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An Examination of Cooperating Teachers' Observations of Their Student Teachers in the Areas of Personal, Teaching, and Musical Skills in the Elementary Classroom

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An Examination of Cooperating Teachers' Observations of Their Student Teachers in the Areas of Personal, Teaching, and Musical Skills in the Elementary Classroom

by

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Dedication

My sincerest dedication goes to my wife, Kim, who has supported me through the various trials of writing this research and, when I had those all-too-often moments of self-doubt, believed in me without question. This is also dedicated to my brand new daughter, Emberlyn, who came along in the middle of this process and is a constant reminder of what is truly important in life. Finally, I also dedicate this in part to my mother, who taught me that I could do anything I put my mind to, and encouraged me as I did it.

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ABSTRACT

The purpose of this descriptive study was to examine the observations of elementary school music teachers regarding the level of preparation of their most recent student teachers at the beginning of their student teaching experience. Twenty-seven elementary music teachers participated in a survey rating the preparedness of their student teacher in the areas of personal, teaching, and musical skills, and provided free-response feedback concerning the skills and abilities they observed as strong and weak. These responses were compared to the 1997 research completed by David Teachout, where preservice teachers and experienced teachers were asked to list what they felt were the forty most important skills necessary for success in regard to new music teachers. The results of the survey found a shift in emphasis in personal skills toward skills related to relationship quality with the students. Teaching skills surrounding Classroom Management were considered important but were the weaker of the demonstrated abilities. Musical skills showed the closest alignment between what was considered essential and demonstrated strength. Additional skills, both strong and weak were noted, and implications for the music teacher curriculum was discussed.

Chapter One: Introduction

The teaching profession perpetuates itself today mostly by the use of the journeyman-apprentice model. People desiring to become teachers have, upon completion of their college coursework, participated in field observations and experiences, supplemental teaching, and culminating in student teaching in a mentored environment under the guidance of a cooperating teacher, one who has had considerable experience teaching in the field. Three groups of people are responsible for producing quality teachers: (1) the university students, who are responsible for acquiring the knowledge in content and developing dispositions about teaching (Duling, 2000; Haston & Guerrero, 2008; Hourigan & Scheib, 2009; Stegman, 2001); (2) the university faculty who are responsible for teaching the skills and content and monitoring dispositions toward teaching (Conway, 2002); and (3) the cooperating teachers in the public schools who mentor and guide preservice teachers through a controlled student teaching experience with the aid of the university faculty (Draves, 2008; Zemek, 2008).

The role of the cooperating teacher cannot be understated, for this person has the day-to-day responsibility of mentoring and guiding a prospective teacher, with the hopes of helping to train a quality educator. There is little disagreement that the cooperating teachers have great influence on student teachers; many actually put forward that the cooperating teacher is the single biggest influence during the student teaching experience (Guyton & McIntyre, 1990).

History

In the early days of the United States, occupations such as lawyers and doctors, as well as carpenters and blacksmiths, employed an "on the job" training system, where an expert in the field would train a novice, and when the novice was deemed ready, was certified by the expert to be qualified to work in that field. A typical thought of the pre-revolutionary period of United States history was that teaching was something to be taken on as temporary until more professional and lucrative employment could be gained, as noted by John Adams at the time where his law practice was yet to be realized (Fraser, 2007). In fact, none of the established colonial colleges offered training in pedagogical matters. The colonial collegiate education was modeled after the British system, broadly based in the liberalism found in the 17th and 18th centuries.

Since field experience and laboratory-styled student teaching processes are commonplace today, examining the history of this developed form of training teachers is warranted. Cruickshank and Armaline (1986) traced the origins of this type of field experience back as far as 1839, where Cyrus Pence, the first principal of a "normal school" (a school specifically designed to train teachers) in Lexington, Massachusetts, required the 20 female students in attendance to teach lessons to one another while he observed. At the same time, Richard Edwards, the first president of Illinois Normal University, agreed with this practice and thought that these practice teachings could occur either in the normal-school classroom or in an actual instructional situation in an outside school, either permanently or for a stated period of time, such as one to two weeks.

Field experience traditionally has been defined in many ways. Cutietta (2000) goes on to describe field experience as one of three types:

1) Any experience which happens in a school setting instead of the college classroom, including observation, tutoring, mini-teaching, and doing non-instructional tasks

2) Any "hands-on" task related to teaching including operating media, planning instruction, designing instructional materials, peer teaching/conducting

3) Student teaching (p.6)

An earlier categorization of field experience by Cruickshank and Armaline (1986) was described as (a) direct - the preservice teacher is the teacher; (b) indirect - the preservice teacher watches someone else teach; or (c) third-hand - an experience that the preservice teacher has heard about from a third party. All three of the above categorizations coupled with the levels of involvement stated by Cutietta give a full picture of the requirements usually found in undergraduate music education programs today.

The question of how much field experience should be present in music teacher training has been discussed at length. Rozmajzl (1992) tells us that in many programs, students are in their first music education course when they participate in their first field experience. Usually occurring in the sophomore year, this indirect field experience is comprised of observations in any area of music education (elementary, instrumental, or choral), and generally results in an observation report by the student. This report usually includes how the classroom teacher delivers instruction, maintains discipline, and motivates students. These types of observations can be scheduled on students' own time as well as during group class time. Later, after introductory music education courses are finished, preservice teachers become involved in teaching children as part of their methods classes. The university supervisor arranges for practice teachings, then observed and critiques the preservice teacher in an actual lesson

situation. Cooperating teachers are also encouraged to give feedback so that preservice teachers receive a critique from another point of view. These two types of monitored field experiences form the basis for preparation to student teach.

Cutietta (2000) found that the amount of feedback during field experience corresponds with the success of one's student teaching. The goal of field experience is to make the transition to student teaching easier (Scherer, 1979).

Theoretical Framework

In this research, in-service elementary school music teachers' observations of important qualities found in their student teachers are examined. These qualities and behaviors are believed by both preservice and experienced teachers to be necessary for success in teaching (Teachout, 1997). The qualities were grouped into three categories: personal skills, teaching skills, and musical skills. The in-service teachers' observations of their assigned student teachers, specifically the degree to which each characteristic was demonstrated or not demonstrated, forms the basis for conclusions made about the success of the student teacher in his/her internship.

Purpose

The purpose of this study is to identify the expectations of inservice elementary music teachers concerning their student teachers, in areas such as preparation for their internship and their individual skills in the classroom, then, using a survey instrument, examine to what degree these expected qualities were demonstrated at the beginning of the student teaching internship. With the ever changing landscape of education at every level, and indeed, in the environment of each individual classroom, I am hoping that in-service teachers' experiences will provide needed insight into what is expected of newly-trained teachers, in the areas of subject matter expertise,

pedagogical skills, and the ability to relate to young students. This research may suggest implications about current teacher training practices and the need to revise/improve current collegiate curriculum to better prepare teachers for entry into the profession, as well as show individual professional and personal qualities as predictors for success as music teachers.

Research Questions

The five research questions addressed in this study examine the relationship between the preparedness of the student teacher, in the development of their academic, pedagogical, and personal skills, and their demonstrated use of these skills in the classroom, as observed and evaluated by their in-service cooperating teacher.

1. What personal skills are considered to be essential to success as an elementary music teacher? To what degree were these demonstrated by the student teacher at the beginning of his/her internship?

2. What academic skills are considered to be essential to success as an elementary music teacher? To what degree were these demonstrated by the student teacher at the beginning of his/her internship?

3. What pedagogical skills are considered to be essential to success as an elementary music teacher? To what degree were these demonstrated by the student teacher at the beginning of his/her internship?

4. How many skills in these three categories were strong and showed good preparation for the student teaching assignment?

5. How many skills in these three categories were weak or showed possible inadequate preparation for the student teaching assignment?

Significance of the Study

Research in this area has been conducted by Rebecca MacLeod and Jennifer Walter, of the Music Research Institute at the University of North Carolina at Greensboro. Their focus was on secondary instrumental and vocal music teachers (band, orchestra, and choir), and the qualities these preservice teachers possessed at the start of their internship process. A large number of prospective music educators, however, are choosing to become elementary music teachers. I believe it is important to determine the skills necessary for student teachers to possess and demonstrate during their internship, as observed by experienced teachers mentoring these student teachers.

There has been considerable research conducted on the opinions, expectations, and perceptions of experienced, novice, and preservice teachers overall; little has been written, however, in regard to the opinions, expectations, and perceptions of cooperating teachers on the effectiveness of the university supervisor and how well current undergraduate teacher training programs prepare student teachers (MacLeod & Walter, 2011). Previous research does indicate that personal skills, teaching skills, and musical skills are important to successful teaching (Miksza, Roeder, & Biggs, 2010; Rohwer & Henry, 2004; Teachout, 1997).

Operational Definition of Terms

The term "student teacher" and "intern" are used interchangeably in describing the person that is being observed. The cooperating teacher refers to the public school employee given the responsibility of mentoring and observing the student teacher. The university supervisor is the college or university faculty member who is coordinating and monitoring the entire internship process, counseling, and assigning grades to the student teacher in their charge. The term

"dispositions" is the preferred term of educational institutions in defining attitudes that will shape future actions by the teacher. This term can also be referred to as attributes, qualities, or any other term that may describe existing personal characteristics. The section on mentoring found in Chapter Two deals with the mentoring process as exacted by the cooperating teacher as well as that exhibited by an in-service teacher as they help new teachers enter into the profession.

Chapter Two: Review of Literature

There are many factors to consider when evaluating the success of a student teacher during the course of their internship. The research questions stated earlier are connected to individually developed qualities of the student teacher, but there are other factors that come into play as a prospective teacher starts his or her path toward entering the music teaching field. Examining (a) the prospective teachers' dispositions regarding teaching, (b) the effectiveness of teacher preparation programs, (c) the perceptions held by student teachers and novice music teachers regarding their undergraduate education, (d) the cooperating teacher-student teacher relationship, and (e) the common problems and situations that teachers new to the profession will likely face, all combine to determine the potential for success in the classroom. As a natural extension of the student-teacher experience, mentoring will be examined as a necessary construct in the nurturing and development of the school music teacher, from their earliest days as a music education undergraduate student through the first few years of maturing into an experienced teacher.

Dispositions

The quality of teachers in the United States has become a top priority, at the local, state, and national levels. It is believed that, in addition to classroom input, a teacher's dispositions concerning teaching are as important to student learning outcomes as his/her pedagogical skills and content knowledge (Singh & Stoloff, 2007). John Dewey suggested in the early 1900's that

teachers' dispositions have a direct effect on student achievement, and that it would be necessary to discover which dispositions are most effective (Richardson & Onwuegbuzie, 2004). These same researchers also noted that dispositions were not behaviors, but are the things that determine present and future behaviors and represent how one looks at the world.

The National Council for Accreditation of Teacher Education (NCATE) and the Interstate New Teacher Assessment and Support Consortium (INTASC) require that teacher preparation programs in colleges and universities assess the dispositions of their teacher candidates. The role of dispositions is a relatively new area of study, but one of growing importance. It is in the area of dispositions that a prospective teacher develops his or her initial attitudes and beliefs about the teaching profession.

It is important to know what factors are influential and contribute to the development of dispositions toward teaching. A study by Mueller and Hinden (2008) showed that scenarios were effective in assessing dispositions, and in 2011 the same research team described how they used the experiences created by these scenarios to discover the influences on teacher candidates' dispositions.

Dispositions related to effective teaching have been defined a number of ways. NCATE (2002) defines dispositions as the values, commitments, and professional ethics that influence behaviors toward students, families, colleagues, and communities that affect student learning, motivation, and development as well as the educator's own professional growth. These dispositions are governed by attitudes and beliefs related to values such as caring, honesty, fairness, empathy, respectfulness, responsibility, and thoughtfulness. The importance of assessing these dispositions, asserted by Borko and Whitcomb (2007), explain how these

dispositions are predictive patterns of action based on an individual's tendencies to act in a given manner. When teacher candidates who meet the requirements of pedagogical skills and content knowledge, but lack the dispositions that would create an effective teaching environment, instructional implementation is not always effective or successful. The manner in which instruction is delivered, the way in which students are aided and guided, and the atmosphere of educational importance are all reasons to effectively assess dispositions of the classroom teacher (Schulte, Edick, Edwards, & Mackiel, 2004; Johnston, Almerico, Henriott & Shapiro, 2011).

The assessment of dispositions often comes as a result of evaluating the demonstrations of particular qualities in teaching, such as caring for students' academic achievements and willingness to exert extra effort to provide a conducive learning environment. Teachers who exhibit these behaviors are demonstrating effective teaching dispositions (Notar, Riley, Taylor, 2009). Teacher candidates should know that there are expectations for their dispositions and that they will be assessed during their internship. The measurement is a professional obligation on the part of the cooperating teacher, and should take place through the use of a research-based document to ensure consistency and limit the subjectivity of the evaluator. Teacher candidates should also be aware that who they are and what they believe will have a long-term effect on their careers and the students they teach (Rike & Sharp, 2008).

It has been argued that the attitudes necessary for good teaching are not inherent or "pre-wired," and that the preservice teaching practicum is the place where experiences are created to help shape and develop these attitudes (Darling-Hammond, 2000). To shape or change these attitudes presents another side to this problem. Earlier research had suggested that preservice teachers' "pre-existing frames of reference" are often inflexible and would prevent the student

teacher from acquiring new aspects and perspectives about teaching (Pattnaik, 1987; Pattnaik & Vold, 1998). These pre-existing attitudes generally result from established values, beliefs, and morals, developed at home with their families as well as school experiences, all of which influence what they learn in their teacher education programs (Bennings at al., 2008). Other research does show that, while teacher preparation programs rarely create a dramatic conversion of perspectives and dispositions, many attitudes of preservice teachers can be influenced by the preparation they receive, making it possible to be more reflective and become effective teachers (Darling-Hammond, 2000).

The practicum or "field experience" exerts a powerful influence on the dispositions of teacher candidates (Wilson, Floden, & Ferrini-Mundy, 2002) and preservice teachers often report that the field experiences hold more value to them than do university courses (Campbell, Gilmore, & Cuskelly, 2003). National tests and state licensure programs place great emphasis on the importance of dispositions and their close comparative ties to other teaching skills (Taylor & Wasicsko, 2000). Teacher candidates should also start thinking of themselves as "teachers" during their internships and be aware of the fact that their dispositions will be monitored and assessed throughout the internship program. The importance of dispositions cannot be overlooked when a preservice teacher is developing the skills for success in the classroom.

Teacher Preparation Programs

The need for quality teachers in the classroom is at the heart of every preparation program and pathway into the teaching profession. The quality of teaching is known to be directly attributed to the preservice preparation that teachers receive (Carter, Carre, & Bennett, 1993, Committee for the Review of Teaching and Teacher Education, 2003, Darling-Hammond,

2000, Iredale, 1996, Temmerman, 1997). This need for quality teachers in the music classroom has its own special challenges. There has been a high incidence of teacher 'burnout' among music teachers, which has come about as a result of unique challenges faced by music teachers that do not appear as often with regular classroom teachers (Kelly, 1999, Leong, 1996). Some of these include extracurricular time to further train and rehearse student musicians, competitions and performances outside of normal school hours, and feelings of isolation (since a music teacher is often the only teacher for that subject in a school). These challenges present difficulties for novice music teachers when they aren't sufficiently prepared, and can lead to an experience known as 'praxis shock' (Mark, 1998); a result of what is expected in school life and the teaching profession versus the realities of the classroom. When teachers experience the classroom realities and these realities are not what was expected, the teacher usually moves into 'survival mode' rather than learning how to better cope with the responsibilities and work to become a better teacher (Wideen, Mayer-Smith, & Moon, 1998). This is not the best outcome for the music education profession and shows the need for more study into how best to incorporate known teaching realities into teacher preparation.

The most common path into the teaching profession starts with a preparation program at the undergraduate level in college. In an excellent teacher education program, prospective educators are provided with experiences that help them form their own opinions and understandings of education. Coupled with the content knowledge of their specific field of study, preservice teachers work to solidify their attitudes and abilities in preparation for a career in teaching. Lee Schulman (1986) purported that there is more to teacher education than understanding subject matter and how people learn, suggesting that prospective teachers must

also learn how these two elements interact. In short, to become a music teacher, one must learn music (content), teaching and learning (methods), and music teaching and learning (specific pedagogy).

Music teacher educators - those people responsible for overseeing the training of preservice teachers and their induction into the workforce - often find themselves dealing with the challenge of striking a balance between educational theory and the reality of what happens in the classroom (Lind, 2001). Many different learning strategies for the preservice teacher during this time and beyond, while sounding quite rooted in common sense, have also been agreed upon as important by many educators responsible for training student teachers.

The federal government in the United States passed the Elementary and Secondary Education Act (ESEA) in 1965, requiring local education agencies to conduct evaluations of their programs (Popham, 1988). Re-authorized as the No Child Left Behind (NCLB) Act of 2001, the continued use of high-stakes testing to evaluate student learning gains as indicators of the quality of schools and teachers is being used to make decisions concerning the quality of the nation's educational programs (Darling-Hammond et al., 2010). This use of narrowly-defined student outcomes related to test scores is also reaching teacher education programs in higher education. These teacher preparation programs are under increasing pressure to demonstrate their effectiveness through student learning gains in classrooms where graduates of these respective programs teach (Levine, 2006; National Research Council, 2010).

In order to determine the effectiveness of teacher preparation programs, there is a "need to document the impact that our programs are having on the ability of our teacher candidates to teach" (Bidner, 2001). Though not much research has been conducted in this area, one research

team from Michigan State University wrote a report in 2001 to the U.S. Department of Education titled *Teacher Preparation Research: Current Knowledge, Gaps, and Recommendations* (Wilson, Floden, & Ferrini-Mundy, 2001). This report was designed to study the question, "What kinds, timing, and amount of clinical training (student teaching) best equip prospective teachers for classroom practice? The research team found that student teaching with in-service teachers inside the classroom was, "the single most powerful component of teacher preparation" (p. 17). They also found that field experiences were inconsistent and somewhat disconnected with their required university coursework, focused on a narrow range of teaching skills, and reinforce traditional teaching methods already in place (Abrahams, 2009).

The differential between what is taught in the currently used teacher preparation programs and what is learned in field experiences and student teaching models is both a practical and a political problem. Universities find themselves having to cooperate with in-service teachers who will agree to take a student teacher into their classroom. These classrooms are not always where the strong performing ensembles reside, since directors of secondary programs with superior ensembles often do not wish to give up rehearsal time to an inexperienced and often unprepared teacher candidate.

In a study by Tabachnick, Popkewitz, and Zeichner (1979-1980), student teacher experiences in the classroom were limited in range, and tended to focus on the mechanical aspects of teaching, such as monitoring students as they completed worksheets and other assignments. Eisenhart et al. (1991) and Griffin (1989) discovered that some universities did not make a concerted effort to coordinate and match required coursework with field experiences, but a failure on the part of the teacher candidate to master such traits as discipline, management, and

instruction were often unable to focus on what the students were actually learning (Hollingsworth, 1989).

In order to remedy these problems, we should look at the most influential aspect of the teacher education model once again - the practicum or student teaching component. Florio, Ruane, and Lensmire (1990) discovered that when preservice teachers were given the opportunity to observe and interview children who were learning to write, their concepts about teaching and learning writing began to change. Another research team (Grossman et al., 2000) found that preservice teachers learned more during their practicum when they were required to perform action research in the classroom (research to solve a particular problem related to a current situation).

Current measurement policy in place uses large-scale quantitative studies that compare different models of teacher education in their effectiveness at raising student test scores (Boyd, Grossman, Lankford, Loeb, & Wyckoff, 2005; Boyd et al., 2006, 2008; Boyd, Grossman, Lankford, Loeb, & Wyckoff, 2009). Traditional research on teacher education has been conducted primarily by teacher educators, evaluating individual methods courses and field experiences (Cochran-Smith & Zeichner, 2005). Both of these types of research have their inherent limitations. Local level studies have the potential to improve or revise individual courses to local needs, but they do not necessarily give a clear picture of the overall teacher education program in place, nor can they infer much about what the teacher candidate has learned from the program. Large scale, quantitative measures tend to be over-simplistic in their findings, and generally do not reflect specific variations or commonalities across different programs (Grossman & Loeb, 2008; National Research Council, 2010). Most importantly,

making global comparisons of teacher education programs does not adequately address the question of which program features are most useful in producing quality graduates and increasing these graduates' ability to raise student achievement. In other words, research needs to focus on the importance of individual features of various programs and the abilities of these features to relate to the quality of the novice teacher (Newton, Poon, Nunes, & Stone, 2012).

Preservice/Novice Music Teachers' Perceptions Of Their Undergraduate Education

As noted before, the relationship of the "triad" (the preservice teacher candidate, the university supervisor, and the cooperating teacher) is one of great importance. A cursory look at this relationship would suggest that as long as there is communication within the triad, there will be a successful pathway for the candidate to become a teacher. There are many aspects of the preservice training that have fallen under scrutiny, and the opinions and observations of preservice and novice (recent entry into the field) teachers bear exploration.

Preservice music teacher education programs are designed and strive to give prospective music teachers the knowledge and skills to teach in the music classroom. The success of these programs link directly to quality in teaching (Carter, Carre, & Bennett, 1963; Committee for the Review of Teaching and Teacher Education, 2003; Darling-Hammond, 2000; Iredale, 1996; Temmerman, 1997) and make the case that quality music teacher education is vitally important to the music education profession.

A frequent occurrence among music teachers is 'burnout', a phenomenon specifically linked to the challenges faced by music teachers in schools (Kelly, 1999). Things such as extra-

curricular activity time, feeling of isolation, job requirements exceeding experience, etc. will be discussed later in this chapter.

One of the most common complaints among experienced teachers concerning their undergraduate education was that there was not enough time devoted to field experiences and that, when they did occur, they were often experienced too late in the program curriculum to be useful (Brophy, 2002). Teachers in their early career suggested that more time be spent preparing undergraduate teacher candidates with specific pedagogical content knowledge and skills as well as providing candidates with the latest information in school music program administration, such as budgets, legal information, and ways to integrate into the overall school curriculum (Ballantyne & Packer, 2004).

Earlier research into the perceptions of school music teachers as they related to university music educators' effectiveness showed that the majority of public school music teachers thought that university music teachers tended to have unrealistic expectations and were somewhat out of touch with the contemporary classroom teaching environment, from day-to-day characteristics to overall interests of the public school music classroom (Legette, 1999). Teachers went on to say that they felt university music teacher educators would benefit from and be made more effective by becoming more involved in public school music classrooms (Hamann & Lawrence, 1994; Legette, 1999). Such involvement might include teaching for a semester in the public schools, guest teaching and observing, serving on committees alongside public school teachers, in addition to supervising student teachers in the field. These activities were felt to be important in maintaining the skills and awareness necessary to be an effective teacher educator (Hamann & Lawrence, 1994). An increased level of partnership between universities and the local school

systems will be beneficial in helping to increase undergraduate students' musical content knowledge as well as the application of that knowledge during field experiences and in-school activities (Morin, 2000; Scheib & Burrack, 2006). Moving further into teacher preparation programs, Thompson asks us to consider the following dilemmas: (a) coverage vs. mastery - what is to be "covered" in teacher preparation programs and what is the expectation of "mastery", and in light of the knowledge we have gained over the past decades, should the focus be on strengthening dispositions (to foster continued learning) or to continue to value curricular cohesiveness while still "covering" the required institutional, state, and federal education mandates; (b) focusing on content knowledge and the "toolbox" of skills necessary for undergraduate teacher candidates to be successful, while facing a newer paradigm, the goal of which is to encourage students to take ownership of their own learning and professional development, without leaving these new teachers in the profession feeling frustrated and unprepared for real world teaching situations; and (c) emphasizing current practice versus innovative methods in contexts we can only anticipate. Should we be preparing our undergraduates to teach in methods and environments we know to be successful in the field of music education, or do we ask them to be innovative and try to envision a broader perspective of what music education can be? If a student teacher wants to try to be innovative, it often feels unrealistic in the view of the status quo (Thompson, 2009).

Student Teacher/Cooperating Teacher Relationship

While the supervision of the university faculty is an important part of the "triad", the student teacher will spend the majority of their teaching time with their cooperating teacher in a mentor-styled relationship for the duration of the student teaching experience. Beginning music

teachers have identified student teaching as the most valuable and influential element in their undergraduate teacher preparation program; they also rank their cooperating teachers as the most important participants in this element (Clarke, 2001; Connor & Killmer, 1995; Conway, 2002; Gray, 1999; Legette, 1997; Richards & Killen, 1994; Sudzina & Coolican, 1994). There has been, however, a lack of definitional clarity concerning the role and responsibility of the cooperating teacher across all disciplines, mostly due to the perception that learning to teach in a laboratory-type situation such as student teaching is uncomplicated and a self-evident experience (Zeichner, 2005). As a result, cooperating teachers are often chosen based on the assumption that anyone who is currently teaching in the classroom can teach student teachers effectively (Feiman-Nemser, 1998). The resulting lack of guidance from teacher education programs concerning the goals and practices they are presenting to students leads cooperating teachers to often fend for themselves in determining the best way to help the student teacher, leading to the ambiguity of specific responsibilities required of the cooperating teacher.

Research has shown that cooperating teachers value the importance of a personal relationship with their student teachers and feel that they should take responsibility for creating the environment that fosters a positive rapport (Koerner, 1992). In a study of interpersonal relationships between cooperating teachers and their student interns by Veal & Rikard (1998), there was an atmosphere of "power sharing" where the cooperating teacher assumed responsibility for the growth of the student teacher. When the university supervisor was present, the ability to maintain this atmosphere was shifted, leaving the cooperating teacher in a passive role as the university supervisor was evaluating and making decisions for the intern (See Fig. 1). Cooperating teachers continued to emphasize the interpersonal relationship with their student

teachers to mitigate the tension created by this power shift. This led to increased mutual respect and learning between the student teachers and cooperating teachers, and also diminished the feeling of isolation the cooperating teachers were experiencing.

This nurturing quality was found to be the dominant perspective in the majority of cooperating teachers surveyed by Clarke & Jarvis-Selinger (2005). These teachers believe that learning has a "significant emotional component," and demonstrates that they care about their students, promote a climate of trust and caring, help establish realistic goals, and support learners' efforts and achievements. As this extends to the student teacher practicum, the perspective of nurturing provides for an atmosphere of trust and safety, where the student teacher is comfortable in being able to express concern, doubt, and confusion, and can ask questions within a safe learning environment. Whereas the university supervisor viewed the student teacher primarily as a student, the cooperating teacher tended to view the intern primarily as a fellow teacher. This undoubtedly aids in relieving the feeling of isolation the cooperating teacher probably feels, as well as strengthening the mentoring process and allowed the student teacher and cooperating teacher to learn from one another. This suggests that the selection of a cooperating teacher should be someone that is not only interested in guiding a student teacher to success in the field, but also is interested in learning and growing him/herself (Kantorski, 2004).

As discussed earlier in this chapter, student teachers will often come into the practicum with preconceived dispositions about teaching. In order to have a successful student teaching experience, the intern needs to be be open and receptive to advice, constructive criticism, and any other situations that might arise (Edwards & Dendler, 2007).

One important role of the university supervisor is to assist in matching the student teacher with the cooperating teacher. Cooperating teachers who are eager to learn from the experience as well as be a guide to the student teacher are preferable, due to the importance of the interpersonal relationship and the building of a collaborative as well as mentoring experience (Liebhaber, 2003). When putting the "triad" together, it is vital to remember that the student teacher is the most important member. The intern should communicate with the members of the triad, ensuring that questions are asked and help is sought throughout the internship. Though the university supervisor and cooperating teacher, owing to their experience, take on leadership roles, the student teacher must actively participate in the triad (Lind, 2000). The student teacher must also remember that he/she is entering an established classroom, ostensibly complete with its own classroom management procedures, rules, and routines. With this in mind, the student teacher should bring with them the ability to realize that they may not always agree with everything they observe. Many things about the class are probably preplanned and it is wise to remember this is a learning laboratory situation, where it is possible to collaborate.

As noted before, current research on student teaching is focused on how the student teachers feel about the worth of the internship experience and how it influences them (Koerner, 1992). Well-documented information on the broad amount of influence that the cooperating teacher has on his/her intern exists, even going so far as to say that this influence even surpasses the effects of the methods classes taught in the undergraduate programs (Brand, 1993). With this in mind, it is interesting to note that little research exists on the process of selecting cooperating teachers and their preparation and indoctrination into the service of this important role in teacher development.

Sudzina, Giebelhaus, & Coolican (1997) tell us that selection procedures and methods have become rather standardized, depending heavily on the judgment of school district personnel, measures of achievement (advanced degrees, experience, awards), and the teacher's desire to volunteer for this duty. To become a cooperating teacher, one needs only the recommendation of their principal, a certain number of years teaching experience, and to be willing to perform this duty when called upon. Noticeably, these arbitrary factors do not seem to address whether or not the prospective cooperating teacher has demonstrated known best practices of teaching, nor prior experience in mentoring student teachers. Student teachers in music are often required to complete placements at multiple schools and grade levels, generating the need for many more cooperating teachers in a field where there are fewer teachers per school than other disciplines (Zemek, 2008).

It is evident that screening factors such as tenure, years of teaching, and educational level are necessary to ensure professional requirements, classroom teaching skills, and other subjective or personal factors are accounted for (Edwards & Briers, 2001; Brodbelt, 1980). This use of traditional procedures is the result of a delicate balance needing to be maintained between colleges/universities and the schools and teachers who host student teachers during their internships. There is a concern that, if institutions of higher education desire more stringent selection requirements, they may alienate the experienced teachers needed to serve (Blocker & Swetnam, 1995).

The expectation in teacher education is that cooperating teachers will display and reinforce ideas and concepts that are taught to the student teacher in their respective teacher education programs. However, differences in what is being taught in methods courses and what

is actually practiced in student teaching experiences have been well documented (Browne & Hoover, 1990; LaBoskey & Richert, 2002). Learning to teach with faculty and in-service teachers provides reinforcing messages about the nature of student teaching and learning, resulting in a particularly strong learning experience for student teachers (Darling-Hammond & Hammerness, 2005). Research shows that having a common vision and shared goals about the purposes and activities of the internship increase the learning and development of the student teacher (Koerner, Rust, & Baumgartner, 2002; LaBoskey & Richert, 2002).

There seems to be a paradox in terms of preparation and education of the cooperating teacher. Cooperating teachers consistently ask for increased training for the responsibilities of the role they are about to undertake (Kahn, 2001; Korinek, 1989), emphasizing supervision (Ball, 1982; Richardson-Koehler, 1988; Rohe, 1984), evaluation (Blocker & Swetnam, 1995), and current teaching practices and methodologies (Applegate & Laskey, 1982; Sudzina et al, 1997). Most of this same research, however, indicates that little education is available except for the usual handbook, provided to the cooperating teachers by the respective university, containing administrative policies and expectations, and that most cooperating teachers do not seek extra guidance and training on their own. The obvious positive relationship between increased training and the resultant improvement in the student teacher experience has been documented multiple times (Glickman & Bey, 1990; Koster, Korthagen, & Wubbels, 1998). Again, cooperating teachers showed a desire to be better prepared to take on the role of mentor, and results of increased training show better learning experiences for student teachers. Few cooperating teachers participate in further training, as not many opportunities currently exist. In learning that the personal relationship between the cooperating teacher and the student teacher is

important and highly regarded, it is possible that there is insufficient belief that pedagogical improvement is as important. Cooperating teacher handbooks rarely indicate fostering a personal relationship with the student teacher as something to be achieved.

New Teacher Situations and Dilemmas

As with any other type of job or employment, experience is a most sought after trait by the employer. The job of the educator, however, is often fraught with daily occurrences that test the experience level of even the most tried and savvy teacher. It stands to reason that someone new to the profession would be concerned with the many things that they don't know. When experienced teachers encounter an event or occurrence unfamiliar to them, they tend to reflect on their past experience, frame the problem, and form and test new theories in order to solve the problem (Schon, 1983). A novice teacher will not yet possess the experience in the classroom needed to help solve even the most basic problem, let alone those that are rare, odd, or complex. Many first-year teachers start their new career with enthusiasm, energy, and idealism. The first year experience can cause them to lose their ideals and vision once they experience the reality of the classroom (Chubbock, Clift, Allard & Quinlan, 2001). Preparation in an undergraduate teacher education for these kinds of experiences obviously will be inadequate, where only anecdotal information can be realized. The student teacher experience is designed to provide a laboratory learning environment, hopefully to also include a revelation of some things that a first year teacher may experience.

Teacher attrition is bound to the experiences that are faced by the first year experience. Much research has been conducted to find ways to alleviate teacher "burn-out" and lessen the alarming attrition rate. Madsen and Hancock (2002) reported that 17% of music teachers will

leave the profession within the first 10 years of teaching and 34% after an additional six years. On the national scale, more than 20% of new teachers leave the profession within the first three years of service (Henke, Chen, Geis, & Knepper, 2000), and 40% to 50% leave within the first five years (Ingersoll, 2003). Attrition is believed to be a probable result of the inability to handle these experiences. Those inservice teachers who persevere into longevity and possible tenure are valuable as cooperating teachers in their ability to prepare interns for many of the experiences they may face upon entry into the classroom.

A beginning teacher is faced with a situation different from a new worker in another industry. Whereas a new employee of a manufacturing plant may be given a commensurate amount of work based on his/her experience, a new teacher is often given the same or more responsibility as any experienced teacher. New teachers are expected to take on a full class load, develop lesson plans, and create a complete classroom management strategy, often in complete isolation. The result is a stressful first-year experience that can lead to the emotional state most often attributed to teacher burn-out (Graziano, 2005).

The feeling of being isolated is a major problem with the majority of new music teachers, even if they had been assigned mentor teachers. Krueger (1999) discovered four types of isolation that music teachers face. The first is when the beginning teacher is the only music teacher in the school or even in the district as a whole. Music teachers found it hard to have commonalities with the other teachers surrounding them or their non-music teaching mentor, mostly because they did not understand the unique dynamics of the music classroom.

Another type of isolation that Krueger (1999) discovered is a lack of support for team teaching. Whereas the student internship usually provides for pre-professional experience, each

school can be different, and sometimes a veteran teacher can be supportive and provide feedback as the novice teacher is proceeding. This kind of team teaching model can also aid in the third type of isolation - a feeling of separation from other teachers on the faculty. The first-year teacher should make every effort to get out of their classrooms, volunteer for committees, and meet the other members of the school faculty and administration.

The fourth kind of isolation is the feeling that other classroom teachers and administrators do not value music as an important, academic subject. In the educational climate that exists today, core academic subjects often overshadow the arts, which are many times marginalized. For the well-being and success of the first-year music teacher, it is important the school climate created by the principal and administration should be one of a united educational community.

Closely related to the feeling of isolation is an overall sense of emotional security. Specifically, Huling-Austin (1992) identified an emotional characteristic that is ignored in induction literature: unrealistic optimism. She stated that most first-year music teachers believed they would face less difficulty than a novice in a core subject classroom, but were surprised to discover that the things they experienced during their internship were not at all like the challenges they faced when they started to work in their own job.

Undoubtedly, the biggest challenge to a first-year teacher is student behavior and classroom management. How students behave is as varied as the number in the room and equally as unpredictable. The dynamic nature of the music classroom can be attributed to many things that are uncommon to a core academic classroom: (1) managing music classrooms require students to be "product-oriented" where the work requires a complete group effort rather than

learners working at different paces; (2) the number of students in a music classroom is usually much larger than those of other classrooms; choirs of sixty voices, bands and orchestras that possibly number over one hundred students, double-sized music appreciation classes, etc; (3) the outcome of a music class is typically demonstrated through concerts, competitions, and other public venues that place additional pressure on the music educator to make the best use of classroom time (Gordon, 2001). The keys to successful classroom management lie in (a) establishing concrete rules and procedures that are fairly and consistently applied, and (b) understanding the underlying causes of student misbehavior (Buck, 1993).

What may not be fully understood by the first-year teacher are the underlying reasons for a classroom management plan. More than just a way to get students to listen, be attentive for learning's sake and be well-behaved, a well constructed plan to manage the classroom has both professional and personal reasons. First, there can be no real learning without discipline. When discipline is not present, the teacher spends more time implementing management strategies on a student-by-student basis, causing time wasted for actual learning; essentially learning musical skills will be replaced by correcting non-musical skills and social learning becomes the focus. Second, a well-managed classroom helps teach the students responsibility and self-control. Third, a classroom that has a lack of a defined management system can create legal liability for the school and for the teacher. Lastly, a well managed classroom can create an environment for optimal learning and reduce the stress felt by the teacher (Gordon, 2001).

An effective discipline plan should be made up of three parts: rules (procedures), consequences, and rewards. Rules and procedures should be stated in a positive way; far too often rules take on a negative tone, especially to young people, since their home life is probably

filled with parental rules and regulations. Consequences should be appropriate to the infraction and be categorized as to the level of severity. These consequences should not be tied to grades, so that behavior and academic achievement are separated from one another. Rewards, in their many forms (i.e. compliment, smile, special privilege, certificate, etc.) go a long way toward building good behavior and should also be appropriate and motivational (Bauer, 2001).

Because first-year teachers are usually young (early 20s to 30), it is sometimes difficult for them to see a larger perspective of behavioral issues in a classroom. It helps to have some idea as to what motivates disruptive behavior because this knowledge can help identify appropriate intervention strategies. Students are already placed in a stimulating environment where, if they lack self-control and/or have a need for attention, make them seem to stand out from the crowd. The most frequent reasons for disruptive behavior are (a) lesson activities that require students to sit idle for long periods of time (i.e. working on a passage in the violin section while the cellos sit waiting to play, etc.), (b) activities too difficult for students, resulting in frustration, acting out, aggressive or withdrawn behavior, (c) students who crave attention, either from the teacher or other students, (d) the need to be in a power struggle with the teacher, often as a result of the student's insecurities, fear of failure, and the inability to cope with these, and (e) students who have given up trying to meet academic/social expectations they perceive as unattainable. If the first-year teacher looks at the reasons for behavior and realizes that discipline is to be preventative, not punitive, they will find classroom management easier.

All of these beginning teacher problems have certainly been faced by the cooperating teacher, to one degree or another. University teacher education programs should make the intern aware of as many of these possibilities as is practical; the cooperating teacher, however, is in a

much better position to guide a student teacher through issues they will undoubtedly face upon their induction into the teaching profession.

Mentoring

Mentoring of newly-hired teachers is a fairly new practice in education, but one that has shown its importance in indoctrinating newly-trained educators into the teaching profession. While mentoring is not necessarily associated with the student-teaching experience, it is logical to examine mentoring in the scope of teacher education and preparation, since the relationship developed between the cooperating teacher and student teacher during the internship process is very mentor-like in quality, and may lead to a long relationship of continuing assistance and collegiality.

Mentoring is defined as a "nurturing process in which a more skilled or experienced person, serving as a role model, teaches, sponsors, encourages counsels and befriends a less skilled or less experienced person" (Anderson & Shannon, 1988). Unlike the apprenticeship model, where a prospective worker is more like a student in training, mentorship involves a collegial partnership with two (or more) people already working in their respective professional fields.

Mentor/mentee relationships in business share a common evolutionary process, the comparison allows for best practices within the academic environment (Dawson & Watson, 2007). These are:

- understand that the initial relationship between the student and the faculty member is advisory-focused and be careful not to encumber the relationship with unreasonable personal expectations.
- both the student and the faculty member need to respect the value and the timing of the academic advising.

- an advisory relationship that diminishes over time is not a sign of ill health but may be a part of a natural separating phenomenon when paths diverge. The development of a mentoring relationship typically results from a strong multidimensional personal connection between the mentor and the mentee.
- mutual respect underlies a successful mentor/mentee relationship.
- mentors should reflect the amount of effort that the mentee puts into the relationship but ultimately the mentee determines the frequency of the interaction.
- it is important to clarify mentoring expectations after the student graduates to ensure a common understanding of the nature of the relationship.
- senior mentors can use their personal network and connections to aid their mentees.
- mentees need to expand their circle wider than the mentor, and this healthy activity professionally differentiates the mentor and the mentee.
- new mentor/mentee dyads (groups of two people) should learn from prior mentoring relationships but be careful not to try to precisely replicate them.

The cooperating teacher has much to understand about the stages of maturity experienced by the undergraduate music education student. In a study of student development, Perry (1970) tells us that students in the early stages of growth are "dualistic" thinkers; oriented to right or wrong answers, hoping that their teachers will tell them the answers and what to do and not to do. This research was criticized because the student sample was exclusively male students. Belenky, Clinchy, Goldnerger, and Tarule (1986) studied the same phenomenon in an exclusively female sample and came to very similar conclusions. Together, this phase of development is called "received knowledge," meaning a dependence on authority. Students at this stage are uncomfortable with independent thinking, especially when multiple answers to problems are suggested. This stage is not connected with a specific age; it is possible for any student to become caught in this phase of dualism. To the cooperating teacher/mentor, this phase may appear as the student teacher feeling as if he/she "knows everything," having possibly been the best and brightest student in their high school program and feeling that was the "best" model for music education (Conway & Hodgman, 2009).

As students progress in their thinking, they soon recognize that there may not be just one answer to a problem and even experts in the field will disagree as to the best solution. They may see knowledge as educated opinion and consider all opinions valid. Perry refers to this stage as "multiplicity" while Belenky et. al. call this "subjective knowledge." This stage is the dominant realm where college students exist, and as purported by Kurfiss (1988), students who come to observe a particular class may not understand the context in which it is being taught, which makes the classroom teacher come to certain decisions and conclusions. When they see actions modeled in the classroom that differ from what has been discussed in the university setting, the students may see every suggestion as valid and not realize that all ideas do not necessarily work in all settings.

The final stage of intellectual development recognizes that there may be many answers to teaching questions based on context. Referred to by Perry as "commitment in relativism" and by Belenky et. al. as "constructed knowledge," this stage shows the importance in differences of opinion among professionals, their value to the context of the classroom, and their benefit in moving past a right vs. wrong way of thinking.

Mentoring also requires that the student understand the complexities of the mentorship process. Since this is a critical factor in the student's professional development, it is essential that the student also understand what the mentor brings to the process. Hawkey (1997) tells us that mentoring is idiosyncratic in the idea that both the mentor and the student bring a diversity of beliefs and concerns that lead to a complex set of possible interactions. This diversity can affect the relationship and learning process of both the student and the mentor, aligning the way they communicate with one another and what advice is given (Wang, 2001). Through the

differences in ideas, beliefs, and concepts, a different view of the teaching process and the perceived roles of the mentor may also change (Maynard & Furlong, 1993). This often leads critics of mentoring to see the process as not clearly defined, oblique to its purpose, and allowing for an "anything goes" mind-set.

As mentoring has a strong social component (mentors and mentees often spend much time with each other), personal factors and the connected attitudes may affect the approach of the mentor. Elliot and Calderhead (1993) state that "assumptions about the very nature of teaching and how learning occurs provide part of the rationale for the mentors' approaches". It is felt that predetermined conceptions about mentoring will affect its implementation, and that mentoring is essentially a practice that is, by nature, shaped by culture, curriculum, and teaching practice and organization (Hiebert, Gallimore, & Stigler, 2002; Jones, 2009). Additionally, some student teachers have reported that they have had negative experiences when they perceive their mentor as having dissimilar attitudes and beliefs from their own (Eby, McManus, Simon, & Russell, 2000). It is important during the internship experience that the relationship between the mentor and the student teacher is an evolving process; one that fosters a discovery of identity for the intern and should be based on an appreciation of the different forms of individuality between the participants.

The more familiar form of mentoring in the schools happens when an experienced teacher is assigned or chosen to help a new novice teacher as they transition into the teaching profession. Often referred to as "induction," it is an essential component in the indoctrination of people into professional fields. Beginning in the 1960s, teacher status rose in many countries,

and autonomy and professionalism were inseparable from the teaching role. With this autonomy also came much isolation in the culture of teaching (Rosenholtz, 1989).

As we enter into current times, new entrants to any professional occupation need someone to guide them through their acclimation into the new job. Cochran-Smith and Paris (1995) tell us that new and experienced teachers should work on inquiring into the problems of teaching and learning where everyone acknowledges that teaching is a difficult job and even those with years of expertise do not always have the easy answer. As we discovered earlier, early attrition is another problem that plagues education, often due to the ambiguity of new teacher induction (Lortie, 1975; Grissmer & Kirby, 1987, 1992, 1997; Veenman, 1985). Because of the possibility that the music teacher will be the only teacher in that discipline in the school, classroom interaction with students is usually done in isolation from other colleagues.

There are studies that seem to support the hypothesis that well-conceived and implemented teacher induction programs are successful in increasing job satisfaction and retention of new teachers (Holloway, 2001; Wilson, Darling-Hammond, & Berry, 2001; Strong & St. John, 2001). This research may not control for other variables that affect retention and job performance, but it does indicate that the potential for finding, training, and keeping quality teachers in the classroom is present.

Synthesis of Literature

Potential teachers in music face a paradigm of confusion that manifests itself between the time they decide to be teachers and the time they are exposed to the realities of the profession. Between dispositions that form throughout the undergraduate training program and attitudes that grow as part of the development of educational philosophies, teacher candidates go through a

maturation process that can be complex and confusing. Dispositions can be crucial to developing the successful attitudes needed to be effective teachers, but it is important to remember that these dispositions are not necessarily "hard-wired" or built into the candidate; they are subject to change as more is learned about the craft of teaching. Discoveries have been made that show all of the elements that make up the pre-practicum experience tend to influence each other; that is, dispositions are often altered as the student teacher experience progresses; the experience gained in the classroom during student teaching often helps to prepare the candidate for the obstacles that are known to exist in the beginning years of working in the teaching profession. It also follows that these experiences combine to help modify the teacher candidate's dispositions so that there is a greater potential for success. When all of these elements are considered in the undergraduate teacher education program, the student teacher practicum is optimized.

Chapter Three: Methodology

This study is a descriptive examination of cooperating teachers' observation and measurement of the preparation of their student teachers at the beginning of their internship process.

The sample in this study were inservice elementary school music teachers in North Carolina who had performed duties as a cooperating teacher at least once to a college preservice teaching candidate. A survey link was sent to 284 elementary music teachers in 11 school districts located in the south central area of North Carolina. Each school district website listed all of the elementary schools in their district, each of which had a web page of their own. The individual school web pages were then searched to find the name and email address of the music teacher employed at that school. 284 names were collected and grouped into an email list serve, to which the survey link was sent. In order to proceed with the survey, potential participants were required to acknowledge that participation was voluntary and that, by continuing, they gave their consent. Specific instructions for items and sections were included in the online survey.

The Survey Instrument

The survey instrument used was based on the 40-item questionnaire developed by David Teachout in 1997, which included skills and behaviors that both preservice and experienced teachers believed were important to possess for teachers to be successful. For each item, respondents were asked to reflect on their most recent experience as a cooperating teacher, and

rate their student teacher on each item using a 7-point Likert-type scale, accounting for the level of preparedness of the listed quality was demonstrated at the beginning of the student teacher assignment. The scale ranged from "1" (poor) to "7" (excellent). A second section of the survey asked respondents to answer four open-ended questions concerning their observations of any other skill or ability that may not have been specifically addressed in the first section, and the degree to which any of these abilities were demonstrated. The survey instrument is found in Appendix A.

Data Collection

Data were collected electronically through a researcher-designed survey created through SurveyMonkey. This web service provided a link to the survey instrument which was placed in an email inviting the elementary music teachers to participate. Emails were sent to all of the elementary school music teachers in the south central and southwest areas of North Carolina, comprising the schools located in the following counties: Alexander, Buncombe, Burke, Cabarrus, Caldwell, Catawba, Cleveland, Gaston, Haywood, Henderson, Iredell, Jackson, Lincoln, McDowell, Mecklenburg, Polk, Rowan, Rutherford, and Union. This produced a sample of 284 elementary music teachers. The first request resulted in 27 responses. Two weeks later, a second request was sent, resulting in an additional 15 responses. Two weeks later, a third and final request was sent, which resulted in 13 additional responses, for a total of 55. Of the 55 respondents, 10 did not meet the qualification of having supervised at least the one student teacher necessary for the study. The survey was sent three times; the first time to initially request participation, the second time two weeks later to remind those who had not participated, and a third time two weeks later again as a final request and reminder. The 45 usable responses were

obtained was approximately 10% of the total sample contacted. This very low response rate was caused in part by the actual date the survey was sent to the elementary music teachers. A preliminary email was sent to the selected sample advising them that a survey would be forthcoming, described the purpose for the study, and explained that the survey was awaiting IRB approval. The actual survey, however, did not get to the selected sample until after the various school districts had completed the 2012-13 school year and were into summer break. I felt the low response rate was due to teachers' not wanting to take on a survey during their summer vacation. No follow up was attempted due to my feeling that the summer vacation time would prevent any significant change in the number of usable responses.

Chapter Four: Data Analysis

Data analysis in this chapter begins with a preliminary identification of the level of ability observed of student teachers in the three categories of skills: personal, teaching and musical. Follow on data was obtained through the use of open-ended questions; the first two questions asked the teacher to comment on skills they felt were strong and skills they felt were weak out of the 40 skills listed in the first part of the survey. Finally, teachers were asked to comment on any skill not listed in the survey items that they found their student teachers to be either strong or weak. Descriptive statistics about respondent's gender, level of education, number of years teaching, number of student teachers supervised, and specialized training are provided in addition to the student teacher's gender, age, primary musical concentration (instrumental, vocal, etc.), and any special training and qualifications they might have held. Narrative descriptions of the variables followed by tables and graphs present data for each section.

Demographic information provided by the participants in the survey included gender, highest college degree held, number of years as an elementary music teacher, music certifications held (e.g. Orff, Kodály, Dalcroze, Gordon), and the number of student teachers supervised, not including the most recent. Out of the 45 valid responses, only 24 provided their gender; 18 were female, representing 40% of the sample and 6 were male, representing 13.3% of the sample.

Table 1

Gender - Cooperating Teacher

Gender	*n*	percent
Female	18	40.0
Male	6	13.3
No Response	21	46.7
Total	45	100

23 respondents provided their highest degree information; 7 teachers held Bachelor's Degrees, representing approximately 15.6% of the sample; 15 held Master's Degrees, which represented approximately 33.3% of the sample, and 1 held a Doctorate, representing approximately 2.2% of the sample.

Table 2

Highest Degree Held - Cooperating Teacher

Degree	*n*	percent
Bachelor's	7	15.6
Master's	15	33.3
Doctorate	1	2.2
No Response	22	48.9
Total	45	100.0

Only 12 respondents included information about their music certifications. 8 teachers held an Orff certification, representing approximately 17.8% of the sample for this question. 5 teachers held Kodály certification, which is approximately 11.1% of the sample for this question, and one teacher held a Gordon certification, representing approximately 2.2% of the sample.

None of the respondents for this question held the Dalcroze certification. There were 14 certifications listed for 12 respondents, indicating that there were some teachers who held multiple certifications and some who may have held no certifications.

Table 3

Music Certifications - Cooperating Teacher

Certification	*n*
Orff	8
Kodály	5
Dalcroze	0
Gordon	1
No Response or No Certification	33

Two of the demographic variables were on a scalar continuum rather than a discrete category. A total of 24 of the participants provided the number of years that they had been teaching elementary music. The teachers who elected to answer this question represent a total of 455 years teaching experience with a mean of 18.96 years and a standard deviation of 9.25 years. The number of years teaching experience ranged from three years to 36 years.

A total of 24 participants also gave information as to how many student teachers had been under their supervision, not including the last one (used for the study). A total of 67 student teachers had been collectively supervised with a mean of 2.79 and a standard deviation of 2.84. The number of student teachers previously supervised ranged from zero to 10.

Known demographic information was also collected for the student teacher referred to in the survey. Out of the 24 responses from the teachers about their last student teacher, 18 were

female, representing 40% of the sample, and 6 were male, representing 13.3% of the sample. Of interest here is that these percentages are identical to the gender percentages of the 24 respondents who answered the question about their own gender.

Table 4

Gender - Student Teacher

Gender	*n*	percent
Female	18	40.0
Male	6	13.3
No Response	21	46.7
Total	45	100.0

24 respondents also indicated the age of the student teacher that had been under their supervision. 1 of the student teachers was under the age of 20, representing approximately 2.2% of the sample. This one example would not be anywhere near the norm for student teaching age, given that most students graduate high school between the ages of 17-18. A 19-year old student teacher would had to have been an accelerated high school graduate (see p. 42). Student teachers ranging from 20-24 years old represented approximately 37.8% of the sample at 17 in number, where 5 student teachers older than 24 represented 11.1% of the sample. One respondent did not know the age of their student teacher (see p. 42).

The question was asked of the cooperating teachers about the primary musical concentration of their last student teacher. The responses were grouped into three categories: piano, voice, and instrumental. Of the 23 responses received, only one student teacher

Table 5

Age - Student Teacher

Age Group	*n*	percent
Under 20	1	2.2
20-24	17	37.8
Older than 24	5	11.1
Don't Know	1	2.2
No Response	21	46.7
Total	45	100.0

concentrated in piano, representing 2.2% of the sample. 9 student teachers had their concentration in voice, which was approximately 20% of the sample. The remaining 13 student teachers were instrumental concentration, representing approximately 28.9% of the sample.

Table 6

Primary Musical Concentration - Student Teacher

Concentration	*n*	percent
Piano	1	2.2
Voice	9	20.0
Instrumental	13	28.9
No Response	22	48.9
Total	45	100.0

A question was also asked as to whether or not the student teacher held any of the general music certifications listed above. Only 12 cooperating teachers responded, and only 1 student teacher was identified as having a professional certification (Orff). This represented 2.2% of the total sample of respondents. The other 11 cooperating teachers that responded to this question

claimed they didn't know whether or not their last student teacher held any professional certifications in music.

Participants in the survey were asked to evaluate the preparedness of their last student teacher in 40 specific skills and abilities in the music classroom. These abilities were grouped into three categories: personal skills, teaching skills, and musical skills. The participants were asked to rate their last student teacher on a Likert-like scale from 1 to 7, 1 being poor and 7 being excellent. 4 is at the middle of the scale and represents average. The criteria used as skills and abilities was taken from a questionnaire developed by David Teachout in 1997, where 40 skills and abilities were identified as important skills in teaching music. These skills were also ranked from most important to least important. The results of this study will be compared to the Teachout rankings to determine if (a) these skills are still ranked correctly, and (b) enough attention is being paid to the most important skills in the education and development of prospective teachers. Data obtained from these findings will be applied to the research questions to determine if the rankings are valid (since the original rankings were identified 16 years ago) and if there is a need for revision in undergraduate teacher education curriculum in music. In this section of the survey, 27 of the 45 respondents chose to provide the requested data for Personal Skills and 26 respondents chose to provide Musical Skills and Teaching Skills data.

Overall mean ratings were calculated for each of the three categories of skills (personal, teaching, and musical). A comparison of personal skills ($M = 5.24$, $SD = 0.33$), teaching skills ($M = 4.69$, $SD = 0.42$), and musical skills ($M = 5.03$, $SD = 0.43$), show similar results in cooperating teachers' observations of preparedness.

Mean ratings for the level of preparedness for each of the student teacher's personal skills ranged from 4.56 (Stress Management) to 5.78 (Professionalism). The most frequent response for Stress Management was a 5, while Professionalism rated a 6 in most cases. All of the personal skills were above the average of the scale (4). In the area of Financial Management, the response was trimodal, indicating a perception of a wider range of preparedness, and three skills were bimodal (Humor, Goal Orientation, and Organization). Humor had the widest distance between most common responses (4 and 7). The overall skewness was -0.05, indicating a distribution leaning toward the excellent end of the survey spectrum (see p. 45).

Mean ratings for teaching skills ranged from 4.12 (Classroom Management) to 5.46 (Positive Approach). The most common response for Classroom Management was a 4, which was "Average" on the survey scale, while the most common response for Positive Approach was a 6. There were two bimodal responses, Student Behavior Management and Creating a Variety of Activities, both with common responses of 4 and 5. In this section of the survey, it is important to make the discrimination that Student Behavior Management specifically measures the organization and management of the students in the classroom only, while Classroom Management is more all-encompassing and refers to the total organization of the classroom. The most common response for Recognizing Ages and Abilities was a 3, an indicator that lack of experience in planning for elementary school children is present in many cases. This is probably due to the fact that each age in the elementary school population requires different plans and activities designed especially for that specific ability level. The range of difference in ratings was 1.34, and the skewness was 0.41, indicating the distribution tended to lean away from the mean toward the lower ratings (see p. 46).

Table 7

Assessment of Personal Skills

Personal Skills	Total	Mean	Std Dev	Mode	Skewness	Kurtosis
Enthusiasm	27	5.67	1.54	7	-1.15	0.57
Humor	27	5.07	1.62	4,7	-0.60	0.12
Goal-Orientation	27	5.41	1.28	5,7	-0.25	-0.97
Professionalism	27	5.78	1.09	6	-0.88	0.33
Confidence	27	5.07	1.30	6	-0.49	-1.09
Patience	27	5.44	1.15	6	-0.99	1.61
Organization	27	5.26	1.23	5,6	-0.13	-0.92
Speaking Ability	27	5.26	1.20	6	-0.25	-0.85
Positive Rapport	27	5.74	1.32	6	-1.00	0.01
Creativity	27	5.15	1.46	5	-0.68	-0.11
Leadership	27	4.93	1.17	6	-0.15	-1.31
Flexibility/Adaptability	26	5.12	1.51	6	-1.13	1.09
Financial Management	27	4.93	1.38	4,5,6	-0.70	1.04
Stress Management	27	4.56	1.42	5	-0.60	0.65
Maturity	27	5.26	1.46	6	-1.38	2.14
Overall		5.24	0.33		-0.05	

Mean ratings for musical skills ranged from 4.00 (Piano Skills) to 5.46 (Music Theory). The most common response for Piano Skills was a 5; however, with a mean of 4.00 and a standard deviation of 1.67, there was a large amount of responses from 1 through 4, enough to offset the primary rating, indicating a large impression of weak piano skills. The most common response for Music Theory was a 5. The mean was 5.46 and standard deviation was 1.07, indicating a large number of responses in the 5 through 7 range. There were 3 bimodal responses; Conducting/Directing and Knowledge of Subject Matter, both with common responses of 5 and 6, and Musicianship with common responses of 6 and 7.

Table 8

Assessment of Teaching Skills

Teaching Skills	Total	Mean	Std Dev	Mode	Skewness	Kurtosis
Staying on Task	26	5.31	1.29	6	-1.24	1.68
Student Involvement	26	5.23	1.24	5	-0.48	-0.35
Student Behavior Management	26	4.23	1.48	4,5	-0.35	-0.30
Lesson Planning	26	4.54	1.45	5	-0.30	-0.08
Lesson Pacing	26	4.38	1.42	5	-0.57	0.17
Eye Contact	26	4.96	1.22	5	-0.50	0.18
Proximity/Mobility	26	4.65	1.57	5	-0.51	-0.07
Positive Approach	26	5.46	1.50	6	-1.26	1.78
Body Language	26	4.85	1.35	6	-0.34	-0.74
Classroom Management	26	4.12	1.48	4	-0.46	-0.26
Motivation	26	5.04	1.59	5	-0.78	0.37
Clarity	26	4.5	1.58	6	-0.59	-0.49
Teaching/Learning Strategies	25	4.56	1.16	5	-0.42	-0.63
Recognizing Ages and Abilities	26	4.35	1.41	3	0.34	-0.97
Creating a Variety of Activities	26	4.23	1.56	4,5	-0.42	-0.25
Overall		4.69	0.42		0.41	

It is probable that survey respondents included skills such as conducting, ear training, sight reading, and other survey skills when they were considering a rating in Musicianship, making it an umbrella under which some inadequacies may have fallen. The range of ratings was 1.46 and the skewness was -1.28. This skewness number indicates that the distribution leans heavily away from the mean toward the higher rating numbers.

Table 9

Assessment of Musical Skills

Musical Skills	Total	Mean	Std Dev	Mode	Skewness	Kurtosis
Conducting/Directing	26	4.96	1.28	5,6	-0.54	-0.20
Ear Training	26	5	1.47	5	-0.90	1.25
Knowledge of Subject Matter	26	5.38	1.20	5,6	-0.98	1.46
Music Theory	26	5.46	1.07	5	-0.21	-0.28
Musical Standards	26	5.35	1.13	5	-0.40	-0.21
Musicianship	26	5.38	1.42	6,7	-0.57	-0.43
Piano Skills	26	4	1.67	5	-0.11	-0.61
Secondary Instruments	26	4.88	1.34	4	-0.32	0.01
Sight Reading	25	4.76	1.79	5	-0.61	-0.19
Singing Skills	26	5.08	1.57	5	-0.74	0.56
Overall		5.03	0.43		-1.28	

Since a “Don’t Know” option was not included in the survey questionnaire, it is possible that there were strengths and weaknesses in certain skills that were not factored into the descriptive statistical measures given.

Analysis

A Cronbach’s Alpha test was done to measure the internal consistency of the survey items; in other words, the closeness of the relationship between the survey choices as a group. The coefficient for the 40 items in the survey was 0.969, indicating a strong degree of consistency of the items.

The descriptive statistical data collected shows a number of expected and unexpected results.

The ratio of female to male cooperating teachers participating in the study was 3:1, which was also exactly the same ratio for the student teachers observed in the study. This is probably

due to a cultural norm where women are more "nurturing" than men, resulting in women being more comfortable with the elementary school student age range. For education/degrees held, the master's degree was the most commonly held degree, where 15 of the 23 respondents reported this level of education. Since in most school districts there is a pay scale that increases for teachers related to the level of education they hold, teachers will want to advance their education as they stay in the profession. In New York state, obtaining a graduate degree will increase a teacher's salary 11-17% (Hill, 2013), and while the cost of graduate education is usually borne by the teacher, the added skills and abilities are valuable to the school system as well in the ability to retain experienced teachers. Also, in the field of music, there are certifications that will, at least, give music teachers extra skills that are valuable in the elementary music classroom. The Orff-Schulwerk certification was the most frequently held, followed by the Kodály.

Cooperating teachers who answered the survey questionnaire had a mean number of years as an elementary music teacher of 18.96. Many people who were invited to participate either excluded themselves or were disqualified after failing to meet the initial criteria of having had at least one student teacher. It can be inferred that teachers feel more comfortable in serving as a cooperating teacher once they have more personal experience in the classroom. Most of the free response answers pointed toward the fact that the cooperating teachers had things in place such as classroom management policies, reliable and tried lesson plans, and personal characteristics that worked well with elementary school-aged children. These were the areas where student teacher's often lack experience and ability.

Student teacher age information presented one interesting data point; a student who was in the student teacher phase and was under 20 years old. Most students graduate high school between the ages of 17 and 18, provided they had not been held back or accelerated along the way. In the case of a student teacher under 20 years of age, one could infer that this student was accelerated to a large degree. The remaining 22 of 24 student teachers fell into the 20-24 year age group and the over 24 age group, both characteristic age groups for student teachers, and one student teacher whose age was unknown to the respondent.

One data point that seems contrary to practice was the student teachers' primary concentration. Out of the 23 responses, 13 of the student teachers were primarily instrumental concentration, while only nine were voice concentration. Knowing that elementary music teaching is primarily singing in nature, one might assume that vocal music education majors would be the primary group of student teachers observed. However, since there are more elementary schools than secondary schools in the United States, it is probable that more music teaching jobs are available at the elementary school level. It is also possible that, by the time a college student is making his/her decision about the grade level in which they want to teach, they are considering which ages they feel most comfortable with and enjoy more. These logistical and personal reasons my explain why there is a number of instrumental majors opting to teach elementary school music.

The imbalance between instrumental and vocal concentrations seen in elementary music student teachers has become problematic in a number of ways. One respondent commented:

> "She had little to no direct experience working with children until her student teaching. With an instrumental background, she was not as prepared for the amount of singing used in a general music classroom."

All music education majors have performance requirements just as music performance majors. When the concentration is instrumental, a great deal of time is devoted to final recitals, juries and performances, often leaving no real time to simultaneously develop vocal skills. Another participant spoke about vocal training:

> "Her singing skills were God-awful; she was not a voice major, but an instrumental major. She must have had little or no vocal training. This was a problem, when the main thing that our job requires is teaching the children to sing and modeling a good, correct vocal tone."

The lack of vocal training is a hinderance for student teachers with an instrumental concentration. Vocal classes and lessons are offered and sometimes required, but it would seem that time constraints prohibit the instrumental student from taking full advantage of this training.

Under Musical Skills, Piano Skills were ranked the lowest in preparedness for the student teachers. This is another area of music education where there are classes taught to every music major and proficiency must be demonstrated. Respondents commented in several instances of the student teacher lacking enough piano ability to be able to accompany the singing needed for lessons. One participant wrote:

> "She never played the piano during her time student teaching. She felt uncomfortable playing in front of me. She struggled pitching song correctly for students and with what should be expected musically and behaviorally of different grade levels."

This combination of training deficits would explain why there were some student teachers who lacked the necessary skills to teach music on the elementary school level.

The final question was concerning whether or not the student teacher possessed any special music certifications. Only one student teacher was known to have a special certification (Orff), which is also the most commonly held certification among the cooperating teachers who participated in the survey. This is not uncommon as most of these certifications, being specialized in nature, are obtained after the teacher has been in practice for some amount of time.

Assessment Analysis

The participants' assessment of their last student teacher in the area of Personal Skills showed an overall mean of 5.24, a substantial amount over the average score of 4. The top five highly assessed skills were Professionalism, Positive Rapport, Enthusiasm, Patience, and Goal-Orientation. These personal skills are often found in individuals who are committed and have a strong desire to succeed. One teacher noted:

> "The student teacher was very enthusiastic and had a very good rapport with our students."

Many of the free responses indicated a high degree of professionalism, as reflected in the student teacher's organization, musicianship, self-esteem, lesson preparedness, intelligence, and confidence. A high degree of dependability was also observed in the student teachers overall and present in the respondents' comments.

The lowest five demonstrated qualities were (from lowest upward) were Stress Management, Leadership, Financial Management, Humor, and Confidence. These qualities are

intertwined in the classroom. Stress Management issues are understandable, since the student teacher is in a new and unfamiliar environment, under scrutiny from the first day, having to relate to an age group that is unpredictable, planning for multiple grade levels at the same time, etc. Humor, which is a personal quality that only shows itself in the absence of stress for most individuals, would regularly be absent in the face of the stress normally associated with teaching elementary age students. Financial Management is not a skill that is taught prior to entering the school system because there are multiple responsibilities associated. If the student teacher is expected to help manage the financial element of the class, he or she would have to learn the specific ways in which those schools handle their budgets. All of these skills, when having to be demonstrated in an unfamiliar situation will likely cause a problem with personal confidence.

In the area of Teaching Skills, the overall mean of the assessments was 4.69, and the five highest rated skills were Positive Approach, Staying on Task, Student Involvement, Motivation, and Eye Contact. Two of the skills - Staying on Task and Student Involvement can easily be thought of as working concurrently, due to the fact that there is a large need to be well organized and task minded in order to keep students involved. Since Positive Approach is necessary when teaching young children, it would seem that most of the student teachers assessed realized the need for this, and this approach likely showed itself in the total involvement of the students. The comments made in the free response section suggest that most of the student teachers also had an awareness of how important motivation was in successfully completing the student teaching experience. One teacher commented:

> "She was very enthusiastic, organized and motivated to do her best and grow through this experience."

The lowest scored qualities in this category were Classroom Management, Student Behavior Management, Creating a Variety of Activities, Recognizing Ages and Abilities, and Lesson Pacing. The most interesting thing about these five skills is that all of them are directly interconnected and related. Specifically, a student in elementary school needs certain things to happen in order to learn; (a) lessons have to be age appropriate - the student will need to be challenged, but the lesson plan should utilize knowledge already gained by the student as a jumping off point to new skills and information; all based on what is expected of the age of the student; (b) lessons need to have variety - there are many learning styles, even in the younger children. Activities must include things that focus on the different ways in which children learn; (c) lessons must be paced for optimum use of time, focusing on the abilities of the students at that moment. The resultant behaviors of elementary school children for the three skills addressed are generally frustration, confusion, low self-esteem, etc. These behaviors are the basis behind most classroom management problems.

Lesson Planning, Teaching/Learning Strategies, and Proximity/Mobility were very near the mean, suggesting that the planning and techniques important to classroom management were stronger than the actual physical ability to manage behavior. This is understandable since most of the planning and teacher pedagogy is taught in the undergraduate teacher education program, but actual practice can only take place in a real classroom setting. It can be further surmised that

the student teacher's musical concentration can also add to classroom management difficulties if that concentration is something other than voice. One respondent stated:

> "Classroom management was weak but understandable. She didn't enjoy the experience because I was elementary vocal and she preferred instrumental."

When planning lessons outside your concentration area is coupled with being in the beginning stages of learning behavior management, the classroom is likely to be managed poorly.

Assessment of student teachers in the area of Musical Skills showed an overall mean rating of 5.03, a little higher than average. The five qualities ranked highest in preparedness were Music Theory, Knowledge of Subject Matter, Musicianship, Musical Standards, and Singing Skills. To this day, the student majoring in music education is still held to the highest standard of musicianship, even if he/she is not planning on performing or continuing on to graduate school in any number of specialties. It is not surprising that these five skills (one could argue that Musicianship encompasses the other four) were shown to be the student teachers' strongest. It is also not surprising that Music Theory was at the top of the skills ratings, where a great deal of time is spent in the early part of the music teacher training program. Some participant comments include:

> "My student teacher was a wonderful musician, active at her school, and enthusiastic about teaching."
> "Strong in: creativity, musicianship, enthusiasm, openness, flexibility."

One respondent made a particular note of preparedness in a specific subject matter:

> "She was well-prepared to teach music using the Kodály method. Very strong vocally, lesson plans were well organized and she had a wide range of music to draw from to teach the concepts."

The five skills that were assessed as weakest were Piano Skills, Sight Reading, Secondary Instruments, Conducting/Directing, and Ear Training. Piano Skills had a mean rating of 4.00, meaning an overall observation of average. However, the piano is an important instrument to be skillful on, since often the teacher must accompany himself/herself while teaching songs. Weak piano skills were specifically mentioned by a few respondents:

> "Sight reading ability and piano skills were very weak. This resulted in lack of confidence."
>
> "PIANO skills...so critical, but so lacking..."
>
> "Sight singing, piano, ear training, solfege." (Answers to weakness prompt)

While there is no really concentrated conducting at the elementary level, being able to direct or signal with a sense of musicality is important as is the use of secondary instruments. Extra ways to make music for some will open the door to a musical experience that a student might not get the chance to have.

The participants were asked to identify any important qualities that they felt their student teacher demonstrated exceptional strength or ability. Two that stood out were (a) being adept at the use of technology, and (b) improvisation. Specifically, one teacher commented about a skill

in using the SMARTBoard (SMART Technologies®). This is an interactive whiteboard system that combines a computer with a projection system to allow for an array of teaching and learning solutions. Since this survey was completed in North Carolina, a state where the SMARTBoard is found in almost every classroom, this was an important skill to have. Also, the ability to be able to change keys, songs, and melodies rapidly has always been important when song teaching is taking place. Once student was praised by a respondent for being able to do this while student teaching, a skill that had taken the respondent 11 years on the job to learn.

Participants were also asked to identify important qualities or skills they felt their student teacher lacked strength or ability. The most common response to this was a lack of enthusiasm, excitement, and energy. Some remarked:

> "She lacked energy. I would have liked to see a lot more vivaciousness come out of her while teaching."
>
> "Although she was always prepared for class I did not see excitement in her preparations. I felt she was more concerned with making an A than she was excited about teaching as a whole. I did not feel she related well with elementary aged children and would do better in a secondary setting."
>
> "Enthusiasm is often hard to maintain throughout the day. Use of a thoughtful, engaging activity/game incorporating movement aids in maintaining student interest."

These three comments point to some of the biggest challenges in student teaching in elementary music. The personal characteristics that make someone exciting are often hard to cultivate unless a person possesses this inherently. The student teaching experience is also a graded class, so there will be some caution in the demeanor of the student teacher in order to

achieve a high grade. Lastly, the planning of activities as discussed earlier in this chapter will most likely keep the children engaged, and consequently help to foster enthusiasm through the school day.

Comparison To Teachout Study - 1997

In 1997, David J. Teachout, then assistant professor in the School of Music, College of Arts and Architecture, Pennsylvania State University, published an article entitled "Preservice and Experienced Teachers' Opinions of Skills and Behaviors Important to Successful Music Teaching", in the Journal of Research in Music Education. The purpose of the study was to compare responses of preservice teachers and experienced teacher concerning the skills and behaviors that were important to being a successful music teacher within the first three years of the teaching experience. Randomly selected preservice teachers and experienced teachers were given a list of skills and behaviors and asked to rate the level of importance of each using a Likert-like scale (4-point). Mean scores for each item on both lists were calculated in order to rank the skills. Of the 10 top-ranked skills for each group of respondents, seven were common to both groups, nine of the 40 skills were within one ranking level of each other, and six of the 40 items were separated by 10 or more ranking levels. An ex post facto measure was performed where each skill was placed into one of three broad skill categories: Personal Skills, Teaching Skills, or Musical Skills.

As a new freshman class enters a college or university and applies to the music education program, their musical experience prior to arrival is mostly as performers, and they tend to think of themselves as performers rather than teachers (Wolfgang, 1990). Because of this, the exposure to the skills and behaviors important in becoming a successful music teacher do not

usually occur until they are in the college environment. It is typically in the junior and senior years that the music education student, through observation and field experience, start to understand the need for development of these important skills and behaviors. This will normally lead to an overall unfamiliarity with necessary traits and ideas that only briefly begin to become clear as the music education student enters the student teaching phase of their undergraduate education. It is still important, however, to measure music education students' perceptions of the teaching profession, where the blend of attitudes and dispositions are a reflection of their musical experiences to that point.

An experienced music teacher has had the responsibility of overseeing student learning for some time. This enables him/her to plan, test, revise, and refine teaching skills and ideas in the actual classroom, and develop effective ways of teaching that are proven (Teachout, 1997).

Teachout Study Purpose and Questions

The 1997 study was to determine the skills and behaviors important to successful music teaching in the first three years of experience. The research went on to answer the following questions: (1) In observing the top ten ranked skills by both preservice music teachers and experienced music teachers. how many and which items were common to both groups; (2) How many, if any, of the skills were rated differently between preservice teachers and experienced teachers by 10 or more rankings, and (3) How many, if any, skills were ranked equally or within one ranking between the two groups of teachers. For the purposes of the Teachout study, a preservice teacher was a music education student who (a) had been admitted to a professional teacher education program, (b) had been approved to take music the education methods course in their major emphasis, or (c) had completed the music education methods course in their major

emphasis. None of the preservice teachers had any full-time teaching experience in either or public or private school. and were randomly selected from five diverse universities in the United States. The experienced music teachers were selected randomly from a list of music teachers who had served as cooperating teachers for music students from Kent State University between the school years 1989-1993, or were experienced graduate students or professors of music education at the universities from which the preservice teachers were selected.

The questionnaire used listed 40 skills and behaviors, derived from three sources: (a) a free-response, open-ended questionnaire sent to preservice music teachers from three different universities, (b) a review of the related research literature, and (c) verifying the related research by five expert teachers (music teachers in public schools, recognized by the peers as successful, and having taught for at least 10 years). The top 20, most frequently listed items from the expert teacher list and the top 20 items from the preservice teacher list were combined to produce the final 40-item questionnaire. The lists were combined in such a way that duplicated items were listed only once. Respondents in the Teachout study were asked to rate the 40 items as to their level of importance in order for a young teacher to be successful in the first three years, using a 4-point scale (4=extremely important, 3=very important, 2=important, 1=somewhat important). Since the original 40 items had already been identified as important overall, the survey questionnaire did not present any skill that could be rated as not important at any level. Appendix 1 shows the original list of the 40 skills and abilities as listed in the 1997 study, and connects them to the abbreviated terminology used in this study.

For each item in the survey, the mean score for both groups was calculated to determine the rank order. An ex post facto measure was performed, placing each item in one of three

broader categories: (a) Personal Skills, (b) Teaching Skills, and (c) Musical Skills. A two-way analysis of variance (ANOVA) with repeated measures was performed to determine whether or not there were significant differences between the preservice teacher group and experienced teacher group in any of the three skill categories. Preservice teachers were found to have ranked musical skills ($M = 3.140$) significantly ($p < .05$) lower than personal skills ($M = 3.479$) and teaching skills ($M = 3.455$). Experienced teachers also ranked musical skills ($M = 2.802$) significantly ($p < .05$) lower than personal skills ($M = 3.306$) and teaching skills ($M = 3.322$) (Teachout, 1997). Using this as the starting point, a comparison will be made between the perceived important skills from 1997 and the observed skills from student teachers in the current study.

Comparison

Table 10 shows the 40 observed skills, ranked in order from most demonstrated to least demonstrated. There were no means that ranked below "Average" and the range of means was 4.00 to 5.78.

Table 10

Skills Table with Ranking Order - Current Survey

Skill/Ability	**Mean**	**Rank**
Professionalism	5.78	1
Positive Rapport	5.74	2
Enthusiasm	5.67	3
Positive Approach	5.46	4
Music Theory	5.46	5
Patience	5.44	6
Goal-Orientation	5.41	7

Table 10 (cont'd.)

Knowledge of Subject Matter	5.38	8
Musicianship	5.38	9
Musical Standards	5.35	10
Staying on Task	5.31	11
Organization	5.26	12
Speaking Ability	5.26	13
Maturity	5.26	14
Student Involvement	5.23	15
Creativity	5.15	16
Flexibility/Adaptability	5.12	17
Singing Skills	5.08	18
Humor	5.07	19
Confidence	5.07	20
Motivation	5.04	21
Ear Training	5.00	22
Eye Contact	4.96	23
Conducting/Directing	4.96	24
Leadership	4.93	25
Financial Management	4.93	26
Secondary Instruments	4.88	27
Body Language	4.85	28
Sight Reading	4.76	29
Proximity/Mobility	4.65	30
Stress Management	4.56	31
Teaching/Learning Strategies	4.56	32
Lesson Planning	4.54	33
Clarity	4.50	34
Lesson Pacing	4.38	35
Recognizing Ages and Abilities	4.35	36
Student Behavior Management	4.23	37
Creating a Variety of Activities	4.23	38
Classroom Management	4.12	39
Piano Skills	4.00	40

The comparisons that need to be drawn: (a) Are the most important skills and abilities, as suggested by the preservice teachers from the 1997 study reflected in the strongest skills observed in this current survey? (b) Are the most important skills and abilities, as suggested by the experienced teachers from the 1997 survey reflected in the strongest skills observed in this current survey?

Table 11 shows the ranking data from the Teachout research from 1997, including the ranking numbers from the survey participants and data concerning which skills were equal or within one ranking point between the two survey groups, preservice teachers and experienced teachers, and the skills that differed by 10 or more ranking points. 125 Preservice teachers were randomly selected from five universities of various sizes and locations; these preservice teachers had (a) been admitted into a professional teacher education program, (b) had received approval to take music education methods courses, or (c) completed the music education methods courses in their respective concentrations. The 105 experienced teachers were selected from among music teachers who (a) had worked as cooperating teachers for students who had attended Kent State University between 1989 and 1993, (b) were graduate students with teaching experience, or (c) professors of music education from each of the universities from which the preservice teachers were selected. 98 preservice music teachers and 78 experienced music teachers responded to the survey, of which 35 preservice teachers and 35 experienced teachers were randomly selected for data analysis.

Appendix B shows the the terminology used in the original 1997 research and the matching terminology used in the following tables.

Table 11

Teachout Study Rankings and Comparisons

Skill/Ability	**Preservice Teacher Rank**	**Experienced Teacher Rank**	**Equal or with-in one ranking**	**Different by 10 or more**
Enthusiasm	15	3		X
Humor	30	24		
Goal-Orientation	15	17		
Professionalism	17	15		
Confidence	4	3	X	
Patience	19	7		X
Organization	6	3		
Speaking Ability	27	23		
Positive Rapport	27	26	X	
Creativity	19	30		X
Leadership	2	9		
Flexibility/Adaptability	11	12	X	
Financial Management	38	35		
Stress Management	19	19	X	
Maturity	1	7		
Staying on Task	22	12		X
Student Involvement	4	9		
Student Behavior Management	14	1		X
Lesson Planning	22	27		
Lesson Pacing	25	20		
Eye Contact	17	21		
Proximity/Mobility	34	33	X	
Positive Approach	9	6		
Body Language	31	34		
Classroom Management	7	15		
Motivation	2	2	X	
Clarity	9	17		
Teaching/Learning Strategies	22	28		
Recognizing Ages and Abilities	25	24	X	
Creating a Variety of Activities	27	30		
Conducting/Directing	34	38		
Ear Training	32	28		
Knowledge of Subject Matter	7	12		
Music Theory	37	32		

Musical Standards	13	9		
Musicianship	11	22		X
Piano Skills	39	39	X	
Secondary Instruments	32	37		
Sight Reading	36	35	X	
Singing Skills	40	40	X	

To measure the strength of the association between the variables Preservice Teacher Ranking and Experienced Teacher Ranking from the original 1997 study, a Spearman Rho test for statistical dependence was performed. A correlation coefficient of .862 (N=40) was obtained, indicating a high degree of association between the two rankings.

In the Teachout survey, 10 skills out of the 40 were equal or within one ranking point of agreement between the preservice teachers and the experienced teachers. These were Confidence, Positive Rapport, Flexibility/Adaptability, Stress Management, Proximity/Mobility, Motivation, Recognizing Ages and Abilities, Piano Skills, Sight Reading, and Singing Skills. Of these, only 3 were rated by both groups over the halfway mark of 20: Confidence (4, 3), Flexibility/Adaptability (11, 12), and Motivation (2, 2). In this study, student teachers mean ranking was 20th in Confidence, 17th in Flexibility/Adaptability, and 21st in Motivation. It can be inferred that the three highest-rated skills that were in agreement between the two survey groups were considered very important; however, the current study indicates that these three skills were only demonstrated in a somewhat average manner. Interestingly, the three lowest skills in importance, yet still equal or within one ranking point were Sight Reading (36, 35), Piano Skills (39, 39), and Singing Skills (40, 40). This seems to indicate that these musical skills were not considered important when teaching music in a classroom setting as compared to other

teaching and personal skills. In the current study, mean scores for Sight Reading were ranked 29th, Piano Skills 40th, and Singing Skills 18th. The skill for Piano at 40th on the list is also being demonstrated at the same level of importance from the study 16 years ago. Both Sight Reading and Singing Skills are being demonstrated in a more competent way, but are still found a good distance from the top of the competency rankings.

It is helpful at this point to look at the first quartile (upper 25%) and fourth quartile (lowest 25%) and see where the largest difference is between the current observations of competence and both the preservice teachers' ranking and the experienced teachers' ranking. Table 12 shows the upper quartile as compared to the preservice teachers' ranking.

Table 12

Current Rank (upper quartile) vs. Preservice Rank (1997)

Skill/Ability	**Current Rank**	**1997 Preservice Rank**
Professionalism	1	17
Positive Rapport	2	27
Enthusiasm	3	15
Positive Approach	4	9
Music Theory	5	37
Patience	6	19
Goal-Orientation	7	15
Knowledge of Subject Matter	8	7
Musicianship	9	11
Musical Standards	10	13

There are many scores in this table that are close, but the difference in Music Theory (5th to 37th) is noteworthy. This suggests that the preservice teacher originally believed that Music Theory skill was not as important as many other skills, but the current survey shows a high level of competence in theory demonstrated. This is probably due to a continued emphasis on music theory skills in all undergraduate music and music education programs. Knowledge of Subject Matter had the closest match in rankings (8th to 7th), making it a consistently important skill.

Table 13 shows the lowest quartile in comparison to the preservice teachers' rankings.

Table 13

Current rank (lowest quartile) vs. Preservice Rank (1997)

Skill/Ability	**Current Rank**	**1997 Preservice Rank**
Stress Management	31	19
Teaching/Learning Strategies	32	22
Lesson Planning	33	22
Clarity	34	9
Lesson Pacing	35	25
Recognizing Ages and Abilities	36	25
Student Behavior Management	37	14
Creating a Variety of Activities	38	27
Classroom Management	39	7
Piano Skills	40	39

The Classroom Management skill shows the widest disparity between what preservice teachers thought was important (7th) and what was demonstrated in the current research (39th). It is probable that student teachers and music education students coming into the student teaching

phase of their education lack the experience to be proficient at managing a classroom, although it is widely understood that it is a very important skill to have. There were also low proficiency scores in Student Behavior Management, Recognizing Ages and Abilities, Clarity, and Lesson Pacing. All of these contribute to better classroom management, but take time and experience to master. Also, as noted earlier, comfortability with the elementary school age range is also a contributing factor to strength in Classroom Management and other skills that support this.

Table 14 shows the upper quartile of observed competence in relation to the experienced teachers' rankings from the 1997 study.

Table 14

Current rank (upper quartile) vs. Experienced Rank (1997)

Skill/Ability	**Current Rank**	**1997 Experienced Rank**
Professionalism	1	15
Positive Rapport	2	26
Enthusiasm	3	3
Positive Approach	4	6
Music Theory	5	32
Patience	6	7
Goal-Orientation	7	17
Knowledge of Subject Matter	8	12
Musicianship	9	22
Musical Standards	10	9

This table also shows a large distance between how experienced teachers ranked Music Theory (32nd) and what was demonstrated in the current study (5th). Of interest is the 26th

place ranking by experienced teachers in Positive Rapport and the observation mean of the student teachers in the current survey (2nd). This trend is very indicative of the increased emphasis on student-centered learning that has taken place in the last decade. Many activities in the music classroom are designed to be inclusive, especially for the children with different learning styles or learning impairments. A positive approach to teaching is key to inclusivity. Musicianship also shows a disparity between the degree of importance considered by the experienced teachers (22nd) and what was displayed currently (9th). This also points to the continued emphasis on the art of making music as it is applied in the music teacher education curriculum. Enthusiasm, Positive Approach, Patience, and Musical Standards represented the skills of which experienced teachers believed to be of high importance and were demonstrated as such by the student teachers ranked in the current survey.

Table 15 shows the lowest quartile in demonstrated competence as it relates to the rankings of experienced teachers from 1997 (see p. 69).

The largest disparity between experienced teacher ranking and competency shown is in the area of Student Behavior Management, where the experienced teachers ranked this as number 1, but the demonstrated competency mean ranked the quality at 37th. Again, it is clear that management of the classroom, especially children's behavior, was clearly of great importance to the experienced teachers, and to a great degree, the preservice teachers as well.
The low rankings indicate again that time and experience seems to be the essential ingredient to be competent at managing the classroom.

There are some degrees of separation in areas such as Clarity, Lesson Pacing, and Recognizing Ages and Abilities, but it seems that these are once again closely related to

Classroom Management, where once the time is spent and experience gained, these skills should show improvement.

Table 15

Current Rank (lowest quartile) vs. Experienced Rank (1997)

Skill/Ability	**Current Rank**	**1997 Experienced Rank**
Stress Management	31	19
Teaching/Learning Strategies	32	28
Lesson Planning	33	27
Clarity	34	17
Lesson Pacing	35	20
Recognizing Ages and Abilities	36	24
Student Behavior Management	37	1
Creating a Variety of Activities	38	30
Classroom Management	39	15
Piano Skills	40	39

In both the preservice teachers' ranking and the experienced teachers' ranking, Piano Skills showed at 39th, suggesting that this skill was somewhat important, but not as much as other classroom skills. Coincidentally, Piano Skills ranked 40th in competency in the current study, suggesting that not much time is spent developing these skills. It is interesting to note that elementary general music is a "song and singing" based curriculum almost everywhere, and accompanying skills would be seen as important. However, with the availability of other methods of accompaniment (e.g. guitar, autoharp, etc.) and the introduction of modern

technology (e.g. computer-based accompaniments, CD recordings, etc.), it is not surprising that skills at the piano are not highly demonstrated.

Table 16 shows the complete comparison of the observed skills and abilities from the current survey to the skill rankings provided by both preservice teachers and experienced teachers in the original 1997 research. The skills where the observation was the same or off by only one ranking from both the preservice and experienced teacher groups are indicated as are the ones where the difference was off by 10 or more ranking points. Once again, a Spearman Rho test was performed, this time between the variable Current Rank and both the Preservice Rank and the Experienced Rank. A correlation coefficient of .240 (N=40) was obtained between the Current Rank and the Preservice Rank, indicating a somewhat low degree of association, while a correlation coefficient of .350 (N=40) was obtained between the Current Rank and the Experienced Rank. This showed a somewhat significant correlation at the .05 alpha level.

Table 16

Complete Skills/Abilities Comparison

Skill/Ability	**Current Rank**	**1997 Preservice Rank**	**Equal or within one ranking**	**Different by 10 or more**	**1997 Experienced Rank**	**Equal or within one ranking**	**Different by 10 or more**
Professionalism	1	17		X	15		X
Positive Rapport	2	27		X	26		X
Enthusiasm	3	15		X	3	X	
Positive Approach	4	9			6		
Music Theory	5	37		X	32		X
Patience	6	19		X	7	X	
Goal-Orientation	7	15			17		X
Knowledge of Subject Matter	8	7	X		12		
Musicianship	9	11			22		X

Table 16 (cont'd.)

Musical Standards	10	13			9	X	
Staying on Task	11	22		X	12	X	
Organization	12	6			3		
Speaking Ability	13	27		X	23		X
Maturity	14	1		X	7		
Student Involvement	15	4		X	9		
Creativity	16	19			30		X
Flexibility/Adaptability	17	11			12		
Singing Skills	18	40		X	40		X
Humor	19	30		X	24		
Confidence	20	4		X	3		X
Motivation	21	2		X	2		X
Ear Training	22	32		X	21	X	
Eye Contact	23	17			21		
Conducting/Directing	24	34		X	38		X
Leadership	25	2		X	9		X
Financial Management	26	38		X	35		
Secondary Instruments	27	32			37		X
Body Language	28	31			34		
Sight Reading	29	36			35		
Proximity/Mobility	30	34			33		
Stress Management	31	19		X	19		X
Teaching/Learning Strategies	32	22		X	28		
Lesson Planning	33	22		X	27		
Clarity	34	9		X	17		X
Lesson Pacing	35	25		X	20		X
Recognizing Ages and Abilities	36	25		X	24		X
Student Behavior Management	37	14		X	1		X
Creating a Variety of Activities	38	27		X	30		
Classroom Management	39	7		X	15		X
Piano Skills	40	39	X		39	X	

The two skills/abilities that were aligned most closely between the current student teachers and the preservice teachers were Knowledge of Subject Matter (8, 7) and Piano Skills

(40, 39). The preservice teachers of 1997 were obviously focused on curriculum and what the students were to be taught in their classroom. Since there are many elements of subject matter (e.g. theory, singing skills, ear training, secondary instruments, etc.), all of which are still covered in great detail in the undergraduate music education programs, strength of ability in this area was certain.

At the other end of the spectrum was Piano Skills, ranked lowest (40th) in this survey and was thought to be 39th in importance with the preservice teachers from the 1997 study. One of the functions of piano training in the undergraduate music education programs is to prepare students with enough practical skill to handle such things as accompanying song learning. This is a large part of the elementary school music curriculum, so it is interesting that this skill is the weakest in the observations of the cooperating teachers as well as being considered less important than other skills by the preservice teachers. Even today some music teachers consider piano a must have skill. Many undergraduate students find mastering sufficient piano skills difficult, especially with the time constraints involved in their undergraduate program. This is especially true if the student has little to no piano training prior to entering college. For these reasons, it is possible that piano is also not considered as important by the current music education undergraduates, or it may be considered a skill that they feel will develop over time once they have occasion to use it. Since technology has entered the music classroom, there are many other forms of accompaniment for song learning, such as computer-based music, high-end audio systems, etc, making piano appear somewhat unnecessary.

There were six skills and abilities where the observed student teacher skills rankings were the same or within one ranking point of the experienced teacher rankings: Enthusiasm (3, 3),

Patience (6, 7), Musical Standards (10, 9), Staying on Task (11, 12), Ear Training (22, 21), and Piano Skills (40, 39). Experienced teachers and student teachers tend to agree still on the importance of being enthusiastic and patient. These two demonstrated skills by the student teachers in the survey were in the top five skills in the Personal Skills category; matching exactly in one, being only one ranking separate in the other, and being high in the ranking and observation suggests that they are foundational in nature to teaching in the classroom and are key components to classroom management. Staying on Task is also an important part of managing the classroom and was shown to be in agreement between the two groups as well. Musical Standards were adopted by then MENC in 1994, so the emphasis on them was fairly new. Since then, the push for accountability has grown, and student teachers in the survey are still placing as much importance on teaching to them as was believed to be essential in the original study. The two closely matched skills remaining are Ear Training and Piano Skills. Both of these were in the lower 50% of the rankings from experienced teachers and matched to the student teacher by one ranking point. Although there were a few comments made in this survey about the importance of piano skills, it seems as though there are many alternatives to this as stated earlier in this chapter. Ear training, while important to any musician, plays a lesser role in ranking and demonstration of important skills compared to some personal and teaching skills in the same area (e.g. subject matter knowledge, maturity, student involvement, etc.).

Out of the 38 skills that differed between the preservice teacher rankings and the observation of the current student teachers, 26 of them differed by 10 ranking points or more. For the purposes of showing extreme differences over time, only differentials of 20 ranking points will be observed. There were six skills and abilities that differed by more than 20 ranking

points: Positive Rapport, Music Theory, Singing Skills, Leadership, Student Behavior Management, and Classroom Management.

The first three - Positive Rapport, Music Theory, and Singing Skills - were demonstrated by the student teachers in the current study in a ranking higher than the preservice teachers had supplied. Positive Rapport differed by 25 ranking points, signaling a shift in how the teacher must be proactively positive to encourage students in their learning; a trait that was not as highly valued in 1997. In Music Theory and Singing Skills, there were differentials of 32 and 22 ranking points respectively. Whether these were ranked lower in the original study because they were felt to be less important or because they were secondary to teaching skills that the preservice teachers saw as more necessary is unknown. What is certain is that the current student teachers display strong abilities in these two skills, and they do have value in the music classroom.

The remaining three skills differing by 20 or more ranking points were Leadership, Student Behavior Management, and Classroom Management. Leadership had a differential of 23 points, where the preservice teacher of 1977 ranked this at 2nd. The preservice teachers from the original study appear to have valued the overall quality of leadership, but this skill is somewhat vague in the elementary music classroom, in that it can be made up of many attributes that are broken out as other skills on the list. Many of today's student teachers may have good management skills, good teaching skills, or good organizational skills, but leadership can be viewed by the observer as any or all of these at any given time. In fact, leadership is a nebulous enough concept that the degree to which it was observed could also be counted as strong in a number of other more discrete skills. The very closely related Student Behavior Management

and Classroom Management had differentials of 23 and 32 ranking points respectively. The previous preservice teachers had agreed that these were rather essential in successful teaching, but it is not surprising that these were not highly refined skills in the student teachers in the current study. Both of these skills require much practice in the laboratory classroom setting under close supervision of an experienced teacher - in other words, the internship. Since these observations were made at the beginning of the student teaching experience in this survey, these skills would not normally be observed as strong. At the end of the internship, it would be logical to assume that these skills would be strengthened. Even with the supervised practice of the student teaching phase of undergraduate education, most teachers still take several more years to become comfortable and competent in these skills and abilities. The preservice teachers in 1997 were correct to rank these three skills high in importance, as they probably felt uncomfortable in the beginning stages of student teaching and, through the internship, gained strength in these abilities and noted how much more controlled the classroom was.

In comparing experienced teachers' rankings to the assessment of the student teachers in this survey, six skills and abilities were equal or within one ranking point of each other. These skills were Enthusiasm, Patience, Musical Standards, Staying on Task, Ear Training, and Piano Skills. The first four skills show no surprising results as these are readily found as part of any successful teaching method in the classroom today. The closeness in score between the two groups in Ear Training and Piano Skills is interesting, mostly because one would tend to believe that these abilities are crucial to successful music teaching. However, Ear Training only ranked 21st with the experienced teachers and was assessed at 22nd in this survey. Being close to the middle of the score range suggests that the experienced teachers thought many other skills and

abilities in all three subcategories were more useful. The scoring of the observations of the current student teachers does indicate that ear training is a strong skill in some and not in others. This may also have been true of the experienced teachers in the Teachout study, and why they ranked the skill as lower in importance. Piano Skills, once again, provided a surprise in that experienced teachers ranked this skill 39th and the current student teachers assessment placed the skill in 40th - last in importance. Strong piano skills as they relate to teaching music curriculum may very well be a matter of opinion, as well as based on the amount of usage in the years of teaching the experienced teachers. If the years of teaching were successful and the piano was not utilized a great deal, it would explain the lack of importance given to it. The mean for the skill observation in piano may reflect the undergraduate student's lack of time to master, lack of prior ability, and/or a diminished sense of usability. One could argue that there is truth in the statement that Piano Skills are not as necessary in the music classroom as one might think, or that the low ranking between all three groups is merely coincidence. If the experienced teachers had the same problem as the current undergraduate students - that of a lack of time to master the piano - it might explain why they felt piano to be of a lower priority.

Of the 40 skills and abilities shown, 19 differed by 10 or more ranking points between the experienced teachers and the student teacher observations. Once again, only the differentials of 20 ranking points or more will be observed.

Skills and abilities that differed 20 or more ranking points were Positive Rapport, Music Theory, Singing Skills, Student Behavior Management, and Classroom Management. Of note is the fact that, except for the absence of the Leadership ability, these 5 skills are the same as 5 of the skills that differed by 20 or more between the preservice teachers and the current student

teachers. Whether there was a better connection and cooperation between classroom teachers and university faculty 16 years ago than today is not known, although the research indicates that the disconnect was present even then (Legette, 1999). Research also confirms that the cooperating teacher is the single biggest influence during the student teaching experience (Guyton & McIntyre, 1990), making it understandable when preservice teachers and experienced teachers were in agreement as to the importance of certain skills and abilities.

The top 3 demonstrated skills in the current survey with the largest differentials were Positive Rapport (2nd), Music Theory (5th), and Singing Skills (18th). These skills ranked 26th, 32nd, and 40th respectively. As discussed earlier, having a positive relationship with the students in the classroom being widely accepted as necessary to the teaching profession, and music theory, being a staple in every undergraduate music education curricula, demonstrated strength in these areas is understood. The parity between the experienced teacher ranking (40th) and the demonstration of the student teacher in this study is curious; first, because the 1997 study had the preservice teacher and the experienced teacher ranking Singing Skills last in importance. Today's student teacher demonstrated this skill at 18th. It is likely that, because of increased concentration in aural skills in the theory class as well as vocal training, which has found itself in music education curriculum, that singing is now thought to be an important skill tool for use in the classroom. With the elementary music classroom in mind, one can see where this skill plays an important role.

The final two skills and abilities with ranking differential of 20 or greater are Student Behavior Management and Classroom Management. Preservice teachers ranked Student Behavior Management 14th and experienced teachers ranked it 1st in the 1997 survey. The

demonstrated ability mean in the current survey, however, was only ranked at 37th, indicating a skill that is currently not well-developed among the student teachers reported on in the current survey. This is not surprising in that cooperating teachers in this study were asked to assess the performance of their most recent student teacher at the beginning of their internship; a time where little to no experience in behavior management had been gained. The need for a well-disciplined classroom is evident, however, since the experienced teachers ranked this skill as the most important and necessary to success for the new teacher The differential between the experienced teacher mean and the mean of the assessment of the current student teachers was the largest of the current survey at 36 ranking points.

Classroom Management, which is a more encompassing skill than just the management of student behavior, was ranked 7th by the preservice teachers and 15th by the experienced teachers in the original study. It is reasonable to say that the preservice teachers knew that this was important - as a concept that was talked about in their undergraduate education - even before they entered the laboratory classroom to student teach. Other skills and abilities that were ranked in the same area as Classroom Management were Organization, Student Involvement, and Knowledge of Subject Matter; each of these is crucial to managing the music classroom. The means of the observations of these skills in the current survey had them ranked no lower than 15th, however, showing that the component skills in Classroom Management were well-demonstrated. These data also show that the term "Classroom Management" is vague enough to contain many constructs that should be observed separately, as well as suggesting that any experienced teacher may have a different idea on the meaning of Classroom Management.

In the section of the research survey where participants were asked for free response, very predictable responses were generally obtained. Positive comments were made about skills and abilities such as Enthusiasm, Positive Rapport, Musicianship, and Creativity. Most of the negative comments were in areas such as Classroom Management, Piano Skills, and Recognizing Ages and Abilities. These free responses were aligned well with the survey data and support the observed strengths and weaknesses and the reasons for them.

The last section of free response questions asked for observed skills and abilities that were not on the list, and whether these skills were demonstrated as strong or weak. Teachers' observations of strong abilities include such things knowledge of technology and its integration into the music classroom, self-motivation and dependability, and improvisation skills. Technology use in the classroom has become such an important component of education that it will undoubtedly be included in a new list of important skills and abilities and be a key observation point for many more generations of new teachers. Weak abilities included many comments concerning lack of enthusiasm, mostly as it related to connecting with the elementary age levels, difficulty with planning lessons that were age appropriate, and a general overall attitude toward teaching. Many of the attitude comments were mostly concerned with not being comfortable with the teaching schedule, maintaining relationships with school administration and parents, and the role of professional development. Teaching at the elementary level may not have as many extracurricular or outside responsibilities as the middle grades, but in teaching music, the teacher can expect to have a certain amount of performances to present what the classes have learned. School administrators must be kept aware of what is happening in their respective schools, making communication skills crucially important. Nowhere is this more

evident than in dealing with parents. By nature, parents will usually be very interested in how and what their children are learning. The teachers are their best link since they spend more time with the children than any other adult besides the parents themselves. Good communication skills are essential, both in delivering factual information in a caring way, as well as employing the same nurturing skills used in the classroom to help parents play an equal role in their child's education.

Chapter Five: Discussion, Conclusions, Implications, and Recommendations

This chapter will review the research conducted about what is known, provide some conclusions developed as a result of the study, and suggest implications and recommendations for further study. It is hoped that information obtained in this research will help identify strengths and weaknesses in undergraduate music teacher curriculum in a general sense, suggest changes where needed, and attempt to answer the research questions.

Discussion

The observations and assessments of a student teacher's skills is the optimum way of determining preparedness to teach in the music classroom. The three types of field experiences discussed earlier by Cutietta (2000) form the basis for the laboratory-like setting in which student teachers acquire the beginnings of the knowledge necessary to become competent teachers.

Of course, the student teaching experience does not purport to enable student teachers in all of the important skills needed; some innate abilities are hoped for and/or expected by the cooperating teacher, lest the student teacher fail to manage even the simplest of tasks or lessons. Assessed dispositions have become an important measurement in the prediction of future behaviors and are considered as important as classroom input (Singh & Stoloff, 2007). There is still an ever-present possibility, however, that a preservice teacher is unprepared for the reality of the music classroom, where things such as extra rehearsals, performances outside the school day,

and feelings of isolation can result in an experience known as 'praxis shock' (Mark, 1998) - the condition where what is expected and what is experienced are vastly different.

The undergraduate education programs in our colleges and universities are the primary methods of preparation, but some of the skills necessary are not taught or strengthened in these programs, either due to time constraints or lack of realistic scenarios. Field experiences, according to Cutietta (2000) are important in that they provide observational experience prior to the actual assignment to student teaching. If made readily available and used constructively, these will aid preservice teachers in preparing for their responsibilities in the classroom.

The unique relationship between the cooperating teacher and the preservice teacher is well-founded. Because of the large amount of time these two people spend together during the student teaching phase of the undergraduate training, beginning music teachers have identified the cooperating teacher as the most valuable and influential person in the student teaching portion of their undergraduate preparation program (Clarke, 2001; Connor & Killmer, 1995; Conway, 2002; Gray, 1999; Legette, 1997; Richards & Killen, 1994; Sudzina & Coolican, 1994). In this survey, the cooperating teacher is able to use this time to closely examine the essential qualities and skills listed and observe the degree in which each skill is demonstrated.

There is an expectation in teacher education that the cooperating teacher will display and reinforce the educational ideas and concepts that are taught in the undergraduate training program. There have been differences in observed teaching practices in the classroom as compared to methods course curriculum (Browne & Hoover, 1990; LaBoskey & Richert, 2002). A shared vision between the university and the cooperating teacher will help to minimize the confusion that a preservice teacher might feel while student teaching. This current survey hopes

to identify where there might be significant differences between what is taught to the preservice teacher and what he/she experiences in the classroom.

The laboratory-like learning environment of the student teaching experience hopes to reveal things to the intern that may be contrary to their dispositions and prior experiences, and help them "fill in the blanks" in their classroom preparation. This is not unlike any other occupation in the workforce, where real experience is placed alongside the education of the employee. Often times a mentor is assigned to the new employee to serve as a role model; someone with much experience who can guide and counsel the less experienced new employee. A successfully implemented induction program has proven to increase retention and job satisfaction among new teachers (Holloway, 2001; Wilson, Darling-Hammond, & Berry, 2001; Strong & St. John, 2001). The cooperating teacher in the student teacher process is the first step in the mentoring process, and as such, forms an important first step in the success of the beginning music teacher.

In observing the demographic information, it was found that there was an exact match for gender between cooperating teachers and their student teachers; 75% were female and 25% were male, not including the participants who didn't respond to this question. This is not surprising since females tend to be more nurturing and able to handle the behavior of the elementary-aged student. It is also possible that the ratio of males to females reflects what has been the norm in elementary school in general. Upon general observation, this has been the norm for quite some time and it is unlikely, even with cultural change (e.g. non-traditional working roles for both men and women), that this will look any different for some time to come. In observing the age groups of the student teachers, 37.8% were in the 20-24 year age range, while the remaining 62.2% were

spread out among those younger than 20 years, older than 24 years, and those who didn't know the age of their last student teacher or did not respond. This shows that the traditional model of attending college immediately after high school is still the primary source of trained educators. There appear to be some in the slightly older range (>24 years), but this only strengthens the candidate pool in that these people tend to bring more maturity into the training classroom.

It is interesting to note that approximately 28.9% of the student teachers observed in this survey had an instrumental concentration in their undergraduate education, while 22.2% were divided among voice and piano concentrations. 48.9% of the participants did not respond to this question. Considering that so much of the curriculum in elementary music is based on songs and singing, one might think that the teaching candidates wanting to teach at the elementary level would come from either the voice or piano concentration. The choice to teach at the elementary level seems to be more based on factors such as comfortability with elementary aged students and the regular working hours of the school day. There are also more elementary schools in most school districts than there are middle and high schools, meaning more job opportunities exist at any given time.

Overall mean ratings in the each of the three categories - personal skills, teaching skills, and musical skills - were similar, ranging only from 4.69 (teaching skills) to 5.24 (personal skills). This suggests that there is somewhat of a balance in the skills the student teacher comes to the internship with, either due to innate abilities, a well-rounded teacher education training, or a combination of the two. The top five skills demonstrated by the student teachers in this survey included Professionalism, Positive Rapport, Enthusiasm, and Positive Approach. Strength in these areas is most likely attributed to the knowledge that these are crucial to teaching in an

elementary music classroom setting, or for that matter, any elementary classroom. The lowest ranked five skills included Recognizing Ages and Abilities, Student Behavior Management, Creating a Variety of Activities, and Classroom Management. Being observed at the lowest quartile in the survey is due to the fact that these skills are learned in the classroom as experience is gained. Since the observations requested were supposed to be at the beginning of the student teaching semester, it is understandable that these skills and abilities would not be as strong as those that are more easily developed in the university methods classes.

Previous research notes that cooperating teachers believe that field experience prior to entering the student teaching phase is extremely important, and that more field experiences coupled with teaching labs would benefit the preservice teacher (Brophy, 2002). Cooperating teachers, through their responses, found that their student teachers possessed a great deal of musical skill as well as a strong pattern of professionalism and positive impact on the elementary music students. They also found classroom management (including such skills as behavior management, planning activities for specific ages, pacing, etc.) weaker than other skills and abilities. These weaknesses could be addressed by more practical, laboratory-like practice, in hopes of being more comfortable and capable of managing the elementary music classroom.

Conclusions

In forming the research questions, the underlying idea was to discover if certain skills and abilities were either strong or weak in order to determine if change should be made in the way that undergraduate music teacher education programs prepare their students for the internship and to be successful music teachers. Before we consider any major revisions to music education curriculum, we need to consider why some skills are strong while others are weaker.

Prior research has shown a disconnect between what is taught in the undergraduate music education curriculum and what occurs in the student teaching experience (Abrahams, 2009; Conway, 2002). The skills needed for successful teaching may very well be included in the curriculum, but the actual strength of experience won't usually occur until the internship is in progress. There could be months of time that elapse between when this information is taught and when it may be used, making it possible for the skills to weaken prior to the preservice teacher's internship.

It is also possible that different elementary music classrooms have different needs, requiring skills and abilities that are more suited to a specific classroom. While this research surveyed only elementary inservice teachers, one might infer that the curriculum among elementary music classrooms is somewhat similar. There are ostensibly many methods used in teaching the elementary music curriculum however, and the variations are governed only by district and state standards. Experienced teachers are likely to have found methods of teaching that work for them, and when observing student teachers, they will likely evaluate their student teachers based on the skills they think are the most important. For instance, some of the free responses talked of the importance of piano skills and how their respective student teachers were weak in this area. Once again, with the advent of technology used in the classroom, there are ways to substitute for piano skills; many of these ways are taught in special classes in the undergraduate curriculum. This does not imply that piano skills are unimportant; rather that they are now one of many skills used for accompanying in the music classroom instead of the only one.

Many of the cooperating teachers noted that classroom management skills were in need of attention. As stated before, Classroom Management is an overarching term used to include many skills and abilities that, when performed simultaneously, produce a well-ordered classroom. The most notable of these are the ones found in the lowest quartile of observed scores; skills such as Lesson Pacing, Recognizing Ages and Abilities, Student Behavior Management, and Creating a Variety of Activities are all observed skills, but taken as a whole, represent Classroom Management. In many university programs, Classroom Management is a course taught to preservice teachers, either as its own entity or as part of a teaching methods course specific to the music discipline. There are many concepts contained in one of these courses, but practical application is the only way in which a preservice teacher can really grasp how the various skills interact and are used simultaneously.

The Research Questions

The results of the 1997 Teachout research determined the 40 skills and abilities that both preservice teachers and experienced teachers thought were important to the success of the new music teacher. For the purposes of this research project, comparisons were made between the 40 skills and abilities and observations made by experienced teachers as to the amount of competence shown by their respective student teachers in these skills.

Research Question #1: What personal skills are considered to be essential to success as an elementary music teacher? To what degree were these demonstrated by the student teacher at the beginning of his/her internship?

Qualities such as Maturity, Leadership, Confidence, Organization, and Flexibility were found to be the most important personal skills as rated by the preservice teachers in the 1997 study. Organization was the only skill scored above the overall mean for observed personal skills. The demonstrated skills and abilities that were ranked highest were Professionalism, Positive Rapport, Enthusiasm, Patience, and Goal Orientation. In today's classroom, the emphasis seems to have shifted slightly toward qualities specifically dealing with relationship quality with the students in the classroom. A strong sense of positive rapport and enthusiasm, along with patience, has become increasingly important in teaching. This is not to say that qualities such as Leadership, Maturity, and Confidence have been replaced; rather these qualities seem to have been internalized in order to be able to bring about the positive, nurturing environment that is needed in the elementary classroom. There was an almost completely opposite ranking between what preservice teachers in 1997 thought was important and what was demonstrated. The preservice teachers ranked such common sense abilities such as Stress Management, Speaking Ability, and Professionalism in the lower 50% of necessary skills. Stress Management was the only comparative similarity, observed at 31st.

Where the experienced teachers were concerned, the most important skills and abilities were Confidence, Organization, Enthusiasm, Maturity, and Patience. Enthusiasm and Patience were the demonstrated skills that were most closely aligned with what the experienced teachers considered most important. Confidence was not observed as strong in the present study, probably owing to unfamiliarity of the elementary music classroom, especially dealing with students at a greater age range gap from themselves, and learning to teach a curriculum that does not resemble any of the advanced music training that they had recently received in their

undergraduate training. Organization and Maturity were scored relatively high by the experienced teachers, but fell near the middle of the list of personal skills. These two skills did, however, have the same mean score (M = 5.26) which is above average.

Research Question #2: What pedagogical skills are considered to be essential to success as an elementary music teacher? To what degree were these demonstrated by the student teacher at the beginning of his/her internship?

The preservice teachers in the 1997 study believed that abilities in Motivation, Student Involvement, Positive Approach, and Clarity were the most important in the category of teaching skills. Classroom Management also appeared in the top five skills. The skills that we now know are included in management of the classroom, such as Student Behavior Management, Staying on Task, Lesson Pacing, etc. were ranked much lower. This is understandable due to the many things education has incorporated into teaching theory since 1997, especially the way in which the combination of teaching and learning theories have evolved and impacted the management of the classroom. This is validated when the top five ranked teaching skills from the current study - Positive Approach, Staying on Task, Student Involvement, Motivation, and Eye Contact - are observed. Interestingly, the actual Classroom Management skill was observed as the lowest ranked of the teaching skills.

Four of the five skills rated highest by the preservice teachers also were in the top five list for the experienced teachers. Student Behavior Management was ranked #1 followed by Motivation, Positive Approach, Student Involvement, and Staying on Task. These same four skills were also observed as the strongest teaching skills in the current survey. This is a very

close alignment, showing that the most crucial teaching skills from 1997 are still being emphasized today.

Research Question #3: What musical skills are considered to be essential to success as an elementary music teacher? To what degree were these demonstrated by the student teacher at the beginning of his/her internship?

Preservice teachers in 1997 found that Knowledge of Subject Matter, Musicianship, Musical Standards, Ear Training, and Secondary Instruments were the top five essential skills. Four of the five skills listed were also in the top five demonstrated skills in the current survey: Music Theory, Knowledge of Subject Matter, Musicianship, and Musical Standards. The fifth most competent musical skill in the current study was Singing Skills. This result is tied directly to the fact that elementary student teachers were surveyed, and would have to be stronger in this ability than they would have to be in their knowledge of secondary instruments - a much more necessary skill when teaching middle and high school instrumental music.

Experienced teachers in 1997 said that Musical Standards, Knowledge of Subject Matter, Musicianship, Ear Training, and Music Theory were the most essential musical skills. This compares well to the demonstrated skills in this survey, where student teachers were observed as having strong abilities in Music Theory, Knowledge of Subject Matter, Musicianship, Musical Standards, and Singing Skills. The ability in Ear Training ranked highly with the experienced teachers is likely to have included such things as on-the-spot accompanying and improvisation. Ear Training had a mean of only .08 lower than singing skills. It is not surprising that both Ear Training and Singing Skills were close in means, since the two skills have some reliance on each

other. The Music Skills category showed the closest alignment between all groups of teachers across the two studies.

Research Question #4: How many skills in these three categories were strong and showed good preparation for the student teaching assignment?

The most strongly observed skills and abilities revolved around two basic characteristics: overall musicianship and enthusiasm in the classroom. Many of the free responses commented on how musically competent their last student teacher was in all areas, even in the non-listed skills such as improvisation, world drumming, and use of instruments. Another non-listed skill that was observed as strong was knowledge of technology for use in the classroom. The generation of student teachers seen today were born and grew up in a fast-advancing technology society. It is no surprise that this was an easily observed skill.

Survey data indicate that the highest level of competence observed in the student teachers centered around Professionalism (ranked #1) and included mostly abilities from the Teaching and Musical categories. A strong emphasis on positive and enthusiastic approaches in the classroom was coupled with Musicianship, Musical Standards and Knowledge of Subject Matter. Since student teachers have usually participated in performing ensembles during their undergraduate education, and have had extensive training in academic music courses, strength in these areas was evident.

Research Question #5: How many skills in these three categories were weak or showed possible inadequate preparation for the student teaching assignment?

Student teachers, upon starting their internship, had certain skills and abilities that were observed as weaker than others. This is not to say that any of the skills were weak to the point of non-competence, but that by comparison, these skills lacked development. The skill sets that were most often observed as weaker were in the areas of Classroom Management and Piano Skills.

The participants in the survey were quick to point out in the free response section that management of the classroom was weak but understandable, since strong classroom management skills are almost always the result of obtaining experience in the classroom, and not something that is completely taught in an undergraduate class. Since Classroom Management is an overarching term including many other skill subsets, weakness can be observed here where the student teacher may only have a problem with one subset. One free response indicated little or no direct experience in working with children of elementary age until their student teacher started their internship. Student Behavior Management and Recognizing Ages and Abilities are two examples of subset skills that are not really mastered until experience has been gained. These two subsets are contributors to overall Classroom Management ability.

Piano Skills were identified by several participants as being weaker than necessary. In some elementary music classrooms, piano is used a great deal of the time in accompanying and teaching songs. In others, however, there are technology-based ways to accomplish these tasks. Since there was no way of knowing in this research what the preferred method was in an individual respondent's classroom, evaluation of piano skills might be biased in favor of the cooperating teacher's preference. For the student teacher who did not have piano skills entering college, the quick-paced piano skills class they were required to take most likely gave them the

basic skills they needed to graduate, and since this training usually happens during the freshman and sophomore years, some basic piano ability is likely to have diminished through non-use prior to the beginning of student teaching.

Data from the survey confirm that the weakest skills were grouped in a subset of skills having to do with Classroom Management (Teaching/Learning Strategies, Lesson Planning, Lesson Pacing, Recognizing Ages and Abilities, Student Behavior Management, and Creating a Variety of Activities). Strength in these skills and abilities are developed throughout the student teaching experience and well into the first years of teaching. Piano skills, as the survey showed, were ranked 40th of the 40 skills, as well as 39th in both the preservice and experienced teachers' input in the Teachout study.

Implications

At first glance, it would seem that Classroom Management is the single biggest problem in the student teaching experience, and that some measure of increase in training or experience is indicated. The true implication in reference to Classroom Management is that more time needs to be spent on managing the classroom in real-life situations. The student teacher experience is designed to start this process, but it is clear that learning these techniques continues well into the first several years of teaching. The cooperating teacher possesses this experience, and since this cooperating teacher is the single biggest influence during the student teaching experience (Guyton & McIntyre, 1990), it follows that this is where the new teacher will receive their first real practical experience in managing the classroom. The indirect type of field experience discussed by Rozmajzl (1992) indicates that certain kinds of observations in the area schools would provide an earlier insight into issues that make up Classroom Management; whether these

kinds of observations are taking place everywhere is unknown. Laboratory teaching in small groups or in the methods classroom is a common form of gaining management knowledge, and critiques will generally take place, but none of these place the student teacher in charge of an actual classroom. It may be that more actual time in a real classroom is needed.

In the area of Personal Skills is where there seems to be the most disconnect between the original rankings and what was observed. Personal Skills are different from Teaching Skills and Musical Skills in that they are mostly disposition driven; that is, a college student's belief system as well as innate abilities are responsible for the development and maturation of these kinds of skills (Bennings et al., 2008). Teaching and Musical Skills owe a great deal of their development to what is taught, both in the undergraduate curriculum as well as earlier schooling. It would seem that much attention needs to be paid to Personal Skill mentoring and development in order to revise dispositions and help build a strong character foundation in order to develop the strengths needed to be an effective teacher.

Under Musical Skills, there is still a marked lack of Piano Skills, as measured by the participants of this survey. In the Teachout study, Piano Skills were not thought to be as important as other classroom abilities, yet the piano is still an important tool for use in teaching in the elementary music classroom. The piano training found in the undergraduate curriculum is mostly determined by the needs and wants of the particular university where the training is given; undergraduate preservice teachers have to undergo this training as do most every other music major. It is the use of this training and the amount of time between the training and actual classroom usage that varies as the student graduates. It could be argued that piano training for music education majors might best be moved to later in the undergraduate curriculum to allow

the skills to be used while the training is fresh. While this change might be beneficial to teaching, piano skills are also valuable to other classes in the music student curriculum as a whole (e.g. music theory, aural skills, orchestration, etc.). Such a delay might severely hamper a student from being as successful in these classes as he/she could.

Recommendations

This study yielded interesting results, especially when compared to the belief system that produced the forty important skills in the original 1997 Teachout study. Since the number of participants was very small (N=27), caution should be taken in using the results of this study. This small sample number tells that further research in this area is warranted. There are also skills and abilities listed that are not found in the day to day activities in an elementary music classroom, and as such, may not have been accurately reported by the participants. This is due to different teachers having differing levels of experience, partiality to their own classroom tools and techniques, and sometimes the non-availability of things such as technology, instruments, song books, etc.

In this survey, the cooperating teachers were asked to inventory the skills and abilities of their most recent student teacher at the beginning of their internship. This requires the cooperating teachers to look back at the beginning of their student teacher's time in their classroom; it is more likely that this teacher would have a better memory of how the individual student teacher developed over the course of time spent together. One recommendation would be to repeat this study using a skill/ability inventory at the end of the internship to obtain a complete picture of the student teacher just before they attempt to gain employment. Another

would be to inventory the skill sets at the beginning and the end of the internship to get a picture of what kinds of skills and abilities generally improve during student teaching.

It has been shown that field experiences (not the student teacher internship) help to prepare future teachers for their time in the classroom. This observational and helping time, as defined by Cutietta (2000) allows the prospective teacher time to sample the varying activities in smaller parts prior to having to teach an entire class on their own. How much field experience time is allotted is under the purview of the individual university or college and its relationship with the local school districts. A possible recommendation would be to add more of this field experience time to the undergraduate program, but not knowing how much each college or university is requiring and being allowed to do, it would be impossible to standardize this. As stated earlier, the cooperating teacher is the single most influential person in the student teaching experience (Guyton & McIntyre, 1990), and the more exposure during any kind of field experience will be beneficial. Nowhere would this provide added benefit than in the area of classroom management.

Experienced school music teachers have had the perception for quite some time that university music teachers tend to have unrealistic expectations and are somewhat out of touch with the current teaching environment, both in content and procedure, as well as the public or private interests of the schools themselves (Legette, 1999). The experienced teachers felt that university instructors should be more involved in the public school music classroom (Hamann & Lawrence, 1994; Legette, 1999). Many suggestions were made, but none were time and logistically practical. However, frequent visits to the school music classroom by university teachers could better enhance the information taught to the preservice teachers and give a better

perspective on how things change daily in the classroom. If the university supervisors could spend more time tying the curriculum with the practical application, much could be accomplished, especially in staying current with trends in education, as well as identifying specific needs of the area schools. Time constraints are the only hinderance to this. Feedback from inservice teachers may only be applicable to the specific institutions where training was received, and not generalizable to every college or university (MacLeod & Walter, 2011). In any case, local colleges and universities should take every opportunity to develop close relationships with area schools so that experienced teachers can not only make use of university resources, but can help preservice teachers to develop in useful ways.

The cooperating teacher plays a very important role in the development of future music educators. While this study had a small sample that was surveyed, the data and information gathered is still important due to its very existence. Further research is necessary, both in scope (more school systems) and content (other contributing factors to music education curriculum and development). Before sweeping curriculum changes are considered, much more data will need to be gathered and questions asked so that music education will be relevant well into succeeding generations.

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Appendices

Appendix A

Survey Instrument

In this survey, you should rate the personal, teaching, and musical skills demonstrated by the most recent student teacher for whom you served as cooperating teacher. The scale ranges from "1" (poor) to "7" (excellent). Please consider the level of each quality demonstrated by the student teacher at the BEGINNING of the student teacher experience.

Personal Skills

Consider your last student teacher at the beginning of his/her internship with you and choose the level displayed in the following personal skills:

Figure 3-1 *Input form for evaluating personal skills*

Personal Skills	1	2	3	4	5	6	7
Enthusiasm							
Humor							
Goal-orientation							
Professionalism							
Confidence							
Patience							
Organization							
Speaking Ability							
Positive rapport							
Creativity							
Leadership							
Flexibility/Adaptability							
Financial Management							
Stress Management							
Maturity							

Teaching Skills

Consider your last student teacher at the beginning of his/her internship with you and choose the level displayed in the following teaching skills:

Figure 3-2 *Input form for evaluating teaching skills*

Teaching Skills	1	2	3	4	5	6	7
Staying on task							
Student involvement							
Student behavior management							
Lesson planning							
Lesson pacing							
Eye contact							
Proximity/mobility							
Positive approach							
Body language							
Classroom management							
Motivation							
Clarity							
Teaching/Learning strategies							
Recognizing ages and abilities							
Creating a variety of activities							

Musical Skills

Consider your last student teacher at the beginning of his/her internship with you and choose the level displayed in the following musical skills:

Figure 3-3 *Input form for evaluating musical skills*

Musical Skills	1	2	3	4	5	6	7
Conducting/directing							
Knowledge of subject matter							
Singing skills							
Music theory							
Musical standards							
Ear training							

Input form for evaluating musical skills (cont'd)

Musical Skills	1	2	3	4	5	6	7
Secondary instruments							
Piano skills							
Musicianship							
Sight-reading							

Free-Response Questions

1. With regard to the above personal, teaching, and musical skills, please comment on a quality or qualities that you found strong or well-prepared in your assigned student teacher.

2. With regard to the above personal, teaching, and musical skills, please comment on a quality or qualities that you found weak or lacking in preparation in your assigned student teacher.

3. Was there any important quality or skill not listed above that you felt your student teacher demonstrated exceptional strength or ability?

4. Was there any important quality or skill not listed above that you felt your student teacher demonstrated a lack of strength or ability?

Demographic Questions

What is your gender?

Male

Female

What is your highest degree held?

Bachelor's Doctorate

Master's

How many years have you been an elementary general music teacher?

_____

Do you hold any of the following certifications? (Check all that apply)

Orff

Kodály

Dalcroze

Gordon

How many student teachers have you supervised previously (not including the most recent)?

_____

What was the gender of your student teacher?

Male

Female

What was the age of your student teacher?

Under 20

20-24

Older than 24

Don’t know

What was your student teacher's primary musical concentration?

Piano

Voice

Instrumental

If instrumental, please list their primary instrument:_____

Did your student teacher hold any of the following certifications? (Check all that apply)

Orff

Kodály

Dalcroze

Gordon

Don't know

Appendix B

Table A1

40-item Survey Skills and Compared Listing

Teachout Skill Listing	**Abbreviated Term Used**
Enthusiastic, energetic	Enthusiasm
Maximize time on task	Staying on Task
Involve students in the learning process	Student Involvement
Possess competent conducting gestures	Conducting/Directing
Maintain student behavior (strong, but fair discipline)	Student Behavior Management
Have a pleasant; sense of humor	Humor
Be knowledgeable of subject matter materials	Knowledge of Subject Matter
Possess good lesson planning skills	Lesson Planning
Maintain an effective rehearsal pace	Lesson Pacing
Frequently make eye contact with students	Eye Contact
Move toward and among the group	Proximity/Mobility
Be goal-oriented	Goal-orientation
Maintain a high level of professionalism	Professionalism
Employ a positive approach	Positive Approach
Possess excellent singing skills	Singing Skills
Possess musical knowledge (theory, history, etc.)	Music Theory
Use effective physiological communication (body language)	Body Language
Display confidence	Confidence
Maintain high musical standards	Musical Standards
Possess excellent ear-training skills	Ear Training
Be knowledgeable and proficient with secondary instruments	Secondary Instruments
Be patient	Patience
Be organized	Organization
Have excellent speaking skills (diction, tonal inflection, vocabulary)	Speaking Ability
Easily develop a positive rapport with people	Positive Rapport
Possess proficient piano skills	Piano Skills
Be creative, imaginative, and spontaneous	Creativity

Table A1: *40-item Survey Skills and Compared Listing (cont'd)*

Maintain excellent classroom management and procedures	Classroom Management
Be able to motivate students	Motivation
Display a high level of musicianship	Musicianship
Possess excellent sight-reading (sight-singing) skills	Sight Reading
Possess strong leadership skills	Leadership
Be flexible and adaptable	Flexibility/Adaptability
Be able to present a lesson with clarity	Clarity
Be able to manage finances well	Financial Management
Possess an understanding of teaching/learning strategies	Teaching/Learning Strategies
Be able to work with students of different ages and abilities	Recognizing Ages and Abilities
Employ a variety of materials/activities within a lesson	Creating a Variety of Activities
Manage stress well	Stress Management
Be mature and have self control	Maturity

Appendix C

Table A2

Complete Differential Chart

	Current Rank	Preservice Rank	Preservice Difference	Experienced Rank	Experienced Difference
Professionalism	1	17	16	15	14
Positive Rapport	2	27	25	26	24
Enthusiasm	3	15	12	3	0
Positive Approach	4	9	5	6	2
Music Theory	5	37	32	32	27
Patience	6	19	13	7	1
Goal-Orientation	7	15	8	17	10
Knowledge of Subject Matter	8	7	1	12	4
Musicianship	9	11	2	22	13
Musical Standards	10	13	3	9	1
Staying on Task	11	22	11	12	1
Organization	12	6	6	3	9
Speaking Ability	13	27	14	23	10
Maturity	14	1	13	7	7
Student Involvement	15	4	11	9	6
Creativity	16	19	3	30	14
Flexibility/Adaptability	17	11	6	12	5
Singing Skills	18	40	22	40	22
Humor	19	30	11	24	5
Confidence	20	4	16	3	17
Motivation	21	2	19	2	19
Ear Training	22	32	10	21	1
Eye Contact	23	17	6	21	2
Conducting/Directing	24	34	10	38	14
Leadership	25	2	23	9	16
Financial Management	26	38	12	35	9
Secondary Instruments	27	32	5	37	10
Body Language	28	31	3	34	6
Sight Reading	29	36	7	35	6
Proximity/Mobility	30	34	4	33	3
Stress Management	31	19	12	19	12
Teaching/Learning Strategies	32	22	10	28	4
Lesson Planning	33	22	11	27	6

Table A2*: Complete Differential Chart (cont'd)*

	Current Rank	Preservice Rank	Preservice Difference	Experienced Rank	Experienced Difference
Clarity	34	9	25	17	17
Lesson Pacing	35	25	10	20	15
Recognizing Ages and Abilities	36	25	11	24	12
Student Behavior Management	37	14	23	1	36
Creating a Variety of Activities	38	27	11	30	8
Classroom Management	39	7	32	15	24
Piano Skills	40	39	1	39	1

Appendix D

Table A3

Survey Data - Personal Skills

Personal Skills	Poor	Fair	Below Average	Average	Above Average	Good	Excellent	Total	Average Rating
Enthusiasm	0	2	1	2	5	6	11	27	5.67
Humor	1	1	1	7	6	4	7	27	5.07
Goal-orientation	0	0	2	5	7	6	7	27	5.41
Professionalism	0	0	1	3	4	12	7	27	5.78
Confidence	0	0	5	4	4	12	2	27	5.07
Patience	0	1	0	4	7	11	4	27	5.44
Organization	0	0	2	6	7	7	5	27	5.26
Speaking Ability	0	0	2	6	6	9	4	27	5.26
Positive Rapport	0	0	3	2	3	10	9	27	5.74
Creativity	0	2	2	3	8	7	5	27	5.15
Leadership	0	0	3	9	3	11	1	27	4.93
Flexibility/ Adaptability	1	1	1	5	4	11	3	26	5.12
Financial Management	1	0	2	7	7	7	3	27	4.93
Stress Management	1	2	1	8	9	4	2	27	4.56
Maturity	1	1	1	2	8	10	4	27	5.26

Appendix E

Table A4

Survey Data - Teaching Skills

Teaching Skills	Poor	Fair	Below Average	Average	Above Average	Good	Excellent	Total	Average Rating
Staying on Task	0	2	0	3	7	11	3	26	5.31
Student Involvement	0	0	4	1	10	7	4	26	5.23
Student Behavior Management	1	3	3	7	7	4	1	26	4.23
Lesson Planning	1	0	6	5	7	5	2	26	4.54
Lesson Pacing	1	2	3	6	9	4	1	26	4.38
Eye Contact	0	1	2	5	9	7	2	26	4.96
Proximity/ Mobility	1	2	2	6	7	5	3	26	4.65
Positive Approach	1	0	2	2	6	8	7	26	5.46
Body Language	0	1	4	5	6	8	2	26	4.85
Classroom Management	2	1	5	8	4	6	0	26	4.12
Motivation	1	1	2	4	7	6	5	26	5.04
Clarity	1	3	2	6	5	8	1	26	4.50
Teaching/ Learning Strategies	0	1	4	6	8	6	0	25	4.56
Recognizing Ages and Abilities	0	1	9	4	6	4	2	26	4.35
Creating a Variety of Activities	2	1	5	6	6	5	1	26	4.23

Appendix F

Table A5

Survey Data - Musical Skills

Musical Skills	Poor	Fair	Below Average	Average	Above Average	Good	Excellent	Total	Average Rating
Conducting/ Directing	0	1	3	4	8	8	2	26	4.96
Ear Training	1	1	1	4	10	5	4	26	5.00
Knowledge of Subject Matter	0	1	1	2	9	9	4	26	5.38
Music Theory	0	0	1	3	10	7	5	26	5.46
Musical Standards	0	0	2	3	9	8	4	26	5.35
Musicianship	0	1	1	6	4	7	7	26	5.38
Piano Skills	2	4	3	6	7	2	2	26	4.00
Secondary Instruments	0	2	0	9	6	6	3	26	4.88
Sight-Reading	2	1	2	5	6	4	5	25	4.76
Singing Skills	1	1	1	5	8	4	6	26	5.08

Appendix G

IRB Approval

RESEARCH INTEGRITY AND COMPLIANCE
Institutional Review Boards, FWA No. 00001669
12901 Bruce B. Downs Blvd., MDC035 • Tampa, FL 33612-4799
(813) 974-5638 • FAX (813) 974-7091

6/28/2013

Mark Cole, M.M.
School of Music
4202 East Fowler Ave., MUS 101 Tampa, FL 33620

RE: Exempt Certification

IRB#: Pro00013390

Title: An examination of cooperating teachers observations of their student teachers in the areas of personal, teaching, and musical skills in the elementary music classroom.

Study Approval Period: 6/27/2013 to 6/27/2018

Dear Mr. Cole:

On 6/27/2013, the Institutional Review Board (IRB) determined that your research meets USF requirements and Federal Exemption criteria as outlined in the federal regulations at 45CFR46.101(b):

(2) Research involving the use of educational tests (cognitive, diagnostic, aptitude, achievement), survey procedures, interview procedures or observation of public behavior, unless:
(i) information obtained is recorded in such a manner that human subjects can be identified, directly or through identifiers linked to the subjects; and (ii) any disclosure of the human subjects' responses outside the research could reasonably place the subjects at risk of criminal or

civil liability or be damaging to the subjects' financial standing, employability, or reputation.

Approved Documents:

IRB Write-up- Cole
Informed Consent Ver.1 - 6-15-2013.pdf

Your study qualifies for a waiver of the requirements for the documentation of informed consent as outlined in the federal regulations at 45CFR46.116 (d) which states that an IRB may approve a consent procedure which does not include, or which alters, some or all of the elements of informed consent, or waive the requirements to obtain informed consent provided the IRB finds and documents that (1) the research involves no more than minimal risk to the subjects; (2) the waiver or alteration will not adversely affect the rights and welfare of the subjects; (3) the research could not practicably be carried out without the waiver or alteration; and (4) whenever

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appropriate, the subjects will be provided with additional pertinent information after participation. Specifically, the waiver of documentation is for the online survey.

As the principal investigator for this study, it is your responsibility to ensure that this research is conducted as outlined in your application and consistent with the ethical principles outlined in the Belmont Report and with USF IRB policies and procedures. Please note that changes to this protocol may disqualify it from exempt status. Please note that you are responsible for notifying the IRB prior to implementing any changes to the currently approved protocol.

The Institutional Review Board will maintain your exemption application for a period of five years from the date of this letter or for three years after a Final Progress Report is received, whichever is longer. If you wish to continue this protocol beyond five years, you will need to submit a new application at least 60 days prior to the end of your

exemption approval period. Should you complete this study prior to the end of the five-year period, you must submit a request to close the study.

We appreciate your dedication to the ethical conduct of human subject research at the University of South Florida and your continued commitment to human research protections. If you have any questions regarding this matter, please call 813-974-5638.

Sincerely,

Kristen Salomon, Ph.D., Vice Chairperson USF Institutional Review Board