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UNIVERSITY OF OKLAHOMA

GRADUATE COLLEGE

EFFECTS OF VIDEOTAPE ANALYSIS ON ROLE DEVELOPMENT OF STUDENT TEACHERS IN MUSIC

A Dissertation

SUBMITTED TO THE GRADUATE FACULTY

in partial fulfillment of the requirements for the

degree of

Doctor of Philosophy

By

JULIA WOODWARD BROYLES
Norman, Oklahoma
1997

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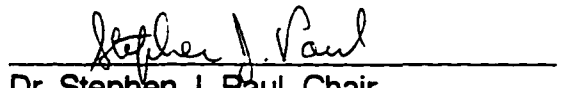
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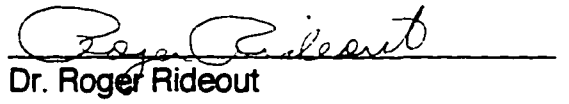
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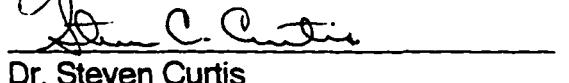
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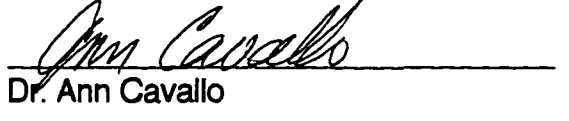
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This project is lovingly dedicated to my father and mother,

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ABSTRACT

The purpose of this study was to examine the effects of videotape analysis on role development of student teachers in music. Topics included: (1) professional role development theory; (2) identification and evolution of student teacher concerns before, during, and after the student teaching experience; (3) perceptions of student teachers involved in self-analysis of their teaching through videotaped feedback; and (4) perceptions of cooperating teachers and university supervisors toward the use of videotape analysis in the supervisory process.

The following questions guided the research: (1) What progression through the Fuller teaching concerns is shown by music student teachers? (2) How do student teachers demonstrate a commitment to Carper role development categories? (3) What role development factors can be directly linked to a structured videotape analysis regimen? (4) What are the benefits and problems associated with a structured videotape regimen for student teachers?

Participants included 12 undergraduate music education students enrolled in student teaching at three universities in central Oklahoma during fall semester 1996. Also involved were 20 public school cooperating teachers, and 8 university supervisors. Utilizing a qualitative methodology, data were gathered from participant questionnaires, observation instruments completed by student teachers while viewing videotaped samples of their teaching, journals kept by student teachers, and questionnaires completed by cooperating teachers and university supervisors. Fuller's three-phase model of teacher concerns and Carper's categories of occupational identity were used to help interpret the relative strength of each participant's professional role development.

Conclusions: (1) role development was evident in all the subjects, as evaluated from the Fuller concerns model. Self-concerns tended to fade and pupil-learning concerns increased during the semester; (2) occupational identity, an important aspect of role development, increased for most subjects as evaluated by the Carper model; (3) viewing videotaped examples of their teaching was found by all the students to be a helpful procedure in their learning to teach; (4) cooperating teachers reported that the videotape analysis seemed to help their student teachers improve in their teaching and become more aware of how well their pupils were learning; (5) university supervisors were highly supportive of the videotaping procedures, reporting that videotape analysis strengthened participants' teacher identity, increased their commitment to refining teaching tasks and skills, and enhanced their concern for pupil learning. Further research was recommended: (1) varying the videotape regimen; (2) utilizing a variety of observation instruments; and (3) examining the use of videotape analysis in pre-student teaching curricular experiences.

CHAPTER I

INTRODUCTION

Music student teachers face a difficult challenge. They have been socialized for many years into the role of the musician. Typically it is not until they enter their undergraduate music education curriculum that they begin to think of themselves as teachers.

> At differing points in their education, performers and other music students who decide on music education must begin to take on the role of the public school music teacher. Courses in teaching strategies, conducting, and performance offer students some specialized knowledge of music teaching. Acquiring a role, however, takes more than learning the skills and knowledge needed to perform the tasks of the profession. Learning a role means having practice in that role. (Wolfgang, 1990)

The student teaching experience is an important stage in the preparation of future music teachers as it provides them with their first significant opportunity to practice the role of teacher with actual school pupils. Except for brief encounters during early field experience, music education students rarely have opportunities to experience an authentic teacher role. Traditional methods classes which call for student respondent behavior are not able to provide students the chance to practice all the challenges of "being a teacher." The student teaching experience begins a time of transition between "preparing for" a teaching career and "becoming" a teacher (Schleuter, 1988). Because this experience involves actual teacher behaviors, it gives students the opportunity to see themselves in the role of music teachers and to begin a role acquisition

process. This process, often referred to as "role development," is one of the primary goals of music teacher education (Wolfgang, 1990).

The role development process has been a topic of great interest to researchers. Several decades ago Fuller (1969) conducted studies on the thinking processes of preservice music students as they prepared for the teaching field. The studies revealed that the students moved through three levels of concerns on their way to becoming teachers. Fuller labeled these levels the pre-teaching phase, the early teaching phase, and the late teaching phase. In the pre-teaching phase students are typically preoccupied with personal concerns (relationships, grades, etc.) rather than teaching concerns. During the early teaching phase students are concerned with aspects of their own performance as teachers such as lesson planning, pacing, and classroom management. Students who begin to develop concerns for pupil learning are moving toward the late teaching phase characteristic of mature teachers. Fuller found that teacher concerns can change during the student teaching semester.

Teacher role development has also been explored through the study of occupational identity. Carper (1970) listed four categories of occupational identity which influence career success:

I. Ownership of occupational title and identity
II. Commitment to professional tasks and knowledge
III. Institutional position and reference group identification (norms and values of the teacher)
IV. Recognition of social position

According to Carper (1970), as people take on an occupational role, their own naming of themselves in that role is an important indication of the strength of the role (Category I). The reverse is also true; people in an occupation who are uncomfortable with their job title are showing a weakness in professional role commitment. Music educators generally begin their careers with a strong commitment to the musician-performer role due to many years of experience in

that role. Their commitment to the teacher role is typically much weaker because they have practiced that role for a comparatively shorter amount of time. They begin to see themselves as musicians early in childhood; they begin to see themselves as teachers late in their college years.

Music educators' commitment to professional tasks and knowledge (Category II) increases along with the strength of their occupational role identity. As music education majors move through their curriculum toward full-time teaching, they begin to see themselves as teachers when they get to practice and accomplish tasks that they associate with "real" teaching (L'Roy, 1983).

Music education students and beginning student teachers belong to the institutional position (Category III) of "students." Student teaching and early field experience begin to place them in the institutional position of "teacher," but even so their pupils still know that they are not "real" teachers. Many student teachers' discipline concerns show that the dual role of "student" and "teacher" can be difficult to manage. As Cathy (pseudonym for one of the participants in this study) noted in her journal: "At first, when the kids walked into the room, they would ask 'where's the real teacher?'"

In addition to the institutional position of "real teacher," students also need to be comfortable with the social position (Category IV) of teacher. Teachers have evolved a social role which is derived from a servant orientation (Herbst, 1989). In teaching, the content of the curriculum and expectations for teacher behavior are governed not by the teachers themselves, but by school boards which are made up of the lay public. Thus the social position of teachers is perceived to be of a lower status than the so-called "true" professions of medicine and law, where the members of the profession themselves dictate content of their work and evaluation of their own members.

Several researchers have studied the development of occupational identity in music education students. When L'Roy (1983) explored the occupational identity of undergraduate music education students at the University of North Texas, she found that the students lacked a sense of identity with the teaching field. They had little or no commitment to the teaching profession because most of their experiences centered in performing rather than teaching music. She found, however, that students felt more like teachers when they performed what they perceived as actual teaching tasks such as writing a drill for the marching band.

Recent studies in music education have begun to explore various influences on the teacher role acquisition process. Wolfgang (1990) studied the effects of early field experiences on music education students. He found that students benefited from these early opportunities to see themselves in the role of teacher. Paul (1996) studied the effects of peer-teaching experiences on the role development of instrumental music education students. He discovered that peer-teaching opportunities prior to student teaching helped music education students begin to develop their teacher identities and exhibit more mature teaching concerns than those without such experiences. Role development was measured in Paul's study using both the Carper categories and the Fuller concerns model.

This recent research shows role development to be an interesting and effective framework for analyzing the progress that neophyte teachers make on their journey from student to teacher.

> Prospective music teachers must assess their potential and begin to develop a concept of the role that is different from that of public school pupils, college students, and musician-performers. The role acquisition process is one of the primary responsibilities of music teacher education, and of the field experience program in particular.
>
> (Wolfgang, 1990)

The student teaching experience presents a prime opportunity for teacher role development. A number of factors may influence the amount of role development which does occur. Two studies in music education (Drafall, 1991; Fant, 1996) have indicated that the type and/or quality of feedback a student receives may be a factor.

Fant (1996) determined that the quality of feedback during peer teaching or early field experience is the strongest factor correlating with student teacher effectiveness. In a study of 40 student teachers from 11 public universities across the United States, Fant obtained videotapes produced during the first few weeks of student teaching and evaluated the effectiveness of teaching on the videotapes utilizing two different teacher effectiveness rating scales (Hamann & Baker 1996; Bergee 1992). He interviewed each student teacher to determine the extent of involvement with role development-related activities such as peer teaching and early field experience. He then correlated teaching performance with involvement in role development activities. He reported that simply participating in peer teaching or early field experience alone had no connection with teaching effectiveness, but rather the quality of feedback received during these experiences was the factor that was connected with better teaching.

Drafall (1991) studied a specific type of feedback utilized by cooperating teachers during the student teaching experience. This system, known as developmental clinical supervision, tailors feedback to the individual student teacher's level of thought development. Drafall employed a videotaping regimen in the supervisory process which involved student teachers and cooperating teachers in viewing and discussing videotapes of the students' teaching. Like Fant, Drafall found that the quality of feedback did impact the quality of the student teaching experience. She reported as an interesting

sidelight that the student teachers and cooperating teachers in her study valued the videotaping procedure in and of itself apart from its use in the supervisory process.

The concept of videotaping student teachers in order to give them information about their development as teachers holds promise as a technique which may help fulfill the need for significant and meaningful feedback during field experience. According to Struyk and McCoy (1993), videotape analysis benefits student teachers in several ways. First, it provides student teachers opportunities to see themselves in the role of teacher and gives students a chance to discover for themselves which teaching behaviors are more effective than others. Second, videotaped feedback can be replayed as often as desired so that the student teacher may focus on different aspects of the lesson at different times. Third, videotaping can facilitate self-evaluation, which students often find less threatening than evaluation by a supervisor. Finally, it can serve as a permanent record of growth; if used periodically during the student teaching experience, videotaped feedback may allow student teachers to witness their own progress . Because of its potential to enhance the role acquisition process and because of the positive effects reported by researchers in student teacher effectiveness and supervision, the effects of videotape analysis on music student teacher role development should be explored.

Purpose of the Study

The purpose of this study was to examine the effects of videotape analysis on role development of student teachers in music.

Research Questions

(1) What progression through the Fuller teaching concerns is shown by music student teachers?

(2) How do student teachers demonstrate a commitment to Carper role development categories?

(3) What role development factors can be directly linked to a structured videotape analysis regimen?

(4) What are the benefits and problems associated with a structured videotape regimen for student teachers?

Definitions

To assist the reader in understanding some common terms used throughout this study, the following definitions are presented:

Early field experience is a pre-student teaching experience in a public or private school setting in which a university student is assigned to observe and participate (typically 20-30 hours in a quarter or semester) under the supervision of a classroom teacher.

Field experience or student teaching is a preservice teaching experience in a public or private school setting in which a university student teaches pupils under the guidance of a classroom teacher and a university supervisor.

Student, student teacher, or intern, is used in this study to denote a preservice music teacher from the university campus.

Pupil is used to denote a public or private school student.

Cooperating Teacher is the title used to signify a public or private school classroom teacher responsible for supervising a student teacher.

University Supervisor is the title used to signify a university-based person who visits or is responsible for interacting with a student teacher on assignment in the public schools.

Organization of the Study

This study contains eight chapters, a bibliography, and appendices.

Chapter I presents an introduction which includes the purpose and need for the study, definition of terms, and organization of the study.

Chapter II reviews the literature relating to (1) teacher role development; (2) the student teaching experience and supervision of student teachers; and (3) videotape analysis of student teaching.

Chapter III presents the methodology and procedures used to collect data for the study.

Chapter IV reports the findings gathered from the early data collection instruments (entry questionnaires, journals, video observation forms).

Chapter V reports the findings gathered from the mid-point data collection instruments (student teacher journals, video observation forms, cooperating teacher questionnaires).

Chapter VI reports the findings gathered from the later data collection instruments (student teacher journals, video observation forms, participant exit questionnaires).

Chapter VII contains the interpretation of the data.

Chapter VIII presents the summary and conclusions of the study along with recommendations for music teacher educators and suggestions for further research.

CHAPTER II

RELATED LITERATURE

Three streams of research come together to form the background for this study. The first stream, role development, assumes that students undergo a role acquisition process while becoming teachers. The second stream, that of research into student teaching and supervision of student teaching, traces the role of student teaching in bringing about teacher development. The third stream, research into videotape analysis for student teachers, analyzes the effects of various videotaping regimens upon teacher development.

Teacher Role Development

Several decades ago Fuller (1969) conducted a study which made an important contribution to the issue of teacher role development. Fuller was interested in how motivation influences learning. She believed that identifying needs or concerns of undergraduate education students may help to guide teacher trainers in planning appropriate course content and experiences for teacher preparation programs. Fuller examined the developing concerns of prospective teachers and experienced teachers in the hope of conceptualizing these concerns in some useful way.

In a review of research on teacher concerns, Fuller discovered that beginning teachers seem to be more concerned about issues related to their own personal performance in the classroom: discipline, subject matter adequacy, what their student teaching situations would be like, and how they

would be evaluated by their supervisors and by their pupils. She chose to take a closer look at beginning teachers through intensive study of small groups of preservice teachers during the student teaching semester.

Fuller conducted two studies to investigate the concerns of student teachers. In the first study student teachers met once a week for two hours at a time to discuss their concerns in group sessions with counseling psychologists. The sessions were recorded on audio tape, and transcripts were made of the recordings. By comparing the most frequent topics during the early weeks of student teaching with those of the later weeks, Fuller found that the topics could be grouped into distinct categories. One emerging category was self-related teaching concerns such as class control, subject matter adequacy, and supervisors' expectations. Another category consisted of pupil-related concerns, i.e. their learning, their progress, and ways in which the teacher could facilitate their progress. During the first three weeks of the semester student teachers were concerned primarily with themselves. Toward the end of the semester they began to develop more pupil-related concerns.

In a second study student teachers were asked to write about their concerns just prior to student teaching, then were surveyed again at 2-week intervals throughout the semester. These student teacher responses were grouped into three categories: (1) self adequacy, (2) pupil problem behavior, and (3) pupil learning. The participants in this study were mainly concerned with self adequacy and/or classroom management. None expressed concerns about how well the pupils were learning.

Fuller's findings were consistent with other studies which reported that early teacher concerns tend to be self concerns. The next step was to investigate whether these self concerns persisted throughout the typical teaching career. In a review of studies regarding the concerns of experienced

teachers, Fuller found that these teachers are more concerned with pupil progress. Thus, early concerns were defined as self concerns and late concerns were defined as pupil concerns.

Fuller was also interested in the concerns of education students in the years prior to student teaching. At the time of Fuller's study there was no published research in this area, but her own counseling experience with sophomore and junior education majors revealed that these students are often focused on personal concerns and have no teaching-related concerns at all. The result of Fuller's research was a three-phase developmental conceptualization of teacher concerns: a pre-teaching phase, an early teaching phase, and a late teaching phase. The pre-teaching phase was defined as "a period of non-concern with the specifics of teaching" (Fuller, 1969). The early teaching phase was characterized by preoccupation with self adequacy as teacher, or self-related teaching concerns, and the late teaching phase involved more concern with pupil development than with personal performance.

Fuller's research on teacher concerns generated some interesting questions for the field of teacher education: (1) Would students become more interested and involved in undergraduate education courses if course content were selected according to their perceived needs? (2) Can teacher concerns be manipulated? If so, experiences which arouse teaching-related concerns should take place early in the undergraduate training program. It may even be possible to resolve some of those early teaching concerns to make way for the development of more mature pupil-related concerns. A few of the studies reported on by Fuller (Travers et al., 1952; Erickson & Ruud, 1967) suggested that little change occurs between pre- and post-student teachers' concerns. But Fuller's study involving student teacher counseling seminars revealed a shift from self-related concerns toward pupil-related concerns late in the student

teaching experience. She and her associates felt the evidence pointed to the possibility that teacher concerns can change during the preparation stage (Fuller, Peck, Bown, Menaker, White, 1968).

Recent research in the area of music teacher role socialization supports the idea of a developmental conceptualization of teacher concerns. Several studies include evidence that teacher concerns can and do change during the preparation stage. Three key studies, L'Roy (1983), Wolfgang (1990), and Paul (1996) are described here.

Music education students in the pre-teaching phase at University of North Texas were the focus of a study by L'Roy (1983). L'Roy was interested in whether these students had begun to develop occupational identities. Research suggested that the development of occupational identity, or professional socialization, was important for success in one's chosen field (Carper, 1970). L'Roy collected data through questionnaires and interviews, then analyzed the data in relation to three indicators of occupational identity: (1) acquisition of professional ideology; (2) commitment to specific tasks and skills; and (3) career commitment.

L'Roy found that this group of students had little commitment to the norms and values of the music education profession. They tended to view themselves as performers rather than music educators. L'Roy attributed this to the fact that there was no early field experience program at the university at the time of the study. Many of the undergraduates had few opportunities to learn the role of music teacher through actual experiences with children prior to student teaching. Those students who had some teaching experience had stronger role concepts as music educators and more commitment to the profession. L'Roy concluded that opportunities to practice the role of teacher stimulate the

development of professional identities and should be an important part of all teacher training programs.

Another study examining music education students in the pre-teaching phase was conducted by Wolfgang (1990). The undergraduates in this study, however, were exposed to some early field experiences prior to student teaching. Wolfgang explored the effects that these early field experiences might have on teacher role development. Early field experience was defined by Wolfgang as "a pre-student teaching experience in a public school setting in which a student is assigned to observe and participate under the supervision of a public school teacher." In a review of literature Wolfgang discovered evidence that early field experiences do play a part in shaping the development of a pre-service teacher. He revealed that research seems to disagree on the value of these experiences. Some studies conclude that early field experience can be contrary to the teacher education process while others find that these experiences are very beneficial.

Wolfgang's study involved 21 undergraduate music education majors who were enrolled in an early field experience course at the University of Oregon. Students in this course were each assigned a public school site and were required to visit their site for a minimum of two hours per week during the term. Data sources for the study included: (1) three interviews - one before, one during, and one after field experience; (2) a written questionnaire completed prior to the experience; (3) various directed observation instruments designed to guide the observations and elicit written responses to specific questions; and (4) a diary/journal to provide participants opportunity for daily reflection on events in the classroom.

Wolfgang found that although perceptions of early field experience differ among researchers and practitioners, the pre-service teachers had high regard

for this experience. They appreciated the opportunity to perform teaching tasks in front of actual pupils. They developed more confidence in themselves and in their choice of teaching area and level. They began making the role transition from seeing themselves as students to viewing themselves as teachers, and they were more motivated to continue their teacher training courses on campus. His findings supported those of Fuller and L'Roy in regard to the idea that experiences which arouse teaching-related concerns should take place early in the undergraduate training program.

Paul (1996) recognized the importance of providing undergraduates early opportunities to begin developing their teacher identities. He designed a teacher training program which incorporated the use of peer teaching with intensive feedback as a means toward that end. He then studied the effects of peer-teaching experiences on role development of music education students at the University of Oklahoma.

The setting for Paul's research was the Instrumental Teaching Laboratory (ITL), a 4-semester sequence of courses required for sophomore and junior instrumental music education majors. Throughout the ITL experience approximately 60% to 70% of class time was devoted to peer-teaching episodes. These episodes were audiotaped, videotaped, and critiqued by peers immediately after each lesson. Students were required to keep a teaching journal and to critique their own audiotaped and videotaped teaching performances. In addition to self-analysis, participants did some "student-with-instructor" analysis of their videotapes.

In a pilot study, Paul selected three students who had completed the ITL and interviewed them during or shortly after their student teaching semester. In the interview, students viewed tapes of their peer teaching and student teaching experiences. The students then answered a series of questions designed to

measure an "emerging professional attitude toward band directing" (Paul, p. 8). Their answers were analyzed in relation to Fuller's three-phase model of teacher concerns.

The subjects' responses indicated definite progress in taking on the role of teacher. Paul concluded that the peer-teaching laboratory seemed to provide an opportunity for some aspects of teacher role development. Student responses also evidenced that the peer-teaching lab might have helped these pre-service teachers move into Fuller's third level of teacher concerns, the stage of pupil-related concerns. There were also some lingering self-concerns, but all three subjects were beginning to move beyond those into concerns for how well their pupils were learning. This finding supports Fuller's theory that providing opportunities to resolve early teaching concerns may result in the development of more mature pupil-related concerns.

Each of the studies presented in this section provides evidence that students undergo a transition when becoming teachers. The next section focuses on the contribution of the student teaching experience to this process.

Supervision of Student Teachers

The student teaching experience is considered by many to be the most important component of the teacher training program (Brand, 1982; Brodbelt, 1980; Haring & Nelson, 1980; Richardson-Koehler, 1988). Teachers believe they learn the most about teaching while actually teaching (Lortie, 1975; Tabachnick, 1979). The student teaching experience is highly valued for a number of reasons. Four functions of the experience identified by Queen & Mallen (1982) include opportunities to: (1) apply principles learned in methods classes in an actual classroom setting; (2) explore personal abilities in a new setting; (3) analyze the self in the teacher-student relationship; and (4) receive

feedback from the cooperating teacher and university supervisor to facilitate growth. The third and fourth components are of primary concern in this study.

Supervisors of student teachers have important roles to play during the student teaching semester. Feedback from these individuals is crucial to the student teacher's development. Lack of feedback or unclear communication of expectations from cooperating teachers and university supervisors can have a negative impact on the student teaching exerience (Drafall, 1991).

Many studies claim that cooperating teachers have the greatest influence upon the student teacher (Brand, 1985; Dispoto, 1980; Karmos & Jacko, 1977; McIntyre & Morris, 1980; Zeichner, 1980). According to Drafall (1991), the supervisory practices employed by these individuals are critical to the development of a positive student teaching experience. Drafall explored the use of developmental clinical supervision with student teachers in secondary choral music.

Developmental clinical supervision is based on the idea that the supervision process must be tailored to the developmental thinking level of the teacher in order to be the most beneficial (Bents & Howey, 1981; Glickman, 1981, 1985). In this approach the supervisor helps the teacher progress to higher developmental levels by gradually giving the teacher more responsibility for his or her own improvement. The supervisor first diagnoses the teacher's current developmental level, then implements the supervisory approach most appropriate for that level.

Developmental clinical supervision contains three levels of supervision: directive, collaborative, or nondirective (Drafall, 1991). The directive approach, used with teachers demonstrating lower levels of thought development, involves "high supervisor responsibility and low teacher responsibility for instructional decisions" (p. 52). The collaborative approach, designed for

teachers in the middle stages of thought development, is characterized by joint responsibility for instructional improvement. In the nondirective approach, teachers functioning at higher levels of thought development assume most of the responsibility for their own improvement. Supervisors serve as listeners, clarifiers, or reinforcers of the teachers' proposed actions.

Drafall employed case study methodology to describe the experiences of two cooperating teachers who used developmental clinical supervision with their student teachers in secondary choral music. Prior to the study the researcher conducted a workshop to train the cooperating teachers in the goals and procedures of this supervisory approach. Data for the study included observations, participant interviews, videotapes of student teacher lessons and weekly supervisory conferences, and journals kept by cooperating teachers and student teachers.

Both cooperating teachers in Drafall's study had high praise for the developmental clinical supervison approach at the conclusion of the experience. Drafall concluded that instruction in the supervision of student teachers is valuable to cooperating teachers and that the use of developmental clinical supervision was helpful to cooperating teachers, regardless of the student teacher's developmental level. One unexpected result of the study was the positive contribution of the videotaped feedback. The cooperating teachers found this aspect of the procedure to be especially valuable to the student teachers. Drafall recommended further research on the use of videotaping to enhance the development of the supervisory process.

Videotape Analysis and Student Teaching

Videotaped recordings have been used in the classroom in a number of ways. Researchers have used them as an aid in determining variables related to teaching effectiveness (Curtis, 1986; Hamann, 1997; Kounin 1970; Kounin &

Doyle 1971; Kounin & Gump, 1974; Weaver, 1997). They have been used in pre-service training programs to provide feedback to students in methods classes (Brasseur & Anderson, 1983; Imwold, 1984; Paul, 1996). Videotaped teaching demonstrations have been used by school administrators to evaluate and document teaching performance of in-service teachers and by university supervisors of student teachers for the same purpose. Many universities now require student teachers to videotape their teaching for teacher portfolios, and some school districts are requiring videotapes and teacher portfolios from job applicants. Few training programs, however, are regularly using videotapes as a supervisory tool to provide student teachers an opportunity for self-evaluation.

The benefits of self-evaluation through the use of videotaped feedback for student teachers are many. Videotaped teaching demonstrations allow students to get an objective look at themselves as teacher and to reflect on events that occurred in the classroom (Struyk, 1990). They also capture events and behaviors in the classroom that might be missed by a single human observer. Struyk & McCoy (1993) identified four reasons for incorporating such an evaluation system into teacher preparation programs. First, self-evaluation procedures "provide pre-service teachers with specific information regarding their performance" (p. 32). Individuals can use the information obtained to determine for themselves what worked effectively and what did not. Often the things they discover for themselves are the most powerful. Second, these procedures "allow pre-service teachers to evaluate their teaching as often and as many times as they desire" (p. 33). This allows the student teacher to focus on different aspects of the lesson at different times. Third, "self-evaluation tends to be less threatening than evaluation by a supervisor" (p. 33). Fourth, "the systematic use of self-evaluation procedures lets pre-service teachers see growth" (p. 33).

The use of videotape as a supplement to traditional student teacher supervision was explored by Thomson (1992). Thomson found evidence to support the idea that the more familiar student teachers are with competency-based assessment measures and the more exposure they have to self-assessment in addition to assessment by supervising teachers and professors, the more competent they will be in the classroom (Tanner & Ebers, 1985). He asserted that self-assessment seemed to be a key toward developing better student teachers and that pre-service teachers "should learn to systematically observe, recognize, and practice effective teaching behaviors prior to their student teaching experiences" (p. 5).

Thomson reported on a study conducted at Elon College involving a group of 26 senior education students enrolled in a secondary methods course who used videotaped feedback to aid in the development of effective teaching behaviors as defined by the North Carolina Teacher Performance Appraisal Instrument (TPAI). First the students were observed by a supervisor and videotaped while teaching a sample lesson. Next the students viewed their videotapes and rated their teaching effectiveness using an instrument which was modeled after the TPAI. Then the students compared their self-assessments with their supervisors' evaluations. When asked to compare the effectiveness of supervisor feedback with self-assessment, the students agreed that neither assessment tool by itself was as effective as a combination of the two methods. They all felt they learned the most while viewing and evaluating the tapes with their supervisors. It was concluded that exposure to the TPAI guidelines combined with joint evaluation dialogue between student and supervisor resulted in a better understanding of the evaluation process and helped smooth the transition from college methods class to student teaching.

Thomson reported on a pilot study for the evaluation of the PRE-ED Program (Performance Related Experiences for Educator Development) conducted at Florida State University. In this study student teachers videotaped samples of their teaching and mailed the videotapes to a team of faculty supervisors on campus. The team evaluated the tapes using the Florida Performance Measurement System (FPMS), then utilized conference calls with the student teachers and cooperating teachers to provide feedback. It was reported that many of the students participating in the PRE-ED program performed more successfully than students receiving only conventional supervision.

Group evaluation of videotaped teaching episodes through the use of "video clubs" or teacher video cooperatives has recently been explored. Berg & Smith (1996) reported on the concept of video cooperatives in which teachers regularly examine and discuss videotaped samples of their teaching for the development of more effective teaching skills. Some of the benefits include "opportunity to engage in sustained thinking about teaching" as well as "opportunity to observe other teaching styles and exchange instructional strategies" (p. 34). According to Berg (1996) video cooperatives are grounded in the theory of social constructivism, which suggests that knowledge grows more rapidly through regular dialogue with others.

Berg also recommended a design for student teacher video cooperatives. The design includes seven stages toward students' recognition of exemplary teaching in others and in themselves. Berg believes that student teacher video cooperatives can contribute to the development of pre-service teachers by offering regular opportunities to "examine, reflect on, and change their teaching, while also helping music teacher educators to better understand what contributes to the development of exemplary teaching" (p. 11).

Impediments to the use of the video camera in the music class do exist. Effects of the camera on pupil behavior, lack of experience in using the equipment, and time required for viewing and evaluating the tapes are possible challenges. However, in reviewing the literature it is clear that the potential benefits of videotape analysis are many.

Summary

According to research cited above, optimum teacher development depends upon the quality of feedback provided. It is interesting that Fuller used counseling sessions in her research and reported developmental change in her teachers. As Wolfgang noted, some researchers reported no change in teacher image during the student teaching experience, but those researchers did not use counseling sessions or structured feedback systems. Drafall found that students did progress in their concerns' level during student teaching, and Fant concluded that the quality of feedback was the only significant factor correlated with student teacher effectiveness. This line of research makes it clear that quality of feedback is crucial to teacher development.

If feedback is so important for pre-service teachers, what are the possible sources of that feedback? Student teachers typically complain that they do not receive enough feedback from their cooperating teachers or that the feedback provided is unclear or confusing. University supervisors are limited in the amount of time they can spend observing and coaching student teachers. Videotapes of teaching episodes during student teaching can provide many different opportunities for students to receive feedback, depending upon the way that they are used. Videotapes can be watched by the student teacher for self-evaluation, they can be watched by cooperating teachers along with student teachers for cooperative evaluation, and they can be watched by university supervisors for similar reasons. Students can get together in "video

clubs" to view teaching episodes. Videotaping certainly captures many aspects of a student teacher's performance "frozen in time," providing many more opportunities for significant evaluation and feedback.

CHAPTER III

METHODOLOGY

This research investigated the professional teacher role development of music student teachers. Role development is subjective; that is, subjects' perceptions are an important key to illuminating self-concepts such as teacher role development (Wolfgang, 1990). In order to give maximum depth of analysis of such subjective data, a qualitative methodology was selected for the study.

The Study

Participants in this study included 12 undergraduate music education students, 20 public school cooperating teachers, and 8 university supervisors. The students were those who had enrolled in student teaching at three universities in central Oklahoma during fall semester 1996. The cooperating teachers represented 10 school districts within the region. The university supervisors were full-time music education faculty members from Oklahoma Baptist University, Oklahoma State University, and the University of Oklahoma. All participants accepted the researcher's invitation to take part in the study.

The sample was not selected in an effort to achieve homogeneity. Instead, the subjects were considered to be typical representatives of those involved in the student teacher training process at these three universities during any given semester. Individual and group demographics are displayed in the next chapter.

Description of Student Teaching Requirements

Specific requirements for the student teaching experience vary among universities. The student teacher training programs at the three universities participating in this study are described in this section.

Current music education students at Oklahoma Baptist University begin their student teaching experience with a 3-week block of four courses (for a total of 6 credit hours) which take place on their campus at the beginning of the semester. Following the block courses, the students spend 12 weeks student teaching in the public schools for which they receive 10 hours college credit. Vocal music education majors student teach for 6 weeks at the elementary level with one cooperating teacher and 6 weeks at the secondary level with a different cooperating teacher. Instrumental music education majors generally student teach for 12 weeks with one cooperating teacher who instructs both beginning level (middle school or junior high) and advanced level (high school) students. During the student teaching semester the students are required to return to campus once a month to participate in a total of four 2-hour seminars hosted by the education department. These seminars occur in the evenings.

Current music education students at Oklahoma State University take one 3-credit hour course which is integrated into the student teaching semester. The students begin the semester with one week of class on campus, then return to campus one day every other week during the remainder of the term to complete the course. They student teach for a total of 14 weeks for 6 hours of college credit, but they spend one full day every two weeks in class on campus. Vocal music education majors student teach for 7 weeks at the elementary level with one cooperating teacher and 7 weeks at the secondary level with another cooperating teacher. Instrumental music education majors student teach for 14

weeks with one cooperating teacher who instructs both beginning level (middle school or junior high) and advanced level (high school) students.

Current music education students at the University of Oklahoma student teach for a full semester of 16 weeks for which they receive 10 credit hours. Vocal music education majors spend 8 weeks at the elementary level with one cooperating teacher and 8 weeks at the secondary level with another cooperating teacher. Instrumental music education majors generally have one assignment for 16 weeks which consists of one half day at one site (middle school or junior high) and the other half day at another site (high school). They are required to return to campus one evening every two weeks for 2-hour seminars with their university supervisor.

All student teachers are observed by their university supervisors at least four times during the semester. At the conclusion of the experience, the students are evaluated by their cooperating teachers according to a structured list of teacher attributes. The actual grade for student teaching, which is pass/fail, is assigned by the university supervisors.

Instrumentation

A variety of instruments associated with qualitative research methodology was employed in this study. The use of more than one measure, or triangulation, is a method of cross-validating the data. Subjecting the data to more than one imperfect measure helps to achieve a higher degree of validity (Miles & Huberman, 1984). For this study, questionnaires, observation instruments, and journal writing were used to triangulate the data.

Two student teacher questionnaires were administered, one before and one after the student teaching experience. The entry questionnaire was used to gather information on background, concerns, expectations, ideal teacher qualities, and personal qualities. The exit questionnaire focused on some of the

same areas with additional questions regarding students' reactions to various aspects of their experience, particularly the videotaping procedures. Cooperating teachers and university supervisors were also asked to complete exit questionnaires. These included questions regarding changes in the student teachers' attitudes and self-images during the semester. Selected students were interviewed at the conclusion of the study for comparison of oral and written reactions to the project. Copies of all questionnaires and interview questions are included in Appendix A.

Three videotaped student-teaching segments provided another source of data. Each videotape was 20-30 minutes in length. One was taken within the first three weeks of student teaching, another at the mid-point, and the third during the last week of the experience. Student teachers were asked to view and discuss the first videotape with their cooperating teacher and the second with their university supervisor. They were instructed to view the third videotape by themselves.

Directed observation instruments were constructed to guide the student teachers' viewing of each videotaped lesson. These instruments, based on models created by Wolfgang (1990), aided in the corroboration and triangulation of data. During the first viewing experience, student teachers were asked to make notes on teacher characteristics such as enthusiasm, eye-contact, and ability to keep pupils on task. During the second viewing, student teachers were instructed to create a time log for the lesson by recording the exact time each new activity began. The third observation instrument focused on classroom management techniques such as teacher body language and the use of positive or negative reinforcement. Copies of the directed observation instruments may be found in Appendix B.

Each student teacher participating in the study was asked to keep a journal. One purpose of the journal was to allow the student teacher opportunity for daily reflection. Another objective was to provide the researcher with some indication of the student's reactions to events during the course of the semester. Participants were advised to write something in their journals every day, describing not only the events of the day, but also how they felt about those events. A list of suggested topics employed by Wolfgang (1990) was shared. This list appears in the letter of invitation to the student teacher in Appendix C.

Procedure and Data Collection

Each group of students selected for the study was required to attend an orientation to student teaching meeting on the first day of fall term at their respective universities. The researcher visited each orientation session to present an overview of the project and to issue the students an invitation to participate. A packet was distributed to each student which contained a letter of invitation to the student teacher with a description of his or her responsibilities, a letter for each cooperating teacher, three observation instruments, a blank VHS videotape with a self-addressed, stamped envelope, and a notebook to use as a journal. A document was distributed requesting each individual's signed consent to do the videotaping and guaranteeing student anonymity in the reporting of the project's results. The entry questionnaire was completed by the participants at the conclusion of the meeting.

Each student's first videotaped segment and observation instrument was mailed to the researcher during the fourth week of the student teaching experience. The second and third segments were recorded on a separate videotape. This videotape, with the accompanying observation instruments and the student teacher exit questionnaire, were turned in to the student's university supervisor on the last day of student teaching. The researcher collected all

materials, including the cooperating teacher and university supervisor exit questionnaires, at the conclusion of the semester.

Procedures for Analysis

The analysis of the data collected in this study involved the application of grounded theory, a research procedure developed by Glaser & Strauss (1967) which is designed to generate theory from observed data. The student teachers' questionnaire responses, videotape observation comments, and journal entries, along with cooperating teacher and university supervisor comments, were carefully analyzed for concepts and trends which pointed toward participants' professional role development.

The quantitative results of: (1) responses to the questionnaires; (2) videotape observation instruments; and (3) journal writing were used to triangulate the data and draw conclusions. Symbolic interaction theory was assumed as the underlying research perspective for this study. Teacher role development was traced using the Fuller concerns model and the Carper categories of occupational identity.

Report on the Pilot Study

A pilot study was conducted in the spring 1996 semester to test the data collection instruments and procedures. Two student teachers, one from Oklahoma State University and one from the University of Oklahoma, accepted the researcher's invitation to participate. Data generated from the Student Teacher Entry and Exit Questionnaires are presented in this section.

The Subjects

The first subject in the pilot study was an instrumental music education major, pseudonym "Helen," who taught in a rural community within a 30-minute

drive of Stillwater, Oklahoma. A 22 year-old female, Helen worked with a K-12 cooperating teacher who taught elementary general through secondary instrumental music in this small school system. Helen's major instrument was piano. She had not had much music teaching experience prior to student teaching, but she had been a drum major in her high school band.

The second subject, pseudonym "Carl," was an instrumental music education major who was assigned to student teach in a fairly large program within the Oklahoma City area. A 22 year-old male whose major instrument was trumpet, Carl had experience as a section leader, a private lesson teacher, and a summer camp counselor during his undergraduate years. He also had two years of peer-teaching experience through the Instrumental Teaching Lab (ITL) at the University of Oklahoma.

The Entry Questionnaires

In the Entry Questionnaire prior to student teaching, the subjects were asked questions regarding their attitudes toward student teaching and their self-perceptions going into the experience. Following is an analysis of their comments in light of Fuller's three-stage developmental concerns model.

One question examined participants' concerns or fears about student teaching:

> Due to the size of the school, K-12 has about 350 people; I'm worried about the "culture shock." Also, I'm not sure if I'll be able to handle all the situations that I'll be faced with. I hope that the kids will respect me as a teacher. (Helen)

> I am excited about trying some of the techniques I have learned; however, I am concerned that the lessons and activities will meet with sarcasm and ineffectiveness when used with high school students. Basically, I'm afraid they will think they are "too cool." (Carl)

In the beginning both subjects were concerned about how their pupils would react to them. These beliefs might be translated as self-adequacy concerns, or concerns about self-as-teacher, Level II on Fuller's scale. When asked about their expectations for the experience, both expressed a desire to learn more about the technical aspects of teaching:

> I hope to get a lot of hands-on experience with planning lessons and teaching. I hope to learn all of the "other" things that teachers deal with (duty, fundraisers, teacher meetings, etc.) (Helen)

> I expect to learn some tricks from my supervising teacher. I hope to also learn what areas are my weakest. I want to learn about the "business" part of running a band. (Carl)

These comments indicated that they both lacked confidence in their knowledge of the non-teaching aspects of teaching. Carl's desire to discover his own "weaknesses" as a teacher was an obvious Level II concern.

Next, the subjects were asked what skills good music educators should possess and what they perceived their own strengths and weaknesses to be. Helen's list of ideal teacher skills included: (1) enthusiasm for teaching music; (2) organization skills; (3) ability to "sell" yourself and the program; (4) ability to be diplomatic but fair; and (5) patience. When asked about her personal strengths, Helen responded:

> I am organized, patient, caring. I also love music. It makes me feel good when I help people succeed at a task.

When asked what areas she felt less assured in, Helen answered:

> Sometimes I have problems expressing myself clearly. I'm afraid that I may make a bad decision (discipline, lesson plan, etc.) and that I won't know how to deal with the consequences.

Carl's top five ideal teacher skills were: (1) effective communication; (2) knowledge of the subject; (3) motivation skills; (4) group management skills; and (5) patience. He listed his personal strengths prior to student teaching as:

enthusiasm, humor, a desire to experiment while having a "safety net" (student status), and the tendency to be analytical and perfectionistic. When asked what areas he felt less assured in, Carl responded: (1) the "business" side of teaching; (2) dealing with discipline problems (being too nice); and (3) hearing all of the musical problems. Again the comments revealed that the subjects were operating mainly in a Level II concerns mode. Both expressed concerns about classroom management, which Fuller classifies as a self-adequacy concern. However, Helen did mention that she enjoys helping people "succeed at a task." This might be interpreted as a pupil-related, or Level III concern.

In terms of how they expected to feel about viewing videotaped examples of their teaching, Helen and Carl had differing reactions. Helen admitted to being a little nervous about the idea but was convinced it would be a good learning experience. Carl was used to this form of self-critique from his conducting and methods classes and commented that it was always productive for him to view tapes of his teaching.

Finally, the subjects were asked whether they expected to think of themselves primarily as "student" or "teacher" in relation to their upcoming contact with cooperating teachers, public school faculty and staff, and school administrators. Carl felt like he would still view himself as a student, while Helen thought she would begin to see herself as a teacher. Helen's answer to this question revealed that she might be making an initial step in the direction of taking on the role of "teacher."

The Exit Questionnaires

Responses from both subjects in the Exit Questionnaire indicated progress in taking on the role of teacher, along with many positive reactions to the videotape analysis experiences. First, the subjects were asked whether they perceived any changes in themselves or in their attitudes toward teaching:

> I have become more confident in my ability to teach. At first I was very shy and nervous about what I could offer to my students but by the end of the semester, I knew that I had a lot to offer and could be successful. (Helen)

> Previous to student teaching, I had not had many experiences with discipline/calling on students. There is a definite line to cross when I tell a person to "be quiet" or "sit down". . . this type of role took some time to get used to. (Carl)

Helen revealed a definite sign of Level III concern in her answer. Carl's statement expressed some difficulty taking on the disciplinarian aspect of the teacher's role (Level II) but indicated he was adjusting to it.

Next, the subjects were asked whether their student teaching experience matched up with their prior expectations for it. At this point Helen revealed that she didn't really know what to expect going into student teaching. This is a typical Level I reaction. Often students don't know what to be concerned about before they have experiences in the classroom. Carl again mentioned his struggle with discipline, a Level II concern, as he contrasted his student teaching with his peer-teaching experience:

> Yes - it oriented me in relation to getting up in front of musicians and running a rehearsal. No - the "mock" students are college players who do everything that is asked of them the first time. This cooperation was a rarity in my student teaching experience!

Another question asked the subjects to identify a point during the experience when they felt most like a teacher.

> The two weeks that (cooperating teacher) was in China. I had to do everything in the classroom. Also, near the end when students would tell me how they appreciated my comments, teaching, one-on-one instruction, etc. (Helen)

> One-on-one with students. Those situations encouraged more attention from students, and I saw improvement when they utilized my suggestions in their playing. (Carl)

As might be expected, both subjects agreed they felt most like teachers during their actual interactions with pupils. Helen experienced a strong role development shift while her cooperating teacher was out of the country for two weeks, and she had the pupils to herself. Both participants' responses included pupil-related (Level III) concerns.

The subjects' perceptions of themselves as teachers were explored in the next two questions. First, they were asked to describe any teaching strengths they discovered about themselves while student teaching. Both expressed pupil-related concerns (Level III) in their answers to this question:

> I discovered that kids really aren't as intimidating. I was almost afraid of getting "mobbed" by 60 kids in a room. However, I tried to give each person a "chance to shine" so that he wouldn't just be one of the crowd. (Helen)

> I felt that I was good at persuading students to put extra effort into their musicality. I showed great enthusiasm and excitement about making real music. I was sneered at first; ultimately, they expressed appreciation for the music they made. (Carl)

Next, they were asked to describe any teaching-related concerns about themselves discovered during this experience. Both Helen and Carl demonstrated some lingering Level II concerns (non-teaching responsibilities, classroom management) in their answers to this question:

> There is so much planning that goes into teaching - syllabi, school paperwork, equipment requests, etc. I'm not sure if I can handle all of the work on top of teaching 600+ children per day. (Helen)

> It's hard for me to be stringent on rules. I don't like to be the "bad guy." I understand this is an important part of teaching, occasionally. (Carl)

The next group of questions focused on the videotaping procedures. First, participants were asked to describe how they felt while watching the videotaped examples of their teaching.

> At first I was embarrassed (that couldn't be me!), but then I realized that I didn't look so bad. (Helen)
>
> There was a lot more talking than I heard at the time! (Carl)

Helen's reaction seemed to indicate concern about how she looked, a Level I concern. Carl's reaction revealed a classroom management (Level II) concern. Next, subjects were asked to describe their perceptions of the positive and negative aspects of having videotaped feedback. Regarding the positive aspects, they reported:

> I was able to see if I was giving enough (or not enough) attention to a group. It was a record of how much time I spent on an activity, and it helped me better plan other lessons. (Helen)
>
> You hear problems on tape that are not heard while on the podium. You can analyze conducting techniques, evaluate activities. (Carl)

Regarding the negative aspects, they responded:

> At times the students wanted to perform for the camera, but generally there were no negative aspects. (Helen)
>
> There were no negative aspects. (Carl)

Participants were asked if they believed themselves capable of making a realistic assessment of their own work:

> Yes; after the initial shock of watching myself, I was able to discover that certain things worked, or didn't work. (Helen)
>
> Yes. I am hyper-critical of myself in normal circumstances, so I was quick to find problems in my rehearsals. I was also able to see good things happen, so I was not biased while viewing the tape. (Carl)

Both subjects noted that viewing the videotaped lessons was beneficial for them. Helen discovered that the process helped her determine whether she was meeting the pupils' needs (Level III). Carl found the tapes helpful for evaluating the effectiveness of his conducting and rehearsal stategies (Level II).

The only negative aspect mentioned was that the pupils occasionally wanted to "perform" for the camera.

The subjects were questioned about whether the observation instruments were helpful to them as they viewed the videotapes. Helen commented that they were helpful, but she also underlined the need for verbal feedback from the cooperating teacher. Carl particularly liked Instrument #2, the time log:

> The lesson/time breakdown was most helpful. It drew attention to one of my annoying problems - too much time on certain activities.

Carl's response reveals a self-as-teacher (Level II) concern about pacing a rehearsal. Helen referred to this same issue in a previous question about the videotaping procedures.

A strong indication of support for the videotaping experience was revealed in the subjects' responses to the next question. Participants were asked if they would recommend the use of videotaped feedback for all future student teachers in music, and if so, how often certain events should occur: (1) videotaping self; (2) viewing with cooperating teacher; (3) viewing with university supervisor; and (4) viewing on your own.

Both Helen and Carl recommended videotaping and viewing individually more than three times during the student teaching semester. Both felt there was value in viewing the tapes with their cooperating teachers and university supervisors as well. Helen suggested viewing the tapes with supervisors at least three times. Carl recommended at least three viewings with the university supervisor but fewer than three with the cooperating teacher.

Data generated from the pilot study revealed that both participants experienced an increase in pupil-related (Level III) concerns, suggesting that teacher role development did occur. The videotape viewing procedures did

appear to contribute to that development in a positive way. Following the pilot study, a few minor changes were made in the wording of the questionnaires in order to improve clarity in preparation for the actual study during the fall 1996 semester.

CHAPTER IV

EARLY PERCEPTIONS AND EXPERIENCES

The collection of data for this study focused on: (1) the participants' perceptions of themselves and their experiences and (2) the perceptions of cooperating teachers and university supervisors who interacted with the participants. Data were gathered before, during, and after student teaching so that information could be obtained at different stages of the experience. The presentation of the data follows a similar organization scheme. Chapter IV presents the early perceptions and experiences of the participants, Chapter V presents the mid-point perceptions and experiences, and Chapter VI presents the later perceptions and experiences.

Chapter IV is divided into three sections. The first section contains the data from the Student Teacher Entry Questionnaires. The second section includes information gathered from the student teachers' journal entries during the first three weeks of the experience. The third section introduces data related to the first videotaping that was collected with Observation Instrument #1.

The Student Teacher Entry Questionnaire

The Student Teacher Entry Questionnaire was completed by the participants before they reported to their school sites. This questionnaire seeks demographic information on the background of the 12 student teachers who participated in the study. It includes information about who the participants were and what they brought to the experience by way of their past experiences.

It also presents information about their student teaching-related goals, expectations, and concerns. The third section presents data collected during the first few weeks of student teaching. These data describe students' descriptions of early experiences as well as their reactions to viewing the first videotape.

Demographic Biographies

The 12 students who completed this study represented the normal number and variety of students who would be involved in student teaching during a fall term at each of the three universities. Altogether, 19 students were enrolled in student teaching and were invited to participate in the study in the fall of 1996. One student chose not to be involved in the study because she was concerned about the extra time involved in videotaping and keeping a journal. Five students dropped out during the study because their cooperating teachers decided they did not have the time required for the videotaping and viewing procedures. One student dropped out of student teaching after the first six weeks of the experience. The remaining 12 students participated fully throughout the semester. The names of the students presented in the data which follow are fictitious in order to protect their anonymity.

The Entry Questionnaire explored the participants' backgrounds to discover what they brought to this experience as well as what they hoped to gain from the experience. This questionnaire was administered in a group setting from one to four weeks before the participants reported to their school sites. Table 1 presents a composite of data on the 12 students organized by students' ages.

TABLE 1. Demographic Composite

Name	Age	Major Emphasis	Student Teaching Areas
Kristin	21	Vocal	Elem. & HS Vocal
Anna	22	Vocal	Elem. & HS Vocal
Kendra	22	Vocal	Elem. & HS Vocal
Trent	22	Instrumental	Jr. Hi & HS Band
Dan	22	Instr./ Voc. Endorsement	Jr. Hi & HS Band
Beth	22	Vocal	Elem. & MS Vocal
Nick	23	Vocal	Elem. & Jr. Hi Vocal
Richard	23	Instrumental	Jr. Hi & HS Band
Jana	23	Instrumental	MS & HS Band
Cathy	23	Vocal	Elem. & HS Vocal
Roger	24	Instrumental	MS & HS Band
Mary	53	Vocal	Elem. & HS Vocal

Table 1 reveals that 11 of the 12 student teachers were undergraduates between the ages of 21 and 24. Mary was a graduate student returning to school to renew her teaching certificate. Seven of the participants were female and five were male. Six of the seven females were vocal majors, and four of the five males were instrumental majors. One male instrumental major, Dan, was also working toward a vocal endorsement. The vocal majors were scheduled to student teach the first half of the semester at the elementary level and the second half at the secondary level. The instrumental majors were assigned to student teach at the middle school or junior high level concurrently with the high school level throughout the entire semester.

Teaching Experience

Table 2 presents information on the variety of teaching activities in which the students participated prior to student teaching. About half had worked in a non-musical teaching-related job, coached peer groups, taught private lessons,

or directed ensembles. About one third of the participants had served as teacher's aides or worked as camp counselors.

TABLE 2. Kinds of Teaching Experience

Kind of experience	No. of responses
Non-musical teaching	6
Peer group	5
Private teaching	5
Ensemble directing	5
Teacher's aide	4
Supervisory (camp counselor)	3
Public school teaching	1
Private school teaching	1
Other (parenting)	1

Teaching Level Aspirations

Table 3 displays the teaching level aspirations participants chose on the Entry Questionnaire. Students were asked to circle one or more music teaching situations to which they aspired.

TABLE 3. Teaching Level Aspirations

Participant	No. of jobs circled	Aspired teaching levels
Kristin	2	MS Vocal, Higher Ed.
Anna	4	Elem. & HS Vocal, Private, Other
Kendra	2	Elem., Private
Trent	2	MS & HS Band
Dan	2	MS & HS Band
Beth	5	Elem./MS/HS Vocal, Higher Ed., Private
Nick	3	Elem. & HS Vocal, Other
Richard	2	Higher Ed., Other (Performance)
Jana	2	MS Band, Private
Cathy	4	Elem., Higher Ed., Private, Other
Roger	3	MS & HS Band, Private
Mary	3	Elem. & MS Vocal, Private

The Decision to Teach

Questions were asked about when the actual decision to go into teaching was made and who might have influenced this decision. Table 4 presents two categories of responses. Most students made the decision before coming to college, while a few made the decision during college years.

TABLE 4. When the Decision to Teach Was Made

When	No. of students
In High School	10
In College	2

Table 5 presents information about specific influences on the decision to teach.

TABLE 5. Influences on the Decision to Teach

Student	Parents	Friends	Musicians	Musical experiences	Music teacher
Kristin	Fairly imp.	Less imp.	Very imp.	Very imp.	Less imp.
Anna	Fairly imp.	Fairly imp.	Very imp.	Very imp.	Very imp.
Kendra	Very imp.	Fairly imp.	Very imp.	Very imp.	Fairly imp.
Trent	Very imp.	Very imp.	Very imp.	Very imp.	Very imp.
Dan	Fairly imp.	Fairly imp.	Very imp.	Very imp.	Very imp.
Beth	Very imp.	Very imp.	Very imp.	Very imp.	Very imp.
Nick	Less imp.	Less imp.	Less imp.	Very imp.	Fairly imp.
Richard	Very imp.	Very imp.	Very imp.	Very imp.	Very imp.
Jana	Less imp.	Less imp.	Fairly imp.	Very imp.	Very imp.
Cathy	Very imp.	Less imp.	Less imp.	Very imp.	Very imp.
Roger	Fairly imp.	Very imp.	Not imp.	Less imp.	Fairly imp.
Mary	Not imp.	Not imp.	Very imp.	Very imp.	Very imp.

All but one student teacher identified musical experiences as very important influences on their decision to teach music. About two thirds of the participants listed musicians and music teachers as very influential in their decision. Parents were listed as very important in five instances; friends were very important in only four. In Roger's case, friends were evidently the most influential factor in his decision to teach. Two participants listed "other" important influences on their decision: Beth named her minister of music, while Mary listed her husband.

Participants' Concerns and Expectations

Data concerning participants' attitudes toward student teaching were also collected in the Entry Questionnaire. The questions focused on how participants felt going into this experience: how they hoped to be perceived by their pupils, what concerns or fears they had, what expectations or goals they had, and what skills they believed were most important for good music educators to possess.

The data for the first three categories are presented in Table 6: (1) desired pupil perceptions, (2) concerns or fears, and (3) expectations/goals. The matrix in Table 6 presents the participants' actual words or phrases as often as possible. Some of the themes are discussed in the sections following the matrix.

TABLE 6. Concerns Matrix

Student	Desired Pupil Perceptions	Concerns/Fears	Expectations/Goals
Kristin, 21 Elem. & HS Vocal	I'm the expert; they can trust me.	Elem: losing interest; sec: what the coop. teacher will think.	To improve elem. skills; gather ideas; decide which area.
Anna, 22 Elem. & HS Vocal	Leader; fun; caring; capable; trustworthy.	Ability to convey the lesson and a love for music.	To be successful and have a positive experience.
Kendra, 22 Elem. & HS Vocal	Professional musician who knows music.	Sec: nervous about being little and looking young.	To gain confidence in self and teaching ability.
Trent, 22 Jr. Hi & HS Band	Professional; not a student.	Getting everything I want; getting into "teacher" mindset.	To leave like a professional; know what it's really like.
Dan, 22 HS Band	Respected for musical ability; liked by pupils.	Teaching at a large HS; disciplining "larger" pupils.	To gain experience; confidence; knowledge for success.
Beth, 22 Elem. & MS Vocal	Good role model; be remembered; make difference.	Pupils grasping concepts; lessons flowing correctly.	To learn how pupils think; improve confidence & skills.
Nick, 23 Elem. & Jr. Hi Vocal	Professional; make music approachable.	Elem: none; sec: having an intense coop. teacher.	To improve in all aspects of music and teaching.

Richard, 23 Jr. Hi & HS Band	Patient; caring; intense instructor.	Ability to control a full band.	To learn whether this is for me or not.
Jana, 23 MS & HS Band	Confident; well-educated; able to make music fun.	Lesson plans not filling allotted time; discipline.	To gain confidence in teaching; learn new approaches.
Cathy, 23 Elem. & HS Vocal	Knowledgeable; creative; and sincere.	Sec: conducting skills; looking like a student.	To learn long-term planning; pacing concepts over time.
Roger, 24 MS & HS Band	I am someone who can help them.	Not having a commanding presence; being in full charge.	To learn difference b/t my weaknesses & personality traits.
Mary, 53 Elem. & HS Vocal	Warm; competent; nurturing.	Physical stamina; incorporating movement into lessons.	To get many ideas; HS: skills in choral development.

Desired Pupil Perceptions

When asked how they hoped to be perceived by their pupils, the student teachers seemed to desire respect most of all. Eight of the participants used words such as "professional," "knowledgeable," "expert," "leader," "well-educated," or "competent" to describe how they hoped to be seen. The desire to be viewed as a caring teacher came next. Six participants listed words such as "patient," "nurturing," "trustworthy," "helpful," or "sincere." Only one student teacher mentioned that he hoped to be "liked" by his pupils.

Concerns or Fears

A variety of concerns were expressed by the participants prior to student teaching, but the majority were related to self-adequacy. A few individuals listed highly personal concerns such as "having a commanding presence," maintaining physical stamina, being smaller than the pupils, or looking too

young to be a teacher. Two participants voiced concerns about developing relationships with their cooperating teachers.

Other personal concerns were related to self as teacher. At least four of the participants directly named concems about classroom control. Three additional students were most likely thinking about that same issue when they shared their anxieties about being small in stature or "looking young." Other self-adequacy concerns mentioned were also centered around teaching-related skills: communication skills, piano skills, conducting skills, and pacing lessons. Only one participant, Beth, expressed a concern about what the pupils might learn.

Expectations or Goals

A close look at participants' goals and expectations for student teaching revealed that most individuals in the group (10 of the 12) desired to gain self-confidence and/or improve teaching skills. In other areas, Kristin expressed a desire to discover which level she was best suited for, while Richard wanted to learn whether or not teaching was the right career choice altogether. Roger hoped to find out how his quiet, reserved personality would adapt to the assertive world of teaching. Every response but one centered around personal interests. Beth expressed an interest in her pupils for the second time by voicing a desire to understand how children learn, particularly how they learn about music.

Desired Skills for Music Educators

Table 7 presents important skills for music educators as perceived by the participants prior to student teaching. The top three traits: musicianship, knowledge about music, and organization were listed by at least half the participants. The category named "other" represents responses which were

listed by only one participant. Traits included in this category were: the ability to inspire a love of music, knowledge of instruments, the ability to instill a desire for learning, a sense of humor, professionalism, the ability to make music fun, diverse musical experiences, a well-rounded education, the ability to break down complex ideas, problem solving skills, understanding about how children learn, clear goals and objectives, flexibility, and a commitment to learning.

TABLE 7. Desired Skills for Music Educators

Skill	No. of responses
Musicianship	7
Knowledge about music	7
Organization	6
Leadership	4
Management/Discipline	3
Patience	3
Communication skills	3
Creativity	3
People skills	2
Motivation skills	2
Caring for students	2
Other	14

Self-Assessment

The participants were asked to identify their strengths and weaknesses in the areas of teaching skills and musical skills. Table 8 presents their self-perceptions prior to student teaching. Themes are identified after the matrix.

TABLE 8. Teaching and Musical Skills Matrix

Student	Teaching Strengths	Teaching Weaknesses	Musical Strengths	Musical Weaknesses
Kristin	Leadership; confidence; stability; musicality.	Lesson planning; creativity; discipline.	Expression; reading; performance energy.	Improvising; coordinating elements; choreography.
Anna	Dedication; devotion; love of music.	Communicating clearly so the students will learn/grow.	Vocal skills; theory.	Piano skills.
Kendra	Patient; love kids; knowledgeable; organized.	Confidence; assertiveness; making smooth transitions.	Sight-reading; theory.	Music history, to a degree.
Trent	Patient; organized; knowledgeable.	Not sure.	Understanding; sensitivity; listening.	Performance.
Dan	Confident; humorous; organized.	Discipline; unfamiliar situations.	Music fundamentals.	Intonation; hearing specific voices.
Beth	Leader; out-going personality.	Pupils understanding; the "unknown."	Voice; conducting.	Piano skills; instrumental skills.
Nick	Willing to learn from mistakes; love music.	Organization in thought processes.	Improvisation at the piano.	Sight-reading piano accompaniments.
Richard	Patient.	Large group teaching skills.	Background in performance area.	Secondary instruments.

Jana	Creativity; knowledge; organiza-tion.	Discipline; patience, somewhat.	Flute perfor-mance experience.	(No response.)
Cathy	Communi-cation; organized; varied background.	Less exper-ienced with high school pupils.	Sight-reading; musicality.	Conducting; solo vocal; memorization.
Roger	Very patient.	Discipline.	Brass and percussion; rhythm reading.	Woodwinds; speedy trans-posing between instruments.
Mary	Love of teaching; experience; skills.	Piano skills.	Musicality; good voice.	Piano.

Teaching Strengths and Weaknesses

Organization was the most frequently mentioned teaching-related strength with almost half the participants perceiving themselves to possess that skill. One third of the group listed patience among their perceived strengths. Qualities such as knowledge, confidence, and a love of children, teaching, or music were mentioned by at least two participants.

In the area of teaching weaknesses, discipline was listed most often (five responses). A variety of other perceived weaknessess included items such as lesson planning, communicating clearly, and organization of thought processes. One of the participants commented that he wasn't sure what his teaching weaknesses might be.

Musical Strengths and Weaknesses

Comments from the participants regarding their perceived musical strengths fell into three main categories: performance, knowledge, and musicianship. Six participants expressed confidence in their performing skills on their major instruments. Four listed skills related to musicianship such as sight reading, conducting, sensitivity, and expressiveness. A few referred to their understanding or knowledge about music by listing strengths in the areas of music theory or music fundamentals.

Responses in the area of musical weaknesses fell mainly into two categories: performance and knowledge. The greatest concern in the area of performance was piano skills (four responses). Perceived weaknesses in the knowledge area included secondary instruments (two responses), music history, choreography, solo vocal repertoire, and instrumental transposition (one response each). One participant expressed musicianship concerns related to intonation and the ability to hear specific voices.

The next group of questions probed the subjects' perceptions about assessment. Participants were asked how they expected to respond to constructive criticism from supervisors, how they felt about viewing and critiquing themselves on videotape, and whether they believed they were capable of realistic self-assessment. Table 9 presents their responses.

TABLE 9. Thoughts about Assessment

Student	Reactions to supervisor	Feelings about viewing video	Ability for realistic self-assessment?
Kristin	A little tense.	Good; helped in methods class.	Yes; had experience.
Anna	Open to suggestion.	Good way to evaluate self.	Yes; I can be pretty hard on myself.
Kendra	If constructive I can accept.	Fine; good experience.	Yes and no; I'm very hard on myself
Trent	Good; they know what to do.	Comfortable; had experience.	Yes; I'm open and willing to improve.
Dan	Open to criticism if not personal.	No problem.	Yes; I'm harder on myself than others.
Beth	Very well; I want to improve.	Helpful; I can see what to improve.	Yes and no; I'm a perfectionist.
Nick	I'll love it and welcome it!	Think it will be very effective.	Yes; can compare with supervisors.
Richard	I'm used to it.	I'm experienced from classes.	Yes; there seem to be good guidelines.
Jana	Very open to criticism.	Think it will be very helpful.	Mostly yes; somewhat perfectionist.
Cathy	Better with a female than male.	Great way to evaluate.	Yes; may be overly critical of myself.
Roger	Open to suggestion to improve.	Will be awkward but positive.	Yes; I may see more than others.
Mary	May be painful; will try to improve.	Embarrassing but informative.	Yes; but to the limits of my experience.

Participants' responses were quite similar on these three questions. The majority felt they were very open to constructive criticism from supervisors

because it would help them to improve their teaching. One female, however, felt she might accept criticism more comfortably from a female teacher than from a male teacher.

Every participant expressed good feelings about the opportunity to view his or her teaching on videotape. Several mentioned they had previous experience in their methods classes. Only three admitted to feeling a little nervous or awkward about the idea.

When asked if they felt capable of assessing their own work, about half the participants responded "yes" with assurance, stating that they tend to be harder on themselves than others are anyway. The others agreed that they would be hard on themselves, but feared that this might cause them to have unrealistic expections for themselves.

The last set of questions related to the participants' teacher self-images and levels of commitment to the profession. First, subjects were asked whether they thought of themselves as students or teachers in six different situations which they typically had experienced or would experience. Table 10 presents the total number of responses in each category.

TABLE 10. Teacher Self-Image

Situation	Primarily Teacher	Primarily Student
1) In recent dealings with public school students	10	2
2) In discussions with your college classmates	3	8
3) In contact with university instructors	2	10
4) In contact with your cooperating teacher	4	8
5) In contact with other school faculty and staff	6	5
6) In contact with school administrators	5	6

The majority of participants indicated they felt primarily like teachers in recent dealings with public school students. Most felt primarily like students in contact with classmates, university supervisors, and/or cooperating teachers. Their responses were almost evenly divided in the last two situations. One participant was undecided in situation #2 and #6. Another was undecided in situation #5.

Some of the participants appeared to have stronger teacher self-images than others prior to student teaching. One subject, Beth, seemed particularly strong with five out of six responses in the "teacher" category. Seven subjects (Kristin, Anna, Kendra, Dan, Cathy, Roger, and Mary) had moderately strong teacher self-images with three or four responses in the teacher category. Four subjects (Trent, Nick, Richard, and Jana) seemed less sure of themselves as teachers with only one or two responses in the teacher category. The students were assigned a rating of strong, moderate, or less strong based on the number of situations in which they felt primarily like teachers. These ratings are included in Table 11 along with participants' responses to two final questions regarding: (1) how certain they were about the decision to become a teacher, and (2) how prepared they felt to enter the teaching field.

TABLE 11. Perceived Levels of Certainty and Preparation for Teaching

Student	Assigned teacher self-image rating	Certainty about teaching	Level of preparation
Kristin	Moderate	Fairly certain	Somewhat
Anna	Moderate	Very certain	Very prepared
Kendra	Moderate	Fairly certain	Somewhat
Trent	Less strong	Very certain	Very prepared
Dan	Moderate	Very certain	Very prepared
Beth	Strong	Very certain	Very prepared
Nick	Less strong	Fairly certain	Somewhat
Richard	Less strong	Little uncertain	Somewhat
Jana	Less strong	Very certain	Very prepared
Cathy	Moderate	Fairly certain	Somewhat
Roger	Moderate	Very certain	Somewhat
Mary	Moderate	Very certain	Somewhat

Seven students were very certain they wanted to become music teachers prior to student teaching, four were fairly certain, and one was a little uncertain. Five of the seven who were certain about their decision to teach reported feeling very prepared for the field. Seven others felt somewhat prepared.

Participants' Early Journal Entries

Each student teacher participating in the study was asked to keep a journal for daily reflection. Most participants were already required to do this by their university supervisors. Students were encouraged to write something in their journals every day, describing not only their experiences, but also how they felt about their experiences. Eleven of the twelve student teachers managed to keep journals throughout the semester. Some participants recorded entries in their journals every day during the early weeks of student teaching while others wrote more sporadically. Some described meaningful events with good attention to detail while others simply kept a log of activities.

One purpose of the journal was to provide the researcher with a view of what was going on in the student teachers' minds during the course of the semester. The participants were provided with a list of suggested topics to assist them in thinking what to write about. Participants' journal entries seemed to fall into five main categories: (1) instructional activities; (2) pupils' learning; (3) pupils' behavior, or pupils' reaction to disciplinary measures; (4) cooperating teachers or other members of the school system; and (5) themselves. Table 12 presents the number of participants who wrote about these topics in their journals along with the number of references to each topic during the first three weeks of student teaching.

TABLE 12. Early Journal Entries

Topics	Number of students describing	Number of entries
Instructional activities	11	116
Pupils' learning	11	25
Pupils' behavior	11	80
Cooperating teacher	11	38
Themselves (feelings)	11	134

These responses indicated that the most popular topic among the participants during the first three weeks of student teaching was themselves. Participants made many references to their feelings about their experiences. Sometimes they expressed positive feelings such as anticipation or excitement. Other times they expressed anxieties. Often they related thoughts or feelings about their performance as teachers.

The second most frequently mentioned topic was instructional activities. Most of the participants utilized their journals for recording lesson plans,

successful teaching tips, or discipline techniques. The category related to pupils' behavior received a large number of entries, indicating a good deal of concern about classroom management. The student teachers appeared to be much less concerned about the quality of their pupils' learning at this point.

The First Videotaping and Observation Instrument #1

The first videotaping took place within the first three weeks of student teaching. Each participant was required to teach a 20-30 minute lesson segment for this tape, then view and discuss the tape with the cooperating teacher. An observation instrument was provided to give the student teachers specific things to look for and comment on as they watched the videotape. Observation Instrument #1 included five items. Responses to those items are recorded in Table 13.

TABLE 13. Observation Instrument #1

Student	Enthusiasm	Eye-contact	Use of feedback	Type of interaction	Time on task
Kristin	Good	Good	Good positive	Mostly group	Pretty good
Anna	Good	Constant	Good positive	Mostly group	99.9% of the time
Kendra	Good	Pretty good	Some positive	Group	Pretty good
Trent	High	Good & bad	Some positive	Mostly group	I talked too much
Dan	Very upbeat	Pretty good	Often positive	Group and individual	Majority of time
Beth	Great	Good	Positive & negative	Mostly group	Good
Nick	Good	Good	Positive	Mostly group	Fairly effective
Richard	Showed interest	In score too much	Too much positive	Group and individual	Wanted to move faster
Jana	Pretty good	Good	Positive & negative	Group and individual	I stop them too often
Cathy	Need to smile	Good	Good positive	Mostly group	Pretty good
Roger	Appeared less than I felt	In the score a lot	Mostly positive	Group and individual	Took time to work with individuals
Mary	Moderate	Good	No response	Group and individual	No response

Ten participants were satisfied with the level of enthusiasm for the subject they displayed. Ten felt their eye contact with the class was reasonably good. Eight participants felt they made good use of positive reinforcement with their pupils, two reported using both positive and negative, and one thought he used too much positive feedback. Seven student teachers used mostly group interaction during the lesson; five included both group and individual interaction. Seven felt they were able to keep their pupils on task pretty well, but four seemed to want to improve in that area.

Reactions to Viewing First Videotape

The participants had many positive things to say when they were asked to describe how they felt while watching the first videotape. Responses follow.

> Surprisingly good. I did sit back and take note of "tics" I had - hair twitching, frequently recurring phrases, etc. (My cooperating teacher) and I had a good discussion along with it. (Kristin)

> Said "O.K." a few too many times. Glad I was able to watch myself and evaluate from an outside view. (I need a haircut!) (Anna)

> Very uncomfortable. This was an eye-opening experience. (Kendra)

> Talking too much is a big problem. The weird thing is that I am not a big talker. I do not know what gets in my way of shorter and more precise instructions. There is a definite need to get away from overexplaining, and trying to find shorter and more concise ways of getting things done. Precision is the key. I feel like I am floundering for words a lot of the time. You can especially tell when I say "O.K." two thousand times in 25 minutes. (Trent)

> It felt like (I) was in control and enjoyed what (I) was directing. The pupils were enjoying the class and the teacher. (Dan)

> I was very anxious but yet very critical (as usual). I was pleased most of all that the students seemed to enjoy the lesson and that I enjoyed the students. I was very surprised at myself at times and surprised at the students' responses. Overall I really enjoyed watching myself. (Beth)

When I talked I needed to continue to project, not "trail off." I felt good about the experience. (Nick)

I felt really uncomfortable watching these kids count because I knew that they never did it. I was quite worried in the video it seemed. Other than that I felt fine. I look down way too much, however. (Richard)

Overall I was pretty happy with my videotape. A couple of times (while watching it) my cooperating teacher and I laughed, but it was more at the kids! I think for teaching a full 50-minute class I did a pretty good job keeping the students involved and interested. (Jana)

Very self-conscious, of course! I didn't know I talked so much like a northerner! I don't like watching this at this point in my teaching. (Cathy)

It scares me that I don't project confidence any better than I do. (Roger)

The biggest issue as I see it is discipline. This is very tiring vocally and I refuse to shout them down or to talk over them. Not knowing very many names is a hindrance, too, and so taking time out to quieten down happens too often and really disrupts the flow of the lesson. The lesson feels too segmented; this also affects momentum. (Mary)

Half the participants responded that they felt "pretty good" about watching themselves on this videotape. Three student teachers (Kendra, Richard, and Cathy) admitted to feeling a little uncomfortable with the experience, particularly Kendra. Three others (Trent, Roger, and Mary) reacted to teaching-related issues they wanted to work on rather than addressing their feelings about watching the videotape.

Summary

The participants in this study were 12 student teachers representing three universities in central Oklahoma. Eleven of the participants were undergraduates between the ages of 21 and 24. One participant was a

graduate student, age 53. Within the group there were seven females and five males. Six of the seven females were vocal majors, and four of the five males were instrumental majors.

Each participant completed an Entry Questionnaire prior to student teaching. In this questionnaire they were asked about their hopes and expectations as well as their concerns about the upcoming experience. The majority of the participants hoped for respect from their pupils and desired to gain confidence in themselves and their teaching skills. Most of their concerns were related to self-adequacy.

On the whole these participants believed themselves to be open to constructive criticism from supervisors and felt comfortable with the idea of viewing videotaped samples of their own teaching. One of the participants appeared to have a strong teacher self-image before the experience, while seven seemed to have moderately strong images, and four appeared to be less strong in the teacher self-image category.

Journal entries during the first three weeks of student teaching revealed the three most popular topics to be themselves, instructional activities they observed or participated in, and pupils' behavior. Participants' responses to viewing their first teaching videotapes were mixed; about half the group had positive things to say about themselves or the experience, while the other half seemed a little uncomfortable or seemed more preoccupied with identifying problems they observed with self-as-teacher.

CHAPTER V

MID-POINT PERCEPTIONS AND EXPERIENCES

This chapter presents data collected at or near the mid-point of the student teaching experience. The data falls into three sections. The first section contains information gathered from the student teachers' journal entries from the fourth week up to the halfway point of the experience. The second section introduces data related to the second videotaping which was collected with Observation Instrument #2. The third section presents perceptions of cooperating teachers regarding progress in their student teacher's role development and contributions of the videotaping procedures toward that progress.

Participants' Mid-Point Journal Entries

The mid-point of the student teaching experience arrived after the 6th week for participants on a 12-week plan, after the 7th week for those on a 14-week plan, and after the 8th week for those on a 16-week plan. Eleven student teacher journals were examined again for references to the five topics presented in Table 12. Table 14 presents a comparison of early and mid-point journal entries.

TABLE 14. Comparison of Early and Mid-Point Journal Entries

Topics	Early		Mid-Point	
	No. of students	No. of entries	No. of students	No. of entries
Instructional activities	11	116	9	38
Pupils' learning	11	25	7	39
Pupils' behavior	11	80	11	89
Cooperating teacher	11	38	8	22
Themselves	11	134	11	128

At the mid-point of student teaching the number of entries regarding themselves might seem to imply that the participants were still strongly concerned with self-related issues. However this is not entirely true. Some student teachers actually made fewer entries about themselves than before. Some students, Trent in particular, increased the number of self-related comments. Trent displayed the most concern about himself as teacher with 47 entries (twice the number of his early entries) in this category alone. Beth displayed the least amount of self concern, making only one reference to herself in this section.

Pupils' behavior was still a frequent topic with slightly more entries than before. There was a large drop in the number of references to instructional activities and a slight decline in the number of references to cooperating teachers. Four student teachers began to show an increasing interest in the quality of their pupils' learning.

The Second Videotaping and Observation Instrument #2

The second videotaping took place between the sixth and eighth weeks of student teaching. Participants were again required to teach a minimum of 20-30 minutes for this tape. They were asked to view and discuss the tape with

their university supervisors. A second observation instrument was provided to guide the student teachers as they watched the videotape. Observation Instrument #2 was a time log. Participants were asked to record the starting time of each activity in the lesson or rehearsal, then comment on their reactions to this videotaping. Following are their responses.

> I felt better about this one. I knew the lesson was more prepared, and the kids in this class behaved incredibly above par for them. And timewise I got through everything I needed to. I could tell that I've learned a few more "tricks of the trade." (Kristin)
>
> Pretty confident - good flow - good discipline. (Amy)
>
> Did not like watching myself at all! (Kendra)
>
> It is kind of hard describing how I felt while watching this lesson for a couple of reasons. First I was sitting with (my university supervisor), and this was the first time that I had watched this particular video tape. The second reason would be that this was not the best performance that I had given as a teacher this semester. I wish that he could have seen some of the classes that I had that I thought went better than this one. (Trent)
>
> I did not feel uncomfortable watching myself teach. I think that I did not do a good job in keeping the rehearsal interesting for everyone (students occasionally looked bored). As (university supervisor) points out, I need to pay more attention to posture, embouchure, and hand positions. (Dan)
>
> I felt really good, except that I bit one kid's head off and felt bad afterwards. I could have been gentler. I felt good about the lesson and watching it with (university supervisor and cooperating teacher). (Beth)
>
> I felt pretty good; I was very prepared and had rehearsed the songs. I could've come up with better technique in teaching them steady beat. I felt I could've talked a little louder. Objectives were met, as well as the kids having fun. (Nick)
>
> I felt much more comfortable this time. I am not impressed with my ability to get the entire band's attention. My conducting is awful. There is no music behind it. (Richard)

(University supervisor) and I did a lot of discussing while we watched this tape. It was good to receive positive feedback from him. The time log was hard to keep on this particular day. I spent a lot of time with the clarinets, but (university supervisor) agreed that there's really no way around it. They need the help. (Jana)

I felt better about this tape. I was not as glued to my lesson plan, and I was feeling more confident. I was more comfortable watching a tape with my university supervisor than with my cooperating teacher. (Cathy)

I have better composure and control after that much time; I am more at ease in front of class. (Roger)

I feel good watching this. The pace is good I think. The children are happy and involved. I have a better idea of what noise can be safely ignored and what has to be stopped, and therefore the flow is better. (Mary)

Ten student teachers indicated that they felt "good" or "better" about watching this tape. Trent seemed a little uncomfortable because he felt he was not at his best as a teacher this time, and Kendra stated again that she did not like watching herself at all.

Most participants made at least one reference to their performance as a teacher. Six mentioned specific instructional techniques that either went well or needed improvement. Five students this time were concerned with the pupils' level of interest in the lesson.

Mid-Point Cooperating Teacher Exit Questionnaires

After the mid-point of the student teaching experience seven student teachers moved from an elementary setting to a junior high or high school setting. Therefore, seven elementary cooperating teachers completed Exit Questionnaires at this time. Their comments are presented in this section. However, all the mid-point cooperating teachers viewed videotapes with their student teachers during this time. There were 11 teachers total; one teacher had two student teachers, both of whom were involved in the study. All

cooperating teachers were surveyed on the value of the videotaping experience, and their perceptions are reported here.

First, the seven exiting cooperating teachers were asked to describe their participants' "teacher self-image" during the experience. Did it change in some areas? Did it remain constant in others? Were there specific events or activities that made changes in their attitudes or self-image? Their responses are presented in Table 15.

TABLE 15. Cooperating Teachers' Mid-Point Perceptions

Student	Description of self-image	Changes in self-image; events affecting change
Kristin	Leader from the outset.	Gained confidence in active problem solving.
Anna	Fairly confident in her teaching abilities.	Gained confidence and became more assertive with classroom management.
Kendra	Pretty confident; remained constant.	A child's temper tantrum revealed her need for more consistent discipline.
Beth	A bit over-confident at times, but healthy.	Showed a lack of confidence in preparing lessons on her own.
Nick	Good attitude with a willingness to learn.	Experience boosted confidence and ability to teach in smaller steps.
Cathy	Very positive self-image; very poised.	The difficult times helped her realize there is much to learn in the process.
Mary	Began very confident; a little shaken after teaching.	Came in with a "rosy" image of students but developed a more realistic view over time.

As seen in Table 15, three cooperating teachers reported growth in their student teacher's level of confidence during this time. Next, the teachers were asked to evaluate their student teacher's level of commitment to the professional body of knowledge during the experience. Six of the seven teachers characterized their student teacher's level of commitment as very high. Only one teacher reported that her trainee was "not as eager to learn about ways to change a lesson to make it better" in the beginning. She noted that the student teacher became a little more receptive after the first videotape evaluation.

Cooperating teachers were asked to describe their personal view of the student as a professional educator during the semester. They were also asked how they thought their pupils viewed the student teacher. Did they see him/her as a "regular" teacher? Why or why not? Did they feel their student teacher was ready to enter the professional work force tomorrow? Table 16 presents their responses.

TABLE 16. Cooperating Teachers' Mid-Point Professional Views

Student	Teacher's view as professional educator	Pupils' view as professional educator	Preparation for the field
Kristin	Outstanding ability in many areas; steady growth in others.	Difficult for pupils to see any student as "regular" teacher.	Yes; she is professional; responsible.
Anna	Well trained and has personality to succeed in teaching.	High level of respect once she established her authority.	Yes; she will be excellent role model.
Kendra	Wonderful attitude; my confidence in her abilities has grown.	Never saw as regular; her teaching and body language "hesitant."	Yes; she is capable; loves kids.
Beth	Will be a "teacher's teacher;" has great enthusiasm.	I treated her as an equal, so pupils saw her as such.	Yes; she will continue to grow.
Nick	I observed a lot of growth and increased understanding.	They knew he was doing the teaching, but I was "regular."	Good; but he needs more information.
Cathy	I was impressed with her from the start, and I'm still impressed.	Pupils enjoyed her teaching but tested her authority some.	Yes; she will continue to learn.
Mary	She had taught before, and it all came back to her naturally.	She wasn't there long enough for them to see her as regular.	Yes; always improving; adaptable.

Table 16 shows that each cooperating teacher had something positive to say about her student teacher's professional development. Six of them used words such as "growing," "learning," or "improving." All believed their interns had the potential to succeed in the classroom. However, most of the cooperating teachers felt that their pupils were not able to see the student teacher as a "regular teacher."

The 11 cooperating teachers who viewed videotapes with their interns prior to the mid-point were questioned about the merit of this experience. Was it valuable for them to sit down with the student teacher to view and discuss a videotaped lesson? Was it valuable for the student teacher? All but one cooperating teacher felt the experience was helpful to them personally. Some reasons included: (1) I learned that my younger pupils responded to her in a familiar way and did not always transfer learned behaviors to her even though she held the "teacher" position; (2) it helped me reinforce her positive qualities; (3) there were things I didn't catch until we viewed the tape; (4) we saw some conducting things he needed to correct; (5) I learned the importance of keeping the rehearsal moving; (6) it gave me an opportunity to show her examples of times when improvements were needed; (7) we discussed ways to improve problem areas; (8) the videotape format helped us view and discuss in much greater detail; (9) we saw the importance of communication skills - verbal, conducting, and physical; and (10) it helped me look at my own teaching strengths and weaknesses. One teacher was amazed that "there's much more going on in a classroom that even the experienced teacher can miss." Another teacher, however, felt that viewing the video was not as important as "the day to day talking and working on" his student teacher's weaknesses.

Ten teachers felt that viewing the videotape was a valuable experience for the student teacher. Supporting reasons included: (1) she noticed pupil behavior that she missed while teaching; (2) she saw her positive qualities; (3) it gave her an objective look at herself and helped her learn to be more concise when talking to the pupils; (4) it helped her realize how things could be changed; (5) it helped point out some communication problems with the pupils; (6) the video opened her eyes to her demeanor with the pupils; (7) she was able to learn about herself only when she saw for herself; (8) he was able to

implement suggestions in later lessons; (9) it helped her see which pupils were involved and which were not; (10) it helped her see some of her mannerisms that she wanted to work on; (11) he was able to see himself and improve how he looked to the pupils; and (12) she quickly saw for herself things which would have been hard for me to explain to her. One cooperating teacher had a different response. She reported that she and her student teacher had very little discussion about the videotape because the intern seemed rather uncomfortable.

When asked whether it was a problem to arrange for the videotaping in their situations, 10 of the 11 teachers responded that it was not. One teacher reported, however, that without the university supervisor's help, the taping would not have occurred. Teachers were asked if there were any negative aspects to the videotaping procedure. Four issues were reported. Three teachers mentioned that the presence of the camera was slightly distracting for the children. Two stated that it was a little difficult to position the camera for a good perspective on the student teacher, especially if the subject moved around a lot. One teacher expressed concern about the legal aspects of including children in the videotape. One mentioned that it just took time to set up and view. Four teachers reported there were no negative aspects.

Finally a question was presented regarding whether the cooperating teacher would be likely to use videotaped feedback in coaching future student teachers if it were not required by the university. Nine teachers responded that they would because they felt it was a useful teaching tool. One teacher stated he would "possibly" use videotaped feedback, depending on the availability of a camera. One teacher reported he would not use videotaped feedback because he felt that "one-on-one feedback is just as good or better." Two of the nine

teachers who favored videotaped feedback recommended videotaping more often. One teacher put it this way:

> One time is hardly effective . . . one couldn't use it all the time - there isn't time to always watch together, but notes taken by the cooperating teacher might be easier to context if the student could watch the lesson that was filmed.

Summary

The purpose of this chapter has been to document participants' perceptions of themselves and experiences which occurred near the mid-point of the student teaching experience. The chapter included information from journal entries recorded between the fourth and eighth weeks of student teaching, participants' reactions to the second videotaped observation, and comments from cooperating teachers.

A comparison of mid-point journal entries with earlier journal entries revealed an overall decline in the number of self-related concerns with a slight increase in the number of references to pupils' behavior. Six student teachers showed an increased interest in how well their pupils were learning. The majority of participants seemed to be more comfortable viewing their second videotape. Their comments indicated they were more concerned with themselves as teachers than before.

Seven cooperating teachers completed Exit Questionnaires at the mid-point. Three reported growth in their intern's "teacher self-image" during the first half of the experience. Six of them described their student teacher's level of commitment to the profession as "very high." All seven teachers had positive views of their student teachers as professionals and displayed confidence in their abilities to succeed in the teaching field.

Ten cooperating teachers at the mid-point reported that viewing a videotape with their student teacher was valuable for them as teachers. Ten

were also convinced that the experience was valuable for the student teacher. All but one teacher had no problems arranging for the videotaping in their situations. Seven teachers reported four minor drawbacks to the videotaping procedures, while four teachers felt there were no negative aspects. Ten teachers stated that they would be likely to utilize videotaped feedback with future student teachers.

CHAPTER VI

LATE PERCEPTIONS AND EXPERIENCES

This chapter presents data collected between the mid-point and the end of the student teaching experience. The chapter is divided into five sections. The first section contains the data from the student teachers' journal entries during the second half of the experience. The second section introduces data related to the third and final videotaping which was collected with Observation Instrument #3. The third section presents information from the Student Teacher Exit Questionnaires, and the fourth and fifth sections contain comments from Cooperating Teacher and University Supervisor Exit Questionnaires.

Participants' Late Journal Entries

By the mid-point of the student teaching experience journal writing habits were well established. Six of the eleven journal writers recorded entries in their journals every day, while the other five recorded entries only two to three times per week. As before the journals were examined for references to the five pre-designated topics.

Journal entries recorded during the second half of the student teaching experience were compared to journal entries from the first half. Early and mid-point journal entries were totaled to produce data from the first half of student teaching. Table 17 presents a comparison of data from the first half and the second half of the experience.

TABLE 17. Comparison of Journal Entries in First Half and Second Half

Topics	First Half		Second Half	
	No. of students	No. of entries	No. of students	No. of entries
Instructional activities	11	154	11	151
Pupils' learning	11	64	11	78
Pupils' behavior	11	169	11	128
Cooperating teacher	11	60	11	91
Themselves (feelings)	11	262	11	132

The most significant change in the number of journal entries occurred in the category related to self. Participants made far fewer references to themselves during the second half of student teaching. They also made fewer references to pupils' behavior. The number of entries related to cooperating teachers and pupils' learning increased, however.

The Third Videotaping and Observation Instrument #3

The third videotaping took place near the end of student teaching. Participants were required to teach a 20-30 minute lesson segment, then watch the tape on their own. A third observation instrument was provided to guide their viewing. Observation Instrument #3 contained 10 questions related to classroom management techniques. Student teachers were asked to comment on items such as the teacher's body language, the pupils' level of interest, and the pacing of the lesson. Then once again they were asked to describe how they felt while watching the videotape.

> Pretty good. I feel like it showed a good relationship with the class. But it reminds me how they slip into bad posture and non-thinking singing - just going through the motions. (Kristin)
>
> Good to see but kind of tedious at times. (Anna)

Yuck. It appeared as if I was nervous. I was very fidgity. (Kendra)

I was not as happy with this lesson as I thought that I would be. There were a lot of things I saw that could have been done a lot better....I would have to say that everytime I watch a videotape I feel a sense of eagerness to improve that I didn't have before watching the tape. (Trent)

I became frustrated with my time management, even though my actual rehearsing techniques were effective. I wish I could have included more people in the rehearsal. This was taped on the day of the concert, which explains some of the odd rehearsal occurrences. (Dan)

(Beth: Unable to complete third video due to scheduling problems.)

It was interesting. I noticed phrases I say and body language I had no idea I did. I have already applied stuff from my first tape! I think these lessons are very applicable immediately. (Nick)

I am feeling pretty comfortable now. However it is hard to work all of the ideas I have with just 10 minutes a day. (Richard)

I felt like my conducting had improved immensely. (Jana)

Not bad! I really am surprised how well I actually do with this age level. However I am very embarrassed by my conducting technique. That makes me uncomfortable watching the tape. (Cathy)

The classroom management and disciplinary skills which I exhibit are not the absolute best, but I did as good as I could with the situation that I was in. (Roger)

Rather gratified on the whole. Pacing was good and so was the attention of the class. I heard pitch problems that I wish I could correct. (Mary)

All but Kendra had something positive to say about their third viewing experience. Many of them mentioned specific things about themselves (pacing, conducting, classroom management skills) or their pupils (posture, concentration, pitch problems) that they wanted to improve. Nick seemed especially pleased that the videotapes gave him feedback that he was

able to apply immediately to his teaching. He noted that he had already improved in some areas since his first videotape. Trent commented that viewing the videotapes always motivated him to grow even more.

The Student Teacher Exit Questionnaires

The Exit Questionnaires were completed by the participants on or soon after the last day of student teaching. The questions focused on perceived changes in themselves during the semester and the value of having videotaped feedback during the experience.

Reflections on Themselves

Question 1. As you look back on your student teaching experience, do you perceive changes in yourself or in your attitudes toward teaching?

Four participants responded that they had gained confidence in themselves or their teaching abilities. Six mentioned they had gained increased understandings about their pupils or about the real world of teaching. Two, however, reported they had lost their original enthusiasm for teaching due to discipline concerns.

Question 2. Did your student teaching experience generally match up with your prior expectations for it? Why or why not?

Six participants answered yes to this question, giving a variety of reasons why their expectations were met. Five participants answered no to this question, describing the unexpected things they learned from the experience. One student responded with a "yes and no" answer, explaining that she thought she would enjoy it, but "didn't know it would go as well as it did."

Question 3. At what point in the experience did you feel most like a teacher?

Four participants responded that they felt most like teachers toward the end of the experience. Three identified instances during a specific class when they had to stop and "lecture" the pupils about their behavior. Four participants felt most like teachers when their teaching responsibilities increased or when they had the pupils all to themselves without the cooperating teacher in the room. One listed that it occurred when she got used to being called "Miss Smith" (pseudonym).

Question 4. How did your pupils see your role at the beginning of the experience? How did they view you at the end?

Eight participants believed that they were seen as observers or helpers at the beginning but respected as authorities or teachers at the end. Three reported that their pupils treated them differently at first by trying to get away with more in terms of behavior. They felt they were respected more when they proved they could be firm and maintain classroom control. One student teacher felt that her elementary pupils doubted her at first but accepted her when she proved she could "get down on their level" and have fun with them. She felt her secondary pupils accepted her immediately because she was closer to their age than the cooperating teacher.

Question 5. Describe any strengths you discovered about yourself as a teacher while student teaching. Responses are presented in Table 18.

TABLE 18. Perceived Teaching Strengths

Student	Teaching strengths
Kristin	On the spot problem solving. Teaching - the actual gift - knowing how to explain something so that they will understand.
Anna	Good leadership qualities and a good amount of confidence.
Kendra	Assertiveness; confidence in what I'm doing and in myself.
Trent	Ability to get angry when the students are not acting the way they need to.
Dan	Ability to get along with and communicate with pupils; humor; ability to "improvise" on my lesson plans.
Beth	Ability to win pupils' respect and control discipline problems.
Nick	Ability to "turn on" as a teacher even when I didn't feel like it.
Richard	Strong enough to handle many problems on my own; musically able to make pupils improve on their skills.
Jana	Patience and a desire to make the class fun.
Cathy	Patience with elementary pupils; ability to speak well in front of pupils.
Roger	An infinite amount of patience.
Mary	Confidence; ability to get some real things accomplished; ability to isolate parts and hear more; ability to find creative ways of building on the known to achieve the unknown.

Four participants perceived one of their teaching strengths to be confidence in themselves or in their teaching. Three believed patience to be one of their strengths. Three listed the ability to maintain classroom control as a teaching strength.

Question 6. Describe any concerns about yourself as a teacher that you discovered during this experience. Did they change from the beginning to the end? If so, how? Responses are presented in Table 19.

TABLE 19. Perceived Teaching Concerns

Student	Teaching concerns
Kristin	I didn't think I was very creative, but I did find a few sparks. I still am not confident in dealing with pupils' personal problems.
Anna	My only concerns are starting a program from the beginning without supervision.
Kendra	If I could truly be organized enough or if I'm able to do two or three things at once.
Trent	I felt like my maturity in thinking about the classroom increased greatly. I felt at the beginning I might not be accepted by the class in a positive way. I was really worried that they would take advantage of me....What I found was that if you expect them to work they will.
Dan	At first I worried about discipline, but once I had the respect of the students, I did not have discipline problems. I am concerned that my rehearsal techniques do not always keep the whole room focused on music.
Beth	I felt I was sometimes a little overbearing - quick to give my opinions; I learned when to be quiet.
Nick	I was a little afraid of applying any discipline and the kids wouldn't like me; that changed. I would rather have them respect me than to "like" me.
Richard	I was unable to handle problems without becoming emotionally involved. I found myself getting mad at pupils and sometimes had trouble shaking it off.

Jana	Ability to discipline in an effective manner. They changed a little, but I know that the students know that I'm not the real teacher. It'll be different when I have my own classes.
Cathy	I worry that with older students I am too much of a "friend." That may change as I start to look older, though. I really don't like working with the junior high level. I can't seem to get beyond that negative feeling.
Roger	I wonder if the properties that I've thought make up a good teacher are really the important ones, or rather that it is the side of a teacher that people rarely see that makes the difference.
Mary	My greatest concern was discipline. It probably is still my greatest concern, but I have new ideas and resources for handling it and I feel more confident. I was concerned also about stamina, but did not expect the vocal fatigue and stress. I would like to teach high school but am anxious about the time conflict with family life.

Participants expressed a variety of teaching concerns; classroom control was mentioned most often. Six participants identified discipline as a teaching concern at the beginning of the experience, but some acknowledged that they were less concerned about it now.

Reflections on the Videotaping

Question 7. Describe how you felt while watching the videotaped examples of your teaching. Did your feelings change between the first time and the last time? How? Responses are presented in Table 20.

TABLE 20. Participants' Reflections on Viewing Videotapes

Student	Reaction
Kristin	Most of the time, O.K. My feelings did change, though. Even though I was pretty confident in the first ones I saw that I was dropping some of those habits and communication things that cluttered my earlier teaching.
Anna	Pretty neutral. Didn't really change.
Kendra	I didn't like watching myself. I moved around way too much and at times seemed to be fidgity. Towards the end I seemed more calm and relaxed.
Trent	Yes they did quite a bit. I think by the end of the semester I was looking at myself as more of a teacher rather than a student. It was kind of strange for me to think of myself as a professional rather than a student. I was kind of locked into the idea after the last four years.
Dan	I was very interested in observing myself teach. The only times I felt uncomfortable were when I could see the rehearsal not going well because of my actions. I could tell that I was more assertive and self-confident in the latter observations, but as a viewer my feelings did not change much.
Beth	I just saw me teaching - holding my own.
Nick	It was really helpful seeing me from an outside point of view. The videotaping really didn't affect me all that much throughout the semester. I blocked it out for the most part.
Richard	I felt there was progress in my approach to the pupils. The tapes showed my conducting weaknesses which didn't improve much.
Jana	I became more critical as time went on. However I feel like my presence in front of the class improved and became more relaxed.
Cathy	Yes. I was much more nervous watching the tapes at first. They were so realistic. Of course, it got easier near the end, with the third tape.

Roger — Later I was able to judge myself more accurately because I had something to compare the tape to beyond my own presence.

Mary — I was embarrassed about the whole thing at first. But the opportunity of observing for myself how my discipline style affected pacing made me convinced of its value. There were other things such as conducting techniques and tuning issues which were better analyzed on tape than in person at this stage.

Nine participants indicated that their feelings about viewing the videotapes became more positive during the semester or noted improvements in themselves as teachers. Trent noticed that he began to see himself more as a teacher than a student. Some student teachers reported that their feelings didn't really change much. Roger didn't specify how he felt, but he stated that his ability to judge himself improved with experience.

Question 8. What were the positive aspects of having videotaped feedback? Responses are presented in Table 21.

TABLE 21. Positive Perceptions of Videotaping

Positive Aspects	Number of responses
Seeing problems or mistakes	6
Seeing myself objectively	4
Seeing pupils' behavior or reactions	4
Seeing good habits	3
Seeing events that I missed	2
Seeing many things at once	1
Seeing exactly what happened	1
Seeing for myself was stronger	1
Seeing lesson pacing	1
Providing possibility of multiple viewings	1
Giving me something to share with my family	1

Half the participants felt that the opportunity to see their own problems or mistakes was a positive aspect of viewing the videotapes. Four of them

appreciated the opportunity to view themselves objectively, and four reported that it gave them a chance to observe their pupils' reactions to the lesson. Three students were pleased to be able to see the positive aspects of their teaching. Several individual responses were given, one of which was rather unexpected: a student commented that the videotape gave her the opportunity to share what she was doing with her family.

Question 9. What were the negative aspects of having videotaped feedback? Responses are presented in Table 22.

TABLE 22. Negative Perceptions of Videotaping

Negative Aspects	Number of responses
No negative aspects	5
Camera changes atmosphere	3
Camera can't catch everything	2
Tedious to watch	1
I am more critical of myself	1
Hard to find time to watch	1
Videotapes don't lie	1
Watching with cooperating teacher	1
Mistakes are harder to forget	1
Viewing was mildly stressful	1

Almost half the participants felt there were no negative aspects to the videotaping procedures. Three mentioned the fact that the presence of the camera tended to "change the atmosphere" or affect pupils' behavior in some way. Only one student mentioned the time factor as a drawback.

Question 10. Did you feel you were able to make a realistic assessment of your own work? Why or why not?

All participants gave a positive response to this question. A few acknowledged that they tend to be harder on themselves than anyone else, but that this characteristic helped them to grow even more.

Question 11. Were the observation instruments helpful to you? Did you find any one of them to be more useful than the others?

Five participants responded that the observation instruments were indeed helpful to them because they provided specific things to look for. Three felt that the instruments were "somewhat" helpful. Three indicated that they were not particularly helpful; that they would have preferred to watch the videotapes and respond freely. One commented that just viewing the tapes was very helpful.

Opinions varied on the question of whether one instrument was more helpful than the others. One participant favored Observation Instrument #1 which focused on the teacher. Three preferred Observation Instrument #3 which focused on classroom management. One appreciated Observation Instrument #2 because it helped him discover something important about the pacing of his rehearsals, but several others indicated that this instrument was less helpful to them.

Question 12. How did you feel about watching one of the videotaped lessons with your cooperating teacher? Were his/her comments helpful?

Seven participants indicated that they felt fine about watching a tape with their cooperating teacher. Three admitted to feeling a little uncomfortable. Two were very nervous or uncomfortable. Regarding whether the cooperating teacher's comments were helpful, eight student teachers replied that they were very helpful. Two had no comment. One felt the teacher's comments were not particularly helpful. Another reported that her cooperating teacher made very

few comments and suggested providing a list of questions or issues for the cooperating teachers to discuss with the student teachers.

Question 13. How did you feel about watching one of the videotaped lessons with your university supervisor? Were his/her comments helpful?

Nine participants felt fine about viewing a tape with their university supervisor. Two felt nervous or uncomfortable. One student teacher was unable to view a tape with the university supervisor due to scheduling problems. All eleven students who viewed a tape with their supervisor found it to be a very helpful experience. One commented that having help from his supervisor was the best part of the experience.

Question 14. How many times did you videotape your teaching during the experience?

Nine participants videotaped themselves three times as required. Three videotaped more often: Richard taped about eight times, Trent taped six times, and Jana taped five times. One participant made only two videotapes due to scheduling problems in the latter part of the semester.

Question 15. How many times, on average, did you watch each videotape?

All but two participants watched their videotapes more than once; some viewed the videotapes as many as three times each.

Question 16. Would you recommend the use of videotaped feedback for all future student teachers in music? If so, how often should the following events occur: (1) videotaping self; (2) viewing with cooperating teacher; (3) viewing with university supervisor; (4) viewing on your own.

All participants positively supported the use of videotaped feedback during the student teaching experience. Their frequency recommendations are reported in Table 23.

TABLE 23. Videotaping Frequency Recommendations

Event	Number of responses: More than 3 times	At least 3 times	Fewer than 3 times
Videotaping self	3	9	0
Viewing with coop. teacher	1	2	9
Viewing with univ. supervisor	1	2	9
Viewing on your own	6	6	0

The majority of the participants recommended that student teachers videotape themselves at least three times during the experience. Most felt that viewing a tape with a cooperating teacher or university supervisor should occur fewer than three times. They were divided on the issue of viewing on their own; half suggested that student teachers view on their own at least three times, while the other half recommended that this should occur more than three times.

Question 17. What single activity during student teaching (observation, teaching, discussion, etc.) seemed most valuable to you?

Eight participants indicated that teaching was the single most important activity during student teaching. Two of the eight added that discussion with the cooperating teacher and/or university supervisor was equally important. Three individuals gave other responses: (1) observing, then talking with the cooperating teacher; (2) observing after attempting to teach a similar lesson, and (3) discussions which took place in campus-based group sessions with the university supervisor.

Question 18. Has your student teaching experience changed your mind about what skills a good music educator should possess? Please list important skills. A comparison of before and after responses is presented in Table 24.

TABLE 24. Desired Skills for Music Educators

Skill	No. of responses Before experience	After experience
Musicianship	7	8
Knowledge about music	7	3
Organization	6	4
Leadership	4	0
Management/Discipline	3	4
Patience	3	3
Communication skills	3	1
Creativity	3	3
People skills	2	1
Motivation skills	2	0
Caring/understanding pupils	2	5
Other	14	16

The skill of musicianship, listed by more than half the participants, was still considered highly important after student teaching. Several skills which were thought to be important before seemed to be less important at the conclusion of the experience: knowledge about music, organization, leadership, communication, people skills, and motivation skills. Two skills seemed to be more important at this point: management/discipline skills and caring or concern for students. Both patience and creativity received the same number of responses as before.

Two skills which were listed by only one participant before student teaching received two mentions this time: a sense of humor and the ability to set short and long-term goals. Flexibility and sequencing skills appeared on the list again with one vote each.

Some new skills appeared in participants' responses after student teaching which were not listed before: lesson planning skills, pacing, and enthusiasm received two mentions each. Other new skills included:

having a pleasing personality, confidence, ability to perform many tasks at once, a positive attitude, focus, dedication, "teacher sense," a musical life outside the classroom, and willingness to work long hours.

Question 19. Which of the following teaching situations appeal most to you now? Responses are presented in Table 25.

TABLE 25. Teaching Level Aspirations

Participant	No. of jobs circled	Aspired teaching levels
Kristin	3	MS & HS Vocal, Higher Ed.
Anna	3	Elem. & HS Vocal, Private
Kendra	2	Elem., Private
Trent	2	MS & HS Band
Dan	2	MS & HS Band
Beth	4	Elem./MS Vocal, Higher Ed., Private
Nick	2	MS & HS Vocal
Richard	3	Higher Ed., Private, Other-Performance
Jana	3	MS & HS Band, Private
Cathy	3	Elem., MS Vocal, Private
Roger	2	MS & HS Band
Mary	4	Elem. & HS Vocal, Private, Other

Five of the participants listed the same teaching level aspirations on both the Entry and Exit Questionnaires. Seven participants made minor changes in their responses. Kristin added an interest in teaching high school vocal music while Beth dropped high school vocal from her list. Nick replaced elementary vocal music with middle school vocal music in his response. Jana added high school band to her list. Cathy added an interest in middle school vocal music but dropped higher education. Richard added private lessons, but Roger omitted them from his aspirations this time. Mary exchanged middle school vocal for high school vocal and added an interest in church music to her responses.

Question 20. How certain are you now that you want to become a music teacher?

Ten participants (seven before) were very certain they wanted to become music teachers. Two students (one before) were a little uncertain following the experience.

Question 21. How prepared do you feel to enter the music teaching profession today?

Ten participants, rather than five, now felt very prepared to enter the profession. Two indicated that they felt somewhat prepared; one of them listed two areas of concern: lack of experience in choosing literature and the administrative side of high school teaching.

Cooperating Teacher Exit Questionnaires

At the conclusion of the student teaching experience the cooperating teachers were asked to complete an Exit Questionnaire. Eleven cooperating teachers were surveyed during the second half of student teaching. One cooperating teacher worked with two different student teachers involved in the study.

In the first set of questions cooperating teachers were asked to describe their student's "teacher self-image" during the experience. Did it change in some areas? Did it remain constant in others? Were there specific events or activities that made changes in their attitudes or self-image? Their responses are presented in Table 26.

TABLE 26. Cooperating Teachers' End-Point Perceptions

Student	Description of self-image	Changes in self-image; events affecting change
Kristin	Had a "commanding presence."	Gained confidence after acceptance by pupils. Was always listening/learning.
Anna	Rather timid at first.	Gained confidence and proficiency through daily interactions with pupils.
Kendra	A little intimidated by high school pupils.	Began to grow when she started to teach.
Trent	Low self-image when teaching large group.	Did well in small groups. Improved very little with the large group.
Dan	Very confident in his teaching.	Working with pupils in problem areas steadily improved his work.
Beth	Very self-confident and opinionated.	Had incident with angry parent. Gained confidence when she had class alone.
Nick	Confident, but reserved initially.	More relaxed as he got to know pupils. Working with different levels helped.
Richard	Experienced. Self-image fairly constant.	Seeing himself on video increased his level of confidence.
Jana	Enthusiastic and confident from start.	Working with pupils helped growth; she handled one negative experience well.
Cathy	Improved some with experience.	Giving her more responsibility; letting her survive a class on her own.
Roger	Self-image grew tremendously.	He learned to take control of difficult situations toward the end.
Mary	Gained confidence as she went.	One-on-one conducting instruction and conducting a concert piece helped her.

Table 26 reveals that all cooperating teachers reported some growth in their student teacher's self-image during this time. Most teachers felt it was the actual teaching experience which boosted their confidence. Richard's supervisor, however, believed that Richard was helped by the opportunity to view himself on videotape.

Next the teachers were asked how they perceived their interns' level of commitment to the professional body of knowledge during the experience. Seven student teachers were described as having a very high level of commitment. Two student teachers were described as fairly knowledgeable but aware of areas they needed to work on. Three cooperating teachers had concerns: one reported that his intern possessed strong musicianship skills but had some difficulty communicating musicianship; another stated her student teacher seemed unconcerned about her weak piano skills; and a third teacher commented that the videotaping helped make his intern aware of the need to prepare for rehearsals.

Cooperating teachers were asked to describe their personal view of the student as a professional educator during the semester. They were also asked how their pupils viewed the student teacher. Did they see him/her as a "regular" teacher? Why or why not? Did they feel their student teacher was ready to enter the professional work force tomorrow? Table 27 presents their responses.

TABLE 27. Cooperating Teachers' End-Point Professional Views

Student	Teacher's view as professional educator	Pupils' view as professional educator	Preparation for the field?
Kristin	Confident when she came; proved herself during experience.	Saw her as regular teacher more than any they have ever had.	Yes; she was ready yesterday!
Anna	First saw her as typical; almost saw her as full-fledged at the end.	Viewed her as teacher because she proved her proficiency.	Yes; well prepared except piano
Kendra	Saw her as more poised/professional toward the end.	Never viewed her as regular but gave her respect/cooperation.	Yes; student teaching is harder.
Trent	He grew in knowledge but not much in confidence.	Never got the total respect of large group; did win small groups.	Probably ready for junior high.
Dan	Became more an assistant and less a student teacher.	Gained respect for him as teacher rather than as student teacher.	Yes; grew in knowledge/ confidence.
Beth	Lacked initiative; had to be pushed; did not meet deadlines.	Viewed as regular but she wasn't really consistent with them.	Above average but needs work.
Nick	I knew the first time I watched him he'd be a fine educator.	Viewed as regular teacher because I gave them no choice.	Yes; great people skills/ musicianship
Richard	I had confidence in him from the beginning.	Pupils gave him the same respect they gave us.	Yes; ready. Knows his "stuff."
Jana	Became more a teacher than student teacher by the end.	Mostly regular, but the label of student teacher interferes.	Yes; she is confident, capable.
Cathy	Respected musician-ship; but sensed a lack of commitment.	They liked and accepted her.	Yes; if she makes the commitment.

Roger	Unsure of his ability to control class at first, but he grew.	Saw him as "one of the guys," then began to respect him.	Has growing to do, but good skills.
Mary	Appreciated her professional approach and preparation.	Regular teacher; had maturity, confidence, knowledge.	Absolutely.

As seen in Table 27, most cooperating teachers had positive views of their student teachers as professionals. Three students (Anna, Dan, and Jana) received very high professional praise. Some concerns were expressed about three students. Most cooperating teachers felt their subjects were ready for the classroom, but a few pointed out that their interns still had some growing to do. A surprising number of the cooperating teachers believed that their pupils saw the student teacher as a "regular teacher." This was a contrast from the mid-point when only one cooperating teacher reported this.

The next set of questions regarded the value of the videotaping procedures. Cooperating teachers' responses to these questions were reported in Chapter 5, because their videotape viewing experiences occurred before the mid-point of the semester.

Seven cooperating teachers involved in the second half of the semester made comments about the videotaping concept even though they themselves did not have an opportunity to view a tape with their student teacher. When asked whether they would be likely to use videotaped feedback in coaching future student teachers, six of the seven responded in the affirmative for a variety of reasons: (1) it is valuable for the student teacher to go watch the tape and think about the issues discussed; (2) it is always helpful to see oneself because it validates what one has been told; (3) it really shows the student teachers how effective they are; (4) it helps develop conducting skills; (5) it can be used in the future and for comparison; and (6) it helps them see themselves

as their pupils see them. One of these teachers reported that he had been videotaping his student teachers for years.

University Supervisor Exit Questionnaires

Eight university supervisors observed and interacted with the twelve student teachers involved in this study. One supervisor had four student teachers participating in the study, and two supervisors had two student teachers each. One student teacher had two different university supervisors, one for the elementary level and another for the secondary level. The others had the same university supervisor throughout the experience. At the conclusion of the semester supervisors completed one Exit Questionnaire for each student teacher they observed. Most of the questions on the University Supervisor Exit Questionnaire were identical to those on the Cooperating Teacher Exit Questionnaire. This produced two different perspectives on each student teacher.

First, each university supervisor was asked to describe his or her student teacher's "teacher self-image" during the experience. Did it change in some areas? Did it remain constant in others? Were there specific events or activities that made changes in his or her attitudes or self-image? Responses are shown in Table 28.

TABLE 28. University Supervisors' End-Point Perceptions

Student	Description of self-image	Changes in self-image; events affecting change
Kristin	Teacher self-image grew stronger.	Grew as she had teaching success and did "on the spot" problem solving.
Anna	Quite confident from beginning.	Her pupils' progress and positive feedback from supervisors aided growth.
Kendra	Quite weak at the beginning.	Improved more at the elementary level as her teaching skills grew.
Trent	Took him a long time to feel authoritative.	Had to really assert himself once when cooperating teacher was gone.
Dan	Gained confidence as he saw his successes.	Having full responsibility for the band helped his confidence.
Beth	More confident than typical all along.	She knew what she wanted from the very beginning.
Nick	Lacked confidence at the beginning.	Cooperating teacher guidance and seeing pupils make progress helped.
Richard	Introspective and reserved at first.	Began to see himself as teacher after the second observation/discussion.
Jana	Changed from task- to goal-oriented.	Handling discipline situations helped her become more authoritative.
Cathy	Confident; father is music teacher.	No longer sure she wants to teach in public schools; enjoys private teaching.
Roger	Shy and reserved at first.	He improved each time I observed and discussed things with him
Mary	Humble; mature; reflective.	No specific attitude changes observed.

University supervisors reported growth or change in 10 students' teacher self-images during the semester. They perceived two student teachers to be more stable throughout the experience. Teaching success, pupil progress, classroom control, and positive feedback from supervisors were cited as contributing factors.

Next, the supervisors were asked about their student teachers' level of commitment to the professional body of knowledge during the experience. University supervisors identified high levels of commitment to professional knowledge in seven of the twelve student teachers. One supervisor reported growth in that area when his student teacher began to realize the importance of issues discussed in methods class. Concerns were expressed in three cases. One supervisor detected a "lack of enthusiasm for the instructional process" in one student teacher. Another felt that his student teacher's level of commitment was "slow in coming." A third supervisor observed "no effort to find new material or ideas" in one of his interns.

University supervisors were given the opportunity to describe their personal views of the student teachers as professional educators during the semester. They were also asked their opinions on whether the student teachers were ready to enter the professional work force tomorrow. Table 29 presents their responses.

TABLE 29. University Supervisors' Professional Views in Semester

Student	Supervisor's professional views during semester	Is participant ready to enter the work force?
Kristin	I had confidence in her from the beginning; her performance was superior.	Yes; she is exceptional; she will become a master teacher in a short time.
Anna	I was not very confident before she began. We talked at length; she determined to succeed, and did!	Yes; she had a positive experience and has skills and knowledge to begin.
Kendra	Knew little about her at first. She has some weaknesses in crucial areas.	No; she lacks commitment and desire to be a successful educator.
Trent	He really matured in terms of being a leader with authority.	Absolutely; excellent skills, knowledge, attitude.
Dan	I became more confident in his ability; he is as good as any student teacher I have had.	Absolutely; he is ready to go teach.
Beth	More confident than I thought; handled discipline better than I expected.	Yes; well prepared in subject matter and discipline skills.
Nick	Confident in him from first; my personal view has only become more positive.	Yes; he is ready; would do well, but I don't think teaching is his first choice.
Richard	I saw him become more committed as the semester progressed.	Yes; could be successful. The question is his commitment to teaching.
Jana	I saw her mature and relax into a teaching role. She was uncertain about junior high; now loves it.	Absolutely; she is in command and has wonderful musical skills.
Cathy	I no longer see her as a long term music educator.	Could handle elementary teaching, but pupils may sense her lack of interest.

Roger	I was concerned at first about his shyness; he became much animated over time.	Yes; some reservations about his assertiveness, but more confidence now.
Mary	I feel better about her now that I've watched her endure the daily grind.	Yes, but only in a healthy, secure situation. Couldn't survive large city system.

Table 29 reveals that the university supervisors' professional views of 10 student teachers had grown during the semester . They were absolutely convinced in six cases that the subject was ready for the field. However, supervisors again expressed concerns about three student teachers' level of commitment to the profession. These were the same three they were concerned about in the area of commitment to the professional body of knowledge. Other concerns were named in three cases: (1) that teaching was not a student's first choice; (2) that a student still had some difficulty being assertive; and (3) that a subject would only do well in a "secure" situation. One student teacher was considered not ready to enter the profession.

One set of questions was presented only to the university supervisors. How did you view this student's teacher identity when he/she first entered the program? How do you view it now? What factors other than student teaching (courses, activities, etc.) contributed to this student's development in your opinion? Responses are presented in Table 30.

TABLE 30. University Supervisors' Teacher Identity Views

Student	Early vs. current teacher identity	Contributing factors
Kristin	A little tentative at first; she's a perfectionist.	Participation in each school's programs; work with kids at church.
Anna	Didn't see herself as teacher at first; had little experience with children.	Putting ideas/plans from methods courses into action. Doing process.
Kendra	Not comfortable with teacher role at first.	Planning/teaching her own lessons; working with children in church groups.
Trent	Strong to begin with; a model student who just had to learn the "gestures" of model teaching.	Peer teaching helped, but student teaching made him effective.
Dan	Came into program with positive view; was a good student; showed great potential.	Was a leader in Phi Mu Alpha; continued good performance as student.
Beth	Not as confident in front of peers; not as strong and consistent in classroom management.	Peer teaching was helpful.
Nick	Had experience teaching in a private school. Had a gentle, kind spirit, and enjoys teaching process.	Experience with children was big contribution; did well in methods courses.
Richard	I believe his "teacher self" wanted to emerge but he tried to deny it; lack of confidence/commitment.	Teaching during the practicum helped his self-image in front of a class.
Jana	Was a performer who considered teaching a viable alternative. Now she is a teacher.	Peer teaching helped skills, but student teaching convinced her.
Cathy	Ready to take on the world. Now she wants something safer; to control pupils, her time, energy.	Private teaching; also her father was a successful music educator.

Roger	Seriously shy; lacked confidence and communication skills. Briefly changed major, but returned.	Mainly student teaching plus encouragement from supervisors.
Mary	A re-emerging teacher trying to make the new fit the old.	Private teaching and class discussions helped.

Five participants were viewed as entering their university programs as strong students or musician-performers. Seven student teachers were viewed as less sure of themselves in the beginning, but each of them appeared to make progress in this area. Several university supervisors listed factors other than student teaching which might have contributed to teacher self-image development: working with children at church (two responses); peer-teaching experiences (two responses); methods courses (one response); leadership in student organizations (one response); private teaching (two responses); group discussions in university courses (one response); and having a parent in the music education field (one response). In seven of the twelve cases, however, university supervisors stated that actual teaching experience or student teaching experience made the biggest difference.

The next set of questions regarded the value of the videotaping experience. Was it valuable for them to sit down with the student teacher to view and discuss a videotaped lesson? Was it valuable for the student teacher? Six of the eight university supervisors were able to view and discuss a tape with a student teacher. One supervisor did not view a videotape because of scheduling problems with the student teacher. The other did not have the opportunity because the student teacher viewed the tape with her other university supervisor. Five of the six supervisors who viewed a tape with their student found the experience to be helpful to them personally. Several supervisors stated that viewing the tape with the student helped them point out very specific aspects of the instructional process and generated productive

discussion. One supervisor commented that viewing the tape with her particular student teacher was not that productive, but she believed it would be valuable for most student teachers.

The supervisors also identified some ways in which the experience was valuable for each student teacher: (1) it provided an objective view for the student teacher; (2) we both learned more about her attitude toward teaching from watching her interact with the pupils; (3) it helped to define specific problems in classroom control techniques; (4) he learned that he really looked like a teacher up there; (5) seeing himself on tape convinced him he could do it; (6) she was able to work on specific changes because we could just stop the tape and say "try it this way;" and (7) she received a lot of positive feedback in addition to ideas for alternate ways of approaching things.

None of the university supervisors had a problem arranging to videotape their student teachers, but three experienced difficulty in finding time to view the tape together. When asked if there were any negative aspects to the videotaping procedure, the majority found no negative aspects. One reported that the presence of the camera was a slight distraction for the class.

The final question addressed whether the university supervisor would be likely to use videotaped feedback in coaching future student teachers if it were not required in their programs. Eight supervisors reported that they definitely would. Following are some of their comments:

> Definitely yes! It is such a powerful tool for reflective thinking and self-evaluation. It is absolutely essential for improvement.
>
> Yes. It is an invaluable tool. We should use it more.
>
> I would use it all the time. It is much more effective to be able to view the tape and discuss situations as they are presented there than trying to discuss in a "remember when" frame. I believe it also allows an excellent resource for self evaluation and reflection - this is essential!

Absolutely. We already require teaching portfolios and require them to videotape regularly throughout their preservice careers.

Yes. People perceive differently when they try to remember how they've taught as opposed to seeing what actually happened. Sheer memory is not trustworthy. Students will say, "I could have sworn I said this or did that;" nothing I say can convince them otherwise. But when they see for themselves, they are sometimes surprised.

Summary

The purpose of this chapter was to document participants' perceptions of themselves and their experiences during the second half of the student teaching semester. The chapter presented information from journal entries recorded between the mid-point and the final week of student teaching, participants' reactions to the third videotaped observation, and comments from exiting student teachers, cooperating teachers, and university supervisors.

A comparison of journal entries from the first half of the experience with those from the second half revealed a large decline in the number of comments related to self. There were also fewer entries in the categories of pupils' behavior and instructional activities. Entries increased, however, in the areas of pupils' learning and of cooperating teachers. Eleven of the twelve participants were able to complete a third videotape. All but one had something positive to say about their third videotape viewing experience.

Student Teacher Exit Questionnaires revealed that 10 participants perceived positive changes in themselves or in their attitudes toward teaching during the experience. All but one were able to identify points in the experience when they felt most like a teacher. Participants believed their pupils saw them primarily as helpers at the beginning but respected them as authorities or teachers at the end.

Half the participants indicated that their feelings about viewing themselves on videotape became more positive during the experience, while the other half reported that their feelings remained about the same. They listed 25 positive aspects to the videotaping procedures (11 different issues) and 12 negative aspects (9 different issues). All participants viewed and discussed a tape with their cooperating teacher and eight students found the experience to be very helpful. Eleven participants viewed and discussed a tape with their university supervisor, and all of them found that experience to be helpful. Three participants videotaped their teaching more than three times during the semester. Most of them watched each videotape more than once. All participants recommended the use of videotaping with future student teachers.

Eight participants perceived teaching to be the single most important activity during the experience. The others identified discussions with cooperating teachers and university supervisors to be highly important. Perceptions regarding desired skills for music educators changed slightly at the end of the experience. Musicianship was still most important to the group, but knowledge about music, organization, and leadership skills seemed less important. The ability to care about students and the development of discipline skills seemed more important than before. Ten of the twelve participants felt very certain they wanted to become music teachers after student teaching, and ten felt very prepared to enter the profession.

Eleven cooperating teachers completed Exit Questionnaires at the conclusion of the study. All reported some growth in their student teachers' self-images during the semester. Most perceived a high level of commitment to the professional body of knowledge from their interns, and all believed their participants were ready to enter the field. Many teachers felt that their pupils viewed their student teacher as a "regular" teacher during the experience.

Seven of these cooperating teachers did not have the opportunity to view and discuss a student teacher videotape because they were not involved during the first half of the semester. Six of the seven indicated, though, that they would be likely to use videotaped feedback with future student teachers because they believed the concept had value.

Eight university supervisors completed Exit Questionnaires. They reported change or growth in 10 of the 12 student teachers' self-images during the semester. Supervisors identified high levels of professional commitment in eight of the student teachers but expressed concerns about three others. Half the participants were described as ready to enter the profession without reservation.

University supervisors had the opportunity to evaluate each student's teacher identity growth from the time the student first entered the program. Five students were described as fairly strong from the beginning while seven appeared to grow over time. Several supervisors agreed that the student teaching experience had contributed most to their participant's growth in teacher identity. A few other contributing factors were listed as well: working with children in church groups and peer teaching received several mentions each.

Six of the eight university supervisors were able to view and discuss a tape with their student teacher. Five found the experience to be helpful to themselves and to the student. They identified seven positive aspects to the videotaping experience and one negative aspect. All the supervisors reported that they would definitely use videotaped feedback with future student teachers even if it were not required.

CHAPTER VII

INTERPRETATION

The purpose of this chapter is to present an interpretation of different groups' perceptions of music student teacher role development and the effects of videotape analysis on their role development, using the framework of symbolic interaction. Symbolic interaction is a theory of human behavior which has been used to study ways in which people are socialized into a profession (Becker, Geer, Hughes, & Strauss; 1961; L'Roy, 1983; Wolfgang, 1990; Cox, 1994; Paul, 1995). This theory maintains that socialization is an interaction between experiences and the meanings participants give to their experiences. Some important elements of symbolic interaction are described in this section in order to clarify the interpretion of data in this study: (1) social groups; (2) reference groups; (3) taking the role of others; (4) learning and using the gestures of the profession; and (5) being defined in the role by significant others.

Groups which share a particular body of norms, values, and beliefs among their individuals are called *social groups.* A social group to which a person shows a strong commitment is called a *reference group.* Members of this group become important *references* as an individual seeks to explore and interpret meanings from experiences. In order to enter a reference group, individuals symbolically *take on the role* of other members of the group. This allows participants to view themselves as group members view them and act as they perceive group members expect them to act. In order to take on a new role (group membership defines a role for each member), participants must learn the

appropriate language, behaviors, values, or *gestures* which are part of that role. Those people to whom participants most closely align themselves are known as *significant others.* Significant others are strong influences on participants' decisions and actions. When symbolic interaction terminology is applied to the process of becoming a music teacher, it implies that students will: (1) choose "teachers" as the primary reference group to which they wish to belong; (2) take on the role of teacher by practicing the gestures of teaching; and (3) seek the approval of significant others in the profession to help define themselves in that role.

Identifying student teachers' concerns during the student teaching experience provides one way of examining student teacher role development. Fuller (1969) discovered that neophytes move through three levels of concerns in the process of becoming teachers. She labeled these levels the pre-teaching phase, the early teaching phase, and the late teaching phase. In the pre-teaching phase (Level I) students are typically preoccupied with personal concerns not related to teaching. In the early teaching phase (Level II) students are concerned with aspects of their own performance as teachers. Students who begin to develop concerns for pupil learning are moving into the late teaching phase (Level III) characteristic of mature teachers.

Identifying signs of occupational identity in the subjects provides another way to explore student teacher role development. A strong occupational identity may be an important indicator of career success (Carper, 1970). Data generated from this study will be examined in regard to three of four categories of occupational identity, or role development, outlined by Carper:

Category I: Ownership of occupational title and identity
Category II: Commitment to professional tasks and knowledge
Category III: Institutional position and reference group identification

Reference group identification is particularly important, because people choose reference groups based upon what type of behaviors they want to take on. Student teachers whose reference group is still "student" or "musician" will have a much more difficult time in acquiring "real teacher" behaviors; they have not yet associated themselves with the group of professional teachers towards which their degree is leading.

In order to assess participants' role development in this study, data were collected from a number of sources regarding student teachers' thoughts, feelings, concerns, and performance as they progressed through their student teaching semester. Major data collection points were: (1) the early weeks of student teaching (entry questionnaires, observation instruments); (2) the mid-point of the experience (observation instruments, cooperating teacher questionnaires); and (3) the end of the semester (student teacher, cooperating teacher, and university supervisor questionnaires, and observation instruments). In addition, student teachers kept journals during the semester for recording their own reflections on the process of becoming a teacher.

Analysis of Early Role Development Issues

Three sources of data provided information about participants' levels of role development in the early stage of the student teaching experience. The first source was the Student Teacher Entry Questionnaire, the second was the participants' journals, and the third was Observation Instrument #1, which was completed at the time of the first videotaping.

Student Teacher Entry Questionnaires

The Student Teacher Entry Questionnaire contained several questions designed to explore factors which influenced participants' desire to enter the field of music education. The participants in this study, like many music

educators, began their careers in the role of musician-performer. Most of them became interested in music at an early age through involvement in active music making. All but one of the participants reported musical experiences as very important influences on their decisions to teach music. Six participants reported that musicians and music teachers were also very influential in their career choice. This provides some insight into which individuals were considered significant others and may indicate signs of reference group identification. Ten participants made the decision to teach music while they were still in high school. Seven claimed to be "very certain" about this decision.

Teaching experiences also play an important role in an individual's decision to teach. These experiences allow people to see themselves in the role they desire to take on. All participants had some teaching-related experiences prior to student teaching. About half of them had worked in non-musical teaching situations, coached peer groups, taught private lessons, or directed ensembles. Others had served as teacher's aides or camp counselors. As a result, many of these participants had begun trying on the role and title of "teacher" (Carper Category I) before they entered student teaching.

Participants' ownership of the teacher title was stronger, however, in some settings than in others. Most subjects saw themselves as teachers in their recent experiences with public school students, but they still felt more like students when in contact with their university supervisors. Of all the participants, Beth appeared to have the strongest teacher identity prior to student teaching. Trent, Nick, Richard, and Jana seemed to view themselves primarily as students at the beginning of the semester.

The concerns, fears, expectations, and goals expressed by the participants prior to student teaching revealed information about their early levels of thought development. Several students exhibited one type of Fuller

Level II ("Where do I stand?") concerns. Kristin, for example, was anxious about her relationship with the cooperating teacher:

> I'm nervous about the cooperating teacher - will she really let me do very much, will I be there late into the night, and will I get a chance to show her what I can do?

Five other participants expressed self concerns related to their physical appearance or well-being: Kendra, Dan, and Cathy were worried about "being small" or "looking young;" Roger was concerned about "having a commanding presence;" and Mary was nervous about possessing the "physical stamina" required for teaching.

Participants also exhibited another type of Fuller Level II ("How adequate am I?") concerns. Dan, Richard, Jana, and Roger reported some anxiety about classroom control. Beth, Jana, and Mary were concerned about content or pacing of lessons. Beth was the only participant who voiced a Level III (pupil-related) concern before student teaching: she was worried that her pupils might not grasp the concepts she taught.

Participants' expectations or goals for the student teaching experience were generally centered in the Fuller Level II area; they hoped to improve their teaching skills and gain confidence in themselves as teachers. The only goal expressed in the Level III area was Beth's desire to "gain a better understanding of how pupils think, especially when it comes to their idea of music." The large percentage of participants expressing a desire to improve teaching skills may also be interpreted as Carper Category II (commitment to professional tasks and knowledge) signs of professional role development.

Early Journal Entries

An analysis of journal entries made within the first three weeks of student teaching provided more clues about the participants' early levels of thought

development. Participants made more entries related to Fuller Level II (self-as-teacher) concerns than anything else during this time. Following are comments from students who seem to be asking "Where do I stand?":

> I'm tired! But it was a good first day. . . I felt a little out of place in the teacher's lunchroom . . . (Kristin)

> I'm still not quite sure what the kids think of me. I still get some pretty funny looks... (Kendra)

> I think I have made a good impression with the high school pupils, finally! . . . I don't think I have gotten any of them hating me at this point and that was kind of my goal. (Trent)

Even more participants made Level II comments regarding their adequacy as teachers. Some comments were positive; some were negative:

> I did feel a little flustered at times because I didn't feel like my teaching was smooth. (Kristin)

> My university supervisor came to watch me. I thought the lesson went pretty well except for, of course, discipline. (Kendra)

> I thought that my lessons went really well this time around. The morning session was a little wild at the end, and I should have definitely written some names on the board. (Trent)

> My lesson plan had a lot of stuff in it, so I was worried about getting it all in . . . (Nick)

> I actually taught most of the class time (50 minutes). I was surprised that we didn't make it through my lesson plan all the way. I was always worried about not having enough . . . (Jana)

> I need to watch the clock more to have a better sense of pacing. And I need much more of a sense of play. How the children love "games". (Mary)

Some of these comments reveal participants' concerns about classroom control. Fuller believed that this issue was part of the larger concern of self-adequacy in the classroom (Level II). References to pupils' behavior, both good

and bad, ranked third highest in the number of journal entries during the early weeks of student teaching.

There were other comments which were definitely self-related but focused more on how the individuals felt physically or emotionally:

> Today was a pretty good day except that I was tired and a little spacey. Oh well. What's new. . . (Anna)

> (University supervisor) will be observing me tomorrow . . . I'm really not nervous but more anxious. (Nick)

> Finally it's Friday! I can't believe how exhausted I've been this week! I fell asleep at 8:15 last night! (Jana)

The second largest category of journal entries was instructional activities. Participants made many references to lesson activities, successful teaching strategies, or discipline techniques. Their interest in this area might be interpreted as a sign of Carper Category II (commitment to tasks) thinking.

The lowest number of journal entries referred to pupils' learning, Level III on Fuller's scale. This is consistent with Fuller's and others' research indicating that early student teaching concerns are primarily self-related rather than pupil-related. Nine participants exhibited at least one Level III concern in their journal, however. Following are some examples:

> I do feel like I helped each class accomplish something today - maybe even to have a musical experience! (Kristin)

> I had Frank (a mainstreamed child) play an Orff instrument. He wasn't always on the beat, but he tried hard, and for the first time I saw him smile. (Kendra)

> Tom is learning a lot and at a very fast pace. . . I am really happy that the guys in the percussion section have accepted him and are willing to help him out. (Trent)

> Many of them got the answer correct with the first or second attempt . . . It also helped the leaders to become confident in their own work. (Beth)

> Tammy is lazy and very concerned about making mistakes. It is a challenge to motivate her to join the class. . . (Jana)

> I taught two second grade classes alone. The first could not grasp an activity. I thought it was a concentration problem until the next class did the same thing! (Cathy)

> People who do not get bogged down in music may be better players in the long run, but they just seem to be unable to concentrate at the time. (Roger)

> The fifth grade are almost a breed apart. When I can engage their brains it is really fun! They are capable of a different kind of thinking. (Mary)

While most participants made only one Level III (pupil-related) comment in their journal during the early weeks of student teaching, there were four who made more. Kristin, Kendra, Jana, and Roger seemed more concerned about pupil learning; they made about five entries each in this area.

The First Videotaping

Observation Instrument #1 was the third source of information on the subjects' levels of thought development. Participants completed this form after recording and viewing their first videotape during the third week of student teaching. Some reactions to this taping could be categorized as Fuller Level I (self) concerns. Anna and Cathy were not thinking about teaching when they made the following comments:

> I said "O.K." a few too many times. Glad I was able to watch myself and evaluate from an outside view. (I need a haircut!) (Anna)

> I didn't know I talk so much like a northerner! (Cathy)

Three students were focused on self-as-teacher (Fuller Level II) issues such as discipline or ability to keep pupils on task. These issues also seem to indicate signs of commitment to professional tasks (Carper Category II). Only Dan, Beth, and Jana exhibited pupil-related (Fuller Level III) concerns after watching

the first videotape. They each commented that their pupils seemed to find the lesson interesting or enjoyable. Six of the twelve participants had positive things to say about the first experience of viewing themselves on videotape. One student, Kendra, was very uncomfortable with the experience.

Analysis of Mid-Point Role Development Issues

Three sources of data provided information about participants' levels of role development at the mid-point of the student teaching experience. One source was participants' journals, another Observation Instrument #2, which was completed at the time of the second videotaping, and the third was a group of Cooperating Teacher Exit Questionnaires.

Mid-Point Journal Entries

A comparison of early and mid-point journal entries in Chapter 5 revealed some changes in the student teachers' concerns. The number of entries related to themselves (Fuller Level I) declined in most cases, but four students (Kristin, Trent, Jana, and Mary) made more entries in the area of self-as-teacher (Fuller Level II). Trent seemed to be especially concerned about self-as-teacher issues with twice the number of entries in this area as before. His journal comments indicated that he was experiencing major difficulties in the area of classroom control. Following is a typical statement from Trent's journal near the mid-point:

> What do I do when I just cannot get control of the class? I have been sticking with (cooperating teacher's) discipline technique, but it just isn't working for me right now. I hope to come up with something that will work for me and find it soon.

Trent's comments throughout his journal revealed a strong commitment to take control of the issue and find a system that worked well for him, a sign of Category II (commitment to professional tasks) role development.

The issue of pupils' behavior, classified by Fuller as a Level II (self-adequacy) concern, appeared to increase at the mid-point of student teaching. Six participants had more entries regarding this issue than before, while six had about the same or fewer.

The topic of instructional activities experienced a large decline at the mid-point while the area of pupils' learning increased slightly. These data may indicate the beginning of a shift into Fuller Level III (pupil-related) concerns. Only six of the twelve student teachers made journal references to pupils' learning at the mid-point, however. The six student teachers were Kristin, Kendra, Trent, Jana, Roger, and Mary. Four of the six were the same ones who exhibited more pupil-related concerns than their peers in the early weeks of student teaching (Kristin, Kendra, Jana, and Roger).

The Second Videotaping

The second source of data on participants' levels of role development at the mid-point was Observation Instrument #2. Participants completed this form after recording and viewing their second videotape approximately halfway into the student teaching experience. Participants' reactions to this taping were different from those regarding the first taping in several ways. None of the student teachers made Fuller Level II comments related strictly to themselves, i.e. personal mannerisms, speech habits, appearance. Nine participants this time (three the first time) mentioned self-as-teacher issues, and the majority of their comments were positive rather than negative. This would seem to indicate an increase in Carper Category II (commitment to professional tasks) thinking.

Five student teachers (three the first time) commented on pupils' learning (Dan, Nick, Richard, Jana, and Mary). Dan and Jana both made Level III (pupil-related) comments regarding the first videotape. Ten participants (six the first time) reported feeling "good" or "better" about watching this tape as opposed to

the previous one. Kendra still maintained she did not like watching herself at all.

Cooperating Teacher Exit Questionnaires

Cooperating Teacher Exit Questionnaires provided the third source of data on participants' levels of role development at the mid-point of the experience. However only seven teachers completed questionnaires at this time; all were elementary vocal teachers whose students were moving on to teach at the secondary level. This group of teachers provided insight into signs of role development for seven participants (Kristin, Anna, Kendra, Beth, Nick, Cathy, and Mary). Six of these student teachers were described as having good teacher self-images during the experience. The same six were rated "moderately strong" in this category prior to student teaching. One student, Beth, was described as a little over-confident. She was the only participant with a "strong" teacher self-image rating before the experience. Three of these students (Kristin, Anna, and Nick) showed signs of increasing self-confidence in themselves as teachers according to their cooperating teachers.

Six of the seven teachers rated their subjects' level of commitment to the professional body of knowledge as very high. One teacher, however, reported that her student was not as committed in this area until she was evaluated:

> (Kendra) was not as eager to learn about ways to change a lesson to make it better, although she was willing. After her first evaluation she became a little more receptive so as to help in her second evaluation.

Kendra was one of four participants who were only "fairly certain" about their decision to teach music at the beginning of the study. She is also the one participant who was consistently uncomfortable with the videotape viewing experiences.

The mid-point cooperating teachers expressed positive views of their student teachers as professionals and described their subjects as "growing" and "improving" in many areas. They each had confidence in their student's ability to succeed as a teacher in the field. Beth's cooperating teacher believed her pupils even saw her as a "regular" teacher, perhaps because of her strong teacher self-image.

Eleven cooperating teachers had the opportunity to view and discuss a videotape with their interns at the mid-point. Their comments about this experience revealed that the videotaping did contribute to student teachers' role development in some areas. Ten teachers reported the videotape viewing to be a valuable experience for their student teachers. Many of their comments revealed that the videotapes helped students identify self-as-teacher (Fuller Level II) issues that they wanted to resolve. Six teachers mentioned that the videos made their student teacher more aware of how the pupils were responding to their teaching (Fuller Level III): (1) she noticed pupil behavior that she missed while teaching; (2) it helped her learn to be more concise when talking to the pupils; (3) it helped point out some communication problems with the pupils; (4) the video opened her eyes to her demeanor with the pupils; (5) it helped her see which pupils were involved and which were not; and (6) he was able to see himself and improve how he looked to the pupils. These cooperating teacher observations provided clear evidence that the videotaping regimen affected student teachers' progress on the Fuller concerns scale.

Analysis of Later Role Development Issues

Five sources of data provided information about participants' levels of role development during the latter half of the student teaching experience. The first source was participants' journals, the second was Observation Instrument #3, the third was Student Teacher Exit Questionnaires, the fourth

was Cooperating Teacher Exit Questionnaires, and the fifth was University Supervisor Exit Questionnaires.

Late Journal Entries

A comparison of mid-point and late journal entries in Chapter 6 revealed further changes in the student teachers' concerns. The number of entries related to self dropped by 50%. Those regarding pupils' behavior dropped by 25%. These data indicate a decline in some areas related to Fuller Level II (self-as-teacher) concerns during the second half of student teaching. The number of references to instructional activities remained high, making this now the category with the highest number of entries. This may be a sign of commitment to Carper Category II (professional tasks) development. All participants made references to pupils' learning. This category increased by 18%, signaling that the group as a whole was moving into Fuller Level III (pupil-related) concerns. Trent, Jana, Roger, and Mary demonstrated the most growth in this area with significant increases in the number of journal entries regarding their pupils during the later weeks of student teaching. Following are some representative comments:

> Today with the eighth and ninth grade bands I think I have gotten the best response from them in a long time . . . . They were doing things today that I thought they would never get around to doing, like playing the dynamics at the end of the piece. (Trent)

> I was actually very proud of the seventh graders on Friday. They were making music and I felt like I had really accomplished something. (Jana)

> A trombone student is starting to gain more ability to read notes although she stops continuously from making mistakes. I think she'll get over that if it doesn't become an unconscious habit. (Roger)

> The work at shaping went well. I was pleased at the graceful, tuneful phrases the girls could produce when they had the concept and maintained their focus. (Mary)

All participants exhibited a growing interest in their pupils' learning during the second half of student teaching. Along with the increase in pupil-related concerns was a 34% increase in the number of entries related to cooperating teachers. This could be a sign of Carper Category III (reference group identification).

The Third Videotaping

The second source of data on participants' later role development progress was Observation Instrument #3. All students except for Beth recorded and viewed a third videotape near the conclusion of the student teaching experience. Participants were not required to view this tape with a supervisor. Their comments regarding how they felt about this tape contained a mixture of Fuller Level II and III concerns. Kendra's reaction, however, was focused primarily on herself. She commented that she looked "nervous and fidgity."

Only three student teachers (five at the mid-point) made Level III (pupil-related) comments in regard to this videotape. The students were Kristin, Dan, and Mary. Dan expressed interest in his pupils' learning after all three videotape viewing experiences. Mary mentioned her pupils' progress in her second and third viewings. Most participants (except for Kendra) had positive reactions to the third videotaping experience. Nick and Trent in particular seemed appreciative of the videotaped feedback:

> I would have to say that everytime I watch a videotape I feel a sense of eagerness to improve that I didn't have before watching the tape. (Trent)

> I have already applied stuff from my first tape! I think these lessons are very applicable immediately. (Nick)

Student Teacher Exit Questionnaires

Student Teacher Exit Questionnaires provided another source of data on participants' levels of role development during the semester. Questions were designed to allow student teachers to reflect upon their experiences and comment on perceived changes in themselves along with factors which might have influenced these changes.

Three participants (Anna, Jana, and Cathy) reported that they gained confidence in themselves or in their teaching abilities (Fuller Level II) during student teaching. Seven participants (Kristin, Trent, Dan, Beth, Nick, Roger, and Mary) mentioned increased understandings about their pupils (Fuller Level III) in addition to increased teaching skills. Following are some comments:

> I see now how important it is to let kids know how much you care about them and what you're teaching. (Kristin)
>
> Now I know what it takes to keep things under control as well as keep pupils interested. (Trent)
>
> I've learned that kids today are different. I've had to learn flexibility and adjust my expectations and my way of relating to them. (Beth)
>
> I see more of what it takes to have a good program along with how kids respond and the different types of kids in a school. (Nick)
>
> I discovered that to be a good teacher it is not enough just to show up to a job; rather it takes genuine care about whether the subject matter is absorbed . . . (Roger)
>
> I am smiling more! I'm letting the kids "in," and they are reciprocating. (Mary)

Unfortunately, two student teachers (Kendra and Richard) reported that they had lost some of their enthusiasm for teaching.

All but one participant indicated that they began to feel like teachers, Carper Category I (ownership of identity), at some point during the semester. Six described specific experiences which helped develop their teaching

identity, as when they had to discipline a pupil, or when they had a class all to themselves (practicing the gestures of teaching). The others reported feeling most like teachers toward the end of the semester, confirming that actual teaching experience is a powerful contributor to the development of occupational identity. Six participants (Anna, Kendra, Dan, Jana, Cathy, and Mary) believed their pupils saw them as real teachers. Others felt they were respected or seen as authority figures toward the end of the experience.

When asked what teaching strengths participants discovered in themselves during the experience, many responded with Fuller Level II (self-as-teacher) qualities. Three students (Kristin, Dan, and Richard) listed Level III strengths such as: (1) explaining things so pupils would understand; (2) getting along with and communicating with pupils; and (3) helping pupils improve their musical skills. When asked about any teaching concerns they discovered, six participants related they had problems with discipline (Fuller Level II) in the beginning, but most were feeling more confident in that area now.

Participants were asked if their feelings about viewing themselves on videotape had changed in any way between the first and last experience. Eight students reported that they became more comfortable with the concept or that they were able to see improvements in their teaching (Fuller Level II) through the opportunity. Trent realized by the end of the semester that he was looking at himself more as a teacher than a student, Carper Category I (ownership of title). Nick commented that it was really helpful to see himself from an outside point of view. Roger felt that his ability to evaluate himself improved because he could compare a later tape to an earlier one. Mary's feelings about viewing the tapes may have changed the most:

> I was embarrassed about the whole thing at first. But the opportunity of observing <u>for myself</u> how my discipline style affected pacing made me convinced of its value. There were other things

> such as conducting techniques and tuning issues which were better analyzed on tape than in person at this stage.

Participants were questioned about positive and negative aspects of the videotaping procedures. All participants found some positive aspects; a total of 25 positive comments were made consisting of 11 different issues. Most of the issues revolved around Fuller Level II (self-as-teacher) concerns. One of the positive aspects, the ability to see pupils' reactions, indicated a Fuller Level III (pupil-related) concern. Twelve negative comments were made consisting of nine different issues. Many of the negative comments were personal in nature, for example: (1) it is tedious to watch; (2) I am more critical of myself; (3) it is uncomfortable to watch with cooperating teacher; (4) mistakes are harder to forget; and (5) viewing was mildly stressful. One student teacher (Jana) listed the same issue as a positive aspect and a negative one: "Videotapes don't lie!" Five of the participants found no negative aspects to the videotaping procedures.

Eight of the participants found that viewing a tape with the cooperating teacher was a helpful experience. Jana's comment revealed how strongly she was beginning to identify with her cooperating teacher (a significant other):

> We laughed a lot. It is really funny how many things I have picked up from (cooperating teacher). Our personalities are very similar, and we expect the same effort and excellence from the students. I can't believe how much like her I've become.

All eleven participants who viewed a tape with their university supervisor found that experience to be helpful. Cathy commented:

> I thought it was good to get an opinion from someone who didn't see me teach everyday - it was definitely comfortable; more comfortable than watching with the cooperating teacher.

All participants positively supported the use of videotaped feedback with future student teachers in music.

When students were asked what single activity during student teaching seemed most valuable to them, about half responded that it was the actual teaching. Others mentioned the importance of getting feedback from supervisors (four responses) and observing the cooperating teacher (two responses).

The student teaching experience had definite impact on the participants' level of certainty about their decision to become teachers. Ten students, as opposed to seven, were now very certain they wanted to be teachers. Two students, rather than one, were a little uncertain about entering the field. One was Nick who was very interested in singing professionally; the other was Kendra who seemed to struggle with her teacher self-image and commitment level throughout the experience.

Student teaching made an even larger impact on participants' feelings about how prepared they were to enter the profession: ten participants, rather than five, now felt they were very prepared to enter the field. This underlines the importance of having the opportunity to practice the role of teacher in the development of teacher identity.

Cooperating Teacher Exit Questionnaires

Cooperating Teacher Exit Questionnaires provided the fourth source of information on participants' role development progress during the semester. Eleven cooperating teachers (one with two student teachers) were surveyed at the conclusion of the experience. All cooperating teachers perceived some growth in their intern's teacher self-image, Carper Category I (ownership of title). Most attributed this growth to actual teaching experiences. Richard's cooperating teacher, however, believed the videotaped feedback made a contribution:

> Seeing himself on video in a classroom/control situation seemed to increase his level of confidence.

The same cooperating teacher mentioned the assistance of videotaped feedback in regard to a question about his student's level of commitment to the professional body of knowledge, Carper Category II (commitment to tasks):

> (Richard) could tell the difference between sections of the music that he was prepared to rehearse and sections that he ad libbed. The video made this obvious.

Apparently Richard learned something about the value of planning by seeing himself teach on videotape. Cooperating teachers expressed concerns about four student teachers' level of commitment to the professional body of knowledge (Trent, Beth, Richard, and Cathy), but the other participants were rated very high in this area.

Cooperating teachers expressed positive professional views regarding eight student teachers. Anna, Dan, and Jana received especially high praise; their teachers described them as nearly "full-fledged" professionals at the end of the experience. Seven teachers believed their students (Kristin, Anna, Dan, Beth, Nick, Jana, and Mary) were viewed as "regular" teachers by their pupils. Most teachers believed their interns to be ready for the classroom. Concerns were expressed about Trent (confidence and classroom management); Beth (initiative and consistency); and Cathy (commitment to teaching).

University Supervisor Exit Questionnaires

The final source of data on student teacher role development was University Supervisor Exit Questionnaires. Eight university supervisors were surveyed at the conclusion of the semester. When asked to describe each participant's teacher self-image, Carper Category I (ownership of title), during the experience, supervisors perceived growth in nine cases. Two students (Beth and Mary) were seen as relatively stable in this area throughout the term.

Cathy's supervisor perceived that she may no longer see herself as a public school teacher; he thought she might be happier as a private teacher. Successful teaching experiences were cited as contributing factors to teacher-identity growth, along with pupil progress (Fuller Level III) and feedback from supervisors.

In regard to their student teachers' level of commitment to the professional body of knowledge (Carper Category II), university supervisors expressed confidence in nine participants but listed concerns about three (Kendra, Richard, and Cathy). Cooperating teachers had also mentioned concerns about Richard and Cathy.

University supervisors reported that their views of the student teachers as professionals had grown in regard to 10 individuals. Supervisors believed that six of their interns were ready for the classroom. They had some reservations about five participants (Nick, Richard, Cathy, Roger, and Mary) but expressed no concerns about Trent and Beth, as cooperating teachers did. Kendra's supervisor felt she was not ready to enter the professional work force because of her lack of commitment to teaching.

University supervisors had the unique perspective of having known the students from the time they entered their program of study. When asked to describe changes in their students' teacher identity from the beginning of their study, supervisors identified five participants who were strong students or musician-performers from the start (Trent, Dan, Nick, Jana, and Cathy). Seven appeared less confident in themselves at the beginning but became more confident over time. Supervisors believed that the student teaching experience made the largest contribution to the development of teacher identity (Carper Category I) but added that previous experience with children (church and private teaching) and peer-teaching opportunities were helpful as well.

University supervisors were questioned about the perceived value of the videotape viewing experiences for themselves and their student teachers. They listed seven positive aspects for the student teachers. Most of these comments revealed that the videotapes helped strengthen awareness of self-as-teacher issues (Fuller Level II). Two comments revealed assistance in the teacher identity (Carper Category I) area:

> I think (Trent) learned that he really did look like a teacher up there.

> When he (Dan) saw himself he was convinced he could do it. It confirmed to himself he could succeed.

Another supervisor mentioned that viewing the videotape increased her student teacher's concern about his pupils (Fuller Level III):

> I became even more excited about (Nick's) rapport with the children . . . they truly enjoy being with him. He was hard on himself - concerned that he did not have every pupil's undivided attention.

All university supervisors were highly supportive of the concept of using videotaped feedback with future student teachers.

CHAPTER VIII

SUMMARY, CONCLUSIONS, RECOMMENDATIONS

Summary

The purpose of this study was to examine the effects of videotape analysis on role development of student teachers in music. Four research questions guided the study: (1) What progression through the Fuller teaching concerns is shown by music student teachers? (2) How do student teachers demonstrate a commitment to Carper role development categories? (3) What role development factors can be directly linked to a structured videotape analysis regimen? (4) What are the benefits and problems associated with a structured videotape regimen for student teachers?

In order to gain an in-depth view of students' self perceptions, a qualitative methodology was selected for this study. Data were gathered from participant questionnaires, observation instruments completed by student teachers while viewing videotaped samples of their teaching, student teacher journals, and questionnaires completed by cooperating teachers and university supervisors. Fuller's three-phase model of teacher concerns along with Carper's categories of professional role development were used to help interpret the data. Symbolic interaction was assumed as the underlying research perspective.

Participants in the study included 12 undergraduate music education students, 20 public school cooperating teachers, and 8 university supervisors. The students were those who had enrolled in student teaching at three universities in central Oklahoma during fall semester 1996. The student

teachers videotaped themselves a minimum of three times during the semester. They watched one videotape with their cooperating teacher, one with their university supervisor, and one by themselves. Observation instruments were provided to help them in their reflective process during these viewings. Participants' questionnaire responses, videotape observation comments, and journal comments, along with cooperating teacher and university supervisor questionnaire responses, were evaluated to provide triangulation of data on interpretations using the Fuller and Carper models.

Discussion

1. What progression through the Fuller teaching concerns is shown by music student teachers?

2 . How do student teachers demonstrate a commitment to Carper role development categories?

An analysis of participants' early thoughts about teaching revealed an abundance of self concerns. The majority of these concerns were related to self-as-teacher (Fuller Level II) issues such as classroom management and lesson pacing. Five participants (Kristin, Kendra, Beth, Jana, and Roger) expressed some pupil-related (Fuller Level III) concerns during this stage, but these references comprised a very small percentage (about 6%) of the total. Participants' reactions to the first videotape observation displayed mostly self (Fuller Level I) and self-as-teacher (Fuller Level II) concerns. Only three participants (Dan, Beth, and Jana) made pupil-related comments in relation to their videotapes. Beth was the only participant with a highly developed teacher identity (Carper Category I) prior to student teaching. All participants expressed the desire to improve their teaching skills (Carper Category II).

Participants' concerns at the mid-point of the student teaching experience remained steady in some areas and changed in others. The

number of journal references to self-as-teacher and pupil behavior (Fuller Level II) remained high. Four participants (Kristin, Jana, Roger, and Mary) displayed increasing interest in their pupils' learning (Fuller Level III). Reactions to the second videotape observation revealed no self concerns (Fuller Level I). More participants were focused on self-as-teacher issues (Fuller Level II), and more of them made comments related to pupil learning during this videotape observation. Ten of the cooperating teachers expressed that the videotapes helped participants resolve self-as-teacher (Fuller Level II) issues and develop awareness of pupil learning (Fuller Level III) issues.

The analysis of participants' later concerns revealed further changes. The number of journal entries regarding the participants themselves and pupils' behavior (Fuller Level II) declined significantly. Entries related to pupil learning (Fuller Level III) increased, with four students in particularly showing growth in this area. The number of references to instructional activities remained high, demonstrating commitment to professional tasks and skills (Carper Category II). Entries regarding cooperating teachers increased, signaling possible growth in reference group identification (Carper Category III).

Student Teacher Exit Questionnaires revealed that seven participants developed more concern for pupil learning (Fuller Level III) during the semester. All participants began to feel more like teachers (Carper Category I) at some point in the experience. Ten student teachers, rather than five, now felt very prepared to enter the teaching profession, and nine were very sure about their decision to become teachers.

Cooperating Teacher and University Supervisor Exit Questionnaires provided evidence to support participants' role development in several areas. All cooperating teachers and most university supervisors observed growth in the participants' teacher self-images (Carper Category I). Most participants

were perceived to grow in commitment to the professional body of knowledge about teaching (Carper Category II). All eight university supervisors found that the videotape viewing experiences helped students to see themselves as teachers (Carper Category I), strengthen their commitment to teaching tasks and skills (Carper Category II), and develop more concern for their pupils' learning (Fuller Level III).

3. What role development factors can be directly linked to a structured videotape analysis regimen?

One purpose of this study was to explore connections or influences the videotaping may have had upon student teachers' role development. Analysis of the data revealed evidence that role development did occur during the student teaching experience. Further, the videotaping procedures did appear to stimulate some participants' role development progress in a number of areas.

In terms of the Fuller concerns model, the videotaped feedback appeared to have helped several participants move quickly through to the third level of pupil-related concerns. Student teachers were fairly preoccupied with themselves before and during the initial experience of viewing themselves on videotape. Their second and third videotaping experiences revealed a shift in concerns toward self-as-teacher (Level II) issues and eventually toward pupil-related (Level III) issues.

Videotaped feedback also had a positive impact on the participants in relation to three of the categories of professional role development identified by Carper. First, the videotape viewing provided participants the opportunity to see themselves in the role of teacher. This appeared to strengthen ownership of occupational identity (Category I) in a number of students. Second, the videotaping experience allowed them to view themselves objectively as they practiced the gestures of the profession. They were able to see more clearly

which gestures were effective and which were not. This seemed to motivate students to work harder at refining their teaching skills and strengthen their commitment to professional tasks and knowledge (Category II). Third, the videotaping procedures provided more opportunities for participants to interact with their cooperating teachers and university supervisors (their significant others) about their teaching. According to Wolfgang, social interaction with these individuals "holds special power in defining the self and interpreting meaning from the situation." These kinds of opportunities may have helped participants begin to bond with their newest reference group, teachers (Category III).

Additional benefits of the videotaping procedures were identified by the participants themselves. Many positive aspects to the experience were named. In addition to providing feedback to assist role development, the videotapes provided: (1) a chance to see things they missed while teaching; (2) an opportunity for multiple viewings of the same lesson or rehearsal; (3) an accurate record of events (more reliable than memory); and (4) an opportunity to engage in reflective thinking about teaching.

Participants from all three perspectives (student teachers, cooperating teachers, and university supervisors) expressed strong support of the use of videotaped feedback with future student teachers in music. This is a positive indication that videotaped feedback made a valuable contribution to the student teaching experience.

4. What are the benefits and problems associated with a structured videotape regimen for student teachers?

All student teachers mentioned that the videotape analysis was helpful to them. They seemed to value the experience of viewing videotapes with their

cooperating teachers and university supervisors. They identified 12 positive aspects to the videotaping procedures: (1) it helped me see my problems or mistakes; (2) it helped me see myself objectively; (3) it helped me see pupils' behavior or reactions to the lesson; (4) it helped me see my good habits; (5) it helped me see events that I missed; (6) it helped me see many things at once; (7) it helped me see exactly what happened; (8) it helped me see how quickly or slowly the lesson was moving; (9) videotapes don't lie; (10) seeing things for myself was stronger than being told about them; (11) the lesson could be viewed more than once; and (12) it gave me the chance to share what I do with my family.

Five student teachers found no negative aspects to the videotaping, but others reported some difficulties: (1) the camera changes the class atmosphere; (2) the camera can't catch everything; (3) the tapes are tedious to watch; (4) I am more critical of myself; (5) it is hard to find time to watch the tapes; (6) videotapes don't lie; (7) it is difficult to watch with a supervisor; (8) mistakes are harder to forget; and (9) viewing the tapes was mildly stressful.

Cooperating teachers reported that the videotape analysis had been beneficial to their participants and had helped them in their student teacher supervisory responsibilities. They identified eight positive aspects for themselves: (1) it helped me reinforce her positive qualities; (2) there were things I didn't catch until we viewed the tape; (3) we saw some conducting things he needed to correct; (4) I learned the importance of keeping the rehearsal moving; (5) we saw where improvements were needed and discussed ways to improve; (6) the videotape format helped us view and discuss in much greater detail; (7) we saw the value of communication skills: verbal, conducting, and physical; and (8) it helped me reflect on my own teaching strengths and weaknesses.

Cooperating teachers identified 12 ways the videotaping was a valuable experience for their student teachers: (1) she noticed pupil behavior that she missed while teaching; (2) she saw her positive qualities; (3) it gave her an objective look at herself and helped her learn to be more concise when talking to the pupils; (4) it helped her realize how things could be changed; (5) it helped point out some communication problems with the pupils; (6) the video opened her eyes to her demeanor with the pupils; (7) she was able to learn about herself only when she saw for herself; (8) he was able to implement suggestions in later lessons; (9) it helped her see which pupils were involved and which were not; (10) it helped her see some of her mannerisms that she wanted to work on; (11) he was able to see himself and improve how he looked to the pupils; and (12) she quickly saw for herself things which would have been hard for me to explain to her.

Cooperating teachers reported five negative aspects to the videotaping procedures: (1) it can be difficult to obtain the equipment; (2) the camera was slightly distracting for the children; (3) it was difficult to position the camera for a good perspective on the student teacher; (4) legal permission to include pupils in the videotape might need to be secured; and (5) it takes time to set up and view.

University supervisors reported strong feelings about the positive aspects of viewing videotapes with students. The immediacy of feedback on certain teaching behaviors, the ability to provide students with a concrete image of themselves as "teacher," and the ability to stop and analyze their own pupils' responses to instructional behaviors were cited as strong positives. The majority reported no negative aspects, but three experienced difficulty in finding time to view a tape together. One mentioned that the camera was distracting for the class.

Since videotaping was seen by all three groups involved in the study to be such a positive factor in learning to teach, teacher trainers should seek ways to overcome its negative aspects. To help students become more comfortable viewing themselves on tape, teachers could provide more experiences with videotape self-analysis prior to student teaching. To help public school pupils become desensitized to videotaping, teachers could make the camera a more frequent presence in the classroom. Creative solutions to the problem of acquiring the equipment are possible. One procedure worked well for a group of participants in this study: the university supervisor took a video camera into the schools on each of her observations and secured all the videotapes herself.

Conclusions

(1) Role development was evident in all the subjects, as evaluated from the Fuller concerns model. Self-concerns tended to fade and pupil-learning concerns increased during the semester.

(2) Occupational identity, an important aspect of role development, increased for most subjects as evaluated from the Carper model.

(3) Viewing videotaped examples of their teaching was found by all the students to be a helpful procedure in their learning to teach.

(4) Cooperating teachers reported that the videotape analysis seemed to help their student teachers improve in their teaching and become more aware of how well their pupils were learning.

(5) University supervisors were highly supportive of the videotaping procedures, reporting that videotape analysis strengthened participants' teacher identity, increased their commitment to refining teaching tasks and skills, and enhanced their concern for pupil learning.

Recommendations for Music Teacher Educators

When music education students finally get the opportunity to work with pupils in a school setting, they need to be able to focus on pupil learning and pupil behaviors. Therefore, it is important to provide structured opportunities for students to resolve Level I and Level II teaching concerns as early as possible in the music education program. Special attention should be given to the area of classroom management. Participants' journal entries revealed classroom management to be the number one teaching concern for the better part of the student teaching semester. Students must have more opportunities to practice the role of "disciplinarian" with actual pupils before student teaching.

Videotape analysis gives music education students the opportunity to see themselves as teachers and reflect upon their progress as teachers. Since Fant (1996) found that reflective feedback is a significant factor in student teacher effectiveness, videotape analysis of teaching can provide a valuable opportunity for reflective process to function.

Videotape analysis should occur early in the curriculum to help students become more comfortable with the procedure, as well as to give them opportunities to move through Level I and II teaching concerns by seeing themselves in the role of teacher. According to Tanner and Ebers (1985), students who have experience with self-assessment will be more competent in the classroom. Thomson (1992) also reported self-assessment to be a key factor in developing better student teachers. His research supported the concept that preservice teachers "should learn to systematically observe, recognize, and practice effective teaching behaviors prior to their student teaching experiences."

A variety of activities which encourage reflection on teaching should be required in the music education curriculum. According to Raiber (1997),

reflective practices such as "journal keeping, peer teaching, early field experience, student teaching, classroom discussion about teaching, and one-on-one discussion about teaching between music education students and faculty" are key to the preparation of future music educators.

As suggested by Fuller (1969), student teacher concerns can change during the student teaching semester. "Real" teaching experience seems to arouse teaching concerns and help music education students develop their teacher identity (L'Roy, 1983). Early field experiences provide opportunity for students to interact with significant individuals and events which help them acquire the teacher role (Wolfgang, 1990). Peer teaching experiences present another opportunity to resolve early teaching concerns (Paul, 1995). More research on procedures which facilitate the student teacher's progression from self concerns to pupil-related concerns is desirable.

Suggestions for Further Research

(1) Videotape self-analysis during the student teaching semester appears to have a positive effect on the development of participants' teaching behaviors and professional self-images. Others are urged to design videotaping regimens in other formats to further explore their usefulness. Studies could be conducted to discover the effects of using different variations on the videotaping regimen: changing the number of videotaped episodes, changing the number of times the students view a videotape with a supervisor or by themselves, or changing the video camera perspective to focus on the pupils rather than on the student teachers.

(2) Further studies could focus on the effects of using different types of video observation instruments, seeking to discover if some are more effective than others in developing awareness of pupil learning.

(3) Research studying the effects of videotape analysis on pre-student teaching role development would be useful.

(4) Since videotaping provides such a clear view of teaching behaviors, its use in peer teaching and other experiences early in the curriculum should be studied further with an eye toward developing the most effective method for accomplishing Level I and II professional role development. The question of what role videotape analysis plays in helping students move through Level I and II concerns could be investigated during peer teaching, assignments in methods courses, and early field experience as well as studied further during student teaching.

(5) More information is needed on interactions between student teachers, cooperating teachers, and university supervisors, and how those relationships affect role development.

(6) Further studies are recommended to seek out other factors which help students to develop their professional identities, to think and behave as teachers behave.

(7) More research is needed exploring elements of symbolic interaction such as relationships with significant others, identification with reference groups, and reflective practices.

(8) University supervisors, cooperating teachers, and student teachers seem to view the process of learning to teach in remarkably different ways. More studies are urged which would determine exactly what the norms and values of these three groups are, in order to begin to meld a coherent view of the process of becoming a music teacher.

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APPENDIX A

QUESTIONNAIRES

Student Teacher Entry Questionnaire

Name _____ Major Emphasis _____
Address_____ (Vocal/Instrumental)
_____ University _____
Phone _____ University Supervisor _____
Date of Birth_____Today's Date _____

Student Teaching Site(s) _____
Cooperating Teacher(s) _____

Background

1. When did you become interested in music?

   _____ during elementary school years
   _____ during middle school/jr. high years
   _____ during high school years
   _____ other: _____

2. When did you decide to major in music education?

   _____ during elementary school years
   _____ during middle school/jr. high years
   _____ during high school years
   _____ other: _____

3. How important was each of the following in your decision to enter the music profession?

	Very Important	Fairly Important	Less Important	Not Important
a. parents	_____	_____	_____	_____
b. other relatives	_____	_____	_____	_____
c. friends	_____	_____	_____	_____
d. musicians you know	_____	_____	_____	_____
e. musical experiences	_____	_____	_____	_____
f. a music teacher	_____	_____	_____	_____
g. other: _____	_____	_____	_____	_____

4. List any involvement in which you have had experience with teaching related activities (school, church, community, summer camp):

   _____
   _____
   _____
   _____

5. List the professional organizations associated with music or music education to which you belong.

_____

_____

6. Which of the following teaching situations best describe your interest at this time? Please mark all that apply.

_____ elementary vocal/general music
_____ middle school instrumental
_____ middle school vocal/general
_____ high school instrumental
_____ high school vocal
_____ higher education
_____ private teaching/coaching
_____ other

Attitudes Toward Student Teaching

7. When you were a public school student, did you ever have student teachers? If so, how did you feel about them?

_____

_____

_____

8. How do you want to be perceived by the students?

_____

_____

_____

9. Describe how you feel going into student teaching. What are your concerns and fears?

_____

_____

_____

_____

_____

10. What expectations do you have? What do you hope to gain from this experience?

_____

_____

_____

_____

_____

11. In your opinion, what skills should good music educators should possess?

    a. _____
    b. _____
    c. _____
    d. _____
    e. _____

Self Assessment

12. What traits do you possess that you feel will equip you to be a good teacher?

    _____
    _____
    _____
    _____

13. In what areas are you less assured?

    _____
    _____
    _____
    _____

14. What do you consider to be your best musical strengths?

    _____
    _____
    _____
    _____

15. In what musical areas are you less assured?

    _____
    _____
    _____
    _____

16. How do you think you will react to suggestions and criticisms made by cooperating and supervising teachers?

    _____
    _____
    _____

17. How do you feel about the idea of critiquing yourself by viewing videotaped examples of your teaching?

_____
_____
_____
_____

18. Do you believe you are capable of realistic assessment of your own work? Explain your answer.

_____
_____
_____
_____

19. During your professional semester you will be viewed both as a student and as a teacher. How do you think of yourself in each of the following situations?

	Primarily Teacher	Primarily Student
1) In recent dealings with public school students	_____	_____
2) In discussions with your college classmates	_____	_____
3) In contact with university instructors	_____	_____

How do you expect to think of yourself in these situations?

4) In contact with your cooperating teacher	_____	_____
5) In contact with other school faculty and staff	_____	_____
6) In contact with school administrators	_____	_____

20. How certain are you that you want to become a music teacher?

_____ very certain
_____ fairly certain
_____ a little uncertain

21. How prepared do you feel to enter the teaching field at this time?

_____ very prepared
_____ somewhat prepared
_____ not prepared

Student Teacher Exit Questionnaire

Name _____ Date _____
Student Teaching Site(s) _____
Cooperating Teacher(s) _____

1. As you look back on your student teaching experience, do you perceive changes in yourself or in your attitudes toward teaching? Please explain.

2. Did your student teaching experience generally match up with your prior expectations for it? Why or why not?

3. At what point in the experience did you feel most like a teacher?

4. How did your students see your role at the beginning of the experience? How did they view you at the end?

5. Describe any strengths you discovered about yourself as a teacher while student teaching.

6. Describe any concerns about yourself as a teacher that you discovered during this experience. Did they change from the beginning to the end? If so, how?

7. Describe how you felt while watching the videotaped examples of your teaching. Did your feelings change between the first time and the last time? How?

8. What were the positive aspects of having videotaped feedback?

9. What were the negative aspects of having videotaped feedback?

10. Do you feel you were able to make a realistic assessment of your own work? Why or why not?

11. Were the observation instruments helpful to you? Did you find any one of them to be more useful than the others?

12. How did you feel about watching one of the videotaped lessons with your cooperating teacher? Were his/her comments helpful?

_____
_____
_____
_____
_____

13. How did you feel about watching one of the videotaped lessons with your university supervisor? Were his/her comments helpful?

_____
_____
_____
_____
_____

14. How many times did you videotape your teaching during the experience?

_____

15. How many times, on average, did you watch each videotape? _____

16. Would you recommend the use of videotaped feedback for all future student teachers in music? _____ If so, how often should the following events occur?

	More than 3 times	At least 3 times	Less than 3 times	Other
a. videotaping self	_____	_____	_____	_____
b. viewing with coop. teacher	_____	_____	_____	_____
c. viewing with univ. supervisor	_____	_____	_____	_____
d. viewing on your own	_____	_____	_____	_____

17. What single activity during student teaching (observation/teaching/ discussion/etc.) seemed most valuable to you?

_____
_____
_____
_____

18. Has your student teaching experience changed your mind about what skills a good music educator should possess? Please list important skills below:

a. _____
b. _____
c. _____
d. _____
e. _____

19. Which of the following teaching situations appeal most to you now? Please mark all that apply.

_____ elementary vocal/general music
_____ middle school instrumental
_____ middle school vocal/general
_____ high school instrumental
_____ high school vocal
_____ higher education
_____ private teaching/coaching
_____ other

20. How certain are you now that you want to become a music teacher?

_____ very certain
_____ fairly certain
_____ a little uncertain

21. How prepared do you feel to enter the music teaching profession today?

_____ very prepared
_____ somewhat prepared
_____ not prepared

Cooperating Teacher Exit Questionnaire

Name _____ School _____
Date _____ Student Teacher _____

1. How would you describe your student teacher's "teacher self-image" during this experience? Did it change in some areas? Did it remain constant in others?

   _____
   _____
   _____
   _____

2. Were there specific events or activities that made changes in his/her attitudes or self-image?

   _____
   _____
   _____
   _____

3. How would you evaluate your student teacher's level of commitment to the professional body of knowledge during the experience? Were there any changes in this area? If so, what do you think caused these changes?

   _____
   _____
   _____
   _____

4. How has your personal view of this student as a professional educator changed over the semester?

   _____
   _____
   _____
   _____

5. How do your students view this student teacher? Do they see him/her as a "regular" teacher? Why or why not?

   _____
   _____
   _____
   _____

6. Do you feel your student teacher is ready to enter the professional work force tomorrow? Why or why not?

7. Was it valuable for you to sit down with your student teacher to view and discuss a videotaped lesson? Was it valuable for the student teacher?

8. What did you learn from watching the videotape? What do you think the student teacher learned?

9. Was it a problem to arrange for the videotaping in your situation? Were there any negative aspects to the videotaping procedure?

10. Would you be likely to use videotaped feedback in coaching future student teachers if it were not required by the university? Why or why not?

11. Do you have other suggestions for the improving the student teaching experience for pre-service teachers?

University Supervisor Exit Questionnaire

(Please fill out a separate form for each participating student teacher.)

Name _____ School _____
Date _____ Student Teacher _____

1. How would you describe your student teacher's "teacher self-image" during this experience? Did it change in some areas? Did it remain constant in others?

   _____
   _____
   _____
   _____

2. Were there specific events or activities that made changes in his/her attitudes or self-image?

   _____
   _____
   _____
   _____

3. How would you evaluate your student teacher's level of commitment to the professional body of knowledge during the experience? Were there any changes in this area? If so, what do you think caused these changes?

   _____
   _____
   _____
   _____

4. How has your personal view of this student as a professional educator changed over the semester?

   _____
   _____
   _____
   _____

5. How did you view this student's "teacher identity" when he/she first entered the program? How do you view it now? What factors other than student teaching (courses, activities, etc.) contributed to this student's development in your opinion?

   _____
   _____
   _____
   _____

6. Do you feel this student teacher is ready to enter the professional work force tomorrow? Why or why not?

7. Was it valuable for you to sit down with this student teacher to view and discuss a videotaped lesson? Was it valuable for the student teacher?

8. What did you learn from watching the videotape? What do you think the student teacher learned?

9. Was it a problem to arrange for the videotaping in your situation? Were there any negative aspects to the videotaping procedure?

10. Would you be likely to use videotaped feedback in coaching future student teachers if it were not required by the university? Why or why not?

11. Do you have other suggestions for the improving the student teaching experience for pre-service teachers?

APPENDIX B

DIRECTED OBSERVATION INSTRUMENTS

DIRECTED OBSERVATION INSTRUMENT #1

FOCUS: THE TEACHER

Date	Time	Class	Student Teacher

Directions: Comment on the following teacher characteristics.

1. Teacher enthusiasm:

2. Eye contact:

3. Use of positive/negative reinforcement or feedback:

4. Nature of interactions between teacher and class: (one-to-one, or whole group)

5. Ability to keep students "on task": (time spent talking vs. time spent making music)

Describe how you felt while watching this videotape:

DIRECTED OBSERVATION INSTRUMENT #2

FOCUS: THE LESSON (TIME LOG)

_____	_____	_____	_____
Date	Time	Class	Student Teacher

Directions: Keep a log of the time each new activity begins.

Time	Activity
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____

Describe how you felt while watching this videotape:

DIRECTED OBSERVATION INSTRUMENT #3

FOCUS: CLASSROOM MANAGEMENT

_____	_____	_____	_____
Date	Time	Class	Student Teacher

Directions: Make a brief comment about each item below which seems appropriate to today's lesson.

1. How did the teacher get the class called to attention?

2. How is interest maintained?

3. Comment on the teacher's use of positive/negative reinforcement or feedback:

4. How does the teacher keep the entire class involved or controlled while working with one person or section?

5. Note eye contact and body movement of the teacher. Is the entire class being observed and given attention by the teacher? Does the teacher move about the room?

6. Look at the students carefully. Do they look interested, involved, talkative, bored, disruptive, concerned?

7. Note how fast the teacher paces the lesson; consider the transition between activities.

8. If disruptive behavior problems arise, how quickly are they dealt with by the teacher?

9. Describe any disruptive problems that the teacher dealt with in terms of: a) the problem, b) the teacher's reaction, and c) the resulting behavior after the action.

10. Comment on any general style, technique, or principle that you were aware of concerning today's classroom management: (pace, structure of lesson, teacher's body language, etc.)

11. Describe how you felt while watching this videotape:

APPENDIX C

LETTERS OF INVITATION

Dear Student Teacher:

Thank you for your interest in this project. This semester you have the opportunity to participate in a study which is part of the research for my dissertation. The topic concerns the effects of videotape analysis on role development of student teachers in music. The purpose of this letter is to describe the project and provide you with an outline of your responsibilities during the study.

As you begin your student teaching experience, I know you are aware that this will be an important stage in your development of teaching skills and attitudes. Significant growth will likely occur in your abilities and level of confidence during this period. Your growth will be guided, in part, by feedback from your cooperating teacher and your university supervisor.

There is another avenue for feedback which is frequently overlooked in a traditional teacher training program: the video camera. The video camera can offer several advantages to you during your student teaching. First, it will allow you to get an objective look at yourself as teacher. Often the things we discover for ourselves are the most powerful. Second, it captures events and behaviors in the classroom that might be missed by a single human observer. Third, it can be replayed as often as you like so that you may focus on different aspects of the lesson at different times.

In order to investigate this topic, I am asking you to make the video camera a member of your classroom this semester. Your responsibilities will be to: 1) fill out an Entry Questionnaire before student teaching, 2) videotape yourself teaching three lessons during the semester, 3) complete an observation instrument while watching each videotaped lesson, 4) keep a journal with observations and reactions to events during the semester, and 5) answer an Exit Questionnaire. Detailed instructions for each of these tasks are enclosed with this letter.

One important requirement for this study is that you must have access to a video camera and monitor. You may need to learn how to set up and operate this equip-ment yourself. Your cooperating teacher and university supervisor will be asked to assist you with this requirement. All other material needs will be provided for you.

I want to be very clear about the fact that this project will involve a time commitment on your part. While it will be interesting and informative, this approach will probably take more time than a "traditional" student teaching assignment. In addition, it is ultimately your responsibility to see that all tasks are completed effectively and on time. I would like for you to call me at any time if you have questions or concerns during the semester.

I believe that this study will be well worth your time and energy. When it is over you will have a videotaped sample of your teaching for your portfolio which you can share with prospective employers if you choose. Again, thank you for agreeing to participate in this project. You are making a valuable contribution to the body of research in the field of music education.

Sincerely,

Julia Broyles, Assistant Professor
Oklahoma State University
Sch: (405) 744-6092
Hm: (405) 372-8693

QUESTIONNAIRE INSTRUCTIONS

You are asked to fill out one questionnaire at the beginning of the study and another at the end. Initially you will be asked about yourself and your expectations for the semester. Later you will report on your perceptions, thoughts, and feelings concern-ing your experiences, especially in regard to the videotaping procedures.

VIDEOTAPING INSTRUCTIONS

You must plan to videotape three lessons occuring at three different points in the semester. The first recording should take place near the beginning of your exper-ience, the second near the mid-point, and the third near the end. Each recording should be 20-30 minutes in length, and should be reviewed on the same day it is taped if possible.

Examples:	12-Week Assignment	16-Week Assignment
	Tape 1 - Week 3	Tape 1 - Week 3
	Tape 2 - Week 7-8	Tape 2 - Week 9-10
	Tape 3 - Week 12	Tape 3 - Week 16

You are given three different observation instruments to assist you in evaluating your tapes. Instrument #1 is to be completed after the first videotaping. I would like for you to review and discuss this tape **with your cooperating teacher**, then respond to the questions on the form.

Instrument #2 will be completed after your second taping. Please review and discuss this tape **with your university supervisor**, then fill out the form.

Instrument #3 will be used after the third taping. You will review this tape and com-plete the form on your own. (Please feel free to videotape more than the required three times for your own records.)

Note: You are given two blank *VHS videotapes. Please record your first lesson on one tape and send it to me immediately in the envelope provided. Then record lessons two and three on the second tape and turn it in to your university supervisor at the conclusion of your student teaching assignment.

*If the camera you are using requires 8 mm. videotape, please call me immediately.

JOURNAL INSTRUCTIONS

It is important that you keep a written log during this experience and record something in it every day. Try to both describe what happened as well as how you felt about what happened. Following is a list of suggestions to assist you in thinking what to write about.

1) instructional activities

2) students' work

3) students' behavior, or students' reaction to disciplinary measures

4) cooperating teacher or other members of the school system

5) yourself

6) various assignments you were given

All journal references will remain completely confidential. Your name will never appear on any quote from your journal when the findings are reported after the study. The journal will be yours to keep at the conclusion of the project.

DUE DATES

Entry Questionnaire:	Turn this in to your university supervisor **before your first day of student teaching.**
Videotape #1 and Observation Instrument #1:	Mail this tape and form to me immediately after viewing and discussing the lesson with your cooperating teacher. A self-addressed, stamped envelope is provided. These must be mailed by the end of **Week 4.**
Videotape #2, Observation Inst. #2-#3, Journal, and Exit Questionnaire:	Turn these items in to your university supervisor **immediately after your last day of student teaching.** All materials will be returned to you after the data is recorded.

Dear Cooperating Teacher:

Your student teacher from (name of university) has elected to participate in a doctoral study this semester concerning the effects of videotape analysis on role development of student teachers in music. The purpose of this letter is to acquaint you with the project and invite you to take part in it. Included is an outline of each participant's responsibilities.

As a trainer of student teachers you are well aware of the importance of the student teaching experience in a beginning teacher's development. Generally this is the time when a student first begins to see himself as a teacher because he finally gets to take on the role of teacher in a "real" public school classroom. Your tasks as cooperating teacher are to provide a model for your trainee and to give feedback designed to help facilitate his transition from student to teacher.

The video camera may offer an avenue for assistance in this process in the following ways. First, it will allow the student teacher to get an objective look at himself as teacher. (Often the things we discover for ourselves have the most powerful influence on our behavior.) Second, it captures events and behaviors in the classroom that might be missed by a single human observer. Third, it can be replayed as often as desired so that one may focus on different aspects of the lesson at different times.

In order to investigate this topic, I am asking each member of the student teaching "team" to complete the following tasks:

Student Teacher

1) Fill out an Entry Questionnaire **before** student teaching
2) Videotape three lessons (beginning, middle, and end of student teaching)
3) Complete an Observation Instrument after viewing each videotape
4) Mail the first videotaped lesson to the researcher **by the end of Week 4**
5) Make daily entries into a Student Teaching Journal
6) Answer an Exit Questionnaire on the last day of student teaching
7) Turn in second videotape, journal, and Exit Questionnaire to university supervisor **immediately after the last day of student teaching**

Cooperating Teacher

1) Assist student teacher with videotaping (if needed)
2) View and discuss **first** videotaped lesson with student teacher near the beginning of the student teaching experience (no later than Week 3)
3) Complete an Exit Questionnaire and mail to researcher at the conclusion of the student teacher's assignment at your site

University Supervisor

1) Distribute and collect student teacher Entry Questionnaires **before** the first day of student teaching and mail to researcher in envelope provided
2) Assist student teacher with videotaping (if needed)
3) View and discuss **second** videotaped lesson with student teacher at the mid-point of the student teaching experience (Week 7-8)
4) Complete one Exit Questionnaire for each student teacher at end of semester
5) Collect remaining videotapes, journals, and Exit Questionnaires from the student teachers at conclusion of experience for researcher to pick up

One important requirement for this study is that each student teacher must have access to a video camera and monitor. Many public schools today own this type of equipment. If the equipment is not available at your site, the university supervisor will be asked to help your student teacher make other arrangements.

I want to be very clear about the fact that this project will involve a time commitment on your part. While it will be interesting and informative, this approach will probably take more time than a "traditional" student teacher training assignment. Please feel free to call me at any time if you have questions or concerns about the project.

I believe that this study will be well worth your time and energy. When it is over you may have discovered another way to assist your student teachers in the development of their "teacher identities". I hope you will choose to participate in this project. If you do, you will be making a valuable contribution to the body of research in the field of music education.

Sincerely,

Julia Broyles, Assistant Professor
Oklahoma State University
Sch: (405) 744-6092
Hm: (405) 372-8693

Dear University Supervisor:

Thank you for your willingness to participate in my doctoral study concerning the effects of videotape analysis on role development of student teachers in music. The purpose of this letter is to review the details of the project and provide you with an outline of each participant's responsibilities.

As a supervisor of student teachers you are well aware of the importance of the student teaching experience in a beginning teacher's development. Generally this is the time when a student first begins to see himself as a teacher because he finally gets to take on the role of teacher in a "real" public school classroom. At this stage your task as university supervisor is to observe and to provide feedback designed to facilitate this transition from student to teacher.

The video camera may offer an avenue for assistance in this process in the following ways. First, it will allow the student teachers to get an objective look at themselves as teachers. (Often the things we discover for ourselves have the most powerful influence on our behavior.) Second, it captures events and behaviors in the classroom that might be missed by a single human observer. Third, it can be replayed as often as desired so that one may focus on different aspects of the lesson at different times.

In order to investigate this topic, I am asking each member of the student teaching "team" to complete the following tasks:

Student Teacher

1) Fill out an Entry Questionnaire **before** student teaching
2) Videotape three lessons (beginning, middle, and end of student teaching)
3) Complete an Observation Instrument after viewing each videotape
4) Mail the first videotaped lesson to the researcher **by the end of Week 4**
5) Make daily entries into a Student Teaching Journal
6) Answer an Exit Questionnaire on the last day of student teaching
7) Turn in second videotape, journal, and Exit Questionnaire to university supervisor **immediately after the last day of student teaching**

Cooperating Teacher

1) Assist student teacher with videotaping (if needed)
2) View and discuss **first** videotaped lesson with student teacher near the beginning of the student teaching experience (no later than Week 3)
3) Complete Exit Questionnaire and mail to researcher at the conclusion of the student teacher's assignment at that site

University Supervisor

1) Distribute and collect student teacher Entry Questionnaires **before** the first day of student teaching and mail to researcher in envelope provided
2) Assist student teacher with videotaping (if needed)
3) View and discuss **second** videotaped lesson with student teacher at the mid-point of the student teaching experience (Week 7-8)
4) Complete one Exit Questionnaire for each student teacher at end of semester
5) Collect second videotapes, journals, and Exit Questionnaires from the student teachers at conclusion of experience for researcher to pick up

One important requirement for this study is that each student teacher must have access to a video camera and monitor. Many public schools today own this type of equipment. If the equipment is not available at a given site, you may be called upon to help the student teacher make other arrangements.

I want to be very clear about the fact that this project will involve a time commitment on your part. While it will be interesting and informative, this approach will probably take more time than a "traditional" student teacher supervisory assignment. Please don't hesitate to call me at any time if you have questions or concerns during the semester.

I believe that this study will be well worth your time and energy. When it is over you may discover another way to assist your students in the development of their "teacher identities". Your students will have videotaped samples of their teaching to share with prospective employers if they choose. Again, thank you for agreeing to participate in this project. You are making a valuable contribution to the body of research in the field of music education.

Sincerely,

Julia Broyles, Assistant Professor
Oklahoma State University
Sch: (405) 744-6092
Hm: (405) 372-8693

APPENDIX D

CONSENT FORMS

INDIVIDUAL CONSENT FORM FOR PARTICIPATION IN A RESEARCH PROJECT
Under the Guidance of the
University of Oklahoma - Norman Campus

I agree to participate in Julia Broyles' dissertation study for the University of Oklahoma concerning the effects of videotape analysis on role development of student teachers in music. I understand that this is a descriptive, non-evaluative study which is designed to explore the benefits of using videotaped feedback during the student teaching experience. I understand that I am being asked to: 1) fill out a questionnaire about myself prior to student teaching, 2) videotape three examples of my teaching between September and December 1996, 3) complete an observation instrument after viewing each videotaped lesson either with a supervisor or by myself, 4) keep a journal with my daily observations and reactions to events, and 5) answer a final questionnaire at the completion of the experience.

I understand that there are no foreseeable risks involved in participating in this study. I know that my identity will remain confidential when the results of the study are reported, and that all videotaped and written records I submit will be returned to me at the conclusion of the project.

My choice to participate in this study is voluntary. I know that I may discontinue participation at any time without penalty.

_____ _____
Signature Date

I choose not to participate in this study.

_____ _____
Signature Date

Title: "Effects of Videotape Analysis on Role Development of Student Teachers in Music"
Contact Person: Julia Broyles, Oklahoma State University, Stillwater, OK (405)-744-6092

Dear Superintendent:

I am a member of the music faculty at Oklahoma State University and also a doctoral student in music education at the University of Oklahoma. This semester, I plan to implement a study which is part of the research for my dissertation. The topic regards the effects of videotape analysis on role development of student teachers in music. The research will be conducted under the auspices of the University of Oklahoma - Norman campus.

I am writing to request your permission to use a (name of district) Public School music teacher (name of teacher) as a participant in this study. This person will be serving as cooperating teacher for (name of university) student teacher (name of student teacher).

This will be a descriptive, non-evaluative study which is designed to explore the benefits of using videotaped feedback during the student teaching experience. Data will be gathered through questionnaires, student teacher journals, and videotaped student teaching episodes. In order to investigate the topic, I plan to have the student teacher record three examples of her teaching during the semester. The cooperating teacher will be asked to view and discuss one of the videotaped lessons with the student teacher. At the conclusion of the semester, the cooperating teacher will answer a questionnaire on how the videotape analysis influenced the student teacher's development. The identity of all participants will remain confidential when the results of the study are reported.

I will be pleased to forward a copy of my dissertation proposal to you if you desire more information regarding this topic. I believe this will be an exciting and educational experience for all participants. I would be delighted to talk with you if you have any questions or concerns. Please sign and mail or fax the accompanying form **by September 1** if I may have your permission to proceed with this project. Thank you for your consideration of this request.

Sincerely,

Julia Broyles, Assistant Professor
Oklahoma State University
Sch: (405) 744-6092
Fax: (405) 744-9324
Hm: (405) 372-8693

SCHOOL DISTRICT CONSENT FORM FOR PARTICIPATION IN A RESEARCH PROJECT
Under the Guidance of the
University of Oklahoma - Norman Campus

I agree to allow (name of district) Public School music teacher (name of teacher) to participate in Julia Broyles' dissertation study for the University of Oklahoma concerning the effects of videotape analysis on role development of student teachers in music. I understand that this is a descriptive, non-evaluative study which is designed to explore the benefits of using videotaped feedback during the student teaching experience. I also understand that the identity of all participants will remain confidential when the results of the study are reported.

_____ _____
Signature, Superintendent of Schools Date

I would prefer not to involve school personnel in the study at this time.

_____ _____
Signature Date

Dear Principal:

I am a member of the music faculty at Oklahoma State University and also a doctoral student in music education at the University of Oklahoma. This semester, I plan to implement a study which is part of the research for my dissertation. The topic regards the effects of videotape analysis on role development of student teachers in music. The research will be conducted under the auspices of the University of Oklahoma- Norman campus.

I am writing to request your permission to involve your music teacher, (name of teacher), as a participant in this study. This person will be serving as cooperating teacher for (name of university) student teacher (name of student teacher). I have secured permission from the superintendent of schools to implement this project, and I have written a letter to (name of teacher) explaining the details of his involvement and inviting (him or her) to participate. In the meantime, I wanted to tell you a little bit about the project.

This will be a descriptive, non-evaluative study which is designed to explore the benefits of using videotaped feedback during the student teaching experience. Data will be gathered through questionnaires, student teacher journals, and videotaped student teaching episodes. In order to investigate the topic, I plan to have the student teacher record three examples of her teaching during the semester. The cooperating teacher will be asked to view and discuss one of the videotaped lessons with the student teacher. At the conclusion of the semester, the cooperating teacher will answer a questionnaire on how the videotape analysis influenced the student teacher's development. The identity of all participants will remain confidential when the results of the study are reported.

I will be pleased to forward a copy of my dissertation proposal to you if you desire more information regarding this topic. I believe this will be an exciting and educational experience for all participants. I would be delighted to talk with you if you have any questions or concerns. Please sign and return the form below if I may have your permission to proceed with this project. Thank you for your consideration of this request.

Sincerely,

Julia Broyles, Assistant Professor
Oklahoma State University
Sch: (405) 744-6092
Fax: (405) 744-9324
Hm: (405) 372-8693

SCHOOL PRINCIPAL'S CONSENT FORM FOR PARTICIPATION IN A RESEARCH PROJECT
Under the Guidance of the
University of Oklahoma - Norman Campus

I agree to allow (name of school) music teacher (name of teacher) to participate in Julia Broyles' dissertation study for the University of Oklahoma concerning the effects of videotape analysis on role development of student teachers in music. I understand that this is a descriptive, non-evaluative study which is designed to explore the benefits of using videotaped feedback during the student teaching experience. I also understand that the identity of all participants will remain confidential when the results of the study are reported.

_____ _____
Signature, School Principal Date

I would prefer not to involve school personnel in the study at this time.

_____ _____
Signature Date