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EXPERIENCE, AND IDENTITY AS MUSIC TEACHER EDUCATORS

A DISSERTATION APPROVED FOR THE
SCHOOL OF MUSIC

BY THE COMMITTEE CONSISTING OF

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Abstract

The purpose of this study was to investigate the perceptions of cooperating music teachers pertaining to their preparation, experience, and identity as music teacher educators. Specifically, I examined (a) the extent to which cooperating music teachers received training for their roles from partnering institutions, (b) their perceptions of their identity as music teacher educators, and (c) how the interactions of these perceptions shaped cooperating music teachers' preparation and ability to serve in their role as a cooperating teacher. Cooperating music teachers across seven states in the Southwestern Division of the National Association for Music Education (NAfME) and the Texas Music Educators Association (TMEA) were invited to participate in a research-designed survey. Data were collected from cooperating music teachers belonging to those professional music organizations in Fall 2019 ($N = 202$).

Results from this study indicated differences and relationships among multiple variables regarding the number of student teachers hosted during full-time and field experience settings, confidence working with student teachers, interactions with sheltering institutions, and music teacher identity. Overall, cooperating music teachers desired feedback regarding their work with student teachers, explicit preparation and training from sheltering institutions to aid in the fulfillment of their role as cooperating teachers, and saw themselves first as music educators before music teacher educators. Implications for music teacher education programs, state-level professional music education associations, district- and school-level administration, and in-service music teachers are discussed.

Chapter 1: Introduction

The student teaching experience is the culminating period during which preservice teachers have the opportunity to instruct in a sustained, authentic context learning (ACL) environment (Abramo & Campbell, 2019; Baumgartner, 2020; Borko & Mayfield, 1995; Guyton & McIntyre, 1990; Koerner et al., 2002). The preservice teacher receives a targeted experience applying the theories learned from the university setting to a real-world classroom (Bell & Robinson, 2004; Darling-Hammond, 2006). The overarching goal of the internship is to aid in the transition from preservice to in-service teacher and is arguably one of the most important and central experiences of the undergraduate teacher education curriculum (Borko & Mayfield, 1995; Clarke & Jarvis-Selinger, 2005; Denis, 2017; Ganser, 1996; Koerner, 1992). In addition to synthesizing theory and practice toward certification, the student teaching internship serves as a catalyst for the socialization of the preservice teacher into the profession (Conway, 2002; Hoy & Woolfolk, 1990; Isbell, 2008). Entry into the education profession is facilitated through the relationships among the student teaching triad—the student teacher, the cooperating teacher, and the university supervisor.

The Triad in the Student Teaching Experience

The Student Teacher

When preservice music teachers reach the end of the professional coursework and field experiences, most states require an internship that leads to certification in teaching (Grossman et al., 1999; Guyton & McIntyre, 1990; Munroe, 2018; Rideout & Feldman, 2002; Wilson & Youngs, 2005). Student teachers are then assigned to a

cooperating teacher or teachers with whom they will observe, plan, teach, assess, complete administrative duties, and assist with ancillary duties (e.g., adjudicate auditions, attend faculty meetings, perform at festivals, recruit perspective students). This full immersion into the teaching profession not only prepares student teachers for entry into the profession, it also helps guide them along the continuum of embodying teacher identity and dispositions (Ballantyne & Zhukov, 2017; Conway, 2002; Darling-Hammond, 2006; Fuller & Bown, 1975; Koerner et al., 2002). Although the student teacher is the centerpiece of the student teaching experience, this study will focus on the other members of the triad—the cooperating teacher and university supervisor.

The University Supervisor

Along with the cooperating teacher, the university supervisor plays a powerful role in the development of student teachers (Fayne, 2007). The university supervisor is typically an individual associated with the student teacher's sheltering institution. This is the individual who assigns grades for the student teaching internship, but is seen by the cooperating teacher and student teacher as a facilitator, enabler, and guide (Rideout & Feldman, 2002). The university supervisor is defined by Slick (1998) as:

> either a faculty member who is given this role as an add-on to what is commonly a full teaching load or is an adjunct educator, sometimes a retired administrator or teacher, and in neither case are these educators afforded status or offered support in defining or enacting their roles. In larger universities a supervisor is often a graduate student teaching assistant who has very little status as a teacher educator within a university teacher education program. (p. 822)

Staff, doctoral students, retired teachers, or teacher educators are oftentimes specially appointed to the role of university supervisor (Beck & Kosnik, 2002). One responsibility of the university supervisor is to ensure the successful student teaching experience for both the student teacher and the cooperating teacher. A successful experience student teaching internship begins with the clear definitions of the roles each member of the triad is to assume (Beck & Kosnik, 2002; Slick, 1997; 1998). The university supervisor regularly works with the student teacher in two distinct spaces—schools/classrooms and college/university settings for seminar and supporting courses (Cuenca et al., 2011). Although the university supervisor has an impact on the quality of the student teaching experience, the most salient impact comes from the cooperating teacher (Beck & Kosnik, 2002; Fayne, 2007; Zeichner, 2002).

The Cooperating Teacher

The vast majority of the guidance and supervision of student teaching experience falls to the cooperating teacher (CT), whose responsibilities can vary depending on the expectations of both the partnering institution and the student teacher's expectations (Denis, 2017). The CT serves as the official contact between the university supervisor, the student teacher, and the host school (Edwards & Dendler, 2007; Rideout & Feldman, 2002). While CTs perform their daily role as teachers of students in K–12 classrooms, the additional responsibilities regarding student teacher guidance often include multiple areas of support (e.g., feedback, modeling, emotional), instruction (e.g., teaching site, observations), and evaluation (e.g., criticism, reflection).

The extended clinical experiences are most successful when conducted in close coordination with the university supervisor, sharing strong relationships between the members of the triad, common knowledge, and shared beliefs (Darling-Hammond, 2006). However, the lack of communication among field-based teacher educators, mentor teachers, and university faculty creates a lack of a shared vision of powerful teaching and learning (Butler & Cuenca, 2012). Koerner (2012) identified that CTs were disappointed with university faculty when the CT's role was not clearly defined within the triad. In addition to the CTs' roles described above, they are often responsible for the final evaluation of the teacher candidate. Jenkins and Fortman (2010) recognized that cooperating teachers are the "keystone of the complex and important process of preparing teachers for excellence" (p. 26) and encouraged training to better prepare CTs as one way to improve the effectiveness of the traditional triad. Although previous researchers have identified the various responsibilities of CTs have been identified, there remains a disparity of expectations regarding CTs between states and institutions of higher education. If the student teaching experience is to be a successful synthesis of theory and practice, university teacher educators must take care when selecting, preparing, and supporting cooperating teachers.

The Selection, Role, and Preparation of a Cooperating Teacher

The Council for Accreditation of Educator Preparation (CAEP) is a national non-profit, non-governmental accrediting body that evaluates the quality and depth to which teacher education programs prepare students in preservice education programs. CAEP assesses the effective partnerships with school districts and the selection of

clinical educators who assist by contributing to the environment that "demonstrate[s] a positive impact on candidates' development and P-12 student learning and development" (CAEP, 2019, Clinical Educators section, para. 1). For music, the National Association of Schools of Music (NASM)—the accreditation body for music institutions of higher learning—stipulates in its handbook that student teachers must be "supervised by qualified music personnel from the institution and coordinating schools" (NASM, 2017, p. 118) at selected sites that enable student to develop teaching and musical competencies. Oftentimes, university-based teacher educators are in positions that make it difficult to objectively evaluate and select cooperating teachers' potential effectiveness as teacher educators due to availability of time, distance to the school site, or financial resources. Specific criteria for selection by state education boards could help provide teacher educator programs with guidance in their CT identification procedures.

Selection Criteria

In order for preservice educators to complete requirements for certification, university faculty (in partnership with local and regional P–12 school districts) must select cooperating teachers to aid in the clinical experience of student teaching. The selection process of CTs can vary widely by state and institution (Denis, 2017; Magaya & Crawley, 2011; Zaffini, 2015). For example, states in the Southwestern Division of the National Association for Music Education (NA*f*ME) have varying requirements of eligibility. While many states require a particular number of years teaching, particular level of proficiency of teaching as evaluated by a teacher-evaluation system, or

additional levels of education, there is no standard defined criteria (see Figure 1.1). With the variability of states' education departments and the general descriptions of requirements among national accreditation bodies, the responsibility of selecting quality CTs is placed on the university-based teacher education faculty at higher education institutions.

In addition to the requirements for CTs to serve as hosts, the careful paring of CTs and student teachers is paramount by music teacher educators (Baumgartner, 2020; Bowles & Runnels, 1998; Veneskey, 2014). Several studies have identified how CTs are chosen in both general education (Sudzina et al., 1997) and music education (H. Russell, 2019; Zemek, 2008). In general education, the sheer number of placements needed tends to precipitate placement determination by principals and district-level administrators. Due to the specific placement demands and certification in music education degrees, music teacher educators in university settings tend to have more control and discretion in selection placements. The selection and pairing of quality CTs are essential for a positive and rewarding student teaching experience.

Figure 1.1

Requirements for Cooperating Teachers by State's Department of Education in the Southwestern Division of NAfME

State	Requirements	Experience	Notes
Arkansas	Teacher must be rated at least proficient in TESS (Teacher Excellence Support System)	Not defined	
Colorado	Demonstrated outstanding teaching and school leadership; can provide exemplary modeling and counseling	Not defined	Are not tied to state evaluation system or effectiveness of student learning
Kansas	A certified or licensed staff member at "accredited or approved educational agencies"	Not defined	Does not address the direct qualification of the cooperating teachers
Missouri	Hold a master's degree; certification in the content area and grade range; a rating of either proficient or distinguished on the professional continuum.	3 years	For student teaching specifically, all must be present. Varying levels are required for observations and field experiences.
New Mexico	Does not address cooperating teacher qualifications	Not defined	
Oklahoma	Certified in content area	3 years	
Texas	Must be certified teacher; completed mentor training; must report student teacher candidate progress to educational preparation program	Not defined	

Role of Cooperating Teacher

Some CTs still think of their role as solely being "synonymous with the designation of cooperating teacher and means nothing more than providing a place for the preservice teacher to practice teaching" (Hall et al., 2008, p. 343). Unfortunately, definitional clarity does not exist regarding the roles and responsibilities of mentor teachers. This lack of clarity is primarily due to the perception that student teaching is an uncomplicated and self-evident activity (Butler & Cuenca, 2012; Guyton & McIntyre, 1990). Although a primary function of the partnership between the sheltering institution and CT is to provide an authentic environment for the student teacher to transition from the theoretical understanding to the practical applications, there are implicit expectations concerning the multiple roles of the cooperating teacher in teacher education (Beck & Kosnik, 2000; Gielbelhaus & Bowman, 2002; Rajuan et al., 2007). Clarke et al. (2014) used similar categories from Brodie, Cowling, and Nissen (2009) to generate 11 different roles of the cooperating teacher as:

- Providers of feedback
- Gatekeepers of the profession
- Modelers of practice
- Supporters of reflection
- Gleaners of knowledge
- Purveyors of context
- Conveners of relation
- Agents of socialization

- Advocates of the practical
- Abiders of change
- Teachers of children

Much of the literature concerning partnerships with cooperating teachers describes the CT's desire for making these implicit expectations more explicit. Understanding the complexities of the role CTs face and effective strategies to navigate those duties requires explicit description and training for CTs to become successful mentors of student teachers.

Preparation of Cooperating Teachers

In order to maximize the impact of the student teacher's practicum experience, the CT must be well prepared to serve in the multiple roles expected of a supervisor. The preparation and training of CTs is addressed by both accrediting bodies (i.e., CAEP, 2019; NASM, 2017) and performance assessment agencies (e.g., InTASC, 2013; edTPA, 2014) within the field of education. Documents published by CAEP, the Interstate Teacher Assessment and Support Consortium (InTASC), and the Stanford Center for Assessment, Learning, & Equity (SCALE)—creators of the edTPA (Teaching Performance Assessment)—identify the need for robust clinical experiences, selection of CTs, and supportive practices for preservice teacher learning (Abramo & Campbell, 2016). Similar to CT selection criteria, CT training varies from state-to-state and across institutions. In 2002, Giebelhaus and Bowman found CTs who were trained to use specific methods of mentorship and coaching models had a significant impact on the outcomes of their student teachers' effectiveness on performance evaluations. Since

CTs serve as an important mentor for preservice teachers, they need specific training and professional development to cultivate not only "knowledge of adult learners and novice teacher development and concerns but also strategies for promoting and assessing novice teachers' abilities to reflect as well as their willingness to respond to critiques" (Berg & Rickels, 2018, p. 40).

Given the impact explicit training has on the CT's effectiveness with student teachers, the lack of preparation CT is a long-standing concern in teacher education, and has been well documented in recent studies (Abramo & Campbell, 2019; Butler & Cuenca, 2012; Clarke et al., 2014; Hoffman et al., 2015; Lafferty, 2018; Rogers & Jenkins, 2010). There exists a need for music teacher educators to understand how to integrate reflective practices, communication strategies, research-based knowledge of teacher education, and relationship building into a CT's approach to mentoring and guiding student teacher interns (Crasborn et al., 2008; Maltas & McCarty-Clair, 2006; Olivia, 2013; Rogers & Jenkins, 2010). CTs should to be taught how to handle the multitude of responsibilities relating to the pressure on and support of their student teachers to give practical guidance as the student teachers refine their abilities (Anderson, 2007; Ganser, 1996). Jenkins and Fortnam (2010) suggested that cooperating teachers may be comfortable navigating the day-to-day classroom events, yet they "receive little, if any, training on how to lead student teachers beyond these events to analyze and reflect on their teaching and the profession" (p. 23). When not adequately trained, many CTs relied on their own past experiences during student teaching to define their role (Clarke et al., 2014). Keeping the cooperating teaching

current in the field (e.g., pursuing advanced degrees, research conferences, school-based partnerships) and utilizing training that is informed by research to support CT knowledge can have an impact on the student teachers they serve (Rogers & Jenkins, 2010). Training that is informed by research to support CT knowledge—such as pursuing advanced degrees, research conferences, or school-based partnerships—allowed the cooperating teacher to remain current in the field and have an impact on student teachers.

Music Teacher Educator Identity Development

Teacher Educator Identity

The concept of identity can be defined as a "socially and culturally constructed 'self' formed through a life's experiences and through communication about these experiences" (McKeon & Harrison, 2010, p. 27). In a literature review of teacher educators' identity, Izadinia (2014) stated that "teacher educators instruct, guide, teach and support teachers; and their roles include teaching and supervising student teachers, designing curriculum, working with school-based mentors and contributing to scholarship and research" (p. 426). There are striking parallels between what is defined as the role and identity of teacher educators to those of CTs. The various roles of the CTs as noted above described functions in which teachers interact with the broader educational community (e.g. student teachers, university supervisors) but it did not depict a complete picture of how CTs see themselves.

Dinkleman (2011) stated that teacher educator identity is

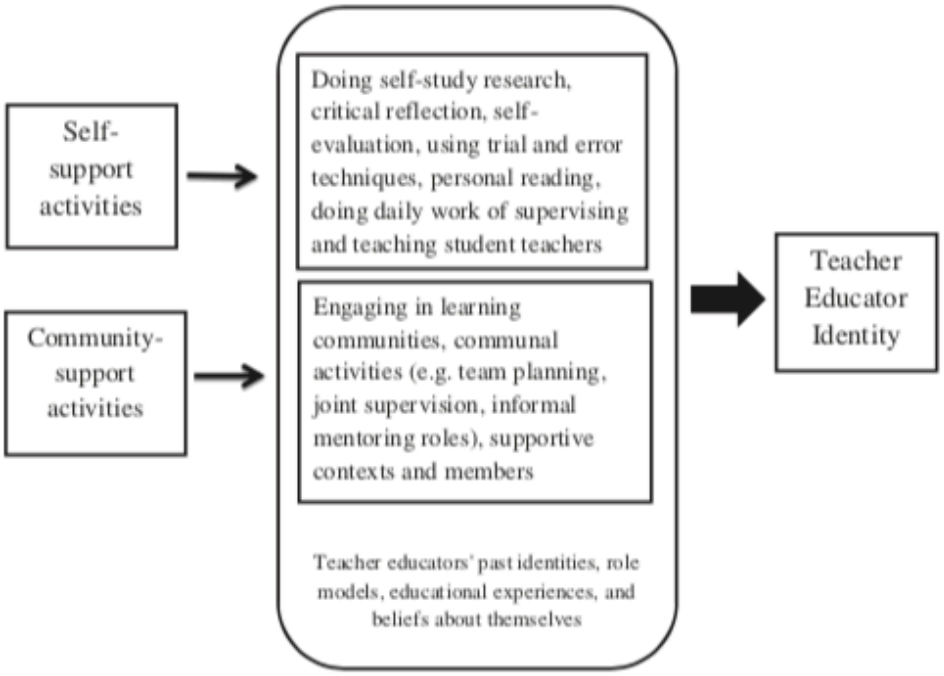
> multiple, fluid, always developing, shaped by a broad range of sociocultural power relationships, strongly influenced by any number of relevant contexts and relational. Teacher educator identities reflect an unstable and ever shifting weave of personal and professional phenomena. They are both claimed by teacher educators and given to them via roles and institutions that frame the profession. In a word, teacher educator identity is complex. (p. 309)

As CTs are asked to play a larger and more substantial role in the development of new teachers, CT's identities as teacher educators must also shift. Even as CTs fulfil this crucial role in the development of preservice teachers, rarely do they see themselves as school-based teacher educators (Feiman-Nemser, 1998).

The shift by the CT toward a simultaneous teacher educator identity requires the teacher to "navigate new social and institutional contexts and grapple with multiple and at times conflicting professional identities" (William, Ritter, & Bullock, 2012, p. 245). Teacher educator identity is not easily attained, but can be fostered through interactions with colleagues, student teachers, and others who are involved in teacher education (Izadinia, 2014; Swennen et al., 2010). Figure 1.2 illustrates how various activities can contribute to the formation of a teacher educator identity.

Figure 1.2

Factors Influencing Teacher Educators' Identity Development



Note. From "Teacher Educators' Identity: A Review of Literature," by M. Izadinia, 2014 *European Journal of Teacher Education*, *37*(4), p. 434 (https://doi.org/10.1080/02619768.2014.947025). Copyright 2014 by Association for Teacher Education in Europe. Reprinted with permission.

Music Teacher Identity Development

The development of music teacher identity can take many different forms and is "fluid, dynamic, evolving, situated, layered, and constructed individually, socially, and

culturally" (Pellegrino, 2009, p. 50). Many undergraduate music education programs focus on moving music students from the self-concept of musician/performer to teacher throughout the undergraduate curriculum (Cochran-Smith, et al., 2008; Conway et al., 2010; Woodford, 2002). Early teaching/field experience and student teacher internship plays a role in fostering a sense of teacher identity in preservice teachers (Ballantyne et al., 2012; Draves, 2014; Hallam, 2017). Symbolic interactionism, (Blumer, 1969) has been widely used to describe the socialization of music teachers. Isbell (2015), in his review of literature on the socialization of music teachers, describes Blumer's perspective:

> …individuals inherently seek to understand why other people act in certain ways, and based on this understanding they may or may not align their own actions with a particular role or identity. A person's sense of "self" and their sense of "other(s)" is a primary consideration when one interprets occupational identity using this theoretical framework. (p. 4)

In addition to authentic context learning provided throughout undergraduate music education programs and the student internship, particular individuals (e.g., peers, parents, teachers) can have an influence on a preservice music educator's sense of identity as musician, teacher, performer, or music educator (Austin et al., 2010; Froehlich & L'Roy, 1985; Isbell, 2008). Although effective authentic context learning environments (e.g., teaching private lessons, small group teaching, occasional large ensemble rehearsal episodes) can provide for the growth of music teacher identity, the student internship and in-service teaching are the largest drivers in its development.

Music Teacher Educator Identity Development

As music teachers make the decision to transition into music teacher education, these "teachers of teachers" often struggle with identity formation (Bond & Koops, 2014; Conway et al., 2010; Kastner et al., 2019; Martin, 2016). Murray and Male (2005) describe the adjustment needed for formation of teacher educator identity as taking up to two to three years. This transition requires a "development of a new body of knowledge, skills, and expertise that, in part, draws on previous knowledge and experience as a school teacher" (p. 126). In addition, peer mentorship of collegiate junior faculty members could help dissolve issues of isolation and doubt during this transition (Draves & Koops, 2011; Kastner et al., 2019). Music teacher educator identity could also be driven by formal and informal professional development communities and peer-mentoring of new music teacher educators (Draves & Koops, 2011; Pellegrino et al., 2018). As much of the extant research about music teacher educators is focused on those in higher education, there is gap of study on those who participate in music teacher education as full-time practicing P–12 teachers.

Need for the Study

The most valuable aspect of undergraduate music education curriculum is the student teaching experience (Conway, 2002). This singular experience allows for preservice educators to "try-on teaching" in an everyday environment, under the tutelage of in-service teachers with real-life students (Rideout & Feldman, 2002). In-service teachers—serving as cooperating teachers—fulfill their role in many different ways. The training and communication provided—in addition to the experience of

working with other preservice teachers and interns—has an impact on their effectiveness in their role (Ronfeldt et al., 2018). As cooperating teachers begin to understand their crucial role within the triad of the student teaching internship, their identity should begin to shift toward one of music teacher educator, therefore allowing a more comprehensive experience for the student teacher.

Although research exists regarding (a) the importance of the student teaching experience; (b) the triadic relationship of the student teacher, cooperating teacher, and university supervisor; and (c) the role of the identity and socialization development for preservice teachers, it remains unclear what the potential impacts of training, experience, and interactions by the members of the student teacher triad have on a cooperating music teachers' identity as a music teacher educator. With an increased responsibility placed on cooperating music teachers to provide preservice educators with field experiences and student teaching internships, a stronger understanding of the specific needs and development of music teacher educator identity of cooperating music teachers and how university faculty can help to improve the preparation of preservice music educators to be better equipped to enter the profession is necessary.

Purpose of the Study

The purpose of this study was to investigate the relationship between cooperating music teachers' perceptions of their preparation, experience, and interactions with partnering institutions during student teaching. A secondary purpose was to examine possible relationships between cooperating music teachers' perceptions and their music teacher educator identity. Specifically, I examined (a) the extent to

which cooperating music teachers received training for their roles from partnering institutions, (b) their perceptions as to their identity as music teacher educators, and (c) how the interactions of these perceptions shaped cooperating music teachers' preparation and ability to serve in their role as a cooperating teacher.

Research Questions

1. How much experience do cooperating music teachers have with student teachers?
2. What training do cooperating music teachers receive from partnering institutions?
3. In what ways do cooperating music teachers interact with university supervisors and partnering institutions?
4. How confident are cooperating music teachers of their ability to work with student teachers?
5. To what extent do cooperating music teachers see themselves as music teacher educators?
6. What are the relationships between experience, preparation, and music teacher educator identity?

Definitions

1. The terms *student teaching*, *internship*, *student teaching experience*, and *practicum* were often used interchangeably across the body of literature to referred to the final full-time field experience portion of an undergraduate education curriculum. These terms were utilized in this study as well.

2. The terms *student teacher* and *intern* were used interchangeably to refer to a preservice teacher who has completed all coursework in an undergraduate education program and was enrolled in the final internship experience.
3. A *cooperating music teacher* was an active (in-service), working music educator in the school setting with whom the student teacher was assigned for mentorship during the student teaching experience.
4. A *university supervisor* was a professor, other assigned faculty/staff member, or designate of a degree-granting institution that observes and was responsible for coordinating the student teaching experience.
5. The *sheltering institution* referred to the degree-granting institution from which the student teacher and/or university supervisor was/were associated.

Delimitations

1. Study participants included in-service music teachers that have hosted a student teacher in the geographic location of the Southwestern Division of National Association for Music Education (NA*f*ME) and Texas Music Educators Association (TMEA).
2. Cooperating teachers employed by public, private, and charter schools that currently hold membership in NA*f*ME or TMEA were invited to participate. This may limit the generalizability of the study to those who are members of these organizations.

Chapter 2: Review of Literature

Student teaching is often considered to be the most important phase of teacher preparation. As the cooperating teacher has the most daily contact with the student teacher, he/she have a significant amount of time to impact the student teacher's development. In this chapter, I will provide more detailed review of research specific to the cooperating teacher's selection, preparation, relationship within the student teaching triad, and sense of music teacher identity that may interact and have an impact on the effectiveness of their student teachers.

In chapter 1, I provided an overview of the cooperating teacher and university supervisor within the student teaching experience, specific areas of interest regarding the cooperating music teacher, and a progression of music teacher educator identity formation. This chapter is divided into two sections: (1) the experience of the cooperating teacher (CT), including the selection, training, and interactions among the cooperating teacher and the student teacher and university supervisors; and (2) the development by the cooperating music teacher of a music teacher educator identity as musician, music teacher, and music teacher educator.

The Cooperating Teacher Experience

Role within the Student Teaching Triad

Koerner et al. (2002) sought to investigate the perceptions of the roles of the triad (i.e., student teacher, cooperating teacher, university supervisor) in the student teaching experience through the lenses of those actively participating in it. In this qualitative study, Koerner et al. designed an open-ended questionnaire to elicit the

perspectives related to: (1) the roles of each member of the triad; (2) characteristics related to each role regarding beliefs, attitudes, values, behaviors, and teaching practice; and (3) description of a "good" student teaching placement. The questionnaire was sent to student teachers and their paired cooperating teachers (n = 21) and the university supervisors (n = 7). Specifically focusing on the cooperating teacher, respondents felt that "good" cooperating teachers should be "good mentors and role models", take time with student teachers, share their knowledge of good teaching, and offer support and encouragement (Koerner et al., 2002, p. 46). Additionally, participants expressed professional dispositions and personal qualities of collegiality and openness. Finally, participants defined the roles of cooperating teachers "first as teachers of children and second as teacher educators" (p. 55). The participants suggested that the role of mentor should be reserved for the university supervisor, in addition to "a *liaison* [emphasis in original] in the student teaching experience" (p. 55). Ultimately, the researchers found that the student teaching experience is dynamic, noting that:

> Relationships are important for developing trust and establishing confidence and effective communication, but a general re-shaping of teaching practices will require an explicit commitment on the part of teacher educators to raise the level of discourse within their programs through shared professional development with cooperating teachers and university supervisors. (p. 56)

Borko and Mayfield (1995) systematically examined guided teaching relationships between the student teacher and the cooperating teacher through the use of interviews and observation data from four student teaching triads and the pre/post

conferences after teaching episodes of those student teachers. The guided teaching conferences between the student teacher and the cooperating teacher varied between the participants. Researchers found that there were few formal conferences, and the length of those conferences varied greatly. Cooperating teachers who believed in an active role in the process of learning to teach tended to conduct more prolonged and more frequent conferences and provided more extensive feedback than those CTs who did not. These cooperating teachers also had a greater sense of efficacy as teacher educators. The researchers suggested that "increasing cooperating teachers' sense of efficacy is to provide them with preparation for their roles as teacher educators" (p. 516). The researchers described the difficulty inherent in the university supervisors' ability to meet with student teachers as frequently as the cooperating teachers. Student teachers were also more likely to see the university supervisors as being responsible for assistance rather than assessment. Borko and Mayfield suggest that university supervisors use their limited time during observations to help train cooperating teachers as teacher educators and guide student teachers on the integrating theory to practice. They also suggest that many university supervisors require training for their role as well. The impact of training of a cooperating teacher regarding the fulfillment of their role in student teaching could have a significant effect on their student teacher.

Although the role of cooperating teacher is vital to student teaching, Koerner (1992) found that many cooperating teachers may feel negative consequences of hosting student teachers. Using inductive analysis in a multiple-case study of eight elementary teachers, Koerner found that those teachers expressed frustrations due to (a) an

interruption of instruction, (b) teacher displacement, (c) disruption of classroom routine, (d) breaking teachers' isolation, and (e) shifting of the teachers' time and energy. Additionally, participating cooperating teachers constructed their perception of their role from past student teaching experience, their own teaching expertise, and communication with the sheltering institution. One area in which the cooperating teachers experienced difficulty was enacting their role as instructor of student teachers. One participant said:

> You are dealing with a strange mix; a person who is a novice while at the same time an adult. You just can't give the person instruction and she follows it. When I do that, I see her body stiffen, and she seems to bristle. Even though they're learners, like the children you're teaching, you have to deal with them in a special way, but you still have to instruct. (Koerner, 1992, pp. 51–52)

This example challenges the assumptions that effective teachers will automatically make effective cooperating teachers without the benefit of additional instruction to the cooperating teacher. Koerner emphasizes that this assumption is in addition to the expectation that "classroom teachers have the time or energy to add this task to all their other tasks and do an adequate job in teaching both pupils in the classroom and the student teacher may be unrealistic" (p. 53).

Hall et al. (2008) sought to examine if there were differences between cooperating teachers' perception of their roles and responsibilities and the normative views of their roles held by those at partnering institutions. Using a quasi-mixed method, the researchers surveyed 264 cooperating teachers of preservice teachers with

three open-ended questions regarding (1) their role of the cooperating teacher, (2) what qualities did CTs bring to the relationship with student teachers, and (3) what type of training was received for their role as CTs. This was followed by randomly conducting 34 phone-interviews to determine the relative value of different aspects of mentoring preservice teachers. The cooperating teachers' responses to the first question to described (1) emotional and professional support (73%, *n* = 519); (2) university assignment to supervise (17%, *n* = 121); (3) critical evaluation and reflection 8% (*n* = 58); and (4) team teaching/collaboration as the responsibilities of a cooperating teacher/mentor (2%, *n* = 10). A large number of cooperating teachers viewed their role as related to support. This broad category of support is a theme based on subthemes describing: (a) positive feedback or encouragement, (b) model demonstration, (c) sharing of ideas, (d) guidance, (e) institutional support, and (f) resources. The category relating to university assignment to supervise dealt with providing a physical space to teach, observations and evaluations of the student teacher. The roles of assignment and supervision is an area where a convergence of thinking between both the cooperating teachers and partnering institutions share similar perceptions. In recent literature, critical reflection has become a more desired and effective tool for preservice teacher growth. Similarly, to critical reflection, a small number of participants of this study were found to value teaching and collaboration as valuable aspects of mentoring. This collaborate teaching is the type of opportunity that can have an impact on how preservice teachers view their position within the power structure of the student teaching triad (Draves, 2008b).

The second opened-ended question of the Hall et al. (2008) study asked what the cooperating teacher brought to the mentoring relationship. The theme consisted of four subcategories: (a) personal qualities (48%, *n* = 290), (b) experience in the teaching profession (42%, *n* = 253), (c) constructive criticism (7%, *n* = 39), and (d) a place to teach3%, *n* = 9). Participants found personal qualities (e.g., warm, reflective, honest, approachable) to be the most reported individual abilities the cooperating teachers brought to the student teaching internship. The cooperating teachers also brought experience in both years of teaching experience and pedagogy. The researchers found a relationship between experience and professional support eluded to in the first open-ended question. The researchers felt that because cooperating teachers:

> …perceived their role as providing support in navigating professional responsibilities—which include creating lesson plans, setting up a classroom and performing myriads of other duties related to teaching and being teacher—knowledge of teaching gained both by experience and participation in various in-service activities would be central to their work. Furthermore, their awards, recognitions, or selection as mentors confirm that they have such attributes and are able to provide the needed types if support. (p. 338)

Cooperating teachers also identified their level of preparation (or lack thereof) to be a mentor. Only 14% (*n* = 23) had received training beyond how to use the evaluation instruments or a district workshop. When the role of a cooperating teacher is not fully defined or understood, that confusion "undermines efficacy" (Hall et al., 2008, p. 343).

Providing a clear picture of the role and how to enact that role could help to maximize the growth potential for both the cooperating teacher and student teacher.

Palmer (2018) examined the perceptions of four cooperating music teachers (CMT) concerning their role in the student teaching experience. This multiple case study examined teachers who taught elementary general music, middle school band, and high school band or choir. Palmer found that teachers expressed a desire to help prepare the next generation of teachers, provide a meaningful investment in others, experience professional development while working with undergraduate preservice teachers, and utilize various mentorship approaches to coaching. One participant explained that he "want[ed] to make sure that student teachers have quality people to go to" (p. 29). Participants described that working with student teachers led to exposure to new ideas and teaching techniques and that the "very act of mentoring leads to reflection on one's own practice" (p. 30). CMTs found value in hosting student teachers and defined their role as both beneficial to the student teacher and host teachers.

Selection Practices of Cooperating Teachers

A survey investigation into the selection practices used by school administrators ($N = 52$) in Central New Jersey by Magaya and Crawley (2011) indicated that many administrators utilized similar criteria to determine eligible cooperating teachers. The leading criteria for CT selection were to (a) maintain a positive classroom environment (94%), (b) provide a good role model (94%), (c) express a positive attitude (94%), (d) shown a willingness to discuss concerns (93%), and (e) developed good lesson plans (92%). A secondary finding was that 73% of participants indicated a desire to select

cooperating teachers who volunteered. Respondents also indicated that they did not assign cooperating teachers based on advanced degrees, previous training in supervision, or teachers at the end of their careers. Magaya and Crawley suggested that districts needed to have written policy based on criteria and unified expectations of state code and university expectations for accreditation in an effort to avoid the student teaching internship from having a "haphazard experience where student teachers are under the supervision of unqualified teachers" (p. 14).

Throughout universities in Illinois, Zemek (2008) investigated the process by which CMTs were selected by music teacher educators and the training and preparation required of those partnering cooperating teachers. Coordinators and music education professors ($N = 19$) were surveyed regarding their schools' selection process and preparations of the CMTs. He found that schools most often relied on the selection of CMTs by the music education faculty and coordinators of student teaching and that the CMTs had to have at least three years or more of teaching experience ($n = 18$, 95%), been positively evaluated by previous student teachers ($n = 17$, 90%), and had tenure at their current position ($n = 16$, 84%). Advanced degrees were also considered very important by almost two-thirds of those respondents ($n = 12$, 63%). Regarding the preparation, only five respondents indicated that their institution required training and that logistical and practical difficulties were the most significant burden to that training.

In a qualitative study that investigated a group of seven CMTs' experiences that pertained to work with universities in student teacher placement, Russell (2019) found three categorical interactions between the CMT and the university supervisor. The

seven participants were music teachers that had previously hosted student teachers in a variety of settings and partnered with multiple sheltering institutions. Participants referred to being asked to host a student teacher by music education professors they knew. A few of the participants had experienced other selection criteria via a "blind call" from university faculty or notification from a building principal. Participants valued those established relationships between potential cooperating teacher and music education faculty as at the core of the CMTs' decision to accept a student teacher.

Section Summary. The importance of selecting a qualified cooperating teacher has been documented extensively in many studies throughout the literature and identified in many states' certification processes. Although there is no concrete consensus on what is essential, Abramo and Campbell (2016) offer these qualities as a framework for effective cooperating teachers to possess: (1) possess knowledge of educational theory and practice, (2) understand the importance of context in education, (3) understand narrative's role in the process of learning to teach, and (4) critically reflect on teaching practice (p. 119). The selection of qualified cooperating music teachers and with the additional training of qualified teachers, may lead to a more effective student teaching experience.

Explicit Training of Cooperating Teachers

In 2002, Giebelhaus and Bowman used a quasi-experimental design to compare the impact of explicit training of cooperating teachers on the classroom performance of their student teachers. The student teachers from two midwestern universities ($N = 29$) had various types of teacher certification (e.g., K–8, English, math, dual certification)

and contexts (e.g., urban /suburban and high/low socioeconomic levels). Participants were randomly assigned to an experimental group (n = 14) that utilized the training in the *Praxis III/Pathwise* framework or control group (n = 15) that used a traditional supervision approach. The researchers then used the data from the student teachers' lessons to determine the effectiveness of their teaching. Utilizing an analysis of covariance (ANCOVA), researchers determined there were statistically significant differences between the experimental and control groups' teaching effectiveness to the four domains— *Domain A* (organizing content knowledge), $F = 17.08$, $df = 6$, $p < .001$; *Domain B* (classroom environment), $F = 5.41$, $df = 6$, $p < .001$; *Domain C* (teaching), $F = 15.89$, $df = 6$, $p < .001$; *Domain D* (teacher professionalism), $F = 6.03$, $df = 6$, $p < .001$. The researchers then used a multivariate analysis of covariance (MANCOVA) of the four domains comprised of 19 discrete criteria (e.g., familiar with student's background, establishing and maintain rapport, using instructional time effectively) to control for pretest differences (covariate) and group differences. There were statistically significant differences in 11 of the 19 skills. Giebelhaus and Bowman concluded that their study highlighted the importance of training for cooperating teachers responsible for field work that has shown to "make a significant difference in the product result—the demonstration of effective teaching skills by student teachers."

A large investigation into 10 university-based credentialing programs in California by Lafferty (2018) revealed some significant difference in the interactions of cooperating teachers with their preservice teachers based on preparation to enact their role as a cooperating teacher. A survey, the Cognitive Apprenticeship Teaching

Questionnaire (CATQ)—adapted from the Maastricht Clinical Teaching Questionnaire, a validated instrument originally used in medical teaching (Stalmeijer, Dolamns, Wolffhagen, Muijtjens, & Scherpbier, 2010)—was given to cooperating teachers (N = 146) and preservice teachers (N = 119) in an effort to link specific principles (e.g., creating opportunities to observe, providing rationales for actions, offering feedback) to different variables (e.g., demographics, attitudes, preparation as cooperating teacher). Descriptive results indicated there were significant differences between the cooperating teachers' age (p = .05) and years of experience (p = .045) on the CT's ability to design activities based on their preservice teachers' ability level. While there was a moderate correlation between number of years teaching and number of previous preservice teachers (r = .52), the correlation between procedural training and demographics was not significant. Cooperating teachers who received preparation reported greater enactment of practices relating to reflection and planning (p = .006). These findings were also highly correlated with the preservice teachers' perceptions of their cooperating teachers' practice. Using stepwise regression, Lafferty found that the scores of preservice teachers (N = 146) on the CATQ were significantly predicted by the cooperating teachers' procedural training (β = .270, t = 3.27, p = .001) and the number of previous preservice student teachers (β = .166, t = 2.00, p = .047).

Music education researchers Berg and Rickels (2018) designed the Music Mentor Plus Program to help promote mentoring strategies for teachers who supervise student teachers and early field experiences. The researchers were music education faculty at the University of Colorado Boulder who wanted to provide opportunities for

university faculty and cooperating music teachers to participate in broad-based professional development. The design of the program was specifically to focus on "stronger connections between university methods course content and field settings where those methods and content could be modeled, thus contributing to a more integrated experience for preservice teachers" (p. 42). The program was conducted during over the course of an academic year with initial meetings before the school year began, with follow-up sessions on weekends in September, October, January, and March. Participants reported appreciation for peer interaction and joint problem solving, simulated mentoring situations, and the authentic nature of the activities. Programs and activities like the Mentor Plus Program are ideally situated to address many of the recommendation found throughout the literature and support the need for this current study.

Section Summary. Researchers have found that there is a need and desire for the direct support of cooperating teachers regarding their training to work with student teachers (Berg & Rickels, 2018; Giebelhaus & Bowman, 2002; Lafferty, 2018). When targeted training and resources are provided to teachers, researchers have documented that "programs that are directed toward principles of situated/experiential learning, thoughtfully adaptive teaching, and reflection for learning and critical pedagogy can build models of coaching that support teachers to resist the forces of socialization into the status quo and lead to real changes in schooling" (Hoffman et al., 2015, p. 110).

Interaction with the University Supervisor

In a four-year longitudinal study, Beck and Kosnik (2002) studied the effect of utilizing tenure or tenure-track educational faculty as university supervisors and the impact it had on the student teaching experience. Researchers analyzed reflective conversations, journals, logs, questionnaires, and interview recordings of faculty to document references of positive and negative effects of faculty involvement with student teachers and cooperating teachers. Researchers determined that the school-university partnership was strengthened due to the consistent presence of campus faculty in teachers' classrooms. The sheltering institution offered cooperating teachers on-campus inservice for those hosting student teachers and attendance was increased. The cooperating teachers were welcoming to those university supervisors and built positive relationships with them. Specifically, a high frequency of responses indicated that the cooperating teachers felt "communication with the school" and "support" from faculty were good qualities of the program. The university supervisors described that working with students from previous courses allowed for closer relationships, strengthened class community, and provided examples from their practicum to share with other student teachers. In addition to student teachers sharing their experiences with their colleagues, faculty also grew in their knowledge and understanding of public schools. Previously, some faculty had been mostly absent from public schools and only taught graduate-level courses. Faculty that participated in this program found a reconnection with the realities of teaching in everyday scenarios. The overarching negative effects of serving as a university supervisor was the time-consuming work and

the inability to use it toward tenure or promotion. This time-consuming work involved supervising teachers, reference writing, establishing school partnerships, and reducing the time for research and writing. Additionally, most of the research was considered action research by their colleagues and often difficult to receive funding for research involving "teacher-as-researcher." This study strengthens the argument for the close involvement of the university supervisor in the student teaching experience as it fosters positive relationships and engagement between the other parts of the student teaching triad.

Slick (1998) used a qualitative case study to describe the perceptions, concerns, and interactions regarding a university supervisor's (graduate student at sheltering institution) interactions with her cooperating teacher and student teacher. Using the interview transcripts of each member in the student teaching triad, field notes from the student teaching seminar, three-way conferences at the beginning, middle, and end of the semester, and a four-way conference with the student teaching triad and the chairperson of the department provided rich data for analysis. The critical elements the university supervisor described were the (a) lack of preparation, advisement, and assistance in understanding and defining her role within the triad, (b) lack of rationale for student intern placement decisions, (c) lack of direction for supervisor-led seminars, and (d) the impact of the department chairperson interference in the process. These uncertainties led the university supervisor to lack confidence as a supervisor, question her role at either the school-site or the university and perceive herself as an outsider in the teacher education program. With similar findings to Beck and Kosnik (2002), Slick

determined that full-time faculty teacher educators should be credited with both teaching and service loads with credit toward tenure and promotion.

A survey study of student teachers ($N = 128$) conducted by Asplin and Marks (2013) found that working with university supervisors in a previous capacity (i.e., taking previous coursework), had an impact on their student teaching experience. Participants in the study responded to statements regarding the student teachers': (a) relationship with their mentors, (b) perceptions of their university supervisors' knowledge (both pedagogical and content), (c) respect and application of advice from the university supervisor, and (d) use of various strategies and resources provided from their university supervisors. The researchers found that student teachers who had a positive view of their university supervisors were more likely to use university-taught methods in their classrooms ($r = .380$, $p < .001$); take their supervisors' advice ($r = .475$, $p < .001$); and perceive the content provided by supervisors as legitimate ($r = .723$, $p < .001$). Student teachers also perceived the level of knowledge of the university supervisors ($M = 5.98$, $SD = 1.20$, on a seven-point Likert scale) significantly higher, $t(129) = 7.150$, $p < .001$, than the knowledge level of cooperating teachers ($M = 5.03$, $SD = 1.19$). Surprisingly, student teachers reported that they were more likely to take advice from their university supervisor ($M = 5.78$, $SD = 1.06$) than that of their cooperating teacher ($M = 5.09$, $SD = 1.15$). The group comparison between cooperating teachers and university supervisors regarding advice was determined by use of a *t*-test ($t(128) = 5.665$, $p < .001$). Researchers also used one-way ANOVAs the determine that significant differences occurred between student teachers who had taken a class with

their university supervisor than with those who have not. Those student teachers who has taken a previous class perceived a statistically significant positive relationship ($F(1,123) = 16.805$, $p < .001$, partial $\eta^2 = .120$) and viewed the supervisor as more knowledgeable than the cooperating teacher ($F(1,128) = 17.85$, $p < .001$, partial $\eta^2 = .122$). Although this study did not consider the status of the supervisor (e.g., professor, school-based employee), the researchers suggested that "some type of faculty consistency in a program builds rapport is beneficial for student teachers" (Asplin & Marks, 2013, p. 8). Student teachers in this study reported that the prior relationship with the university supervisor could have an impact on how student teachers interact with the university supervisor and their cooperating teacher.

Section Summary. In general education research broadly, many studies detail the differing role of the university supervisor (Asplin & Marks, 2013; Beck & Kosnik, 2002; Cuenca et al., 2011; Slick, 1998). Specific to music education, research regarding the university supervisor and the definition of their role and impact has not received the same level of attention as in general education (Conway, 2002; Draves, 2008a; Rideout & Feldman, 2002). Much of the limited research in music education describes the relationships between the student teacher and university supervisor. There are tangible benefits to the university supervisor when they are able to supervise student teachers with whom they have previous relationships through coursework and coordinating field experiences. Having university faculty members visiting school sites on a regular basis could helped foster relationships with their constituents in P–12 education (Asplin & Marks, 2013; Beck & Kosnik, 2002). These reciprocal relationships benefit both the

cooperating teacher and the partnering institution. Difficulty with scheduling, course loads, and the impact on tenure and promotion still remain a concern for those working in higher education and could impact the relationships with student teachers and their cooperating teachers.

Development of Music Teacher Educator Identity

Music Teacher Identity Development

Isbell (2008) investigated the socialization and occupational identity of undergraduate music education majors enrolled in preservice music teacher programs at 30 randomly sampled institutions. The preservice music teachers ($N = 578$) completed a 128-item questionnaire relating to primary and secondary socialization, social influences, and occupational identity. The majority (64%) of preservice music teachers responded that they chose to study music during high school instead of middle school or junior high. Participants also reported that the people that influenced them to continue with music before college were school music teachers (37%), parents (33%), and private music teachers (17%), with school music teachers (63%) as the people that were the impetus in their decisions to become a music teacher. School music teachers ($M = 6.32$, using a 1 = *extremely negative influence* to 7 = *extremely positive influence*) were also the most positive influence on the participant's decision to study music education.

In order to assess primary socialization influences, participants were asked about their secondary socialization influences (continued study of music education in college) using similar procedures. Results indicated that family members ($M = 6.18$) followed by music education faculty ($M = 6.09$), and ensemble directors ($M = 6.07$) wielded the

most significant degree of influence. Isbell (2008) found that with both primary and secondary socialization, experiences before and during college (e.g., performing in ensembles, interacting with music education students, taking lessons, student teaching) have a positive effect on a preservice teacher's decision to pursue and continue music education study.

Occupational identity was assessed using a six-point Likert-type scale (1 = *strongly disagree* to 6 = *strongly agree*) regarding the participant's agreement to identify as educators, teachers, music educators, musicians, music performers, musical artists, and conductors (Isbell 2008). Respondents also indicated whether others viewed them using the same identities (e.g., educators, teacher, music educators). Using factor analysis, a three-factor solution was determined (teacher-self = .913; teacher-other = .897; musician = .831; values are reliability estimates). A stepwise regression analysis was employed to see if socialization variables served as predictors for the three-factor outcomes. Isbell (2008) found that experiences with primary and secondary socialization were significant predictors of occupational identity. Understanding what can lead to the development of occupational identity, music education faculty and others can "capitalize on their influence by designing and implementing curricula and experiences" (p. 176).

In a multi-institutional survey of undergraduate music majors ($N = 454$), Austin et al. (2010) explored the beliefs about influential people and experiences, occupations within music, music career commitment, teacher and musician identity, and social influences. Undergraduate students completed the 115-item survey instrument at three

universities across the United States. The authors were particularly interested in determining if those beliefs associated with occupational identity were impacted by gender, applied major, degree program, or class standing within institutions. They found that students attending Music School A had weaker teacher identities compared to students at Music School C. Although the different ratio of performance majors to education majors at each school might explain this variance to education majors, the effect sizes were rather small to warrant significance. Gender was not an impactful variable with respect to identity, which could imply that "social stereotyping and gender bias may not be particularly relevant where these psychological variables are concerned" (p. 80). Applied majors (performance, music education, dual major, or liberal arts) did have a significant impact on perceptions of identity, with those majoring in music education had higher means. This influence fit logically as those who were music education majors would potentially have more access to authentic teaching contexts which helps to lead to identity formation. Overall, the moderate to large effect sizes for occupational identity suggested that the degree program a music student selected had "important consequences for identity construction, regardless of institution" (p. 78).

Section Summary. Studies conducted by Isbell (2008) and Austin et al. (2010), researchers identified that music teacher identity development is driven by multiple constructs including primary and secondary socialization, social influences, and occupational identity, career commitment, and experiences. Researchers have identified how the construct if identity is created, impacted, and predicted. Overall, preservice

music teacher's identity is constructed over time, with people, experiences, and socialization having the greatest impact on formation.

Music Teacher Educator Identity Development

Kastner et al. (2019) utilized a self-study to explore their shifting identities from music teacher to music teacher educator of those currently serving as junior faculty in higher education. The researcher-participants used interviews, journals, restoried narratives, and cartoons in their data analysis. The data revealed the themes of misalignment, adaptation and acceptance, and rollercoaster of growth.

Misalignment described the division between their view of themselves and the new situation in which the participants found themselves. This misalignment led to "feelings of tension, uncertainty, and self-doubt" (p. 160). The additional workload in higher education (i.e., scholarship, service), stress of success in a tenure-track position, and lack of music making contributed to balance issues. These factors were manifested by a lack of autonomy that is often found in the K–12 classroom with the addition of research expectations and curricular decisions. Misalignment also impacted the transition of the researcher's identity transition from K–12 music teacher to higher education with "feelings of self-doubt and pressure to succeed" (p. 161). Feelings of low self-esteem and lack of confidence were pervasive in the participants. Participants were worried about the criticism and scrutiny of their work and the self-doubt that resulted from those feelings.

Adaptation and acceptance were the outgrowths of the development of strategies to cope with misalignment of balance, tension, and identity. Participants were able to

experience positivity while better adapting to their new identities as music teacher educators. Participants found continuing activities from K–12 career (e.g., conducting honor groups), professional and personal life separation, and finding the right institution facilitated positive growth of music teacher educator identity. These activities helped lead to the acceptance of their new careers. The acceptance was bolstered through accomplishments and connections with others in higher education. These concepts of misalignments, adaptation, and acceptance led to a personal "roller coaster of growth" (Kastner, et al., 2019, p. 164) in their reflections of professional identity. Described as "waves of emotion: peaks of up and down throughout this process" (p. 164), the researchers hope their reflections can have a potential impact on those other music teachers who are experiencing the same transformation into music teacher educators.

Martin (2016) examined the shifting identities of music education doctoral students across 29 higher education institutions in the United States. Music education doctoral students ($N = 124$) completed an online questionnaire regarding their perceptions of occupational identity, commitment to teaching, intentions of post-degree career, and confidence in teaching in higher education. Participants, utilizing a six-point Likert-type scale of agreement, most strongly identified and felt they were viewed by others as "music educator" ($M = 5.79$, $SD = 0.47$). There was a significant difference between those that stated their self-identity of "music teacher educator" ($M = 5.27$, $SD = 0.81$) vs "K–12 music teacher" ($M = 4.64$, $SD = 1.17$), $t(123) = 5.56$, $p < .001$. This difference in how participants responded suggested that these music education doctoral students do see themselves more as music teacher educators than a K–12 music teacher.

There were higher levels of composite career scores (composite score from 10 to 60, not at all committed to extremely committed) for commitment to teaching in higher education ($M = 48.79$, $SD = 7.24$) than that of commitment to K–12 schools ($M = 42.80$, $SD = 6.91$). Using a paired samples t test, there was a statically significant difference $t(126) = 7.20$, $p < .001$ between teaching in higher education and teaching in K–12 schools. Participants' self-reported desired career path in higher education as their first choice ($n = 88$) is supported by the rationale that terminal degrees in music education typically are designed for careers in music teacher education at institutions of higher education.

Participants also reported their confidence regarding teaching in higher education. Participants were most confident in their ability to train future K–12 music teachers ($M = 4.02$, $SD = .90$). Overall, participants reported positive levels of confidence in statements such as "I am able to adjust from my role as a K–12 teacher to my new roles as a K–12 music teacher educator" and "I am able to effectively meet career demands typical of a college or university supervisor." Participants had an average score in confidence from a possible 11 (*not at all confident*) to 55 (*extremely confident*) of 37.23 ($SD = 8.77$). This study highlighted potential factors and perceptions that contributed to the identity transformation from K–12 music teachers to music teacher educators. Although a portion of these doctoral music education students were full-time K–12 music teachers and desired a career change to higher education after completion of their degree, they maintained their confidence in the ability to train and mentor future music educators.

Section Summary. Both of the previous studies (Kastner et al., 2019; Martin, 2016) help identify the forces both internally and externally on those music teachers who are transiting into careers that involve music teacher education. Though these studies focus on doctoral students (Martin, 2016) and early-career music teacher educators in higher education (Kastner et al., 2019), parallels might exist with the struggles and triumphs for those school-based teacher educators, such as cooperating music teachers.

Conclusion

The cooperating teacher serves a vital role within the student teaching experience. The careful selection and training of cooperating teachers has shown to have an impact on student teacher development. Institutions that prepare preservice music teachers for licensure must have defined expectations of the role of the partnering cooperating teachers and specific training to prepare cooperating teachers to "teach teachers." The university supervisor is responsible for communicating those expectations and help cooperating teachers navigate the preparation of student teachers. As cooperating music teachers begin to assume the role that is often defined as a music teacher educator, their identity continues to shift between a music teacher and music teacher educator. The selection, preparation, and interactions of cooperating music teachers could have an impact on their confidence and identity as a music teacher educator.

Chapter 3: Methodology

Purpose of the Study

The purpose of this study was to investigate the relationship between cooperating music teachers' perceptions of their preparation, experience, and interactions with partnering institutions during student teaching. A secondary purpose was to examine possible relationships between cooperating music teachers' perceptions and their music teacher educator identity. Specifically, I examined (a) the extent to which cooperating music teachers received training for their roles from partnering institutions, (b) their perceptions as to their identity as music teacher educators, and (c) how the interactions of these perceptions shaped cooperating music teachers' preparation and ability to serve in their role as a cooperating teacher.

Research Design

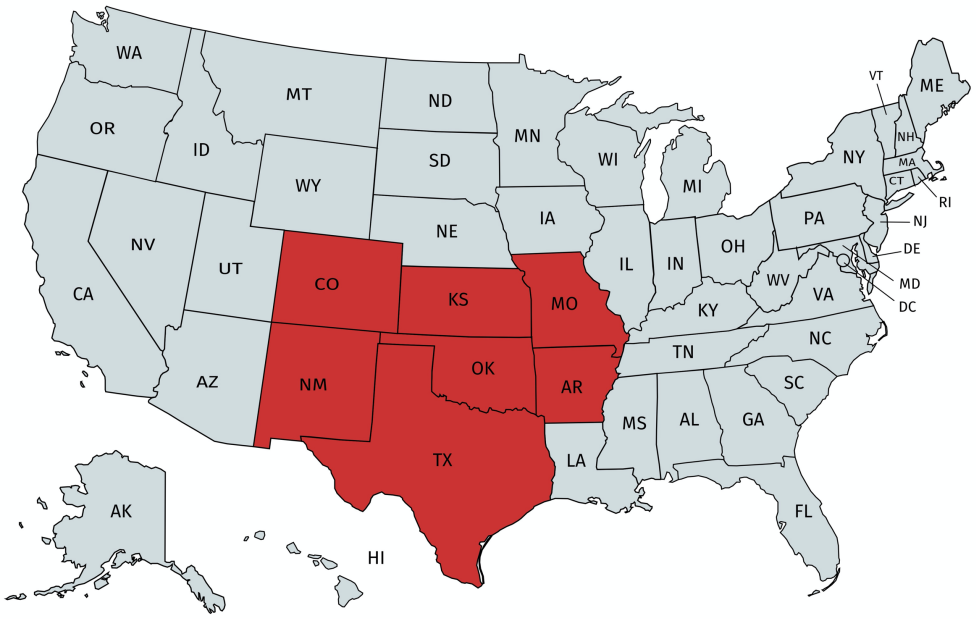
To effectively capture the perceptions of respondents across a wide geographical area, I utilized a survey design—a highly effective method of measurement in social and behavioral science research (Ruel et al., 2016). Surveys are an effective means of learning about individuals' "backgrounds, experiences, and/or beliefs" (Miksza & Elpus, 2018, p. 22). With internet access increasing in the United States, email and web have emerged as the primary vehicle in the new frontier for data collection (Fowler, 2014; Ruel et al., 2016). Based on the widespread population of my proposed sample, I utilized an electronic method of data collection.

Participants Selection

I delimited the target population to cooperating music teachers (CMT) in states that are in a similar geographic area of the United States. I surveyed CMTs within the seven states that comprise the Southwestern Division of the National Association for Music Education (NA*f*ME) (see Figure 3.1). I also sought to gain access to the population of CMTs in Texas Music Educators Association (TMEA). Many Texas music educators prefer to belong to this professional organization rather than NA*f*ME. The current NA*f*ME–Texas membership was 337 (J. Henninger, President of NA*f*ME-Texas, personal communication, March 28, 2019), compared to the current TMEA membership totaling over 12,000. With the potential population differences between the Texas affiliate of NA*f*ME and TMEA, justification for the inclusion of TMEA membership to the population was warranted.

Figure 3.1

Southwestern Division of NAfME



Access to Potential Participants

I sought permission from NA*f*ME to distribute the survey to its members in the Southwestern Division states. Permission must be secured from the Society of Research in Music Education (SRME) Executive Committee—the supervisory board for applications to conduct research through access to NA*f*ME. Once I obtained approval from the University of Oklahoma Norman campus Institutional Review Board (OU-IRB), I submitted the elements of this study (e.g., research abstract, background, rationale, target population, questionnaire) to SRME. I received information from TMEA about distribution in March 2019 (T. Harding, TMEA, personal communication,

March 25, 2019). To gain access to TMEA's membership information I had to be a current member of TMEA and send a copy of my completed dissertation to the TMEA Executive Director upon completion. Access to both populations required payment to the respective organizations for survey distribution. NA*f*ME had a standard rate of $50.00, with additional costs for transmission to more members, other list criteria, and a second survey request. TMEA allowed the purchase of membership data (for those members who have opted-in to advertising information) and was calculated at $.10 per record (sample of Texas is n = 4,895) and a 50% reduction in costs for graduate students; total cost for TMEA distribution was $244.75.

Research Questionnaire

Participants responded to a researcher-designed survey adapted from previous investigations (Austin et al., 2010; Isbell, 2006; Koerner et al., 2002; Martin, 2016; J. Russell, 2012; Snell et al., 2019; University of Oklahoma, 2018) and my own experiences as a cooperating music teacher and music teacher educator. The *Survey of Cooperating Music Teachers* (SCMT) was comprised of five sections: Section 1 (Experience, Selection, and Training), Section 2 (Interaction with Sheltering Institution), Section 3 (Coaching of Student Teachers), Section 4 (Identity), and Section 5 (Demographic Information). Data were collected using an electronic web-based survey instrument accessible through the University of Oklahoma (Qualtrics Lab, Inc., 2019). This software was chosen because of convenience and its availability to faculty and graduate student researchers in the University of Oklahoma School of Music. This survey included both quantitative (e.g., Likert-type scale items, multiple-choice) and

open-ended/free-response prompts (see Appendix C for the complete survey). The first page of the online survey served as the informed consent, which ensured participants that their responses would remain anonymous and that their participation in the research was voluntary. By clicking to continue with the survey, participants were directed to the remaining survey prompts.

Section 1: Experience, Selection, and Training

In the first section, I sought to gather descriptive information regarding the experience, selection, and training that was received pertaining to the preparation of CMTs from their university partnerships.

Experience. In survey item 1, I asked "Have you served as a cooperating teacher for student teacher internships?" with the distinction of the student teaching internships "Full semester or year internships; e.g., students observe, graduated rate of teaching, assume full teaching responsibilities." Respondents were then prompted with "How many student teachers?" (survey item 2) and "How many student teachers have you hosted in the past five years?" (survey item 3). Additionally, I collected information regarding the level of experience each cooperating music teacher had working with preservice students in field experience and clinical settings. Survey item 4 contained the question, "Have you served as a host teacher for field experience?" with the explanation of field experience "Not full semester/year internships; e.g., students mostly observe, some teaching opportunities." If "Yes" is selected, the respondents were provided a slider allowing them to indicate "How many years?" (survey item 5).

Selection. I asked the respondent to choose from the following (survey item 6) as the perceived reason for his/her selection as a cooperating teacher:

- Relationship with university faculty
- Excellence in teaching music
- Proximity to music education program
- Previous work with students during field experience
- Recommendation from student teachers
- Other

Respondents also provided the number of different universities from which they have hosted student teachers (survey item 7).

Training. Respondents identified whether they had received explicit training for the role of cooperating teacher (survey item 8) and described those specific activities (survey item 9) in an open-ended prompt.

Section 2: Interaction with Sheltering Institutions

The second section of the SCMT focused on the interactions of the cooperating music teacher with university supervisors and sheltering institutions. Researchers (Darling-Hammond, 2006; Koerner et al., 2002; Rogers & Jenkins, 2010) had suggested that this interaction of the triad members (student teacher, cooperating teacher, university supervisor) plays a crucial part in defining the role of the CMT, defining expectations for the CMTs and student teachers, and formal and informal evaluation processes. This section contained Likert-type items detailing the level of agreement, which was anchored by 1 (*strongly disagree*) to 6 (*strongly agree*), with the addition of

a not-applicable option (*N/A*). These survey prompts were adapted from Koerner et al. (2002) and the surveys designed for student teachers, cooperating teachers, and university supervisors that were provided to those whose participated in student teaching at the University of Oklahoma (2018). The use of a six-point scale allowed for more variance and sensitivity in responses (Warner, 2013) than four- or five-point scales. The items identified the degree to which the cooperating teacher and the university supervisor interacted, how their roles are defined (survey items 10–11), materials received from the student teacher's institution (survey item 12), and communication during formal and informal visits (survey items 13–20). The statements are available in Table 3.1 (with modifications from the original research in *italics*).

Section 3: Coaching of Student Teachers

Section 3 of the SCMT contained prompts (survey items 21–32) that reflected the confidence of cooperating music teachers with collaborating, communicating, mentoring, and teaching their student teachers. Items were adapted from surveys by Martin (2016), University of Oklahoma (2018), and Snell et al. (2019).

Table 3.1

Response Items from Interactions with Sheltering Institutions

(Q#10)	Effectively communicated what was expected of the student teacher during the semester.
(Q#11)	*Provided clear guideline for the* roles and responsibilities.
(Q#12)	Provided a handbook from the institution.
(Q#13)	Assisted me with problem-solving when needed.
(Q#14)	*Conducted required formal and informal observations*.
(Q#15)	Provided feedback on my involvement with the student teacher.
(Q#16)	Returned phone calls or emails in a timely manner.
(Q#17)	Did not interfere with the curriculum that was currently setup in my school.
(Q#18)	*Was a* mediator between the student teacher and *cooperating teacher*.
(Q#19)	Encouraged/motivated/helped/nurtured/supported/reassured *of the student teacher*.
(Q#20)	Provided training for my responsibilities with student teachers.

Note. The response items for this subscale were created from qualitative response items by Koerner et al. (2002) and survey items from The University of Oklahoma (2018). Modifications of the items are in *italics*. All items were answered using a six-point Likert-type scale—anchored by 1 (*strongly disagree*) to 6 (*strongly agree*). See Appendix C for this questionnaire.

Table 3.2

Response Items from Coaching of Student Teachers

(Q#21)	I am able to effectively train and mentor future music teachers.
(Q#22)	I am able to adjust from my role as a K–12 teacher to my role as a music teacher educator.
(Q#23)	I am able to be a leader in my field.
(Q#24)	I am able to *communicate* effectively with my student teacher
(Q#25)	I am able to offer constructive criticism
(Q#26)	I can recognize the strengths and weaknesses of my student teacher
(Q#27)	I have strong pedagogical skills
(Q#28)	I can delegate responsibility of my classroom
(Q#29)	I can assist my student teacher in *classroom management* skills.
(Q#30)	I can assist my student teacher in disposition development.
(Q#31)	I am able to assist my student teacher with *communication* with students.
(Q#32)	I can aid student teacher in *planning for class/rehearsal*.

Note. The response items for this subscale were created from survey items by Martin (2016), The University of Oklahoma (2018), and Snell, et al. (2019). Modifications of the items are in *italics*. All items were answered using a five-point Likert-type scale—anchored by 1 (*not at all confident*) to 5 (*extremely confident*). See Appendix C for this questionnaire.

Section 4: Identity

The fourth section of the survey focused on the occupational identity and socialization of cooperating teachers as music teachers, mentors, and music teacher educators. Utilizing previously reliable measures from Isbell (2008) and Martin (2016) and adapting them for cooperating teachers, I hoped to describe the extent to which cooperating teachers saw themselves in various roles and identities within music teacher education.

Item 33 and Item 34 assessed the extent to which the cooperating music teacher identified with various professional roles within music education. These prompts had been adopted from recent music education research in which similar items were validated (Austin et al., 2010; Isbell, 2006; L'Roy, 1983; Martin, 2016; J. Russell, 2012). A six-point Likert-type scale anchored by 1 (*strongly disagree*) to 6 (*strongly agree*) was used to indicate the degree to which respondents saw themselves as various roles, such as "musician" and "music teacher educator." Participants also indicated the extent to which they believed *others* saw them in these roles. I modified these roles from previous research to better fit the potential identities of cooperating music teachers.

- Musician
- Music Educator
- Teacher Mentor
- Ensemble Director
- Music Teacher Educator

- Conductor
- K–12 Music Teacher
- Music Student

Section 5: Demographics

Section Five contained the following items to collect participant's demographic information:

- Gender
- Race/Ethnicity
- Age
- Highest level of education
- Additional certifications (e.g., Kodály, Orff-Schulwerk, GIML)
- Teaching certification (e.g., traditional/standard, alternative)
- State currently teaching in
- Years of teaching experience
- Grade levels taught
- Primary specialty area (band, general, choir, orchestra)
- School setting (rural, suburban, urban)
- School type (public, charter, private/parochial)

These items consisted of multiple choice, multiple answer, and open-ended responses. The items were reported as frequencies and used as grouping variables with other scale items from previous sections.

Pilot Testing

The SCMT was entered into the online survey platform (www.qualtrics.com) in March 2019. In early April 2019 and after obtaining OU IRB-approval, I emailed survey links to current and former in-service music teachers outside of the target population for pilot testing. According to researchers (Ruel et al., 2016; Sheatsley, 1983; Sudman, 1983), a sample between 12 and 50 respondents is sufficient to gain acceptable feedback toward the construction of the instrument. These music teachers had previously or were currently serving as cooperating music teachers for undergraduate or graduate students during their teaching internships. The pilot sample (N = 16) included participants from Michigan, Missouri, New York, Oklahoma, Pennsylvania, and South Carolina. Average completion time was 7:41 minutes (SD = 3.23). Since several of the items were adopted from previous qualitative measures, the reliability of the items needed to be determined. All subscale scores were reliable above the conventional adequacy level of .70 for Cronbach-alpha (see Table 3.3). The initial reliability for the music identity construct was $\alpha = .71$. I determined that if the item "Music Student" was deleted from Section 4, the resulting reliability was raised to $\alpha = .78$, warranting the removal of this specific response from item 33 and item 34. The removal made logical sense given that most of the participants are no longer music students because the pilot sample contained participants who had already completed advanced degrees. However, I decided to include the item in the final survey as a larger population of teachers surveyed might elicit different responses. Respondents were asked to address the construction, content, and clarity of the survey with the addition of

an open-ended response item at the end of the survey. The final form of the survey can be found in Appendix C.

Table 3.3

Reliability Estimates for Response Items

Item category	Cronbach alpha (α)
Interactions with Sheltering Institutions	.91
Coaching of Student Teachers	.95
Music Identity	.78

Procedures

Pre-Data Collection

The preliminary document was sent to members of the dissertation committee on October 2, 2019. After securing approval, I submitted revisions/modifications to the OU-IRB (see Appendix A). Once I received the dissertation committee's approval on October 18, 2019, I submitted the required documentation online to the NA*f*ME research portal for review and distribution on October 21, 2019 and to TMEA for the email addresses of potential participants for the study. I received the email address database from TMEA for its members on October 22, 2019. I received notification of approval from NA*f*ME to distribute the survey on November 4, 2019.

Data Collection

On November 12, 2019, NA*f*ME distributed the invitation email to the seven focus states on my behalf (see Appendix B). I instructed NA*f*ME to distribute the reminder email during the second week. Additionally, I sent an invitation email to the members of TMEA (see Appendix B). I uploaded the email addresses received from the TMEA to Qualtrics for distribution. Survey notification emails and reminder emails were issued in a similar manner to NA*f*ME (i.e., survey invitation followed by reminder in the second week). The window for data collection was open until November 25, 2019.

Invitations to participate were distributed to participants belonging to NA*f*ME (n = 3,542, 43%) via an anonymous email link and participants belonging to TMEA (n = 4,686, 57%) through direct email, totaling 8,228 surveys. After the end of the survey window, 387 respondents completed the survey, which resulted in a 4.7% overall response rate. Those completed responses used in final analysis (N = 202) NA*f*ME (n = 74, 37%) and TMEA (n = 128, 63%) is similar to the distribution rate. It should be noted that the invitation went to all music teachers found in these databases, not just the population sample desired (i.e., cooperating teachers).

Data Analysis

Data were collected through the use of the Qualtrics software. Once collected, the data was entered into SPSS, labeled as either categorical or continuous variables, and then descriptively analyzed. I then utilized the exploratory data analysis procedures as outlined by Morgan et al. (2013). This process consisted of analyzing data for

outliers, non-normal distributions, missing values, and errors from data input through the use of histograms, frequency tables, boxplots, and descriptive statistics (e.g., mean, standard deviation, skewness, kurtosis, minimum and maximum values). All demographic and measured variables were then reported, as this analysis was determined whether the data was normally or approximately normally distributed and if assumptions for statistical tests were met (Morgan et al., 2013). I descriptively analyzed data for all questionnaire items pertaining to experience working with undergraduate preservice music educators and the training received from partnering institutions and supervisors. I utilized inferential statistical procedures (e.g., *t*-test, analysis of variance) to determine the differences between experience and training with confidence working with student teachers. To determine the extent of the relationship or differences between cooperating teachers' perception of music educator identity and training or experience, I conducted exploratory factor analyses (EFAs) and reliability analyses separately for data to condense the multi-item variables into smaller, latent factor structures. Subscale scores were then created for the confidence in coaching student teachers and music teacher educator identity. Reliability estimates (internal consistency as determined by Cronbach's alpha) were obtained for these. I then utilized *t*-tests, chi-square analysis, and analysis of variance (ANOVA) to determine if differences existed.

Chapter 4: Results

The purpose of this study was to investigate the relationship between cooperating music teachers' perceptions of their preparation, experience, and interactions with partnering institutions during student teaching. A secondary purpose was to examine possible relationships between cooperating music teachers' perceptions and their music teacher educator identity. Specifically, I examined (a) the extent to which cooperating music teachers received training for their roles from partnering institutions, (b) the cooperating music teachers' perceptions regarding their identity as music teacher educators, and (c) how the interactions of these perceptions shaped cooperating music teachers' preparation and ability to serve in their role as a cooperating teacher.

During November 2019, the Survey of Cooperating Music Teachers (SCMT) was distributed to 3,542 email addresses affiliated with the Southwestern Division of the National Association for Music Education (NA*f*ME). Additionally, the SCMT was distributed to 4,895 email addresses of members of the Texas Music Educators Association (TMEA). Data obtained from the participants ($N = 374$) were analyzed using SPSS version 24.0. After importing the dataset from Qualtrics, I engaged in exploratory data analysis (Morgan et al., 2013) procedures to exam the data for missing or incomplete values and psychometric properties.

Basic descriptive analyses are presented in the next section, with results arranged by major variables and their organization within the SCMT. Demographic information (sex, gender, race/ethnicity, age, years of teaching experience, highest level

education, additional certifications, teaching certificate, state) is presented first, followed by school and teaching position characteristics (school setting and type, grade levels taught, primary teaching area). Data regarding cooperating music teacher (CMT) experience (number of student teachers, hosting field experience), training (explicit training, types of training), and reasons for selection to serve as a CMT follow. The section concludes with data for interaction with the sheltering institutions, working with student teachers, and identities within music teaching.

Descriptive Analyses

Participant Demographics

Gender and Race/Ethnicity. A total number of 387 music teachers began the SCMT, but respondents were excluded after they failed to meet either the criteria of hosting student teachers (n = 112) or were incomplete (n = 73). Of the remaining valid responses (N = 202), 58% were identified as female and 41% as male, with two respondents choosing not to answer. Respondents were majority white (85.1%), with other participant races and ethnicities as follows: Hispanic or Latino (9.4%), Asian (2.0%), Black or African American (1.5%). The open-ended ethnicity response option (2.0%) was comprised of responses that indicated Biracial and Mixed ethnicity. There was a balanced representation of ages with 13.4% for ages 25–34, 26.2% for ages 35–44, 30.2% for ages 45–54, and 26.7% for ages 55 and older. Complete demographic information of respondents can be found in Table 4.1

Table 4.1

SCMT Respondents' Demographic Information

	Frequency	%
Gender		
Female	117	57.9
Male	83	41.1
Prefer not to answer	2	1.0
Race / Ethnicity		
White	172	85.1
Hispanic or Latino	19	9.4
Asian	4	2.0
Black or African American	3	1.5
Other	4	2.0
Age		
25–34	27	13.4
35–44	53	26.2
45–54	61	30.2
55+	54	26.7
Not reported	7	3.5

Years of Experience, Degrees, and Certifications. Respondents' years of teaching experience range from two years to over 40. Percentages for respondents' teaching experience were 13.9% for 1–10 years, 30.2% for years 11–20, 37.6% for years 21–30, 13.4% for years 31–40, and 4.9% for those beyond 40 years. The overwhelming majority of respondents (97.0%) had a standard or traditional certification, while 3.0% had alternative certification. Most respondents held a Master's degree (58.9%), while fewer had only completed Bachelor's (37.1%) or Doctoral (4.0%) degrees. Almost one-third of respondents (31.2%, $n = 63$) reported additional certifications beyond their initial teaching certification. The open-ended responses indicated additional certification in Kodály (31.9%, $n = 28$), Orff-Schulwerk (7.4%, $n =$

15), administrative endorsements (e.g., principal certification, educational leadership) at 3.5% (*n* = 7), and other (e.g., ESL, GIML, Apple Certified, Google Certified) at 6.4% (*n* = 13). Respondents' years of teaching experience, level of education, and certifications are reported in Table 4.2.

Table 4.2

SCMT Respondents' Educational Experience

	Frequency	%
Years of Teaching Experience		
1–10	28	13.9
11–20	61	30.2
21–30	76	37.6
31–40	27	13.4
40+	10	4.9
Level of Education		
Bachelor	75	37.1
Master	119	58.9
Doctorate	8	4.0
Type of Teaching Certification		
Traditional	196	97.0
Alternative	6	3.0
Additional Certifications		
Kodály	28	13.9
Orff-Schulwerk	15	7.4
Administration	7	3.5
Other	13	6.4

Note. *N* = 202.

School and Position Characteristics

Respondents described their school type, school setting, primary teaching position, and grade levels. School types were overwhelmingly public (96.5%), with private/parochial schools (3.0%) and charter (0.5%) also represented. Since teachers in private/parochial and charter schools could have hosted student teachers at their current or previous position, all responses were included in all analyses. Distribution of respondents' school settings was suburban (47%), rural (31.7%), and urban (21.3%). Primary teaching responsibilities were largely band (41.1%) or general music/non-performance classes (30.7%), but choir (19.3%) and orchestra (8.9%) teachers were also represented. Respondents' grade levels taught were reported as K–5 (32.7%), 6–8 (51.0%), 9–12 (43.6%), and various combinations (16.3%) including PreK (2.48%), K–12 (1.49%), 6–12 (2.48%), and currently retired or college/university (6.44%). See Table 4.3 for school settings and responsibilities. Chi-square analyses were used to determine difference between categorical variables (i.e., primary teaching responsibilities, gender). Figure 4.1 displays the chi-square results that indicated males and females held significantly different primary teaching responsibilities ($\chi^2 = 41.27$, $df = 3$, $p < .01$). Females ($n = 53$) reported teaching elementary music more frequently than did males ($n = 9$), and males ($n = 54$) taught band more frequently than females ($n = 27$). In addition to the statistically significant finding, practical significance can be assumed based on the large effect size (Cramer's $V = .45$).

Table 4.3

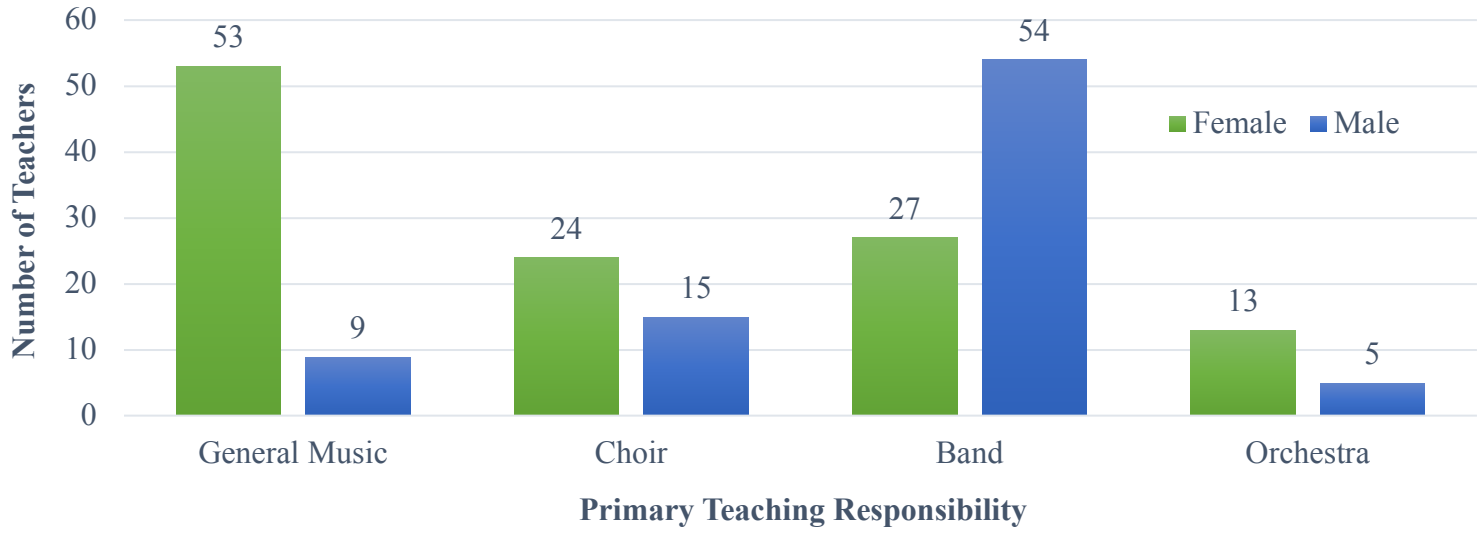
SCMT Respondents' School and Position Characteristics

	Frequency	%
School Type		
Public	195	96.5
Private / Parochial	6	3.0
Charter	1	0.5
School Setting		
Suburban	95	47.0
Rural	64	31.7
Urban	43	21.3
Primary Teaching Responsibility		
Band	83	41.1
General Music / Non-Performance	62	30.7
Choir	39	19.3
Orchestra	18	8.9
Grade Levels Currently Teaching		
K–5	66	32.7
6–8	103	51.0
9–12	88	43.6
Various Combinations	33	16.3

Note. $N = 202$.

Figure 4.1

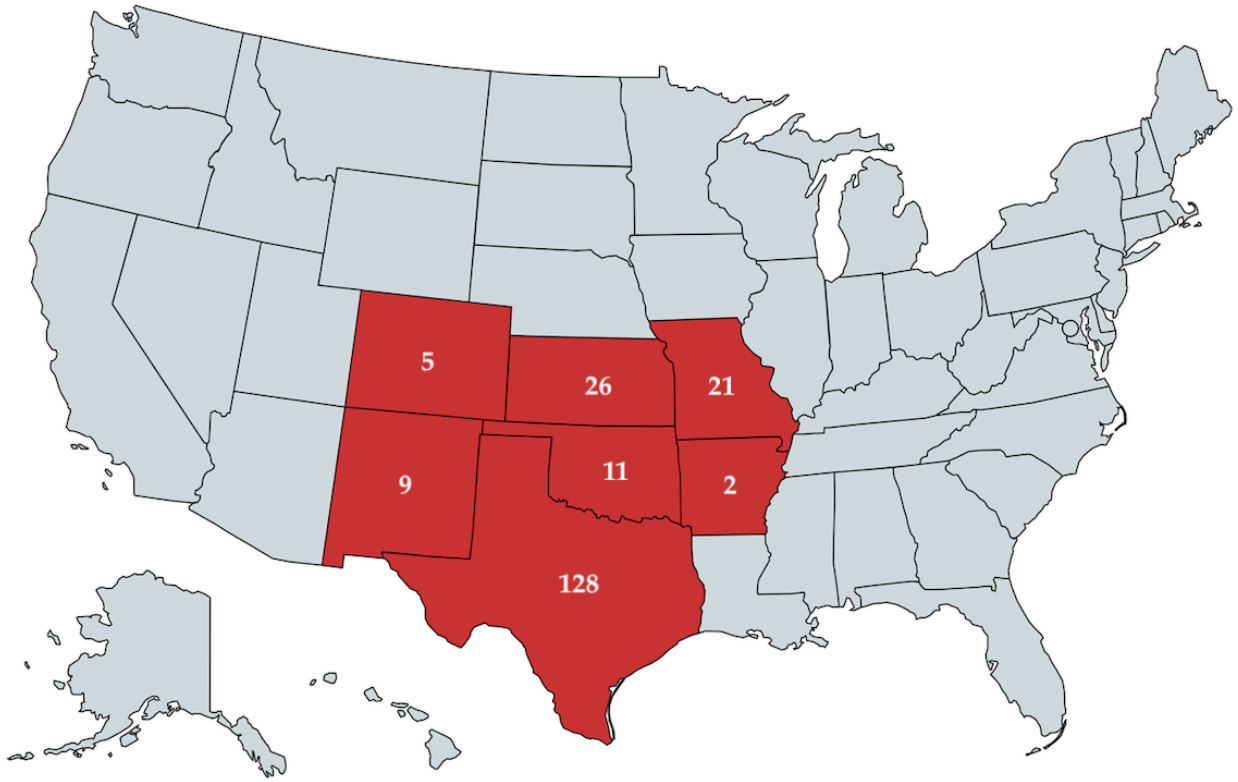
Primary Teaching Responsibility by Gender



Note. Statistically significant differences exist between gender and primary teaching responsibilities ($\chi^2 = 41.27$, $df = 3$, $p < .01$). Females and males held statistically significantly different primary teaching responsibilities. Females reported teaching elementary music more frequently than did males. Males taught band more frequently than females.

Figure 4.2

SCMT Responses within the Seven Focus States



Note. SCMT responses within the seven focus states of the Southwestern Division of NAfME and TMEA.

Responses by State

Cooperating music teachers belonging to the Southwestern Division of NA*f*ME and TMEA within the seven states completed the SCMT (see Figure 4.2). Despite an invitation and follow-up email distributed to members of NA*f*ME, there were a fewer number of responses from those six states (n = 74, AR, CO, KS, OK, MO, NM) compared to direct contact procedure with TMEA (n = 128). However, the response rate from those respondents belonging to NAfME (37%) and TMEA (63%) was similar to the distribution rate 43% for NA*f*ME and 57% for TMEA.

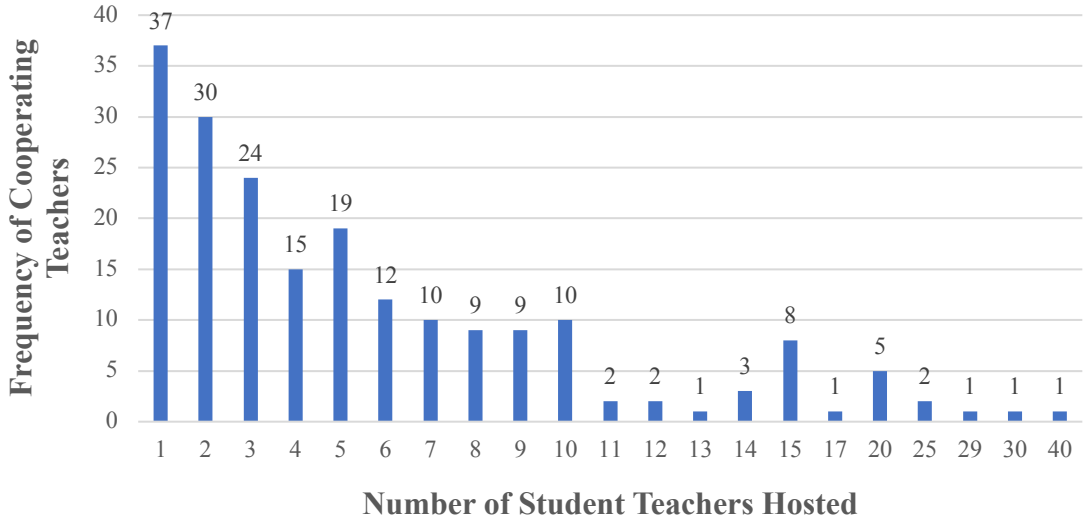
Experience with Student Teachers and Fieldwork

The first research question was to determine the amount of experience cooperating music teachers had hosting student teachers during their internship practicums and hosting field experience for preservice music teachers during their undergraduate coursework. The following section provides descriptive analysis of cooperating music teachers' reported experience working with preservice music teachers.

Full Internships. Cooperating music teachers reported having hosted a range of student teachers from a single student (n = 37) to over forty student teachers during their careers (see Figure 4.3). The majority of cooperating music teachers (61.9%) have hosted between one to five student teachers, with several hosting more than ten. There were three extreme outliers that had hosted a total of 29, 30, and 40 student teachers respectively.

Figure 4.3

Frequency of the Number of Student Teachers Hosted by Cooperating Music Teachers



Field Experience. In addition to hosting student teachers for full-time teaching practicums, a majority of cooperating music teachers (75.2%, *n* = 152) reported also hosting field experience for preservice music teachers (see Table 4.4). CMTs reported the number of years they served as a field experience teacher as follows: 1–5 years (29.6%), 6–10 (16.4%), 11–15 years (21.1%), 16–20 years (10.5%), and 20+ years (22.4%).

Table 4.4

SCMT Respondents' Experience with Field Experiences

	Frequency	%
Served as Field Experience Teacher		
Yes	152	75.2
No	50	24.8
Years Served as Field Experience Teacher		
1–5	45	29.6
6–10	25	16.4
11–15	32	21.1
16–20	16	10.5
21+	34	22.4

Note: $N = 202$.

Types of Explicit Training of Cooperating Music Teachers

In an open-ended response item pertaining to the second research question, respondents ($n = 60$) indicated they received explicit training for their role as a cooperating music teacher (see Table 4.5). CMTs described their various training as receipt of a handbook, packet, or syllabus with detailed information, timelines, and forms (42.4%); seminar, or one- or multi- day courses (32.2%); direct meetings with a university supervisor or member of the sheltering institutions music education faculty (23.7%); or attending an online or web-based seminar (16.9%).

Table 4.5

SCMT Respondents' Types of Explicit Training as a Cooperating Music Teacher

Type of training	Frequency	%
Handbook/packet/syllabus	25	42.4
In-person workshop/seminar/course	19	32.2
Direct meeting with university supervisor	14	23.7
Online/webinar/tutorial	10	16.9

Note: Percentages represent the number of respondents (n = 59) who indicated they received specific training. Total percentages equal greater than 100% due to some respondents reporting multiple sources of training. One participant did not respond.

Partnering Institutions

The number of different partnering institutions cooperating music teachers reported varied from 1 to 6. Although one or two institutions accounted for the majority of cooperating music teachers (71.8%), some respondents reported working with up to six different institutions (see Table 4.6).

Table 4.6

SCMT Number of Different Institutions Respondents Have Hosted Student Teachers

Number of institutions	Frequency	%
1	82	40.6
2	63	31.2
3	32	15.8
4	17	8.4
5	6	3.0
6	2	1.0

Note: N = 202

Interactions with Sheltering Institutions and University Supervisors

Cooperating music teachers' interactions with sheltering institutions were examined (see Table 4.8) to address the third research question: In what ways do cooperating teachers interact with university supervisors and partnering institutions? The respondents answered statements pertaining to exchanges common with cooperating teachers and university supervisors. Level-of-agreement items were anchored by a Likert-type scale of 1 (*strongly disagree*) to 6 (*strongly agree*) and had high reliability ($\alpha = .89$). CMTs responded that university supervisors did not interfere with the music curriculum set forth by cooperating teachers ($M = 5.25$, $SD = 0.94$) and conducted the required formal and informal observations of their student teachers ($M = 5.12$, $SD = 0.99$). All of the items pertaining to the interactions with university supervisors were above the scale midpoint of 3.5. Cooperating music teachers reported lower mean scores regarding feedback received about their work with student teachers from university supervisors ($M = 3.81$, $SD = 1.56$) and specific training for working with student teachers ($M = 3.76$, $SD = 1.60$).

Table 4.8

Means and Standard Deviations for Interactions with Sheltering Institution Items

Interaction dimension	*M*	*SD*
Did not interfere with the curriculum that was currently setup in my school.	5.25	0.94
Conducted required formal and informal observations.	5.12	0.99
Returned phone calls or emails in a timely manner.	4.91	1.13
Encouraged/motivated/helped/nurtured/supported/reassured the student teacher.	4.90	1.08
Effectively communicated what was expected of the student teacher during the semester.	4.62	1.14
Provided clear guideline for the roles and responsibilities.	4.58	1.14
Assisted me with problem-solving when needed.	4.50	1.24
Served as a mediator between the student teacher and cooperating teacher.	4.42	1.33
Provided a handbook from the institution.	4.07	1.68
Provided feedback on my involvement with the student teacher.	3.81	1.56
Provided specific training for my responsibilities with student teachers.	3.76	1.60

Note. $N = 202$. Interaction items were anchored by a level of agreement scale ranging between 1 (*strongly disagree*) to 6 (*strongly agree*); internal consistency $\alpha = .89$.

Perceived Selection to be a Cooperating Music Teacher

The cooperating music teachers responded to questions regarding their beliefs about being selected to serve as a cooperating music teacher. Respondents identified excellence in music teaching (35.6%), proximity to music education programs (23.3%), and relationships with university faculty (19.3%) as the prominent reasons for selection. Previous relationships with university faculty (7.9%) and recommendations from other student teachers (5.4%) were also considered as selection criteria. Some respondents (*n* = 17) selected the category of "Other," with some citing multiple reasons or a unique opportunity that could be provided at their school site as reasons for their selection. Reasons for selection as a cooperating music teacher is found in Table 4.8.

Table 4.8

SCMT Respondents' Reasons for Selection as Cooperating Music Teacher

Reason for selection	Frequency	%
Excellence in teaching music	72	35.6
Proximity to music education program	47	23.3
Relationship with university faculty	39	19.3
Previous work with students during field experience	16	7.9
Recommendation from student teachers	11	5.4
Other	17	8.4

Note: $N = 202$.

Coaching Student Teachers

Research question four examined cooperating music teachers' confidence in coaching student teachers (see Table 4.9). The respondents answered statements pertaining to their ability to execute different dimensions in their daily interaction with student teachers. Confidence items were anchored by a Likert-type scale of 1 (*not at all confident*) to 5 (*extremely confident*). Respondents were most confident in their ability to aid student teachers in planning for class/rehearsal ($M = 4.53$, $SD = 0.66$), while least confident in their ability to delegate the responsibility of their classrooms ($M = 4.14$, $SD = 0.81$). All items were above the scale midpoint of 3.0 with high consistency ($\alpha = .96$).

Table 4.9

Correlations, Means, and Standard Deviations for Confidence for Coaching of Student Teachers

Confidence dimension	*M*	*SD*	1	2	3	4	5	6	7	8	9	10	11	12
1. … aid student teacher in planning for class/rehearsal.	4.53	0.66	--											
2. … recognize the strengths and weaknesses of my student teacher.	4.46	0.65	.69	--										
3. … able to communicate effectively with my student teacher.	4.45	0.70	.73	.69	--									
4. … assist my student teacher in classroom management skills.	4.43	0.69	.70	.64	.65	--								
5. …assist my student teacher with communication with students.	4.40	0.69	.77	.68	.70	.76	--							
6. … able to offer constructive criticism.	4.39	0.73	.67	.72	.61	.64	.67	--						
7. … have strong pedagogical skills.	4.36	0.81	.62	.65	.63	.66	.62	.64	--					
8. … assist my student teacher in disposition development.	4.35	0.78	.65	.55	.60	.66	.77	.54	.55	--				
9. … able to be a leader in my field.	4.35	0.78	.72	.64	.66	.62	.69	.63	.69	.61	--			
10. … able to effectively train and mentor future music teachers.	4.34	0.77	.64	.63	.63	.60	.65	.63	.65	.55	.77	--		
11. … able to adjust from my role as a K–12 teacher to my role as a MTE.	4.32	0.79	.66	.66	.63	.60	.67	.66	.63	.60	.78	.80	--	
12. … delegate responsibility of my classroom.	4.14	0.81	.63	.69	.62	.66	.66	.56	.51	.61	.51	.49	.49	--

Note. $N = 202$. Mean scores reflect 1 = *not at all confident*, 2 = *somewhat confident*, 3 = *confident*, 4 = *very confident*, and 5 = *extremely* confident; internal consistency $\alpha = .96$. Since all correlations were below .85, there was adequate evidence of discriminant validity (i.e., scores are not measuring any redundant or largely overlapping constructs).

All correlations are statistically significant at $p < .001$.

Music Teacher Identity

The fifth research question, "To what extent do cooperating music teachers see themselves as music teacher educators?" was intended to uncover the various occupational identity beliefs held by cooperating music teachers (see Table 4.10). The respondents answered statements pertaining to occupational identities of music teachers. CMTs responded to perceptions of themselves and how they felt others perceived them. Results indicated that CMTs most strongly identified as "music educator" ($M = 5.87$, $SD = 0.36$) and least strongly with "music student" ($M = 4.69$, $SD = 1.27$). CMTs perceived others saw them most often as "music educator" ($M = 5.68$, $SD = 0.61$) and least often as "music student" ($M = 3.77$, $SD = 1.45$). Paired-samples *t*-tests were conducted to determine mean differences between respondents' self-perceptions and how they believed others saw them. In order to mitigate the threat of Type I error caused by multiple comparisons, I employed a Bonferroni adjustment and lowered the alpha level to .006 (.05 ÷ 8 comparisons). CMTs' identified with the roles of "music teacher educator," "teacher mentor," "musician," "music teacher educator," and "music student" significantly stronger ($p < .001$) than how they perceived others saw them in those same roles.

Table 4.10

Means, Standard Deviations, and Paired Differences for Occupational Identity Subscales

	I see myself as: (α = .72)		Others see me as: (α = .80)		Paired differences					
Identity	*M*	*SD*	*M*	*SD*	*M*	*SD*	*t*	*df*	*p*	Pearson's *r*
Music educator	5.87	0.36	5.68	0.61	0.19	0.55	4.76	198	.000	.45*
Musician	5.51	0.63	5.15	0.96	0.36	0.87	5.94	200	.000	.46*
Teacher mentor	5.46	0.66	5.14	0.96	0.32	0.83	5.45	198	.000	.52*
Music teacher educator	5.42	0.76	5.08	1.04	0.34	0.84	5.76	197	.000	.60*
Ensemble director	5.35	0.99	5.25	1.07	0.10	0.83	1.61	200	.110	.68*
Conductor	4.94	1.10	4.91	1.21	0.03	1.02	0.35	199	.728	.62*
K–12 music teacher	4.85	1.28	4.79	1.30	0.06	0.92	0.85	197	.396	.75*
Music student	4.69	1.27	3.77	1.45	0.91	1.17	11.04	197	.000	.64*

*Note***:** *N* = 202. Scores range from 1 (*strongly disagree)* to 6 (*strongly agree*). Bonferroni adjustment and lowered alpha to .006 (.05 ÷ 8 comparisons).

*$p < .01$.

An additional paired-samples *t*-test was used to investigate the group differences between those CMTs that most strongly identified as music teacher versus music teacher educator. There was a significant difference between the self-identity score for "music educator" ($M = 5.87$, $SD = 0.36$) and the mean self-identity score for "music teacher educator" ($M = 5.42$, $SD = 0.76$), $t(200) = 8.72$, $p < .001$ (See Table 4.11). To examine the effect size of this difference, I computed Cohen's *d* and found a large effect size of 0.62, suggesting practical as well as statistical significance (Cohen, 1988).

Table 4.11

Results for Paired Samples t-Test for Comparing the Differences Between Music Educator and Music Teacher Educator Identity

	M	*SD*	*t*	*df*	*p*
Difference in identity			8.72	200	< .001
Music Educator	5.87	0.36			
Music Teacher Educator	5.42	0.76			

Note: $N = 201$.

Interaction Between Variables

Data Reduction

I addressed the sixth research question by creating smaller variables from larger sets of questions and examined the relationships and differences between experience, preparation, and music teacher educator identity. To create smaller sets of latent variables for purposes of univariate analyses, I applied exploratory factor analysis (EFA) techniques to item responses within the data (Field, 2013; Leech et al., 2011). Each major construct targeted for data reduction (i.e., confidence with student teachers, occupational identity) was examined individually. EFA was deemed appropriate because I initially sought to reduce the data while also determining underlying factors and explaining the correlations among variables (Fabrigar & Wegener, 2012; Field, 2013). During EFA, the researcher does not specify a priori restrictions regarding the relational patterns between latent variables (i.e., unobserved variables, constructs) and questionnaire items (i.e., observed variables) (Brown, 2015; Fabrigar & Wegener, 2012; J. Russell, 2018).

Confidence in Working with Student Teachers. Exploratory analysis revealed that the items pertaining to the coaching of student teachers were highly correlated with each other. All items had correlations below .85, the required threshold for discriminate validity (Brown, 2006). Items were then combined into a latent variable (confidence score) for further comparisons against other variables. The confidence score was determined by summing the totals of each confidence item (see Table 4.9). Respondents

had a mean confidence score of 52.50 (*SD* = 7.33), out of a possible confidence score ranging from 12 (*not at all confident*) to 60 (*extremely confident*).

Occupational Identity. I used principal axis factoring (minimum eigenvalue of 1.0) with oblique rotation (Promax) to extract factors and generate a factor solution for the 16 occupational identity items. In order to verify the sampling adequacy and the linear relationship between the variables, the Kaiser-Meyer-Olkin measure was used. The results, KMO = .73, ensured that there was a linear relationship between the variables. The assumption of sphericity was met by using Bartlett's test of sphericity (χ^2 = 1312.67, $p < .001$), certifying that there are no correlations between any of the variables. A five-factor solution was extracted that accounted for 75% of the variance in occupational identity (see Table 4.12). The five factors, which reflect a merger of self- and other-perceptions rather than a separation of the two, were interpreted as corresponding to Ensemble Director Identity (Factor 1), Music Teacher Educator Identity (Factor 2), K–12 Teacher Identity (Factor 3), Music Student Identity (Factor 4), and Musician Identity (Factor 5). Music educator items cross-loaded in multiple factors and were removed. All other inter-factor correlations were below |.37|, establishing that factors were not highly correlated or potentially measuring the same dimensions. Occupational identity subscale scores representing each factor were highly reliable (α = .85 for Factor 1, .83 for Factor 2, .86 for Factor 3, .78 for Factor 4, and .60).

Table 4.12

Pattern Matrix for Factor Analysis of Occupational Identity

Questionnaire Item	1	2	3	4	5
Others see me as an ensemble director	.863				
I see myself as an ensemble director	.852				
Others see me as a conductor	.802				
I see myself as a conductor	.777				
Others see me as a teacher mentor		.859			
Others see me as a music teacher educator		.837			
I see myself as a teacher mentor		.768			
I see myself as a music teacher educator		.732			
I see myself as a K–12 teacher			.951		
Other see me as a K–12 teacher			.876		
I see myself as a music student				.958	
Others see me as a music student				.796	
Others see me as a musician					.855
I see myself as a musician					.643
Eigenvalues	4.95	1.73	1.51	1.24	1.07
% of variance	35.32	12.37	10.76	8.87	7.65
α	.85	.83	.86	.78	.60

Note: $N = 202$. The extraction method was principal axis factoring with an oblique (Promax) rotation. Factor loadings below .30 are suppressed.

Number of Student Teachers and Confidence

Full Internships. In order to determine if differences existed in the level of confidence of CMTs when considering the number of student teachers hosted, I utilized an independent-samples *t*-test. I found a statically significant difference between the number of student teachers that a cooperating music teacher hosted and their level of confidence working with those student teachers. Inspection of the two group means indicated that the average confidence score for cooperating music teachers who host

five or fewer student teachers (M = 51.68, SD = 7.72) was significantly lower than the score (M = 53.89, SD = 6.42) for those CMTs who hosted more than five. I was unable to establish the homogeneity of variance through the Levene's test of equality of variance (p = .01) and a failure to do so could result in Type I error. There was a significant finding between the scores, $t(173.18) = -2.17$, p = .03, the effect size was typical (d = -.31) indicating that results were also practical.

Since there was a difference in number of student teachers hosted and confidence, I sought to examine if there were differences with cooperating music teachers who had only hosted one or two student teachers. Due to the skewness of the number of student teachers hosted, the nonparametric Mann-Whitney U test was performed with a Bonferroni correction. Inspection of the group means revealed a significant difference in confidence between those hosting one student teacher (mean ranks = 74.97) and all others (mean ranks = 104.56) or two (mean ranks = 86.00) and all others (mean ranks = 105.55). Results can be found in Table 4.13.

Table 4.13

Results for Mann-Whitney U Tests Comparing the Number of Student Teachers on Confidence

MTE	*n*	*Mean Ranks*	*U*	*Z*	*p*	*r*
Total	197		2071.00	-2.86	.004*	.20
One	37	74.97				
All others	160	104.56				
Total	197		3465.00	-2.29	.022*	.16
One or two	66	86.00				
Strong	131	105.55				

Note: Use of Bonferroni correction (.05 / 2 = .025)

* $p < .025$

Field Experience. In order to determine if there was a difference in confidence working with student teachers by cooperating music teacher who also hosted preservice music teachers during field experience, I compared the groups using an independent-samples *t*-test. Although the group that hosted preservice music teachers was slightly higher ($M = 53.07$, $SD = 6.81$), than those who had not ($M = 50.78$, $SD = 8.55$) (see Table 4.14), there was not a significant difference found between the two groups' confidence in working with student teachers, $t(195) = 1.91$, $p = .06$.

A Pearson's product-moment correlation was run to assess the relationship between the number of years hosting a student for field experience and the strength of music teacher educator identity. Preliminary analyses showed the relationship to be linear with both variables normally distributed and there were no outliers. There was a statistically significant, small positive correlation between years of experience hosting

field experience and music teacher educator identity, $r = .27$, $p < .001$, with years of experience explaining 7% of the variation in MTE identity.

Table 4.14

Results for t-Test for Comparing the Differences in Hosting Field Experience on MTE Identity

	n	*M*	*SD*	*t*	*df*	*p*
Hosted Field Experience				1.91	195	.06
Yes	148	53.07	6.81			
No	49	50.78	8.55			

Number of Student Teachers and Music Teacher Educator Identity

To investigate if there was a statically significant difference between music teacher educator identity strength (i.e., slight, moderate, strong) and the number of student teachers hosted, I employed a Kruskal-Wallis *H* Test (see Table 4.15). Respondents in group 1 (mean ranks = 40.32) responded as having slight MTE identity, group 2 (mean ranks = 99.21) had moderate MTE identity, and group 3 (mean ranks = 106.87) had a strong MTE identity. I elected to use this nonparametric test because of the highly skewed variable of student teachers hosted |2.32|. I found a significant difference between groups ($\chi^2 = 18.32$, $df = 2$, $p < .001$). In a post hoc analysis using Mann-Whitney *U* tests with a Bonferroni adjustment (Table 4.16), I found significant differences existed between groups 1 and 2 (slight vs. moderate, $U = 176.00$, $p < .001$, *r*

= .42) and groups 1 and 3 (slight vs. strong, $U = 307.50$, $p < .001$, $r = .36$). On the basis of this data, I concluded that the differences between groups were both statically significant as well as practically significant.

Table 4.15

Results for Kruskal Wallis H Test Comparing Music Teacher Educator Identity (MTE) with the Number of Student Teachers Hosted

MTE	*n*	*Mean Ranks*	χ^2	*p*
Strength of MTE identity			18.32	< .001
Slight	15	40.23		
Moderate	60	99.21		
Strong	123	106.87		
Total	198			

Table 4.16

Results for Post-hoc Mann-Whitney U Tests Comparing the Strengths of MTE Identity on Number of Student Teachers

MTE	*n*	*Mean Ranks*	*U*	*Z*	*p*	*r*
Total	75		176.00	-3.68	**	0.42
Slight	15	19.73				
Moderate	60	42.57				
Total	138		307.50	-4.24	**	0.36
Slight	15	28.50				
Strong	123	74.50				
Total	183		3398.50	-0.87	.38	
Moderate	60	87.14				
Strong	123	94.37				

** $p < .001$

Explicit Training and Confidence

In order to determine if a difference existed in cooperating music teachers' confidence in working with student teachers between those CMTs who received explicit training versus those who did not, I compared the groups using an independent-samples *t*-test. I established the homogeneity of variance through the Levene's test for equality of variance, $F = 2.60$, $p = .11$. Although the level of confidence for CMTs who received training was slightly higher, $M = 53.55$, $SD = 6.95$, than the level of confidence for CMTs who did not, $M = 52.06$, $SD = 7.46$ (see Table 4.17), there was not a statistically significant difference found between the groups' level of confidence when working with student teachers, $t(195) = -1.31$, $p = .19$.

Table 4.17

Results for t-Test for Comparing the Differences in Explicit Training on Confidence

	n	*M*	*SD*	*t*	*df*	*p*
Explicit Training				-1.31	195	.19
Yes	58	53.55	6.95			
No	139	52.06	7.46			

Explicit Training and Music Teacher Educator Identity

An independent-samples *t*-test (see Table 4.18) was conducted to determine the extent of group differences in music teacher educator identity between those cooperating music teachers who received explicit training and those who did not. The

assumption for homogeneity was met using the Levene's test, $F = .339$, $p = .56$. I found no significant difference between the groups who received training ($M = 21.10$, $SD = 2.70$) and those cooperating music teachers who did not ($M = 21.07$, $SD = 2.89$), $t(196) = -.068$, $p = .95$.

Table 4.18

Results for t-Test for Comparing the Differences in Explicit Training on MTE Identity

	n	*M*	*SD*	*t*	*df*	*p*
Explicit Training				-.068	196	.95
Yes	59	21.07	2.89			
No	139	21.10	2.70			

Music Teacher Educator Identity and Confidence

In order to determine if differences existed between the cooperating music teachers' strength of identification as a music teacher educator (see Table 4.19) and the level of confidence perceived in coaching student teachers, I compared the groups using an analysis of variance (ANOVA). A statistically significant difference was found among the three levels of music teacher educator identity on confidence with student teachers, $F(2, 191) = 39.70$, $p < .001$. According to Cohen (1988), the eta squared value of .29 indicated effect size was large, suggesting the difference is meaningful as well as statistically significant. Since the assumption of equality of homogeneity was violated ($p < .05$), I utilized Games-Howell in the post hoc analysis. Tests revealed statistically

significant mean differences in confidence between slight (M = 44.33) and strong (M = 55.56) MTE identity ($p < .001$) and moderate (M = 48.64) and strong (M = 55.56) MTE identity ($p < .001$).

Table 4.19

Analysis of Variance Summary Table for the Effects of Strength of MTE Identity on Confidence

Source	*df*	*SS*	*MS*	*F*	*p*	η^2
Confidence Scale	2	2998.56	1499.28	39.70	<.001	.29
Residual	191	7212.45	37.76			
Total	193	10211.01				

Chapter 5: Discussion

The student teaching experience is one of the most important components in preservice music teacher education. This practicum has been studied within the field of music education by numerous researchers. However, there has been little investigation of cooperating music teachers, utilizing quantitative methodology, regarding the various aspects of their roles in serving as cooperating music teachers (i.e., interaction with sheltering institutions, ability to coach student teachers, music teacher educator identity).

Therefore, the purpose of this study was to investigate the relationship between cooperating music teachers' perceptions of their preparation, experience, and interactions with partnering institutions during student teaching. A secondary purpose was to examine possible relationships between cooperating music teachers' self-perceptions and their music teacher educator identity. To this purpose, I examined (a) the extent to which cooperating music teachers received training for their roles from partnering institutions, (b) cooperating music teachers' perceptions of their identities as music teacher educators, and (c) how the interactions of these self-perceptions shaped cooperating music teachers' preparation and ability to serve in their role as a cooperating teacher.

Summary of Major Findings

Data were collected from cooperating music teachers (CMT) within seven states belonging to the professional organizations of the National Association for Music Education (NA*f*ME) or the Texas Music Educators Association (TMEA) during Fall

2019 (N = 202). Respondents completed the Survey for Cooperating Music Teachers (SCMT), which included researcher-designed measures of (a) interactions with sheltering institutions, (b) confidence with working with student teachers, (c) occupational identity of music teachers, and (d) demographic information. Basic descriptive analyses were presented, with results arranged by major variables and their organization within the SCMT. Data reduction techniques were employed (i.e., correlations, exploratory factor analysis). I used univariate analyses and inferential statistical procedures to determine the extent of relationships and differences between groups with regards to explicit training, confidence working with student teachers, number of student teachers hosted, and music teacher educator identity.

In this study, I provided a current perspective of cooperating music teachers' role, confidence, and identity as a music teacher educator, but I also raise several questions including: How much experience do CMTs have working with student teachers? What explicit training do CMTs receive? How do CMTs and sheltering institutions interact? How confident are CMTs in their ability to work with student teachers? To what extent do cooperating teachers see themselves as music teacher educators? Do experience, training, and interactions impact one another? In the sections that follow, I provided a detailed summary of each research question. The final research question—what are the relationships between experience, preparation, and music teacher educator identity—was addressed throughout each section when there were multiple variables being compared. I then conclude by presenting implications, stating study limitations, and providing recommendations for future research.

Experience in Service as a Cooperating Music Teacher

Cooperating music teachers serve a vital role in the preparation of preservice music teachers. While much of the extant literature concerning CMTs focuses on the relationships between the triad of student, CMT, and supervisor, the current study sought to determine how much experience CMTs have with student teachers. The first research question was, how much experience do cooperating music teachers have with student teachers? Data collected revealed that most CMTs hosted fewer than 10 student teachers throughout their careers. While there were a few outliers (e.g., hosting more than 25 student teachers), the majority of respondents reported an average of around six student teachers. This study did not determine if those CMTs were the sole teacher of record or if the CMT belonged to a group of cooperating music teachers working with a single student teacher.

Many cooperating music teachers also served as a host teacher for field experience placements. A field experience placement was defined as a partial internship where students mostly observe and engaged in some small teaching opportunities. Two-thirds of CMTs responded that they hosted preservice music teachers for field experience. Additionally, the average amount of time serving as a field experience teacher was about 14 years. There was a statistically significant relationship between the number of years serving as a field experience host and the strength of music teacher educator (MTE) identity; however, the practical significance was small. CMTs that served as hosts for field experiences were more able to work with multiple students in a variety of settings than those CMTs who had only hosted student teachers. CMTs with

varied experiences allowed them to further hone their skills "teaching teachers" and continue their role as a music teacher educator (Bullough, 2005; Powell, 2020). Although there have been multiple studies focusing on the impact field experiences have on preservice music teachers (Powell, 2020), few studies have focused on the preparation of those cooperating music teachers who serve in both roles of field experience and student teaching practicums.

Preparation as a Cooperating Music Teacher

Descriptive analysis was utilized to answer the second research question: What training do cooperating music teachers receive from partnering institutions? An analysis of the current data set indicated that more than two-thirds of cooperating music teachers did not receive formal or explicit training for their role hosting student teachers. Although recent studies in music education (Berg & Rickels, 2018; Munroe, 2018; Palmer, 2018) reported cooperating music teachers' desire for formal training, resources, or feedback, the lack of explicit preparation remains an issue. Only a small number of respondents (n = 60) indicated that they received explicit training for their role as a cooperating music teacher. Those that received training indicated various and often multiple forms of training shared by the university supervisor, sheltering institutions, or district-level trainers. Respondents (n = 60) reported receiving a handbook, packet, or syllabus with detailed information, timelines, and forms (42.4%); a seminar, or one- or multi-day course (32.2 %); direct meetings with a university supervisor or member of the sheltering institution's music education faculty (23.7%); or access to an online or web-based seminar (16.9%). Additionally, CMTs reported

receiving a handbook in addition to other types of training. While understanding the timelines and overall requirements that are described in many handbooks is important (e.g., policies, number of weeks, types of activities, assignments), this material should serve as supplement to—but not the only adequate preparation—for the realities of coaching and mentoring student teachers on a day-to-day basis. Additionally, CMTs reported a lack of feedback received from university supervisors about their work with student teachers as well as specific training for working with student teachers. As music teacher educators strive to develop lasting and mutually supportive relationships with partnering cooperating music teachers, efforts must be made to help guide cooperating music teachers in the reflection of their work with student teachers. Although time and resources are a common explanation for lack of training (Berg & Rickels, 2019), music teacher educators should continue to explore making additional avenues of in-person, online, or hybrid professional development available to cooperating music teachers ensure that CMTs are prepared to serve the next generations of teachers (Conway & Holcomb, 2008; Russell & Russell, 2011).

Interactions with the Sheltering Institutions and the University Supervisors

The third research question was designed to explore the relationships between the cooperating music teacher and the university supervisors with whom they interact while hosting student teachers. Overall, the CMTs in this study found favorable relationships with those university supervisors in interactions that were often required (e.g., periodic student teacher observations, guidelines, communication, roles and responsibilities). Interestingly, CMTs reported the strongest agreement with the

statement that sheltering institutions or university supervisors did not interfere with the music curriculum that was currently being taught in their schools. The sheer act of hosting a student teacher impacts cooperating teachers' planning and instruction. Given the addition of greater demands placed on the student teachers (e.g., credentialing agencies, classroom/podium/instructional time demands, paperwork), it is curious that CMTs perceived a lack of imposition to their daily routines and overall curriculum.

CMTs demonstrated greater levels of disagreement regarding their performances working with student teachers, and specific training for working directly with the student teachers. CMTs disagreed that they received appropriate levels of feedback concerning the coaching of student teachers. The lack of training was confirmed by only 30% of respondents indicating that they had received specific preparation in how to work with their student teachers. Because the majority of the visits by the university supervisor are typically focused on the student teacher (Borko & Mayfield, 1995; Hall et al., 2008), the university supervisor does not have the time or occasion to observe the cooperating teachers work directly with the student teacher, and is unable to provide direct feedback about these interactions. Music teacher educators from the sheltering institution can encourage growth in their cooperating music teachers through feedback and reflection (Conway, 2010; Kahn, 2001; Legette, 1997). Maintaining an open dialogue with cooperating music teachers is essential to aid CMTs to continually refine their role as teacher educators.

Cooperating music teachers (36%) indicated that they perceived their excellence in teaching was the primary reason for their selection to serve as a CMT. This specific

quality—process knowledge of educational theory and practice—was reported as key by Abramo and Campbell (2016). A previous or ongoing relationship with university faculty members accounted for 19% of respondents' answers regarding their selection to serve. Zemek (2008) and H. Russell (2019) both describe an active relationship as a primary component of selection criteria in music education. While school principals have a more direct impact on these decisions in general teacher education (Clarke et al., 2014; H. Russell, 2019; Zemek, 2008), relationships between cooperating music teachers and university supervisors often drove many student teacher placement decisions by university faculty. Given the importance that such relationships drive these collaborative learning environments, university supervisors and music teacher educators must continue to foster positive, reciprocal interactions with area music teachers serving as cooperating teachers.

Confidence Working with Student Teachers

In order to understand the level of confidence of CMTs when working with students, I asked in the fourth research question: How confident are cooperating teachers of their ability to work with student teachers? The current study indicated that there was not a significant difference in the confidence level CMTs had in working with student teachers based on the number of previously hosted student teachers. Similarly, there was not a significant difference in CMT confidence in working with student teachers when there had been explicit training. Although CMTs provided perceptions about their own ability to perform the role confidently, this study did not determine the level of effectiveness of a cooperating music teacher's interaction with their student

teachers. CMTs reported that they were most confident in (a) helping a student teacher in planning for class/rehearsal, (b) recognizing the strengths and weaknesses of their student teachers, and (c) effectively communicating with their student teachers. Findings from this study appear to align with those by previous researchers who focused on the instructional support of both the cooperating music teacher (Berg & Rickels, 2018; Conway, 2012; Rajuan et al., 2007; Zaffini, 2015) and mentoring areas (Feiman-Nemsar, 1998; 2001; Munroe, 2018). These findings also corroborate the assertions from Clarke et al. (2014) that "providing feedback is clearly one of the most significant elements of cooperating teachers' work with student teachers and this provision is not only expected but also largely defines the work of cooperating teachers" (p. 175).

Despite a lack of significant difference in the level of confidence of a CMT when considering the number of student teachers they had hosted, I also examined if there were differences between those who had limited experience hosting student teachers. I found significant differences between those who had hosted only one or two student teachers and those who had more than three. Since many cooperating teachers draw from previous experience to guide their instructional and psychological support for student teachers (Clarke et al., 2014; Huffman et al., 2015; Munroe, 2018), those without this previous experience often struggle to aid their student teacher or revert to their own experiences as a student teacher. A lack of experience supports the need for greater explicit training, especially for those will limited previous experience or tools to guide and support student teachers.

According to the research data from this study, cooperating music teachers were least confident with switching between their role as music teacher/music teacher educator and delegating responsibility in their classrooms to their student teachers. Understanding and developing a CMT's role as a music teacher educator takes both instructional time and longitudinal time. As CMTs gain experience serving as a cooperating music teacher for student teachers, or as mentors in field experiences for preservice music teachers, CMTs should gain greater confidence as teacher educators by working directly with student teachers. Just as Fuller and Bown (1975) described how students move through a continuum of teacher concerns, a similar pattern might be emergent in cooperating music teachers. Future researchers might examine if CMTs' experiences mirror those of student teachers when working with students for the first time. CMTs must balance the needs of the class as a whole and teaching to each student with providing opportunities for student teachers (Powell, 2016). This curricular goal is a challenge for many CMTs. Depending on the situation (e.g., fall or spring, elementary, secondary, split assignment) and classroom setting (e.g., small, large, marching, multiple teachers), CMTs must find time for their student teachers to have ample opportunities to teach without having a negative impact on their classrooms.

Identity as a Music Teacher Educator

Cooperating music teachers responded to items regarding the degree in which they saw themselves in various occupational identities associated with teaching music. The fifth research question, "To what extent do cooperating teachers see themselves as music teacher educators?" was nested within those occupational identities. It is vital for

cooperating music teachers to see themselves as music teacher educators as they work with student teachers at the conclusions of their initial teaching preparations.

Gender and Music Teacher Educator Identity. I found a significant difference in some identity categories related to music teaching based on gender. There was a significant difference in how female cooperating music teachers saw themselves and how they perceived others saw them when describing their occupational identity as either ensemble director or conductor. One factor that could contribute to this phenomenon is the number of female respondents' descriptions of their teaching positions. General music classes were taught primarily by women (26%) versus men (4%). The majority of respondents who reported band as their primary teaching responsibility identified as male (64%), while those who primarily teach choir or orchestra reported approximately equal distribution between genders. The demographic data is similar to other studies that highlighted gender differences and inequality with primary teaching responsibility (Bovin, 2014; Fischer-Croneis, 2016; Howe, 2009; Sears, 2010; Yoder, 2015). Traditionally, general music classes might not have a large ensemble component or only utilize a small portion of instructional time in these groups. This lack of large ensemble may have led to the lack of ensemble director identity among those identifying as female.

Confidence and Music Teacher Educator Identity. There were significance differences in the perceived level of confidence working with student teachers depending upon the degree to which CMTs saw themselves as music teacher educators. Those with a strong identity towards being a music teacher educator had higher

instances of confidence working with student teachers (Hoffman et al., 2015; Kroeger et al., 2009). Self-support and community activities (e.g., previous experience with student teachers, acting as a role model or mentor teacher, continuing education) may provide CMTs with a variety of experiences that could lead to a perception of music teacher educator. Confidence working with student teachers is a valuable characteristic when assigning preservice music teachers to potential CMTs. Those CMTs who see themselves as the extension of music teacher education that begins at the university level could provide a more meaningful student teaching practicum experience for preservice music teachers.

Number of Student Teachers and Music Teacher Educator Identity. There were significant differences between perceived level of MTE identity and the number of student teachers hosted by a cooperating music teacher. Those CMTs who had fewer student teachers reported lower levels of music teacher educator identity. This result confirms findings in general education research relating to teacher educator identity (Dinkelman et al., 2006; Izadinia, 2014). Self-support activities, such as working with student teachers directly, can lead to developing a stronger sense of teacher educator identity (Dinkelman, 2011). Cooperating music teachers with less experience might perceive a weaker identity as music teacher educators due to the lack of experience performing the primary activity that is associated with teacher education—teaching teachers. Additionally, engaging in a community of teacher educators, including working with university supervisors, could also drive the development of MTE identity.

Implications for Cooperating Music Teacher Development

Findings from this investigation have implications for numerous audiences. Music teacher preparation programs and music teacher educators, state music education associations, district- and school-level administrators, and school music teachers all play important roles in selecting and preparing quality cooperating music teachers for preservice teacher education programs.

Suggestions for Music Teacher Preparation Programs and Music Teacher Educators

Music teacher preparation programs are in the unique position to work with both the preservice music teacher and the cooperating teacher. In-service teachers have a direct understanding of the knowledge, skills, and dispositions that are essential for work with their students. Music teacher educators can utilize that knowledge base to enhance their coursework with preservice teachers and better prepare their students for the student teaching experience. The suggestions from this study and related literature are presented below.

- Foster collegial relationships between university and P–12 educators.
- Carefully select qualified and quality P–12 educators for cooperating music teachers.
- Provide a variety of cooperating teachers the opportunity to host students in field experience settings.
- Discuss with cooperating teachers the knowledge and skills each student teacher brings with them.

- Survey both the student teacher and cooperating teacher about their experiences and provide feedback to the sheltering institutions.
- Specifically address any concerns about the cooperating music teachers' performance during the student teaching internship, providing explicit feedback when appropriate.
- When student teaching internships conclude, provide an opportunity for continued dialogue with the cooperating teacher. Allow for specific feedback from the cooperating teacher regarding student teacher preparation.

Suggestions for State Music Education Associations

Professional organizations are a fundamental component for developing successful, competent, and knowledgeable music teachers in the profession. Membership in these organizations serve educators at varying stages of in careers. The leadership of state MEAs and other professional entities could implement the following recommendations to aid their members.

- Seek or continue to support the utilization of mentorship programs.
- Work with state departments of education to adjust and refine requirements for cooperating teachers during student internships.
- Provide inservice experiences and workshops at state conventions/conferences to aid in the development of mentor practices for cooperating music teachers.
- Design programs within university collegiate-NA*f*ME to ready preservice music teachers for student teaching practicums.

Suggestions for District- and School-level Administrators

Administrators are often charged with creating and requiring professional development for their teachers at school sites. Since many districts both welcome and appreciate student teachers, helping to provide meaningful professional development opportunities for their staff to be adequately prepared to host student teachers is warranted. These suggestions for administrators could reinforce content specific preparation from other organizations.

- Encourage and provide financial support for in-service music teachers to attend conferences and conventions related to music education practices.
- Provide district-level training for cooperating teachers. If already in place, ensure that content is appropriate for music classrooms and for cooperating teachers who might work in a partnership of multiple-cooperating teachers for a single preservice teacher.

Suggestions for In-service Music Teachers

In-service teachers who host student teachers should feel they are sufficiently prepared for the experience, understand the role of the cooperating teacher, and use the resources available to them. Maintaining a high level of understanding with recent innovations in practice will lead to a more proactive and responsible preparation of student teachers. The following suggestions could aid in-service teachers who are currently serving or will be serving in this capacity.

- Attend state professional (e.g., state MEA), state-, district-, or university-sponsored mentorship development programs.

- Seek a collaborative role with university supervisors and sheltering institutions.
- Be an advocate for training and resources for the cooperating music teacher role with those institutions with whom you serve as a cooperating teacher.
- Understand that in-service teachers operating in the role of cooperating music teachers are music teacher educators and serve a vital role in the profession of music education.
- Seek out others in similar roles to build professional relationships and communities of practice.
- Speak to preservice teachers who are about to student teach about preparedness to be successful.

Limitations

The population was selected from a smaller segment of the United States, so generalizability is limited. In particular, there are music educators from these regions that also serve as cooperating music teachers but do not belong to the professional organizations (NA*f*ME and TMEA) targeted for survey distribution. Future researchers might consider a more representative sample from more substantial portions of the United States utilizing direct contact of all music educators not necessarily belonging to a specific professional organization.

There were issues with the email distribution from NA*f*ME to the seven focus states which could have resulted in the low response rate. In the summer of 2019, just before recruitment and data collection, the NA*f*ME website underwent an overhaul to its

membership portal. As such, many members might not have updated their profile to include the criteria (e.g., teaching level, interest area) used to select potential participants. Since I directed NA*f*ME to limit the selection criteria, the lack of updated information could have led to a low response rate in some states. (Anecdotal evidence from many cooperating music teachers who belong to the NA*f*ME organization that did not receive my invitation to participate in the survey points to this possibility). A more substantial response from TMEA could be a product of direct contact from the researcher, which could be viewed as preferable to potential participants than third-party contact. Researchers should consider seeking direct contact rather than utilizing a third-party in distribution.

When assessing perceptions, there is always a risk of participant acquiescence—a response bias in which respondents tend to agree more positively. This bias could be a limitation when asking items regarding confidence working with student teachers. In the future, creating more items with negative-scored items should be introduced. I did not measure the degree of effectiveness of cooperating music teachers as there would need to be direct observations of interactions between pairs of cooperating music teachers and student teachers.

Suggestions for Future Research

This study did not account for multiple cooperating music teachers who are assigned to a single preservice music teacher across multiple grade levels/disciplines within music. As is often the case, student teachers work with multiple mentor teachers throughout their student teaching practicum. The variety of mentorship styles and

approaches could influence a student teacher's experience and should be investigated further.

Inquiry into first-time cooperating music teachers' concerns would provide useful insights into the needs of cooperating teachers. These insights could help music teacher educators and university supervisors adequately prepare cooperating teachers with the knowledge and skills necessary to be more effective CMTs and provide a more productive environment for preservice music teachers. Additionally, seeing differences between novice CMTs and those with experience, veteran CMTs could help to provide continuing professional development to those CMTs who have hosted a more significant number of student teachers.

The impact that explicit preparation of cooperating music teachers has on the effectiveness of student teachers should be studied further. Research should investigate not only if direct training has an impact on student teaching outcomes, but if the training is necessary at all. Researchers should employ experimental designs that examine training programs and effectiveness of cooperating teachers.

Selection of quality cooperating music teachers is important for the future of the profession. Future studies into what characteristics define the quality desired by selection practices should be considered. Additionally, clear and consistent guidelines that define the requirements of a cooperating teacher should be expressed by both state policies for teacher licensure and the educational institutions that prepare those students.

Often, music teacher preparation programs utilize supervisors outside of full-time music professors (e.g., graduate assistants, retired music teachers, music faculty

from other institutions). This current study provided some insight into cooperating music teachers perceptions for their selection to host a student teacher. Respondents indicated that relationships with university faculty members were an important element to their selection. Further investigation should be conducted to determine the impact of the relationships between cooperating music teachers and the representatives from the student teachers' sheltering institutions.

Conclusion

The student teaching experience is one of the essential components of preservice music teacher education. The cooperating music teacher is at the center of ensuring this practicum helps to propel the student into the profession. There have been numerous studies on the student teacher and their perspectives on the experience. However, there have been relatively few quantitative studies regarding the various aspects of the roles assumed by serving as cooperating music teachers across multiple states. This investigation revealed that cooperating music teachers are confident in their abilities to work with student teachers, desire more formal preparations and feedback for their role, and over time see themselves as music teacher educators.

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Appendix A: Institution Review Board Documentation



Institutional Review Board for the Protection of Human Subjects

Approval of Initial Submission – Exempt from IRB Review – AP01

Date: April 11, 2019 **IRB#:** 10628

Principal Investigator: Eric Michael Pennello **Approval Date:** 04/11/2019

Exempt Category: 2

Study Title: Cooperating Music Teachers' Perceptions of Training, Experience, and Identity as Music Teacher Educators

On behalf of the Institutional Review Board (IRB), I have reviewed the above-referenced research study and determined that it meets the criteria for exemption from IRB review. To view the documents approved for this submission, open this study from the *My Studies* option, go to *Submission History*, go to *Completed Submissions* tab and then click the *Details* icon.

As principal investigator of this research study, you are responsible to:

- Conduct the research study in a manner consistent with the requirements of the IRB and federal regulations 45 CFR 46.
- Request approval from the IRB prior to implementing any/all modifications as changes could affect the exempt status determination.
- Maintain accurate and complete study records for evaluation by the HRPP Quality Improvement Program and, if applicable, inspection by regulatory agencies and/or the study sponsor.
- Notify the IRB at the completion of the project.

If you have questions about this notification or using iRIS, contact the IRB @ 405-325-8110 or irb@ou.edu.

Cordially,

Lara Mayeux, Ph.D.
Chair, Institutional Review Board

The UNIVERSITY of OKLAHOMA

Institutional Review Board for the Protection of Human Subjects

Approval of Study Modification – Expedited Review – AP0

Date: October 01, 2019 **IRB#:** 10628

Principal Investigator: Eric Michael Pennello **Reference No: 696563**

Study Title: Cooperating Music Teachers' Perceptions of Training, Experience, and Identity as Music Teacher Educators

Approval Date: 10/01/2019

Modification Description:
I have added four additional questions and removed the open-ended prompt for the pilot. I also modified the recruitment messages.

The review and approval of this submission is based on the determination that the study, as amended, will continue to be conducted in a manner consistent with the requirements of 45 CFR 46.

To view the approved documents for this submission, open this study from the My Studies option, go to Submission History, go to Completed Submissions tab and then click the Details icon.

If the consent form(s) were revised as a part of this modification, discontinue use of all previous versions of the consent form.

If you have questions about this notification or using iRIS, contact the HRPP office at (405) 325-8110 or irb@ou.edu. The HRPP Administrator assigned for this submission: Nicole A Cunningham.

Cordially,

Lara Mayeux

Lara Mayeux, Ph.D.
Chair, Institutional Review Board

Appendix B: Main Survey Invitations and Follow-Up Messages

Main Survey Invitation - NA*f*ME
Send Date: Tuesday, November 12, 2019
Subject Line: Cooperating Music Teachers: A Short Survey

Dear Music Educator:

As you are aware, cooperating teachers perform a crucial role in the preparation of new music educators. Many factors can affect the way in which cooperating teachers see their role and the potential impact on the student teachers with whom they work. The purpose of my dissertation survey project is to investigate the perceptions of cooperating music teachers' training, experience, and identity as music teacher educators.

You have been contacted because NA*f*ME has agreed to distribute this message to all of the Southwest Division NA*f*ME membership in the hopes of reaching music teachers who have served as cooperating teachers. **If you are a music teacher who has served or is currently serving as a cooperating teacher, you will be asked to please complete the online survey questionnaire.** ***If you have not hosted a student teacher but you know of a cooperating music teacher who has, I kindly ask that you forward them this message.***

As a study participant, you will be asked to complete the enclosed link to the *Survey of Cooperating Music Teachers.* Completing this questionnaire should only require 5–10 minutes of your time. The greater the number of responses, the greater confidence our profession will gain about the specific perceptions of cooperating music teachers. The survey questionnaire can be accessed by clicking the link below (depending on your email client, you may need to "copy and paste" the link into your browser):

https://ousurvey.qualtrics.com/jfe/form/SV_cvFkNTe7qUtvI1f

Participation is entirely voluntary, and you have the right to refuse to answer questionnaire items without consequence. Your confidentiality will be maintained, as all information that is collected will be safeguarded through the use of password-secured storage mediums that utilize a two-step verification process. **Please complete the enclosed survey questionnaire by Monday, November 25th.** Should you have any questions, please contact me at eric.pennello@ou.edu or at (405) 325-2081. Thank you in advance for taking the time to complete this survey on this important topic!

Sincerely,

Eric Pennello
Ph.D. Candidate in Music Education
University of Oklahoma

Main Survey Invitation - TMEA
Send Date: Tuesday, November 12, 2019
Subject Line: Cooperating Music Teachers: A Short Survey

Dear Texas Music Educator:

As you are aware, cooperating teachers perform a crucial role in the preparation of new music educators. Many factors can affect the way in which cooperating teachers see their role and the potential impact on the student teachers with whom they work. The purpose of my dissertation survey project is to investigate the perceptions of cooperating music teachers' training, experience, and identity as music teacher educators.

You have been contacted in the hopes of reaching music teachers who have served as cooperating teachers. **If you are a music teacher who has served or is currently serving as a cooperating teacher, you will be asked to please complete the online survey questionnaire.** ***If you have not hosted a student teacher but you know of a cooperating music teacher who has, I kindly ask that you forward them this message.***

As a study participant, you will be asked to complete the enclosed link to the *Survey of Cooperating Music Teachers.* Completing this questionnaire should only require 5–10 minutes of your time. The greater the number of responses, the greater the confidence our profession will gain about the specific perceptions of cooperating music teachers. The survey questionnaire can be accessed by clicking the link below (depending on your email client, you may need to "copy and paste" the link into your browser):

https://ousurvey.qualtrics.com/jfe/form/SV_cvFkNTe7qUtvI1f

Participation is entirely voluntary, and you have the right to refuse to answer questionnaire items without consequence. Your confidentiality will be maintained, as all information that is collected will be safeguarded through the use of password-secured storage mediums that utilize a two-step verification process. **Please complete the enclosed survey questionnaire by Monday, November 25th.** Should you have any questions, please contact me at eric.pennello@ou.edu or at (405) 325-2081. Thank you in advance for taking the time to complete this survey on this important topic!

Sincerely,
Eric Pennello
Ph.D. Candidate in Music Education
University of Oklahoma

Follow-Up Message – NAfME & TMEA
Send Date: Monday, November 18, 2019
Subject Line: Cooperating Music Teachers: Please Share Your Experiences

Dear Music Educator:

Last week, you were invited to participate in my dissertation survey on the perceptions of cooperating music teachers as teacher educators. If you have already completed the questionnaire, thank you very much! **If not, please complete the survey link which is provided below**. Depending on your email client, you may need to "copy and paste" the link into your browser.

https://ousurvey.qualtrics.com/jfe/form/SV_cvFkNTe7qUtvI1f

Please complete the enclosed survey questionnaire by DATE.

Thank you in advance for sharing your experiences on this important topic.

Sincerely,

Eric Pennello
Ph.D. Candidate in Music Education
University of Oklahoma
eric.pennello@ou.edu

Appendix C: Survey of Cooperating Music Teachers

1. Have you served as a cooperating teacher for student teacher internships? (Full semester or year internships; e.g., students observe, graduated rate of teaching, assume full teaching responsibilities)

- ❍ Yes
- ❍ No

If "No" is selected, skip to End of Survey

2. How many student teachers have you hosted?

_____

3. How many student teachers have you hosted in the past five years?

_____

4. Have you served as a host teacher for field experience? (Not full semester/year internships; e.g., students mostly observe, some teaching opportunities)

- ❍ Yes
- ❍ No

If "No" is selected, skip to Question 6

5. How many years?

0 5 10 15 20 25 30 35 40 45 50

Years ()	

6. I believe my selection to be a cooperating teacher is primarily due to:

- ❍ Relationship with university faculty
- ❍ Excellence in teaching music
- ❍ Proximity to music education program
- ❍ Previous work with students during field experience
- ❍ Recommendation from student teachers
- ❍ Other _____

7. Please provide the number of different universities from which you have hosted student teachers.

_____

8. Did you receive explicit training for your role as a cooperating teacher?

- ❍ Yes
- ❍ No

If "No" is selected, skip to Question 10

9. Please describe your training.

_____

Please indicate your level of agreement regarding the following statements pertaining to your interactions with university supervisors or their sheltering institutions:

	Strongly Disagree	Disagree	Somewhat Disagree	Somewhat Agree	Agree	Strongly Agree
10. Effectively communicated what is expected of the student teacher during the semester	❍	❍	❍	❍	❍	❍
11. Provided clear guideline for the roles and responsibilities	❍	❍	❍	❍	❍	❍
12. Provided a handbook from the institution	❍	❍	❍	❍	❍	❍
13. Assisted me with problem-solving when needed	❍	❍	❍	❍	❍	❍
14. Conducted required formal and informal observations	❍	❍	❍	❍	❍	❍
15. Provided feedback on my involvement with the student teacher	❍	❍	❍	❍	❍	❍
16. Returned phone calls or emails in a timely manner	❍	❍	❍	❍	❍	❍
17. Did not interfere with	❍	❍	❍	❍	❍	❍

the curriculum that was currently setup in my school						
18. Served as a mediator between the student teacher and cooperating teacher	❍	❍	❍	❍	❍	❍
19. Encouraged/ motivated/ helped/ nurtured/ supported/ reassured of the student teacher	❍	❍	❍	❍	❍	❍
20. Provided training for my responsibilities with student teachers	❍	❍	❍	❍	❍	❍

Please indicate your level of confidence with regard to the following statements:

	Not at all Confident	Somewhat Confident	Confident	Very Confident	Extremely Confident
21. I am able to effectively train and mentor future music teachers	❍	❍	❍	❍	❍
22. I am able to adjust from my role as a K–12 teacher to my role as a music teacher educator	❍	❍	❍	❍	❍
23. I am able to be a leader in my field	❍	❍	❍	❍	❍
24. I am able to communicate effectively with my student teacher	❍	❍	❍	❍	❍
25. I am able to offer constructive criticism	❍	❍	❍	❍	❍
26. I can recognize the strengths and weaknesses of my student teacher	❍	❍	❍	❍	❍
27. I have strong pedagogical skills	❍	❍	❍	❍	❍

28. I can delegate responsibility of my classroom	❍	❍	❍	❍	❍
29. I can assist my student teacher in classroom management skills	❍	❍	❍	❍	❍
30. I can assist my student teacher in disposition (e.g., attitude, professionalism, personality) development	❍	❍	❍	❍	❍
31. I am able to assist my student teacher with communication with students	❍	❍	❍	❍	❍
32. I can aid student teacher in planning for class/rehearsal	❍	❍	❍	❍	❍

33. Please indicate your level of agreement with regard to the following statements:

I see *myself* as a(n)...

	Strongly Disagree	Disagree	Somewhat Disagree	Somewhat Agree	Agree	Strongly Agree
Musician	❍	❍	❍	❍	❍	❍
Music Educator	❍	❍	❍	❍	❍	❍
Teacher Mentor	❍	❍	❍	❍	❍	❍
Ensemble Director	❍	❍	❍	❍	❍	❍
Music Teacher Educator	❍	❍	❍	❍	❍	❍
Conductor	❍	❍	❍	❍	❍	❍
K–12 Music Teacher	❍	❍	❍	❍	❍	❍
Music Student	❍	❍	❍	❍	❍	❍

34. Please indicate your level of agreement with regard to the following statements:

I believe most *other people* see me as a(n)...

	Strongly Disagree	Disagree	Somewhat Disagree	Somewhat Agree	Agree	Strongly Agree
Musician	❍	❍	❍	❍	❍	❍
Music Educator	❍	❍	❍	❍	❍	❍
Teacher Mentor	❍	❍	❍	❍	❍	❍
Ensemble Director	❍	❍	❍	❍	❍	❍
Music Teacher Educator	❍	❍	❍	❍	❍	❍
Conductor	❍	❍	❍	❍	❍	❍
K–12 Music Teacher	❍	❍	❍	❍	❍	❍
Music Student	❍	❍	❍	❍	❍	❍

35. I currently identify my gender as:

- ❍ Female
- ❍ Male
- ❍ Non-binary
- ❍ Prefer to self-describe _____
- ❍ I prefer not to answer

36. Race / Ethnicity

- ❍ White
- ❍ Black or African American
- ❍ American Indian or Alaska Native
- ❍ Asian
- ❍ Native Hawaiian or Pacific Islander
- ❍ Hispanic or Latino
- ❍ Other _____

37. Age

_____

38. Education (highest degree awarded):

- ❍ Associates
- ❍ Bachelors
- ❍ Masters
- ❍ Doctorate

39. Do you hold additional certifications beyond a teaching certificate (e.g., Kodály, Orff-Schulwerk, GIML)?

- ❍ Yes
- ❍ No

If "No" is selected, skip to Question 41

40. Please list additional certifications.

_____

41. Describe your teaching certification:

- ❍ Traditional/Standard
- ❍ Alternative
- ❍ Other _____

42. What state do you currently teach in?

- ❍ Arkansas
- ❍ Colorado
- ❍ Kansas
- ❍ Missouri
- ❍ New Mexico
- ❍ Oklahoma
- ❍ Texas

43. Years of Teaching Experience

_____

44. Grade Levels Currently Teaching (select all that apply)

- ❑ K–5
- ❑ 6–8
- ❑ 9–12
- ❑ Other _____

45. Primary Special Area Currently Teaching (select your primary teaching area)

- ❍ General Music / Non-Performance Classes
- ❍ Choir
- ❍ Band
- ❍ Orchestra

46. School Setting for Current Teaching Position

- ❍ Rural / Small Town
- ❍ Suburban / City School
- ❍ Urban / Large City School

47. School Type for Current Teaching Position

- ❍ Public
- ❍ Charter
- ❍ Private / Parochial