting up their course of study for industrial arts. Ten teachers indicated by their response to question number 25 that they had girls enrolled in their industrial arts classes.

Table 8. Table 8, pages 63 and 64, is a representation of responses made by teachers to part II, sections B, C, D, and E of the questionnaire sent to them. The table contains four questions concerning supervisory practices in the field of industrial arts. The teachers were asked to

indicate the practices of their schools in shop visits, notification of school assignment, and the receiving of periodic bulletins.

A look at section B of this table, with sixty-three teachers responding, will reveal that junior high school principals' visits to their industrial arts shops ranged in frequency from two to four times a year to daily visitation. These two extremes, however, were in the minority. Only one teacher indicated that he was visited daily by his principal. Seven teachers indicated that their principals visited them two to four times a year. The largest number of teachers, eighteen or 28.6 per cent, were visited at no specified intervals such as irregularly or occasionally. Approximately one-fifth or 20.6 per cent of the teachers were visited weekly. The remaining teachers were visited as follows: 11.1 per cent, every two weeks; 6.4 per cent, every three weeks; 7.9 per cent, every four weeks; and 7.9 per cent, only when their principal had a problem or wanted something. Three responses were left unclassified.

The length of these principals' visits varied from five minutes or less to twenty-five minutes or more. This is shown by the response of sixty-two teachers to section C. Only one teacher indicated that his principal spent twenty-five minutes or more in his visits to shop classes. Forty-one teachers, or 66.2 per cent, indicated that such visits by their principals were five minutes or less in length. Fourteen teachers, or 22.6 per cent, indicated the length of the visits to be ten minutes. Six teachers, or 9.6 per cent, said the visits were fifteen minutes in length.

Sixty-three teachers responded to section D on the amount of time before school started that they had received positive notification of their school assignment for the school year 1955-56. Almost one-half of these teachers, 49.1 per cent, stated that they had received a month or

less of positive notification of school assignment. Thirteen of these same teachers stated that they had received a week or less of notification. Thirty-two teachers, or 50.9 per cent, received over a month's notice of their school assignment. Four of these teachers received two months notice; five received three months notice; and twenty-three received over three months notice.

Sixty-three teachers responding to section E indicated that 22.2 per cent of them had received periodic bulletins either administrative or supervisory, from their superintendent. Twenty-five and four-tenths per cent of them stated that they had received such bulletins from their district supervisor. This same percentage stated that they had received such bulletins from their principals. Fifty-three or 84.2 per cent of the teachers indicated that they had received periodic bulletins from the state department of industrial arts. Only six teachers, or 9.6 per cent, indicated that they had not received such a bulletin that year.

Table 9. Table 9, page 65, is a representation of the responses made by teachers to part III, section A of the questionnaire sent to them. The table contains thirteen phases of supervision applicable to the field of industrial arts. The teachers were asked to indicate which person or persons they felt should be responsible for each phase. They were also asked to indicate how important they felt each phase to be. The same basis as given under Table 3, page 33, was used to determine whether the teacher and superintendent should share, with the principal and district supervisor, the responsibility for the various phases of supervision in industrial arts. The lowest response in Table 9 for the principal or district supervisor being responsible was 26.2 per cent. This then was the determining factor for responsibility in the phases



listed. There is one exception to this. Only 12.9 per cent of the teachers felt that the principal should be responsible in the selection of supplies. No teacher indicated that the superintendent should be responsible for this phase, and only 27.4 per cent indicated that the district supervisor should be responsible. One hundred per cent of the teachers responded that they should be responsible for this phase of supervision. Only the teacher and district supervisor would be responsible for the selection of supplies on the basis of 26.2 per cent response as the determining factor for responsibility. The principal and district supervisor would both have responsibility in the other twelve phases of supervision listed on Table 9.

All four persons were recommended to have responsibility on the basis stated above in the following six phases: Orientation and induction of teachers, inservice training programs, obtaining supplies, curriculum planning, public relations program, and evaluation of supervisory program. The teacher was recommended to share in the responsibility with the principal and district supervisor in the additional three phases - classroom supervision, intervisitation of teachers, and selection of textbooks. The superintendent was recommended to share the responsibility with principal and district supervisor in the additional two phases - selection of teachers and publishing supervisory bulletins. The principal and district supervisor were recommended to share the responsibility together for the phase of supervisory conferences with teachers.

The teacher would be responsible in ten of the thirteen phases listed on Table 9 on the basis of 26.2 per cent response. The teacher received the highest response for responsibility in the phases of selection of supplies with 100.0 per cent, selection of textbooks with

93.5 per cent, curriculum planning with 93.5 per cent, public relations with 79.0 per cent, obtaining supplies with 77.4 per cent, and classroom supervision with 71.0 per cent. The principal would be responsible in twelve of the thirteen phases listed. He received the highest response for responsibility in the phases of orientation and induction of teachers with 93.5 per cent, supervisory conferences with teachers with 61.3 per cent, and intervisitation of teachers with 56.7 per cent. The superintendent would be responsible in eight of the thirteen phases. He received the highest response for responsibility in the phases of selection of teachers with 79.0 per cent and evaluation of supervisory program with 55.7 per cent. The district supervisor would be responsible in all thirteen phases. He received the highest response for responsibility in the phases of publishing supervisory bulletins with 74.2 per cent and inservice training program for teachers with 68.9 per cent. The person receiving the highest response in each phase could also be designated as the leader for that phase in the supervisory program. Thus the teacher would have the leadership in six phases: the principal, in three; the superintendent, in two; and the district supervisor, in two.

Responses represented on Table 9 as to the importance of the various phases of supervision indicate that teachers felt the selection of teachers to be the most important. Eighty-five per cent of the teachers felt this phase to be very important. The teachers rated curriculum planning as next with 68.3 per cent responding in the "very important" column. All phases listed were rated as very important or important by ninety per cent or more of the teachers with the exception of the phases of intervisitation of teachers and publishing supervisory bulletins. Nine teachers, or 15.8 per cent, rated intervisitation of teachers as not important, and eleven teachers, or 19.0 per cent, rated publishing super-

visory bulletins as not important. Two phases, public relations program and publishing supervisory bulletins, were rated as being detrimental and these by only one teacher for each phase.

Table 10. Table 10, page 66, is a representation of responses made by teachers to part III, section B of the questionnaire sent to them. The table contains four methods of supervision applicable to industrial arts. The teachers were asked to indicate which method would be most appropriate to them. Sixty-two teachers responded to this section. Method number 1, the using of a district supervisor of industrial arts, received the highest response. Slightly over half of the teachers, 53.3 per cent, indicated this method to be most appropriate to them. Method number 3, freeing the principal for supervisory duties, was next with 19.3 per cent of the teachers indicating this method to be most appropriate to them. Method number 2, using a school supervisor, and method number 4, using of department heads, each received a response of 11.3 per cent. Three teachers responded in combinations of the four methods. Two teachers responded in combination of methods numbers 2 and 4, and one teacher responded in the combination of methods numbers 1 and 3.

Table 11. Table 11, page 66, is a representation of responses made by teachers to part III, section C of the questionnaire sent to them. The table contains the responses of sixty-three teachers as to the adequacy of the supervisory program of industrial arts in their schools. It also contains the grouping of written responses of twenty-seven teachers as to how this program could be improved in their schools. Forty teachers, or 63.5 per cent, indicated that they felt the supervision for industrial arts was not adequate in their schools. Twenty-seven teachers responded when asked if they would care to make a written

response as to how this program could be improved. Their responses were grouped and are given below. Five teachers stated more constructive help from their principals would help to improve the program. Five teachers stated the need of a district supervisor of industrial arts or the giving of more time to present supervisors to supervise. Five teachers stated the need for more training on the part of the supervisor or principal. Four teachers stated more inservice training to bring about common understanding between those involved in the supervisory program. The remaining teachers stated the supervisory program for industrial arts in their school could be improved as follows: Two teachers recommended a better system of issuing and receiving supplies; two teachers recommended limiting classes to fit shop equipment, space, time and tools; two teachers recommended more intervisiting of teachers - comparing methods, etc; and one teacher recommended the teacher having free access to the shop during the school year.

Written responses made by seven industrial arts teachers holding bachelor degrees as to how the supervision of industrial arts could be improved in their schools are quoted below to show the feelings of teachers toward supervision in this field. The quotations are given in the order of years experience as follows: One year, three years, four years, five years, seven years, ten years, and seventeen years.

More visits by principal, viewing the program as to its objectives. (number 1)

If an industrial arts teacher is capable, he should be left to handle his own problems unless he requests help. (number 2)

Our supervisor is so tied up with extraneous duties that he does very little supervision. (number 3)

More time be given for visiting shop to shop and comparing methods, materials, etc.. Plus workshops, etc.. (number 4)

A teacher, especially in industrial arts, wants to know if what he is doing is appreciated as well as satisfactory. A supervisor could help in so many ways if he properly supervised. (number 5)

No one should supervise industrial arts that is not trained in the field and knows the subjects taught. (number 6)

Part of our inservice training this year included study of this subject. We felt that industrial arts teachers of a district, planning together with principals and superintendent, can greatly improve an awareness of problems facing both; thus a common understanding results. (number 7)

Table 12. Table 12, pages 68 and 69, is a representation of the responses made by teachers to part III, sections D, E, F, G, and H of the questionnaire sent to them. The table contains five questions pertaining to supervisory practices in industrial arts and the recommendations of teachers in these practices.

A look at section D of this table, with sixty-two teachers responding, will reveal that the largest percentage of teachers, 27.4 per cent, recommended that the principal visit a normal shop class monthly. A similar percentage, 25.8 per cent, recommended that the principal visit shop classes every two weeks. Weekly visits by the principal was recommended by 22.6 per cent of the teachers. Seven teachers, or 11.3 per cent recommended that the principal should visit shop classes as he is needed or as he desires.

The recommended length of these visits varied as greatly as the frequency. Section E, with sixty-one teachers responding, reveals that the largest percentage of teachers, 36.1 per cent, felt these visits should be ten minutes in length. The length of such visits should be five minutes or less as felt by 29.5 per cent. Another 18.0 per cent felt that a principal's visit to the shop should be fifteen minutes in length. The remaining teachers felt that such visits should be twenty



minutes or more in length with 6.6 per cent recommending twenty minutes and 9.8 per cent recommending twenty-five minutes or more.

Section F of table 12, with sixty-two teachers responding, reveals that 19.3 per cent of the teachers felt that a supervisory conference between principal and teacher should be held only at the request of the teacher. Another 21.0 per cent of them felt that one should be held about once a month. This same percentage felt that such a conference should be held only when needed. Six teachers, or 9.7 per cent, felt that a supervisory conference should be held at the time of teacher rating by principal. The remaining teachers recommended supervisory visits as follows: 14.5 per cent recommended a conference about every two months; 12.9 per cent recommended one about every three months; and 4.8 per cent recommended one at the request of the principal or teacher.

The highest percentage, 30.6 per cent, of the sixty-three teachers responding to section G of Table 12 indicated that they should be given the opportunity of visiting other teachers in similar teaching positions every three months. Another 22.6 per cent of the teachers felt that they should be given the same opportunity every six months. An additional 21.0 per cent of the teachers felt that once a year would be sufficient. Of the remaining teachers 11.3 per cent felt that they should be given the opportunity of intervisitation every month; 9.7 per cent indicated every two months; 3.2 per cent indicated whenever possible; and one teacher indicated at teacher's request.

The majority of the sixty-one teachers responding to section H of Table 12 felt that they should participate in inservice training programs every year. Forty-five teachers, or 73.7 per cent, indicated this as their recommendations. The sixteen remaining teachers indicated as follows:



6.6 per cent recommended every three months; 6.6 per cent recommended every six months; 4.9 per cent recommended when needed or desired; 4.9 per cent recommended when opportunity arrises; and 3.3 per cent recommended at least every two years for participating in inservice training programs.

Sixty teachers, or 96.8 per cent, of the teachers responding to the questionnaire sent to them indicated that a statement of school policy, rules, and regulations from principals would be helpful to beginning teachers. This last statement was asked teachers in conjunction with question number 20 of part I, section A of the questionnaire sent to teachers. Responses to question number 20 may be found in Table 7, page 46.

Table 13. Table 13, page 70, is a comparison of principals' and teachers' responses in Table 3 and Table 9. The responses are to the persons responsible for the various phases of supervision listed in these tables and to their importance in the field of industrial arts. The comparison was done by the ranking of supervisory phases according to the percentage of the principals or teachers responding to them. The phase with the highest percentage of response was ranked as number 1 for each group of respondents. The number of points difference between the principals' and teachers' rankings for each phase were added up and put in the total points of difference column under the responsibility side and the importance side of the table. Thus the phase which had the highest total points of difference would be the phase in which principals and teachers differed the most.

The principals ranked four phases higher than the teachers in the "very important" column on the basis of the ranking listed above. The teachers ranked five phases higher than the principals in this column,

and both ranked four phases the same. There were four phases which had more than three points in the total points of difference column in the importance side. The greatest difference in this column was in the phase of supervisory conference with teachers with fourteen points.

Teachers and principals disagreed more in the responsibility of the superintendent and the district supervisor than they did in their own responsibility for the phases of industrial arts supervision. There was also more disagreement for responsibility in the phase of publishing supervisory bulletins than the other phases as shown by the sixteen total points of differences. There was much disagreement for responsibility in the phases of public relations program and selection of textbooks. These two phases both had thirteen points in the total points of difference column. There were only two phases which did not have more than two points in the total points of difference column. These phases were classroom supervision and selection of teachers. The teachers and principals varied much more in their recommendations for responsibility than for importance in the thirteen phases of supervision listed.

The principals' and teachers' responses for teacher responsibility varied very little. Publishing supervisory bulletins was the only phase in which their rankings differed by more than two points. The teachers ranked this phase as number 13 and the principals ranked it as number 8. The rankings of their responses for principal responsibility differed by more than two points in four phases. Their greatest difference was in the phase of intervisitation of teachers with the teachers ranking it number 6 and the principals as number 12. The ranking of their responses for superintendent responsibility differed by more than two points in five phases. Their greatest difference was in the phase of

selection of textbooks for the superintendent. The teachers ranked this phase as number 11, and the principals ranked it as number 6. The ranking of their responses for district supervisor responsibility differed by more than two points in six phases with the greatest difference being in the phase of public relations program. This phase ranked number 4 under teachers' responses and number 13 under principals' responses.

Table 6. Summarization of the responses made by junior high school industrial arts teachers in Utah to personal information as to degree held, number of years an industrial arts teacher, number of years teaching at present position, sizes of classes, total number of students in their industrial arts classes, and grades then teaching, Part I, Sections A, B, C, D, E, and F of questionnaire sent to teachers

Section	Response		Lowest Number	Highest Number	Average Number
	Number	Percentage			
A. Degree you now hold:	61	96.8			
Bachelor of Science	54	88.5			
Bachelor of Arts	2	3.3			
Master of Science	4	6.5			
Master of Arts	1	1.7			
Doctor's	--	--			
B. Total number of years teaching industrial arts:	63	100.0	1	38	7.6
C. Total number of years of teaching at present position:	63	100.0	1	38	5.1
D. Size of classes:					
Average class size	61	96.8	14	45	23.4
Smallest class size	61	96.8	8	27	17.2
Largest class size	61	96.8	17	58	33.4
E. Total number of students you have in your industrial arts classes:	61	96.8	24	430	135.3
F. Grades now teaching:	63	100.0			
7th Grade	49	77.8			
8th Grade	54	85.7			
9th Grade	48	76.2			
10th Grade	3	4.8			

Table 7. Summarization of the responses made by junior high school industrial arts teachers in Utah to supervisory practices in the field of industrial arts, Part II, Section A of questionnaire sent to teachers

Supervisory Practices	Total Response		Yes		No	
	N	%	Number	Percentage	Number	Percentage
1. Have you ever taken a course in supervision?	61	96.8	25	41.0	36	59.0
2. Is your principal your immediate supervisor (the person you are directly responsible to for the improvement of your instruction)?	62	98.4	50	80.6	12	19.4
3. Do you ask your principal to visit your shop classes?	63	100.0	41	65.1	22	34.9
4. Does your principal visit your shop classes unannounced to you?	63	100.0	58	92.1	5	7.9
5. Following a shop visit does your principal confer with you concerning the visit?	61	96.8	26	42.6	35	57.4
6. If he does not confer with you following a shop visit, does he leave you a note of critical evaluation?	58	92.0	2	3.5	56	96.5
7. Have you had a supervisory conference with your principal this year?	63	100.0	35	55.6	28	44.4
8. Do you request a supervisory conference between you and your principal?	62	98.4	23	37.1	39	62.9
9. Have you had the opportunity of visiting other shop classes this year?	62	98.4	25	40.4	37	59.6
10. Were you interviewed by your principal before you were accepted for the position you now hold?	63	100.0	28	44.4	35	55.6

Table 7. (continued)

Supervisory Practices	Total Response		Yes		No	
	N	%	Number	Percentage	Number	Percentage
11. Are you asked to recommend teachers for other industrial arts positions within your school district?	63	100.0	21	33.3	42	66.7
12. Do you have an inservice training program in your school or district specifically for industrial arts teachers?	62	98.4	20	32.3	42	67.7
13. Have you participated in an extension course or work shop this year?	63	100.0	24	38.1	39	61.9
14. Do you select your own industrial arts supplies?	63	100.0	58	92.1	5	7.9
15. Do you obtain your own industrial arts supplies?	63	100.0	34	54.0	29	46.0
16. Do you use a textbook or textbooks in your industrial arts classes?	63	100.0	52	82.5	11	17.5
17. Do you select your own textbooks for industrial arts?	61	96.8	41	67.2	20	32.8
18. Were you given a satisfactory orientation and induction program to your present position?	62	98.4	37	59.7	25	40.3
19. Did you receive a letter of welcome from your principal after you accepted your contract for your present position?	62	98.4	9	14.5	53	85.5
20. Did you receive a statement of school policy, rules, and regulations from your principal after you received your present contract?	63	100.0	36	57.2	27	42.8



Table 7. (continued)

Supervisory Practices	Total Response		Yes		No	
	N	%	Number	Percentage	Number	Percentage
21. Did you receive help in setting up your course of study for industrial arts from your principal?	63	100.0	10	15.9	53	84.1
22. Did you receive help in setting up your course of study for industrial arts from other teachers?	61	96.8	29	47.5	32	52.5
23. Do you have a preparatory period (Free Period)?	63	100.0	30	47.6	33	52.4
24. Is industrial arts a required subject for boys in your school?	62	98.4	42	69.2	20	30.8
25. Do you have girls enrolled in your industrial arts classes?	62	98.4	10	16.1	52	83.9
26. Are you asked to aid in the selection and assignment of students for industrial arts classes?	62	98.4	7	11.3	55	88.7
27. Do you have free access to your shop at all times during the year?	63	100.0	42	66.7	21	33.3
28. Do you teach classes or subjects other than industrial arts?	63	100.0	21	33.3	42	66.7

Table 8. Summarization of the responses made by junior high school industrial arts teachers in Utah to supervisory practices in the field of industrial arts, Part II, Sections B, C, D, and E of the questionnaire sent to teachers

Sections	Response	
	Number	Percentage
B. How often does your principal visit you in your shop classes?	63	100.0
Every week	13	20.6
Every two weeks	7	11.1
Every three weeks	4	6.4
Every four weeks	5	7.9
Other (specify)	34	54.0
No specified interval	18	28.6
Two to four times a year	7	11.1
When he wants something or has a problem	5	7.9
Daily	1	1.6
Not classified	3	4.8
C. How much time does your principal usually spend in a visit to your shop classes?	62	98.4
Five minutes or less	41	66.2
Ten minutes	14	22.6
Fifteen minutes	6	9.6
Twenty minutes	--	--
Twenty-five minutes or more	1	1.6
D. How much time before your present school year started did you receive positive notification of your present school assignment?	63	100.0
A week or less	13	20.5
A month or less	18	28.6
Two months or less	4	6.4
Three months or less	5	8.0
Over three months	23	36.5

Table 8. (continued)

Sections	Response	
	Number	Percentage
E. From which of the following do you receive periodic bulletins, either administrative or supervisory, at your school?	63	100.0
Superintendent	14	22.2
District supervisor	16	25.4
State department of industrial arts	53	84.2
Principal	16	25.4
None	6	9.6

Table 9. Summarization of the responses made by junior high school industrial arts teachers in Utah to supervisory recommendations in industrial arts as to persons responsible for and to the importance of the various phases of supervision, Part III, Section A of questionnaire sent to teachers

Phases	Persons Responsible								Importance of Phases							
	Principal		Teacher		Super- intendent		District Supervisor		Very Important		Important		Not Important		Detri- mental	
	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%
Classroom supervision	29	46.7	44	71.0	2	3.2	19	30.6	36	62.2	18	31.2	5	8.6	--	--
Intervisitation of teachers	34	56.7	23	38.4	12	20.0	26	43.3	12	21.1	36	63.1	9	15.8	--	--
Supervisory conferences with teachers	38	61.3	14	22.6	13	21.0	36	58.0	18	30.0	40	66.7	2	3.3	--	--
Selection of teachers	48	77.4	9	14.5	49	79.0	35	56.5	51	85.0	8	13.7	1	1.7	--	--
Orientation and induction of teachers	58	93.5	17	27.4	32	51.6	36	58.0	40	66.7	19	31.6	1	1.7	--	--
Inservice training program for teachers	16	26.2	22	36.1	17	27.9	42	68.9	19	32.8	37	63.8	2	3.4	--	--
Selection of supplies	8	12.9	62	100.0	0	0.0	17	27.4	39	65.0	21	25.0	--	--	--	--
Obtaining supplies	17	27.4	48	77.4	18	29.0	21	33.9	33	55.0	25	41.7	2	3.3	--	--
Selection of textbooks	20	32.2	58	93.5	9	14.5	34	54.8	34	57.6	25	42.4	--	--	--	--
Curriculum planning	38	61.3	58	93.5	22	35.5	41	66.1	44	68.3	19	31.7	--	--	--	--
Public relations program	42	67.7	49	79.0	31	50.0	40	64.5	28	47.5	26	44.0	4	6.8	1	1.7
Publishing supervisory bulletins	20	32.2	7	11.2	29	46.8	46	74.2	9	15.5	37	63.8	11	19.0	1	1.7
Evaluation of supervisory program	28	46.0	25	41.0	34	55.7	30	49.2	17	31.5	32	59.2	5	9.3	--	--

Table 10. Summarization of the responses made by junior high school industrial arts teachers in Utah to the methods of supervision applicable to industrial arts which would be most appropriate to them, Part III, Section B of the questionnaire sent to teachers

Methods of Supervision	Responses	
	Number	Percentage
B. Which of the following methods of supervision would be most appropriate for industrial arts to you?	62	98.4
1. District supervisor of industrial arts -- to correlate all grade levels of industrial arts throughout the district.	33	53.3
2. School supervisor -- one man, assistant principal or someone else other than principal, responsible for the supervision of all subjects within a given school thus correlating all subjects within that school.	7	11.3
3. Principal -- by giving him more clerical help or administrative help and thus freeing him for supervisory duties that he may correlate all subjects within his school.	12	19.3
4. Department heads -- one teacher within each department to be responsible for the supervision with that department and thus correlating all subjects within that department.	7	11.3
Note: Three teachers responded in combination of the above methods. A summary of their responses are given below.	3	4.8
District supervisor and principal (methods 1 and 3)	1	1.6
School supervisor and department heads (methods 2 and 4)	2	3.2

Table 11. Summarization of the responses made by junior high school industrial arts teachers in Utah to the adequacy of the supervisory program for industrial arts in their schools and the grouping of written responses as to how the supervision of this subject may be improved in their schools, Part III, Section C of questionnaire sent to teachers

Section and Written Responses	Total Response		Yes		No	
	N	%	Number	Percentage	Number	Percentage
C. Do you feel that the supervisory program of industrial arts in your school is adequate?	63	100.0	23	36.5	40	63.5
If no, would you care to make a statement as to how it may be improved? (Responses grouped below)	30	75.0	27	67.5	13	32.5
More constructive help from principal and district supervisor			5	18.5		
More training on part of supervisor, principal, district supervisor, etc. in industrial arts.			5	18.5		
Need a district supervisor or give more time to present supervisors to supervise			5	18.5		
More inservice training, workshops, etc., to bring about common understanding between those involved			4	14.8		
Better system of receiving and issuing supplies			2	7.4		
Limit classes to fit shop, equipment, space, time, and tools			2	7.4		
More intervisitation of teachers, comparing methods and etc.			2	7.4		
Teacher having free access to the shop during school year			1	3.7		



Table 12. Summarization of the responses made by junior high school industrial arts teachers in Utah to recommendations in the supervisory phases of classroom supervision, supervisory conferences, intervisitation, inservice training, and orientation and induction of teachers, Part III, Sections D, E, F, G, and H and one question from Part I, Section A of questionnaire sent to teachers

Sections and Recommendations	Responses	
	Number	Percentage
D. How often should a principal visit a normal shop class?	62	98.4
Weekly	14	22.6
Every two weeks	16	25.8
Every three weeks	2	3.2
Monthly	17	27.4
Other (specify) (grouped below)	13	21.0
As needed or desired by the principal	7	11.3
No special or prearranged schedule needed	3	4.9
Two to four times a year	2	3.2
Enough to understand the program needs	1	1.6
E. How long should the average principal's supervisory shop visit be?	61	96.8
Five minutes or less	18	29.5
Ten minutes	22	36.1
Fifteen minutes	11	18.0
Twenty minutes	4	6.6
Twenty-five minutes or more	6	9.8
F. A supervisory conference between principal and teacher should be held:	62	98.4
Only at request of teacher	12	19.3
About once a month	13	21.0
About once every two months	9	14.5
About once every three months	8	12.9
At time of teacher rating by principal	6	9.7
Other (specify) (grouped on next page)	16	25.8

Table 12. (continued)

Sections and Recommendations		Responses	
		Number	Percentage
F. (continued)	When needed	13	21.0
	At request of teacher or principal	3	4.8
G. Teachers should have the opportunity of visiting other teachers in similar teaching positions every:		62	98.4
	Month	7	11.3
	Two months	6	9.7
	Three months	19	30.6
	Six months	14	22.6
	Other (specify) (grouped below)	16	25.8
	At least once a year	13	21.0
	Whenever possible	2	3.2
	At teachers request	1	1.6
H. Teachers should be given the opportunity to participate in teacher workshops, institutes, extension courses, or other group inservice educational programs every:		61	96.8
	Three months	4	6.6
	Six months	4	6.6
	Year	45	73.7
	Other (specify) (grouped below)	8	13.1
	When needed or desired	3	4.9
	When opportunity arises	3	4.9
	At least every two years	2	3.3
Do you think a statement of school policy, rules, and regulations from a principal would be helpful to a beginning teacher?*		62	98.4
**Note: This last question comes from Part I, Section A of questionnaire in conjunction with question number 20 found on table 7, page 60.	Yes	60	96.8
	No	2	3.2

Table 13. A comparison of principals' (P) and teachers' (T) responses as to the persons responsible for the thirteen phases of supervision listed on Table 3, page 41, and Table 9, page 65, and the importance of these phases in industrial arts, rankings are based on percentage responding to each phase with the highest response being number 1

Principal		Persons Responsible				Total Points of Difference	Thirteen Phases of Supervision	Total Points of Difference	Importance					
P	T	Teacher P	Teacher T	Superintendent P	Superintendent T				District Supervisor P	District Supervisor T	Very Important P	Very Important T	Important P	Important T
6	7	7	6	12	12	12	12	2	Classroom supervision	3	3	5	11	12
12	6	10	8	10	10	9	10	9	Intervisitation of teachers	3	12	12	1	4
5	5	13	11	11	9	6	6	4	Supervisory conferences with teachers	14	5	11	9	1
4	2	12	12	1	1	7	7	2	Selection of teachers	0	1	1	13	13
2	1	11	10	7	3	8	5	9	Orientation and induction of teachers	2	4	3	10	11
10	12	9	9	4	8	3	2	7	Inservice training programs for teachers	2	11	9	3	3
9	13	1	1	13	13	10	13	7	Selection of supplies	7	8	4	6	9
8	11	6	5	8	7	11	11	5	Obtaining supplies	1	6	7	8	8
11	9	4	3	6	11	2	8	13	Selection of textbooks	7	10	6	4	7
3	4	2	2	3	6	1	3	6	Curriculum planning	2	2	2	12	10
1	3	3	4	5	4	13	4	13	Public relations programs	2	9	8	5	6
13	10	8	13	9	5	5	1	16	Publishing supervisory bulletins	0	13	13	2	2
7	8	5	7	2	2	4	9	8	Evaluation of supervisory program	6	7	10	7	5

## SUMMARY

Questionnaire returns of junior high school principals and industrial arts teachers were the basis for this study on supervisory practices of junior high school principals and teachers in the field of industrial arts in Utah for the school year 1955-56. A two page questionnaire was sent to fifty-five junior high school principals who had industrial arts in their curriculums. Forty-eight principals, or 87.3 per cent, returned these questionnaires. A four page questionnaire was sent to eighty-four teachers teaching industrial arts on a junior high school level. Sixty-three teachers, or 75.0 per cent, returned these questionnaires.

The questionnaires were divided into three parts. Part I contained questions pertaining to personal information of the individual returning the questionnaire. The data received from this part of the questionnaires were used to obtain the background of those principals and teachers represented in the study. The data received are shown in Table 1 for the principals and in Table 6 for the teachers. Part II of the questionnaires contained questions pertaining to current supervisory practices of junior high school principals and teachers in the field of industrial arts. The principals' responses are compiled in Table 2 and the teachers' responses in Tables 7 and 8. Part III of the questionnaires pertained to recommendations for improving supervision in industrial arts. The principals' questionnaire was divided into three sections for this part and the teachers' questionnaire into eight sections. The principals' responses are compiled in Tables 3, 4, and 5. The teachers' responses are compiled in Tables 9, 10, 11, and 12.

### Background of principals and teachers

The principals represented in this study had an average of 13.1 years experience as principals. Their average number of teachers responsible for was 23.8 teachers. The average number of students enrolled in their schools was 675.9 students. Seventy-two per cent of the principals held master's degrees. The teachers represented in the study did not have nearly so much experience nor hold as high a degree as did the principals. Only eight per cent of the teachers held master's degrees. The average number of years experience for all teachers was 7.6 years. Their average class size was 23.4 students. The average total number of students per teacher was 135.3 students. The teachers were predominately teaching the seventh, eighth, and ninth grades. Only three teachers were teaching on a tenth grade level.

### Supervisory practices of principals and teachers

All supervisory practices listed in Tables 2, 7, and 8 were followed to some extent in the junior high schools of Utah in industrial arts. The principals and teachers disagreed on the extent some of these practices were being followed. Practices varied from school to school. The principal was recognized as the immediate supervisor of industrial arts by 93.6 per cent of the principals and by 80.6 per cent of the teachers. Ninety-seven and nine-tenths per cent of the principals indicated that they conferred with their teachers following a supervisory visit to shop classes. Only 42.6 per cent of the teachers indicated this to be true. Teachers asked their principals to visit shop classes as shown by the responses of 89.6 per cent of the principals and by only 65.1 per cent of the teachers' responses. Principals held supervisory conferences with their teachers at least once a year as shown by 89.6

per cent of the principals' responses and by only 42.6 per cent of the teachers' responses. The extent other supervisory practices listed in the study were followed are given below according to the percentage of response for each practice.

The most common supervisory practices found in the schools, as shown by ninety per cent or more responses for them, were as follows: Teachers went to their principals for advice concerning school work; principals were responsible for supervisory visits to their industrial arts shop classes; principals visited shop classes unannounced to the teachers; and teachers selected their own supplies. Those supervisory practices followed by eighty to ninety per cent of the respondents are as follows: Principals understood the Utah state industrial arts program for junior high schools; principals participated in industrial arts curriculum planning for their schools; teachers received bulletins from the state department of industrial arts; and teachers were using textbooks in their industrial arts classes. Those practices followed by seventy to eighty per cent of the respondents are as follows: Principals had taken a course in supervision recently, most of them since 1949; principals required their industrial arts teachers to state the teachers' objectives to them; and principals participated in the selection of industrial arts teachers for their schools.

Supervisory practices which were followed by sixty to seventy per cent of the respondents are as follows: Principals were responsible for intervisitation of their teachers; industrial arts was a required subject for boys; and teachers had free access to their shops at all times during the school year. Supervisory practices followed by fifty to sixty per cent of the respondents are as follows: Teachers obtained



their own industrial arts supplies; teachers received satisfactory orientation programs; and teachers received statements of school policies, rules, and regulations from their principals. Supervisory practices followed by forty to fifty per cent of the respondents are as follows: Teachers had taken a course in supervision; teachers had had the opportunity of intervisitation; teachers had been interviewed by their principals before being accepted for their present position; teachers received help from other teachers in setting up their course of study for industrial arts; and teachers were given preparatory periods.

The least common supervisory practices found in the schools were those followed by less than forty per cent of the respondents. Those practices followed by thirty to forty per cent of the respondents are given as follows: Teachers were asked to recommend teachers for other positions within their school districts; an inservice training program was available to teachers, and the teachers had participated in such a program; teachers taught classes or subjects other than industrial arts; district supervisors of industrial arts were enjoyed by eighteen principals; and principals published supervisory or administrative bulletins. Those practices followed by less than twenty per cent of the respondents are as follows: Teachers received letters of welcome from their principals; teachers received help from their principals in setting up their course of study for industrial arts; girls enrolled in industrial arts classes; teachers participated in student selection and assignment to industrial arts classes; and principals left notes of critical evaluation for the teachers following supervisory visits to shop classes when conferences were impossible.

The supervisory practice of classroom visitation was followed by all

principals, but their visitations to shop classes were irregular. The largest percentage of principals made such visits at no specified interval or when they had a problem or needed something. The length of their visits varied greatly, too. Five minutes or less was the most common length of time spent by principals in their shop visits. Schools also varied greatly in giving teachers positive notification of school assignment. Approximately fifty per cent of the teachers received a month or less notification of school assignment before the school year started. The other fifty per cent of the teachers received two months or more notification.

#### Recommendations of principals and teachers

The principals were not in agreement as to who should be responsible for the various phases of supervision or to the importance of these phases listed in Tables 3, 9, and 13. The same held true for the teachers in their recommendations for these phases. The teachers did not have as high a percentage of response for each phase as did the principals, but the rankings of principals' and teachers' responses for each phase as shown in Table 13 are quite comparable. All thirteen phases were rated as being very important or important by over ninety per cent of the respondents with the exception of the phases of publishing supervisory bulletins and intervisitation of teachers. The phases of teacher selection and curriculum planning were rated as the highest in importance by both groups of respondents.

The teachers indicated by their responses that the principal, teacher, and district supervisor should have some responsibility in all thirteen phases of supervision listed. They did not feel that the superintendent should have responsibility in the selection of supplies. The

principals felt that all four persons should have some responsibility in all of the thirteen phases. The principals and teachers tended to give themselves more responsibility in the various phases than they did each other. The teachers gave more responsibility to the superintendent and district supervisor than the principals did.

The principals gave their highest response for responsibility to each of the four persons as follows: Principal, 93.8 per cent for the phase of public relations program; teacher, 91.7 per cent for the phases of selection of supplies and selection of textbooks; superintendent, 87.5 per cent for the phase of teacher selection; and district supervisor, 70.8 per cent for the phase of curriculum planning. The teachers gave their highest response for responsibility to each of the four persons as follows: Principal, 93.5 per cent for the phase of orientation and induction of teachers; teacher, 100.0 per cent for the phase of selection of supplies; superintendent, 79.0 per cent for the phase of selection of teachers; and district supervisor, 74.2 per cent for the phase of publishing supervisory bulletins.

The principals gave their lowest response for responsibility to each of the four persons as follows: Principal, 37.5 per cent for the phase of publishing supervisory bulletins; teachers, 6.3 per cent for the phase of supervisory conferences with teachers; superintendent, 18.8 per cent for the phase of classroom supervision; and district supervisor, 37.5 per cent for the phase of public relations program. The teachers gave their lowest response for responsibility to each of the four persons as follows: Principal, 12.9 per cent for the phase of selection of supplies; teachers, 11.2 per cent for the phase of publishing supervisory bulletins; superintendent, no response for the

phase of selection of supplies; and district supervisors, 27.4 per cent for the phase of selection of supplies.

The principals and teachers represented in the study felt that supervisory method number 1, district supervisor, and method number 3, freeing the principal for supervisory duties, were most appropriate to them for industrial arts. Seventy per cent of the respondents responded for these two methods either separately or in combination. A greater percentage of teachers indicated method number 1 than did principals, but a higher percentage of principals indicated a combination of the two methods. This information is shown in Tables 4 and 10.

Approximately sixty-four per cent of the respondents represented in the study felt that the supervisory programs for industrial arts in their schools were not adequate. Most of the respondents felt that these programs could be improved by employing a district supervisor for industrial arts, by providing more time for the principal to supervise, by the state's helping smaller districts, or by more inservice training to bring about common understanding between those involved. This information is shown in Tables 5 and 11.

Teachers were not in agreement in their recommendations for the frequency of supervisory visits, the length of such visits, the frequency of supervisory conferences, and the frequency of teacher intervisitation as shown in Table 12. Their recommendations for the frequency of principals' visits to normal shop classes were equally distributed for weekly, every two weeks, monthly, and at no regular schedule. Their highest recommendations for the length of such visits were thirty per cent responding for each - five minutes or less and ten minutes. Their highest recommendations for the frequency of supervisory conferences

between principal and teacher were twenty per cent responding for each - at the request of the teacher, monthly, and when needed. Their highest recommendation for the frequency of teacher intervisitation was every three months with 30.6 per cent of the teachers recommending it. Next to this recommendation was every six months and once a year with about twenty-one per cent recommending each.

The teachers were in agreement in their recommendations for the frequency of participating in inservice training programs and the value of a statement of school policy, rules, and regulations to a beginning teacher. Seventy-three per cent of the teachers felt that they should participate in some type of inservice training program every year. Ninety-six and eight-tenths per cent of the teachers felt that such a statement of school policy, rules, and regulations from a principal would be helpful to a beginning teacher.

## CONCLUSIONS

Industrial arts, as a part of the general education program, is concerned with orienting individuals through study and practice to the technical-industrial side of society. The improvement of instruction in this field needs to be built upon democratic leadership and co-operative effort by those involved if it is to make an adequate contribution to this goal. It is important that the principal, teacher, and supervisor, (if one is available) to work together continuously towards the improvement of instruction through co-operative work and study based on clearly stated principles. There are several school districts in Utah that are putting the supervision of industrial arts in their junior high schools on such a basis. This was shown by the responses to questions asked in the questionnaires and in written comments of those individuals returning the questionnaires.

### Findings

The findings of this study show that the supervisory programs for industrial arts were not adequate in 64.0 per cent of the junior high schools represented in the study. The recommendations for the improvement of these programs varied greatly as did the practices, attitudes, and responsibilities in them. The findings of this study also show that the junior high school principal was recognized as the immediate supervisor of industrial arts by both principals and teachers. Yet the principals did not have the responsibility in the various phases of supervision necessary to carry on a progressive program.



Principals and teachers recommended highly the using of a district supervisor as the leader in the supervision of industrial arts. Close to their recommendations of a district supervisor was the giving of clerical or administrative help to the principal to free him for supervisory duties. They also recommended a combination of district supervisor of industrial arts and principal working conjointly. This is the generally accepted and recommended method of supervision for industrial arts.

Other findings of the study are as follows: That the principals, in most instances, were qualified to supervise industrial arts; that principals and teachers varied very little in their recommendations in the importance of the thirteen phases of supervision listed in the study. (They both felt these phases to be highly important with the exception of publishing supervisory bulletins and intervisitation of teachers); they varied much more in their recommendations for responsibility in these phases than they did in importance; that the recommended responsibility of the individual varied with the different phases; they varied much more in their recommendations in responsibilities of the superintendent and district supervisor than they did in their recommendations for each other; that it is a common practice to overload junior high school industrial arts classes with students; that all practices listed in the questionnaires were followed to some extent by principals or teachers with the degree of usage varying as greatly as did the recommendations in these practices; and that principals and teachers disagreed as to what was being done in some of the practices.

It is beyond the scope of this study to determine the exact degree that supervisory practices recommended in the presentation of the problem

section of this thesis must be carried out to insure a highly successful program. The consensus of opinion derived from the questionnaires indicates that the inclusion of as many of these practices as possible for a given district or school would increase the possibilities of successful programs. According to general opinion it would also help to reduce the large variances in practices, responsibilities, and attitudes in the supervision of this special subject in the junior high schools of Utah.

### Recommendations

The recommendations given below are based on the written responses made by principals and teachers represented in the study for the improvement of the supervisory program for industrial arts in their schools.

1. There is a great need for the employment of full time district supervisors of industrial arts in many of the Utah school districts. The principal should be provided with clerical or administrative help to free him for supervisory duties where this is not possible.
2. The state should provide the supervision of industrial arts in small school districts or these districts should link together and arrange for the proper supervision of this subject.
3. Principals and all others who desire information on the objectives and specific programs for industrial arts on a junior high school level should make written request for this information from the state department of industrial arts where it is available.
4. More time should be given to teachers for intervisitation with the purposes of comparing methods, materials, projects, etc..
5. Planning in all phases of supervision should be done more on a district level involving teachers, principals, district supervisors, and superintendents, that all may become aware of problems facing the others and thus building common understanding among them.
6. Responsibilities and duties in the phases of supervising industrial arts should be more defined that those involved may know to whom they are responsible and the duties each is to perform.

7. The supervisor, principal, and teacher should show more appreciation for what the others are doing. A pat on the back or a kindly word can mean so much to a person doing the best he can under trying circumstances.
8. The supervision of industrial arts should be on a positive approach with more constructive help from supervisors and principals with the limiting of class sizes in accordance to the physical properties of the shop and teacher.

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APPENDIX



RECOMMENDED SUPERVISORY PROCEDURES AND PRACTICES<sup>1</sup>

1. To ask teachers to express their opinions concerning the main objectives to be achieved during the school year.
2. To seek the aid of teachers in locating and solving instructional problems.
3. To bring lay people of the community, the principal and teachers together for the joint consideration of common school problems.
4. To hold group teachers' meetings with both secondary and elementary teachers participating and with either group alone when the situation warrants such a division.
5. To give special attention to inexperienced teachers by more frequent visitation and by more personal conferences.
6. To consult teachers in the selection of books and instructional materials.
7. To encourage teachers to express their opinion on matters of policy-making and on administrative problems which affect them.
8. To discuss the purpose of the school program with individual teachers.
9. To follow a planned program of supervision during the school year.
10. To have the supervisory activities of schools flexible enough so as to be capable of adaption to the needs of teachers and pupils. They should also be subject to change to meet the situation at hand.
11. To use pre-school group meetings with teachers in the cooperative planning of the school program. The supervisor may also use group meetings and individual conferences with teachers after school starts in planning the school program.
12. To assist teachers in surveying community resources.
13. To make use of tests and educational materials to improve the teaching-learning situation with teachers keeping an adequate record of pupil development and progress. These records should be readily accessible to the teachers when needed by them.
14. To encourage teachers to experiment with new teaching methods.

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<sup>1</sup>(11, p. 33-35) This list is referred to on page 15 of thesis.

15. To make findings of educational research available to staff members through individual conferences and through periodic teachers' meetings.
16. To encourage teachers to (a) exercise initiative and self-direction; (b) discover better teaching devices and techniques; and (c) make suggestions for the improvement of the local school situation.
17. To help teachers in setting up and achieving their own teaching objectives.
18. To visit the classrooms of teachers to observe teaching methods and to hold individual conferences after each visitation. These classroom visitations should be made at frequent intervals.
19. To encourage teachers to be members of professional organizations.
20. To help teachers obtain and use materials of instruction.
21. To co-ordinate the work of the teachers in working on projects so that the work of one teacher is not the same as that of another.
22. To determine the status of the teacher's training, ability, and experience; the curricular offerings; social and economic background of the community; policies of the board of education; teaching materials and equipment; students' activities; and the school budget; before planning a program of instruction.
23. To give recognition to teachers doing excellent work by giving them favorable publicity in newspapers and school publications.
24. In planning the school program to enlist the aid of the teachers and principals and in some schools enlist the aid of pupils.
25. To acquaint the community with the school through the use of all available resources such as the newspaper, student publications, annual report, commercial clubs, school programs, parent-teacher groups, open house and through word of mouth publicity.
26. To evaluate the school program using standardized tests to determine pupil achievement. The teacher and pupil evaluation of the school program should also be considered.
27. To evaluate the work of teachers through observation and making a mental evaluation of results to be used for the improvement of instruction.
28. To improve his own supervisory skill by doing graduate work, subscribing to professional magazines pertaining to supervision and through professional study.

Ogden, Utah  
April 9, 1956

Dear Principal:

The information requested on the attached questionnaire is to be used in a study of supervisory practices of junior high school principals in the field of industrial arts in the state of Utah. The purpose of the study is to find out the present supervisory practices of principals in the field of industrial arts and to obtain recommendations from you, a principal, as to who should be responsible for the different phases of supervision in that field, their importance and how they may be improved. May I further add that the study is being made as part of the requirements for a Master's Degree at the Utah State Agricultural College. Therefore, it would be greatly appreciated if you will please complete and return this questionnaire as quickly as possible. A stamped, self-addressed envelope is enclosed for your convenience.

The questionnaire is short and will take less than ten minutes to complete. All personal information requested is for the purpose of grouping the data collected and will not be used in any way to identify an individual or a school in the study.

Editor permitting, a summary of this study will be published in the 1956 fall edition of the Utah Industrial Arts Newsletter. This newsletter is sent to all industrial arts teachers in the state of Utah. Thank you for your assistance in making this study successful.

Sincerely yours,

Calvin R. Bybee  
Industrial Arts Instructor  
Washington Junior High School  
Ogden, Utah

A SURVEY OF SUPERVISORY PRACTICES OF JUNIOR HIGH SCHOOL PRINCIPALS  
IN THE FIELD OF INDUSTRIAL ARTS IN THE STATE OF UTAH

I. Personal information. (Please fill in the information requested.)

- A. Degree you now hold: BS \_\_, BA \_\_, MS \_\_, MA \_\_, Doctor's \_\_.
- B. Total number of years you have been a principal \_\_\_\_.
- C. Total number of teachers you are responsible for this year \_\_\_\_.
- D. Total number of students you have enrolled in your school this year \_\_\_\_.

II. Supervisory practices.

- A. Please check Yes or No to the questions listed below as they apply to you or your school.

- | Yes | No  |  |
|-----|-----|--|
| ( ) | ( ) | Do you have a district supervisor of industrial arts in your district?   |
| ( ) | ( ) | If yes, does he have the supervision of industrial arts as a full time job?  |
| ( ) | ( ) | Are you the immediate supervisor of your industrial arts teachers (the one they are directly responsible to for the improvement of their instruction)? |
| ( ) | ( ) | Have you taken a course in supervision recently? Year ____.  |
| ( ) | ( ) | Have you taken any course in industrial arts? Year ____.   |
| ( ) | ( ) | Do you understand the Utah State industrial arts program for the junior high schools?  |
| ( ) | ( ) | Do your industrial arts teachers ask you to visit their shop classes?  |
| ( ) | ( ) | Do your industrial arts teachers come to you for advise concerning their school work?  |
| ( ) | ( ) | Do you require your industrial arts teachers to state or explain their objectives to you?  |
| ( ) | ( ) | Are you a participant in the selection of industrial arts teachers for your school?  |
| ( ) | ( ) | Following a supervisory visit to an industrial arts shop do you confer with the instructor concerning the visit?                                       |
| ( ) | ( ) | If you do not confer with him, do you leave him a written note of critical evaluation?   |

- ( ) ( ) Are you a participant in the planning of the industrial arts curriculum for your school?
- ( ) ( ) Are supervisory visits of industrial arts classes in your school at present your duty? If no, state who \_\_\_\_\_.
- ( ) ( ) Does the responsibility for intervisitation of industrial arts teachers in your school lie with you? If no, state who \_\_\_\_\_.
- ( ) ( ) Do you have a supervisory conference with your industrial arts teachers at least once a year?

### III. Supervisory recommendations.

A. On the left side please check the people you feel should be responsible for each phase of supervision in the field of industrial arts as listed in the center. More than one person may be responsible for the same phase. On the right side please check as to how important you feel each phase is.

Key: P Principal    S Superintendent    VI Very Important    NI Not Important  
T Teacher    DS District Supervisor    I Important    D Detrimental

<u>P</u>	<u>T</u>	<u>S</u>	<u>DS</u>		<u>VI</u>	<u>I</u>	<u>NI</u>	<u>D</u>
( )	( )	( )	( )	Classroom supervision	( )	( )	( )	( )
( )	( )	( )	( )	Intervisitation of teachers	( )	( )	( )	( )
( )	( )	( )	( )	Supervisory conferences with teachers	( )	( )	( )	( )
( )	( )	( )	( )	Selection of teachers	( )	( )	( )	( )
( )	( )	( )	( )	Orientation and induction of teachers	( )	( )	( )	( )
( )	( )	( )	( )	Inservice training programs for teachers	( )	( )	( )	( )
( )	( )	( )	( )	Selection of supplies	( )	( )	( )	( )
( )	( )	( )	( )	Obtaining supplies	( )	( )	( )	( )
( )	( )	( )	( )	Selection of textbooks	( )	( )	( )	( )
( )	( )	( )	( )	Curriculum planning	( )	( )	( )	( )
( )	( )	( )	( )	Public relations program	( )	( )	( )	( )
( )	( )	( )	( )	Publishing supervisory bulletins	( )	( )	( )	( )
( )	( )	( )	( )	Evaluation of supervisory program	( )	( )	( )	( )

- B. Which of the following methods of supervision would be most appropriate for industrial arts to you?
- District supervisor of industrial arts - to correlate all grade levels of industrial arts through out the district.
  - School supervisor - one man, assistant principal or someone else other than principal, responsible for the supervision of all subjects within a given school thus correlating all subjects within that school.
  - Principal - by giving him more clerical help or administrative help and thus freeing him for supervisory duties that he may correlate all subjects within his school.
  - Department heads - one teacher within each department to be responsible for the supervision within that department and thus correlating all subjects within that department.
- C. Do you feel that the supervisory program of industrial arts in your school is adequate?
- Yes
  - No

If no, would you care to make a statement as to how it may be improved?

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Ogden, Utah  
April 30, 1956

Dear Principal:

On April 9, 1956 I sent you a questionnaire concerning the supervisory practices of junior high school principals in the field of industrial arts. Up to the present time I have received forty replies from the fifty-five principals that questionnaires were sent to. If you are not among the forty principals who have replied will you please return the questionnaire to me as quickly as possible. I am very desirous to have as many principals represented in the study as possible and to have your recommendations as to how industrial arts supervision may be improved.

If you are among the forty who have replied or if your reply is in the mail, will you please accept this letter as a token of my sincere appreciation for your cooperation in making this study possible.

Sincerely yours,

Calvin R. Bybee  
Industrial Arts Instructor  
Washington Junior High School  
Ogden, Utah

Ogden, Utah  
April 9, 1956

Dear Teacher:

The information requested on the attached questionnaire is to be used in a study of supervisory practices of junior high school principals in the field of industrial arts in the state of Utah. The purpose of the study is to find out the present practices of principals in the field of industrial arts supervision. It is also to obtain recommendations from you, a teacher, as to who should be responsible for the different phases of supervision in that field, their importance, and how they may be improved. May I further add that the study is being made as part of the requirements for a Master's Degree at the Utah State Agricultural College. Therefore, it would be greatly appreciated if you will please complete and return this questionnaire as quickly as possible. A stamped, self-addressed envelope is enclosed for your convenience.

The questionnaire is short and simple and will take less than fifteen minutes to complete. All personal information requested is for the purpose of grouping data collected and will not be used in any way to identify an individual or a school in the study.

Editor permitting, a summary of this study will be published in the 1956 fall edition of the Utah Industrial Arts Newsletter. This newsletter is sent to all industrial arts teachers in the state of Utah. Thank you for your assistance in making this study successful.

Sincerely yours,

Calvin R. Bybee  
Industrial Arts Teacher  
Washington Junior High School  
Ogden, Utah

A SURVEY OF SUPERVISORY PRACTICES OF JUNIOR HIGH SCHOOL  
PRINCIPALS IN THE FIELD OF INDUSTRIAL ARTS IN THE  
STATE OF UTAH

I. Personal information. (Please fill out the information requested).

- A. Degree you now hold: BS \_\_, BA \_\_, MS \_\_, MA \_\_, Doctor's \_\_.
- B. Total number of years teaching industrial arts \_\_\_\_.
- C. Total number of years of teaching at present position \_\_\_\_.
- D. Size of classes: Smallest \_\_; Largest \_\_; Average \_\_.
- E. Total number of students you have in industrial arts classes \_\_\_\_.
- F. Grades now teaching: 7th \_\_, 8th \_\_, 9th \_\_, 10th \_\_.

II. Supervisory practices.

- A. Please check yes or no to the questions listed below as they apply to you or your school. Note: All questions pertain to this school year.

- | Yes                      | No                       |   |
|--------------------------|--------------------------|---|
| <input type="checkbox"/> | <input type="checkbox"/> | Have you ever taken a course in supervision?  |
| <input type="checkbox"/> | <input type="checkbox"/> | Is your principal your immediate supervisor (the person you are directly responsible to for the improvement of your instruction)? |
| <input type="checkbox"/> | <input type="checkbox"/> | Do you ask your principal to visit your shop classes?   |
| <input type="checkbox"/> | <input type="checkbox"/> | Does your principal visit your shop classes unannounced to you?   |
| <input type="checkbox"/> | <input type="checkbox"/> | Following a shop visit does your principal confer with you concerning the visit?  |
| <input type="checkbox"/> | <input type="checkbox"/> | If he does not confer with you following a shop visit does he leave you a note of critical evaluation?                            |
| <input type="checkbox"/> | <input type="checkbox"/> | Have you had a supervisory conference with your principal this year?  |
| <input type="checkbox"/> | <input type="checkbox"/> | Do you request a supervisory conference between you and your principal?   |
| <input type="checkbox"/> | <input type="checkbox"/> | Have you had the opportunity of visiting other shop classes this year?  |
| <input type="checkbox"/> | <input type="checkbox"/> | Were you interviewed by your principal before you were accepted for the position you now hold?                                    |
| <input type="checkbox"/> | <input type="checkbox"/> | Are you asked to recommend teachers for other industrial arts positions within your school district?                              |

- Do you have an inservice training program in your school or district specifically for industrial arts teachers?
- Have you participated in an extension course or work shop this year?
- Do you select your own industrial arts supplies?
- Do you obtain your own industrial arts supplies?
- Do you use a textbook or textbooks in your industrial arts classes?
- Do you select your own textbooks for industrial arts?
- Were you given a satisfactory orientation and induction program to your present position?
- Did you receive a letter of welcome from your principal after you accepted your contract for your present position?
- Did you receive a statement of school policy, rules, and regulations from your principal after you received your present contract?
- Do you think such a statement would be helpful to a beginning teacher?
- Did you receive help in setting up your course of study for industrial arts from your principal?
- Did you receive help in setting up your course of study for industrial arts from other teachers?
- Do you have a preparatory period (Free Period)?
- Is industrial arts a required subject for boys in your school?
- Do you have girls enrolled in your industrial arts classes?
- Are you asked to aid in the selection and assignment of students for industrial arts classes?
- Do you have free access to your shop at all times during the year?
- Do you teach classes or subjects other than industrial arts?

B. How often does your principal visit you in your shop classes?

- Every week
- Every two weeks
- Every three weeks
- Every four weeks
- Other (specify) \_\_\_\_\_

- C. How much time does your principal usually spend in a visit to your shop classes?
- Five minutes or less  
 Ten minutes  
 Fifteen minutes  
 Twenty minutes  
 Twenty-five minutes or more
- D. How much time before your present school year started did you receive positive notification of your present school assignment?
- A week or less  
 A month or less  
 Two months or less  
 Three months or less  
 Over three months
- E. From which of the following do you receive periodic bulletins, either administrative or supervisory, at your school?
- Superintendent  
 District supervisor  
 State department of industrial arts  
 Principal  
 None

### III. Supervisory recommendations.

- A. On the left side please check the people you feel should be responsible for each phase of supervision in the field of industrial arts as listed in the center. More than one person may be responsible for the same phase. On the right side please check as to how important you feel each phase is.

Key: P Principal S Superintendent VI Very Important NI Not Important  
T Teacher DS District Supervisor I Important D Detrimental

<u>P</u>	<u>T</u>	<u>S</u>	<u>DS</u>		<u>VI</u>	<u>I</u>	<u>NI</u>	<u>D</u>
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Classroom supervision	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Intervisitation of teachers	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Supervisory conferences with teachers	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Selection of teachers	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Orientation and induction of teachers	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Inservice training programs for teachers	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Selection of supplies	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Obtaining supplies	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

- |                          |                          |                          |                          |                                   |                          |                          |                          |                          |
|--------------------------|--------------------------|--------------------------|--------------------------|-----------------------------------|--------------------------|--------------------------|--------------------------|--------------------------|
| <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | Selection of textbooks            | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | Curriculum planning               | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | Public relations program          | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | Publishing supervisory bulletins  | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | Evaluation of supervisory program | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |

- B. Which of the following methods of supervision would be most appropriate for industrial arts to you?
- District supervisor of industrial arts - to correlate all grade levels of industrial arts through out the district.
- School supervisor - one man, assistant principal or someone else other than principal, responsible for the supervision of all subjects within a given school thus correlating all subjects within that school.
- Principal - by giving him more clerical help or administrative help and thus freeing him for supervisory duties that he may correlate all subjects within his school.
- Department heads - one teacher within each department to be responsible for the supervision within that department and thus correlating all subjects within that department.

- C. Do you feel that the supervisory program of industrial arts in your school is adequate?
- Yes
- No

If no, would you care to make a statement as to how it may be improved? \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

- D. How often should a principal visit a normal shop class?
- Weekly
- Every two weeks
- Every three weeks
- Monthly
- Other (specify) \_\_\_\_\_
- E. How long should the average principal's supervisory shop visit be?
- Five minutes or less
- Ten minutes
- Fifteen minutes
- Twenty minutes
- Twenty-five minutes or more
- F. A supervisory conference between principal and teacher should be held:
- Only at request of teacher
- About once a month



- About once every two months
- About once every three months
- At time of teacher rating by principal
- Other (specify) \_\_\_\_\_

G. Teachers should have the opportunity of visiting other teachers in similar teaching positions every:

- Month
- Two months
- Three months
- Six months
- Other (specify) \_\_\_\_\_

H. Teachers should be given the opportunity to participate in teacher workshops, institutes, extension courses, or other group in-service educational programs every:

- Three months
- Six months
- Year
- Other (specify) \_\_\_\_\_

Ogden, Utah  
April 30, 1956

Dear Industrial Arts Teacher:

On April 9, 1956 I sent you a questionnaire concerning the supervisory practices of junior high school principals in the field of industrial arts. Up to the present time I have only received fifty replies from the eighty-four teachers that questionnaires were sent to. If you are not among the fifty teachers who have replied will you please return the questionnaire to me as quickly as possible. I am very desirous to have as many teachers represented in the study as possible and to have your recommendations as to how industrial arts supervision may be improved.

If you are among the fifty who have replied or if your reply is in the mail will you please accept this letter as a token of my sincere appreciation for your cooperation in making this study possible.

Sincerely yours,

Calvin R. Bybee  
Industrial Arts Teacher  
Washington Junior High School  
Ogden, Utah